

GERALD HEARD—MABEL CONSTANDUROS—EDWIN EVANS—M. & G. D. H. COLE

THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION

NATION SHALL SPEAK PEACE UNTO NATION

Vol. 21. No. 265.

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

OCTOBER 26, 1928.

Every Friday. Two Pence.

The World a Market-place Again. Broadcasting is Restoring the Greek Ideal of Democracy.

THE chief trouble about our present representative democracies is that they don't represent. Indeed, many authorities have said that democracy can only be direct democracy, otherwise it becomes merely a pretence for oligarchy. Democracy was invented in classical Greece, and the Greek mind, with its incomparable clearness, realized its conditions. Aristotle ruled it begins to be impossible when membership rises above ten thousand! Even Athens, which we think of as pure democracy, spoilt quality with quantity, even before she tried, basely and fatally, to be an empire. As a single state she became too large for democracy—without scientific aid. The hillmen often could not get to town in time to vote.

Why, then, do we talk at all today of democracy if the size of the modern state makes it a physical impossibility? Because, though we haven't attained it, we feel—the educated clearly, the uneducated perhaps through nothing but a sense of discontent with all other governments—that we must continue striving to get it; for not only without it are we never safe from tyranny, but without it our patriotism, our civic sense, and all the finest values of life which group round common action and which bore such incomparable fruit in Greece, can never find their true expression.

Yet the inherent difficulties of our condition are so great that there is no doubt we shall never attain this political form of 'the good life' unless we understand both our own political development and also the development of democracy. They are two separate things, one a value and the other a reality, which we have to bring together if we can.

The Greeks began their political life in democratically possible units. This was their great initial advantage. The raiding tribes

settled into small sea-opening, mountain-insulated valleys. When the nobles, the oligarchs, had been turned out and sent to follow the kings, all the governed could meet in order to govern. With kings and nobles gone there were no classes. Everyone—stone-cutter, leather-seller, artist or shipwright—felt he was responsible and

antiquarians say, marks an old military frontier. If it does, it was obviously impossible to maintain, and even Dorset would have been a political hypertrophy to Aristotle. The Heptarchy is followed by the kingdom of Edgar and Alfred. Military necessity, the preference of a people for strong government rather than self-government, makes the England we know. As has been pointed out, the kingdoms of Northern Europe are, broadly, areas whose frontiers mark the range of each king's mounted forces. Within that each could hold his own; beyond that he could only raid. In other words, the modern state is an emotional unity which survives from a military limitation. Had the Angevins had aeroplanes, then Ireland, France, and perhaps North Spain might now have been a self-conscious nation—though not a democracy. On the other hand, had they been without horses, and had the Pennines towered up like Alps, sending deep valleys to the sea, then we might all have been brought up true democrats in autonomous city-states. It is this problem of past military necessity that has made so difficult the task of the modern statesmen. The peoples—at least, in North Europe—have grown up. They have to be let govern themselves or there is revolution. Yet the national units to which they cling, as emotionally as any monarch, makes democratic government impossible.

The only way out of this impasse has, up to the present, been representative democracy. It served the actual governors, for by means of this device the people might be made to consent ignorantly and so would suffer patiently. It served the governed, because, though, as each extension of the franchise has shown, the vote is 'diluted,' until it is useless for national purposes to the responsible elector, it does give each new

(Continued overleaf.)

IN THIS ISSUE :

MABEL CONSTANDUROS

'The Bugginses' Saturday Night'

J. FULLER-MAITLAND

'Franz Schubert'

GRAHAM ELTHAM

'Indiscretions of the Microphone'

EDWIN EVANS

'Pelléas and Mélisande'

M. & G. D. H. COLE

'The Brentwardine Mystery—IV'

Programmes for the Week (October 28—November 3), 'Both Sides of the Microphone,' etc.

able to carry on the whole of the state's business; for the rest, to bear the worst drudgery of life, to take the part which machines almost entirely take in our life, a huge slave population existed, eight or nine to every free man.

We northern peoples began our national life under, democratically, less favourable conditions. Our settlements were far less distinct. Every county boundary, some

The World a Market-place Again.

(Continued from previous page.)

class (compare the women's case) a defence against the state. It is a compromise, but in reality it meets neither the needs of the state, who wants the active support of its members, nor of the individual, who wants to feel he is taking part in the state. Consequently, everywhere it is breaking down. In spite of it, when the governors make a bad mistake, the people are not contented with being told that they were consulted. And there is the more serious, because the more constant, danger. Democracy is nothing but a drunkard's dream if it does not give men that sense of large responsibility which makes their lives of unique worth and their society of incomparable creativeness. It is that sense of general interest and self-responsibility which is the hall-mark of direct democracy, which our political reformers so rightly valued that they were ready for it to run the greatest hazards and which is so evidently lacking in representative democracy. It is this fact that shows that modern democracy omits some essential. Often has political life been more unjust, but never more unreal. The governors, the more conscientious they become, the more scrupulously they listen for that *vox populi* which they hope to decode from the still, sad music of humanity. 'There is neither voice nor any that answer!' The people are simply not attending. Bored by an economic system they cannot understand, they come even more indifferent to a political machine which seems quite as aimless and which doesn't even pay them; on the contrary, they have to pay for it. No wonder, as Mr. Wells says, the vast masses

which don't care have always been driven by small minorities which, rightly or wrongly, care very much. No wonder the excessively sham democracies of Spain and Italy, stupid copies of too ingenious compromises,

The recall, proportional representation, the alternative vote and the referendum have all been tried out in democratic countries, and all reveal that the fundamental democratic difficulty remains: how to make

millions of men scattered over myriads of square miles know the facts, follow their developments and form conclusions. Indeed, so insuperable until the other day did that difficulty appear that many serious-minded men turned to 'regionalism,' believing that if the choice lay between quality and quantity, worth or power, we should sacrifice the latter. Yet even if safety permitted such a break-up it would be impossible. Military considerations have landed us in units too large to be democratic in the old way, but economic forces are launching us into areas incomparably vaster. Till the other day it seemed that blind forces must advance at ever-gathering speed, and man, who should be the intentional purposer and planner, be left dumbfounded behind. His own power of invention seemed to make him more impotent. Now, suddenly, the heavy balance in favour of the machine has been redressed. Besides the fact of broadcasting,

I do not believe that all other devices for obtaining democracy mean anything. This, at last, is the real thing. It can meet not only the national impasse, but the international problem. It can provide for our present difficulty and our future's demand. Through it our children may feel for humanity as patriots have felt for their country and may have that creative sense of worth in the entire world which the Greek had in his city-state.

GERALD HEARD.

MUSIC OF THE WEEK.

| London and Daventry. | Daventry Experimental. | Other Stations. |
|---|--|---|
| Sunday, October 28. | | |
| 3.30-5.30 Octet and Solos | 3.30-5.30 Orchestral Programme | 5.45 Manchester Bach Church Cantata |
| 5.45 Manchester | 9.0-10.30 Military Band | |
| 9.5-10.30 London Chamber Orchestra | | |
| Monday, October 29. | | |
| 12.0-12.30 Ballad Concert | 7.45-11.15 'Pelléas and Mélisande' (Debussy) | 1.15 Cardiff. National Orchestra of Wales |
| 1.30-4.15 Studio Concert | | 9.35-11.0 Swansea. Band Programme |
| Tuesday, October 30. | | |
| 7.45-9.0 Military Band | 4.0-5.30 Orchestral Programme | 7.45-9.0 Manchester. Chamber Music |
| | 8.0-8.30 Harpsichord (Violet Gordon Woodhouse) | 7.45 Stoke-on-Trent. Potteries Choral Society and Solos |
| | 10.15-11.15 Chamber Music | |
| Wednesday, October 31. | | |
| 3.45-4.45 Chamber Music | 3.0-4.30 Band Programme | 3.0-4.45 Glasgow. Light Orchestral Programme |
| 7.45-11.15 'Pelléas and Mélisande' (Debussy) | 6.30-8.0 Light Music | |
| | 8.0-9.0 Orchestra (Edward German's Operas) | |
| Thursday, November 1. | | |
| 12.0-1.0 Studio Concerts | 3.0-4.30 Symphony Concert, Bournemouth (Sir Dan Godfrey) | 7.30-9.0 Manchester. Hallé Concert |
| 4.0-5.15 Studio Concerts | 10.15-11.15 'An East Midlands Hour.' Solos | 7.45 Cardiff. National Orchestra of Wales. Symphony |
| 9.35-10.30 Orchestra ('Requiem' programme) | | 7.45-9.0 Glasgow. Concert |
| Friday, November 2. | | |
| 7.45-9.0 Chamber Music | 6.30-8.0 Light Music | 7.45-10.0 Belfast. Symphony Concert (Sir Henry Wood) |
| | 8.0-9.0 Orchestral Programme | |
| Saturday, November 3. | | |
| 3.30-4.15 Ballad Concert | 3.30-5.30 Orchestral Programme | 8.0-9.0 Newcastle. Band Programme |
| 7.45-9.0 Light Orchestral Concert | 6.45-8.0 Light Music | 7.45 Cardiff. National Orchestra of Wales. |
| | 10.15-11.15 Orchestra (Dvorak, MacDowell) | |
| Monday to Saturday. | | |
| 6.45 Schubert. Impromptus (V. Hely-Hutchinson, Piano-forte) | | |

have fallen away and revealed stark dictatorships. But with North Europe that is not going to be so. Here the destiny of democracy remains, and we must work it out. We will not have a dictatorship either 'of the proletariat' or of 'the patriotic party.' Yet the new political devices which democrats are always urging on us do not seem to promise much improvement. They only show that every thinking man realizes that democracy is not real and must be made real.

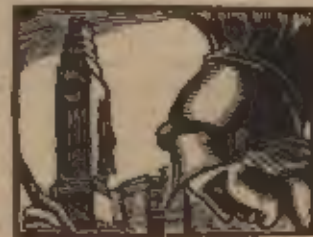


1918

ARMISTICE DAY, SUNDAY, NOVEMBER 11.

The following special broadcasts will be heard from London, Daventry, and other stations on this day of Remembrance:—

- 10.30-11.15 a.m. The Cenotaph Service, relayed from the Cenotaph, Whitehall, London.
- 2.30-3.30 p.m. Speeches at a mass meeting, relayed from Trafalgar Square, London.
- 8.0-8.45 p.m. A Special Service, relayed from St. Martin-in-the-Fields, London.
- 9.5 p.m. A Remembrance Festival, organized by the Daily Express, in connection with the British Legion, relayed from the Royal Albert Hall, London.



1928

By Mabel Constanduros, Creator of the Buggins Family.

The Bugginses' Saturday Night.

A hitherto unrecorded chapter in the history of the famous family from Walworth, whose adventures have entertained millions of listeners.

FATHER," said Mrs. Buggins, ingratiatingly. "Ullo!" returned Father from the armchair by the kitchen fire.

"I s'pose you couldn't come and push the pram for me down Walworth Road while I do me shoppin'? Reely, after I've scrubbed the kitchen thoroughly and done your ole pigeon 'ouse out, like I done today, I feel that pushin' the pram's one too many for me."

"Me boots 'urt," said Father, morosely. "If that's all that's the matter with yer, you can think yerself lucky!" retorted his wife. "I've come over that bronchial this evenin' I don't know 'ow ter bear meself. Wheeze! You might think my chest was a nest o' mice. I didn't ought to be out, reely, in the damp air!"

"Why dontcher stop in, then?" mumbled Father, not moving.

"Where would your supper tonight be if I give way to meself and stopped in?" asked Mrs. Buggins, with rancour. "Let alone dinner tomorrow."

"Can't Gran'ma go and get it?" inquired Father.

"I should like to see 'er face if you was to arst 'er! Besides, larst time I sent 'er out to buy the supper, she come 'ome with a perfectly awful lobster. Real 'igh it was. I don't mind a strong lobster—or 'ad-dick, if it comes to that; I think they're more tasty, meself. But this, you couldn't 'ave et! Even the cat wouldn't look at it. And you should 'ave seen the look I got from 'er when I threw her old lobster in the dustbin! No, she's evidently lost 'er smell, Gran'ma 'as. I can't trust 'er. Come on, Father, am I goin' to wait all night?"

"Wot about feedin' my pigeons?"

"Your pigeons 'll 'ave to wait, once in a way. I'm goin' to do my shoppin' now, before all the best bits is snapped up orf the batters, if the blessed pigeons coo their bloom-in' 'eads orf!"

Father, seeing no help for it, rose unwillingly from his chair.

"That's right. Put on a face like an 'earse!" said Mrs. Buggins, bitterly, as he gloomily reached for his cap, which hung on a peg behind the kitchen door. She hastily moistened her handkerchief and scrubbed Alfie's face; pulled Emma's hat, which was on the back of her head, into its proper position; strapped Baby into the pram, picked up the string bag, without which she never left the house, and opened the front door.

"Where are you goin', Em'ly?" came Grandma's voice; and the old lady slowly entered the kitchen.

"We're goin' shoppin', Gran'ma. Shan't

be long," said Mrs. Buggins, hurriedly, trying to manoeuvre the pram, with Alfie holding it on one side and Emma the other, through the narrow front door.

"Oh!" said Grandma, with concentrated venom. "Goin' shoppin', are yer? Never passed me the compliment of arstin' me to come with yer, I notice! Oh, no! I ain't nobody! I got ter be left at 'ome to 'um hymn toons ter the black beads while you're out enjoyin' yerselves!"

"Oh, Gran'ma!" said Mrs. Buggins, wearily. "Ow contrary you are! If I'd wanted you ter come, wald 'orses wouldn't

pathy. Grandma, too, was a terrible worry. She had a habit of crossing roads suddenly, just when she wished, from an intense inward conviction that nobody would dare to run over her. Father was a bad pram-pusher. He would push in one direction and look in another, so that he often propelled the pram quite forcibly into people's backs.

"Do come along, Father!" begged Mrs. Buggins, plaintively, as he stopped to look at a man selling tortoises. "Whatever you and Emma can see in them wretched things, I don't know. You're both as bad as one another. Un'eatthy, I call it! No, Emma,

you can not 'ave one! I've stood yer Father's pigeons fer years, but if 'e wants ter start a tortoise-'ive, 'e can do it somewhere else."

"Urry up, do!" she urged as Father and Emma came slowly away from the tortoise merchant. "I want ter get a cod's 'ead orf of Soppie Arthur's stall. 'E wanted fivepence for it larst We'nesday, but I shall get it fer thruppence today. I shouldn't wonder. It'll jist about do, that 'ead will. If it was any better I couldn't 'ave bought it, and if it was any worse we couldn't 'ave 'et it, but I wunter get it before anyone else steps in."

Father stopped again and glanced longingly at the butcher's stall. "You don't need to eat 'all as much meat to fill yer as wot you do fish," he said, wistfully.

"I desay!" said Mrs. Buggins, firmly. "but if you think you're goin' to get butcher's meat day in and day out, you'll 'ave to give me very different money to manage on! And if that feller," she continued, fixing a firm eye on the stall keeper, "thinks 'e's goin' to do 'isself any good by shovin' 'is liver in our faces, 'e's mistaken, that's all!" and she hustled the party along.

"Fourpence a penny fer that ole cod's 'ead!" she cried scornfully at Soppie Arthur's stall. "Why you only arst me fivepence last We'nesday, and you've kep' it under the bed three

nights since then!" "Twasn't the same 'ead, lady," said Soppie Arthur.

"Oh, yes it was the same 'ead," she asserted, loudly, for the benefit of intending purchasers. "Think I dunno its face, when I been by it every day this week? Why I passed the remark to Gran'ma only larst Thursday wot a pleasant expression that cod must 'ave 'ad in life. Only, bein' deaf, it was lost on 'er. You can keep yer 'ead!" and she swept her party onwards.

She walked on a long way, looking intently at all the stalls, but nowhere could she find anything as cheap and filling at the price as Soppie Arthur's cod's head.

(Continued on page 226, foot of column 2.)



"Why I passed the remark to Gran'ma only larst Thursday, wot a pleasant expression that cod must 'ave 'ad in life!"

'ave made you! Now you must needs 'inder when I'm in a hurry. Get ready then, do!"

"Course I know anybody's 'usband's got to 'ave a mother," she said, as Grandma slowly shuffled out of the kitchen to put on her bonnet, "but you mark my words, Father. If ever I'm took up fer murder, Gran'ma 'll be the corpse!"

They started at last, Father pushing the pram 'er all the world as if it was a barrer with a corpse in it, as his wife told him, and they were soon hustled and jostled by the crowd that throngs the Walworth Road on a Saturday night. Three times Alfie got lost; Emma howled loudly, fearing that he would be run over, and Baby wailed in sym-



BOTH SIDES OF THE MICROPHONE



Chamber Music—III.

ON Monday, November 5, the third concert of the B.B.C. Season of Chamber Music Concerts will be relayed to London from the Arts Theatre Club. The quartet of the evening will be the Pro Arto, and the soloist Walter Gieseking, the pianist. The works to be performed include Fauré's String Quartet, a Ravel Sonata for Violin and 'Cello, and three pieces from *Klaviermusik, Part One*, by Hindemith. Fauré, who died only two years ago, was the most classically-minded of the French 'moderns.' Paul Hindemith, who is little more than thirty years old, is a violin and viola player, and one of the most alive and daringly original of contemporary German composers. Maurice Ravel, the *doyen* of French composers, has recently visited England to receive an Honorary Doctorate of Music from Oxford University, and to take part in a concert at the Aeolian Hall which included several of his own works.

A Verdi String Quartet.

ON the evening previous to their appearance at the Arts Theatre Club, the Pro Arto String Quartet will broadcast a studio recital from 5GB, with Rachele Maragliano Mori (soprano) as soloist. They will play a quartet by Smetana and one by Verdi. The latter is, in this country, almost an unknown work. It should certainly arouse interest among those listeners who love the Verdi of the operas, for they will now hear him in a far different vein.

Pelléas and Mélisande.

IT is interesting to note that this week's two broadcasts of *Pelléas and Mélisande* are to come from the Parlophone Company's recording studio at Carlton Hill. The radio production of this opera demands more room than can at present be given to it at Savoy Hill. The Carlton Hill Studio has excellent acoustics.

'The Pretenders.'

ON November 12 and 14 will be broadcast Ibsen's romantic tragedy, *The Pretenders*, the third in the winter series of Great Plays of the World. Owing to the violent publicity which they received in this country, Ibsen is most widely known to the English public as the author of such sociological treatise-plays as *Ghost*, *The Master Builder*, and *The Pillars of Society*. It is not generally realized that in the days of his youth, when he was 'theatre poet' in Bergen, before the Norwegian Government's annual grant of £90 enabled him to settle in Rome, he wrote plays in the romantic vein, of which *The Pretenders* was one. This play of the struggle between Haaken and Skule for the throne of Norway is pre-eminently one of action. Throughout its five acts the scene and the story are ever changing. The plot is an intricate one—and I advise those listeners who intend to listen to the play to send for the booklet which the B.B.C. is publishing in connection with this production.

Rhyme and Rhythm.

THE above is the title of a miniature variety programme which London is presenting at 10.35, on November 21. 'Rhyme' will be represented by Captain Harry Graham, whose ingenuity as a rhymester demands no recommendation; 'Rhythm,' by Aida Shariff, the syncopated singer, who took part in the 'surprise item' on July 27.

For Women Voters.

THE interesting series of Tuesday Talks, entitled 'Questions for Women Voters' is to be continued at 7 p.m. on November 8 by Professor Harold J. Laski, of the London School of Economics, whose subject will be 'How Laws are Made.'



How laws are made.

Columbine among the Skyscrapers.

AN 'American harlequinade' entitled *The Wonder Hat*, by Ben Hecht and Kenneth Sawyer Goodman, is to be included in London's evening programme on Thursday, November 8. This half-hour play tells of a hat of invisibility and a magic slipper which brings luck to those who wear it. You recognize the ingredients? Well, so do I—but I hear the playlet is entertaining. It will be interesting to hear how Harlequin and Columbine fare on Fifth Avenue.

Isolde Menges.

THE celebrated violinist, Isolde Menges, will give a short recital from the London Studio at 8.20, on Tuesday, November 6.



Preparing for Pall's Wedding.

Samuel Pepys, Listener.

By R. M. Freeman.

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

Sept. 25.—Having considered of the new clothes I must have to spruce myself for sister's wedding, I to the taylor's and to order me, item 1 morning-coat (10' 10"), item 1 pair dark cashmere trousers with thin white stripes to them (4' 4"), which is noble yet neat, and shall, methinks, become me mightily; at the hatter's, item 1 silk hat (3' 3"); at the bonier's, item 1 pair fair-yellow gloves, true does-skin (12' 6"); item 1 pair white linen spats (10"); item 1 pearl-gray tie checkered with pink diamonds (8' 6"). Whereby do find that this devilish wedding stands me in not less than 19' 8" for clothes alone.

Eating lunch at the Clubb, here in the smook-room afterwards much discourse of Cossie Jimp, the she-player that quits the Parthenon house to goe (so 'tis given out) into Darbyshire to a rest-cure, but Saigsby believes she really rest-cures herself with M^r Bown, the rich American, in his yacht to the Mediterranean. Presently speaking of the late distances between my Lord Pottlebury and his lady, M^r Wix hears they have now been reconciled in the following manner; to wit, my Lord carries a pretty mannikin out of Hanover Square to sup with him at The Savoy the other night, and whom does he see there but his lady footing it with Morelli the dancing-master; yet takes no notice of her, at the time nor she of him. However, afterwards at home puts it to her that if she will overlook his mannikin, he will overlook her dancing-master. Which 'tis rumored, my lord do already regret by finding his mannikin the most straight-faced wench possible, that will not even let him squeeze her hand, but gravely doubts a like circum-spectious in Morelli. Nevertheless, having agreed to overlook the rascal, must needs in honour stand thereto; but it makes him

on as never was, but stopt it when I came in. Which, knowing women, what naughty scandalmongers they be when they get together, do set me wondering whose characters they have been blacking now, more particularly after widow Fripp's feigning to me that all their discourse is of the right manner of boteeling plumms.

Sept. 27.—Mightily vext this day by a letter from sister, boggling most ridiculously over the word 'obey' in the marriage-service, which she says sticks in her throat and would have me press Uncle Athanasius to leave it out in marrying them, as some persons now do. So writ to Pall pretty straightly, adjuring her for God's sake not be such a fool as to boggle over anything whatsoever, least of all, a little word like 'obey,' till after the ring be safely on.

Sept. 28.—To me my wife and would have 12' of me to fitt herself out for the wedding, new hat, new frock, new hose and new shoes to match. Which is an extravagance of expence I cannot possibly afford and soe told her. Moreover, have already enough hats, frocks, hose and shoes to stock a shopp almost. So must needs make do with some of these. Whereunto all she says is, very well, if I cannot afford it, that ends the business, and will forthwith write her excuses to Pall and M^r Nubbins (for not going to their wedding) in those terms. Which puts me in the devil's own tosse, lest she really mean not to goe, and (which is worse) to have her give it out of me that I cannot afford to get wedding clothes for her. So told her, if she can make do with 6', she may have it. But stands to it that, liefer than goe 4' dress, she will stay away. In short, declines to goe under the whole 12' and will not budge therefrom. Whereby, in the end, was forced to come to it, albeit with great sorrow of heart, for my 12' that I can so ill afford. So to relieve myself privately by writing 'Damn' on the stubb of the check; which did, in a manner, comfort me.

Home where did happen upon widow Fripp and M^r Jelkington, our doctor's lady, sitting to tee with my wife and such a tartling going



BOTH SIDES OF THE MICROPHONE



A Word of Consolation.

THOSE who object to jazz and shudder with horror every time the announcer says, 'We are now taking you over to the Savoy Hotel for dance music until midnight,' may thank their lucky stars that they do not live in the United States of America, where seventy-five per cent. of the programme time of many of the stations is



'We are now taking you over to the Savoy.'

filled with jazz in one form or another. Jazz is the staple food of the American 'fan.' If his home station is not 'putting out' jazz, he combs the ether until he finds one which is. And, oh, the names of the orchestras! The Happiness Boys, the Ipana Troubadours, the Apple Knockers, Whiting's Milk Milkmen, and so on. Most of the jazz combinations bear the title of the patent medicine or what-not of which they are a synecopated advertisement.

The Isles of Illusion.

THE South Seas have for many years provided a popular background for fiction-writers. Twenty years back it was customary in novels to paint 'the islands' as a scented paradise of moonlit lagoons, hibiscus blossoms, and akuleles. Today there is an ultra-realist reaction which has, so to speak, knocked the gilt from off the coral reefs. But the South Seas have their fascination still. At 5.15 on Sunday, November 4, the Rev. Henry B. James, of the London Mission Society, is to give a talk, S.B. from Cardiff, entitled 'In the Wake of Captain Cook.' For nearly a quarter of a century, Mr. James has worked among the islands—principally at Rarotonga, of which Captain Cook himself said that it was 'the least likely to become Christian.' Cook was a great navigator, but as a prophet he was—well, a great navigator.

Poppy Day.

THE President of the British Legion, Earl Jellison of Scapa, G.C.B., O.M., will come to Savoy Hill on Friday, November 9, to talk about 'Poppy Day.' On two previous occasions this annual appeal to listeners has been made by H.B.H. the Prince of Wales, but this year he is, of course, away on a visit to South Africa. Earl Jellison will ask the listening public to support the Poppy Day collection on November 11 as generously as possible. He hopes that last year's great total of £517,000 may even be surpassed. It does not need me to remind you that the sum raised by Poppy Day goes to the late Earl Haig's Fund for ex-Service Men, or that the poppies sold in England on Armistice Day, as well as those which are placed upon graves abroad, are manufactured in the British Legion Poppy Factory at Richmond, where 248 severely disabled ex-Service men are employed continuously throughout the year.

The Hallé Orchestra in London.

THE Third Concert of the B.B.C. Season of Symphony Concerts, to be given at the Queen's Hall on Friday, November 9, is notable in three respects—first, that it brings to London Sir Hamilton Harty and the Hallé Orchestra; secondly, that the programme includes no solo items, consisting as it does of three famous symphonies; thirdly, that the first part of the concert (8-9 p.m.) will be relayed from London and other stations—whereas Part Two is to come from 5GB only. The first half of the programme consists of Schubert's *Symphony in B Minor* ('The Unfinished') and Beethoven's *Symphony No. 7*, in A Major, while the second half will be filled by Brahms' *Symphony No. 4*, in E Minor.

Another Hamlet.

AS to the right and proper method of presenting Shakespeare's plays, there has been much argument. William Poel, Barry Jackson, and many other masters of the theatre have had pronounced individual ideas on the subject. The discussion may now extend to the radio presentation of the plays, for on November 22 something new in the way of a studio production of *Hamlet* is to be attempted. The title of this novelty is 'Hamlet in Black and White.' The production will be a realistic and 'naturalistic' one, attempting to strip from the tragedy of the Danish prince that veil with which two hundred years of mannered acting have obscured it, to bring out, stark and vivid, the conflict of a neurotic mind which it was the dramatist's intent to picture. The play will not be given in full. Where scenes are omitted the space will be filled by a narrator, whose words will further stress the psychological aspect of the drama. We shall, in fact, have the tragedy of *Hamlet* presented to us not as romantic poetry but as material for psychological study.

When Nights were Bold.

IN the early days of the B.B.C., when broadcasting was still a 'family affair' (the family did not then, as today, number twelve millions) many strange things used to happen. I heard a few days since of a Musical Director at one of the provincial stations who, on learning at the conclusion of a concert that it was raining, addressed the microphone as follows: 'It's a beastly night. Will anyone drive me home to—' Fifty cars arrived.

One Savoy Hill to Another.

WRITING to me from his little mountain estate above Lake Geneva, Percy A. Scholes points out that in retiring from the service of the B.B.C. to settle at Montreux he has virtually moved 'from one Savoy Hill to another,' for the ground upon which his house stands was once part of the demesne of Peter the Second, Count of Savoy, who brought to England his niece, Eleanor of Provence, as bride to our Henry the Third, was made Earl of Richmond, and built the great Palace of Savoy upon the very spot where now stands the headquarters of the B.B.C.

The Lives of Women.

ON Thursday, November 9, at 3.45 p.m., Miss Margaret Bondfield will talk on 'A Day in a Woman M.P.'s Life.' This will be the first of a series of talks on various aspects of woman's daily life, which will include talks by a factory-hand, a woman magistrate, etc.

Manager—Producer—Dramatist.

THE series of talks, 'Aims and Ideals in the Theatre,' is to be continued at 9.15 p.m. on Wednesday, November 7, by Mr. Basil Dean. Mr. Dean should command a large audience, for has he not given us *R. U. R.*, *The Likes of 'Er*, *The Ladies of the Field*, *Hassan*, *Young Woodley*, and *The Constant Nymph* (among other fine plays), and conclusively proved that good taste and sound commercial judgment can be combined in the person of a theatrical manager? He began his career with the Liverpool Repertory Theatre and Miss Horniman in Manchester. His great first London successes were made as partner in the almost legendary firm of 'Readean.' He has now turned author as well as manager and producer, being responsible, with Margaret Kennedy, for the dramatization of *The Constant Nymph* and the authorship of *Come and Find Me*, which recently enjoyed a successful run in London.

Schubert Songs.

NEXT week's 'Foundations of Music' recitals will again be devoted to Songs by Schubert. Roger Claydon will sing the famous *Schubert Mullerlied* (Maid of the Mill) cycle and various other songs.

A Clown from the Clover.

URING the week beginning November 10 Jack Hulbert is to make a 'tour' of several of the stations. On Thursday, November 22, he will head a London vaudiville bill.

All About the Stars.

I RECEIVED this morning a letter from a lady in Ealing, who says: 'I am so glad to hear that you are having a series of talks on "The Romance of the Stars"! I go to the pictures every Saturday with my grandmother, whose only pleasure it is, seeing that she will not enter a theatre since the night a gentleman at the Lyceum—or was it Daly's, it doesn't matter which—dropped a parcel containing the India-paper edition of the "Encyclopaedia Britannica" on her head from the gallery—or maybe it was the dress-circle, we never discovered



'Grandmother's only pleasure.'

which. My grandmother says it felt like the gallery. Phases include Ramon Novarro in your series. He is very romantic, he was thinking of becoming a nun—a monk, I mean—owing to his heart being affected by a lady. Unfortunately, as this effusion bore no address, I am compelled to reply to my correspondent through these columns.

No, 'E. N.' (Ealing). I am afraid we cannot comply with your request. The stars in question are those which you can see any evening by the simple process of looking upward, at an angle of 57 degrees, through the spare bedroom window.

The Announcer.

The Writer and the Talker. Should They Be One and the Same?

The thoroughly understood, let me preface this article with the statement that I am an ordinary listener, guilty of occasional impatience, and difficult to satisfy. I am discontented with any broadcast work which lacks delivery, finish, and the hall-mark of a distinctive radio subject.

This leads to the inevitable definition. What is a distinctive radio subject? Music, of course, in the paramount example, and that is why it occupies a considerable part of programme time. Whatever may be said of the flash of bow, the fascinating manual callisthenics of conductors, and the protean skill of the tympanid merchant in the background, music is complete in itself as an emanation from the orchestral arena. It floats up from that place a thing of the air, as satisfying and complete as the song of an invisible lark.

But talks! Talks have not yet arrived at a satisfying state of completeness, generally speaking. Music in its infancy, a matter of mere rhythmic pervasion, could aid expression in the dance, but was too simple to carry an idea. Now it has become the perfect vehicle of suggestive thought, through the medium of the orchestra. One feels that talks do not always yield their intrinsic value, because the human voice has yet to be orchestrated. The microphone acts as a filter, isolating sound pure and simple, and sound, so far as talks are concerned, must do the work of gesture and pantomime, as well as fill its accustomed rôle. Some talks read in print far better than they sound when spoken. The defect, in other words, is in the delivery. They are not yet as appreciable as music, because one can perfectly assimilate the artistic and intellectual content of a musical item from a wireless audition; but one cannot get the full value of a talk delivered by a talker who does not understand the rhythm of sweet speech and the art of elocution. Such a talker may read 'in his head' with true emotional inflexion and a proper appreciation of his own prose form, but he cannot translate these things verbally. He lacks the mechanical art.

This is true of a great number of talkers, and the truth is pointed when one hears an occasional, intimate, and well-controlled piece of art-speech like Mr. Compton Mackenzie's talk on his Hebridean Isle. Some moon before the microphones; a number talk at such a level speed as to suggest dictation or a lurching metronome; many say splendid things lugubriously, or as if they were ashamed of the smart turn things are taking, or shy of their own thoughts when they confront them in naked alphabet. Few can do so much as imply by tone or speed a smile in the eye, rising indignation, or a charmed sense of wonder; though these and a thousand other implications should be added to the bare recital of the matter to give it flavour. How often does one hear a happy lingering over some string of cadenced syllables? So seldom that one is tempted to think that language is lost except as weakened in parlour chatter or distorted in ceremonial intonations. Generations of reading people have buried language in the head instead of allowing it the liberty of the tongue, with the result that reading aloud involves half the effort of translation. What is well understood and charged with colour and emotion 'in the head' falls flat and lifeless from the lips.

What is the remedy? Apparently there is none, unless it is a division of labour. Why not divorce the talk-maker from the talking? In other words, why not take full advantage of the special aptitudes of experts in pure knowledge and skilled writers, but enlist the specialized artist for fit and proper delivery? It is a process analogous with others in the realm of art. The composer is not the public exponent of his works. The playwright seldom fills a rôle of his own creation. The executive musician

and the actor we call interpretative artists, and place upon them the responsibility of displaying the creative work of composer and author in an appreciable manner, by virtue of their own specialized abilities. It seems that interpretative speech will never come except through specially gifted and specially trained people.

There will always be the talk of simple fact, which perhaps stands in no need of modification. But something entirely different is foreshadowed. The talk-form will arrive, with its own nuances: not a book chapter, or an article, or even an essay, but something from which the essence would evaporate if it were reduced to print. And the talker might well be a new type of artist. Just as a portrait painter is successful according to the degree and truth of character he can depict in a wide and varying range of subjects, so it will be for the talker in his own province. He must study the minds of creative thinkers, and then interpret their written talks in the light of knowledge thus gained.

Confidence, exultation, despair, the hush of mystery, the lit of sheer happiness, the brief suspense of a careful pause, the awe of eternal things—all this and much more lie within the compass of the human voice. That being the case, there is little doubt that when utterance depletes the value of a talk, it is time the potentialities of that talk for speech were exploited by a specialist who can reflect proper glory on the creator of the work, instead of allowing a milk-shy genius to cover himself with confusion or something worse.

It would not do to neglect the fact that occasionally a man will create and utter a talk equally well, as does the much-loved Sir Walford Davies, consistently and often. But a band of artists nursed in a school of microphonic elocution, men with a real flair for the work and tractable voices, would convert much of the unpromising material of talks into the 'entertainment' which is in such demand. What is really wanted is a more interesting and absorbing manner rather than matter.

It is not too much to say that the talk promises to develop eventually into a rhapsodic form and become, at its best, the layman's poetry. Something very near to the folk-spirit of the world was shadowed forth in the spoken ode of Schöenberg's *Gurrelieder* when it was broadcast. That voice had the lavish scope of Nature herself; a voice at the very roots of language, speaking the primal tongue, and wild with the breath of the four winds. It lit up the prophetic words of Whitman as with the white flash of lightning:—

All waits for the right voices.

Where is the practical and perfect organ? Where is the develop'd soul?

For I see every word uttered thence has deeper, sweeter, new sounds, impossible on less terms.

Note the Date!

NOVEMBER 16,

on which will appear a Special Schubert
Centenary Number of *The Radio Times*. Price 2d. as usual.

In Next Week's Issue,

NOVEMBER 2,

there will be contributions by
COMPTON MACKENZIE
SIR WALFORD DAVIES
GRAHAM ELTHAM
Etc., Etc.

Appreciative Listening

A significant extract from the farewell talk given by Mr. Percy A. Scholes, who recently retired from the post of B. B. C. Music Critic.

A SHORT time ago, in New York, I was announced to appear in a radio station, and my talk was described in the papers as 'Interview.' I only managed to arrive at the station a minute before the time and was immediately placed before the microphone, with four or five of New York's music critics, who started at once to fire off embarrassing questions, to which I had to extemporize tactful replies. That was a public ordeal, if you like.

If anything of the kind were permitted now in civilized countries, and were in progress now, I have no doubt that the first question put to me would be, 'What is the greatest change you have noticed during your more than five years of broadcasting, extending practically over the whole history of that great art?'

I should have no hesitation as to my reply: 'The decline of grumbling.'

Five years, four years, even three years ago, people would write to me complaining that the programmes were 'all lowbrow' or 'all highbrow.' My impression was that those people had thoughtlessly bought patent loud speakers that wouldn't turn off, and that they all lived in one-room houses. Now, either they have scrapped those unsupportable sets or built on another room where they may on occasion escape them, for they don't write in that way.

Either they have done these things, or else (and it may be this) learnt tolerance, and as a matter of fact, when I look back to that time of fierce conflict, I think that the last five years have seen the greatest growth of tolerance that has ever been seen in any five-year period since the suppression of the Spanish Inquisition.

A great many of the lowbrows have done something else, perhaps even better than merely becoming tolerant—they have removed the restrictive hat with which I suppose they were born, and have allowed their brows to grow. From much correspondence received I have learnt how large a proportion of the population of the British Isles there is which, unable before broadcasting to trace tune in a symphony, can now hear it even in a fugue.

And that brings me to the reiteration of the lesson I have constantly tried to teach (for despite all the daily paper outcry of 'Constant Reader' and 'Indignant Listener' we broadcasters sometimes dare to be 'educational')—the lesson that the fine things of music (or shall I say the more complex things?) are not for the heedless and lazy, but for them who are prepared to focus their attention and, day by day and week by week, to increase their powers of musical observation.

Music is (let me say it again) not one art but three. There is the art of the composer. *It has to be learnt.* But when the composer has done his work he has merely given the world black marks on white paper. There is the art of the performer. *It has to be learnt.* But when he has done his work he has merely provided some vibrations in the air. Even to become mere sound these vibrations must come into contact with an ear. To become music they must come into contact with a human ear, and one prepared to receive them—trained by experience to receive them. In other words, there is the art of the listener. *It must be learnt;* it is worth learning, and only when it has been learnt does a symphony pass out of the region of noise into the higher one of music.

That is a process that has been proceeding during the past five years at a greater rate than ever before since the world began, and so, in coming to take my leave, I say (I know echoed in chorus by many of you) 'THANK GOD FOR BROADCASTING.'

The Genius whose Centenary we are soon to celebrate.

FRANZ SCHUBERT.

During the week beginning November 18 the B.B.C., together with musical institutions in all parts of the world, is to celebrate the hundredth anniversary of the death of Franz Schubert. This brief introductory article on the composer by Mr. J. A. Fuller-Maitland forms a preface to the Special Schubert Centenary number of *The Radio Times* which is to appear on Friday, November 16.



TO those who are accustomed to think of Vienna as the centre of the finest music in the world, and the home of so many of the greatest composers, it must come as something of a shock to find, in the opening sentence of the monumental article contributed by Sir George Grove to his own Dictionary, that Schubert is the only one of the great composers who was actually born in Vienna. He belonged to Vienna in a very special sense, and its bright atmosphere seems to hang about much that he wrote. He hardly ever left the capital except during his visits to the Hungarian estates of his employers, the Esterhazy family, in whose household he seems to have held an almost menial position when not actually engaged in making or teaching music. Twenty-seven years younger than Beethoven, he outlived him by one year only. Yet in the thirty-one years of his life (1797-1828) he poured forth a mass of compositions which exceed in bulk the output of many greater men. This would not be surprising, were it not that the average quality of Schubert's music is so high. We need not consider the many operatic efforts he made, but in all other departments of the art he has left imperishable things, and if only two out of his eight symphonies have won their place among the immortal masterpieces, the great proportion of his concerted chamber music is certain of a warm welcome wherever players are gathered

together. His pianoforte sonatas are all intensely interesting, and three or four of them are among the most beautiful works of their kind, worthy to stand beside Beethoven's beloved thirty-two. 'Worthy of Beethoven'? Yes; but in one branch of music, Schubert eclipsed even his great contemporary, for among his 600 songs there are an extraordinary number of the lyrics that have become part of the dearest heritage of musicians. It is in these that Schubert stands supreme, not only on account of his matchless wealth of melody, but because he had a miraculous gift of translating poetry into its exact musical equivalent, by a kind of divine intuition, so that he could seize upon a book of verses, and at once scribble off musical settings that with scarcely an alteration have taken their places for ever. Upon no other composer has a fuller stream of beautiful melody been poured forth, and none has turned it to better account in the songs of all the periods of his short life. From 'Gretchen am Spinnrade,' written at the age of seventeen, to the tragic 'Winterreise,' completed in the year before his death, the very great majority of his songs are built on melodies of the loveliest kind, and lyrics that the world has agreed to call perfect are scattered over his whole career with a bountiful hand. It is inevitable that we should compare Schubert's melodies with those of the great contemporary whom he loved and revered,

although he fled in a panic of shyness from the great man's presence at their first interview.

In respect of what is called distinction, Beethoven's melodies are often of a higher quality than Schubert's. From Beethoven's sketch-books we know that even those wonderful melodies that sound most spontaneous and seem to have come straight from heaven, such as the famous tune at the end of the Ninth Symphony, were only brought forth after birth-pangs that were spiritually agonizing. Schubert's melodies are spontaneous in fact as well as in effect, and must often have suggested themselves after a casual reading of some poem; such rapid act of creation is on record of the two immortal Shakespeare settings, 'Hark, hark, the lark' and 'Who is Sylvia?' in which the countrymen of Shakespeare must feel it impossible to imagine any other settings of these two songs which they could bear.

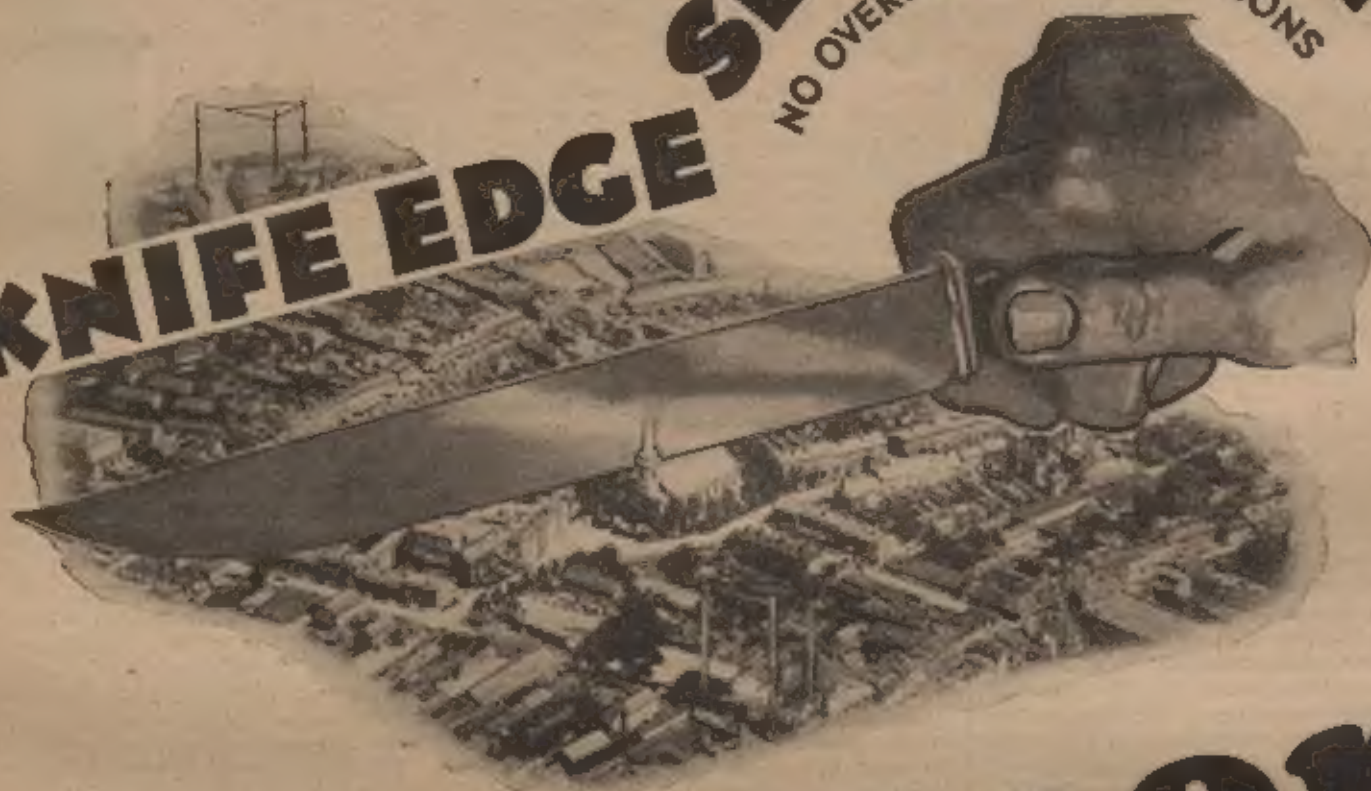
Schubert was a pioneer in the art of giving full value to a dramatic situation in the course of a lyrical song, and the 'Erl-könig,' though first conceived when he was only eighteen, remains as the typical masterpiece in this kind. Here, as in 'Der Tod und das Mädchen,' 'Der Doppelgänger,' 'Gruppe aus dem Tartarus,' and others, we feel that no other art, not even that of Dürer, has achieved so vivid a presentment of the Shadow that waits for us all. These songs show with what simple means he could call up moods of sinister imagination, and bring them home to the least sensitive hearer. In the 'Winterreise' set, the successive miniatures, each a perfect work of art, make up a picture of despondency that has never been surpassed. Yet these, like the 'Müllerlieder' of earlier years, are set to words that are very far from being impressive as poetry.

There is an abundance of songs that must appeal at once to everyone by their simple, winning tunes; not that they can ever lose their attraction for musicians, however hackneyed they may be, but they are so easy to follow and so entirely appropriate to their words that they are loved at once, even by uneducated hearers. 'Du bist die Ruh,' 'An die Musik,' 'Auf dem Wasser zu singen,' 'Lindenbaum,' 'Im Frühling,' 'Haidenröslein,' 'Wanderers Nachtlied,' 'Erster Verlust' and 'Litanei' are a few of these, and songs like 'Die junge Nonne' and 'Der Wanderer' need no training in music for their appreciation. The special charm of 'Rosamunde' and 'Ständchen' is felt by many who are not learned enough



(Continued on page 233, column 1.)

KNIFE EDGE SELECTIVITY
NO OVERLAPPING OF STATIONS



THE WONDERFUL NEW

COSSOR Melody Maker

**BUILT BY
ANYONE
IN 90
MINUTES**

THE wonderful new Cossor Melody Maker has knife-edge selectivity. It will cut out your local station like magic. It is amazingly sensitive. You do not have to spend a long time searching for the desired programme. Just turn the dials a few degrees and the station you want comes in with enormous volume. It's as simple to work as a gramophone—to change your programme with the New Cossor Melody Maker is easier than changing a record. Anyone can build this remarkable Receiver in 90 minutes. It's as simple as Meccano. All the parts for the New Cossor Melody Maker—the valves, the wire and even the simple tools necessary are sold in a sealed box ready for you to start assembly. Get full particulars of this wonderful new Set

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

Name _____

Address _____

R.Y. 24/10/38



HOME, HEALTH AND GARDEN

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



The Making of Biscuits.

ON the subject of the making of biscuits I do not think I can do better than to give you a few general hints and one or two recipes.

First of all, the average proportion of ingredients is—

- 3 ozs. plain flour.
- 4 ozs. butter.
- 3 ozs. sugar.

The usual method of making is by creaming together the butter and sugar as for a cake, then gradually working in the other ingredients until a fairly stiff dough is obtained. More flour can be used if liked; in that case a little egg or milk will be necessary. The dough should be rolled out very thinly and cut out into small rounds with a plain or fancy cutter and baked in a moderate oven, so that the biscuits are a pale golden brown when cooked. Remember that they very easily scorch.

Cool on a wire tray or sieve, so that they are crisp when cold.

It is very important not to use too much liquid. If any—the proportion of butter renders this unnecessary. The paste requires a good deal of kneading, and must be perfectly smooth, or the biscuits will have a rough appearance when cooked.

Ashbourne Gingerbread Biscuits.

- 8 ozs. butter.
- 5 ozs. sugar.
- 10 ozs. plain flour.
- 2 heaped teaspoonsful ground ginger.
- A pinch of salt.

Cream together the butter and sugar until quite soft. Sift in the flour, ginger, and salt. Knead with the hands until a perfectly smooth dough is obtained. Roll out to about $\frac{1}{4}$ inch in thickness. Cut into rounds. Bake in a moderate oven for about fifteen to twenty minutes. Cool on a wire tray.

When cold pack away in a tin and hide them from the rest of the family.

Macaroon Biscuits.

- $\frac{1}{2}$ lb. ground almonds.
- 3 small whites of eggs.
- $\frac{1}{2}$ teaspoonful of vanilla essence.
- $\frac{1}{2}$ lb. caster sugar.
- $\frac{1}{2}$ oz. rice flour.
- A few almonds (halved).
- Rice paper.

Have a baking sheet ready, slightly greased and covered with rice paper.

Put the ground almonds, caster sugar, and whites of egg into a basin and cream together for ten minutes. If possible, the whites of eggs should be allowed to stand overnight. This prevents the macaroons from spreading too much during the baking. Add the rice flour and vanilla essence.

Put the mixture into a forcing bag with a plain $\frac{1}{4}$ in. pipe. Force it on to the rice paper in rounds the size of a penny, leaving a good space between each to allow for spreading. If you have not a forcing bag handy, use a teaspoon and shape the mixture by using a pastry brush dipped in white of egg.

Place half an almond on each and bake in a moderate oven for about twenty minutes. Cool on a wire tray.—Miss Mabel Collins in a talk on October 9.

The End of the Bee Season.

ACTIVE preparations for closing down and packing up the hives for winter should now be made, where the work has not already been done, but before finally packing up, do make sure that the hives are water-tight. Damp is the bees' greatest enemy; they will stand a great deal of dry cold, but damp is fatal to them.

It is an excellent idea to cover the roof of your hive with a piece of tarred waterproof felt; cut this to the size of the roof and then tack it on, and you will find that no amount of rain or damp will penetrate through.

Then for the blankets. In the first place, cover the frames on which the bees cluster there should be a square of calico or American cloth, and in the centre of this cut out a three-cornered flap, which you can turn back without disturbing the whole quilt when you give the bees a candy cake. See that this quilt fits down tightly at the edges to prevent draughts. About four thicknesses of blanket or felt over this, and a bag filled with chaff, will make a cosy and comfortable house for your bees through the winter. Newspapers may be used instead of the chaff cushion, and they make a very good draught-proof covering.

Do not under any consideration feed your bees with syrup now. It is much too late in the season. If you give them syrup they will store it away in the cells, but they will not be able to seal it over, as there is not enough warmth in the hive for the process of wax-making, and the presence of unsealed food in the hive during the winter is very dangerous, as it will probably ferment, and this gives the bees dysentery. So if any of your stocks are short of stores give them a candy cake, and this will keep them going.

There are four substances which the bees carry into their hives—nectar, pollen, water, and propolis, or bee glue, and an unmitigated nuisance the latter substance is to the beekeeper at this time of the year. It sticks your fingers firmly together, so that they adhere to every single thing that you touch, and it stains them a deep greenish yellow. If you get very badly stained you will find that ordinary soap and water is almost powerless to remove it. You should first rub your hands with oil or lard, then wash them in very hot water. If you are unlucky enough to get any on your clothing do not try to wash it off, but treat with some sort of spirit, such as petrol, benzol or methylated spirit.—M. G. Kennedy Bell in a talk on October 26.



A DRAWING ROOM IN THE SMALL FLAT.

A room such as Mrs. Menzies writes of in her article in column three.

Furnishing the Small Flat—1.

IN furnishing a small space, whether it is a flat or a house, it is essential that background shall be restful and harmonious.

Greys, blues, mauves, and green in delicate tones, lightened by white or cream fringes and paintwork, may be successfully used in close proximity.

Pattern is an element which must be very carefully considered in the small space. It is not wise to indulge in wallpaper of large and definite pattern. There is an endless range available of very beautiful papers in plain colourings, gloss stripes, or stippled and cloudy effects.

Another medium, very successful for plain colours, is the new washable wallpaper, which has a surface not unlike that of distemper, but which claims better wearing and washing qualities than the latter.

In the small space much dark paint is inadvisable, but one has to face the practical difficulty of the housewife, who realizes that the constant movement through two or three rooms means, with light paint, either endless labour or a permanently dingy surface. This problem may, to a certain extent, be solved, and the lightness of the room maintained by painting doors in two colours, the lower panels of white or a lighter shade, while the raised heading and surround are painted in a dark, harmonizing tone.

The new cellulose preparations are also helpful, either brushed or sprayed on. This paint dries with the hardness of porcelain and does not hold finger-marks. Also, it is easier to wash, and very much more durable than ordinary paint.

Where pattern is desired, it is safer, in a small space, to make it up in panel effects, either with plywood or paper. An excellent example of this will be seen in the accompanying illustration. Pattern may also, of course, be successfully included in fabrics of floor coverings, and there is an endless range of delightful fabrics now on the market. These, of course, can only be chosen to suit the individual taste of those who are to live in the room, but one word of advice may be given which applies to all rooms, and that is: Don't mix your patterns carelessly.

If it is not possible to use the same material for curtains and loose covers, let one be patterned and the other plain, in a tone which picks up one of the colours in the patterned fabric.

Pattern in carpets and floor coverings needs very serious consideration. The soft colourings and designs of Oriental rugs and carpets are always safe, and there are many patterns of several types which are not only attractive at the first glance, but are also pleasant and restful to live with. On the other hand, there are designs which are at first attractive, but which, when one has lived with them for a time, seem to become curiously obtrusive and active.

Reproductions of priceless old Oriental rugs and carpets are carried out with almost perfect fidelity in really beautiful colourings.

Hand-woven rugs and carpets modern in colouring and type are being made in many craft-workers' studios. These are mostly decorative, well made, very warm, and of almost everlasting wear, but they are frankly rather expensive to buy.

For certain rooms, where a decorative effect must be achieved at a low cost, there is a large rug on sale which is something of a novelty; that is to say, it is like most novelties—an old idea made up in a new style. It is made up in a closely-woven coco fibre with a corded effect. The colourings are exquisite and very varied, and the rugs wear extremely well.

For bedrooms there are many varieties of straw mat. Many people complain of the difficulty of cleaning these, but all types of straw matting may be kept in good condition by wiping them over

(Continued on page 330.)

TWO VOLT VALVES OF CHARACTER

Don't engage a Valve without a good character!

Met-Vick Cosmos Valves are each supplied with a written character that will bear the closest scrutiny. It tells of the Valve's ability to do the work for which it is designed, its conduct (on test) and its qualification for a situation in your set.

You can have the fullest confidence that the characteristic curves of a Met-Vick Cosmos "Shortpath" Valve are closely in accord with the inherent character of the Valve.

Here are some of the details of the two-volt family:—

| S.P. 16/B BLUE SPOT | S.P. 16/G GREEN SPOT | FILAMENT VOLTS 2 | S.P. 16/R RED SPOT | S.P. 16/RR DOUBLE RED SPOT |
|------------------------------|-------------------------------|-------------------------|-----------------------------|-------------------------------------|
| 0.05 | 0.05 | FILAMENT CURRENT (AMPS) | 0.05 | 0.3 |
| 35 | 10 | AMPLIFICATION FACTOR | 5 | 6.5 |
| 0.5 | 0.95 | SLOPE (mA PER VOLT) | 2.5 | 1.5 |
| 70,000 | 17,000 | IMPEDANCE (OHMS) | 10,000 | 4,500 |
| 10/8 | 10/8 | PRICE | 10/8 | 12/8 |

Section "A" of the new Met-Vick Catalogue is a regular "mine of information" on valves, including, in addition to the above series, the wonderful Met-Vick A.C. Valves for working off the electric light supply.

Ask your dealer for a copy, or send to

METRO-VICK SUPPLIES LTD.

(Proprietors: Metropolitan-Vickers Electrical Co. Ltd.)

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

COSMOS SHORTPATH MET-VICK VALVES

STAND NO.
30
MANCHESTER
RADIO
EXHIBITION

INDISCRETIONS OF THE MICROPHONE.

A Nightmare of the Talking Films.

By Graham Eltham. Drawing by Aubrey Hammond.

I HAVE been a listener for four years which that malicious eavesdropper, the microphone, has turned and so to speak, and which gave it being. Its behaviour has been exemplary. It has never repeated those things which it ought not to have repeated nor left unreported those things which it ought to have reported. That is a strange thing.

The average man is a hearty spontaneous and indiscreet individual. It is a very good thing, too, for could there be anything so dull and bloodless as a world which thought before it spoke? He is, in ordinary life, constantly speaking his mind forgetful of the company he is in—but once let him come to a studio in the rôle of broadcaster and he becomes as discreet as Tadevrand or the Governor of the Bank of England. Have you ever heard a radio-artist, at the conclusion of a passionate utterance, uttering of Sidney Carton's last speech, forget the microphone and bid good night to the Announcer with the words, 'I'm off to the Pig and Whistle before they close?' or a Bishop after the last word of his studio sermon, whisper agitatedly, 'I must be going now. The last train to Clousterborough leaves Paddington in thirteen minutes,' or that noted Italian conclude his fiery singing of an aria from *Tosca* with the characteristic natural sentiment, 'Lumme! that top note!'

No, you haven't! Neither have I.

There can be only two reasons for the absence of contretemps such as these: (a) that broadcasters are so used by the studio that they mind what they are saying, or (b) that the microphone is not as soulless a scientist as we imagine and that, like a discreet servant, it knows when to keep its ears closed and its mouth shut.

So much for our British microphone. But not every member of that sensitive family is so gifted. For instance, the microphones now employed at Hollywood for the manufacture of 'talking films.'

One can understand that, at Hollywood discretion is at a discount. There is no tradition of discretion. To be discreet in California is, frankly, to be ranked a failure. Says Mr. Otto Katzenjimmer, her director, to Miss Doria Duckson, his highly-paid 'star': 'See here, kid. What's this I hear about the interview you gave to the "fan journals"? Said you didn't care to speak

about your work days? Said you couldn't understand what the hacks saw in vaudeville? Cut that right out!' In Hollywood if you are indiscreet enough about your work your play your pay, your marriage and your divorce, you will get to the top. And it is into this atmosphere of concentrated indiscretion that commerce has now introduced the microphone. The microphone, I am afraid has succumbed to temptation. I hope broadcasters remember the microphone, movie stars, who have not been brought up to be so careful of what they say, may learn from time to time.



Yesterday, for example, I was privileged to be present at a private showing of *Love's Dust*, the first talking film to be manufactured by the O.K. Film Corporation. The privilege was a very special one. The film had never been previously shown. As soon as completed it had been forwarded to London, where Otto Katzenjimmer, president of the Corporation, is spending a few weeks. No 'cutting' or improvement of any kind had been allowed, for Mr. Katzenjimmer wished to have first-hand evidence of the possibilities of the Parlogaph, the particular sound device employed by his corporation. Let me give you some idea of what I heard and saw as, together with the great movie magnate and his cigar I sat in a dark room in a Wardour Street theatre—

The O.K. Film Corporation presents
DORIA DUCKSON

LOVE'S DUST
By Ermintrude Giffey
From the successful novel by
Helen Lash

Caption.—On the fringes of the Great Sahara where men are men, as the Hon. Mildred McFarlane, daughter of Lord Asquith, discovers to her cost

Serna.—Interior of a striped tent, overloaded with tiger skins, footwork tables, and rifles resembling prehistoric buffets in shape. El Moro, Sheikh of the Pasooties, waving a whip at Miss Duckson, who is in the grip of half a dozen Bedouins. Suddenly from the tent a voice is heard: 'Benna. And how?'

Hon. M. Say, sheikh, you ain't gonna get away with that cave stuff with the daughter of an earl. Sheikh. Proud Englishwoman, you're talking bunk. Hon. M. (to Bedouins) On easy or I'll report you to Mr. Katzenjimmer. I ain't going to stand for having my wrists broken by a couple of extras.

Producer's Voice (off): Hold that indignation, baby—and don't, for the love of Chocky, forget that this is a talking film.

Hon. M. If I get any more insults from this crowd of collared-managers I break my neck.

Sheikh (sotto voce) Aw, is that stuff, Doria, any better?

Hon. M. You may burn me, or tort me, but I ain't gonna yield.

Sheikh. You make me smile. Now, you boys, beat it.

First Bedouin (as they reluctantly beat) Ain't he the lucky sheikh? (The Sheikh takes the Hon. M. by the arm, but not so gently as he conceals the famous diamond bracelet in his pocket.)

Sheikh. O.K., you madden me!

Hon. M. Not half as much as you madden me! Next time you play opposite me, Buddy, you go some place and have a shave first.

Producer (off) Remember the microphone, Miss Duckson! (Aside) This girl will get me the air.

Hon. M. (remembering) You won't ask so clever, sheikh, when my pop arrives here with the Yewanted money.

Sheikh. Your pop, my elbow. Not far nothing but I know as Wind of the Desert. When a son of the an al takes a fancy to an Englishwoman—

Hon. M. Keep your dialogue snappy, boy. I've a luncheon date at the Montmartre with John Gilbert.

Sheikh. Did you hear the story about

Producer (off) Quit that gossip and remember you're in the Sahara, not Santa Barbara.

Hon. M. I'll say he has the nerve!

Producer (off) Miss Duckson, for the love of Lindberg, remember that microphone!

Hon. M. (remembering) You remind me of my brother who was lost when a chad on the campus at Eton. We always thought it was gipsies, but maybe it was Bedouins. Say, Buddy, did you see my interview in the *Movie Monthly*? There was twelve pictures of me—more than Lelan Lash. She's so mad jealous that she's today and.

(Sound of a shot and a fall.)

Wang's Voice. The producer's shot himself!

Hon. M. I guess I'll make that luncheon date after all.

At this point I must have fallen asleep. After a while I woke up. Next to me, I could hear Otto Katzenjimmer snoring, too. Stop that snoring, or you'll spoil the film!

'Film? What film?' said my wife.

'*Love's Dust*,' I answered.

She looked at me with pity. 'Another of your nightmares?'

I suppose so, I said.



SEE how simple it is to charge your H.T. Accumulator with the Oldham H.T. Charger. Merely disconnect it from the Set—connect the two leads—plug into the nearest socket—and switch on. It charges while you sleep. Do this occasionally and your Accumulator is preserved in tip-top condition at negligible cost. A shilling or two during the whole year. What could be cheaper? For A.C. or D.C. mains. Fits any make of H.T. Accumulator.

OLDHAM H.T. CHARGER

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

A.C. Type D.C. TYPE

55/- 40/-

Incorporating Armstrong-Metrix Rectifier under Licence.

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



OLDHAM H.T. ACCUMULATOR

5/6

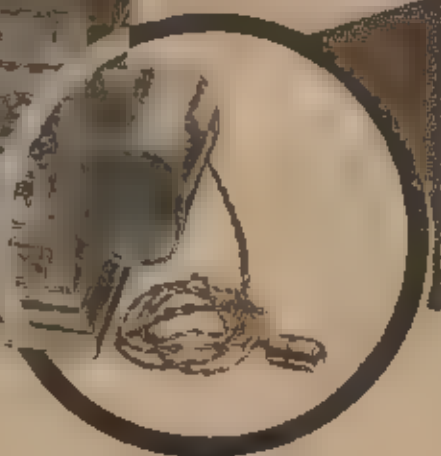
Per 10-Volt Block

Length of connecting cable.

Extra large capacity 7/3

5,500 milliamperes.

Wires & sockets for 10, 20, 30, 40, 50, 60, 70, 80, 90, 100, 110, 120, 130, 140, 150, 160, 170, 180, 190, 200, 210, 220, 230, 240, 250, 260, 270, 280, 290, 300, 310, 320, 330, 340, 350, 360, 370, 380, 390, 400, 410, 420, 430, 440, 450, 460, 470, 480, 490, 500, 510, 520, 530, 540, 550, 560, 570, 580, 590, 600, 610, 620, 630, 640, 650, 660, 670, 680, 690, 700, 710, 720, 730, 740, 750, 760, 770, 780, 790, 800, 810, 820, 830, 840, 850, 860, 870, 880, 890, 900, 910, 920, 930, 940, 950, 960, 970, 980, 990, 1000.



FAITHFUL SERVICE


Your big problem is adequate H.T. Volume, quality of reproduction, ability to pick up distant stations—all depend upon sufficient high tension voltage. Modern valves consume even more high tension current than the ordinary H.T. dry battery is exhausted in a few weeks. It is an everlasting expense. Nor does the H.T. eliminator offer a solution yet. Cheap eliminators rarely give sufficient output to supply a good set. No! the only practical and economical solution is the Oldham H.T. Accumulator. Because it can be recharged at home for a few coppers, it is cheaper than Dry Batteries. Because it maintains its rated voltage over long periods and is free from the mains hum so prevalent with ordinary Eliminators. Don't delay—order an Oldham to-day and see what your Set really can do.

OLDHAM

H.T. Accumulator & H.T. Charger

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

London Office: 40, Watling St. Knight Cross W.C.1.
 Telephone: Terminus 4446 (3 lines).

Glasgow: 75, Robertson Street G.2.
 Telephone: Central 4015. 

FRANZ SCHUBERT

A Brief Introduction to the Centenary.

By J. A. Fuller-Maitland.

(Continued from page 237.)

to see that it depends on the exquisite alternation of the minor and major modes.

Among the songs more especially dear to the hearer who can enjoy the highest poetry in music I may mention nearly all of the songs from 'Wilhelm Meister,' 'Die Stadt,' 'Am Meer,' 'Die Wachtel-schlag' with its suggestion of the quail's note, 'Der Kreuzzug,' 'Die Sterne,' 'Aufenthalt,' 'Dass sie hier gewesen,' and that suave and long-drawn evening song 'Nacht und Traume.' Some of these are in the collection published after the composer's death, as his 'Swan Song,' a collection unique among posthumous publications for the high level maintained throughout. That they should only have seen the light after the master's death, is an eloquent illustration of his carelessness with regard to the fruits of his genius.

IN the larger forms of instrumental music Schubert touched supreme heights, and the glorious pair of movements which we call the 'Unfinished Symphony' is among the great things of the world. We need seek for no remote reason for its remaining a torso; the composer obviously meant to complete it some day, as he sketched a scherzo and trio for it, it was most probably put away in a drawer and forgotten. In his happy-go-lucky life, with beautiful tunes calling to be written down at every hour of the day, it was only too likely that he should forget what he had written, and we know that on one occasion he failed to recognise a song he had composed only a fortnight before.

His other orchestral masterpieces, the great Symphony in C Major, will always seem too long for the enjoyment of people whose attention is apt to flag; but where is the musician who would have it shortened by a bar? It is easy to make excessive length a reproach, and there are some who cannot enjoy the B Minor Mass, the 'Meister-singer' or 'Götterdämmerung,' merely on account of the hours they occupy in performance.

Schumann's famous words 'heavenly length,' spoken of in the C Major symphony, may be applied to many other of Schubert's most individual compositions, like the great quintet with two violoncellos, or the two happy trios for pianoforte and strings. Those who regulate their musical pleasures by the clock must learn to pardon Schubert for writing and us for enjoying such compositions.

Still, even those who do not mind how much time their musical pleasures may take up may feel obliged to admit that in Schubert there are occasional instances of diffuseness; and it is not impossible that in other circumstances and with more frequent chances of hearing his larger works performed in public, he would have revised and shortened them. There are sometimes themes treated first one way and then another, as though the composer, in despair of ever hearing them properly given, just tacked together several ways of treating his idea, meaning to choose the best at a later time. But whether the time taken up in listening to Schubert's music seems to us long or short, we must echo Sir George Grove's touching summary, 'There never was one like him, and there never will be another.'

The Story of
Pelléas and Mélisande,

Debussy's Five-Act Opera which is to be broadcast on Monday (5GB) and Wednesday (other Stations). This synopsis will be of assistance to listeners to the Opera.

ACT I.

Scene 1. A Forest in Autumn.

Golaud (Baritone), a grandson of King Arkel of Allemonde, has lost his way whilst hunting. He finds a forlorn little maiden, Mélisande (Soprano), weeping by a well. She is richly dressed, and tells him that she has fled far from home. In the well she has lost a golden diadem, given her by one whom she will not name. She does not wish to recover it. Golaud tells her who he is, and persuades her to come with him to his home.

Scene 2. In the Castle, in Spring.

Here dwells King Arkel (Bass), with his daughter Geneviève (Contralto), Golaud, her son, and Golaud's little son, Yniold, whose mother is dead. There is also Golaud's half-brother Pelléas (Tenor).

Geneviève reads to her father, the old King, a letter from Golaud to Pelléas, in which he tells how he was so much under the spell of Mélisande, married the maiden but knows not of her history. By this marriage he disappointed Arkel and his mother and therefore desired to leave them for a time. Now he hopes they will forgive him, and asks Pelléas to prepare the way for his return, and, if Arkel and his mother are willing to receive him, to show a sign—a beacon upon a tower. Arkel and Geneviève are agreed, and order the welcoming sign to be made.

Scene 3. Outside the Castle.

Mélisande and Geneviève are walking in the garden. This is a short scene in which an atmosphere of foreboding is developed. Pelléas joins them, and says that he may have to go away tomorrow. 'Oh, but why must you go?' says Mélisande.

ACT II

Scene 1. By the Fountain in the Park.

Pelléas and Mélisande talk of the fountain, which, it is said, once possessed mysterious power to heal the blind. Pelléas questions her about her first meeting with Golaud. Mélisande loses her wedding ring in the fountain, and in so doing it will never more be found. Mélisande says, 'How shall I answer Golaud if he asks where it is?' 'Tell him the truth,' replies Pelléas.

Scene 2. In the Castle.

Golaud, wounded whilst hunting, is being tended by his wife. She tells him that she is unhappy, but will not say why. There is in the place 'something that is stronger than herself.' He asks her where her ring is, and she, in confusion, pretends she dropped it in a cave by the sea. Golaud bids her go at once and find it, and suggests that Pelléas shall go with her. The scene ends with Mélisande's exclamation, 'Oh, I am very unhappy, all joy has gone for ever.'

Scene 3. A Grotto.

Mélisande and Pelléas are together. He describes the park grotto, with which he is familiar, but Golaud asks her how she will be able to reply. 'Let us away,' urges Mélisande. 'We will return another day,' says Pelléas.

ACT III

Scene 1. A Tower in the Castle.

Mélisande is combing her hair, and singing 'My treason wait your coming.' Pelléas comes by, and tells her that tomorrow he leaves. He begs her

to let him kiss her hand, and her hair, which flows down to him as she leans from her window. She urges him to leave her. Golaud comes upon them, and tells them that 'to play thus is childish. But you are very young.'

Scene 2. A Vault beneath the Castle.

Golaud shows Pelléas the depth of the abyss, which oppresses the scenes with its gloom. Golaud warns Pelléas that he and Mélisande are too much together. Though he knows it is only child's play, yet it is unwise.

Scene 3. Before the Castle.

Golaud questions little Yniold (his son by his former wife) about Pelléas and Mélisande—whether they disagree, and why. Yniold says that they declare 'the door must not be open.' Golaud cannot understand. 'They are sad when I am not with them,' says Yniold; 'in the darkness they weep.' The child's answers but increase Golaud's doubts, without resolving any of them.

ACT IV.

Scene 1. A Room in the Castle.

Pelléas tells Mélisande that his father has told him he (Pelléas) must go abroad. He feels he must obey, and begs Mélisande that she will meet him once more, for the last time, by the fountain in the park. The aged Arkel comes to visit Mélisande. He tells her that he has noticed and pitied her preoccupation, that her eyes have the look of one awaiting a stroke of fate. Golaud now enters, and half distraught, in jealous rage at her innocent demeanour, drags her upon the ground by her hair.

Scene 2. By the Fountain in the Park.

Pelléas and Mélisande have met for the last time. Pelléas has determined to tell her all that he has been leaving unsaid. He must leave her, he avows, because he loves her. She, too, acknowledges her love. Golaud rushes upon them, and kills Pelléas. Mélisande flees, crying, 'All my courage has left me.'

ACT V

Scene. A Room in the Castle.

Golaud, Arkel and a Physician (Bass) are at the bedside of Mélisande, who has given birth to a child. In the night in which Pelléas was slain, she and Golaud were found lying, unconscious, near the castle, both wounded, Golaud by his own hand. Mélisande had received but a slight hurt, which could not cause her death. Yet she is gravely ill. Golaud, now calm, laments his jealous violence. 'Their embraces were innocent,' he declares. Yet his suspicions will not rest. He begs Mélisande's forgiveness, and beseeches her to tell him if her love for Pelléas was innocent. She answers him that it was, but he cannot rest content. Arkel brings her the child, which she has not yet seen. She is too weak to take it. 'I believe she too will weep,' says Mélisande. 'She has my pity.'

'Tell me . . . tell me,' again urges Golaud in agony, but her soul is passing, and in a moment, whilst he still calls upon her, she is dead.

Arkel says the last word: 'She was only a peaceful little soul that has suffered and did not complain. 'Twas just a frail, mysterious being, like everyone . . . the child must live to replace her. It is the turn of her poor little daughter.'

Complete details of the Cast, etc., of 'Pelléas and Mélisande,' with
AN INTRODUCTION TO THE OPERA By EDWIN EVANS
will be found on pages 241, 248, 249.

8.45 An Appeal by Dame Madge Kendal

SUNDAY, OCTOBER 28

2LO LONDON & 5XX DAVENTRY

(301.4 M. 830 KC.) (1,604.3 M. 187 KC.)

The London Chamber Orchestra

10.30 a.m. (Daventry only) TIMES SIGNAL, GREEN
WAVE WEATHER FORECAST

3.30 A CONCERT

DOROTHY BENNETT (Soprano),
LEONARD GOWINGS (Tenor),
LESLIE ENGLAND (Pianoforte)

THE J. H. SQUIRE CALESTE OCTET

Overture, 'Oberon' Weber, arr. Squire

3.40 DOROTHY BENNETT

The Early Morning
The Fairy Laundry
The Little Old Maid

Graham Peal
Montague Phillips
Scots Song, arr. Bell

3.48 OCTET

On wings of song
The Bee
Chorus

Atkinson
Ferguson
arr. E. P. O.

4.5 LESLIE ENGLAND

Two Fairy Tales, Op. 28, No. 3, and Op. 20,
No. 2 Modest
Hark, hark, the Lark Schubert, arr. Liszt
Scherzo in C Sharp Minor Chopin

4.58 OCTET

Avon March Bach Young
Second Hungarian Rhapsody Liszt
Cavatina Raff

4.40 LEONARD GOWINGS

May Night Brahms
Ah, moon of my delight ('Pecan Garden')
L. Gowing

4.45 OCTET

A Chorus in Waltzes Lehár
Invitation to the Waltz Weber

5.2 DOROTHY BENNETT and LEONARD GOWINGS

Under the stars Goring Thomas
A Night in Venice Luciani

5.10 OCTET

Abide with me J. H. Squire
Introduction and Rondo Capriccioso Liszt
Abide with me J. H. Squire

5.20

Reading from
THE PILGRIM'S PROGRESS
IV. 'Vanity Fair and Mr. By-ends'

AND the name of that town is Vanity,
And at the Town there is a Fair kept,
Called Vanity Fair; it is kept all the year long;
It beareth the name of Vanity Fair
because the Town where 'tis kept is higher
than Vanity, and also because all that is there
sold, or that cometh thither, is Vanity.

5.45-6.15 a.m. Church Cantata (No. 28) Bach

From St. Ann's Church
S.B. from Manchester

W. S. ... does, that is surely right)

CHURCH OF ST. ANN'S, MANCHESTER

CHURCH OF ST. ANN'S, MANCHESTER

CHURCH OF ST. ANN'S, MANCHESTER

CHURCH OF ST. ANN'S, MANCHESTER

CHURCH OF ST. ANN'S, MANCHESTER

CHURCH OF ST. ANN'S, MANCHESTER

CHURCH OF ST. ANN'S, MANCHESTER

CHURCH OF ST. ANN'S, MANCHESTER

CHURCH OF ST. ANN'S, MANCHESTER

CHURCH OF ST. ANN'S, MANCHESTER

CHURCH OF ST. ANN'S, MANCHESTER

CHURCH OF ST. ANN'S, MANCHESTER

CHURCH OF ST. ANN'S, MANCHESTER

CHURCH OF ST. ANN'S, MANCHESTER

CHURCH OF ST. ANN'S, MANCHESTER

CHURCH OF ST. ANN'S, MANCHESTER

CHURCH OF ST. ANN'S, MANCHESTER

CHURCH OF ST. ANN'S, MANCHESTER

CHURCH OF ST. ANN'S, MANCHESTER

CHURCH OF ST. ANN'S, MANCHESTER

Lord's Prayer and Versicles

The Magnificat

The Nuncium

The Gloria

The Credo

The Sanctus

The Agnus Dei

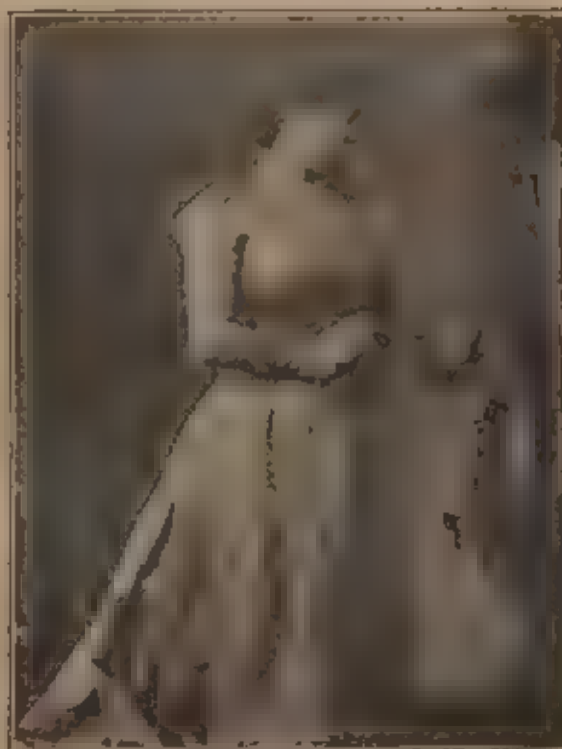
The Communion

The Blessing

3.45 THE WHEEL'S GOOD CAUSE

A appeal on behalf of the Central Council for the
Social Welfare of Girls and Women in London
by Dame MADGE KENDAL

MANY different societies are working for the
welfare of girls in London. It is the
function of the Central Council to provide common
ground where workers of all creeds can meet
and consult with each other, with the F.C.C.



DAME MADGE KENDAL

A charmingly Victorian portrait of the great Victorian
actress, who will appeal tonight on behalf of the Central
Council for the Social Welfare of Women and Girls.

and with the Government Departments on matters
which are of public concern. The Council also
distributes information, organizes special
inquiries, and acts as a general staff for those
who take part in this great work.

Contributions, which may be earmarked for
particular societies or forms of work, should be
sent to Dame Madge Kendal, 117, Piccadilly, W 1.

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

9.5 An Orchestral Concert

CLARE CROSS

THE LONDON CHAMBER ORCHESTRA

Conducted by ANTHONY BURNARD

Symphony in D William Boyce (1710-1770)
A Symphony before Sunrise Delius

IN the days when Handel's Messiah was first
performed in this country, William Boyce was
had an honoured position as a composer of
force and individuality. The organist and
organist to the Chapel Royal, and Master of the
King's Music, is best known by his edition of a
great collection of Cathedral music. His own
compositions included anthems and oratorios,
besides masque music, songs for the theatre, and
some chamber music.

DELIOUS, however, it is a pity that his
music is not one of the most popular. In
the early days of his career he was a
pupil of Handel, and his music is full of
the spirit of his master. He was a
sensitive hearer of any nationality
and we like to think, something that reflects
the peculiar beauty of our native countryside.

9.20 CLARE CROSS and Orchestra

Chanson Triest

Clair de Lune

Duparc

SCHUBERT

9.28 ORCHESTRA

Overture, 'The Egyptian Matron' ... Dido
Overture, 'Le Roi d'Amour' (The King of
Love) ... Poulenc

Porte à Porte ... Poulenc

AT the beginning of last century there
were Pleasure Gardens at Ranelagh,
which were among London's most popular
spots.

Charles Dibdin, whom nowadays we
hardly remember except by a few such
songs as *Tom Bowling* and *The Jolly Waterman*,
wrote several light Operas for Ranelagh.
One of the greatest favourites was *The
Egyptian Matron*, which has a splendid
Sinfonia, or Overture, full of gay, lively
music.

POULENC born 1899 is one of the youngest
of the group of young composers
known as 'The Six', who in methods
of composition have each their own
style, but are all in their music
aim particularly at clarity and simplicity
may their supporters. His work *Musique
Perpetuelle* was originally written for Piano
forte, and has been arranged by the composer
for a chamber orchestra consisting of a small
body of strings, with one each of Flute, Oboe,
Clarinet, Bassoon, and Horn.

10.9 CLARE CROSS

French Folk Songs

10.15 ORCHESTRA

Lullaby for a Modern Infant Beethoven
Overture in D Schubert

MAURICE BESLY is a young Yorkshireman.
He, who, since the war, has become well
known, first in Oxford, as organist of Queen's
College, and then as a composer of the highest
calibre, and then as a composer of the highest
calibre and composer.

We hear a great deal about the 'forward'
children of today. Mr. Besly playfully assumes
that the modern babe demands, even in his
cradle, something a little different from the
old-fashioned Lullaby. It will be found, how-
ever, that this piece is not, after all, excessively
'modern', at any rate in the sense of being
unfamiliar.

SCHUBERT wrote three Overtures in the key
of D, one when he was fifteen and the other
two about five years later. One of the later
ones is in two Movements, respectively slow and
quick, the first being similar to a section of
the Overture we know by the name of the
play *Rosamunde*.

10.50

Epilogue

'The Labourers in the Vineyard'

8.0 Manchester Cathedral

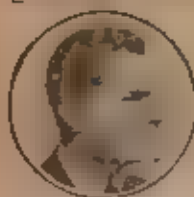
S.B. from Manchester

THE BELLS

SPECIAL SERVICE

Hymn, Love Divine all loves excell' (Ancient
and Modern, 320)

Why aren't YOU 'on the 'Phone'?



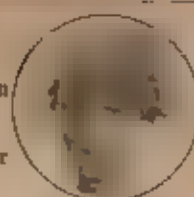
7.45
Geoffrey Gwyther
with
Dorothy Dickson

MONDAY, OCTOBER 29

2LO LONDON & 5XX DAVENTRY

(301.4 M. 830 KC.)

(1,404.3 M. 197 KC.)



7.45
Dorothy Dickson
with
Geoffrey Gwyther

10.15 A.M. The Daily Service

10.20 (Daventry only) TIME SIGNAL, GREENWICH.
WEATHER FORECAST

11.0 (Daventry only) Gramophone Records

12.0 A BALLAD CONCERT
FILA GARDNER (Soprano)
CLAUDE FIDELIS (Tenor)

12.35 JACK PAYNE
and the
B.B.C. DANCE ORCHESTRA

1.0 THE PICCADILLY ORCHESTRA
Directed by LEONARDO KEMP
from the Piccadilly Hotel

2.0 BROADCAST TO SCHOOLS:
Readings for Secondary Schools:
French—CAMILLE VIKERS: 'Fables'
(La Fontaine)

2.20 Musical Interlude

2.30 Miss RHODA POWERS: 'What the On-
looker Saw—VI, A Day in Saladin's Camp'

3.0 Musical Interlude

3.5 Miss RHODA POWERS: 'Stories from
Mythology—How Minos was given to the
Red Indians'

3.15 Musical Interlude: (Daventry only)
East Coast Evening Bulletin

3.20 A Studio Concert
JOHN PENNAR WILLIAMS (Baritone)
EUPHEMIA GRAY (Pianoforte)
LEON SIGHESS (Violin)

4.15 ALPHONSE DU CLOS and his ORCHESTRA
From the Hotel Cecil

5.15 THE CHILDREN'S HOUR.
Piano Solos, including 'Little Bird' (Gray)
Played by Cecil Dixon
The Story of 'The Little Chamber' from 'The
Path of the King' (John Buchan)
Various Violin Solos, among which will be
'Tempo di Minuetto' (Kreisler), played by
LEON SIGHESS
'Things you may not do in Hockley,' by
MALCOLM POLLARD, the well known All-
England player

6.0 A Listener's Talk

THIS is the second of the new monthly
series of Listener's Talks. This time
nearly a thousand contributors have sent in
entries, so it is obvious that the idea of
pooling listeners' private stocks of household
lore has proved a success.

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

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
SCHUBERT'S IMPROMPTUS
Played by VICTOR HAZEL HUTCHINSON
(Pianoforte)
Impromptu I
Impromptu IV

SCHUBERT was a master of the miniature.
Nobody has known better than he how to
paint vividly on a small canvas. Perhaps, in-
deed, he paints best on such a canvas, for when
he gives himself larger spaces to fill, he some-
times loses his sense of balance and proportion
and provides what is in its every phrase lovely.

but in places ill-conveyed in its form and re-

Or in it, perchance, is Schubert who is in fault
but we? Are our minds too easily wearied, and
should we with more patient observation
to see that Schubert is as great an athlete of the
long distance run as of the hundred yards?
Anyhow at the latter he cannot be excelled.
We must admit that!

In a little group of his pieces the element of
novelty is expressed in the very title
Musical Moments—what an unusual title,
and how much it has come to mean to us! Did
Schubert invent that title? Perhaps not: the
first publisher of these pieces was one Lindewarf,
himself a composer of sorts, and himself respon-
sible for the title.

We find in the Moments and Impromptus a
variety of moods, conveyed and contrasted

A RADIO THRILLER

WILL BE BROADCAST

TONIGHT AT

9.35



quietly simple forms. Very happy, we know, is
Schubert's use of Variations, and of that form we
have an example in the third Impromptu, to be
played to-morrow.

7.0 Mr. JAMES AGATH: Dramatic Criticism

7.15 Musical Interlude

7.25 Signor G. BRIGLIA: Italian Reading

ITALIAN is at once one of the easiest foreign
languages for an Englishman to learn
(especially if he ever learnt any Latin, and
even if he has not) and one of the most pleasant
to possess. As the correspondence from listeners
amply proves, Signor Briglia's series of readings,
of which this evening's is the third, has met
with a ready welcome, and obviously there are
very many listeners who appreciate the chance
of hearing Italian read by an Italian, with
instruction in idiom and syntax, and a short
talk on Italian literature and affairs. Those who
are following his readings in Hachette's edition
of the 'Novelle' should note that this evening
he will start at the top of page 17, 'Del reato',
and continue as far as the bottom of page 30,
'al posto della Lisa.'

7.45

Vaudeville

TOMMY HANDLEY (Comptère)

DOROTHY DICKSON and GEOFFREY GWYTHIR

ELSPETH DOUGLAS REID (Character Soloist)

ARTHUR PINCHER and JIM (The First Ventriloquist
Figure with a Personality)

BILLY HILL and HORACE PERIVAL
(Musical Comedy Duo)

CHARLES STAINER (Banjo Soloist)

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

9.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

9.15 Sir VALENTINE (Soloist): 'The Turkish
Lighting' (Soloist)

THIS is the first time that this distinguished
traveller and writer has spoken at the
microphone. Beginning his career as a
diplomat, he abandoned the Foreign Office for
travel and journalism, making himself in
particular an expert on the Near and the Far
East, and for many years he was one of the
foreign correspondents of the Times. His last
published book, 'Fifty Years in a
Changing World,' was hailed as one of
the most brilliant pictures of contemporary
history.

9.30 Local Announcements: (Daventry only)
Shipping Forecast

9.35 'X'

A Radio Play by
GEORGE CRAYTON

Characters

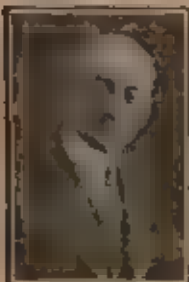
| | |
|-----------------------|--------------------|
| Vernon | D. A. CLARKE SMITH |
| Marion | CLARE |
| Professor C. Lewson | W. B. L. L. L. |
| John Carthy | JAMES RAGLAN |
| John Smith | JOHN SMITH |
| John Smith | JOHN SMITH |
| Second Flying Officer | WALTER SCHWILDT |
| Third Flying Officer | WALTER TOLIS |
| A Middle-aged Man | JOHN REEVE |
| His Wife | MAUD GODDARD |
| John Smith | HANLEY |
| Second Reader | ERIC NORTH |
| A Motorist | ARTHUR CLAY |
| His Wife | JULIET MANSSELL |
| The Doctor | ARTHUR CLAY |
| The Manager | HANLEY BRADAN |
| The Doctor | ERIC NORTH |
| The Nurse | ERIC NORTH |
| The Doctor | ERIC NORTH |
| The Lady | JULIET MANSSELL |

'X' was the name given by three wireless
enthusiasts in England to an unknown station
that seemed to broadcast the same programme
every night—until the one occasion when it was
interrupted by a desperate cry for help.


Behind the enigma of the mystery station lies
a tale of machinery run riot; of men imprisoned
in a fortress of steel, of a city ruled by semi-
human machines, crushing the men who made
them in their metallic grip. No stranger, more
thrilling story was ever written by Jules Verne
or H. G. Wells. And underlying it all is the
hint of that unknown quantity—that danger-
ous, unmanageable 'X' that lurks in the
machinery made by man.

11.0-12.0 (Daventry only) DANCE MUSIC
ALPHONSE DU CLOS from the May Fair Hotel

(Monday's Programme continued on page 241)



LET ME BE
YOUR FATHER.

[illegible]

THE MOST SUCCESSFUL AND MOST
PROGRESSIVE CORRESPONDENCE
COLLEGE IN THE WORLD

IT IS
QUITE TRUE

IT IS
QUITE TRUE

[illegible]

Write Address + Dept. 7.
The BENNETT COLLEGE, Ltd., SHEFFIELD.

popular pianists

**Everywhere
in demand**

If you can already play

Billy Mayerl himself will teach
- is he now "churning style"
(synonymous), by post in your
space time. A few fascinating
bouts' study and you'll be the
- on friends Thermostats
page 5, July 20

Send 2d. postage for FREE
book and special offer NOW
Say "Synopsisists!"

**but if you cannot
play as yet —**

He realizes your ambition and
will make you a dominant
power by his new postal system
for legislation. Floor method
ever again. No break —
no result. No heartbreak
a loss — simply a loss

Send 2H. postage for FREE
BOOK and 9 in JUNE NOW
only. Hurry now.

Learn from the man whose work you know!

The Billy Mayerl School

DEPT. R: 29 Oxford Street, LONDON, W.1.

Monday's Programmes Continued (October 29)

9 35.110 A CONCERT

By kind permission of Mr. [redacted]
(Chief Constable)
Directed by A. SILL-KLEFORD
KENNETH KLAS, OBE

| | | | |
|--------------------|--------------|----|----|
| BAND | | | |
| March. | First | 8 | 00 |
| | Day Festival | 17 | 00 |
| June | Festival | | |
| Port of Many Ships | | | |
| Trade Winds | | | |
| Mother Dance | | | |

[illegible]

A Pianoforte Recital by J. D. Jones
 1. Prelude
 2. Air for Anna, Chanson de l'Espagnole
 3. Etude No. 10
 4. Scherzo
 5. Marche
 6. Two Muses
 7. Lament
 8. Song
 9. Scherzo
 10. Marche
 11. Two Muses
 12. Lament
 13. Song
 14. Scherzo
 15. Marche
 16. Two Muses
 17. Lament
 18. Song
 19. Scherzo
 20. Marche
 21. Two Muses
 22. Lament
 23. Song
 24. Scherzo
 25. Marche
 26. Two Muses
 27. Lament
 28. Song
 29. Scherzo
 30. Marche
 31. Two Muses
 32. Lament
 33. Song
 34. Scherzo
 35. Marche
 36. Two Muses
 37. Lament
 38. Song
 39. Scherzo
 40. Marche
 41. Two Muses
 42. Lament
 43. Song
 44. Scherzo
 45. Marche
 46. Two Muses
 47. Lament
 48. Song
 49. Scherzo
 50. Marche
 51. Two Muses
 52. Lament
 53. Song
 54. Scherzo
 55. Marche
 56. Two Muses
 57. Lament
 58. Song
 59. Scherzo
 60. Marche
 61. Two Muses
 62. Lament
 63. Song
 64. Scherzo
 65. Marche
 66. Two Muses
 67. Lament
 68. Song
 69. Scherzo
 70. Marche
 71. Two Muses
 72. Lament
 73. Song
 74. Scherzo
 75. Marche
 76. Two Muses
 77. Lament
 78. Song
 79. Scherzo
 80. Marche
 81. Two Muses
 82. Lament
 83. Song
 84. Scherzo
 85. Marche
 86. Two Muses
 87. Lament
 88. Song
 89. Scherzo
 90. Marche
 91. Two Muses
 92. Lament
 93. Song
 94. Scherzo
 95. Marche
 96. Two Muses
 97. Lament
 98. Song
 99. Scherzo
 100. Marche
 101. Two Muses
 102. Lament
 103. Song
 104. Scherzo
 105. Marche
 106. Two Muses
 107. Lament
 108. Song
 109. Scherzo
 110. Marche
 111. Two Muses
 112. Lament
 113. Song
 114. Scherzo
 115. Marche
 116. Two Muses
 117. Lament
 118. Song
 119. Scherzo
 120. Marche
 121. Two Muses
 122. Lament
 123. Song
 124. Scherzo
 125. Marche
 126. Two Muses
 127. Lament
 128. Song
 129. Scherzo
 130. Marche
 131. Two Muses
 132. Lament
 133. Song
 134. Scherzo
 135. Marche
 136. Two Muses
 137. Lament
 138. Song
 139. Scherzo
 140. Marche
 141. Two Muses
 142. Lament
 143. Song
 144. Scherzo
 145. Marche
 146. Two Muses
 147. Lament
 148. Song
 149. Scherzo
 150. Marche
 151. Two Muses
 152. Lament
 153. Song
 154. Scherzo
 155. Marche
 156. Two Muses
 157. Lament
 158. Song
 159. Scherzo
 160. Marche
 161. Two Muses
 162. Lament
 163. Song
 164. Scherzo
 165. Marche
 166. Two Muses
 167. Lament
 168. Song
 169. Scherzo
 170. Marche
 171. Two Muses
 172. Lament
 173. Song
 174. Scherzo
 175. Marche
 176. Two Muses
 177. Lament
 178. Song
 179. Scherzo
 180. Marche
 181. Two Muses
 182. Lament
 183. Song
 184. Scherzo
 185. Marche
 186. Two Muses
 187. Lament
 188. Song
 189. Scherzo
 190. Marche
 191. Two Muses
 192. Lament
 193. Song
 194. Scherzo
 195. Marche
 196. Two Muses
 197. Lament
 198. Song
 199. Scherzo
 200. Marche
 201. Two Muses
 202. Lament
 203. Song
 204. Scherzo
 205. Marche
 206. Two Muses
 207. Lament
 208. Song
 209. Scherzo
 210. Marche
 211. Two Muses
 212. Lament
 213. Song
 214. Scherzo
 215. Marche
 216. Two Muses
 217. Lament
 218. Song
 219. Scherzo
 220. Marche
 221. Two Muses
 222. Lament
 223. Song
 224. Scherzo
 225. Marche
 226. Two Muses
 227. Lament
 228. Song
 229. Scherzo
 230. Marche
 231. Two Muses
 232. Lament
 233. Song
 234. Scherzo
 235. Marche
 236. Two Muses
 237. Lament
 238. Song
 239. Scherzo
 240. Marche
 241. Two Muses
 242. Lament
 243. Song
 244. Scherzo
 245. Marche
 246. Two Muses
 247. Lament
 248. Song
 249. Scherzo
 250. Marche
 251. Two Muses
 252. Lament
 253. Song
 254. Scherzo
 255. Marche
 256. Two Muses
 257. Lament
 258. Song
 259. Scherzo
 260. Marche
 261. Two Muses
 262. Lament
 263. Song
 264. Scherzo
 265. Marche
 266. Two Muses
 267. Lament
 268. Song
 269. Scherzo
 270. Marche
 271. Two Muses
 272. Lament
 273. Song
 274. Scherzo
 275. Marche
 276. Two Muses
 277. Lament
 278. Song
 279. Scherzo
 280. Marche
 281. Two Muses
 282. Lament
 283. Song
 284. Scherzo
 285. Marche
 286. Two Muses
 287. Lament
 288. Song
 289. Scherzo
 290. Marche
 291. Two Muses
 292. Lament
 293. Song
 294. Scherzo
 295. Marche
 296. Two Muses
 297. Lament
 298. Song
 299. Scherzo
 300. Marche
 301. Two Muses
 302. Lament
 303. Song
 304. Scherzo
 305. Marche
 306. Two Muses
 307. Lament
 308. Song
 309. Scherzo
 310. Marche
 311. Two Muses
 312. Lament
 313. Song
 314. Scherzo
 315. Marche
 316. Two Muses
 317. Lament
 318. Song
 319. Scherzo
 320. Marche
 321. Two Muses
 322. Lament
 323. Song
 324. Scherzo
 325. Marche
 326. Two Muses
 327. Lament
 328. Song
 329. Scherzo
 330. Marche
 331. Two Muses
 332. Lament
 333. Song
 334. Scherzo
 335. Marche
 336. Two Muses
 337. Lament
 338. Song
 339. Scherzo
 340. Marche
 341. Two Muses
 342. Lament
 343. Song
 344. Scherzo
 345. Marche
 346. Two Muses
 347. Lament
 348. Song
 349. Scherzo
 350. Marche
 351. Two Muses
 352. Lament
 353. Song
 354. Scherzo
 355. Marche
 356. Two Muses
 357. Lament
 358. Song
 359. Scherzo
 360. Marche
 361. Two Muses
 362. Lament
 363. Song
 364. Scherzo
 365. Marche
 366. Two Muses
 367. Lament
 368. Song
 369. Scherzo
 370. Marche
 371. Two Muses
 372. Lament
 373. Song
 374. Scherzo
 375. Marche
 376. Two Muses
 377. Lament
 378. Song
 379. Scherzo

6BM BOURNEMOUTH. 328.1 M.
B20 KQ.

12.0-1.0 Telephone Records
2.0 London Programmes relayed from Daventry
4.15 TEN TING M. ST.
 From 10.15 to 11.00 p.m.
 Directed by J. P. Lous
6.15 Ten Churches's Move
8.0 London Programmes relayed from Daventry
8.15-11.0 S.F. from London (2.30 Local An-
 nouncements)

**5PY PLYMOUTH. 400 M.
TBO MC.**

12.0-1.0 A GRAMOPHONE RECORDS OF ST. JEROME'S
M. A. I.

2.25 London Programme relayed from Daventry

4.0 **THE ROYAL HOTEL: TMO**
Directed by ALBERT FULLBOOK
Relayed from the Royal Hotel

5.0 London Programme relayed from Daventry

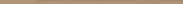
5.15 **THE CHURCHMAN'S HOUR**
Play, 'The Magic Food' (C. E. Hoegse)

6.0 London Programme relayed from Daventry

6.15-11.0 S.E. from London (9.30 Local An-
nouncements)

5NG 275.2 M
1,090 M.

No 7 in 4 million Today

27Y  884.6 M.
780 KC.

2-0 London Program re relayed from Davenport
2-15 A. A. C. - Comcast

THE NORTHERN WINDMILL ORCHESTRA
 M. CLUENT MUSIC (Continued)
 FRANK L. A. ST. 11111
 THE CHILDREN'S HOME
 THE CHILDREN'S HOME
 THE CHILDREN'S HOME

7.45 A Ballad Concert

For more information, write to:
The [redacted] Building
[redacted] Street, New York, N.Y.
and [redacted]
[redacted] from the City Hall

| | |
|---|-------------|
| Rollad in A Flat | See page 10 |
| Warum? (Why?) | See page 10 |
| HARRY JONES (Tenor) | |
| How fair this spot | } Bacharach |
| My lovely maiden, sing no more | |
| When night descends | |
| MARIE WILSON (Violin) | |
| Air on the G String | See page 15 |
| Samba and Tamba | See page 15 |
| TERESA ROSSETT (Soprano) | |
| Etiam, Etiam, avolam! Etiam, Etiam, avolam! | See page 15 |
| Where the bee sucks | |
| LUCAS GREENBERG | |
| Concert Study in D Flat | See page 15 |
| Romance in F Sharp | See page 15 |
| PABLO DUTY | |
| Prayer | See page 15 |
| Prayer to Our Lady | See page 15 |
| Fest of Lanterns | See page 15 |
| MARIE WILSON | |
| Hymn to the Sun | See page 15 |
| Spanish Dance, in E Minor | See page 15 |

At the War + Spring

Other Stations.

| | | | | |
|------|-----------------------|------------------|------------------|-------------------|
| 5 NO | | NEWCASTLE | | 812 6 ½ 967-1. |
| 12 D | L & J BROS. CO., LTD. | | E. H. MORGENTHAU | 7 30 |

1. 1998 1999 2000 2001 2002 2003 2004 2005 2006 2007 2008 2009 2010 2011 2012 2013 2014 2015 2016 2017 2018 2019 2020 2021 2022 2023 2024 2025 2026 2027 2028 2029 2030 2031 2032 2033 2034 2035 2036 2037 2038 2039 2040 2041 2042 2043 2044 2045 2046 2047 2048 2049 2050 2051 2052 2053 2054 2055 2056 2057 2058 2059 2060 2061 2062 2063 2064 2065 2066 2067 2068 2069 2070 2071 2072 2073 2074 2075 2076 2077 2078 2079 2080 2081 2082 2083 2084 2085 2086 2087 2088 2089 2090 2091 2092 2093 2094 2095 2096 2097 2098 2099 2100 2101 2102 2103 2104 2105 2106 2107 2108 2109 2110 2111 2112 2113 2114 2115 2116 2117 2118 2119 2120 2121 2122 2123 2124 2125 2126 2127 2128 2129 2130 2131 2132 2133 2134 2135 2136 2137 2138 2139 2140 2141 2142 2143 2144 2145 2146 2147 2148 2149 2150 2151 2152 2153 2154 2155 2156 2157 2158 2159 2160 2161 2162 2163 2164 2165 2166 2167 2168 2169 2170 2171 2172 2173 2174 2175 2176 2177 2178 2179 2180 2181 2182 2183 2184 2185 2186 2187 2188 2189 2190 2191 2192 2193 2194 2195 2196 2197 2198 2199 2200 2201 2202 2203 2204 2205 2206 2207 2208 2209 2210 2211 2212 2213 2214 2215 2216 2217 2218 2219 2220 2221 2222 2223 2224 2225 2226 2227 2228 2229 2230 2231 2232 2233 2234 2235 2236 2237 2238 2239 2240 2241 2242 2243 2244 2245 2246 2247 2248 2249 2250 2251 2252 2253 2254 2255 2256 2257 2258 2259 2260 2261 2262 2263 2264 2265 2266 2267 2268 2269 2270 2271 2272 2273 2274 2275 2276 2277 2278 2279 2280 2281 2282 2283 2284 2285 2286 2287 2288 2289 2290 2291 2292 2293 2294 2295 2296 2297 2298 2299 2300 2301 2302 2303 2304 2305 2306 2307 2308 2309 2310 2311 2312 2313 2314 2315 2316 2317 2318 2319 2320 2321 2322 2323 2324 2325 2326 2327 2328 2329 2330 2331 2332 2333 2334 2335 2336 2337 2338 2339 2340 2341 2342 2343 2344 2345 2346 2347 2348 2349 2350 2351 2352 2353 2354 2355 2356 2357 2358 2359 2360 2361 2362 2363 2364 2365 2366 2367 2368 2369 2370 2371 2372 2373 2374 2375 2376 2377 2378 2379 2380 2381 2382 2383 2384 2385 2386 2387 2388 2389 2390 2391 2392 2393 2394 2395 2396 2397 2398 2399 2400 2401 2402 2403 2404 2405 2406

55C GLASGOW 475 4 M
7 01 1 0

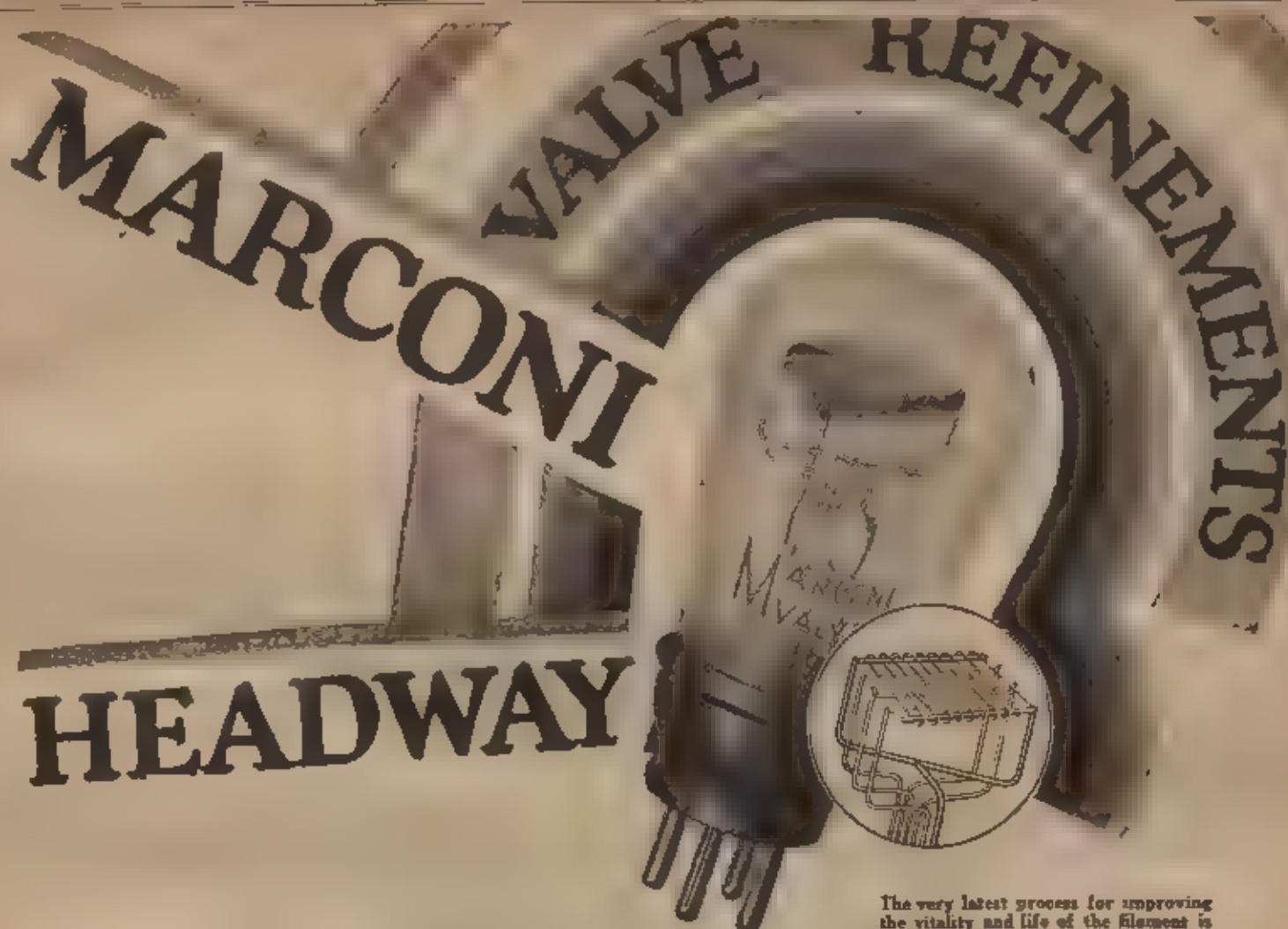
| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|-------|
| 11.5 | 12.0 | 12.5 | 13.0 | 13.5 | 14.0 | 14.5 | 15.0 | 15.5 | 16.0 | 16.5 | 17.0 | 17.5 | 18.0 | 18.5 | 19.0 | 19.5 | 20.0 | 20.5 | 21.0 | 21.5 | 22.0 | 22.5 | 23.0 | 23.5 | 24.0 | 24.5 | 25.0 | 25.5 | 26.0 | 26.5 | 27.0 | 27.5 | 28.0 | 28.5 | 29.0 | 29.5 | 30.0 | 30.5 | 31.0 | 31.5 | 32.0 | 32.5 | 33.0 | 33.5 | 34.0 | 34.5 | 35.0 | 35.5 | 36.0 | 36.5 | 37.0 | 37.5 | 38.0 | 38.5 | 39.0 | 39.5 | 40.0 | 40.5 | 41.0 | 41.5 | 42.0 | 42.5 | 43.0 | 43.5 | 44.0 | 44.5 | 45.0 | 45.5 | 46.0 | 46.5 | 47.0 | 47.5 | 48.0 | 48.5 | 49.0 | 49.5 | 50.0 | 50.5 | 51.0 | 51.5 | 52.0 | 52.5 | 53.0 | 53.5 | 54.0 | 54.5 | 55.0 | 55.5 | 56.0 | 56.5 | 57.0 | 57.5 | 58.0 | 58.5 | 59.0 | 59.5 | 60.0 | 60.5 | 61.0 | 61.5 | 62.0 | 62.5 | 63.0 | 63.5 | 64.0 | 64.5 | 65.0 | 65.5 | 66.0 | 66.5 | 67.0 | 67.5 | 68.0 | 68.5 | 69.0 | 69.5 | 70.0 | 70.5 | 71.0 | 71.5 | 72.0 | 72.5 | 73.0 | 73.5 | 74.0 | 74.5 | 75.0 | 75.5 | 76.0 | 76.5 | 77.0 | 77.5 | 78.0 | 78.5 | 79.0 | 79.5 | 80.0 | 80.5 | 81.0 | 81.5 | 82.0 | 82.5 | 83.0 | 83.5 | 84.0 | 84.5 | 85.0 | 85.5 | 86.0 | 86.5 | 87.0 | 87.5 | 88.0 | 88.5 | 89.0 | 89.5 | 90.0 | 90.5 | 91.0 | 91.5 | 92.0 | 92.5 | 93.0 | 93.5 | 94.0 | 94.5 | 95.0 | 95.5 | 96.0 | 96.5 | 97.0 | 97.5 | 98.0 | 98.5 | 99.0 | 99.5 | 100.0 |
| 11.5 | 12.0 | 12.5 | 13.0 | 13.5 | 14.0 | 14.5 | 15.0 | 15.5 | 16.0 | 16.5 | 17.0 | 17.5 | 18.0 | 18.5 | 19.0 | 19.5 | 20.0 | 20.5 | 21.0 | 21.5 | 22.0 | 22.5 | 23.0 | 23.5 | 24.0 | 24.5 | 25.0 | 25.5 | 26.0 | 26.5 | 27.0 | 27.5 | 28.0 | 28.5 | 29.0 | 29.5 | 30.0 | 30.5 | 31.0 | 31.5 | 32.0 | 32.5 | 33.0 | 33.5 | 34.0 | 34.5 | 35.0 | 35.5 | 36.0 | 36.5 | 37.0 | 37.5 | 38.0 | 38.5 | 39.0 | 39.5 | 40.0 | 40.5 | 41.0 | 41.5 | 42.0 | 42.5 | 43.0 | 43.5 | 44.0 | 44.5 | 45.0 | 45.5 | 46.0 | 46.5 | 47.0 | 47.5 | 48.0 | 48.5 | 49.0 | 49.5 | 50.0 | 50.5 | 51.0 | 51.5 | 52.0 | 52.5 | 53.0 | 53.5 | 54.0 | 54.5 | 55.0 | 55.5 | 56.0 | 56.5 | 57.0 | 57.5 | 58.0 | 58.5 | 59.0 | 59.5 | 60.0 | 60.5 | 61.0 | 61.5 | 62.0 | 62.5 | 63.0 | 63.5 | 64.0 | 64.5 | 65.0 | 65.5 | 66.0 | 66.5 | 67.0 | 67.5 | 68.0 | 68.5 | 69.0 | 69.5 | 70.0 | 70.5 | 71.0 | 71.5 | 72.0 | 72.5 | 73.0 | 73.5 | 74.0 | 74.5 | 75.0 | 75.5 | 76.0 | 76.5 | 77.0 | 77.5 | 78.0 | 78.5 | 79.0 | 79.5 | 80.0 | 80.5 | 81.0 | 81.5 | 82.0 | 82.5 | 83.0 | 83.5 | 84.0 | 84.5 | 85.0 | 85.5 | 86.0 | 86.5 | 87.0 | 87.5 | 88.0 | 88.5 | 89.0 | 89.5 | 90.0 | 90.5 | 91.0 | 91.5 | 92.0 | 92.5 | 93.0 | 93.5 | 94.0 | 94.5 | 95.0 | 95.5 | 96.0 | 96.5 | 97.0 | 97.5 | 98.0 | 98.5 | 99.0 | 99.5 | 100.0 |

ABERDEEN

110 120 Gramophones Records 300 Edison 100
 200 300 B. Gram. changes 215 Penn 10 Victor 10
 300 400 500 600 700 800 900 1000 1100 1200
 1300 1400 1500 1600 1700 1800 1900 2000 2100 2200
 2300 2400 2500 2600 2700 2800 2900 3000 3100 3200
 3300 3400 3500 3600 3700 3800 3900 4000 4100 4200
 4300 4400 4500 4600 4700 4800 4900 5000 5100 5200
 5300 5400 5500 5600 5700 5800 5900 6000 6100 6200
 6300 6400 6500 6600 6700 6800 6900 7000 7100 7200
 7300 7400 7500 7600 7700 7800 7900 8000 8100 8200
 8300 8400 8500 8600 8700 8800 8900 9000 9100 9200
 9300 9400 9500 9600 9700 9800 9900 10000 10100 10200
 10300 10400 10500 10600 10700 10800 10900 11000 11100 11200
 11300 11400 11500 11600 11700 11800 11900 12000 12100 12200
 12300 12400 12500 12600 12700 12800 12900 13000 13100 13200
 13300 13400 13500 13600 13700 13800 13900 14000 14100 14200
 14300 14400 14500 14600 14700 14800 14900 15000 15100 15200
 15300 15400 15500 15600 15700 15800 15900 16000 16100 16200
 16300 16400 16500 16600 16700 16800 16900 17000 17100 17200
 17300 17400 17500 17600 17700 17800 17900 18000 18100 18200
 18300 18400 18500 18600 18700 18800 18900 19000 19100 19200
 19300 19400 19500 19600 19700 19800 19900 20000 20100 20200
 20300 20400 20500 20600 20700 20800 20900 21000 21100 21200
 21300 21400 21500 21600 21700 21800 21900 22000 22100 22200
 22300 22400 22500 22600 22700 22800 22900 23000 23100 23200
 23300 23400 23500 23600 23700 23800 23900 24000 24100 24200
 24300 24400 24500 24600 24700 24800 24900 25000 25100 25200
 25300 25400 25500 25600 25700 25800 25900 26000 26100 26200
 26300 26400 26500 26600 26700 26800 26900 27000 27100 27200
 27300 27400 27500 27600 27700 27800 27900 28000 28100 28200
 28300 28400 28500 28600 28700 28800 28900 29000 29100 29200
 29300 29400 29500 29600 29700 29800 29900 30000 30100 30200
 30300 30400 30500 30600 30700 30800 30900 31000 31100 31200
 31300 31400 31500 31600 31700 31800 31900 32000 32100 32200
 32300 32400 32500 32600 32700 32800 32900 33000 33100 33200
 33300 33400 33500 33600 33700 33800 33900 34000 34100 34200
 34300 34400 34500 34600 34700 34800 34900 35000 35100 35200
 35300 35400 35500 35600 35700 35800 35900 36000 36100 36200
 36300 36400 36500 36600 36700 36800 36900 37000 37100 37200
 37300 37400 37500 37600 37700 37800 37900 38000 38100 38200
 38300 38400 38500 38600 38700 38800 38900 39000 39100 39200
 39300 39400 39500 39600 39700 39800 39900 40000 40100 40200
 40300 40400 40500 40600 40700 40800 40900 41000 41100 41200
 41300 41400 41500 41600 41700 41800 41900 42000 42100 42200
 42300 42400 42500 42600 42700 42800 42900 43000 43100 43200
 43300 43400 43500 43600 43700 43800 43900 44000 44100 44200
 44300 44400 44500 44600 44700 44800 44900 45000 45100 45200
 45300 45400 45500 45600 45700 45800 45900 46000 46100 46200
 46300 46400 46500 46600 46700 46800 46900 47000 47100 47200
 47300 47400 47500 47600 47700 47800 47900 48000 48100 48200
 48300 48400 48500 48600 48700 48800 48900 49000 49100 49200
 49300 49400 49500 49600 49700 49800 49900 50000 50100 50200
 50300 50400 50500 50600 50700 50800 50900 51000 51100 51200
 51300 51400 51500 51600 51700 51800 51900 52000 52100 52200
 52300 52400 52500 52600 52700 52800 52900 53000 53100 53200
 53300 53400 53500 53600 53700 53800 53900 54000 54100 54200
 54300 54400 54500 54600 54700 54800 54900 55000 55100 55200
 55300 55400 55500 55600 55700 55800 55900 56000 56100 56200
 56300 56400 56500 56600 56700 56800 56900 57000 57100 57200
 57300 57400 57500 57600 57700 57800 57900 58000 58100 58200
 58300 58400 58500 58600 58700 58800 58900 59000 59100 59200
 59300 59400 59500 59600 59700 59800 59900 60000 60100 60200
 60300 60400 60500 60600 60700 60800 60900 61000 61100 61200
 61300 61400 61500 61600 61700 61800 61900 62000 62100 62200
 62300 62400 62500 62600 62700 62800 62900 63000 63100 63200
 63300 63400 63500 63600 63700 63800 63900 64000 64100 64200
 64300 64400 64500 64600 64700 64800 64900 65000

| | | | |
|---------|---------------------------|-----|----|
| 2RE | BELFAST | 900 | d |
| 12.0.10 | Cherry. The Radio Quartet | 901 | iv |

20 315
139 -Hello Quarter
4C Revival by Arthur Ha
5 15
9 35 8 15 9 30
20 30 1 10



The very latest process for improving the vitality and life of the filament is employed in the manufacture of Marconi Valves.

NEW and IMPROVED general Super Power Valves

Marconi P425 is a new super-power valve for receivers operating from a 4-volt accumulator. Designed for use in the last stage, and will handle sufficient power for the largest horn or cone speakers without overloading.

Marconi P625 is a new 6 point Marconi super valve which will be welcomed by all moving coil enthusiasts. Its power output at 250 volts H.T. is sufficient to drive such a speaker at full volume. The low impedance matches the average high resistance coil, while the high magnification gives increased volume for a given input.

Marconi P625A is a 6 volt super power valve giving an exceptionally large output at a moderate high tension voltage. Recommended for operating moving coil and other powerful loud speakers, where not more than 180 volts is available.

Nominal Rating.

| MARCONI P425. | |
|---------------|----------|
| F. voltage | max 4.0 |
| A. voltage | 25 |
| A. current | 50 |
| A. impedance | 4.5 |
| A. input | 2.300 |
| A. output | Max 1.65 |

Price 15/-

| MARCONI P625. | |
|---------------|----------|
| F. voltage | max 6.0 |
| A. voltage | 25 |
| A. current | 50 |
| A. impedance | 4.5 |
| A. input | 2.300 |
| A. output | Max 1.65 |

Price 15/-

| MARCONI P625A. | |
|----------------|----------|
| F. voltage | max 6.0 |
| A. voltage | 25 |
| A. current | 50 |
| A. impedance | 4.5 |
| A. input | 2.300 |
| A. output | Max 1.65 |

Price 15/-

* A code number for identification

MARCONI VALVES

Write for full particulars of New Marconi Valves, mentioning 'Radio Times.'

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

2.30 and 9.15
Sir Walford Davies
 on
Music for Everyone

TUESDAY, OCTOBER 20
2LO LONDON & 5XX DAVENTRY
 (381.4 M. 530 KC.) (5.004.2 M. 187 KC.)

10.40-12.0
Dance to
Ciro's
Club Band

10.15 AM The Daily Service

10.30 (Daventry only) Gramophone Records

12.0 A CONCERT IN THE STUDIO
 AS EVERY LEAGUE MUSICIAN
 WESLEY PAUL (Pianoforte)

1.0-2.0 ALFRED DU CLOS and his ORCHESTRA
 From the Hotel Cecil

2.25 (Daventry only) East Coast Fishing Bulletin

2.30 BROADCAST TO SENIORS
 Sir Walford Davies
 (a) A Beginner's Course;
 (b) An Intermediate Course with a Short
 Concert;
 (c) A Short Advanced Course

2.50 Musical Interlude

3.35 Monsieur F. M. STEPHAN Lec-
 ture in French

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

4.15 Sir CHARLES GRANT ROBERTSON
 Principal of Birmingham University
 Short Lives of Great Men: III the
 Earl of Chatham

Will first William Pitt, the great
 Earl of Chatham, suffered from
 having a son of his own name, who
 was as great a Peace Minister as
 father was a War Minister. When
 Pitt the younger became, too,
 glory of the struggle against Napo-
 leon. In comparison, the triumphs
 of Chatham in the Seven Years War
 seem dim and almost negligible. Yet
 it was under Chatham's War Ministry
 that Clive won Plassey and Wolfe
 took Quebec, founding the British
 Empire in India and Canada in the
 process, of helping Frederick the
 Great against France and Austria in
 Europe. The subject of the third of
 Principal Grant Robertson's series of
 historical talks ranks high among the
 names of builders of the British Em-
 pire.

4.30 LOUIS LEVY and his ORCHESTRA (Continued)

5.15 THE CHILDREN'S HOUR
 'Trains,' 'Animals at the Zoo' and other songs,
 from Songs for Mother and some for Father
 'Keraka, the Kingfisher' (H. Mortimer Batten),
 'Zoo Sleepers' by LESLIE G. MAINLAND

6.0 Miss VICTORIA BACKVILLE-WEST 'Modern
 English Poetry - III'

THIS week I shall talk in the series in which
 Miss Backville-West is discussing the
 British poetry of the present century. As the
 author of 'The Land,' the epic poem of the
 English countryside that won last year's Haw-
 thornden Prize, she herself stands high among
 the poets of the post-war age.

6.15 WEATHER FORECAST, FIRST GENERAL NEWS
 BULLETIN, TIME SIGNAL, GREEN AT N

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
 SCHUBERT'S IMPROMPTUS
 Played by VICTOR KELLY-HUTCHINSON
 (Pianoforte)
 Impromptu III
 Moment Musical I
 Impromptu II

7.0 The Marquess of LONDONDERRY 'Durham
 Castle'

7.15 Musical Interlude

7.25 Professor B. IVOR EVANS: 'Nineteenth-
 century Novelists—VI, Thomas Hardy' 9 B
 from Sheffield

IN the final talk of his series, Professor Evans
 deals with Thomas Hardy, last and perhaps
 greatest of the Victorian giants, but especially
 with his tragic novels. He discusses the reality
 of Hardy's characters, the careful construction
 of his novels, and his apparently convinced
 belief in the cruelty of hard circumstances in
 human relations.

7.45 A MILITARY BAND CONCERT

ROBERT BRUCE and WILLIAM GWIN
 Soloists and Duoists
 THE WOOD MUSEUM
 Conducted by H. WALTON O'DONNELL
 B. B. C. Studios, Norwich
 'Zanetta'



THE LAST OF THOMAS HARDY

Hardy, the last of the great Victorians, is the subject of Professor
 Ivor Evans's talk from London this evening at 7.25. This picture
 shows the scene in the little churchyard at Sturford, Dorset, where
 Hardy's heart was buried after his death early this year.

7.50 ROBERT BRUCE and WILLIAM GWIN

Let a Woman ...
 Let a Man ...
 Let a Woman ...
 Let a Man ...

LET US BE (A LITTLE) ... The
 words are a pastime for a young
 man and a woman, a young man and a woman
 against their background of great historical and
 social facts. The first comes from Mrs. L.
 L. though the first few words have been
 changed).

Let a man be quiet for ever, let a man be
 quiet for ever, let a man be quiet for ever,
 let a man be quiet for ever, let a man be quiet for ever.

8.0-8.30 (Daventry only)

Mr. R. K. RAYCLIFFE 'America Today—
 The Presidency'

IN the final talk of his series, Mr. Raycliffe
 discusses the State and Federal govern-
 ment of the United States, and describes
 the parties and circumstances involved in
 the national elections. He concludes with
 a review of this year's Presidential cam-
 paign, and of the personalities and plat-
 forms of Mr. Hoover and Governor Al
 Smith.

show by patient enduring that his love is
 unshakable as his life.
 Sound the T ... these inspiring
 songs, with runs and ... which Purcell
 ...

8.5 BAND

Two Light Pieces
 Stanford Robinson, arr. Gerard Williams
 Minuet, Bolero

8.15 W. A. ...

Kennedy } (Songs of the Hebrides)
 Kennedy } arr. Kennedy-Fraser

THESE are two of the lovely Hebridean songs
 that we do not hear so frequently as some
 of the others. To us all from Skye, Kenneth
 Maclean put Gaelic words, which Mrs. Kennedy
 has translated into English.

Who will walk with thee by the deep
 Who'll be by thy side at the
 spring tide, Walking with lus
 And lastly, 'When thou
 grown frail, Fare with Brude Bhru
 who'll fare with thee and?' Bann
 Ruel (Mouth of river) ...

REBERT BRUCE
 From ye to me ...
 My love she is a wee bit ...

8.25 BAND
 Maurice Maes The Merchant of ...

SULLIVAN'S stage music was no
 confined to Comic Operas. He
 tried his hand at more serious Opera,
 and also wrote incidental music to
 several of Shakespeare's plays, putting
 into this much excellent craftsmanship.

In The Merchant of Venice a Masque
 is held outside the house of Shylock.
 The dancing reaches a great pitch of ex-
 citement, and when the revelry is at its
 highest, Shylock's daughter, Jessica,
 escapes with her lover, Lorenzo.

We are to hear seven pieces of
 music ...

(1) Lullaby (2) Hebridean (Serenade),
 (3) Bourée, (4) Proteus Dance (5) Waltz,
 (6) Melodrama (7) Finale

8.45 ROBERT BRUCE and WILLIAM GWIN
 Song of Richard Coeur de Lion and his Moutrel
 Blonnel ...
 Au clair de la lune ...
 Elegy ...
 Song ('Rory Hiss')

8.52 BAND
 Kernevas (A Fair Scene) ...

9.0 WEATHER FORECAST, SECOND GENERAL
 NEWS BULLETIN

9.15 Sir Walford DAVIES Music and the
 Ordinary Listener

9.35 Local Announcements (Daventry only)
 Shipping Forecast

9.40 AIR RAIDS—IV

Light Entertainment in a series of rapid flights
 planned and launched by
 Albert de Courville

The well-known Theatrical Producer

10.40-12.0 DANCE MUSIC: Ciro's CLUB
 BAND, under the direction of RAMON NEWTON,
 from Ciro's Club

Tuesday's Programmes cont'd (October 30)

Make Big Money

In Your Spare Time

Wonderful New Invention
YOU can Make and
SELL under My Patent!

RADIALY, genuinely, you can make a home and in your spare time a sum of extra money up to £300 per year. The work is of fascinating interest. It will open up to you new ideas, new vistas of money-making, provide many of those luxuries and necessities which you have so long wished for, and give you occupation just at those hours when time is apt to hang heavily on the hands.



THE COMFORT OF YOUR OWN HOME YOU CAN DOUBLE YOUR INCOME. The work is a delight. You can keep it all at home as you like each day or week. No plant of expensive machinery is needed. A spare room or even the kitchen table can serve as your profit-making factory and the children can help too!

Others are doing this by working my enormously successful patents. Why not you? It costs you nothing to write for full particulars, and you can then see for yourself exactly what you can do.

My patents are in very great demand in the field of wireless and electricity—so much so that

I GUARANTEE

your profits, and further guarantee to protect you against any infringement or interference with your market. Only a restricted number of persons are allowed to manufacture under my Royal Letters Patent, in order to ensure a fair market for all. Let me hear from you NOW before anybody else is granted the licence and the extra income that can so easily become yours.

Simply forward the coupon below and, by return of post, I will send you every detail with which you may wish to be acquainted. It is those who seize opportunities who succeed. Take this opportunity NOW.

"MAKE-MONEY-AT-HOME"

COUPON

To Mr. V. ENGLAND-RICHARDS,
THE ENGLAND-RICHARDS CO., LTD.
410, 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 ad. stamp for postage.

Print your name and address briefly in capital letters on a plain sheet of paper and join this Coupon to it. "Radio Times," 17th St.

5WA

SWANSEA

933 M.
880 KC.

2.30 London Programme relayed from Daventry

4.0 A Light Orchestral Concert

Relayed from The National Museum of Wales
NATIONAL ORCHESTRA OF WALES

Overture, 'Caliph of Baghdad'
Symphony in D ('London')

5.0 RICHARD BARNES, Poetry Reading in
Drowning

THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 S.B. from Birmingham

7.25 S.B. from Sheffield (See London)

His works include half a dozen operas, oratorios and cantatas (among which *The Rose of Sharon* is probably the best known), a good many orchestral pieces, including incidental music to plays, besides songs and chamber music. Sir Mackenzie has also written a book of reminiscences, *A Musical Narrative*.

The *Brannan* Overture was written as a celebratory piece when the Academy attained its seventieth birthday. It happened that the President was then the Duke of Saxe-Coburg and Gotha, the 'Saxo Prince,' and it was a happy idea of Mackenzie to build the Overture on a Hornpipe and to bring in *Rule, Britannia!*

WATKINS WATKINS and MALE VOICE CHOIR
Songs of the Sea

PART II

WATKINS WATKINS
The Temple Bells from 'Four Indian Love
Kashmiri Love Song (Lyrics by Alfred Hill)



7.45 Outward Bound

A SALUTE TO BRITISH ADVENTURERS

PART I

THE STATION ORCHESTRA
Overture, 'Plymouth Hoe'

WATKINS WATKINS (Baritone) and THE STATION
MALE VOICE CHOIR

Shenandoah
Billy Boy
What shall we do with the
drunken sailor?

ORCHESTRA
'Britannia' Overture
SIR ALEXANDER MACKENZIE, who celebrated his 70th birthday in 1927, has gained over many fields of experience and in position. He had good musical forbears for his great-grandfather played to a Minstrel band, his grandfather was a violinist, and so was his father, who was leader of the Orchestra in an Edinburgh theatre. From ten to fifteen, he was studying music in Germany. Then, until he was eighteen, he studied at the Royal Academy of Music, to which he was to return as Principal thirty-three years later.

A period of work in Scotland was followed by ten years in Italy, and finally by thirty-six at the head of the Academy.

ORCHESTRA
Dance of the Nautch Girls ('Crown of India')
Ligar

WATKINS WATKINS
What are you Alfred Hill

ORCHESTRA
Captain Oates (from 'Three Heroes')
Land of Hope and Glory

THE three heroes whom Howard Carr has commemorated in his Suite are O'Leary, V.C., Warneford, V.C., and Captain Oates.

Captain Oates was a member of Captain Scott's South Polar Expedition of 1912, which suffered great privations. At a time when the explorers were in sore difficulties, and when shortage of food made it extremely doubtful whether they could survive, Captain Scott thus writes in his journal of Captain Oates: 'He slept through the night before last, hoping not to wake, but he woke in the morning. It was blowing a blizzard. He said: "I am just going outside, and may be some time." He went out into the blizzard, and we have not seen him since. We knew poor Oates was walking to his death; but, though we tried to dissuade him, we knew it was the act of a brave man, and an English gentleman.'

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

5SX

SWANSEA

294.1 M.
1,020 KC.

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 A WELSH INTERLUDE

'Plymouth Dydd Yng Nghymro'
(Current Topics in Wales)

A Review, in Welsh, by E. JAMES HUGHES
And Welsh Songs

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

326.1 M.
820 KC.

2.30 London Programme relayed from Daventry

4.0 THE ROYAL BATHS HOTEL DANCE BAND
Directed by R. H. HARRIS
Relayed from the Kings Hall Room

4.15 London Programme relayed from Daventry

4.30 THE ROYAL BATHS HOTEL DANCE BAND
(Continued)

5.15 London Programme relayed from Daventry

6.15 S.B. from London

7.0 Professor E. W. PATRICK. Signs of the Times

7.15 S.B. from London

The Second Opera of the 1928-29 Season, 'PELLÉAS AND MÉLISANDE'

An Introduction to the Opera by Edwin Evans.

The new Season of Broadcast Opera, which opened last month with *Martina*, is to be continued this week with two performances of Debussy's *Pelléas and Mélisande*, on Monday (Darenty) and Wednesday (other stations). A synopsis of the story of the Opera will be found on page 233

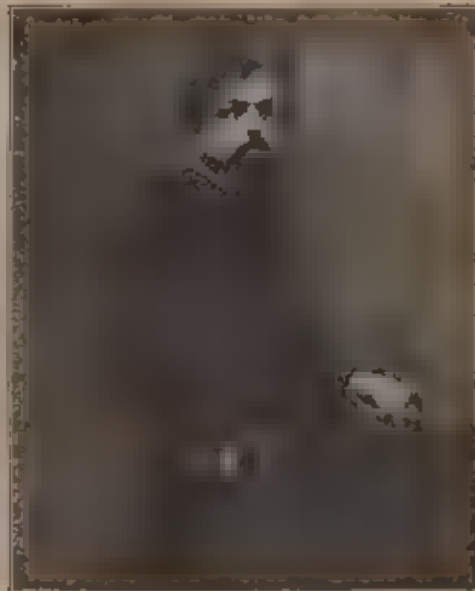
IN *Pelléas* everything of a parasitic nature that might have crept into it. Thus Debussy wrote to me nearly twenty years ago, when his masterpiece was still unknown in England. These few concise words are in reality the most lucid and complete explanation one can give of the composer's reticent score. Its chief characteristic is the absence of anything that intrudes.

In Maeterlinck's drama he had found an ideal subject for the kind of musical treatment that was in his mind. The characters are at the same time strangely human and strangely unreal. They speak in a language that is studiously simple and at the same time charged with deep and remote significance. The scene is vaguely suggestive of Celtic romance, but indefinite as to period. The action, too, is simple, but full of symbolical meaning, and its paucity of movement suggests a succession of scenes executed in tapestry. The various scenic artists who have collaborated in its presentation have usually taken the hint and provided a pictorial background somewhat suggestive of mediæval tapestry designs. It is the peculiar quality of Maeterlinck's art, at this period, that he could work upon the imagination until it began to discuss hidden meanings in the most commonplace words or actions—until a mere closed door appeared fraught with momentous significance—and this mysterious, unreal background was a valuable aid in achieving this effect.

Debussy was thus in revolt against the aesthetic both of music drama and of lyrical opera. His objection to the latter was chiefly that the sentiment of a lyrical melody or fixed melodic line was too definite to express the unnumerable shades of emotion of a personage in a drama. His objections to *Martina* were three in number. He considered that the spectators were invited to experience two distinct emotions—that of the music and that of the drama—whereas he held that these should be so merged as to become one. He thought that the symphonic treatment incidental to music drama constituted an attempt to reach sympathy, the sentiment uttered and the internal reflections which govern the action, two distinct processes which he held to be mutually harmful. And he intensely disliked the Leitmotiv system, which made the characters, so to speak, present their visiting card every time they arrived upon the scene.

Hence, to take these objections in the same order, there is in *Pelléas* only one lyrical melody. It is the song which Mélisande sings at the window at the opening of the Third Act. As it is a real song in the text it was natural to set it as one. There is everywhere the most scrupulous care to avoid

diverting the attention from the drama to the music. The only approach to symphonic treatment occurs in the interludes between the scenes, which do not appear in the original score but were added afterwards for mechanical reasons—that is to say to give time for the changes of scene. Finally, only one recurrent theme is used such as could be described as a Leitmotiv. It is that asso-



CLAUDE DEBUSSY

ciated with Mélisande which, according to the letter quoted above, 'returns in the Fifth Act unchanged at any point because, in reality, Mélisande is always unchanged in herself, and does without anyone—or perhaps only old Arkel—ever having understood her.'

In what, then, consist the methods which Debussy has substituted for those which he rejected? In the first place, following, as is said, in Moussorgsky's footsteps—he has studied with the utmost care the phonetic quality of every syllable of his text, its prose accentuation and its incidence in the natural rise and fall of the voice in speech, and out of the result of this study he has fashioned his vocal line. Nowhere is Maeterlinck's language adapted to musical requirements. Everywhere speech and music are indissolubly one; the attention is never diverted from the words to the tune, because the words are the tune. Of course, this can only be appreciated to the full when *Pelléas* is performed in the original French. It is a sheer impossibility for a translation to reproduce with the same meaning the exact inflections of Maeterlinck's lines. Their very brevity and simplicity complicates the task. All that can be achieved is a compromise

that does not conflict with the original. Debussy's subtle vocal line is not only in full accord with it, but throws a light upon a nuance wherever it may help to bring out what is 'between the lines.' There are many points where a slight raising of the voice on one note has the effect of thus illuminating an entire sentence.

Then, in commenting musically upon this melodic line, Debussy carefully abstains from diverting the interest into channels where it would be concentrated upon musical processes, such as 'development.' His method is purely selective, a chord here, a figure there, sometimes a pattern carried over a few bars, all of these being of such simplicity that the first impulse is to say—as, in fact, some critics have said—'Why anybody could do it.' And so anybody could, provided they possessed Debussy's extraordinary fine psychological sense, and his unflinching aural taste. There is nothing in this score that anybody might not have written, but would they have known what to select?

But, of course, such a method presupposes a corresponding receptivity. If anybody chooses to say of a feeble instance, 'I see nothing wonderful in that,' is it impossible to offer proof? These niceties are either felt or they are not. They cannot be demonstrated to anybody who does not feel them.

Almost every page of the score abounds in such instances. There is a line in Act II, Scene 2, that may be quoted as an example. After Mélisande has uttered misgivings concerning Pelléas's attitude towards her, Goland allays her fears with 'Il changera, tu verras; il est jeune' (translation—'Soon he will change, you will see. He is young yet'). Goland's voice drops on the words 'il est jeune,' whilst the harmony, consisting of two simple chords in a very ordinary progression, seems to expand. Yet Debussy's magical touch endows this ordinary progression with a world of meaning. One feels that Goland is torn between two emotions, admiration for Pelléas's splendid youth, and regret for the loss of his vow. It is a passage of singular eloquence. Yet, play it on the piano, without comment, and any musician will assure you that it is a commonplace.

This subtle commentary is in the main psychological. Untampered by set lyrical melody, Debussy seeks to express 'the unnumerable shades of emotion of a personage in a drama.' But he is also an impressionist, and he does not exclude from his purview the impressions of the environment in which the action takes place. A striking example is the suggestion of a sultry afternoon and a cool spring with which the Second Act opens, a delicate piece of pure

(Continued on opposite page, at foot of col. 3.)

To Men and Women over Forty—



Medical opinion confirms the claims of PHYLLOSAN

It cannot be too strongly emphasised that Phyllosan is not a "patent medicine." It is the discovery of an eminent scientist of international repute, E. Burg, M.D., Professor of Medicine at Bern University. The claims made for it are based on the evidence of leading doctors. The recommendation alone is the public justification of the value of any medicinal preparation.

THE MEDICAL WORLD "The Phyllosan is a very important discovery of the modern age. It is a new and powerful agent for the treatment of physical and mental ailments."

THE LANCET "The Phyllosan is a new and powerful agent for the treatment of physical and mental ailments."

MEDICAL WEEKLY "Report on some fifteen cases of Arterio-Sclerosis and other cardiac conditions. In addition to the Phyllosan, the results have been excellent."

THE LANCET "The Phyllosan is a new and powerful agent for the treatment of physical and mental ailments."

"I have prescribed it in about 50 cases, and have used it in my own household. The results have been excellent."

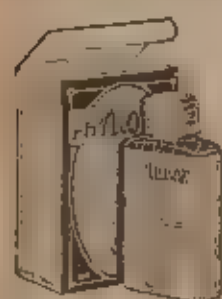
"My wife, and myself, to avoid a serious ailment, have taken Phyllosan. This has kept us in good health for 10 days."

"Phyllosan produces results unobtainable with any other medicine."

"It prevents me from taking the same medicine as I have taken before."

If you are run down, debilitated, suffering from hardened arteries, heart weakness, or nervous exhaustion if you lack vitality or are "feeling your age."

Start taking PHYLLOSAN



TO-DAY!

Take Phyllosan daily, and you will find it a most effective remedy for all ailments of the heart and blood vessels.

Phyllosan is a most effective remedy for all ailments of the heart and blood vessels.

FASSETT & JOHNSON LTD.
(Dept. 2), 85 Clerkenwell Road, London, E.C.1

RADIO TIMES

WEDNESDAY, OCT. 31 5GB DAVENTRY EXPERIMENTAL

(401.6 M. 810 KC.)

OCTOBER 30, 1934

**9.0
Clapham
and
Dwyer**

3.0 A MILITARY BAND CONCERT

(From Birmingham)

THE CITY OF BIRMINGHAM POLICE BAND
Conducted by RICHARD WASSALL

'Scherzer' March
Overture, 'The Wanderer's Goal'
Suppe, arr. Wunderschall

3.18 OSWALD DAVIS (Tenor)

Wood Magic
Twilight Ecstasies
Love's Fury
BAND

Andante in modo di Canzone, from Symphony

In his Fourth Symphony Tchaikovsky attached a "programmatic" in which he dwelt on certain aspects of life, of man's striving for happiness and the intervention of Fate to frustrate it. Perhaps his main idea may be summed up in his description of life as a "continual alternation between grim truth and fleeting dreams of happiness."

The Second Movement expresses 'the melancholy which is the lot of all men. A long procession of old memories goes by. We regret the past, although we have neither courage nor leisure to start a new life.'

3.37 MAURICE GILBERT (Character Songs)

I don't care... With Wynne
Little Boy Blue...
He did it... Greatman Newman

BAND

'Peer Gynt' Suite No. 1
Green, arr. Grieg
More next: Death of Asa
An Old Dance Day
The Ball of the Mountain King

4.5 OSWALD DAVIS

Magdalen... Caroline Maude

The Fairy Lough... Stanford

MAURICE GILBERT

The Wolf's Parade

Andante in modo di Canzone

4.22 BAND

Overture, 'Le Roi d'Yvetot'

4.30 B.B.C. DANCE ORCHESTRA

JOAN MARSHALL Sings at the Piano

5.30 THE CHILDREN'S HOUR

'Down the Crazy Path,' by Greta Costello

'Suppose we had No Rain,' by A. George Legg

Songs by DOROTHY MORRIS (Soprano)

6.15 WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

GREENWICH

6.30 Light Music

(From Birmingham)

Directed by NORMAN STANLEY

Relayed from the Corporation Street Cafe

Overture, 'The Blue Danube'

Fill a glass with golden wine

6.47 ORCHESTRA

Fantasia, 'The Pearl Fishers'... Buxton, arr. Taron

NORMAN STANLEY (Violin)

Ronde des Loks...

OPERA

A Russian Song...

I know of two bright eyes...

In the end, I know about...

7.25 FREDERICK WILLIAMS

Love's Philosophy

CHARLES BARNHAM (Pianoforte)

OPERA

Selection of Irish Melodies...

Fantasia, 'Tales of Hoffmann'...

8.0 From Edward German's Comic Operas

(From Birmingham)

THE BIRMINGHAM STUDIO

ORCHESTRA

Conducted by FRANK

Selection, 'A Princess of Kensington'

8.17 HERBERT SIMMONDS (Baritone, and Orchestra)

The Young of England

DOROTHY MORRIS (Soprano)

and Orchestra

Draw a Day J.E. Jones

ORCHESTRA

Morris Dance ('Tom Jones')

8.35 HERBERT SIMMONDS and Orchestra

Four Jolly Sailors ('A Princess of Kensington')

DOROTHY MORRIS and Orchestra

She had a letter from her love ('Morris England')

ORCHESTRA

Selection, 'Fallen Ensigns'

9.0 Vaudeville

(From Birmingham)

CLAPHAM AND DWYER

(In another Spot of Bother)

MICHAEL MORRIS

(The Girl who Whistles in her Throat)

MICHAEL MORRIS

(In Ministry)

TONI FARRAR

(In Synopses of Pictures)

THE TWO M

(Entertainers with a Piano)

THE TWO M

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: M. R. B. WINTER'S DANCE BAND, from the Hotel Cecil

11.0-11.15 JACK HYLTON'S AMBASSADOR CLUB BAND, directed by RAY STANLEY, from the Ambassador Club

Wednesday's Programmes continued on page 253

(351.4 MW, 830 kV) (1,804.3 MW, 1,107 kV)

Orchestral Request Programme

IN his final talk, Major Gordon Home tackles the interesting questions relating to the religions of Roman Britain. He surveys the Druidism of the original inhabitants, and the fascinating Mithras cult, so popular among the soldiers of the legions. He proceeds to the discussion of the first coming of Christianity to Britain, and its progress through the centuries. Finally, he examines the question of whether the early Christianity disappeared in the Dark Ages, and the lack of evidence as to Christian churchmen.

NEAR-GEORGIAN Tonight at 7:45

dramatic music for the Opera. Among us is those

Рис. 6

November 6, at 7.45, a Light Orchestral Concert which will consist entirely of serenades by Moszkowski, Bizet, Toselli, Schubert, Chaminade, etc.; Friday, November 9, at 7.45 p.m., a recital by Frederick Dawson, the English pianist; and on Saturday, November 10, at 3.30 p.m., a Light Orchestral Concert, with Lilian Cooper and Eileen Jones as soloists.

THURSDAY, NOVEMBER 1

5GB DAVINTRY EXPERIMENTAL

(4.15 P.M. 6.0 P.M.)

The following programme is broadcast on 5GB DAVINTRY EXPERIMENTAL

3.0 A Symphony Concert

Radio 5GB DAVINTRY EXPERIMENTAL

Fourth Concert of the Thirty Fourth Winter

Series

THE ROYAL PHILHARMONIC ORCHESTRA

Conducted by Sir DAN GODFREY
LAWRENCE TURNER (Violin)

On the 28th

Overture, 'The Rock' ... Dorothy Haydn

First Performance at 1.15 on 28th

Fourth Symphony, in E Major ... Brahms

Allegro non troppo; Andante

Allegro giocoso; Allegro non troppo

Fourth Violin Concerto in D ... Mozart

Allegro; Andante cantabile; Rondo

Suite, 'The Seasons' ... Tchaikovsky

GMAZ ...

The ...

does not work on very advanced ...

lines

It is a ... of orchestral effect, and ...

the ...

pi ...

The ...

appeared ...

the ...

in the Tchaikovsky

tradition

The ...

of ...

was ...

written for a

Radio 5GB DAVINTRY EXPERIMENTAL

hear so full a selection

of the music as this. We

are to have first the 'Four

and Variations' before

the 'Winter' the Variations

being respectively entitled

'Hear-From, Ice, Rain,

' and 'Snow. Then comes

'Spring. Summer has three

sections—'Waltz of Poppies

and 'Queenflowers, 'Barcarolle

and 'Variation. Then

Autumn has a 'Barcarolle

and a little 'Slow Move-

ments.

4.30 LOZELL'S PICTURE

HOUSE ORGAN

(From Birmingham)

FRANK NEWMAN Organ

Overture, 'Martha' ... P. ...

Pompée Valse (Dancing Ball) ... P. ...

Sch ...

DAISY NEAL (Contralto)

At dawn ...

Ye hanks and brasses ... arr. Martin Shaw

FRANK NEWMAN

Hans ... The Tales of Hoffman ... Offenbach

Dance ... 'Red Ball' ... arr. ...

Song ...

S ...

DAISY NEAL

Song ...

When ... House is Awake ... Stanford Haigh

FRANK NEWMAN

Suite, 'Three Light Pieces' ... Fletcher

5.30 THE CHILDREN'S HOUR (From Birmingham)

Auntie Ruby, Uncle Lennie and Horatio arrive

from Nottingham by the 'Four Town' ...

by Ethel Williams (Contralto); Jacks and

Tony will entertain

6.15 TIME SIGNAL, GREENWICH, WHITHER FOUR

EAST FIRST GENERAL NEWS BULLET

6.30 JACK FAYNE and the BBC DANCE

ORCHESTRA

Vera Southern (Lg. Violoncello)

7.30 Hallé Concert

Radio 5GB DAVINTRY EXPERIMENTAL

The Hallé Orchestra

Conducted by Sir HAMILTON HARTY

'THE TROJANS AT CARTHAGE'

(Soprano)

Singers

Tato ... TATIANA MARUSHINA

Ar ...

Ar ...

Fran ...

Fran ...

Fran ...

Fran ...

Fran ...

Fran ...

Fran ...

Fran ...

Fran ...

Fran ...

Fran ...

Fran ...

Fran ...

Fran ...

Fran ...

Fran ...

Fran ...

Fran ...

Fran ...

Fran ...

Fran ...

Fran ...

Fran ...

Fran ...

Fran ...

Fran ...

Fran ...

Fran ...

Fran ...

Fran ...

Fran ...

Fran ...

Fran ...

Fran ...

Fran ...

Fran ...

Fran ...

Fran ...

Fran ...

Fran ...

Fran ...

Fran ...

Fran ...

Fran ...

Fran ...

Fran ...

Fran ...

Fran ...

Fran ...

Fran ...

Fran ...

Fran ...

Fran ...

Fran ...

Fran ...

Fran ...

Fran ...

Fran ...

Fran ...

Fran ...

Fran ...

Fran ...

Fran ...

Fran ...

Fran ...

Fran ...

Fran ...

Fran ...

Fran ...

Fran ...



TATIANA MARUSHINA

sings the part of Dido in
'The Trojans at Carthage',
when it is broadcast during
the Hallé Concert from Man-
chester this evening at 7.30

9.5 app. Hallé Concert

10.4 WEATHER FORECAST,

SECOND GENERAL NEWS

BULLETIN

10.15 An East Midlands

Hour

(From Birmingham)

MAYNARD ...

At the Mid Hour of Night

To Anthea ... Hutton

To the Forest Tchaikovsky

When dual care

arr. Lena Wilson

Hilda Warren (Soprano)

O that it were so Bridge

Ye ...

Cuckoo ... Shaw

Song of the Open

La Farge

10.35 IDA SARGENT

Songs at the Piano

W. HODGKINSON (Violoncello)

Ar ...

S ...

M ...

First ...

BEATRICE LEONARD (Contralto)

Three fishers went ...

The Arrow and the Song ...

The Leaves and the Wind ...

11.2-11.15 IDA SARGENT

Further Songs at the Piano

(Thursday's Programmes continue on page 256)

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

Rates of Subscription to 'The Radio Times' (including postage). Twelve months (Foreign), 15s. 8d.; twelve months (British), 13s. 6d. Subscriptions should be sent to the Publisher of 'The Radio Times', 8-11, Southampton Street, Strand, W.C.2.



SLEEPLESS NIGHTS

A THING OF THE PAST

"FOR the last few months I have suffered from severe headaches, and I was getting quite used to sleepless nights. I was never free from pains in the head, but after taking Cassell's I am feeling quite well again and always enjoy a good night's rest. Thanks to Cassell's." Miss E. Smith, 40, Radford Boulevard, Nottingham.

CASSELL'S

A REAL TONIC

for the nerves

Miss Smith found a real tonic in Cassell's. No more sleepless nights, and her head pains disappeared. Hypo-phosphites, Blood Nutrients, Digestive Enzymes and Stomachics nourished her nerves back to health and strength. Take Cassell's for all nerve troubles.


DR. 13 & 3/- a box

CASSELL'S

FAMOUS

TABLETS

A Vero Product



THE HEIR... APPARENT

"I'd do anything in the world for that boy of mine," you say.

yet have you thought to do the most obvious thing—ensure his freedom from poverty and give him a real start in life should you by chance die before your financial position is stabilized?

Why not settle the urgent question of money for your son or daughter? Write at once to the W & G for details of their many policies—and remember the bonus this progressive Society declared last year on with profit-sharing policies was no less than 22.50 per cent.

WESLEYAN & GENERAL

DEPT. OFFICES, BIRMINGHAM

W & G

Orphean RADIO

CONVENIENT
RELIABLE
AND
HOW EASY

No aerial to erect, no ear-bone fit, and no unsightly battery leads to connect, but instead a remarkably handsome self-contained 3-valve portable. This new set combines extreme efficiency with handsome appearance. It is strongly constructed for outdoor use. The polished cabinet is of solid oak, measuring 17½ in. high, 15 in. wide and 8½ in. deep, mounted upon ball-bearing turntable. Price £21 : 0 : 0



2-VALVE PORTABLE

For those who have already a wireless set, we recommend our "Standard" cabinet case speaker. Its refined and artistic appearance combined with a clear mellow tone makes it a bargain which ought to be secured at once. Price £3 : 15 : 0. Write to-day for list.

LONDON RADIO MFG. CO. LTD.
Head Office and Works
Station Road, Merton Abbey
London, S.W. 12
Telephone: Winton 4654

Thursday's Programmes continued (November 1)

5WA CARDIFF. 353 M. 830 A.C.

2.30 London Programme relayed from Daventry

3.45 IVAN KYRIE FLETCHER 'English Classics and their Welsh Associations—J. Jones Howell

4.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

8.0 S.B. from London

7.45 A Symphony Concert

Relayed from the Assembly Room, City Hall

NATIONAL ORCHESTRA OF WALES

(Leader, ALBERT VORBRANGEN)

Conducted by WARWICK BRATTLEWATTE

Overt re, Tannhäuser Wagner

HARRY BRINDLE (Bass) and Orchestra

Reverend Iago, I act, I

Act and Ganten 'A' O Rainer than the Cherry Handel

GORDON BRYAN (Pianoforte) and Orchestra

Symphonic Variations French

THE tune which forms the basis of the whole piece falls into several sections, expressing feelings of tenderness, mysticism, and exaltation. The five variations, in which the Piano and Orchestra carry on a wonderful dialogue or comment upon the theme, are not of the clear-cut, old-fashioned style, but, as the word 'symphonic' implies, are fairly elaborate (though quite clear), dignified, and of considerable depth of emotional expression.

A powerful little phrase is thrown out by the Orchestra; the Pianoforte answers with a quiet one. The two parties discuss the matter for a while, then the time changes to three-in-the-bar and the Strings pluck out a portion of the main tune for the Variations. But the Pianoforte interferes, expounds its opening idea further and brings in the Orchestra for still more discussion. All this does not take long. After a climax, the Pianoforte gives out the tune for variation—a lovely calm melody. The Orchestra joins it, and afterwards come the variations. We shall hear, besides several treatments of the chief tune, references to the Orchestra's opening challenge, and to the Pianoforte's reply to it, the latter theme being changed into a gay dance towards the end.

ORCHESTRA

Symphonic Suite, 'Scheherazade'

Wm. K. Korman

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

9.35 From Wales to Canada

HERBERT WARE'S TALK

HERBERT WARE (Violin); JENNY WARE (Violoncello); RAYMOND TAYLOR (Pianoforte)

Patrol, 'Canadian Retreat'..... Milton

SARAH FISHER (Soprano)

French-Canadian Folk Songs

Boulton and Somervell

THE MOUNTAIN ASIA GIRLS' CHOIR

Conductor, Miss E. THOMAS

The Maple Leaf for Ever..... Muir

JENNY WARE

Canadian Boat Song, Op. 75, No. 1..... Foulds

A MESSAGE FROM CANADA

By the Hon. JAMES MALCOLM, M.P. Canadian Minister for Trade and Commerce

TRIO

Valde, 'Sunset on the St. Lawrence'.... Heller

SARAH FISHER

French-Canadian Folk Songs

Boulton and Somervell

CHOIR

O Canada..... Localities

TRIO

Patrol, 'The Land of the Maple and Beaver' O'Neill

10.45-12.0 S.B. from London

6SX

SWANSEA

294.1 M. 1,870 MCL

2.30 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

9.30 Musical Interlude relayed from London

9.35-12.0 S.B. from London

6BM

BOURNEMOUTH.

2.30 London Programme relayed from Daventry

3.45 Miss E. B. TWEMLOW: 'The Yucatecos and their Land'

9.00 London Programme relayed from Daventry

9.15-12.0 S.B. from London 9.30 Local Announcements



CANADA'S GREAT GATEWAY ON THE SEA

A view of Montreal, the port where Canada welcomes its shipping from the Old World. A special Canadian programme will be broadcast from Cardiff Station tonight.

THE HALLÉ CHOIR'S
Chorus Master, HAROLD DAWKINS
(Manchester Programmes continued on page 259)

COMPARE

THE THICKNESS OF THEIR PLATES



THAT'S WHY



OLDHAM

Accumulators need less re-charging



C.L.G. 4
2 volt 40 amp
hours actual
Special recommendation
for the C. & A. 40-40

13/9



I.V.D.
2 volt 20 amp
hours actual

9/-



O.V.D.
2 volt 10 amp
hours actual

5/6

Price reduced price including all metal carrier

Oldham & Son Ltd. Denby, Man. 10 1/2

Telephone: Denby 301, 4 lines

London Office: 80 Wicklow Street, Kings Cross, W.C.1

Glasgow: 75, Robertson Street, G.2
Telephone: Terminus 4444 (2 lines)

Telegrams: Central 6015

GA 607

WHATEVER you pay, two factors determine whether an Accumulator is cheap or expensive. One is the number of times it has to be recharged a year. The other is the length of service you get from it. Both factors depend on the plates. Cheap, flimsy plates need frequent recharging—they won't stand up to hard work. They shed their active material—and the accumulator loses its 'pep'. You lose money all the time. When you buy your next accumulator, see an Oldham C.L.G. Examine its sturdy plates—3/16th. of an inch thick, considerably thicker than those used in most other Accumulators. An Oldham saves you money. Examine its handsome glass container—crystal clear—no seams to leak. No other accumulator offers such remarkable value for money.

Thursday's Programmes continued (November 1)

| | |
|------------|--|
| 10.00 | KATHLEEN MURPHY and Variations on a Theme |
| 10.15 | ARTHUR POUCE AND JIM The First Ventriquist Figure with a Personality |
| 10.30 | Local Announcements |
| 10.35-12.0 | S.D. from London |

Other Stations.

| 5NO | NEWCASTLE | 550 S.M. |
|-------|---------------------|----------|
| 2.20 | Local Announcements | 10.30 |
| 2.45 | Local Announcements | 10.35 |
| 3.15 | Local Announcements | 10.40 |
| 3.45 | Local Announcements | 10.45 |
| 4.15 | Local Announcements | 10.50 |
| 4.45 | Local Announcements | 10.55 |
| 5.15 | Local Announcements | 11.00 |
| 5.45 | Local Announcements | 11.05 |
| 6.15 | Local Announcements | 11.10 |
| 6.45 | Local Announcements | 11.15 |
| 7.15 | Local Announcements | 11.20 |
| 7.45 | Local Announcements | 11.25 |
| 8.15 | Local Announcements | 11.30 |
| 8.45 | Local Announcements | 11.35 |
| 9.15 | Local Announcements | 11.40 |
| 9.45 | Local Announcements | 11.45 |
| 10.15 | Local Announcements | 11.50 |
| 10.45 | Local Announcements | 11.55 |
| 11.15 | Local Announcements | 12.00 |

| 55C | GLASGOW | 550 S.M. |
|-------|---------------------|----------|
| 2.45 | Local Announcements | 10.30 |
| 3.15 | Local Announcements | 10.35 |
| 3.45 | Local Announcements | 10.40 |
| 4.15 | Local Announcements | 10.45 |
| 4.45 | Local Announcements | 10.50 |
| 5.15 | Local Announcements | 10.55 |
| 5.45 | Local Announcements | 11.00 |
| 6.15 | Local Announcements | 11.05 |
| 6.45 | Local Announcements | 11.10 |
| 7.15 | Local Announcements | 11.15 |
| 7.45 | Local Announcements | 11.20 |
| 8.15 | Local Announcements | 11.25 |
| 8.45 | Local Announcements | 11.30 |
| 9.15 | Local Announcements | 11.35 |
| 9.45 | Local Announcements | 11.40 |
| 10.15 | Local Announcements | 11.45 |
| 10.45 | Local Announcements | 11.50 |
| 11.15 | Local Announcements | 11.55 |
| 11.45 | Local Announcements | 12.00 |

| 2180 | AREDOEN | 550 S.M. |
|-------|---------------------|----------|
| 2.10 | Local Announcements | 10.30 |
| 2.40 | Local Announcements | 10.35 |
| 3.10 | Local Announcements | 10.40 |
| 3.40 | Local Announcements | 10.45 |
| 4.10 | Local Announcements | 10.50 |
| 4.40 | Local Announcements | 10.55 |
| 5.10 | Local Announcements | 11.00 |
| 5.40 | Local Announcements | 11.05 |
| 6.10 | Local Announcements | 11.10 |
| 6.40 | Local Announcements | 11.15 |
| 7.10 | Local Announcements | 11.20 |
| 7.40 | Local Announcements | 11.25 |
| 8.10 | Local Announcements | 11.30 |
| 8.40 | Local Announcements | 11.35 |
| 9.10 | Local Announcements | 11.40 |
| 9.40 | Local Announcements | 11.45 |
| 10.10 | Local Announcements | 11.50 |
| 10.40 | Local Announcements | 11.55 |
| 11.10 | Local Announcements | 12.00 |

| 2BE | BELFAST | 550 S.M. |
|-------|---------------------|----------|
| 2.30 | Local Announcements | 10.30 |
| 3.00 | Local Announcements | 10.35 |
| 3.30 | Local Announcements | 10.40 |
| 4.00 | Local Announcements | 10.45 |
| 4.30 | Local Announcements | 10.50 |
| 5.00 | Local Announcements | 10.55 |
| 5.30 | Local Announcements | 11.00 |
| 6.00 | Local Announcements | 11.05 |
| 6.30 | Local Announcements | 11.10 |
| 7.00 | Local Announcements | 11.15 |
| 7.30 | Local Announcements | 11.20 |
| 8.00 | Local Announcements | 11.25 |
| 8.30 | Local Announcements | 11.30 |
| 9.00 | Local Announcements | 11.35 |
| 9.30 | Local Announcements | 11.40 |
| 10.00 | Local Announcements | 11.45 |
| 10.30 | Local Announcements | 11.50 |
| 11.00 | Local Announcements | 11.55 |
| 11.30 | Local Announcements | 12.00 |

HOME, HEALTH AND GARDEN

(Continued from page 230.)

with a rag which has been dipped in tepid, strong solution. The rag must be well wrung out, as if it were a mop.

Secondly, a cotton or silk fabric is far better than the windows of small rooms. Heavy fabrics collect dust and are difficult to wash and expensive to clean. A good cretonne, cotton repp, or if necessary, for extra weight, is far better, even in winter, than velvet or serge.


Artificial silk gives us a much wider range of colours than the most natural silk. This material has the tiny name—'art repp'—which belies its very real charm—of 'art repp.' This is about seven slugs a yard in a 48-inch width, and told that it washes well, if carefully handled. It is a very good material in that it can be obtained to tone with any colour scheme. This material has the tiny name—'art repp'—which belies its very real charm—of 'art repp.' This is about seven slugs a yard in a 48-inch width, and told that it washes well, if carefully handled.

This Week's Work in the Garden.

FROM now onwards, as flowers in the open grow, the work of the housewife becomes apparent. A lofty, well-ventilated house is best for the plants and the plants should not be crowded. Some ventilation must be given at all times, even in winter, with the weather, but draughts should be avoided. Every effort should be made to maintain a dry atmosphere. Watering must be done in the morning, so that all moisture has evaporated by evening. Fertilising should be gradually reduced as the flowers open, and finally clear water only should be used.

Bulbs potted in early September for early forcing should be removed from the plunging bed as the pots become well filled with roots and the plants have made a little top growth. They should be placed in a cold frame for a time before being brought into a high temperature. Over watering should be avoided for later supplies.

The present is a good time to put in cuttings of gooseberries. For garden purposes the best form of gooseberry bush is one with a clean leg about 6 inches long. Buckers springing from below the soil are undesirable. To obtain bushes of the best type, strong, well-ripped, straight shoots, rather more than 6 foot long, should be selected. The bottom of the shoot should be cut just below a node. The top should be cut 1 or 2 inches for the buds. The shoot should be placed in a bucket of water. Above a bud. The shoot should be placed 6 inches apart in the row with 18 inches between the rows, and they should be buried to half their length.



To remind you that
'MOORFIELDS'
has to raise
£100 each day
A gift to Moorfields is
a thankoffering for sight

Moorfields Eye Hospital City Road London E.C.1

MOORFIELDS
The Largest Eye Hospital in the World

A Gift of Value to every Listener!

The Automatic Station Finder given Free with this week's **AMATEUR WIRELESS** will enable you to—

Set your condenser dial automatically to tune in any possible station.

Ascertain automatically the approximate wavelength and frequency of all stations heard.

Assist you to identify those stations.

No technical knowledge required. Only a pointer to turn.

Make sure of this unique gift to-day

Amateur Wireless
is now on sale 3d.

9.35 An Evening for Oddfellows

10.15 a.m. The Daily Service

10.30 *Dorsetry only* THE SIGNAL, GREENWICH
WELSH FARMER

11.0 (*Dorsetry only*) Gramophone Records

12.0 A SONATA RECITAL

EDWARD J. ROBINSON (Violoncello)
HELEN KELLER (Pianoforte)

Sonata in A, Op. 69 Beethoven

12.35 AN ORGAN RECITAL

by STANLEY BLISSARD, F.R.C.O., L.R.A.M.

(Organist and Director of the Choir, St. Barnabas,
Clapham Common)

Relayed from St. Mary-le-Bow

Fantasia—Prelude Charles Macpherson

Two Short Fugues Bach

The Little G Minor; G Minor

Scherzo (from Symphony No. 4) Widor

Allegro M.C. Scarlatti

(from Sonata Britannica)

1.0.2.0 LUNCH TIME MUSIC

MOSCHILLO and his ORCHESTRA
From the May Fair Hotel

2.25 (*Dorsetry only*) East Coast Fishing Bulletin

2.30 BROADCAST TO SCHOOLS

Dr. H. A. KEENE: 'The Why
and Wherefore of Part VI
VI How Agriculture grew to
its Present Form'

2.55 Musical Interlude

3.0 Mr. E. L. GRANT WATSON
Travel Talk, Life with the
A. M. C. A. P. H. G. H. S.

3.20 Musical Interlude

3.25 Mrs. ANA BERRY, The
Arts League of Service
'Looking at Pictures—VI,
Animals in Movement'

3.40 Musical Interlude

3.45 CONCERT TO SCHOOLS

4.30 FRANK WESTFIELD'S
ORCHESTRA

From the Town of Wales
Playhouse, Llanishannon

5.15 THE CHILDREN'S HOUR

Stories from THE FAR WEST

'Those were the days when herds of buffaloes
roamed the vast prairies, when the only roads
were rough tracks along which the mail-coach
rumbled and rocked and swayed, sometimes to
be held up by Red Indians or white bandits, and
the passengers robbed. Those were the days,
too, when men came from every quarter of the
globe—all drawn thither by the same magnet—'

A Programme planned by
L. LE HURON MARTIN

6.0 Miss EDITH THOMPSON The Public School
girls' Tour

6.15 WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN, THE SIGNAL, GREENWICH

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC

SCHUBERT'S IMPROMPTUS

Played by VICTOR HALL-HUTCHINSON

(Pianoforte)

Monument Musical V

Impromptu VII

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

7.15 Musical Interlude

7.25 Dr. F. S. WATKINSON: 'Some Ideas and
Ideals of the World's Religions—VI, Religion and
'Self-realization'

FRIDAY, NOVEMBER 2

2LO LONDON & 5XX DAVLNTRY

(261.4 M. 830 KC.)

(1,604 S.M. 187 KC.)

IN the first talk of the series, Dr. W. A. Thomas
discusses the religious life of the people of the
ancient world. The second talk, by Dr. H. A. Keene,
deals with the religious life of the people of the
Middle Ages. The third talk, by Dr. H. A. Keene,
deals with a consideration of the place of religion
in the circumstances of modern civilization
and the ever-vital problem of immortality.

7.45 Chamber Music

MAX BERRY (Soprano)

JEAN F. S. D. A. G. G.

Dr. CLAS CAMERON (Violoncello)

HARRY ISAACS (Pianoforte)

JEAN F. S. D. A. G. G. HARRY ISAACS and J. DOUGLAS

CAMERON

Pianoforte Trio in E

Mozart

MOZART wrote seven Piano Trios (2,
works of the 'Sonata' type for Piano,
Violin, and Violoncello). These are various in
different editions. It is one, however, may easily



A WOMAN WHO CONQUERED NATURE

An interesting talk will be broadcast from London tonight when the Marquess of
Aberdeen (right) will describe the achievement of Helen Keller (left), the woman
who is now a scholar and a writer, who has been from infancy deaf, dumb and blind.

be identified, as it is the only one in the Museum
numbered K. 542. The work is in three Move-
ments.

FIRST MOVEMENT (Quick).—This Movement is
as clear in design as a well-constructed machine.
The first Movement (Quick), the two main themes are
given on a developed in a new way, but
rearranged.

The Piano alone plays the whole of the first
main tune at the opening, then repeats it with
some help from the other two instruments.

A few scales and other little phrases follow,
then the Violin plays a continuous tune—the
second main tune. This is repeated by the Piano.
In the light of what has been said, the rest of this
Movement is fairly easy.

SECOND MOVEMENT (Moving along gracefully).—
This is a highly decorated Movement, but it is
founded on a very simple (though rather long
tune which is played at the opening by the Piano).
The tune itself contains a good deal of repeat
and the other two instruments join in each time
a sentence is repeated.

THIRD MOVEMENT (Quick).—This is a typical
Finale—full of intricate details, but spontaneous
in its effect.

8.5 MAY BERRY

True Love's a sweet thing (True love endures long)

Brahms

Anakreon's Grab (Anakreon's Grave) H. J. G. G.

Quelch (Patience) Richard Strauss

Serenade Brahms

10.45 You'll be Surprised!

8.25 JEAN F. S. D. A. G. G. HARRY ISAACS and J. DOUGLAS
CAMERON

Trios in E, Op. 40

Brahms

THIS was originally written for Pianoforte,
Violin, and Horn. There are four Move-
ments.

FIRST MOVEMENT.—A rather slow one. It
opens with the first main tune, in two-time,
given first to Violin and then to Horn.

The second main tune (again introduced by the
Violin) is much more animated, and is easily
recognisable, as it is in three-time.

SECOND MOVEMENT.—A Scherzo. The Piano
rings off with octaves in three-time. When the
other instruments enter a moment later, this with
a bold phrase in two-time, the rhythmic contrast
of which, whenever it appears, is one of the
features of the Movement.

The Horn has a smooth second tune and then
the two ideas are fully de-
veloped and repeated, and so
the first part of the Movement
closes. This is followed by
a short interlude. The
first part of the Movement

THIRD MOVEMENT.—This is
an adagio in slow Movement.

FOURTH MOVEMENT.—The
Finale is a lively Movement,
though not without its deeper
moments.

9.0 WEATHER FORECAST, SE-
COND GENERAL NEWS BUL-
LETTIN Road Report

9.15 THE MARQUESS OF ABER-
DEEN AND TRUTH Helen
Keller

TO be deaf, dumb, and blind
might well seem a terrible
handicap under which the
stoutest-hearted might despair.
How, then, if Helen Keller
could overcome the handicap, and
become a highly-educated
and intellectual woman in
America. How she achieved
this feat the Marquess of Aber-
deen will describe in his talk
tonight.

9.30 Local Announcements;
No entry only Shipping Fore-
cast

9.35 Concert of the North London District of the Manchester Unity of Oddfellows

Relayed from the Queen's Hall

HAROLD WILLIAMS (Baritone)

M. GILBERT WOODS (Soprano)

ROBERT PITT and LANGTON MARKS

THE WIRELESS MILITARY BAND

Conducted by B. WATSON O'DONNELL

(By Permission of the BRITISH BROADCASTING

CORPORATION)

Overture, 'Tannhäuser' Wagner

MIDDLETON WOODS will entertain

BAND

Tone Poem, 'A Carnival in Paris' Strindberg

HAROLD WILLIAMS

The Trumpeter (with Band) Airie-Dix

Trade Winds (with Pianoforte) Kiel

ROBERT PITT and LANGTON MARKS

'Calm the British Storm'

BAND

The Flight of the Bumble Bee } Emsley-Kennedy

Dance of the Tumblers God Save the King

10.45-11.0 THE SURPRISE ITEM

11.0-12.0 (*Dorsetry only*) DANCE MUSIC

ALFREDO and his BAND, and TEN NEW PRINCES

ORCHESTRA from the New Princess Restaurant

TURKEYS



**AREN'T THE TURK'S
BEST BREAKFAST**

THE best breakfast in all the world and for all the world is Scott's Porridge Oats.

These oats are the pick of the Scottish oat crop, which, as everyone knows, provides the finest grain in the world, and has been the staple food for centuries of one of the mightiest races on earth.

Yet this splendid food costs less, weight for weight, than imported oats, which lack the delicious flavour and unique body-building powers of Scott's Porridge Oats.

Look for this name on the container, and make sure of getting

SCOTLAND'S BEST



2 lb 10"
1 lb 5 1/2"

FULL WEIGHT
WITHOUT PACKET

**COOKS IN
5 MINUTES**

A. & R. SCOTT, Ltd., Collieston, Midlothian, Scotland.

Friday's Programmes continued (November 2)

5WA CARDIFF. 353 M. 550 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.0 JOHN STEAK'S CAROL'S CELEBRITY

Relayed from the Carlton Restaurant

5.15 THE CHILDREN'S HOUR

6.0 A Conversation between an Australian and an Englishman

6.15 S.B. from London

6.30 Mr. A. WATKIN JONES: 'Le our Countryside Worth Saving'

6.45 S.B. from London

7.45 An Anzac Programme

THE STATION TRIO

FRANK THOMAS (Vocal)

RONALD HARRIS (Violoncello)

HENRY PENNELL (Pianoforte)

Suite: The Green Lanes of England, Nos. 1 and 2 (Pianissimo)

ALEXANDER WATSON (Elocutionist)

Readings from 'The Sentimental Bloke,' by C. J. Dennis

JOHN COLLINSON (Tenor)

Australian Songs

Bush Songs

Waiting Matilda

THE TRIO

Colonial Song

DOROTHY MONKMAN and BERNIE BLYTHE

Australian Entertainers

ALEXANDER WATSON

Readings from 'The Sentimental Bloke,' by C. J. Dennis

JOHN COLLINSON

New Zealand Songs

Waltz For

Maori Flute

JOHN COLLINSON (continued)

More

THE TRIO

Molly on the Shore

THE TRIO

Australian Bird and other imitations

ALEXANDER WATSON

Sketches of Australian Life

THE TRIO

Suite: The Green Lanes of England, Nos. 3 and 4 (Pianissimo)

9.0 S.B. from London (9.30 Local Announcements)

9.35 ARTHUR PRINCE AND JIM

The First Ventriloquist Figure with a Personality

9.50-11.0 S.B. from London

6SX SWANSEA. 284.1 M. 1,020 KC.

2.30 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

9.30 Musical Interlude relayed from London

9.35-11.0 S.B. from London

6BM BOURNEMOUTH. 285.1 M. 920 KC.

12.0-1.0 Gramophone Records

2.30 London Programme relayed from Daventry

6.15 S.B. from London

6.30 For Farmers: Mr. R. FIBBER CROFT: Sugar Beet

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

5PY PLYMOUTH. 400 M. 780 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

'A Trip in the Sky,' a lovely dream in which Rilda's Flying Boat Trip (Major-General A. J. de Lohmiers) is described

6.0 London Programme relayed from Daventry

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

2ZY MANCHESTER. 394.6 M. 780 KC.

2.0 BROADCAST TO SCHOOLS:

Mr. W. H. BAKER: 'Studies of Africa: Life - Western Equatorial Lands, Negritos and Pangs'

3.20 London Programme relayed from Daventry

4.30 THE NORTHMAN WHITBREAD ORCHESTRA

Marches and Waltzes

March, 'The Vanished Army'..... Alfred Overture, 'The Arcadians'..... Monckton and Talbot
March, 'The Freedom of the North'.....
Overture, 'Orpheus in the Underworld'..... Offenbach
March, 'The Master of the House'.....
March, 'The Master of the House'.....
March, 'The Master of the House'.....

5.15 THE CHILDREN'S HOUR
S.B. from Leeds

6.0 Mr. T. GIBBS: 'Self-Revealing Books'

6.15 S.B. from London

7.45 A Light Orchestral Programme

From the Manchester Radio Orchestra

Organized by the Manchester Evening Chronicle, the Radio Musician, the Associated and the Provincial Exhibitions, Ltd.

Relayed from the City Hall

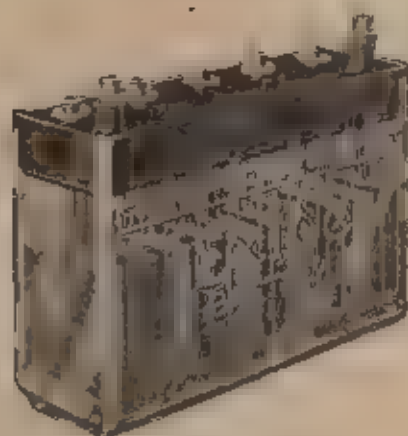
(Manchester Programme continued on page 285.)



THE PORT OF NEW SOUTH WALES.

A scene in Sydney Harbour, where so many travellers from Britain have first set foot on Australian soil. Cardiff Station is to broadcast a special Australian Programme this evening at 7.45.

THE CHEAPEST AND BEST



FOR SILENT RECEPTION

If you would have power in a smooth, steady flow, free from crackling, hum or "motor-boating." If you would have this power at a price that offers the finest value obtainable—then you have no alternative to the Exide W.H.10 "Mass" Type High Tension Battery.

Exide

**"MASS" TYPE H.T. BATTERY
TYPE W.H.10**

CAPACITY 5000 MILLIAMPERE HOURS

REDUCED TO 6'3 PER 10 VOLT UNIT

EXIDE BATTERIES, CLIFTON JUNCTION, NEAR MANCHESTER



"£317, Jim! All from my pet hobby"

Mrs. Young (whose photo appears here) earned £317 in three years just by easy spare time knitting. Hundreds of our happy circle at Cymbal Home Knitters are earning much more.

Many of hours of it. Cymbal is a machine £1 to £2 a week on private orders. But we can do it in a matter of days. Cymbal is a machine which makes up to 100 yards of fabric in a day. It is a machine which makes up to 100 yards of fabric in a day. It is a machine which makes up to 100 yards of fabric in a day.

Cymbal is a machine which makes up to 100 yards of fabric in a day. It is a machine which makes up to 100 yards of fabric in a day. It is a machine which makes up to 100 yards of fabric in a day.

You may not want the money now. Then save it up year by year. A hundred pounds or so each year. How useful to have it when hard times come. How comforting to know that there are all the time. An what more does it give you to know that what ever happens to the bread-winner you yourself can be sure of bringing in £1 or £2 each week, much more if you give more time to it.

Fill in and post the coupon below. It will bring you by return the big free Cymbal book entitled "The Way to a Prosperous Home," which explains everything in detail. But do not delay. Tear off the coupon below this paper, seal your hands.

Free demonstrations are going on all day long in our new showrooms on the ground floor of 90, Borough High Street (near London Bridge). Call in and see the wonderful Cymbal Knitter working.

Post to CYNBAL, LTD. Dept. R.T. 91, 90, Borough High Street, London, S.E.1.

Please send me a copy of the book "The Way to a Prosperous Home" which explains everything in detail. But do not delay. Tear off the coupon below this paper, seal your hands.

Name _____

Address _____

Post to CYNBAL, LTD. Dept. R.T. 91, 90, Borough High Street, London, S.E.1.

Emblem Assorted BISCUITS

As delicious as they are moderate in price

CARR'S

For tastier meals!

Thicken your stews with BISTO, use it to make that nourishing, delicious, thick, rich gravy with roasts and chops. Introduce BISTO to your meat-pies. Notice how all these dishes improve, in goodness, flavour and appeal.



"Ah! Bisto"

BISTO

for Steak & Kidney Pies

Manufactured by Cerebos Limited



Specified for
MULLARD MASTER'S
AND SIX SIXTY

SIX-SIXTY RECEIVER
2 Spade Ends.
3 Wander Plugs.

8 Wander Plugs.
2 Spade Ends.

MULLARD MASTER 5
4 Plugs and Sockets.
2 Spade Ends.

Write For NEW free

LISENIN

WIRELESS CO.,

17, EDGWARE ROAD, LONDON, W.1.



A first payment of 14/- brings a new and never ending interest into your home

FREE BILLIARD TABLES
32 GIVEN AWAY
Write for Details and Price List



E. J. RILEY, Ltd., RAYMOND WORKS, ACCRINGTON

Raymond Riley's
New Billiard Tables
making an ordinary dining table

| | | | |
|-----------------|-----|-----|-----|
| Billiard Tables | 400 | 400 | 400 |
| Billiard Tables | 400 | 400 | 400 |
| Billiard Tables | 400 | 400 | 400 |
| Billiard Tables | 400 | 400 | 400 |
| Billiard Tables | 400 | 400 | 400 |



Stephenson's Floor Polish

is the "best of its kind."

It pays to have polished floors, and it pays to use Stephenson's Floor Polish.

It is easy and quick to apply, is fresh and fragrant, labour-saving and inexpensive. It multiplies many times the life and beauty of linoleums, parquet, etc. Stephenson's gives a bright polish that stays on and wears well.

3d., 6d., 9d.,
1/-, and 1/6.
Begin it in
your home
to-day!

Sole Manufacturers
STEPHENSON BROTHERS, Ltd.
Bradford

9th BOX FREE

OF NEW PROVED REMEDY FOR

INDIGESTION

AND BILIOUS ACIDITY PAINFULNESS DYSPEPSIA
DROWSINESS DIZZINESS CONSTIPATION



SEND COUPON
TO THE MANUFACTURER
BIRLEY'S ANTACID LTD., 10, NEW BOND STREET
LONDON, W.1. BOX WILL BE SENT YOU BY RETURN.

For South Wales Listeners.

M.P.'s and Their Voices

DIFFERENT Voices in the House of Commons will be the title of a talk to be given by Mr. J. Davies, M.P., on Friday November 19. The talk will refer to the actual quality of the subject in which Mr. Davies has taken much interest. He is himself a singer and has been a chorister for over twenty years. Mr. Davies is a native of Llansenneth, Carmarthenshire, and began life as a farm servant at the age of thirteen. Subsequently he spent ten years in the coal mines in the Rhondda Valley and had a rocky escape in an explosion at one of the Tylorstown pits. He was elected to the House of Commons in 1921.

School Plays

LISTENERS have often heard plays and incidental music from *Citizen House*, the warren of which Miss Consuela de Royce, is the author. A series of six talks on the School Play will be given on the Theatre. The talks will begin on Monday November 14, in the school transmissions. They are to be as practical as possible, and will deal with the history of the stage, from the days of Greece and Rome to the present time. Miss de Royce will also deal with some of the possibilities of the school play. In schools where a school play is encouraged, children not only perform the plays but also design the costumes and scenery and even write the plays. This series of talks should stimulate the children in schools where such an experiment has not yet been attempted.

November the Fifth

GUY FAWKES DAY will have its special celebrations at the time when the novelty fireworks are being tried out on the streets and Guy Fawkes up-to-date becomes Guy P. Faux. His medium of revolt is not the House of Commons but a Radio Society to which he belonged and from which he has been expelled. The modern Guy has, however, a trick or two up his sleeve by way of revenge, and he would undoubtedly be more effective than the Queen in *Alas in Wonderland* in causing his enemies to disappear were it not for the fact that he has a daughter, and the daughter loves the Secretary of the Society. Four scenes will be given—in Guy's home, his garden, his study and his club—and a very lively evening may be expected.

Two by Two

AN original programme will be given on Thursday, November 8, entitled *Two by Two*. It will open with two flute and clarinet duets by Suzanne Stoneley and Frederick Clements. Mai Ramsay and Vivien Lambert will sing duets. Will van Allen, the Musical Trump, and Bert will give selections. Archie Gay (tenor) and Ronald Chivers (bass) will sing duets and a horn and trumpet duo. The programme will be played; in it there are two characters: He and She.

The Next Welsh Concert

AN important Welsh Concert will be broadcast from Cardiff and Swansea on Wednesday November 17. The artists are of Welsh origin and are household words to the Principality. The programme will be a most interesting one, and will include a selection of the best Welsh music. The concert will be conducted by Mr. J. J. Jones, one of the most versatile artists in Wales. He writes and takes part in plays, both in Welsh and English, and he also writes music. He was awarded the prize at the 1926 Eisteddfod for a comic opera, *The Blue Flower*, which was broadcast recently from Cardiff and Swansea. He also gained the chief dramatic prize at this year's National Eisteddfod. No Welsh programme is complete

without penillion singing and Alwyn Jones is recognized as a master of this art, for he is one of the few penillion singers who play their own harp accompaniments. The National Orchestra of Wales is to open the programme with a paraphrase on *Men of Harlech* from German and Welsh Rhymed. Listeners will also hear some unpublished pieces by Vincent Thomas and Madwyn Price and the Scherzo and Finale from Cowen's *Welsh Symphony*.

'THE BUGGINSES' SATURDAY NIGHT

(Continued from page 203)

'I'm not goin' to eat 'umble pie to im,' she said, 'but ere's sixpence, Father, and if you can get the 'ead for fourpence, do, and the twopence I'll do for a few s'rumps for Baby's supper. A caution for s'rumps is Baby. You and Emma up on and get the 'ead before anyone colars it—the 'ead 'ead, mind. The one that I said reminded me of yer Uncle George last Thursday Emma—and I'd come on with Gran'ma and the other two and meet you.'

Father and Emma went back obediently, and Mrs. Buggins followed more leisurely with Alfie, the pram, and Grandma. The pound of tomatoes which she bought at Grandma's request were unfortunately spoilt by Baby, who knelt on them and smothered her dress and socks with tomato juice—they were very ripe tomatoes.

'Ere comes Father and Emma!' said Alfie as he spied his father and sister elbowing their way through the crowd towards them.

'Why Father's larfin', Mum,' he said with an awe-stricken look into his Mother's face.

'Ere's yer 'ead, Em'ly,' said Father, smiling, as he put a newspaper parcel into her hand.

'It looks very small,' she said, looking doubtfully from her husband to Emma, who was sniggering behind her hand. 'Are you sure it's the right 'ead?'

'Oo yes. It's the right 'ead all right,' said Father, the grin spreading right across his face.

Mrs. Buggins gingerly opened the parcel, gave one look at the contents, and dropped it with a scream.

'Oo! It's a beas'ly great tortoise!' she cried with a shudder. 'Oo it didn't 'all give me a nasty look out of its little eyes.'

Father was holding his sides and laughing till the tears ran out of his eyes. Emma, hands over her mouth, was doubled up with silent mirth. Even Grandma emitted a hoarse cackle of enjoyment.

Mrs. Buggins drew herself up and addressed her husband with angry scorn.

'Mean ter say you spent all my money on that beas'ly insect?' she asked bitterly.

'I—thought—I'd give—yer—a surprise,' gurgled Father, snopping his face.

'Oh, did yer?' said Mrs. Buggins, surveying her amused relatives, witheringly.

'Well, now I'll give you a surprise, see? I spent every penny I 'ad excep' what you chucked away on that beas'ly reptile. Now there won't be no supper fer any of yer—without you eat the tortoise!' And she stalked off majestically, pushing the pram before her.

(All rights reserved.)

A HIGH AERIAL MEANS EXTRA POWER

Everybody knows that to have a high aerial is to get extra power for signals. The difficulty of having a high aerial is banished if you fit a

PATENT STEEL WIRELESS MAST

THE JOY OF SURPLUS POWER

26 ... **15/-**

34 ... **21/6**

42 ... **29/6**

50 ... **35/6**

60 ... **42/6**

70 ... **50/6**

80 ... **58/6**

90 ... **65/6**

100 ... **72/6**

110 ... **80/6**

120 ... **88/6**

130 ... **95/6**

140 ... **102/6**

150 ... **110/6**

160 ... **118/6**

170 ... **125/6**

180 ... **132/6**

190 ... **140/6**

200 ... **148/6**

210 ... **155/6**

220 ... **162/6**

230 ... **170/6**

240 ... **178/6**

250 ... **185/6**

260 ... **192/6**

270 ... **200/6**

280 ... **208/6**

290 ... **215/6**

300 ... **222/6**

310 ... **230/6**

320 ... **238/6**

330 ... **245/6**

340 ... **252/6**

350 ... **260/6**

360 ... **268/6**

370 ... **275/6**

380 ... **282/6**

390 ... **290/6**

400 ... **298/6**

410 ... **305/6**

420 ... **312/6**

430 ... **320/6**

440 ... **328/6**

450 ... **335/6**

460 ... **342/6**

470 ... **350/6**

480 ... **358/6**

490 ... **365/6**

500 ... **372/6**

510 ... **380/6**

520 ... **388/6**

530 ... **395/6**

540 ... **402/6**

550 ... **410/6**

560 ... **418/6**

570 ... **425/6**

580 ... **432/6**

590 ... **440/6**

600 ... **448/6**

610 ... **455/6**

620 ... **462/6**

630 ... **470/6**

640 ... **478/6**

650 ... **485/6**

660 ... **492/6**

670 ... **500/6**

680 ... **508/6**

690 ... **515/6**

700 ... **522/6**

710 ... **530/6**

720 ... **538/6**

730 ... **545/6**

740 ... **552/6**

750 ... **560/6**

760 ... **568/6**

770 ... **575/6**

780 ... **582/6**

790 ... **590/6**

800 ... **598/6**

810 ... **605/6**

820 ... **612/6**

830 ... **620/6**

840 ... **628/6**

850 ... **635/6**

860 ... **642/6**

870 ... **650/6**

880 ... **658/6**

890 ... **665/6**

900 ... **672/6**

910 ... **680/6**

920 ... **688/6**

930 ... **695/6**

940 ... **702/6**

950 ... **710/6**

960 ... **718/6**

970 ... **725/6**

980 ... **732/6**

990 ... **740/6**

1000 ... **748/6**

1010 ... **755/6**

1020 ... **762/6**

1030 ... **770/6**

1040 ... **778/6**

1050 ... **785/6**

1060 ... **792/6**

1070 ... **800/6**

1080 ... **808/6**

1090 ... **815/6**

1100 ... **822/6**

1110 ... **830/6**

1120 ... **838/6**

1130 ... **845/6**

1140 ... **852/6**

1150 ... **860/6**

1160 ... **868/6**

1170 ... **875/6**

1180 ... **882/6**

1190 ... **890/6**

1200 ... **898/6**

1210 ... **905/6**

1220 ... **912/6**

1230 ... **920/6**

1240 ... **928/6**

1250 ... **935/6**

1260 ... **942/6**

1270 ... **950/6**

1280 ... **958/6**

1290 ... **965/6**

1300 ... **972/6**

1310 ... **980/6**

1320 ... **988/6**

1330 ... **995/6**

1340 ... **1002/6**

1350 ... **1010/6**

1360 ... **1018/6**

1370 ... **1025/6**

1380 ... **1032/6**

1390 ... **1040/6**

1400 ... **1048/6**

1410 ... **1055/6**

1420 ... **1062/6**

1430 ... **1070/6**

1440 ... **1078/6**

1450 ... **1085/6**

1460 ... **1092/6**

1470 ... **1100/6**

1480 ... **1108/6**

1490 ... **1115/6**

1500 ... **1122/6**

1510 ... **1130/6**

1520 ... **1138/6**

1530 ... **1145/6**

1540 ... **1152/6**

1550 ... **1160/6**

1560 ... **1168/6**

1570 ... **1175/6**

1580 ... **1182/6**

1590 ... **1190/6**

1600 ... **1198/6**

1610 ... **1205/6**

1620 ... **1212/6**

1630 ... **1220/6**

1640 ... **1228/6**

1650 ... **1235/6**

1660 ... **1242/6**

1670 ... **1250/6**

1680 ... **1258/6**

1690 ... **1265/6**

1700 ... **1272/6**

1710 ... **1280/6**

1720 ... **1288/6**

1730 ... **1295/6**

1740 ... **1302/6**

1750 ... **1310/6**

1760 ... **1318/6**

1770 ... **1325/6**

1780 ... **1332/6**

1790 ... **1340/6**

1800 ... **1348/6**

1810 ... **1355/6**

1820 ... **1362/6**

1830 ... **1370/6**

1840 ... **1378/6**

1850 ... **1385/6**

1860 ... **1392/6**

1870 ... **1400/6**

1880 ... **1408/6**

1890 ... **1415/6**

1900 ... **1422/6**

1910 ... **1430/6**

1920 ... **1438/6**

1930 ... **1445/6**

1940 ... **1452/6**

1950 ... **1460/6**

1960 ... **1468/6**

1970 ... **1475/6**

1980 ... **1482/6**

1990 ... **1490/6**

2000 ... **1498/6**

2010 ... **1505/6**

2020 ... **1512/6**

2030 ... **1520/6**

2040 ... **1528/6**

2050 ... **1535/6**

2060 ... **1542/6**

2070 ... **1550/6**

2080 ... **1558/6**

2090 ... **1565/6**

2100 ... **1572/6**

2110 ... **1580/6**

2120 ... **1588/6**

2130 ... **1595/6**

2140 ... **1602/6**

2150 ... **1610/6**

2160 ... **1618/6**

2170 ... **1625/6**

2180 ... **1632/6**

2190 ... **1640/6**

2200 ... **1648/6**

2210 ... **1655/6**

2220 ... **1662/6**

2230 ... **1670/6**

2240 ... **1678/6**

2250 ... **1685/6**

2260 ... **1692/6**

2270 ... **1700/6**

2280 ... **1708/6**

2290 ... **1715/6**

2300 ... **1722/6**

2310 ... **1730/6**

2320 ... **1738/6**

2330 ... **1745/6**

2340 ... **1752/6**

2350 ... **1760/6**

2360 ... **1768/6**

2370 ... **1775/6**

2380 ... **1782/6**

2390 ... **1790/6**

2400 ... **1798/6**

2410 ... **1805/6**

2420 ... **1812/6**

2430 ... **1820/6**

2440 ... **1828/6**

2450 ... **1835/6**

2460 ... **1842/6**

2470 ... **1850/6**

2480 ... **1858/6**

2490 ... **1865/6**

2500 ... **1872/6**

2510 ... **1880/6**

2520 ... **1888/6**

2530 ... **1895/6**

2540 ... **1902/6**

2550 ... **1910/6**

2560 ... **1918/6**

2570 ... **1925/6**

2580 ... **1932/6**

2590 ... **1940/6**

2600 ... **1948/6**

2610 ... **1955/6**

2620 ... **1962/6**

2630 ... **1970/6**

2640 ... **1978/6**

2650 ... **1985/6**

2660 ... **1992/6**

2670 ... **2000/6**

2680 ... **2008/6**

2690 ... **2015/6**

2700 ... **2022/6**

2710 ... **2030/6**

2720 ... **2038/6**

2730 ... **2045/6**

2740 ... **2052/6**

2750 ... **2060/6**

2760 ... **2068/6**

2770 ... **2075/6**

2780 ... **2082/6**

2790 ... **2090/6**

2800 ... **2098/6**

2810 ... **2105/6**

2820 ... **2112/6**

2830 ... **2120/6**

2840 ... **2128/6**

2850 ... **2135/6**

2860 ... **2142/6**

2870 ... **2150/6**

2880 ... **2158/6**

2890 ... **2165/6**

2900 ... **2172/6**

2910 ... **2180/6**

2920 ... **2188/6**

2930 ... **2195/6**

2940 ... **2202/6**

2950 ... **2210/6**

2960 ... **2218/6**

2970 ... **2225/6**

2980 ... **2232/6**

2990 ... **2240/6**

3000 ... **2248/6**

3010 ... **2255/6**

3020 ... **2262/6**

3030 ... **2270/6**

3040 ... **2278/6**

3050 ... **2285/6**

3060 ... **2292/6**

3070 ... **2300/6**

3080 ... **2308/6**

3090 ... **2315/6**

3100 ... **2322/6**

3110 ... **2330/6**

3120 ... **2338/6**

3130 ... **2345/6**

3140 ... **2352/6**

3150 ... **2360/6**

3160 ... **2368/6**

3170 ... **2375/6**

3180 ... **2382/6**

3190 ... **2390/6**

3200 ... **2398/6**

3210 ... **2405/6**

3220 ... **2412/6**

3230 ... **2420/6**

3240 ... **2428/6**

3250 ... **2435/6**

3260 ... **2442/6**

3270 ... **2450/6**

3280 ... **2458/6**

3290 ... **2465/6**

3300 ... **2472/6**

3310 ... **2480/6**

3320 ... **2488/6**

3330 ... **2495/6**

3340 ... **2502/6**

3350 ... **2510/6**

3360 ... **2518/6**

3370 ... **2525/6**

3380 ... **2532/6**

3390 ... **2540/6**

3400 ... **2548/6**

3410 ... **2555/6**

3420 ... **2562/6**

3430 ... **2570/6**

3440 ... **2578/6**

3450 ... **2585/6**

3460 ... **2592/6**

3470 ... **2600/6**

3480 ... **2608/6**

3490 ... **2615/6**

3500 ... **2622/6**

3510 ... **2630/6**

3520 ... **2638/6**

3530 ... **2645/6**

3540 ... **2652/6**

3550 ... **2660/6**

3560 ... **2668/6**

3570 ... **2675/6**

3580 ... **2682/6**

3590 ... **2690/6**

3600 ... **2698/6**

3610 ... **2705/6**

3620 ... **2712/6**

3630 ... **2720/6**

3640 ... **2728/6**

3650 ... **2735/6**

3660 ... **2742/6**

3670 ... **2750/6**

3680 ... **2758/6**

3690 ... **2765/6**

3700 ... **2772/6**

3710 ... **2780/6**

3720 ... **2788/6**

3730 ... **2795/6**

3740 ... **2802/6**

3750 ... **2810/6**

3760 ... **2818/6**

3770 ... **2825/6**

3780 ... **2832/6**

3790 ... **2840/6**

3800 ... **2848/6**

3810 ... **2855/6**

3820 ... **2862/6**

3830 ... **2870/6**

3840 ... **2878/6**

3850 ... **2885/6**

3860 ... **2892/6**

3870 ... **2900/6**

3880 ... **2908/6**

3890 ... **2915/6**

3900 ... **2922/6**

3910 ... **2930/6**

3920 ... **2938/6**

3930 ... **2945/6**

3940 ... **2952/6**

3950 ... **2960/6**

3960 ... **2968/6**

3970 ... **2975/6**

3980 ... **2982/6**

3990 ... **2990/6**

4000 ... **2998/6**

4010 ... **3005/6**

4020 ... **3012/6**

4030 ... **3020/6**

4040 ... **3028/6**

4050 ... **3035/6**

4060 ... **3042/6**

4070 ... **3050/6**

4080 ... **3058/6**

4090 ... **3065/6**

4100 ... **3072/6**

4110 ... **3080/6**

4120 ... **3088/6**

4130 ... **3095/6**

4140 ... **3102/6**

4150 ... **3110/6**

4160 ... **3118/6**

4170 ... **3125/6**

4180 ... **3132/6**

4190 ... **3140/6**

4200 ... **3148/6**

4210 ... **3155/6**

4220 ... **3162/6**

4230 ... **3170/6**

4240 ... **3178/6**

4250 ... **3185/6**

4260 ... **3192/6**

4270 ... **3200/6**

4280 ... **3208/6**

4290 ... **3215/6**

4300 ... **3222/6**

4310 ... **3230/6**

4320 ... **3238/6**

4330 ... **3245/6**

4340 ... **3252/6**

4350 ... **3260/6**

4360 ... **3268/6**

4370 ... **3275/6**

4380 ... **3282/6**

4390 ... **3290/6**

4400 ... **3298/6**

4410 ... **3305/6**

4420 ... **3312/6**

4430 ... **3320/6**

4440 ... **3328/6**

4450 ... **3335/6**

4460 ... **3342/6**

4470 ... **3350/6**

4480 ... **3358/6**

4490 ... **3365/6**

4500 ... **3372/6**

4510 ... **3380/6**

4520 ... **3388/6**

4530 ... **3395/6**

4540 ... **3402/6**

4550 ... **3410/6**

4



The Solution of The BRENTWARDINE MYSTERY

By Margaret and G. D. H. Cole.

YOU heard last week from Miss Bertha Brentwardine, as an eye-witness of the duel on Torvey Island between Carol Lethbridge and Hugo Warren. This week brings us to the end of our story, and tells you how Superintendent Wilson came in and cleared up the mystery. Wilson, you will remember, had been in at the start of the case, but had been cold-shouldered by the local police. The duel gave Scotland Yard—and Superintendent Wilson as its leading light—the chance of taking the whole affair into their own hands, and keeping both suspects under lock and key while Wilson sorted out the evidence. How he straightened out the tangle we had better leave him to tell you in his own words.

'I am sure my dear Michael, I must have been most annoyingly secretive. But you must realize that I could not help it. There is in this country a law of life, and however certain one may be that a man is a murderer, it does not do to say so. It is true that I knew a murder had been committed, and who the murderer was before we left Westshire, but I could not have proved it without more evidence, which I could not get without the help of the police, and they, as you know, were perfectly satisfied, in spite of the information that I gave them, that the whole thing was nothing but an ordinary accident. It was maddening for me to have to look on knowing that a dangerous criminal was at large and no attempt being made to lay him by the heels. That was why I went back to London so soon.

'How did I work it out? Well, we must go back to where you picked me up on the Ludlow Road, and told me the story of the "accident." You were quite right in thinking that it puzzled me. For one thing, I felt that the driver of the car had had an uncommonly lucky escape. It isn't so easy to leap out of your seat to safety just as your car is plunging over a precipice. Secondly, your tale rather suggested that the fellow had let his vehicle get out of hand extraordinarily easily—almost as if he'd done it on purpose. Thirdly—which was by far the most important point—it seemed to me exceedingly odd that the door of the caravan should have stuck fast just at that moment, so that the woman couldn't get out. So when I made you put me down to look at the wreckage, I'd already developed a desire to know more about the affairs of Mr. Hugo Warren. I don't mean that I'd forgotten Lethbridge, because, of course, he, too, was very lucky to have been out of the caravan at that moment. But that didn't mean anything definite. I just kept him at the back of my mind.

'What I found in the wreckage I think you know. First, I looked for the back door, to see if I could find out why it had stuck. I found that it had stuck because it was locked. Now, people don't commonly lock caravan doors when they are bowling along country lanes in broad daylight. Mrs. Lethbridge might have locked it herself, but, if she had not, somebody else had, and that somebody must be under grave suspicion. I made the most thorough search then, and on the next day, for the key, I even got the local people to hunt Lethbridge's belongings for it, but it was nowhere to be seen. It had simply disappeared.

'But while I was looking for the key I found certain other things. In the wreckage of the caravan I found nothing which indicated anything wrong with the mechanism; but, just where the car had gone over I found a key which was apparently a master key for four-wheel brakes. And the place in which it was lying suggested to me that the key had been loosened before the car had gone over, so that the brakes would have failed to act. Finally, I found, in the remains of Mrs. Lethbridge's handbag, some charred papers, of which one had obviously been a passionate love-letter from Hugo Warren. I was not sure what that proved, but I handed it over to the inspector with the rest.

'I had already observed, when I first saw him, that the inspector looked on my finds with very little interest; but it was of course with my consent that nothing was said about them at the inquest. I had no wish to put anybody on their guard; I was still wondering which of two possible theories was the right one, and thinking that the criminal would probably, if I held my hand, do something to show me. I had not bargained for the local people suppressing the evidence for ever.

'The criminal, however, did oblige, and that even earlier than I had hoped. The next you heard of the case was that affray at the inn, some days later. But you did not know that before then both of the men concerned had made separate statements to the police, each denouncing the other as the murderer. Lethbridge's story was the fuller. He said that, when he got out of the car, he had waked on ahead on the hillside above the road, and that from there he had seen Warren stop the van, just before the descent begins, crawl underneath as if to look at the mechanism, and then go round to the door at the back. The inspector, by the way, fool that he was, had somehow managed to let out that we knew the door had been locked. So Lethbridge declared that Warren had deliberately unscrewed the brakes and then locked Mrs. Lethbridge in, trusting to be able to save himself (while at the same time diverting suspicion) by jumping out just before the car left the road. And he had done this, so Lethbridge said, because he was madly in love with Mrs. Lethbridge, and

was continually pestering her with attentions. When she would have nothing to do with him, he became cross with her, and a violent fellow by nature. As, of course, he is. We know that from the Torvey Island affair.

'As to Warren, he told a story that was almost the exact opposite. He said that he had never at any time left the car, or tampered with the brakes, or gone round to the back after Lethbridge had left him. Lethbridge, he said, had been driving actually till they reached the top of the hill, and he found, the moment he tried to put the brakes on, that they'd been disconnected. When he found that out, he absolutely lost his head, and let the car get completely out of control till he came to the bend, when he pitched over. He also said that Lethbridge had gone round to the back of the van to speak to his wife just as he went off for his walk, and must have locked her in then. The inspector asked him about his relations with Mrs. Lethbridge, and he became violently angry, and cursed us all. He admitted he had been in love with her, but denied that he had made any advances, or that she had ever had to repulse him in any way. Of course, that did not go for much; nor, in fact, did either of their stories. One of them was certainly lying. The police decided—why, I cannot imagine, that both were mistaken, that the unscrewing of the brakes was accidental, and that Mrs. Lethbridge must have locked herself in, and the key got jolted out.

'Then came the row at the inn, where also there were two stones. Lethbridge said that Warren had come into his room, and attacked him, and Warren that he had been forcibly gagged and carried from his own room into Lethbridge's. In itself Warren's story was the more improbable, particularly since it was his knife that was found on the floor. But then there was Lethbridge's wound. You, Michael, pointed out to me that Lethbridge had been very lucky to get off with so slight a scratch. It was a very slight scratch—but it was enough to give him away. For when I went to look at Warren's room I found a splash of blood on the sheets. Now Warren had not got a cut on him, and unless Lethbridge had been in his room, how had the blood got there?

'But the point that really settled the matter was the knife. If Warren had used it, it must have had his finger-prints on it. He had no gloves. Nobody wears gloves with his pyjamas, and, if he had put gloves on, he had no opportunity of taking them off and hiding them before we found him struggling with Lethbridge on the floor. But the knife had no prints on it at all—only smears. Now, if Warren's story was true, Lethbridge had had plenty of time and opportunity to do anything he wanted. It was Lethbridge who had used the knife to scratch himself—of course before he went to

(Continued on page 274.)

9.15
S. K. Ratcliffe
on how
America Votes

SATURDAY, NOVEMBER 3
2LO LONDON & 5XX DAVENTRY
(361.4 M. 830 KC.) (5.604 3 M. 147 KC.)

Just What
the Doctor
Ordered

10.15 a.m. The Daily Service

10.30 (Daventry only) TIME SIGNAL, GREENWICH
WEATHER FORECAST

10.40 THE CARLTON HOTEL ORCHESTRA
Directed by **RENE TAPPONNIER**
From the Carlton Hotel

3.25 (Daventry only) East Coast Fishing Bulletin

3.30 A Ballad Concert

GIVEN KNIGHT and MELBORN WATSON
Solos and Duets

ROBERT

Mr. RED WATSON

I know a lovely garden

The Dream Waltz

An Old time Melody Song

The warmest heart of mine

Guy d'Harflet

Kenneth A. Wright

Mary Nightingale

Herbert Hughes

3.38 RICHARD LEWIS

I know a lovely garden

The Dream Waltz

An Old time Melody Song

The warmest heart of mine

Edmond

Edmond

Edmond

Edmond

3.48 GIVEN KNIGHT

WATSON

Solos and Duets

ROBERT

ROBERT

ROBERT

ROBERT

4.0 GIVEN KNIGHT

WATSON

Solos and Duets

ROBERT

ROBERT

ROBERT

ROBERT

4.15 DANCE MUSIC

FREE

FREE

FREE

FREE

5.15 CHILDREN'S HOUR

My Programme

My Programme

My Programme

6.0 Musical Interlude

Musical Interlude

Musical Interlude

6.15 WEATHER FORECAST, FIRST GENERAL NEWS

BULLETIN; TIME SIGNAL, GREENWICH

BULLETIN; TIME SIGNAL, GREENWICH

BULLETIN; TIME SIGNAL, GREENWICH

THE FOUNDATIONS OF MUSIC

THE FOUNDATIONS OF MUSIC

THE FOUNDATIONS OF MUSIC

THE FOUNDATIONS OF MUSIC

7.0 Mr. ERNEST NEWMAN: 'Next Week's Broad

cast Music

cast Music

7.15 Musical Interlude

Musical Interlude

Musical Interlude

7.25 Major H. R. WATSON: 'The Cycle and

7.30 Mr. FETTERWATER WHAY ('Kuri

Cycling Dead? S.E. from New
Is periodically in the newspapers, and the subject of Mr. Fetterwater Whay's talk at 7.30, would almost seem to be answered beforehand by Major Watson's short talk at 7.25. The Cycle and Motor-Cycle Show at Olympia is a demonstration of how large a section of the public still prefers to transport itself not on four wheels, but on two, and of that section a very considerable proportion, securing the petrol pump as a useful aid, resorts for propulsion to two pedals and two legs, in the beautiful, old-fashioned way.

7.45 A LIGHT ORCHESTRAL CONCERT
HERTHA ARMSTRONG (Soprano)

8.15 JOHN TURNER and Orchestra

The English Rose

8.22 The English Rose

8.38 BERTHA ARMSTRONG
Do not go, my love

8.44 JOHN TURNER
Dad Songs at

8.52 ORCHESTRA
Marche Militaire

9.0 WEATHER FORECAST

9.15 Mr. S. K.

IN the last of his series of

Mr. Ratcliffe next Tuesday

with the American Presidential Elec

tion. Tonight he will describe the

as proposed by which, next

day, 37,000,000 free and

pendent citizens of the United

States will decide whether Herbert

Hoover or Al Smith shall be the

st occupant of the White House

As American elections are conducted

very

and as th

as and, person

into in this contest

as it is, this should

be a p. v. m. interest as talk

8.30 Local Announcements (Daventry

9.15 'Saturday Symptoms'

An Attack of Hay Day Fever in

occurring space

Presented by ERNEST LONGSTAFFE

11.00 Patients

1. Asthma

2. Cold



JOHN TURNER (Tenor)
Conducted by JOHN ARSELL

Overture, 'The Flying Dutchman', Wagner

THE legend of the Flying Dutchman tells of a captain who, trying to round the Cape of Good Hope in a storm, swore that he would do it if he had to sail on forever. The Devil heard, took him at his word, and sent him sailing for Eternity, or until he should find a woman who would love him to the death.

The Overture is among the finest pieces of storm music in existence. It owes much of its vividness to Wagner's impressions of a stormy voyage made, from Riga to London, the year before he wrote it.

7.50 BERTHA ARMSTRONG and Orchestra

Dove song (Where am I?) Mozart

7.58 ORCHESTRA

Andante Cantabile Tchaikovsky

Canzone Rossini

Canzone Schubert

Our Schubert Centenary Issue
will appear on Friday, November 16 price 2d. as usual

SATURDAY, NOVEMBER 3

5GB DAVENTRY EXPERIMENTAL

(491.5 M. 830 KC.)

TRANSMISSION 12.15 P.M. TO 1.15 P.M. WITH A SHORT BREAK THEREAFTER.

10.20
Dvorak
and
MacDowell

3.30 AN ORCHESTRAL PROGRAMME (From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA
(Leader, FRANK CANTELL)

Conducted by JOSEPH LEWIS

Overture, 'William Tell' *Wagner*
JOSEPH FARRINGTON (Bass) and Orchestra
Mephistopheles Serenade *(Faust)*
The Call of Gold *Beethoven*

3.47 ORCHESTRA
Waltz ('The Sleeping Beauty') *Chopin*
WILFRED BROWN (Pianoforte) and Orchestra
Concerto, Op. 38 *Beethoven*

4.15 ORCHESTRA
Slow Movement and Finale from the 'Clock
Symphony' *Haydn*
J. HUGH FARRINGTON
Three Sea Songs *Butler and Delaney*
Light Bells, Once a Sailor's Thee

4.48 ORCHESTRA
Tone Poem, 'Poland' *Sibelius*
WILFRED BROWN
Scherzo in D Flat
Impromptu in E Minor Op. 15 *Schubert*

5.7 ORCHESTRA
'Nutcracker Suite' *Tchaikovsky*
THIS is the music from a Russian Ballet
The Nutcracker and the Mouse King
telling of the wonderful adventures of a little
girl and of a beautiful pair of nutcrackers which
she received as a Christmas present.
There is a Minuet Overture, and then a set
of six short dance characters. Dances,
Tchaikovsky calls them, and the title is very apt.
They are all vivid, and some are stirring. The
Suite, when played as a whole, is rounded off by
the Valse of the Flowers.

5.38 THE CHILDREN'S HOUR
(From Birmingham)
Behind the scenes at a Theatre, by John
Anderson
ALISTIR HUBY, FRANK LAUREN, and HORACE of
Nottingham, will entertain
JAMES DODDIE (Soprano Solo).

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

6.48 Sports Bulletin (From Birmingham)

6.45 Light Music
(From Birmingham)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CANTELL
Overture, 'The Merry Widow' *Lehar*
Selection, 'The Merry Widow'

7.19 MURIEL SOTMAN (Contralto)
June *Quiber*
Cockatoo *Quiber*
Down by the Sally Gardens *Martin Shaw*
ORCHESTRA
Lark Dance *Rang*
Hundred Waves *Martinez*
Four Dances, The Royal Maus *Philips*

7.38 MURIEL SOTMAN
Percy *Ritchie*
Five Eyes *Armstrong*
The Sleepy Song *Barry*
ORCHESTRA
Selection, 'Cello' *Fletcher*

8.0 JACK FAYNE and the B.B.C. Dance
Orchestra

9.0 HERMAN DAMEWSKI and his BAND
From the Royal Opera House Dances, Covent
Garden

10.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

10.15 Sports Bulletin (From Birmingham)

10.20 Dvorak and MacDowell
(From Birmingham)

COBA ARTIE (Pianoforte)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by JOSEPH LEWIS

Overture, 'Othello' *Dvorak*
OTHELLO is one of three Overtures originally
intended as Movements of a Symphony
suggesting the ideas of childhood, youth, and
maturity.

Othello shows us maturity and the working of
love in life. We may take it that the Composer
did not set out to depict Shakespeare's tragedy
in symphonic form, but that he
connected more generally with its motive of pas-
sionate love.

10.27 COBA ARTIE and Orchestra
Concerto (Op. 23) *MacDowell*
Larghetto sostenuto; Presto giocoso; Largo,
leading to Molto Allegro

MACDOWELL, America's most distinguished
Composer, is best known to most of us by
his short pieces, many of which have poetic
or pictorial background. He brought out his
Second Piano Concerto in 1888, when he was
twenty-seven, himself playing the Solo part. It
was in this work that he made his first appearance
in London some years later.

There are three Movements in it.

The First Movement is preceded by an Intro-
duction which is largely based on the second main
theme of the quick, impassioned First Movement
proper, whose first main theme is heard from the
Piano, the second singing out in Violoncello and
Clarinet.

The SECOND MOVEMENT (Very quick, scherzando)
is in the style of a Rondo, whose tunes are
chiefly playful or forceful. One graver theme is
heard, in a minor key (the Soloist opening this
theme and the Orchestra repeating it, mysteri-
ously, as the Composer directs).

The THIRD MOVEMENT, like the First, has a
slow Introduction; it refers not only to themes
that are to come, but to some we heard earlier;
the first main theme of the First Movement, for
instance, is recalled at the outset (over a soft
Piano Roll), and there are other such reminiscences.
The very quiet Last Movement proper
begins very softly with a waltz-like theme. The
Piano Soloist enters vigorously. Two other
main themes worth noting are that which soon
comes a sultry and hotly on the strings,
and a bold third theme which the
Strings declare (it begins by marching up in a
trumpet-like figure).

10.57 11.15 ORCHESTRA
Slow Movement and Finale from the 'New
World' Symphony (No. 2, in E Minor) Dvorak

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



Why not make your own Flowers?

Swart Peak, Roses, Chrysanthemums—you
can make them all and many others too,
with a few foliage and other flowers
that resemble natural blooms so closely
that it is difficult to distinguish them from
real ones. Keep for yourself a flower
making folder which is a joy as about
this interesting and inexpensive yet pro-
fitable pastime.

Ask your Stationer for

Dennison Crepe

In over 50 beautiful colours and shades.

Please fill in this Coupon
Dennison Manufacturing Co., Ltd.,
Dept. R.T., Kingsway London, W.C.2.
Please send me a FREE Copy of your
flower-making folder.

NAME

ADDRESS

(Line Book Letters.)



"Remember, Remember, the 5th of November"

and insist upon Pains' Fireworks for
the Guy Fawkes celebrations. The
children's delight will be ample reward
for the little trouble involved in seeing
that you get



THE RELIABLE FIREWORKS

Sold everywhere in boxes of selected
assorted fireworks, 1 to 10 guineas
and loose from 3d. upwards.

SEE FATHER TAKES 'PAINS'

Programmes for Saturday.

5WA CARDIFF. 355 M. 222 KC.

12.0-12.45 A Popular Concert

Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES

Overture, Tchaikovsky
Hungarian Rhapsody, No. 1 Liszt
Suite, 'The Language of Flowers' Corelli

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.40 Local Sports Bulletin

6.45 S.B. from London

7.0 Mr. STANLEY DARE: 'And that reminds me—'
III

7.15 S.B. from London

7.25 L. E. WILLIAMS will discuss with W. M.
DODGINS the possibilities of Welsh Rugby

7.35 LEIGH WOODS 'West of England Sport'

7.45 A Popular Concert

Relayed from the Assembly Room, City Hall
NATIONAL ORCHESTRA OF WALES
Conducted by WARWICK BATHURST

Introduction, Act III, 'Lohengrin' Wagner

TOM PICKERING (Tenor) and Orchestra
Oma hydolau aml o lyd W. J. Williams

ORCHESTRA
Sally March Tchaikovsky

OLDER listeners will remember the war
between Turkey and Serbia which was
raging in 1876.

A good deal of feeling was aroused among all
the Slav races, not least in Russia.

The great Russian pianist, Nicholas Rubinstein
organised a charity concert for the relief of the
war-torn, and for the occasion Tchaikovsky who
was enthusiastic for the Slavonic cause, wrote
the *Slavonic March*, which, in fact, he sometimes
called a 'Russia-Serbian' March.

The opening of the March is very sombre—in
the manner of a funeral march.

Later, the Russian National Hymn is heard,
and the whole ends brilliantly and joyous.

Perhaps it was this sombre opening and joyful
ending that made the March such a tremendous
success, for people considered that it foretold the
victory of the Slavs.

LOUISA PROCKAI (Violin) and Orchestra
Introduction and Rondo Capriccioso Saint-Saëns

ORCHESTRA
Ballad Suite, 'Old King Cole' Vaughan Williams

TOM PICKERING and Orchestra
Onaway, awake, Beloved Coleridge-Taylor

ORCHESTRA
Nocturne (Lyrie Su) Chopin

8.0-12.0 S.B. from London, 9.30 Local Announ-
cements, Sports Bulletin.

Programmes continued on page 272.



See the World as by Television

Before your children have grown up, Television may enable them and you to "see by Wireless" any part of the world. This will be unending delight for those who live to enjoy it, but they must wait for wireless vision to be perfected.

You need not wait more than a few hours for a work that gives you in six lavishly illustrated volumes a vision of the interesting lands and peoples of all the world in full colour, and vivid, exciting descriptions of them written in the most engaging manner by eye-witnesses of every scene.

HERE you see the religions, superstitions, witchcraft and magic of tropics and arctic circle. Here the eyes of the great cats haunt the jungle, to stalk the unconscious hunter. There the gorgeous colours of strange birds shift and shine in the sun, volcanoes burst into fire and great waterfalls rush down in foam. Some savage king is heavy with stinging clothes, for he is naked people to admire, and whole races wear little or nothing. All this and more in full colour, with striking descriptive chapters you will find in

LANDS and PEOPLES

in 6 large volumes.

Boys and girls can profit as fully as grown members of the family by pages so excitingly interesting and yet so clearly written. To them it is like the talk of a sailor friend, home from the sea. To you, if you have never travelled it is as rich as the stored memories of many a voyage. Ask any who have journeyed far, and they will tell you that the greatest reward of travel is to recollect what was beautiful and wondrous in the lands that they have seen, and describe them to others.

In "Lands and Peoples"

you can see them more clearly than the returned traveller in his mind's eye, and you can read more surprising and fascinating things about them than you could ever hear in your head, even if you had yourself travelled the whole world. It is impossible to overstate the interest and excitement of these volumes, of their geographical value.

To form an idea of the unending pleasures and uses which these volumes will bring to your home,

Send this Coupon AT ONCE for the Free Illustrated Booklet.



6
VOLUMES
SENT TO YOUR
HOME FOR
5/-

Here is a FREE Book that shows you, by samples, the nearest thing yet to television, and tells you what these volumes are like



Write for the Richly Illustrated Free Booklet

It contains specimens of the 2,500 pictures and of the 375 pages in all volumes of life, and the other features which make "Lands and Peoples" so fascinating, a full list of contents showing exactly what the six beautiful volumes contain, and exact colour representations of the volume themselves, in the different bindings from which you can choose one which gives new dignity and culture to the aspect of your home.

"RADIO TIMES" COUPON FOR FREE BOOKLET

The Educational Book Co., Ltd.
Tallis Street, Whitechapel, London, E.C. 4
Dear Sir: Please forward me FREE OF CHARGE a copy of your illustrated Booklet, 'Lands and Peoples', and giving full particulars of the above in return for this work.

Name _____
Address _____
Occupation _____
Residence _____

Saturday's Programmes continued (November 3)

SWANSEA.

224.1 M
1,020 KC.

- 12.0-12.45 S.B. from Cardiff
- 3.30 London Programme relayed from Daventry
- 5.0 S.B. from Cardiff
- 6.0 London Programme relayed from Daventry
- 8.0 S.B. from London
- 8.40 S.B. from Cardiff
- 6.45 S.B. from London
- 7.0 S.B. from Cardiff
- 7.15 S.B. from London
- 8.0 S.B. from Cardiff
- 7.45 S.B. from London
- 9.20 Musical Interlude relayed from London
- 9.35-12.0 S.B. from London

6BM BOURNEMOUTH.

878.1 M.
870 KC.

- 3.30 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.40 Local Sports Bulletin
- 6.45 S.B. from London
- 7.30 S.B. from Newcastle (See London)
- 7.45-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

5PY PLYMOUTH.

400 M.
750 KC.

- 3.30 London Programme relayed from Daventry
- 6.15 THE CHILDREN'S HOUR
Put on your thinking caps again, for we have another competition—this time, 'Mouse Fit' and 'Aerial Competition' (Marian Jack)
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.40 Sports Bulletin
- 8.0 S.B. from London
- 7.30 S.B. from Newcastle (See London)
- 7.45-12.0 S.B. from London (9.30 Items of Naval Information, Local Announcements)

2ZY MANCHESTER.

554.5 M.
780 KC.

- 12.0-1.0 THE NORTHERN WIRELESS ORCHESTRA
March, 'Children of the Regiment' F. J.
Selection, 'Aida' Verdi, arr. T. W.
EDITH CROWDER (Soprano)
By the Waters of Minnetonka
O Sleep, why dost thou leave me? Handel
Orpheus with his lute Vaughan Williams
ORCHESTRA
Overture, 'Ray Blas' Mendelssohn
EDITH CROWDER
Oh, yes, just so Bach
Songs in Mother tongue and English
Love too Justice Montague Phillips

12.0-1.0

March, 'God of Thunder'

Huggins

2.30 London Programme relayed from Daventry

4.15 THE NORTHERN WIRELESS ORCHESTRA

Overture, 'Phaethon' Bo

Selection, 'Aida' Verdi, arr. T. W.

DAVID MILLER (Tenor)

Song from afar

Soft and pure

ORCHESTRA

Waltz, 'Imitation'

DAVID MILLER

Waltz, 'Imitation'

My Dreams

ORCHESTRA

Vocal Triad

Hustle of Spring

ORCHESTRA

Hustle of Spring

ORCHESTRA

Hustle of Spring

ORCHESTRA

Hustle of Spring

ORCHESTRA

Hustle of Spring

ORCHESTRA

Hustle of Spring

ORCHESTRA

Hustle of Spring

ORCHESTRA

Hustle of Spring

ORCHESTRA

Hustle of Spring

ORCHESTRA

Hustle of Spring

ORCHESTRA

Hustle of Spring

ORCHESTRA

Hustle of Spring

ORCHESTRA

Hustle of Spring

ORCHESTRA

Hustle of Spring

ORCHESTRA

Hustle of Spring

ORCHESTRA

Hustle of Spring

ORCHESTRA

Hustle of Spring

ORCHESTRA

Hustle of Spring

ORCHESTRA

Hustle of Spring

ORCHESTRA

Hustle of Spring

ORCHESTRA

Hustle of Spring

ORCHESTRA

Hustle of Spring

ORCHESTRA

Hustle of Spring

ORCHESTRA

Hustle of Spring

ORCHESTRA

Hustle of Spring

ORCHESTRA

Hustle of Spring

ORCHESTRA

Hustle of Spring

ORCHESTRA

Hustle of Spring

ORCHESTRA

Hustle of Spring

ORCHESTRA

Hustle of Spring

ORCHESTRA

Hustle of Spring

ORCHESTRA

Hustle of Spring

ORCHESTRA

Hustle of Spring

ORCHESTRA

Hustle of Spring

ORCHESTRA

12.0-1.0

Love & Old Sweet Song

Lock, Load and

Drunk to me only

ORCHESTRA

Melodious M. across

GEORGE HILL and Chorus

De old Hanjo

Old Folks at Home

And Lang by a

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

Other Stations.

5NO NEWCASTLE 3.5 M.

12.0-1.0 THE NORTHERN WIRELESS ORCHESTRA
March, 'Children of the Regiment' F. J.
Selection, 'Aida' Verdi, arr. T. W.
EDITH CROWDER (Soprano)
By the Waters of Minnetonka
O Sleep, why dost thou leave me? Handel
Orpheus with his lute Vaughan Williams
ORCHESTRA
Overture, 'Ray Blas' Mendelssohn
EDITH CROWDER
Oh, yes, just so Bach
Songs in Mother tongue and English
Love too Justice Montague Phillips

5SL GLASGOW 603.4 M.

12.0-1.0 THE NORTHERN WIRELESS ORCHESTRA
March, 'Children of the Regiment' F. J.
Selection, 'Aida' Verdi, arr. T. W.
EDITH CROWDER (Soprano)
By the Waters of Minnetonka
O Sleep, why dost thou leave me? Handel
Orpheus with his lute Vaughan Williams
ORCHESTRA
Overture, 'Ray Blas' Mendelssohn
EDITH CROWDER
Oh, yes, just so Bach
Songs in Mother tongue and English
Love too Justice Montague Phillips

2BD ABERDEEN 800 M.

12.0-1.0 THE NORTHERN WIRELESS ORCHESTRA
March, 'Children of the Regiment' F. J.
Selection, 'Aida' Verdi, arr. T. W.
EDITH CROWDER (Soprano)
By the Waters of Minnetonka
O Sleep, why dost thou leave me? Handel
Orpheus with his lute Vaughan Williams
ORCHESTRA
Overture, 'Ray Blas' Mendelssohn
EDITH CROWDER
Oh, yes, just so Bach
Songs in Mother tongue and English
Love too Justice Montague Phillips

2BE BELFAST 304 M.

12.0-1.0 THE NORTHERN WIRELESS ORCHESTRA
March, 'Children of the Regiment' F. J.
Selection, 'Aida' Verdi, arr. T. W.
EDITH CROWDER (Soprano)
By the Waters of Minnetonka
O Sleep, why dost thou leave me? Handel
Orpheus with his lute Vaughan Williams
ORCHESTRA
Overture, 'Ray Blas' Mendelssohn
EDITH CROWDER
Oh, yes, just so Bach
Songs in Mother tongue and English
Love too Justice Montague Phillips



A SUNNY MORNING AND A GOOD ROAD.

The joys of cycling are well expressed in this picture of a party of cyclists in Bushey Park. A short talk on the Cycle and Motor-Cycle Show will be broadcast from London and Daventry at 7.25, followed by a talk by Kukulio called 'Is Cycling Dead?'

YOU CAN PLAY THE PIANO TODAY-TRY IT NOW!

BASS. THIS PART FOR THE LEFT HAND

WE TEACH YOU FREE!

You merely buy the necessary music.

There is only one system of piano technique by which you can play tunes with both hands at once easily and that is the Naumik System. It is marvelously rapid and simple without tedious, difficult or monotonous whether you are old or young or have had previous lessons or not.

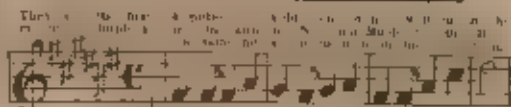
"IT'S WONDERFUL HELP."

Mr. Charles Amiclie, Musician, Durrice and Com-
poser of many famous works including "Nights of
Gratitude We x" writes "A logical method
must in time revolutionize our present system of
musical or biographic study. I am known some
ago, it would have smothered the path of hundreds
of young men who have passed through my
hands. This bench however is open to beginners
at to-day and they will go to avail themselves of
its wonderful help."

NAUNTON'S NATIONAL MUSIC SYSTEM,
27, High St., New Oxford St., London, W.C.2

Drink this one first
 This one >
 This next >
 Last to go

**Strike
these
notes**



THIS PART FOR THE RIGHT HAND. TREBLE.

FAILURE IS IMPOSSIBLE.

Just out of your hands who out there and
you can play a dance SONGS DANCE
MUSIC CLASSICS and HITS We
have thousands to choose from
successful dancers, and we have received

Unnumerable unsolicited testimonials

**USE THIS SPECIAL
TRIAL OFFER
COUPON.**

15

Д. С. О Р И Е Н Т И Р

But, still, it is

MUSIC SYSTEM

**THE MOST SUCCESSFUL
WALTZ SONG OF THE YEAR**

PLAYED AND BROADCAST BY
JACK PAYNE AND THE B.B.C. DANCE
ORCHESTRA.

"COUNTING THE HOURS"

Worship David's Latest Success

**ASK TO
HEAR IT**
ON THE
GRAMOPHONE

SECURE A COPY OF THIS
WONDERFUL SONG TO-DAY
FROM ANY MUSIC STORE.
PRICE SIXPENCE.

Wills'
**GOLD
FLAKE**
THE ALL VIRGINIA
CIGARETTE

(Continued from page 389.)

Warren's room at all—and he had worn gloves. This convinced me that Lethbridge had made the attack, hoping to get the police to arrest Warren and to persuade them that he also had murdered Mrs. Lethbridge. And next day I went back to the scene of the accident. You remember that Lethbridge swore that, while walking on the hill, he had seen Warren get out of the van? Well, that was a lie. He couldn't have. There is no point on that hillside from which one can overlook the road until about twenty yards above where the accident actually happened. So that story was a lie, as well as the other I knew then that he was the murderer, and I wanted the local police to go into it thoroughly, prove motive, and so on. But, as you know, they wouldn't believe me, and so there was no more to be done.

"As to the Torvey Island affair, the real point of that was that it brought Lethbridge into my hands at last. Knowing, as I did, that he was a murderer, I didn't believe for a moment that he had found another man so nice and handy to shoot Warren for him. Accomplices generally take care not to do the murder themselves. Neither did I believe that Lethbridge had gone out to the duel with only blank shots in his pistol. It was he who had fired the shot, and if the bullet which shot Warren didn't come out of his pistol, then he must have had another and got rid of it. Where? Obviously, somewhere on the island or thereabouts, since he had not left there before the girl

and her young man found him. So I searched the whole place carefully, and found it in the mud just below water, duly loaded with five shots similar to the one which hit Warren. We've since traced it definitely to him. Of course, he dropped it in when he went to get his boat ready. It's true, by the way, that he didn't provoke the quarrel. Hugo Warren did that the idiot, and thereby gave Lethbridge just the chance he wanted of finishing him off finally.

"The other man? My dear Michael, I've told you there wasn't any other man. The man whom Miss Bramsdon saw in the bushes was Lethbridge himself, trying to get away. When he realized he'd been seen and that Warren wasn't dead, he tried to bluff it out, trusting in his blank cartridge to save him. It's a pity for him that confiding Inspector Holden wasn't still on the spot. What happened was this: he shot Warren when his back was turned, then he heard the girl scream, tried to make off, and ran right into her. Then he doubled back to the clearing, reappeared as the anxious friend, seized a convenient moment to make away with the second revolver, and there you are. I hope Warren realizes that he would be dead if it weren't for Miss Bramsdon. Lethbridge had him on toast that time.

"Who was it shouted in the wood? Why, he shouted himself, of course. Have you never heard of that valuable accomplishment known as "throwing your voice"? Many people possess it, and Lethbridge, as I've since discovered, is one of them. He

simply threw his voice behind Warren at the critical moment, and cried as loud as he could, "Hugo! Look behind you!" The man turned, and was shot.

"Why did Lethbridge do it? Well, you must remember the love-letters from Hugo Warren to Mrs. Lethbridge that were in the caravan. I think there's no doubt that Lethbridge invited Warren to join them, simply for the purpose of getting rid of them both.

"Oh, yes, we'll get him now, I think. There's a pretty pile of evidence against him, one way and another. . . . Yes, what is it? Oh! Excuse me if I open this, will you?"

"It may be important. . . . No, there's no answer. I'm sorry Michael, this means I've got to go. It doesn't matter, anyway. I was going to tell you more about the evidence against Lethbridge, but it won't be needed now. Lethbridge is dead. This is a telegram from the Governor of Wandsworth Prison. He says that while the prisoners were at exercise in the yard this morning the prisoner Warren succeeded in breaking away, and violently attacked the prisoner Lethbridge. He had got his hands to his throat and was trying to choke him when he was pulled off. By that time, however, Lethbridge was found to have died of heart failure. So he's dead. . . . Good Lord, what an idiot Hugo Warren is! However, I suppose it'll only send up his value on the films. Well, good night, Michael. I think you've heard the end of the Brentwardine Mystery."

THE END.

B.B.C. PUBLICATIONS.

LIBRETTI

On November 26 and 28 there will be broadcast the third of the series of twelve well-known operas, this time *Samson and Delilah* by Saint-Saëns. Listeners who wish to obtain a copy of the book of words should use the form given below, which is arranged so that applicants may obtain: (1) Single copies of the Libretto of *Samson and Delilah* at 2d. each, (2) the complete series of twelve for 2s., or (3) the remaining ten of the series for 1s. 8d.

1. 'Samson and Delilah' only

Please send me copy (copies) of *Samson and Delilah*. I enclose stamps in payment, at the rate of 2d. per copy post free.

2. The Complete Series.

Please send me copy (copies) of each of the Opera Libretti, as published. I enclose P.O. No. or cheque value in payment, at the rate of 2s. for the whole series.

3. The Remaining Ten of the Series.

Please send me copy (copies) of each of the remaining ten Libretti. I enclose P.O. No. or cheque value in payment, at the rate of 1s. 8d. each ten Libretti.

GREAT PLAYS.

The Pretenders, by Ibsen, to be broadcast on November 13 and 14, is the third of the series of Twelve Great Plays. Listeners who wish to obtain a copy of the booklet on this Play should use the form given below, which is so arranged that applicants may obtain: (1) Single copies of the book on *The Pretenders* at 2d. each, (2) the complete series of twelve for 2s., or (3) the remaining ten of the series for 1s. 8d.

1. 'The Pretenders' only

Please send me copy (copies) of *The Pretenders*. I enclose stamps in payment, at the rate of 2d. per copy post free.

2. The Complete Series.

Please send me copy (copies) of Great Play Booklets as published. I enclose P.O. No. or cheque value in payment, at the rate of 2s. for the whole series.

3. The Remaining Ten of the Series.

Please send me copy (copies) of the remaining ten Great Play Booklets. I enclose P.O. No. or cheque value in payment, at the rate of 1s. 8d. each ten Great Plays.

PLEASE WRITE IN BLOCK LETTERS.

Name

Address

Applications should be sent to the B.B.C. Bookshop, Savoy Hill, London, W.C.2.

Additional names and addresses may be written on a separate sheet of paper, but payment for additional subscriptions must be sent with order. Libretti and Great Plays can be obtained from your usual Newspaper or Bookstall.

"My inspiration is you!"

It is a joyful, charming song—another of those Horatio Nicholls melodies whose spell has set the whole nation humming it. You'll hear it often, but never more perfectly than when Fred Elizalde and his band broadcast it from the Savoy. Because in these late-evening broadcasts you get something of the spirit of the time and place, and you yourself are in the right mood for such a tune. But put a Lissen Battery in your set if you want to get the full pleasure; it will keep your loudspeaker at full volume, it will keep the music pure, the voices clear. Because in the large cells of the Lissen Battery is a new process and a secret chemical combination which produces a flow of pure D.C. current which is steady and sustained. A Lissen Battery maintains this steady flow throughout the whole evening—noiseless smooth, without a trace of ripple or a sign of hum, or any extraneous sound to interfere with the beauty of the melody.

If you buy a Lissen Battery specially to hear this new song perfectly, you will say afterwards it was indeed an inspiration. You can buy one at once from any of the 10,000 radio dealers who sell Lissen Batteries: say "Lissen New Process" in a way which shows you will take no other.

| | |
|--|-------|
| 60 volt reads 65 volt | 7/11 |
| 100 volt reads 104 volt | 12/11 |
| 80 volt Super Power | 13/6 |
| 9 volt Grid Bias | 1/6 |
| 41 volt Pocket Battery 5d. each 4/6 doz. | |

IN ENGLAND



LISSEN LIMITED, Friars Lane, Richmond, Surrey. (Managing Director: Thos. N. Cole.)

MAZDA

NICKEL FILAMENT Steep Slope VALVES



Sergeant Nickel
says "It's slope
that matters"



A wonderful series of valves.

The new Mazda Valves possess certain unique qualities—brought about by the use of the nickel filament.

Nickel Filament means steep "slope"

The quality or "goodness" of a valve is indicated by its mutual conductance or "slope" figure. Nickel Filament Valves have higher slope values than any other valves of corresponding types.

Steep "Slope" means better results.

"Slope" is the only measure of the essential goodness of a valve. Because of the higher slope value of Mazda Nickel Filament Valves they are better valves. To ensure better reception and the longer life of your valves, Mazda Nickel Filament Valve should be specified.



3031

THE VALVE WITH THE STEEP SLOPE

The New Mazda Valves are made in a complete range of 16 valves, covering every requirement of the 2, 4 and 6 volt user. Study the tabulation below and note the "slope" figure.

TWO VOLTS

| Type | H.T. Volts | Ampl. Factor | Imp. ohms | Slope |
|----------|------------|--------------|--------------|-------|
| G.P. 210 | 120 | 13 | 13,000 | 0.90 |
| H.F. 210 | 150 | 20 | 28,000 | 0.70 |
| R.C. 210 | 150 | 40 | 86,000 | 4. |
| L.F. 215 | 120 | 7 | 7,100 | 1.00 |
| P. 227 | 120 | 4 | 2,900 | 1.40 |

FOUR VOLTS

| Type | H.T. Volts | Ampl. Factor | Imp. ohms | Slope |
|----------|------------|--------------|--------------|-------|
| G.P. 407 | 120 | 14 | 14,000 | 1.00 |
| H.F. 407 | 150 | 18 | 21,000 | 0.85 |
| R.C. 407 | 150 | 40 | 100,000 | 0.40 |
| L.F. 407 | 120 | 8 | 5,200 | 1.40 |
| P. 415 | 120 | 5.5 | 2,900 | 1.90 |

SIX VOLTS

| Type | H.T. Volts | Ampl. Factor | Imp. ohms | Slope |
|----------|------------|--------------|--------------|-------|
| G.P. 607 | 120 | 14 | 17,000 | 1.10 |
| H.F. 607 | 150 | 20 | 26,000 | 1.00 |
| R.C. 607 | 150 | 40 | 90,000 | 0.45 |
| L.F. 607 | 120 | 9 | 5,300 | 1.70 |
| P. 615 | 120 | 6 | 2,600 | 2.30 |
| P.X. 650 | 200 | 3.5 | 1,750 | 2.00 |

The British Thomson-Houston Co., Ltd.
Works: A. M. STREET, COVENTRY and at
the following Branches: London, Belfast, Birmingham,
Bristol, Cardiff, Dublin, Glasgow, Leeds, Liverpool,
Manchester, Middlesbrough, Rugby and Swansea

6

REASONS WHY LISSEN ADDED *the* SUPER TRANSFORMER



★ 1 SECTIONALISED WINDINGS

There are four separate coils. Each is split up into a number of slots. This construction gives a very low impedance to the windings and no extremely low self-inductance is achieved. The coils are very large with an immense number of turns wound on each.

★ 2 ENCLOSED PRIMARY

The enclosed primary is a very large, low impedance coil, giving the highest possible inductance, and is the cause of the elimination of any hum or vibration.

★ 3 CORE of SILICON STEEL

The silicon steel core is of the highest quality, and is made of two pieces, one for each half of the core. The two pieces are joined together by a special process, and the result is a core of exceptional strength and stability. The core is also of a very low impedance, and is the cause of the elimination of any hum or vibration.

★ 4 BAKELITE CASE

The Bakelite case is of the highest quality, and is made of two pieces, one for each half of the case. The two pieces are joined together by a special process, and the result is a case of exceptional strength and stability. The case is also of a very low impedance, and is the cause of the elimination of any hum or vibration.

★ 5 HERMETIC SEALING

The hermetic sealing is of the highest quality, and is made of two pieces, one for each half of the case. The two pieces are joined together by a special process, and the result is a case of exceptional strength and stability. The case is also of a very low impedance, and is the cause of the elimination of any hum or vibration.

★ 6 CURVE & PERFORMANCE

The curve and performance of the Lissen Super Transformer is of the highest quality, and is made of two pieces, one for each half of the case. The two pieces are joined together by a special process, and the result is a case of exceptional strength and stability. The case is also of a very low impedance, and is the cause of the elimination of any hum or vibration.

This Super Lissen Transformer is made in two ratios, 3 to 1 and also 4 to 1. The 4 to 1 ratio is suitable for use in either the first or the second stage of an L.F. amplifier, or can be used as a cascade for two stages, thus giving a practical gain of 16. The 3 to 1 transformer is suitable for use as a high impedance rectifier valve, or as a short form of first stage, or as a source of high noise and overtones. The price is the same for both ratios.

19/-

FOR GENERAL USE THE 8/6 TRANSFORMER IS STILL SUPREME AND WILL NEVER BREAK DOWN.

The famous 8/6 Lissen Transformer is suitable for all ordinary purposes and its huge self-inductance and self-resonance make it continue to work high pressure—the transformer that never breaks down. Turns ratio 3 to 1. Resistance ratio 4 to 1.

8/6

**LISSEN LIMITED,
FRIARS LANE, RICHMOND, SURREY.**
(Managing Director: Thos. N. Cole)



Wonderful new all-electric receiver for the new era in radio!

Only a plug to slip into an electric socket
switch on . . . and radio is yours as it has
never been possible before

*Note these big new features of the Philips 3 valve
ALL-ELECTRIC Receiver*

Employs the latest A.C. Screened Grid, steep-
slope detector and Pentone Valves . . . H.F.,
L.F. and G.B. from Muns . . . advanced
technical construction . . . receives all main
British and Continental Stations . . . brilliant
reproduction . . . abundant volume to operate
any moving-coil speaker . . . simple tuning from
200 to 2,000 metres . . . gramophone pick-up
facilities . . . causes no oscillating interference
... *no accumulator or batteries* ... *no trouble*
... *all these wonderful advantages for an*
average current bill of only 5 - a year.

Supplied complete with all valves and
connecting leads for A.C. mains

£23

Send the coupon below for full information.



The perfect loud speaker for all
modern receivers Type 2007 £5.5.0

PHILIPS

for Radio

CUT OUT

Please send me complete leaflets of all Philips Radio Products

MESSRS. PHILIPS LAMP LTD.,
Radio Dept Philips House,
145, Charing Cross Road, London, W.C2.

M...



Say to yourself

"I can build the
**SINGLE-
DIAL CONTROLLED**

Osram MUSIC MAGNET

**3 VALVE CIRCUIT
in one hour and get
27 stations"**

*You are echoing the thoughts
and actions of thousands!*

BUILD IT TO-DAY



THE THREE VALVE SET WITH A FIVE VALVE PERFORMANCE

The OSRAM MUSIC MAGNET with the highly efficient **OSRAM VALVES** given below is the soundest engineering job for the home constructor - another striking success of G.E.C. research.

The price of the parts has been 'cut to the bone', costing only £6 5s. 9d. **OSRAM VALVES**, £2 5s. 6d. 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 condenser dial is calibrated from 250 to 2,200 metres, so you won't have to search for stations. A child can run in either home or foreign stations on the OSRAM MUSIC MAGNET.

Note these 6 important 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 neighbours through oscillation.

Remember! The OSRAM MUSIC MAGNET is designed for only

**OSRAM VALVES—
OSRAM SCREEN-GRID 3215,
OSRAM HL210 and
OSRAM DEP215 or DEP240.**

Write for FREE Instruction Chart!

Please send Instruction Chart to

Name _____ Address _____

OSRAM MUSIC MAGNET INSTRUCTIONS
Care of The General Electric Co. Ltd. Marlow, Bucks.
100, High Street, London, W.C.1

The NEW "REGENERATOR"



The "HT" that won't grow old

ALTHOUGH LOW IN PRICE, THE "REGENERATOR" IS THE FINEST BATTERY IN THE COUNTRY. AGAIN AND AGAIN AFTER THE LONGEST AND MOST EXHAUSTING PERIODS OF WORK IT WILL REGAIN ITS NORMAL STRENGTH.

Send for one direct by post from Park Royal or call at any branch.

GRID BIAS.—No separate grid bias battery is needed, as this is provided in the existing battery.

54 volts ... (Post 9d.) 6/3
60 volts ... (Post 9d.) 6/3
108 volts ... (Post 1/-) 11/-
9 volt grid bias ... (Post 9d.) 1/3

Send for accessories or sets catalogue

FELLOWS WIRELESS.

FELLOWS MANUFACTURING CO. LTD.
1, PARK ROYAL, LONDON, N.W.10

M.C.25

WEST END SHOWROOMS:
LONDON, 2, P. and S. Singer,
Cavendish Square, in view
from Oxford Circus.

PROVINCIAL BRANCHES:
BIRMINGHAM, 24, Cornhill.
BIRMINGHAM, 3, Queen's Rd.
BIRMINGHAM, 36, Newgate.
BIRMINGHAM, 10, Abchurch Lane.
BIRMINGHAM, 4, Wellington.

BIRMINGHAM, 13, John Street.
BIRMINGHAM, 3, City St.
BIRMINGHAM, 4, 10, 12, 14, 16, 18, 20, 22, 24, 26, 28, 30, 32, 34, 36, 38, 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 62, 64, 66, 68, 70, 72, 74, 76, 78, 80, 82, 84, 86, 88, 90, 92, 94, 96, 98, 100, 102, 104, 106, 108, 110, 112, 114, 116, 118, 120, 122, 124, 126, 128, 130, 132, 134, 136, 138, 140, 142, 144, 146, 148, 150, 152, 154, 156, 158, 160, 162, 164, 166, 168, 170, 172, 174, 176, 178, 180, 182, 184, 186, 188, 190, 192, 194, 196, 198, 200, 202, 204, 206, 208, 210, 212, 214, 216, 218, 220, 222, 224, 226, 228, 230, 232, 234, 236, 238, 240, 242, 244, 246, 248, 250, 252, 254, 256, 258, 260, 262, 264, 266, 268, 270, 272, 274, 276, 278, 280, 282, 284, 286, 288, 290, 292, 294, 296, 298, 300, 302, 304, 306, 308, 310, 312, 314, 316, 318, 320, 322, 324, 326, 328, 330, 332, 334, 336, 338, 340, 342, 344, 346, 348, 350, 352, 354, 356, 358, 360, 362, 364, 366, 368, 370, 372, 374, 376, 378, 380, 382, 384, 386, 388, 390, 392, 394, 396, 398, 400, 402, 404, 406, 408, 410, 412, 414, 416, 418, 420, 422, 424, 426, 428, 430, 432, 434, 436, 438, 440, 442, 444, 446, 448, 450, 452, 454, 456, 458, 460, 462, 464, 466, 468, 470, 472, 474, 476, 478, 480, 482, 484, 486, 488, 490, 492, 494, 496, 498, 500, 502, 504, 506, 508, 510, 512, 514, 516, 518, 520, 522, 524, 526, 528, 530, 532, 534, 536, 538, 540, 542, 544, 546, 548, 550, 552, 554, 556, 558, 560, 562, 564, 566, 568, 570, 572, 574, 576, 578, 580, 582, 584, 586, 588, 590, 592, 594, 596, 598, 600, 602, 604, 606, 608, 610, 612, 614, 616, 618, 620, 622, 624, 626, 628, 630, 632, 634, 636, 638, 640, 642, 644, 646, 648, 650, 652, 654, 656, 658, 660, 662, 664, 666, 668, 670, 672, 674, 676, 678, 680, 682, 684, 686, 688, 690, 692, 694, 696, 698, 700, 702, 704, 706, 708, 710, 712, 714, 716, 718, 720, 722, 724, 726, 728, 730, 732, 734, 736, 738, 740, 742, 744, 746, 748, 750, 752, 754, 756, 758, 760, 762, 764, 766, 768, 770, 772, 774, 776, 778, 780, 782, 784, 786, 788, 790, 792, 794, 796, 798, 800, 802, 804, 806, 808, 810, 812, 814, 816, 818, 820, 822, 824, 826, 828, 830, 832, 834, 836, 838, 840, 842, 844, 846, 848, 850, 852, 854, 856, 858, 860, 862, 864, 866, 868, 870, 872, 874, 876, 878, 880, 882, 884, 886, 888, 890, 892, 894, 896, 898, 900, 902, 904, 906, 908, 910, 912, 914, 916, 918, 920, 922, 924, 926, 928, 930, 932, 934, 936, 938, 940, 942, 944, 946, 948, 950, 952, 954, 956, 958, 960, 962, 964, 966, 968, 970, 972, 974, 976, 978, 980, 982, 984, 986, 988, 990, 992, 994, 996, 998, 1000, 1002, 1004, 1006, 1008, 1010, 1012, 1014, 1016, 1018, 1020, 1022, 1024, 1026, 1028, 1030, 1032, 1034, 1036, 1038, 1040, 1042, 1044, 1046, 1048, 1050, 1052, 1054, 1056, 1058, 1060, 1062, 1064, 1066, 1068, 1070, 1072, 1074, 1076, 1078, 1080, 1082, 1084, 1086, 1088, 1090, 1092, 1094, 1096, 1098, 1100, 1102, 1104, 1106, 1108, 1110, 1112, 1114, 1116, 1118, 1120, 1122, 1124, 1126, 1128, 1130, 1132, 1134, 1136, 1138, 1140, 1142, 1144, 1146, 1148, 1150, 1152, 1154, 1156, 1158, 1160, 1162, 1164, 1166, 1168, 1170, 1172, 1174, 1176, 1178, 1180, 1182, 1184, 1186, 1188, 1190, 1192, 1194, 1196, 1198, 1200, 1202, 1204, 1206, 1208, 1210, 1212, 1214, 1216, 1218, 1220, 1222, 1224, 1226, 1228, 1230, 1232, 1234, 1236, 1238, 1240, 1242, 1244, 1246, 1248, 1250, 1252, 1254, 1256, 1258, 1260, 1262, 1264, 1266, 1268, 1270, 1272, 1274, 1276, 1278, 1280, 1282, 1284, 1286, 1288, 1290, 1292, 1294, 1296, 1298, 1300, 1302, 1304, 1306, 1308, 1310, 1312, 1314, 1316, 1318, 1320, 1322, 1324, 1326, 1328, 1330, 1332, 1334, 1336, 1338, 1340, 1342, 1344, 1346, 1348, 1350, 1352, 1354, 1356, 1358, 1360, 1362, 1364, 1366, 1368, 1370, 1372, 1374, 1376, 1378, 1380, 1382, 1384, 1386, 1388, 1390, 1392, 1394, 1396, 1398, 1400, 1402, 1404, 1406, 1408, 1410, 1412, 1414, 1416, 1418, 1420, 1422, 1424, 1426, 1428, 1430, 1432, 1434, 1436, 1438, 1440, 1442, 1444, 1446, 1448, 1450, 1452, 1454, 1456, 1458, 1460, 1462, 1464, 1466, 1468, 1470, 1472, 1474, 1476, 1478, 1480, 1482, 1484, 1486, 1488, 1490, 1492, 1494, 1496, 1498, 1500, 1502, 1504, 1506, 1508, 1510, 1512, 1514, 1516, 1518, 1520, 1522, 1524, 1526, 1528, 1530, 1532, 1534, 1536, 1538, 1540, 1542, 1544, 1546, 1548, 1550, 1552, 1554, 1556, 1558, 1560, 1562, 1564, 1566, 1568, 1570, 1572, 1574, 1576, 1578, 1580, 1582, 1584, 1586, 1588, 1590, 1592, 1594, 1596, 1598, 1600, 1602, 1604, 1606, 1608, 1610, 1612, 1614, 1616, 1618, 1620, 1622, 1624, 1626, 1628, 1630, 1632, 1634, 1636, 1638, 1640, 1642, 1644, 1646, 1648, 1650, 1652, 1654, 1656, 1658, 1660, 1662, 1664, 1666, 1668, 1670, 1672, 1674, 1676, 1678, 1680, 1682, 1684, 1686, 1688, 1690, 1692, 1694, 1696, 1698, 1700, 1702, 1704, 1706, 1708, 1710, 1712, 1714, 1716, 1718, 1720, 1722, 1724, 1726, 1728, 1730, 1732, 1734, 1736, 1738, 1740, 1742, 1744, 1746, 1748, 1750, 1752, 1754, 1756, 1758, 1760, 1762, 1764, 1766, 1768, 1770, 1772, 1774, 1776, 1778, 1780, 1782, 1784, 1786, 1788, 1790, 1792, 1794, 1796, 1798, 1800, 1802, 1804, 1806, 1808, 1810, 1812, 1814, 1816, 1818, 1820, 1822, 1824, 1826, 1828, 1830, 1832, 1834, 1836, 1838, 1840, 1842, 1844, 1846, 1848, 1850, 1852, 1854, 1856, 1858, 1860, 1862, 1864, 1866, 1868, 1870, 1872, 1874, 1876, 1878, 1880, 1882, 1884, 1886, 1888, 1890, 1892, 1894, 1896, 1898, 1900, 1902, 1904, 1906, 1908, 1910, 1912, 1914, 1916, 1918, 1920, 1922, 1924, 1926, 1928, 1930, 1932, 1934, 1936, 1938, 1940, 1942, 1944, 1946, 1948, 1950, 1952, 1954, 1956, 1958, 1960, 1962, 1964, 1966, 1968, 1970, 1972, 1974, 1976, 1978, 1980, 1982, 1984, 1986, 1988, 1990, 1992, 1994, 1996, 1998, 2000, 2002, 2004, 2006, 2008, 2010, 2012, 2014, 2016, 2018, 2020, 2022, 2024, 2026, 2028, 2030, 2032, 2034, 2036, 2038, 2040, 2042, 2044, 2046, 2048, 2050, 2052, 2054, 2056, 2058, 2060, 2062, 2064, 2066, 2068, 2070, 2072, 2074, 2076, 2078, 2080, 2082, 2084, 2086, 2088, 2090, 2092, 2094, 2096, 2098, 2100, 2102, 2104, 2106, 2108, 2110, 2112, 2114, 2116, 2118, 2120, 2122, 2124, 2126, 2128, 2130, 2132, 2134, 2136, 2138, 2140, 2142, 2144, 2146, 2148, 2150, 2152, 2154, 2156, 2158, 2160, 2162, 2164, 2166, 2168, 2170, 2172, 2174, 2176, 2178, 2180, 2182, 2184, 2186, 2188, 2190, 2192, 2194, 2196, 2198, 2200, 2202, 2204, 2206, 2208, 2210, 2212, 2214, 2216, 2218, 2220, 2222, 2224, 2226, 2228, 2230, 2232, 2234, 2236, 2238, 2240, 2242, 2244, 2246, 2248, 2250, 2252, 2254, 2256, 2258, 2260, 2262, 2264, 2266, 2268, 2270, 2272, 2274, 2276, 2278, 2280, 2282, 2284, 2286, 2288, 2290, 2292, 2294, 2296, 2298, 2300, 2302, 2304, 2306, 2308, 2310, 2312, 2314, 2316, 2318, 2320, 2322, 2324, 2326, 2328, 2330, 2332, 2334, 2336, 2338, 2340, 2342, 2344, 2346, 2348, 2350, 2352, 2354, 2356, 2358, 2360, 2362, 2364, 2366, 2368, 2370, 2372, 2374, 2376, 2378, 2380, 2382, 2384, 2386, 2388, 2390, 2392, 2394, 2396, 2398, 2400, 2402, 2404, 2406, 2408, 2410, 2412, 2414, 2416, 2418, 2420, 2422, 2424, 2426, 2428, 2430, 2432, 2434, 2436, 2438, 2440, 2442, 2444, 2446, 2448, 2450, 2452, 2454, 2456, 2458, 2460, 2462, 2464, 2466, 2468, 2470, 2472, 2474, 2476, 2478, 2480, 2482, 2484, 2486, 2488, 2490, 2492, 2494, 2496, 2498, 2500, 2502, 2504, 2506, 2508, 2510, 2512, 2514, 2516, 2518, 2520, 2522, 2524, 2526, 2528, 2530, 2532, 2534, 2536, 2538, 2540, 2542, 2544, 2546, 2548, 2550, 2552, 2554, 2556, 2558, 2560, 2562, 2564, 2566, 2568, 2570, 2572, 2574, 2576, 2578, 2580, 2582, 2584, 2586, 2588, 2590, 2592, 2594, 2596, 2598, 2600, 2602, 2604, 2606, 2608, 2610, 2612, 2614, 2616, 2618, 2620, 2622, 2624, 2626, 2628, 2630, 2632, 2634, 2636, 2638, 2640, 2642, 2644, 2646, 2648, 2650, 2652, 2654, 2656, 2658, 2660, 2662, 2664, 2666, 2668, 2670, 2672, 2674, 2676, 2678, 2680, 2682, 2684, 2686, 2688, 2690, 2692, 2694, 2696, 2698, 2700, 2702, 2704, 2706, 2708, 2710, 2712, 2714, 2716, 2718, 2720, 2722, 2724, 2726, 2728, 2730, 2732, 2734, 2736, 2738, 2740, 2742, 2744, 2746, 2748, 2750, 2752, 2754, 2756, 2758, 2760, 2762, 2764, 2766, 2768, 2770, 2772, 2774, 2776, 2778, 2780, 2782, 2784, 2786, 2788, 2790, 2792, 2794, 2796, 2798, 2800, 2802, 2804, 2806, 2808, 2810, 2812, 2814, 2816, 2818, 2820, 2822, 2824, 2826, 2828, 2830, 2832, 2834, 2836, 2838, 2840, 2842, 2844, 2846, 2848, 2850, 2852, 2854, 2856, 2858, 2860, 2862, 2864, 2866, 2868, 2870, 2872, 2874, 2876, 2878, 2880, 2882, 2884, 2886, 2888, 2890, 2892, 2894, 2896, 2898, 2900, 2902, 2904, 2906, 2908, 2910, 2912, 2914, 2916, 2918, 2920, 2922, 2924, 2926, 2928, 2930, 2932, 2934, 2936, 2938, 2940, 2942, 2944, 2946, 2948, 2950, 2952, 2954, 2956, 2958, 2960, 2962, 2964, 2966, 2968, 2970, 2972, 2974, 2976, 2978, 2980, 2982, 2984, 2986, 2988, 2990, 2992, 2994, 2996, 2998, 3000, 3002, 3004, 3006, 3008, 3010, 3012, 3014, 3016, 3018, 3020, 3022, 3024, 3026, 3028, 3030, 3032, 3034, 3036, 3038, 3040, 3042, 3044, 3046, 3048, 3050, 3052, 3054, 3056, 3058, 3060, 3062, 3064, 3066, 3068, 3070, 3072, 3074, 3076, 3078, 3080, 3082, 3084, 3086, 3088, 3090, 3092, 3094, 3096, 3098, 3100, 3102, 3104, 3106, 3108, 3110, 3112, 3114, 3116, 3118, 3120, 3122, 3124, 3126, 3128, 3130, 3132, 3134, 3136, 3138, 3140, 3142, 3144, 3146, 3148, 3150, 3152, 3154, 3156, 3158, 3160, 3162, 3164, 3166, 3168, 3170, 3172, 3174, 3176, 3178, 3180, 3182, 3184, 3186, 3188, 3190, 3192, 3194, 3196, 3198, 3200, 3202, 3204, 3206, 3208, 3210, 3212, 3214, 3216, 3218, 3220, 3222, 3224, 3226, 3228, 3230, 3232, 3234, 3236, 3238, 3240, 3242, 3244, 3246, 3248, 3250, 3252, 3254, 3256, 3258, 3260, 3262, 3264, 3266, 3268, 3270, 3272, 3274, 3276, 3278, 3280, 3282, 3284, 3286, 3288, 3290, 3292, 3294, 3296, 3298, 3300, 3302, 3304, 3306, 3308, 3310, 3312, 3314, 3316, 3318, 3320, 3322, 3324, 3326, 3328, 3330, 3332, 3334, 3336, 3338, 3340, 3342, 3344, 3346, 3348, 3350, 3352, 3354, 3356, 3358, 3360, 3362, 3364, 3366, 3368, 3370, 3372, 3374, 3376, 3378, 3380, 3382, 3384, 3386, 3388, 3390, 3392, 3394, 3396, 3398, 3400, 3402, 3404, 3406, 3408, 3410, 3412, 3414, 3416, 3418, 3420, 3422, 3424, 3426, 3428, 3430, 3432, 3434, 3436, 3438, 3440, 3442, 3444, 3446, 3448, 3450, 3452, 3454, 3456, 3458, 3460, 3462, 3464, 3466, 3468, 3470, 3472, 3474, 3476, 3478, 3480, 3482, 3484, 3486, 3488, 3490, 3492, 3494, 3496, 3498, 3500, 3502, 3504, 3506, 3508, 3510, 3512, 3514, 3516, 3518, 3520, 3522, 3524, 3526, 3528, 3530, 3532, 3534, 3536, 3538, 3540, 3542, 3544, 3546, 3548, 3550, 3552, 3554, 3556, 3558, 3560, 3562, 3564, 3566, 3568, 3570, 3572, 3574, 3576, 3578, 3580, 3582, 3584, 3586, 3588, 3590, 3592, 3594, 3596, 3598, 3600, 3602, 3604, 3606, 3608, 3610, 3612, 3614, 3616, 3618, 3620, 3622, 3624, 3626, 3628, 3630, 3632, 3634, 3636, 3638, 3640, 3642, 3644, 3646, 3648, 3650, 3652, 3654, 3656, 3658, 3660, 3662, 3664, 3666, 3668, 3670, 3672, 3674, 3676, 3678, 3680, 3682, 3684, 3686, 3688, 3690, 3692, 3694, 3696, 3698, 3700, 3702, 3704, 3706, 3708, 3710, 3712, 3714, 3716, 3718, 3720, 3722, 3724, 3726, 3728, 3730, 3732, 3734, 3736, 3738, 3740, 3742, 3744, 3746, 3748, 3750, 3752, 3754, 3756, 3758, 3760, 3762, 3764, 3766, 3768, 3770, 3772, 3774, 3776, 3778, 3780, 3782, 3784, 3786, 3788, 3790, 3792, 3794, 3796, 3798, 3800, 3802, 3804, 3806, 3808, 3810, 3812, 3814, 3816, 3818, 3820, 3822, 3824, 3826, 3828, 3830, 3832, 3834, 3836, 3838, 3840, 3842, 3844, 3846, 3848, 3850, 3852, 3854, 3856, 3858, 3860, 3862, 3864, 3866, 3868, 3870, 3872, 3874, 3876, 3878, 3880, 3882, 3884, 3886, 3888, 3890, 3892, 3894, 3896, 3898, 3900, 3902, 3904, 3906, 3908, 3910, 3912, 3914, 3916, 3918, 3920, 3922, 3924, 3926, 3928, 3930, 3932, 3934, 3936, 3938, 3940, 3942, 3944, 3946, 3948, 3950, 3952, 3954, 3956, 3958, 3960, 3962, 3964, 3966, 3968, 3970, 3972, 3974, 3976, 3978, 3980, 3982, 3984, 3986, 3988, 3990, 3992, 3994, 3996,

The
valves
which
maintain
their
emission
throughout
life

EDISWAN



Type, purpose and
essential characteristics
on every sales.

HIGH EFFICIENCY
VALVES

The very complete range of Ediswan Valves include Screen Grid, Pentodes and A.C. Mains Types.

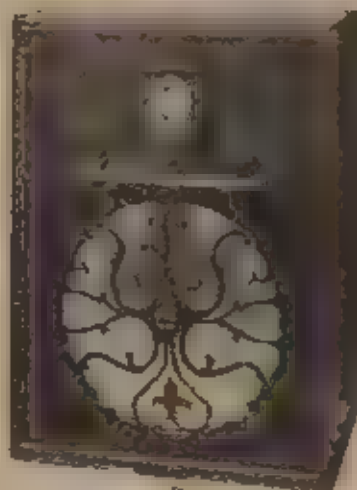
The most complete and useful catalogue of receiving valves ever produced is available to you on request to The Edison Swan Electric Co., Ltd., Publicity Dept., 123 5, Queen Victoria Street, London, E.C.4.

MANUFACTURERS OF THE WORLD'S FIRST RADIO VALVES

THE "OCTRODA" 8-ELECTRODE SELF-CONTAINED STATIONARY SET



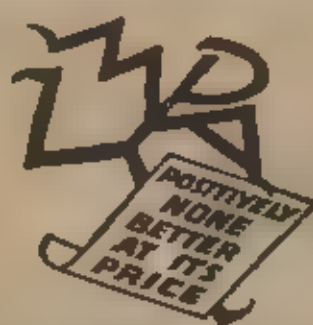
Here's the Receiving Set for which thousands have been waiting! A moderately-priced Self-contained Stationary Set that holds everything within its well-made cabinet, including batteries or mains etc., and an M.P.A. Sprung Cone Loudspeaker. It is fitted with the remarkable 5-electrode valve about which is heard so much — that is simplicity itself to operate — one tuning dial and one volume control only requiring attention. A transportable Set, too, in which no sacrifice of efficiency to portability has been made. Its performance is in every way highly creditable. At least three stations anywhere, at any time are obtainable at good loudspeaker strength. In volume, sensitivity and purity of tone, it is well in advance of similar makes.



M.P.A.

Hearing that is Almost Seeing

For Illustrated Literature concerning the entire M.P.A. Range, write Dept. 5.



Price in handsomely finished Oak, 13 gns.

De Luxe Model, fitted with celebrated M.P.A. Self-Energising Moving Coil Speaker - 17 gns.

Batteries and Royalties extra.

Other M.P.A. Models are the Popular Plaque 19/6, De Luxe Plaque 27/6, Table Cabinet Speaker £4 7/6, Table Cabinet Speaker 5 gns., Table Induction Self-Energising Moving Coil Speaker 7/6, Moving Coil Speakers from 10 to 15 gns., and the Eclairage - A 120 W. A.S. AN ORCHESTRA - Standard Model 35 gns., Super Console Model from 200 gns.

THE M.P.A. WAY. Products to the value of £5 and over can be obtained on Hire Purchase Terms for £1 down.

M.P.A. WIRELESS LTD., 62, CONDUIT STREET, LONDON, W.1. TEL. GERRARD 6844-8

S440

A REVELATION IN CLARITY

CURRY 2 VALVE PEDESTAL RECEIVER

£7-0-0

Royalty Paid.

Completely fitted with all accessories, including Loud Speaker, £12 13s. 6d.
Or 12 monthly payments of 13s.

CURRY

3 VALVE PEDESTAL

£8-1-6

Royalty Paid

Completely fitted with all accessories, including Loud Speaker, £12 13s. 6d.
Or 12 monthly payments of 13s. 6d.
Beautifully finished polished oak

PORTLAND 2 VALVE RECEIVER

£3-8-6

Royalty Paid.

Or complete with all accessories. Loud Speaker and free installation £7 2s. 6d.
12 monthly payments of 13s.

PORTLAND 3 VALVE RECEIVER

£5-3-6

Royalty Paid

Or completely fitted, £9 7s. 6d.
12 monthly payments of 17s. 6d.

PLEASE SEND FOR FREE CATALOGUE.



24-28, GOSWELL ROAD, LONDON, E.C.1
ESTABLISHED 1871
THE LARGEST RETAILERS OF WIRELESS GOODS IN THE WORLD



It's a fair price!



LOUDEN

FOR FIVE YEARS LOUDEN VALVES HAVE LED THE WAY TO LOWER AND LOWER PRICES. THIS YEAR FURTHER IMPROVEMENTS IN OUR FACTORY HAVE MADE THE LOUDEN A BETTER VALVE THAN EVER.

BUY LOUDEN VALVES AND FIGHT HIGH PRICES. REMEMBER IT IS ONLY OUR DIRECT-TO-THE-PUBLIC POLICY THAT MAKES THESE LOW PRICES POSSIBLE.

SEND FOR ACCESSORIES OR SETS CATALOGUE.

Bright Emitters, 6v. - - - - - 3/6
Dull Emitters, 2, 4, 6v. - - - - - 6/6
Dull Emitter Power, 4 and 6v. - - - - - 8/6

All Fellows Products can be obtained from any of our branches or direct by post from Park Royal.

Bright and dull emitters same spec. for H.F. amplification, 2, 4, 6, 8, 10, 12, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, 100, 110, 120, 130, 140, 150, 160, 170, 180, 190, 200, 210, 220, 230, 240, 250, 260, 270, 280, 290, 300, 310, 320, 330, 340, 350, 360, 370, 380, 390, 400, 410, 420, 430, 440, 450, 460, 470, 480, 490, 500, 510, 520, 530, 540, 550, 560, 570, 580, 590, 600, 610, 620, 630, 640, 650, 660, 670, 680, 690, 700, 710, 720, 730, 740, 750, 760, 770, 780, 790, 800, 810, 820, 830, 840, 850, 860, 870, 880, 890, 900, 910, 920, 930, 940, 950, 960, 970, 980, 990, 1000, 1010, 1020, 1030, 1040, 1050, 1060, 1070, 1080, 1090, 1100, 1110, 1120, 1130, 1140, 1150, 1160, 1170, 1180, 1190, 1200, 1210, 1220, 1230, 1240, 1250, 1260, 1270, 1280, 1290, 1300, 1310, 1320, 1330, 1340, 1350, 1360, 1370, 1380, 1390, 1400, 1410, 1420, 1430, 1440, 1450, 1460, 1470, 1480, 1490, 1500, 1510, 1520, 1530, 1540, 1550, 1560, 1570, 1580, 1590, 1600, 1610, 1620, 1630, 1640, 1650, 1660, 1670, 1680, 1690, 1700, 1710, 1720, 1730, 1740, 1750, 1760, 1770, 1780, 1790, 1800, 1810, 1820, 1830, 1840, 1850, 1860, 1870, 1880, 1890, 1900, 1910, 1920, 1930, 1940, 1950, 1960, 1970, 1980, 1990, 2000, 2010, 2020, 2030, 2040, 2050, 2060, 2070, 2080, 2090, 2100, 2110, 2120, 2130, 2140, 2150, 2160, 2170, 2180, 2190, 2200, 2210, 2220, 2230, 2240, 2250, 2260, 2270, 2280, 2290, 2300, 2310, 2320, 2330, 2340, 2350, 2360, 2370, 2380, 2390, 2400, 2410, 2420, 2430, 2440, 2450, 2460, 2470, 2480, 2490, 2500, 2510, 2520, 2530, 2540, 2550, 2560, 2570, 2580, 2590, 2600, 2610, 2620, 2630, 2640, 2650, 2660, 2670, 2680, 2690, 2700, 2710, 2720, 2730, 2740, 2750, 2760, 2770, 2780, 2790, 2800, 2810, 2820, 2830, 2840, 2850, 2860, 2870, 2880, 2890, 2900, 2910, 2920, 2930, 2940, 2950, 2960, 2970, 2980, 2990, 3000, 3010, 3020, 3030, 3040, 3050, 3060, 3070, 3080, 3090, 3100, 3110, 3120, 3130, 3140, 3150, 3160, 3170, 3180, 3190, 3200, 3210, 3220, 3230, 3240, 3250, 3260, 3270, 3280, 3290, 3300, 3310, 3320, 3330, 3340, 3350, 3360, 3370, 3380, 3390, 3400, 3410, 3420, 3430, 3440, 3450, 3460, 3470, 3480, 3490, 3500, 3510, 3520, 3530, 3540, 3550, 3560, 3570, 3580, 3590, 3600, 3610, 3620, 3630, 3640, 3650, 3660, 3670, 3680, 3690, 3700, 3710, 3720, 3730, 3740, 3750, 3760, 3770, 3780, 3790, 3800, 3810, 3820, 3830, 3840, 3850, 3860, 3870, 3880, 3890, 3900, 3910, 3920, 3930, 3940, 3950, 3960, 3970, 3980, 3990, 4000, 4010, 4020, 4030, 4040, 4050, 4060, 4070, 4080, 4090, 4100, 4110, 4120, 4130, 4140, 4150, 4160, 4170, 4180, 4190, 4200, 4210, 4220, 4230, 4240, 4250, 4260, 4270, 4280, 4290, 4300, 4310, 4320, 4330, 4340, 4350, 4360, 4370, 4380, 4390, 4400, 4410, 4420, 4430, 4440, 4450, 4460, 4470, 4480, 4490, 4500, 4510, 4520, 4530, 4540, 4550, 4560, 4570, 4580, 4590, 4600, 4610, 4620, 4630, 4640, 4650, 4660, 4670, 4680, 4690, 4700, 4710, 4720, 4730, 4740, 4750, 4760, 4770, 4780, 4790, 4800, 4810, 4820, 4830, 4840, 4850, 4860, 4870, 4880, 4890, 4900, 4910, 4920, 4930, 4940, 4950, 4960, 4970, 4980, 4990, 5000, 5010, 5020, 5030, 5040, 5050, 5060, 5070, 5080, 5090, 5100, 5110, 5120, 5130, 5140, 5150, 5160, 5170, 5180, 5190, 5200, 5210, 5220, 5230, 5240, 5250, 5260, 5270, 5280, 5290, 5300, 5310, 5320, 5330, 5340, 5350, 5360, 5370, 5380, 5390, 5400, 5410, 5420, 5430, 5440, 5450, 5460, 5470, 5480, 5490, 5500, 5510, 5520, 5530, 5540, 5550, 5560, 5570, 5580, 5590, 5600, 5610, 5620, 5630, 5640, 5650, 5660, 5670, 5680, 5690, 5700, 5710, 5720, 5730, 5740, 5750, 5760, 5770, 5780, 5790, 5800, 5810, 5820, 5830, 5840, 5850, 5860, 5870, 5880, 5890, 5900, 5910, 5920, 5930, 5940, 5950, 5960, 5970, 5980, 5990, 6000, 6010, 6020, 6030, 6040, 6050, 6060, 6070, 6080, 6090, 6100, 6110, 6120, 6130, 6140, 6150, 6160, 6170, 6180, 6190, 6200, 6210, 6220, 6230, 6240, 6250, 6260, 6270, 6280, 6290, 6300, 6310, 6320, 6330, 6340, 6350, 6360, 6370, 6380, 6390, 6400, 6410, 6420, 6430, 6440, 6450, 6460, 6470, 6480, 6490, 6500, 6510, 6520, 6530, 6540, 6550, 6560, 6570, 6580, 6590, 6600, 6610, 6620, 6630, 6640, 6650, 6660, 6670, 6680, 6690, 6700, 6710, 6720, 6730, 6740, 6750, 6760, 6770, 6780, 6790, 6800, 6810, 6820, 6830, 6840, 6850, 6860, 6870, 6880, 6890, 6900, 6910, 6920, 6930, 6940, 6950, 6960, 6970, 6980, 6990, 7000, 7010, 7020, 7030, 7040, 7050, 7060, 7070, 7080, 7090, 7100, 7110, 7120, 7130, 7140, 7150, 7160, 7170, 7180, 7190, 7200, 7210, 7220, 7230, 7240, 7250, 7260, 7270, 7280, 7290, 7300, 7310, 7320, 7330, 7340, 7350, 7360, 7370, 7380, 7390, 7400, 7410, 7420, 7430, 7440, 7450, 7460, 7470, 7480, 7490, 7500, 7510, 7520, 7530, 7540, 7550, 7560, 7570, 7580, 7590, 7600, 7610, 7620, 7630, 7640, 7650, 7660, 7670, 7680, 7690, 7700, 7710, 7720, 7730, 7740, 7750, 7760, 7770, 7780, 7790, 7800, 7810, 7820, 7830, 7840, 7850, 7860, 7870, 7880, 7890, 7900, 7910, 7920, 7930, 7940, 7950, 7960, 7970, 7980, 7990, 8000, 8010, 8020, 8030, 8040, 8050, 8060, 8070, 8080, 8090, 8100, 8110, 8120, 8130, 8140, 8150, 8160, 8170, 8180, 8190, 8200, 8210, 8220, 8230, 8240, 8250, 8260, 8270, 8280, 8290, 8300, 8310, 8320, 8330, 8340, 8350, 8360, 8370, 8380, 8390, 8400, 8410, 8420, 8430, 8440, 8450, 8460, 8470, 8480, 8490, 8500, 8510, 8520, 8530, 8540, 8550, 8560, 8570, 8580, 8590, 8600, 8610, 8620, 8630, 8640, 8650, 8660, 8670, 8680, 8690, 8700, 8710, 8720, 8730, 8740, 8750, 8760, 8770, 8780, 8790, 8800, 8810, 8820, 8830, 8840, 8850, 8860, 8870, 8880, 8890, 8900, 8910, 8920, 8930, 8940, 8950, 8960, 8970, 8980, 8990, 9000, 9010, 9020, 9030, 9040, 9050, 9060, 9070, 9080, 9090, 9100, 9110, 9120, 9130, 9140, 9150, 9160, 9170, 9180, 9190, 9200, 9210, 9220, 9230, 9240, 9250, 9260, 9270, 9280, 9290, 9300, 9310, 9320, 9330, 9340, 9350, 9360, 9370, 9380, 9390, 9400, 9410, 9420, 9430, 9440, 9450, 9460, 9470, 9480, 9490, 9500, 9510, 9520, 9530, 9540, 9550, 9560, 9570, 9580, 9590, 9600, 9610, 9620, 9630, 9640, 9650, 9660, 9670, 9680, 9690, 9700, 9710, 9720, 9730, 9740, 9750, 9760, 9770, 9780, 9790, 9800, 9810, 9820, 9830, 9840, 9850, 9860, 9870, 9880, 9890, 9900, 9910, 9920, 9930, 9940, 9950, 9960, 9970, 9980, 9990, 10000.

FELLOWS WIRELESS

FELLOWS MANUFACTURING CO., LTD., DEPT. R.T., PARK ROYAL, N.W. 10.
See page 380 for full list of branches.

LOUDENS ARE FIRST-CLASS BRITISH VALVES, POWERFUL, ROBUST & LONG IN LIFE. THERE IS A LOUDEN FOR EVERY PURPOSE. SEND FOR FULL PARTICULARS, PRICES AND DESCRIPTIONS.

M.C. 113



£8.12.6

or 16/3 down

ORDER YOUR LITTLE GIANT SET NOW. WE HAVE THOUSANDS OF SETS IN STOCK AND ARE MAKING THOUSANDS MORE TO MEET THE HUGE DEMAND.

All sets are fixed free by our expert in your home and include every accessory—loudspeaker, valves, batteries, Royalties and aerial equipment—everything except the actual aerial pole.

| Little Giant 2 Valve Cabinet Model (as illustrated) | £8 12 6 | ... | 16 3 |
|---|----------|-----|------|
| " " 3 Valve " " | £10 2 6 | ... | 19 - |
| " " 4 Valve " " | £11 12 6 | ... | 22 - |
| " " 2 Valve Table Model | £7 2 6 | ... | 13 6 |
| " " 3 Valve " " | £8 12 6 | ... | 16 3 |
| " " 4 Valve " " | £10 2 6 | ... | 19 - |
| Portable 5 Valve Model | £19 12 6 | ... | 36 6 |

Order direct by post from Park Royal or call at any branch.

FELLOWS WIRELESS

SEND FOR SETS CATALOGUE OR ACCESSORIES CATALOGUE. Full list of branches on page 380.

FELLOWS MANUFACTURING CO., LTD., DEPT. R.T., PARK ROYAL, N.W. 10.
M.C. 113



This Time Fit—
ROYAL
"EDISWAN"
LAMPS



and Nurse your Sight

PEARL, FULLBRITE, CLEAR GLASS AND MOTOR LAMP BULBS
 Fully licensed under Patent Nos. 10918, 147297 and others.



**A Book for every
 Wireless Enthusiast**

**WIRELESS
 STEP BY
 STEP**
 By "DICTRON"

This informative book enables you to obtain the maximum enjoyment from your receiving set. Illuminating chapters are given on: Elementary Facts; Waves and Oscillating Circuits; The Valve; Rectification; High Frequency Amplification; Low Frequency Amplification, etc.

Buy a copy to-day.

2/6

On sale at all Newsagents, Bookstalls and Bookellers,
 or by post 2/6 from the Publishers, Geo. Newnes, Ltd.,
 8-11, Southampton Street, Strand London, W.C.2.

Phillips

Outlast three Leather Soles.
 Thin . . . Light . . . Invisible.

Light Rubber Soles

From all Bootmen,
 Fitting Extra.



The thrill of being actually present at a great concert is conveyed by the Marconiphone Moving-Coil Speaker. Every note comes to you in its full roundness and beauty of tone, as when it was actually struck from the hand of the master, and you can hear vibrant thunder of rolling chords, the pure soaring melody of voice or strings, as perfectly as if you were in the presence of the master himself.

The Marconiphone Moving-Coil is infinitely better than any other speaker. The unique method of cone suspension and many other advance developments give it enormous advantages over other designs. Test it! Not a trace of resonance can be detected; the shrillest notes of the piccolo are reproduced with brilliance, whilst the deeper "boom" of the double-bass comes through with equal fidelity.

Send mentioning *Radio Times*, for particulars of this amazing new loud speaker.

Completely assembled speakers or the Units alone are available in the following models. D.C. Mains Speakers and Units are readily converted by operation from A.C. Mains by the addition of a rectifying unit.



| | CABINET MODELS | UNITS |
|--------------------------|----------------|----------|
| 6-10 Accumulators | Onk | Mahogany |
| D.C. Mains 100-250 volts | £10/10 | £11/11 |
| A.C. Mains 100-250 volts | £16/16 | £17/17 |
| | | £6/6 |

THE MARCONIPHONE COMPANY, LTD., (Dept. P.),
 210-212 Tottenham Court Road, London, W.1.

Showrooms: 210-212 Tottenham Court Road, and Marconi House,
 Strand, London, W.C.2.

**MOVING COIL
 SPEAKERS AND UNITS**

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 eclipses all previous results 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 10/- now, and complete purchase in 14 monthly payments of 10/- if you are entirely satisfied after trying the outfit in your own home. Money back if disappointed.

BRIEF SPECIFICATION

The Cabinet is of polished figured Oak, beautifully finished with inlaid but so that all internal parts (including valves and power valves, which are anti-interference valve-builders, latest type H.T. battery, efficient 5-valve amplifier, and complete aerial guide). The Tuning dial is of exceptional capacity and is accurately marked in minute divisions (as illustrated) to assist selectivity in tuning in distant stations. The Circuit is such that whilst it ensures excellent results, receives experience no difficulty in operating. There is an entire absence of complicated controls, everything is simple and straightforward.

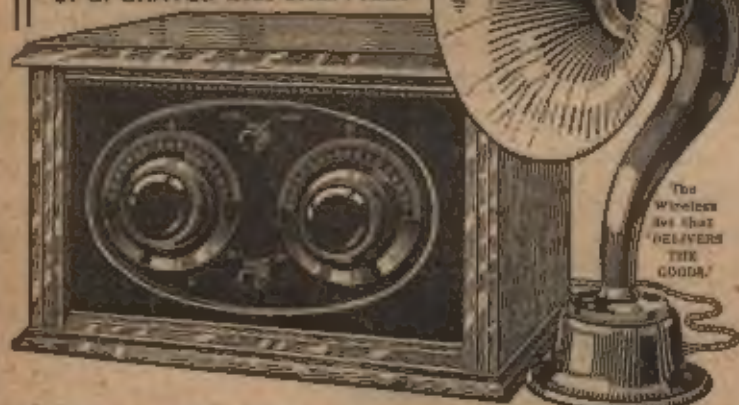
The LOUD SPEAKER is specially constructed to co-operate with the set, and is a highly superior production both as regards appearance and results. It is of graceful proportions and has grained to match the cabinet. In both reception and reproduction it may be relied upon to give results which will surprise and fascinate even the most experienced wireless enthusiast.

Set complete £7.17.6

WRITE for CATALOGUE

It is not possible in the above brief specification to refer to every detail as fully as could be wished. For a more complete description of this amazing 2-valve set, write for our illustrated catalogue to-day, and the fullest particulars will be sent you per return post.

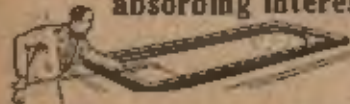
J. G. GRAVES Ltd. SHEFFIELD



IMPORTANT. All Purchasers of the above Set (or other Graves Wireless installations) 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.

Bagatelle—a game of absorbing interest



Write for Price List and details of 32 FREE Billiard Tables.

Have your own Riley Bagatelle Table. 7/9 down secures the 6 ft. size. Balance in 12 monthly payments of 7/9. There are two other sizes 7 ft. and 8 ft. All can be folded away when not in use. Accessories included. 7 days free trial when carriage paid and transit risks taken by Riley's.

E. J. RILEY, LIMITED, Jasper Works, ACCRINGTON.

DEAFNESS

LESS THAN 10% OF CASES ARE HOPELESS!

LATEST MASTERWORK OF THE WORLD'S OLDEST AND LARGEST ORGANISATION DEVOTED SOLELY TO AIDING THE DEAF MAKES IT

POSSIBLE FOR EVEN THE VERY HARD OF HEARING TO CATCH A WHISPER

NEXT TO INVISIBLE, NO HEADBAND, AN EARPIECE THAT IS SMALLER THAN A SIXPENCE, NOTHING WHATEVER TO HOLD, SO LIGHT THAT IT CAN BE WORN AND FORGOTTEN

The NEW "Dane" Acousticon is the very latest achievement of to-day's leading aural aid experts. It represents the absolute perfection of the ONLY INVENTION FOR THE DEAF WHICH HAS EVER BEEN AWARDED A GOLD MEDAL BY BRITISH ROYALTY. Everyone is astonished at how, for the accepted idea is that a big, bulky, and uncomfortable instrument is essential to transmit all sounds to the deaf, or else that a small one requires the speaker

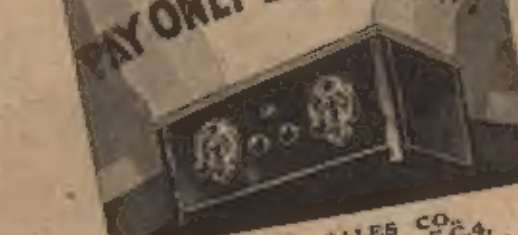
to shout or come quite close to it. The NEW "Dane" is completely contrary to this old tradition, for not only is it so small as to be practically invisible, but so sensitive to sound waves that the average deaf user can hear every word of conversation spoken in perfectly normal tones and at any distance within the range of normal ears, even with the instrument fastened under the clothing. Call now for Free test

ACousticon 77 WIGMORE STREET, LONDON, W.1.

Depot and Postpaid by the General Director, Ltd. Branches: 14, St. John's Square, Manchester; 24, New Horse, Birmingham; 75, Buchanan

NEW COSSOR MELODY MAKER

PAY ONLY 10/- NOW!



THE COMPLETE SET OF PARTS INCLUDING VALVES COMES TO YOU IN A SEALED CARTON

Cossor Trickle Charger 10/- down
Cossor H.T. Mains Unit 10/- down

POST THIS COUPON TO-DAY

To THE NEW TIMES SALES CO., 58, Ludgate Hill, London, E.C.4.
I enclose postal order for £10/- for which I agree to pay further 11 instalments of 10/- each. (Please strike out items not required.)
NAME _____ ADDRESS _____
RT 21/10/34

HIGH TENSION AT EVEN TENSION!

HOW "CONSTANT POWER PRESSURE" ENSURES AMAZING VITALITY IN RECEPTION!
The secret of the wonderful success of the Standard Battery lies in its unflinching steady flow of current and, instead of all the self-regulating powers that have hitherto permitted H.T. at low cost to all. Standard Battery never can be compared to other sets with regard to quality and the latest test shows that it is far more reliable and longer lasting than any other. Standard's Grid Straps, Cury's Straps, and all Radio Dealers can supply on the same week or deliver direct as you wish.

| Ready to Assemble | For 2 Valve Sets A.A. 30 volts 24/10 | For 3-5 Valve Sets B.B. 100 volts 28/0 | For 6 Valve Sets C.C. 144 volts 31/0 |
|-------------------|--------------------------------------|--|--------------------------------------|
|-------------------|--------------------------------------|--|--------------------------------------|

THE STANDARD BATTERY CO. The War Office, London, E.C.4.
Dept. B.T., 124-126, NIANTREDDY AVENUE, W.4. (Opposite New Palace St. Station)

PRIVATE CHRISTMAS GREETING CARDS.

AGENTS wanted (either sex, any age). LARGEST MANUFACTURERS in British Isles offer magnificent FREE sample Book, containing DELIGHTFUL NOVELTIES. Beautiful Calendars, Real FEATHER BIRD, NEW FEATURES in Cut-out Velour figures with real Glass Eyes. Notepapers, Celluloid Calendar for purse or pocket; Blotter, also Scotch, Irish, Children's and GREETING CARDS FOR EVERY TASTE. Nothing like it ever published before. WONDERFUL COMMISSION and prices for all. Write ALL-BRITISH CHRISTMAS CARD CO., Dept. 378, BLACKBURN.

The Only World-Programme Paper:

See
WORLD RADIO
For Dominion and Foreign Programmes.
Every Friday - - 2d.



*Supplied to all Dealers
separately boxed as illustrated
above—Be sure it is Electron Wire*

You cannot buy Electron Wire Unless you agree to send it back

—should it not prove to be just the finest aerial in every way you ever used. That offer is definite. Prove its merit this way. Use ELECTRON WIRE as your aerial, lead-in, and earth—note how much easier the job is done and how much time you save. Then, if after such a thorough test, you do not believe that ELECTRON WIRE is the very best aerial you ever used, keep your original agreement and return it in its original package to us, giving full details, and the full purchase price will be promptly refunded. This unusual guarantee is made possible by the superiority of ELECTRON WIRE; it is the reflection of a scientific discovery plus the experiences of multitudes of radio enthusiasts in England and throughout the world. Here is your opportunity to prove these facts right in your own home.

Expect Unusual Things of Electron Wire

—and you will not be disappointed. There never was such an aerial; it is ready for reception in a few minutes—without accessories—without insulators—without a separate lead-in. Electron Wire will never corrode by the sea, nor will verdigris form on it in towns. It will never earth because of heavy rain or snow, as it is heavily insulated with vulcanised rubber and cotton.

Electron Wire is Absolutely Foolproof

You may allow it to touch anything anywhere, indoors or out-of-doors, in perfect confidence. Once in use it needs no further attention. Suspend Electron Wire where you will, lead direct to the set (no separate lead-in required), use Electron Wire for the earth, and a greatly improved reception is bound to be the result. Electron Wire has no equal at ten times the price.

Try It—then you will know why it is becoming so popular. Ask your dealer for ELECTRON WIRE. But you must agree to return it if it does not “prove up” to every claim made for it. If your dealer is temporarily out of stock we will send it direct to you upon receipt of P.O. or cheque. Do not send stamps PLEASE.

THE NEW LONDON ELECTRON WORKS, LIMITED, EAST HAM, LONDON.

Telephones: Grange Road 1408-1409-1363.

Telegrams: “Stannum, London.”



When your "local" programme is uninteresting, when you long to search for distant stations—then it is that you will appreciate Mullard P.M. Valves. The huge emission from the wonderful Mullard P.M. Filament means stronger and clearer signals—reception such as you can obtain only with Mullard Valves. You notice the difference as soon as you put them in your receiver. You appreciate the better tone, richer volume and greater ease of tuning-in distant stations.

Get Mullard Valves today. Every radio dealer sells them.

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., 3-11, SOUTHAMPTON STREET, STRAND, W.C.2. TELEPHONE: TRIMBLE HALL 7766.