

THE BROADCAST PROGRAMMES FOR NOVEMBER 3rd—9th.

THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



NATION SHALL SPEAK PEACE UNTO NATION

Vol. 25. No. 318.

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

NOVEMBER 1, 1929.

Every Friday. TWO PENCE.

Items for Every Listener in this Week's Programmes:

'CARNIVAL' REVIVED

London before the War—the old ways and the old tunes—hansom cabs—the policeman—the ballet—studio parties in Chelsea—exile in Cornwall—*Carnival*, adapted from the novel by Compton Mackenzie, will be 'revived' on Monday and Wednesday.

POINTS OF VIEW—VII

The 'Points of View' have included challenging expressions of personal opinion by Shaw, Wells, Haldane, Lodge, and Iago, introduced by Lewis Dickinson. On Monday evening Mr. Dickinson, who originally introduced this symposium, 'sums up.'

FOR DANCE LOVERS

This week you can dance in the evenings to famous bands relayed from Covent Garden Opera House, the Tower Ballroom at Blackpool, Ciro's Club, the Café de Paris, the Kit-Cat and the Piccadilly Hotel—as well as to Jack Payne and the B.B.C. Dance Orchestra.

PEOPLE'S PALACE—I

The B.B.C.'s People's Palace Concerts, which proved so popular last Spring, are being continued as a series this Winter. The first concert is to be relayed to London, Coventry, etc., from the People's Palace, Mile End Road, E., at 8 o'clock on Thursday evening.

RAMSAY MACDONALD

One of the most important public speeches of the year is that made by the Prime Minister at the Lord Mayor's Banquet. This year's speech, by the Rt. Hon. J. Ramsay MacDonald, is to be relayed from the Guildhall at 9 o'clock on Saturday evening next.

RUSSIA-IN-LONDON

Those who visit the big European capitals may be familiar with the Russian cabarets established by exiles of the old regime. Less-travelled listeners will be able to eavesdrop on one of these exciting entertainments during the relay from 'Kasbek' on Thursday next.

SIR LANDON RONALD

On Friday Sir Landon Ronald conducts the third of the B.B.C.'s Winter Symphony Concerts, which includes Bach's 'Double Concerto' for Two Violins and Strings, with Adila Fachiri and Jelly d'Aranyi as soloists, and also Elgar's *Second Symphony* in E flat.

A DIRT TRACK RACE

One of the phenomena of modern amusement is the Dirt Track Race with its roaring machines and slithering 'spills.' On Thursday evening we are to be taken over to Wembley Speedway for a graphic commentary on the 'star' race, Wembley v. All England.

N.B.—R. C. SHERRIFF'S FAMOUS WAR PLAY, 'JOURNEY'S END' IS TO BE BROADCAST ON THE EVENING OF NOVEMBER 11.

Lives depend on my radio



that's why *I* use Mullard Valves

My radio is the eyes and the ears of the ship. In an emergency even a momentary breakdown may mean disaster—loss of life. I can afford to take no risks—that's why I use Mullard valves.



Use Mullard Valves
for Receiving, Recti-
fying and Amplifying.

Mullard

THE MASTER VALVE

Advert: The Mullard Wireless Service Co., Ltd., Mullard House, Charing Cross Road, London. W.C.2.

FERRANTI

The SCREENED GRID 3

The Set that after 12 months is not obsolete

Amid a welter of "improvements" and changes in set design, it is a point of some significance that the FERRANTI Screened Grid 3, designed 12 months ago, is still pre-eminent as the Set for the home constructor.

In one respect improvement is now possible with this Receiver, as with all Sets employing only one stage of L.F. amplification. It is desirable to have greater L.F. amplification than has hitherto been obtainable with one stage, and to meet this need Ferranti

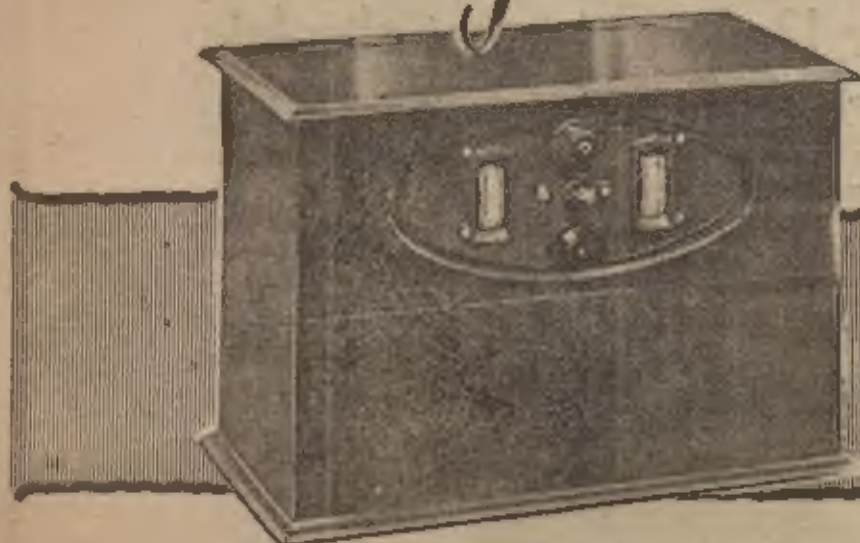
have introduced the AF6—a transformer which combines double the amplification with a quality of output formerly unattainable.

Ask your dealer or write direct for free constructional chart, and build the Ferranti Screened Grid Three with the assurance of superb performance.

EASY CONTROL. NO SOLDERING
NO COIL CHANGING.



£11 worth of WIRELESS for £9



THE Brown Receiver could have been sold a few pounds cheaper—if price—and not performance had been our consideration. But the name Brown demanded nothing but the best apparatus. Performance comes before price, because performance lives after price is forgotten.

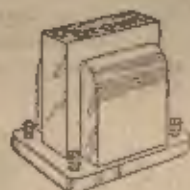
Consider what you get for your money in the Brown Receiver! A 30- Brown Transformer—high precision Polar Variable Condensers—the world-famous T.C.C. Condensers—highly efficient Brown Dual-wave Coils—a handsome ready-made oak cabinet. Even the simple tools necessary for building are included. Over £11 worth of Wireless for only £9!

Go to your Dealer's and see what amazing value you get for your money. Finally, remember that when you have built the Brown Receiver, you can get over 40 stations on the loud speaker.

In 4 Models—for battery or electric mains operation. Prices from £9 to £20—obtainable on easy payments.

The Brown 3-Valve Screened Grid RECEIVER

Advt.—S. G. Brown Ltd., Western Ave., N. Acton, W.3



The Brown Transformer gives even amplification of all audio frequencies.



T.C.C. Condensers—famed for their accuracy and dependability.



Brown Dual-wave Coils to cover all wave lengths.



Polar Variable Condensers give accuracy enough tuning.

ELIMINATE THAT BUZZ & HUM

To ensure
**PURE
 CLEAR
 SILENT
 Power**
 Use



EVER READY

BRITAIN'S BEST BATTERIES

For you to choose from these new, up-to-date sets and speakers

Simple to work

flawless in tone

MORE and more radio-owners today are content with nothing less than a Marconiphone receiver-and-speaker. Look at it—how well the handsome mahogany cabinet fits the style of a modern room! Tune in—how quickly, how simply you pick up your favourite station—how easily you cut out all others! Lie back and listen—how clear the music—how startlingly natural the speech! Skilled engineers, the pioneers and leaders of wireless, design every Marconiphone product that you buy.

All the latest improvements in radio are included in the new Marconiphone range. Highly-selective receivers, constructed specially for long range. Loud speakers, setting new standards in purity of tone, richness of volume.



In an instant . . . the programme you want

The leading stations of Europe at your command, by the turn of a dial! The very latest of its type, this three-valve receiver, Model 38, costs extremely little to run and gives unfailingly satisfactory service. Price with complete battery equipment, £15 15s. 0d.

Any dealer will gladly give you full particulars of Marconiphone radio. If you do not know of a dealer near you write to the Marconiphone Company Limited, 210-212, Tottenham Court Road, London, W.1.



You might be actually in the studio!

The new Marconiphone Moving Coil Speaker reproduces every note, every sound exactly as it is made—you might be listening actually in the studio, instead of perhaps hundreds of miles away. Suitable for even the most powerful receiver, this speaker, for operation from a 6-volt accumulator, costs £7; for D.C. mains, £7 10s. 0d.; for A.C. mains, £12 15s. 0d. (including rectifier unit and valve). Moving Coil Units from 9d. 10s. 0d.



No batteries! No eliminator!

Just plug straight in to the electric mains and tune in to the station you want. Entirely self-contained, this four-valve all-mains receiver needs no batteries, no eliminator. It's as simple to work as switching on the electric light. Model 47, £24 complete.

MARCONIPHONE

*The first and greatest
name in wireless*



THE RADIO TIMES

Vol. 25. No. 312.

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

NOVEMBER 1, 1929.

Every Friday. Two Pence.

THE TRUTH ABOUT THE DANCE-TITLES.

On March 1, 1929, the B.B.C. ceased to announce the titles of tunes played by 'outside' Dance Bands.

On Friday, November 1, this practice will be resumed. Here is the story behind these decisions.

THE suspension last March of the announcing of 'outside' dance music was the cause of some disappointment and criticism. The change of method arose out of a system which for a long time had troubled the B.B.C.—a system commonly known as 'plugging.' A famous dictionary describes 'plug' as 'a natural or morbid conception.' This phenomenon was threatening the vitality of B.B.C. dance-music programmes.

Subsidized song plugging, as formerly practised, was a system in which those commercially interested in dance music succeeded in having the numbers they were anxious to 'boost' broadcast repeatedly by direct arrangement with orchestra leaders about to select the items of their programmes for broadcasting.

The commercial theory was that when the names of these tunes were announced, the public noted those they liked best (or heard most often) and selected their purchases of gramophone records and sheet music accordingly.

The origin of 'plugging' is lost in the antiquity of pre-wireless days; it may be that in the interludes of gladiatorial contests, balatrones, at the risk of immediate and painful death, were given to warbling such ditties as 'All by Yourself in the Forum,' 'Just a Night of Love in the Appian Way,' or 'Wanna Go Home to dear old Rome, Baby,' and if surviving the enterprise, disposing of the ditties for a handful of denari to the victims; and perhaps down went the names on Agrippina's shopping list, as in fact they do to-day. One traces references to the system in the pages of Petronius Arbiter and even Cicero. At the Ludi, Roman adiles used to vie with each other in subsidizing entertainers to 'boost' them, and thus achieve promotion.

As a direct result of subsidized 'plugging,' not only was the B.B.C. placed in a position of tolerating a practice of which it strongly disapproved, but the listener was inflicted with a wearisome repetition of tunes played not solely on their merit. As necessary corollaries, the broadcasting repertoire was reduced, and many of the most popular 'hits' or possible 'hits,' if published by non-paying or less wealthy firms, were excluded partially or completely from the programmes. The behaviour of certain individuals associated with this practice led to the withdrawal of the microphone from hotels, etc., where some of the best bands in the country were playing. These bands were, thereby, lost to the listener.

Various developments of the system had been much in evidence. Vocalists employed by publishers had been supplied free of charge to dance bands for the sole purpose of singing and announcing a particular publisher's wares into the microphone in different places on the same day. Chorus-singing had been increased until it became almost unendurable, and references to the coming popularity of a song, or that it had been played by request used frequently to be made. The decline was not due to the playing (the dance bands were excellent), but to the nature of the programmes.

Now as to the position of some of these out-

side bands. The leaders were employed by the establishment with whom the B.B.C. had entered into broadcasting relations. It was an admitted fact that the bands were in general extremely well paid. It was not a case of necessity, therefore, but as some of them put it, of 'plain business.' 'The money is there,' they said in effect, 'why not take it?' Indeed the money was pressed upon them by agents of some of the publishers concerned. It is absurd to suppose that if the B.B.C. were to have paid leaders a fee to broadcast, their attitude would have shown any material change. Actually, there is definite evidence to the contrary. Moreover, those listeners who were loudest in their complaints of 'Why don't the B.B.C. pay?' would have been the first to cry out if they thought the B.B.C. spent their money without getting good value for it (and in America the broadcasting concerns would be receiving high pay from hotel bands to allow them to broadcast!). Were it not for the general desire of listeners to hear and compare the styles of different representative first-class bands, with the attendant atmosphere, it would have solved the problem if there were provided a second B.B.C. dance band in the studios, thus doing away with all such outside transmissions and giving the B.B.C. complete control over the programmes. It was obviously impracticable, indeed impossible, to 'dictate' their programmes to outside dance band leaders.

THE effect of the system became obvious as far back as early 1927. Representations were made to some of the leaders and promises received from them that the practice would cease. It was impossible to obtain proof of 'money passing,' because even such publishers as disapproved but had been forced into the system were disinclined to produce evidence, for the reason that this might lead to their victimization by the bands. It became increasingly evident that payments would have to be stopped at the source, i.e., the publishers. That summer (1927), the suggestion was made by the B.B.C. to a publisher that he should combine with the others against the practice. In the meantime, action was taken against itinerant vocalists supplied by publishing houses, who had been 'touring the microphone.' The matter was brought to the attention of the proprietors of places from which broadcasting took place. While deploring the system these proprietors found themselves unable to abolish or even to modify it.

Early in 1928 studio dance music was re-organised and developed. Mr. Jack Payne was appointed to lead the new B.B.C. Dance Orchestra, the work of which has achieved great popularity and is free of any suspicion of the taint of 'plugging.'

Upon B.B.C. initiative, a meeting was arranged in March, 1928, at which most of the 'popular-music' publishers were present, to consider what action could be taken to put a stop to the abuse, both parties guaranteeing to co-operate to the limit of their power. All the publishers bound themselves, through their Association, to cease making any payments,

direct or indirect, from that time onwards. As a result of a resolution to this effect, the publishers formed a Vigilance Committee, whose duty it was to watch the position, obtain evidence of infractions of the agreement, if they occurred, and to report to the B.B.C. Broadcasting facilities were to be withdrawn from orchestra leaders proved to be receiving subsidies, and the publications of any firm found to be breaking the agreement were to be banned from transmission by wireless for some months.

The situation improved somewhat, but this was only temporary. The arrangement was given every chance. But on January 9, 1929, a letter was received from the committee of the Associated Publishers of Popular Music, saying that the agreement must be considered at an end.

The public interest demanded decisive action, and this was taken after several abortive meetings at the beginning of February. The result was the drastic remedy devised to cure a growing menace. A meeting of dance band employers was called, their agreement in detail obtained, due notice given, and the scheme put into operation throughout the country, commencing on March 1.

The basis of the scheme was this. By announcing what is going to be, or has just been played, listeners are prompted, as already remarked, to note the numbers that appeal to them, and select their future purchases of gramophone records and sheet music accordingly. This would not matter so much if the programmes were played only on merit. After March 1, publishers were deprived of the opportunity of 'plugging' their material, and dance band leaders were encouraged to put up as good a programme as possible to enhance their own prestige and the popularity of their bands.

It is only fair to state that, in general the music publishers themselves strongly objected to the 'subsidy' system. It was in the legitimate course of healthy trade that the utmost push is directed to getting 'numbers' before the public, but the majority of publishers deplored the methods by which this object was being obtained, and many stood out of the system for a long time, to their own cost, before they felt forced to adopt the methods of competitors.

Nevertheless, the publishers concerned, though divided into willing and unwilling payers, were, perhaps, all alarmed at the solution. But they did not put forward a practical alternative which the B.B.C. might entertain.

Since March 1, therefore, the titles of dance music numbers in programmes played from outside studios have not been announced. But it was recognized throughout that this measure would be temporary in view of the undoubted desire on the part of the public to be given the titles as soon as the position could be regularized. Accordingly, negotiations have continued with leading publishers. The B.B.C. has now decided to lift the ban on titles as from today, Friday, November 1, and it is believed that the future will not see the programmes prejudiced by the wearisome repetition from which they at one time suffered.

G. A. C.



'The Broadcasters' Notes on Coming Events

BOTH SIDES OF THE MICROPHONE



Armistice Day.

THE principal feature of next week's programmes will be the celebration of Armistice Day. This will begin, as last year, with the relaying of the Cenotaph Service from Whitehall. This service begins at 10.30 a.m. with music by massed bands; it includes the striking of eleven o'clock by Big Ben and the Two Minutes' Silence. Then, in the evening, the country will hear a broadcast of *Journey's End*, by H. S. Sherriff, in the adaptation and casting of which the author is collaborating closely with the producer, Mr. Howard Rose. *Journey's End*, though it revives the memories of the war, is not in the least a 'harrowing' play. Hundreds of thousands have already witnessed the theatre presentation without any public outcry being raised against the revival of painful memories. There must, however, be still some listeners to whom the mere mention of the facts of the war is upsetting. May we beg those listeners not to switch on, rather than to begin to listen and, later, blame the B.B.C. for lack of consideration of their feelings? *Journey's End* is the finest play as yet inspired by the war. The lesson which it teaches, without striving to make propaganda, is directed against the dull futility of fighting; it deserves to be heard as widely as possible. *Journey's End* will be the final item in the programme for November 11.

Earl Jellicoe and Sir Fabian Ware.

TWO talks directly connected with the celebration of the Armistice are to be broadcast—on Saturday evening, November 9, Earl Jellicoe is to speak about Poppy Day, while on the following afternoon Sir Fabian Ware talks on the War Graves. With Earl Jellicoe will speak one of the V.C.'s who, on the same evening, will be gathered in London at a dinner given by H.R.H. the Prince of Wales. Poppy Day, November 11, the greatest charitable appeal of the year, needs no recommendation here; we know that listeners will again pay generously for the scarlet flowers of remembrance. Sir Fabian Ware, of the War Graves Commission, has given a talk before Armistice Day for the past three years. He is constantly visiting British War cemeteries in all parts of the world (he has, in point of fact, just returned from a journey to Palestine and other parts of the East), and what he has to say about these memorials will be awaited by many.

Karel Capek—and Other Matters.

BROADCASTING has made another convert, in the person of Karel Capek, the Czecho-Slovakian author and dramatist. 'The radio receiver,' he says, 'is a magic pocket in which a spirit hides.' He sees radio as keeping its listeners to the country life, rousing interest in literature



We are the spirits in the cabinet.

and music, binding nations together. We blushing confess that we ourselves saw all this some time ago, and mentioned it to one or two friends. But what a convert is Mr. Capek—he who until lately opposed with bitter satire everything that tended towards the mechanization of life! He had scrutinized radio and passed it as warranted free from any injurious influences. Let those who will continue to run against 'canned music,' we are unafraid; we have Karel Capek on our side. He has declared that we at Savoy Hill are not Robots: we are the spirits in the cabinet.

A Model Orchestral Programme.

THE Fourth B.B.C. Symphony Concert (Wednesday, November 13) is as fine an example of the highest common multiple of popular taste in music as could be conceived. It begins with a *Concerto Grosso* by Handel and Mozart's *Symphony No. 34 in C major*; next, Cesar Franck's *Symphonic Variations* for pianoforte and orchestra—with Myra Hess as soloist (and who has made these rich variations more their own?); and lastly, perhaps the most mature and least melodramatic of all Strauss' orchestral tone-poems, *Ein Heldenleben*. (When *Ein Heldenleben*, by the way, was first produced, in 1898, the battle scene was certainly the loudest piece of music ever written; what would those same scandalized listeners have made of, let us say, Respighi's *Rites of Spring*—which, for sheer clash and bang, is probably without rival to-day?) Here is a programme which, if it has not the merit of adventure, has the merit of pure musical appeal in *excellent*. Sir Thomas Beecham is the conductor.

Medley of Music.

A HARPSICHORD recital by Violet Gordon Woodhouse is announced for Sunday afternoon, November 10 (5.05). Mrs. Woodhouse's programme includes pieces by Purcell, Bach, Haydn, Handel, and Scarlatti. From London, on the same afternoon, comes a pianoforte recital by Poushnoff, who, besides playing music by Glinka, Liszt, Chopin, Medtner, and Scriabin, will also play two compositions of his own. Another London recital in the same week is that given by the Ensemble String Quartet, with Marcia Van Dresser as soloist, on Tuesday evening, November 12. Schumann's *Quartet in A Minor* and a Haydn *Quartet in G Minor* are the two main items. On Friday of the same week (also from London) Sylvia Nelsa and Frederick Ramlow will give a recital of songs from *The Beggar's Opera*. At this concert the Wireless Orchestra will be conducted by Frederick Austin, who arranged the music and was the conductor of those memorable Hammerstein performances.

True Story.

A WELL-KNOWN broadcaster writes: 'I was talking to a man the other evening, and in the course of conversation asked him what he thought of a recent broadcast of Delius. He said, "I didn't hear it because we haven't a wireless set." I said, "Why ever not?" and he answered in perfectly good faith, "Because our little boy isn't old enough."

Moments in Broadcasting—III.

THROUGH the great floor-to-ceiling windows of the transmitter hall at Brookman's Park the masts can be seen, waiting to send out their first programme after the 'take-over' from Selfridges. At one of the two control tables (for there are two transmitters at Brookman's) sits an engineer, ready for the moment. He faces the transmitter itself—a shining steel cabinet so usual-looking that it is hard for the layman to realize the power that lies shut within. Upon him falls the sunlight of an October afternoon, slanting through the windows of this simple temple of machinery, mocking the detached and fearful efficiency. There is a roar of engines from the generators behind; and on the formidable main switchboard, pricked out with its coloured lamps, dials indicate electric power that would supply a whole town with light. Over everything there is a sense of expectancy. The eye roves round the hall and notes the predominance of the simple straight line, the abrupt angles, and the choice of unemotional steel-grey and white. Here is a building that seems the very symbol of the scientific mind. Then suddenly there sounds the familiar boom of Big Ben, chiming the half-hour. It is 3.30 p.m. on October 21: the tall masts outside are radiating London's programme; another great stride has been taken in the progress of broadcasting.

The Six Dots.

WHAT is your favourite item in the evening's programme? Sir Frank Dyson, the Astronomer-Royal, says that the 'six dots' (the last of which indicates that it is the hour at Greenwich) appeal to him most strongly. 'I look forward to those six dots every evening,' he said.



What is your favourite item?

when we went to interview him. We were so delighted to hear this that we quite forgot to ask him what was his favourite flower.

Back-answers from the Staff.

FOR three hundred and sixty-four days of the year, those who arrange the programmes and see to the transmission of them lurk in comparative obscurity at Savoy Hill, where, with exemplary meekness, they receive the blows aimed at them in the Press and by private correspondents. These poor helots never get a chance to reply to the listeners, who outnumber them by tens of thousands to one. However, their chance is to be given them on Thursday, November 14, the seventh anniversary of the inauguration of the B.B.C., when the Savoy Hill staff will, as usual, 'put over' a Birthday Programme. This year's Birthday Programme, which consists of an inconsequential revue entitled *We are Seven* I will, we hear, include a reply by the B.B.C. staff to their critics. The 'book' and music of *We are Seven* has been written and composed by members of the staff; those taking part will include programme workers, an engineer, an announcer, several secretaries—and even a sub-editor from *The Radio Times*. Author, composers, and actors will remain anonymous. Perhaps they are afraid of being torn to pieces by infuriated licencees.

A New Kind of Concert Programme?

AN interesting avenue for speculation is opened in a letter which we recently received from a Birmingham listener. 'For something less than two hundred years,' writes our correspondent, 'musicians have been devising programmes for concerts. The constitution of these programmes was not particularly important so long as there were only a few to be arranged each week and the repertoire of music was a large one. But today, with broadcasting from many stations, there are perhaps a hundred concerts to be arranged weekly, and so much music is heard by the average man that the constitution of programmes has become an increasingly important matter. For two centuries we have listened to much the same sort of programmes of miscellaneous works—or, on special occasions, the works of one composer. Surely the time has come for particular attention to be devoted to the design of programmes, so many of which seem monotonously similar. Though I should be the last to applaud the "pepping up" of music on the lines of American journalism and radio, I venture to suggest that a more specialized character might be given to concerts in order that the interest of the plain man may be gripped by them and they may not become just part of "a lot of broadcast music" which, since we are most of us humanly lazy, tends to go in as one ear and out at the other. There must be another kind of programme, though I confess I don't know what it is. It might, perhaps, represent trends of musical development or the musical atmosphere of a period. It might even include a certain amount of informal talk (though I feel sure our more austere musical brethren will lib at the notion of "dressing up."



With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



From St. Anne's in Soho.

BRAHMS' *German Requiem* will be broadcast (5GB) from St. Anne's Church, Soho, on Saturday afternoon, November 16. It is thought that this work, in its original form of six numbers, was written as a monument for the Austro-Prussian War; the additional seventh movement was added a year later at the inspiration of a more personal grief. The whole composition was written at the peak of Brahms' maturity. Contemporary critics, however, seem to have spent their energies straining at a theological gnat and missing the incomparable beauty of the music; it was not, they declared at the first performance, a Requiem at all, but a sacred cantata; nor was there anything particularly German in the sentiment of the words. A year later, however, in 1868, the work was performed on Good Friday at the Great Church of Bremen, and to that performance musicians from Austria and Germany and Switzerland and England came, proclaiming it the lovely thing it is. Since then it has continuously grown in favour until now it is acknowledged, despite its unevenness, to be among the finest sacred music of modern times.

This Week's Play.

FROM correspondence received after the last production of *Carriol* it appears that certain listeners, most of whom switched on shortly after the beginning of the play, failed to grasp the manner in which the prologue and incidental narrative fitted into the story. The prologue shows Sylvia Scarlett and Michael Fane, two lost souls cast up by the war in a Balkan town which, as they talk, is being entered by the enemy. Fane tells the tale of Jenny to his companion. Each time the narrative reverts to him we hear, behind his voice, the tramp of the Bulgarian Army entering Nish. This device emphasises the remoteness of the 'story within the story,' for nothing could be further from the ruin of Nish than the ballet music of the Orient Palace of Varieties.

Verbatim Report.

OUR spies report that a special general meeting was held last week of the 'Letters to the Press' Section of the Grouse Club. In the chair was Major Porterhouse ('Paterfamilias') and those present included Mrs. Wobble ('Dance Music Lover'), Mr. Rabbidge ('Crystal-user'), Miss Fingle ('The Woman-in-the-Street'), the Hon. J. R. Kemp-Ponderbury ('Licence-holder'), and Miss Marjorie Slope ('One of Five School-girls'). 'Our purpose,' said the chairman, 'is bringing together all those who contribute letters to the correspondence columns of our noble Press in to investigate how our efforts to bring the growing dissatisfaction of the Great Public to the notice of the B.B.C. can be extended.' Miss Slope made an eloquent plea for more talks by male film stars.



'Major Porterhouse in the chair.'

She was planning, she announced, a perfectly ripping attack on the B.B.C. in the school mag. Mr. Rabbidge deplored the small percentage of cornet solos, which he estimated as forming less than .009 per cent. of the current programmes. Mr. Kemp-Ponderbury (who is, of course, the youngest son of Lord Fidget) said that he had heard of a man in South Uist who did not care for educational talks and what a scandal it was. 'John Peel' was sung, the health of the club was drunk, and the slogan 'Stop listening' unanimously adopted; after which everyone wandered vaguely home.

Berlioz and 'Welcome' Cellini.

NO conductor of today has done more to re-instate the music of Berlioz than Sir Hamilton Harty. As conductor of the Hallé Society's Concerts he rarely lets a season go by without performing some outstanding work of this fine master of colour-in-sound. Last year it was the seldom-heard *Trojan at Carthage*; this year's programmes are to be made memorable with a concert version of *The Damnation of Faust*. In addition, this year there are to be performances of shorter works, including the overture *Benvenuto Cellini* on the evening of November 14 (5GB). The sumptuous figure of Benvenuto Cellini (which, by the way, means 'Welcome' Cellini) was bound to attract Berlioz: the prodigious character of this Florentine artist, whose works in bronze and other metals are among the most exquisite ever contrived by the hand of man, must have appealed strongly to so inventive and sumptuous a composer. The other items in this particular Hallé programme are the favourite *Symphony in D* by César Franck, a Suite from Stravinsky's *Petrushka*, and Dvorak's *From the New World Symphony*.

New Gramophone Records.

A NEW record of Handel's *Largo* sung by Enmy Bettendorf (Parlo. E50902) was included in Mr. Christopher Stone's programme of new gramophone records broadcast during the luncheon hour on Friday, October 25; a Strauss waltz, *Artist's Life*, played by the Vienna Philharmonic Orchestra (H.M.V. C1697) and his *Fledermaus Overture* (Zona. A366); Bach's *Suite No. 2 in B Minor*, by the Chicago Symphony Orchestra (H.M.V. D5673-4); and the *Keltic Suite of Fauré* (Electron 0299). Yehudi Menuhin was heard in a violin solo (H.M.V. DB1284) and W. F. Watt sang *The Gentle Maiden* (Col. 5575). The rest of the programme was devoted principally to songs and dances from *Whoopee*, *Pollux Through*, *Hollywood Revue*, *Say it with Song*, and *The Pagan*, but it included the *Light Cavalry Overture* of Suppé played as an accordion trio by the Devey Brothers (Regal G9397), surely rather a novelty.

Library List.

THE new novels reviewed by Miss V. Sackville-West in her talk of October 17 were: 'The Near and the Far,' by L. H. Myers (Jonathan Cape); 'The Heaven and Earth of Dona Elena,' by Grace Zaring Stone (Cobden-Sanderson); 'Chariot Wheels,' by Sylvia Thompson (Heinemann); 'The Young Man,' by Stephen Potter (Jonathan Cape); 'The Necessary Man,' by Agnes Logan (Nisbet); 'Randall's Round,' by Eleanor Scott (Bonn).

We have received the following contribution from A. J. Alan:—

TO-DAY'S FABLE.

There was once a letter attacking the B.B.C. which *The Daily Mail* refused to print.

Canon Woodward's Broadcast Stories.

NO branch of the art of story-telling is more difficult than that of telling stories for children. Many of us remember the priggish volumes in 'totted boards' which were looked upon as 'improved reading' for Victorian toddlers. Our own time has produced children's classics from the pens of A. A. Milne, Kenneth Grahame, Beatrix Potter, and Hugh Lofting. A delightful, though less secular addition to the shelf is Canon C. E. Woodward's newly published 'Dreams and Fables' (Longmans, 3s. 6d.), a collection of the stories which their author has already told to the congregation at his famous broadcast children's services at St. John's Church, Westminster. A delicate touch is required for the telling of such parables; Canon Woodward has succeeded entirely.

Covering Arm Chairs.

ON Saturday, November 16, Mr. Arthur J. Bendy's second talk on 'Odd jobs about the House' will consist of a few hints on loose cover curtaining. A useful talk, is it not, for nothing looks suder than an armchair improperly covered. There is a proper way of doing everything, as a



'An armchair improperly covered.'

governess of ease was for ever remarking. When covering a chair it is less than useless to drape your pieces of chintz over the thing and cut madly round its outline with a pair of scissors. This is the Korean method of preparing a mannequin, and just does not work with armchairs. Mr. Bendy will tell us the proper way to tackle the job.

The Cabaret Kittens.

THE next revue down for production is *Up to Scratch (Third Edition)*, which Ronald Frankau and his 'Cabaret Kittens' present at 10.20 p.m. on Wednesday, November 13. The Cabaret Kittens include Kathleen Ingram, Ernest Bertram, Renée Roberts, Cynthia Reece, Maitland Moss, Conrad Leonard, Gwen Alban, and Ronald Frankau himself, who has quite a separate reputation as a broadcast entertainer. They will be sure of a specially warm welcome from those who saw them at Shanklin this summer.

Your Musical Dictionary.

OUR notes and articles, although written with a special eye to those listeners whose musical experience is not as yet considerable, inevitably make mention of musical terms, etc., which are strange to some of our readers. 'A Miniature Musical Dictionary' which is to appear in full in our issue of November 22, should therefore meet with a cordial reception. Make sure of your copy of this by placing an advance order for *The Radio Times*.

November Programmes.

TWO interesting programmes of the near future are *The Republic of Austria* (November 21) and *Typhoon* (November 19 and 20). The former will form one of the series of National Programmes, which has, this autumn, already included Spain and Norway. The Austrian programme is being prepared by the same hand which earlier in the year gave us the original 'statistical' Dominion Day Programme. *Typhoon* is an adaptation by John Watt of Joseph Conrad's story of the Chin Sea. Conrad has proved a fertile source for radio 'adapters.' Mr. Watt is a member of the B.B.C. staff and dramatic producer at Belfast Station. *Typhoon* is to be produced by Peter Creswell.

Tailpiece.

WHEN H. G. Wells was talking the other evening, my old mother was making tea. There were only three of us listening, but I noticed that she had poured out four cups. 'Whatever are you up to?' I said, and mother replied, 'One for Mr. Wells. I'm sure he'll enjoy it.' So saying she placed the cup on the table by the loudspeaker. —From a listener's letter.

Mrs. Marion Cran, the popular broadcaster, has written her first novel. It is entitled 'The Lusty Pal.'

'The Broadcasters.'

THE REAL TRUTH ABOUT YOU ENGLISHMEN.

In unconventional (?) English, M. Louis Quévieux, a young Belgian journalist and keen listener to 5XX, supplements the recent broadcast discussion between M. André Maurois and Dr. Madariaga.

IT may appear rather awkward of me—unknown toiler of the pen—to risk my own opinion on English character after two celebrities have uttered theirs.

I am nevertheless trying the game. A dog may well look at a bishop, a French proverb runs.



Monsieur André Maurois and Professor Salvador Madariaga discussed during a whole hour before the microphone, dissecting the English mood, in the same ingenious way a student in mathematics is resolving an equation—yet with brilliancy and sideways sparkling reflexions.

I think the putative father of Colonel Bramble and Señor Madariaga know the Englishman too well, too perfectly. They are therefore fascinated by small points and have a propension to neglect the big characteristics of his mood, because they consider those characteristics as so evident that nobody may be allowed to ignore them.

And this may prove an error.

I have never met among Continental pressmen one man who could tell me in three sentences how the Britons are like. I have never succeeded in convincing one of my colleagues that the English are less materialistic than the French or any other nation.—'Oh, you don't know what you are speaking about! I was said, 'Haha! The Englishman a lover of ideas! Such a businessman as he!'

Alas! Mr. McCarthy, the way in which you *insinuates* are pictured on the Continent is the following. (How I wish I now had Strube's pencil or Poy's creative dexterity!) Imagine a lean soldier, dressed in red, with a long dry face, square teeth and dirty nails. Put a gun upon his shoulder, a whip in his hand, a stone in his chest, a ledger



under his skull. *Voici l'Allion!* That is England. What about the 'letter to the editor concerning the first cuckoo song' in this grim portrait? Where are the anxious gentlemen wondering on which lane of Hyde-Park the first daffodil of spring will bloom?

Now, I wish to say this—without any philosophy. A man is a man, but he may be a martyr or a murderer. A woman is a woman, though she may look like a vamp or like Joan of Arc. But an Englishman is an Englishman, without any commentary. This means that he has for him pride and self-consciousness.

Hypocrite? Why? He does not want to get anything from the foreigner because he possesses the heat. He despises begging because he is proud. What's then the use of

hypocrisy? Businesslike? You call it business, Mr. French So-and-So, I call it sporting arithmetic. When the Englishman has hit the football during a whole morning he likes to hit the figures in his banking account. The best wins. Why did the loser lose?

Now I wish to give the Continental a good advice. Do you want to beat an Englishman? Do you want to strip off his mask of cold indifference? Do not rush at him with clenched fists. Do not challenge him at cricket. Do not provoke him on international finance. He will have you down. But listen here.

Sentiment is the weak point of his clad armour. The spot is imperceptible. There on the left side, between two ribs, where the heart is beating. Reach that heart very gently, very simply—with none of your oratory effects, with none of your elaborate speeches.

But tell him, for instance, there is just above your heads, a lovely shaped cloud sailing in the blue sky. Go on, the man is nearly yours.

Tell him of a dog who cared for his master beyond the grave—of Disraeli's love for

primroses—of five sparrow-hawks picked up exhausted in the middle of the Atlantic and released at Southampton.

Tell him those tales of simplicity and kindness.

Then look at the gun, look at the teeth, look at the whip, at the wailing Indian, at the ledger in the brain.



Where? Where? Vanished! All gone!

I do not wish to flatter you, Britons. You hate adulation. And I know it is not a way to succeed in England. But I like you because—thinking of you—it does not cost me any effort to picture you marching gaily in the

path of life with a song in your eyes, and a flower between your lips.

This young Belgian fellow is wrong! I hear you say.

Because you do not like anyone disclosing your feelings.

That too belongs to your national character!

LOUIS QUEVIEUX.

THE BROADCAST PLAYS—ARE THEY GETTING WORSE?

A Reply to a Newspaper Critic's Recent Attack.

IN a popular daily newspaper of recent date, the dramatic critic, who had actually listened to a whole evening's wireless entertainment, informed the world in general quite flatly that radio plays are getting worse. He added—quite gratuitously if his original statement is true—that this must stop. Obviously, if it is true, it must stop. For the moment, that side of the question can be ignored. The main question is: Is it true? Are wireless plays getting worse?

It seems to me to be a little unfortunate that the critic in question should have chosen to unmask his guns upon the wrong target. He was abusing a certain 'feature programme, called "Russian Twilight," for being a bad play. 'Russian Twilight' was not a play; it had no pretensions to being a play; and was not called a play. It was a slight atmospheric feature programme which enabled a collection of rather charming Russian songs to be linked together. The dialogue was accordingly extremely simple and entirely lacking in that 'pep' so dear to the majority of modern theatrical audiences. When, therefore, Mr. Swaffer—let us no longer conceal his name—attacks this dialogue as being puerile and worse, he is again firing at the wrong target. For this dialogue was practically a transcription from certain of Turgenev's stories. The further fact that certain Russians living in this country who heard the programme were extremely impressed by its atmospheric

qualities we will leave out of account. It might, however, be interesting to know how many actual wireless plays Mr. Swaffer has heard in the course of the last year to enable him to make this utterly damning statement. For if it is true it is certainly damning.

That the opposite of Mr. Swaffer's assertion is the case is less attributable to the work of the Productions Department of the B.B.C. than to the mere facts of the case of radio drama.

Radio drama is not yet set in any final recognizable mould. Even more than the films, both silent and talking, it is in a state of development and continual experiment. Inevitably developments and experiments alike result in valuable discoveries, and these various discoveries are applied from one production to another. To deny the immense debt that present producers owe to the work of past producers—to such pioneers, for example, as Cecil Lewis—would be as fantastic as it would be ungenerous. As a matter of pure fact, radio plays are bound for some time at any rate to improve and increase of their own volition. Technique, both in writing and production, must automatically improve as more and more experience is gained and more and more people are interested in a medium so new and so surprising.

It has been noticeable since the recent production of Mr. O'Casey's new play that most of the dramatic critics, while finding fault with it on various grounds, came out

(Continued on page 367)

ON RE-READING 'CARNIVAL'

A Study in Nostalgia.

By WILFRED ROOKE-LEY.

IT is not often that a novel—which mirrors so faithfully as 'Carnival' a particular moment of contemporary life—survives the generation about whom and for whose delight it was written.

It is true that 'Carnival' may be described as a picture of pre-war England, but it seems to me that Mr. Compton Mackenzie has achieved more than this. In the ballet *Carnival* you remember, the unhappy Pierrot chases a phantom butterfly across the stage only to find that the cap in which he thinks he has caught it is empty and the creature flown. Mr. Mackenzie is more successful. He has chased that elusive butterfly—the fleeting spirit of youth—and imprisoned it within the pages of his fiction. I know of no novel in which the same thing is attempted. Not only is Jenny Pearl unique among the heroines of English novels, but the purpose and achievement of the novel are unique. It may seem fantastic to forecast future editions wherein the expression 'You date!' shall be explained in a glossary, and there shall be a learned note on the employment of the adjective 'unnatural' in Edwardian badinage, though not so fantastic as to imagine the book's early disappearance from the library-shelves. And this because you find in 'Carnival' what you find in no other novel—the capture of the fugitive. Jenny, and Maurice and Fuz are all characters, certainly; but in a sense they are puppets—what informs the story, its motif, its 'hero,' if you like, is Youth.

Thus one finds oneself re-reading 'Carnival' with the wistfulness with which Keats contemplated the Grecian Urn. Obsessed with the transitoriness of all things mortal, he knew that the eternal is to be sought only in art.

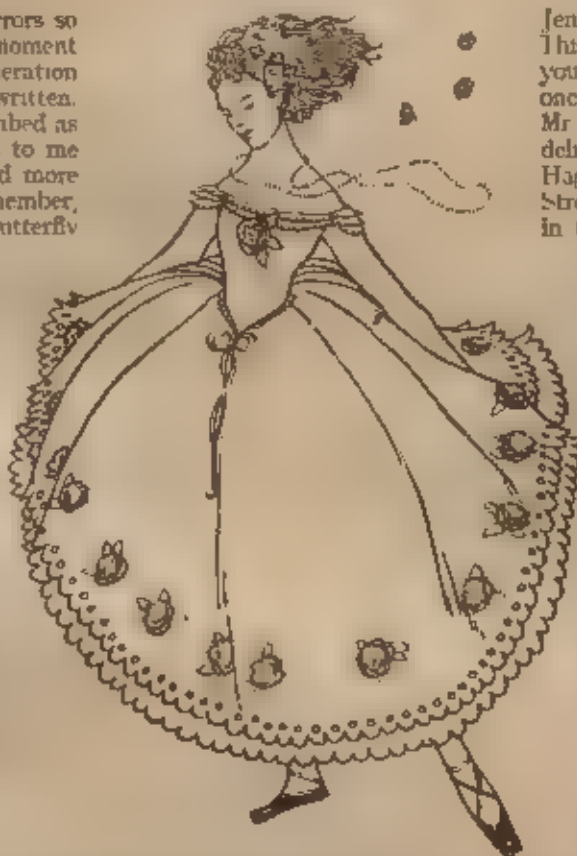
'What men or gods are these? What maidens loth?

What mad pursuit? What struggle to escape?

What pipes and timbrels? What wild

he exclaims, looking at the beautiful, painted figures on the vase of lovers long dead; and these lines come into one's mind when one is reading of Maurice and Jenny, and with the poet one finds solace in the cry: 'For ever wilt thou, love, and she be fair!'

The book is so informed with eternal and spiritual values that any treatment of the story other than poetic would have failed. Jenny herself is incarnate London, the London that bred Chaucer and Dickens. She is the latest of the long gallery of London characters, which include Caddy Jellyby—Dickens's solitary heroine, perhaps, who is really flesh and blood—and Sam Weller. Dickens and the creator of Jenny have much in common—that constant, untiring awareness of character, of all that is odd and what is normal in the world. But Mr. Mackenzie's humour never deserts him, as it sometimes deserted Dickens, and it may be



This drawing, by Norman Wilkinson of Four Oaks, which appeared on the jacket-cover of an early edition of the novel, is reproduced here by courtesy of Mr. Martin Secker.

said that it is humour on the one hand and intense vitality on the other that save him from the pitfalls which the poetic treatment of 'Carnival' might have involved. The danger to a Victorian novelist would have been sentimentality; to a contemporary novelist, aestheticism. Of aestheticism Mr. Mackenzie is the sleepless foe.

The poetic note is struck in the opening sentence of the first chapter: 'All day long over the grey Islington street, October casting pearly mists had turned the sun to silver and made London a city of meditation, whose tumbled roofs, and parapets, and glancing spires appeared serene and baseless as in a lake's tranquillity.' Was ever a more magic opening? How the drab word Islington glows, is transformed! Follows a page of matchless prose in which a mean street in a mean suburb is transmuted by the alchemy of words into just the beauty and radiance with which in fact the birth of

Jenny, on that October evening, robed it. This is the Dickensian method, the romantic, if you will; but it is the truthful, for—Keats once again—'beauty is truth, truth beauty.' Mr. Mackenzie, with a just instinct, chose deliberately an ugly name for his beautiful street. Hagworth Street. We know our Hagworth Streets. We have been down them many times in the company of other novelists since ever.

Mr. Arthur Morrison surprised a vogue for such expeditions in his 'Tales of Mean Streets.' But they live for us in such books exactly as they are—in the eye of the novelist, or in our eyes as we should see them if we passed them on a bus, or in themselves. In many novels the name Hagworth would have invariably the same value of ugliness whenever it is mentioned; in 'Carnival' it is astonishing to note how its value may vary from something squalid to something enchanting, according to the light that plays upon it from the emotions of the characters through the medium of the author's poetic vision. Mr. Mackenzie's words take light from what his characters are suffering and play upon London, much as in the modern theatre, 'cloud capped towers and gorgeous palaces' are built up by means of light playing upon a blank backcloth. The illusions they create are nearer truth than the painted scenery of the realists.

As a picture of pre-war London, the book sets up the same acute nostalgia, in readers of its own generation, as the B.B.C. delights to inflict us with in its

programmes of the popular songs of that period. From that point of view it may be said truly that re-reading it is a 'fearful' joy. One lives again in that elbow-room, care-free London (or so it seems to one now) of those years, when an excellent dinner could be had in Soho for 1s. 6d., when you were sure of a seat in a theatre without having to think of it days ahead, and you could cross a street without a period of limbo on the side walk; when the rich legacy of the 'nineties was not yet all spent. For paradoxically, the period whose catchwords were 'fin de siècle' and 'decadent' was precisely the period of youth and looking forward. It made its contemporaries young and has kept them young ever since. There were banners in those days, and rallying cries—Ibsen, Wagner, Browning, latch-keys, and the rest—and people could be shocked. Much modern art, I know, is shocking, but nobody is shocked. There is less to fight for today: fewer 'Phalstines,' and consequently fewer Davids.

'Carnival' is a late flowering of that period whose youth and enthusiasm Mr. Mackenzie inherited. I should not wonder if Posterity takes the view so neatly expressed in a contemporary reviewer, one of Mr. Punch's Learned Clerks: 'I shall put "Carnival" upon the small and by no means crowded shelf that I reserve for "keeps."'

W. ROOKE-LEY

The broadcast performance of
'CARNIVAL'

will be criticized in

'THE LISTENER'

Everyone who is keenly interested in Broadcasting should buy this popular weekly

Every Wednesday. Price 1d.

A MINIATURE

BEING A BRIEF SURVEY OF EUROPEAN ART

by R. H. Wilenski *The well-known art-critic and lecturer.*



A Cubist Construction in Metal by Picasso

IN the fourteen years of the twentieth century, there was no religious or social organization, either in France or England, that demanded art of a certain character for its own purpose, and was willing to pay artists to produce it. There was now instead an 'artistic' organization, consisting of the Academy, the Salon Jury, and the Academy Art School, which had assumed the right to dictate the character of the art of the age, though it was not a purchaser of works of art. It was a public purpose for which to demand their creation. At various periods of art history we have seen religious and social organizations calling for art for religious or social purposes, dictating the character of that art, and paying the artists for their pains; we have, in a word, seen such organizations calling the tune and paying the piper. But during the nineteenth century the Academy organizations had become so firmly rooted (not only in France and England, but in most other European countries as well) that they were able to call the tune and not only pay the piper, but draw large revenues for themselves by charging a shilling from every member of the public who attended the performance.

The Academy organizations moreover, were bound, for their own protection, to work against all attempts to create original art. They were self-elected organizations of successful artists, priest-hoods in service of themselves, to justify their existence they had to propound artistic doctrine and denounce all experimental art as eccentric heresy; they had to refuse prizes in the schools

to students of independent character to refuse to exhibit pictures in which the artists had attempted to break new ground, and to impede the activity of experimenting artists in every possible way.

The doctrines of these Academic organizations have of necessity changed in the course of their history; but they have always had the dual object of collecting as many shillings as possible at the annual exhibitions, and of representing the work of their members as Real Art. For the first purpose the Academies have always exhibited portraits, landscapes and genre pictures on the Dutch models, because such pictures brought in gate money and commissions on sales; for the second purpose—(as the art of their successful members was always an imitation of the experimental art of fifty years before)—they have always used the experimental art of fifty years before as a rod with which to chastise the experimental artists of their own day.

Thus the French Academic doctrine to defend the members who were painting pseudo-classical imitations of David's pictures in 1830 called the 1780 art of David 'Real Art' and the Romantic art of 1830 an eccentric heresy, that Academy's doctrine of 1880 defending the Academicians who were then painting pseudo-Romantic pictures called the original Romantic art of 1830 'Real Art,' and the Impressionist experiment of 1880 an eccentric heresy, and both the French and English Academic doctrine of 1930, defending the pseudo-Impressionism of the present-day Academicians calls the Impressionist experiment

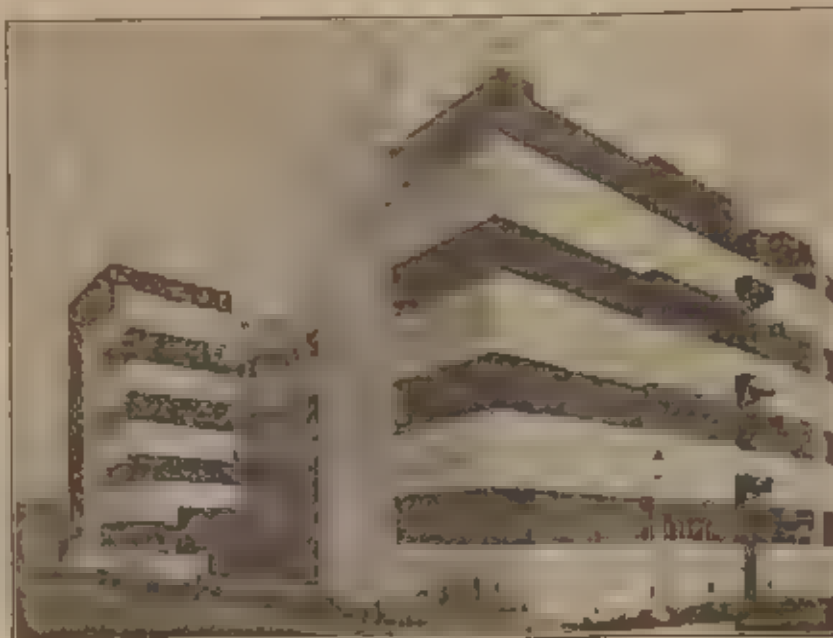
of 1880 'Real Art,' and the Post Impressionist and Cubist classical (or 'Modern') movements eccentric heresies. But the history of European painting of 1880 to 1930 is the history of the original 'heresies'; and the—quite literally—millions of pictures produced by Academicians and their followers in imitation of those heresies, fifty years later, are of no significance in art history at all.

At the turn of the nineteenth to the twentieth century, original artists tried to meet the obstructing Academic organizations by organizations of their own. In Paris, the Salon des Refusés, the Salon des Independants, the Salon d'Automne, the Salon des Tuileries, and so on, and in London the New English Art Club, the London Group, and so on, were successively created. But these counter organizations soon showed a tendency to develop the vices of the Academy organizations, and eventually original artists evolved the system of the one-man show in a dealer's gallery, which is their usual method of making known their work in all capitals today.

As things stand at present there is now in all countries a definite cleavage between the Academy organizations and the experimental artists, the first still draw large revenues from the once-a-year-art-inspecting public (and, in England, also from letting their galleries for functions like the Flemish, Dutch, and Italian Exhibitions); and the second have now, everywhere, their own small public of cultivated dilettanti, collectors, critics and enterprising dealers.

I HAVE discussed the character of the experimental art of our century, which one may term a Cubist-classical Renaissance in my book 'The Modern Movement in Art,' which was written to explain it. The movement was heralded by an artist called Seurat, who worked in the 'eighties. It is a reaction against the Romantic Individualism of the nineteenth century and a return to the classical idea of architecture as the Mother of the Arts—an idea which starts the assumption that painting and sculpture are, fundamentally, activities of the same character as architecture.

The artists of the movement have all been admirably educated—thanks to museums, to photographic reproductions, and to modern facilities for travel. They have studied the art of the past and set out to force art back to first architectural principles in order to be able



The 'cubist' simplicity of a fine modern building. A Los Angeles apartment-house with terraces and roof gardens. (Reproduced from 'The New Interior Decoration' Batsford.)

HISTORY OF ART.

FROM PREHISTORIC TIMES TILL NOW

Conclusion: *The Modern Movement.*

Part VI:

In replace what seems to them the disordered emotional art of the nineteenth century by an ordered, intellectual, disciplined art tune with what they feel to be the twentieth century's need. For this purpose they took the Parthenon as their first model and invented Cubism.

A young Spaniard called Pablo Picasso, domiciled in Paris, was the central figure of this Cubist-classical movement. Picasso had Romantic art in his pocket—as we can see from his early work. But the expression of sensibility and the cult of the emotional were out of tune, he felt, with the attitude of the new age; and he laid the foundations of the new movement which is, incidentally, also the art of the New York skyscraper—with those flat-pattern and box of bricks non-representational pictures that have since become famous. Later he built on that foundation in landscape, figure groups and portraits. As a Spaniard he escaped the war and was able to continue his work in peace.

When the war came Picasso's attitude to art was seen to be the only possible attitude to the new world. He was not a man of the old order, centralized control, co-operation and order. He was a man of the new order, of the new age, of the new world. He was a man of the new age, of the new world, of the new order. He was a man of the new age, of the new world, of the new order. He was a man of the new age, of the new world, of the new order.

In the war there was one artist, Wyndham Lewis, who had seen the point of the Cubist experiments in France. Lewis tried to explain the Cubist attitude to young artists over here and his influence prepared them for their trials and triumphs in the war.

All the young English artists of the Modern Movement served in the war but, as luck would have it, the war created here a social organization that had need of art of a certain character and was willing to pay for it. That organization was the Ministry of Information which decided that records of the war on a large scale might serve the social purpose of the moment and also have historical importance. The Ministry decided to give power to transfer a number of young artists from active service to its own ranks and to employ them on painting pictures of the war. Later older artists who had not served, were also employed

and the Canadian War Memorials Committee commissioned a series of war pictures from both types of artist for a War Memorial Hall in Ottawa.

The magnificent response of the younger artists to their opportunity was seen in one-man shows and in exhibitions organized by the Ministry and by the Canadian War Memorials Committee; and it can be seen to-day to some extent in the Imperial War Museum and the Canadian Galleries. Lewis painted gunners in the field, Paul Nash painted records of the devastated areas, L. R. W. Newson painted soldiers on the march and men in hospitals; W. Roberts painted a gas attack; Stanley Spencer in convoys bearing wounded in Macedonia, and Eric Kenning in a picture called 'The Victims,' showed Canadian soldiers marching through mountains of rusty scrap iron and barbed wire. These artists who advised modern war from the inside, were yet able to grasp the meaning of a war which was a new world. They were the new age, of the new world, of the new order. They were the new age, of the new world, of the new order. They were the new age, of the new world, of the new order.

So the war did. Cubism and Romanticism can be seen on every side. We see



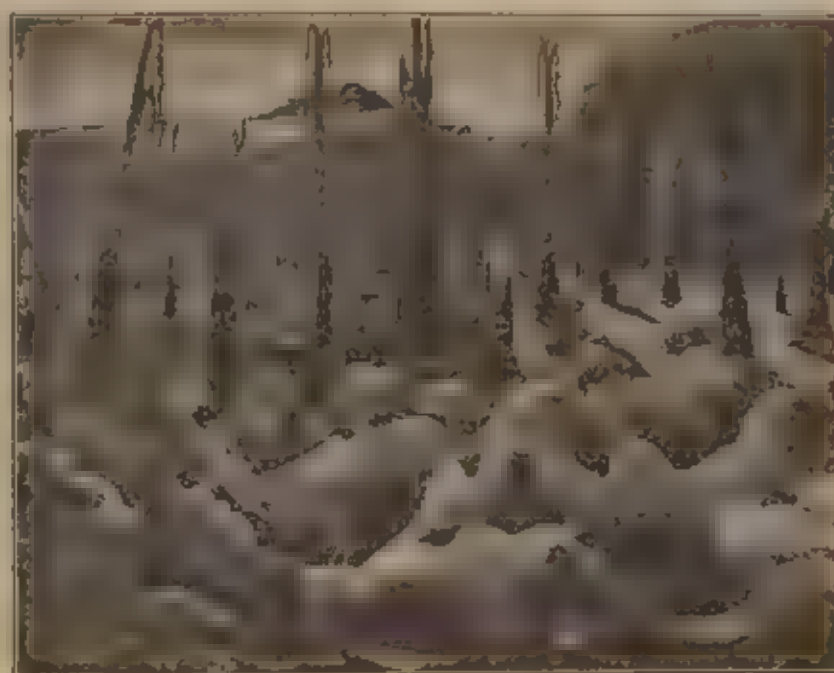
'The Blind Man,' a romantic etching by Picasso.

it in painting all over the world and more especially in Italy where the classical tradition has often born such admirable fruit and where conditions at present are favourable to its development; we see it in popularized forms in posters, drawings and covers of fast magazines, we see it in the stream-lined motor cars, and in the new architecture. If we see it in architecture and the applied arts. In spite of protests from old gentlemen, who still live mentally in the nineteenth century team work, formal design and order are gradually replacing the cult of personal expression and the search for the ever fragment of all fields. Gradually, all the world is beginning to realize (as the Cubist artists realized at the turn of the century) that we live in an age of

co-ordinated effort, of moving photographs and aeroplanes, of steel and concrete buildings, of large light factories and scientific skill and that this age has a pattern of its own as beautiful as that of the pattern and as there was a pattern in the Louis XIV age. Gradually we are all ceasing to be ashamed of this pattern. Gradually we are beginning to accept it and be proud of it and be resolved to develop it. Gradually, with more than a quarter of our century behind us, we are acquiring courage to say 'This is the twentieth century. The nineteenth century is dead.'

The End.

This issue containing previous instalments of this *Miniature History* (September 22, October 4, 18, 25) can be obtained on application to the publishers, Messrs. George Hearn.



'Making a New World' a painting by Paul Nash. Mr. Nash was one of a number of modern artists commissioned by the Ministry of Information to paint pictures of the War.

The lowbrow's fault is his pride; the highbrow's fault is his vanity.

TAR-BABIES and COMMON SENSE

by
RICHARD
CHURCH.

THACKERAY, in his 'Book of Snobs,' tells us that the snobs of Mid-Victorian England. The thing of most value in those days, and, therefore, most to be coveted, was social position. Barriers were set up between one layer of society and another. They were really the barricades erected by the despairing Liberal System to secure its safe retreat. Titles, genealogical trees, and suchlike goods, were valuable assets, commanding front seats in the theatre of life.

Since it is only human nature—or perhaps the lingering relic of pre-human nature—to stretch by trick what we cannot win by patient endeavour, men and women in all walks of life, were to be found manœuvring for a better place. Mrs. Jones made it known that her husband's shop had been patronized by Lady Belgravia. Mrs. Brown, therefore, had to search her brains—and disorganize her household—in order to countermove this countermove. The talk was of 'family,' and being 'well-connected,' and when everyday folk who lacked the true pride of self-confidence also lacked these fashionable assets, they covered the lack by pretence. Coats-of-arms and country-seats were bought and maintained with the right amount of nonchalance. Such was Victorian snobbery.

Fashion has changed now, though the old mode may be found, perhaps, surviving in a few country villages and inland watering places. Families are no longer what they were, since they have become adulterated with the Stage and American dollars. Ancestral trees, father-to-son businesses in the City, place-hunting in politics and the Services, all these means of obtaining a spot in the sun of prosperity have vanished—or nearly so. With them has gone their particular form of snobbery, and also the self-righteous reaction of independent people against it. We no longer have the village atheist grinding his teeth against the patronizing airs of the blue-blooded parson. Today the parson is often an ex-Board School boy, who plays billiards in the British Legion club-room with the ex-Service villagers to an accompaniment of loud-speaker and mild swear words.

It is not human nature, however, that has altered. The desirable bone is merely a different one. Things that last century were looked down upon by the worldly-

minded, have gradually begun to be regarded as the emblems of greatness and success. The Stage, Literature, Science, and Scholarship (I use capitals significantly), all offer chances of competence, and even fame and wealth. In consequence, the old covetousness and its reactionary jealousy are turned from land and family values, and a new jargon has arisen, in which we hear of *highbrows*, *lowbrows*, and *intellectual snobs*.

Meanwhile, the real and solid values remain, parallel to those lasting realities which survive the auctioning and juggling of an earlier age. It is these values which we have to find if we are to escape the unhappy possibility of becoming either a highbrow—the modern equivalent of Mrs. Jones mentioned above, or a lowbrow who has taken, psychologically, the place of the Radical village atheist.

It will be seen, therefore, that it is often the lowbrow who is a more original and intelligent person than the highbrow, the latter being merely the familiar figure who wants to get something for nothing—in this case a reputation for mental distinction.

THESE two states of mind are difficult to deal with because they are mostly found, in varying ratios, in the same person, John or Mary Everyman. In dealing with the difficulty, any organizer of cultural schemes, of theatres, journals, and concerts, has the troublesome task of casting the mote out of his own eye before he can see clearly enough to discover what is wrong with his potential audience. The modern study of psychology—which is really charitably written scientific—is very helpful in the effort to put this trouble right. And since psychology has affected either consciously or unconsciously, all people who have any authority in our modern life, we no longer condemn or ridicule the person who is ingenious enough to show his or her shortcomings by betraying symptoms of highbrowism or lowbrowism. We regard these diseases, in fact, as being nothing but symptoms of a mental malady or maladjustment which is curable, and which it is our duty to tackle feelingly and understandingly, always with an eye on our own tendencies towards the same sickness.

Let us examine these symptoms. First, the highbrow is a person who insists upon a restricted diet of caviare; who scorns brown bread and bacon fat. Or he may be even more of a purist, fasting for three-quarters of the year until the autumn dews commence, when he goes barefoot down to Ditchling or Welwyn, and gathers mushrooms, picking them with his toes, and eating them raw. Such an absurd parallel seems to be the quickest way of defining this genus.

On the other hand, the lowbrow is a fellow who cannot digest caviare, and to whom the

very flavour of mushrooms is insipid. He becomes sulky when he sees the other man enjoying it, and very tactlessly he orders, and doggedly continues to order, sausage and mashed and porter.

It is useful to put the case in terms of food, because that takes the moral false issue out of it—an obscuration too frequently aggravated by both parties. Substitute Bela Bartok for caviare, and you have the intellectual problem clearly exposed. I do not quite know what the lowbrow's musical taste may be, but I remember that a correspondent, recently writing to *The Radio Times*, abused what he called classical music—it appears that he meant 'In a Monastery Garden'—and ended up by indignantly demanding, 'What's the matter with the Maidsen's Prayer?'

It is said that he was serious with these people, because they will express themselves so ingenuously or with such superior disdain. There is no doubt, however, that they are suffering, that some condition of their minds prevents them from accepting broadly and genuinely life as it comes. You can see that they are both alike, the one who poses as a connoisseur, and the one who boasts of being an ignoramus, of his 'not knowing much about Art, but he does know what he likes.' The fact is that he doesn't know what he likes, and that because of some fantasy or imaginary grievance, he is withdrawing into a pseudo-intellectual diet that is positively fatal.

And what is this condition? It is simply self-consciousness and fear. To use the psychologist's jargon, the highbrow and the lowbrow both are people who suffer from an inferiority complex. In order to try and escape from this fear, one leaps to the right, and the other leaps to the left. The highbrow strikes an attitude before a work of art, and adopts a pseudo-technical turn of speech and an esoteric system of recognitions. The lowbrow sneers, drags in political and racial side issues and produces tar out of his own heart, and feathers out of his own brain with which to besmear the work of an artist such as Epstein, leaving this simple, hard-working craftsman utterly puzzled by the barbarous attacks for which his serene mind can discern no motive.

POOOR fools, we think, how miserable life must be for them, especially for the man who perversely boasts of his nearness to the aesthetic oblivion of the animals. At least the highbrow is a person who is aware of higher values, and who dreams of a strength of mind and an architectural inspiration which baffles his imagination. His is a very venial fault; the fault of imitative vanity. But the fault of the lowbrow is one of pride, and an obstinate ignorance which will not let

(Continued on page 350.)

PAT, BERTHA, SALOME — AND THE GUINEA-PIGS.

As suggested in a broadcast talk, we stayed at home. Messrs. Squibs and Fibbs, beware!

IF Mr. S. . . . I read out a series of lectures in the . . . the English countryside, and Mr. Fibbs, who, about the same period, gave a few talks upon the advantages of staying at home, would care to send us their addresses we feel that we could add greatly to their knowledge of those subjects in which, apparently, they specialise.

It was through the combination of these persuasive broadcasts that Margery and I decided to take our autumn holiday at home. "After all," said Margery, "there is nothing so beautiful as an English landscape." And, I added, "where else but at home can you be really comfortable?"

The Simpsons were the first to hear of it. They keep goats—very expensive ones. Here is a portion of Mrs. Simpson's letter:—

" . . . We are going to the I. of W. and as you will be at home could you possibly look after our goats? They are beautiful dears, though Bertha is inclined to butt—quite playfully, of course—and Salome requires humouring while being milked . . . if only you could manage it."

Well, after an appeal of that kind, we just had to manage it.

Then the Robinsons heard of it. They keep rabbits. The kind you clip for the fur-coat season. As they were considered (by Mrs. Robinson) far too valuable to leave in the gardener's care our presence at home was looked upon (by Mrs. Robinson) as a direct intervention of Providence. As it is neither easy nor prudent to interfere with Providence, seventeen hairy rabbits were added to the strength of our establishment. "I don't put said Margery, "that the Dogberry-Smiths are not going to get nervous about leaving their guinea-pigs."

It is hardly necessary to say that as soon as the Dogberry-Smiths heard of our resolve to stay at home we automatically became the caretakers of thirty-three guinea-pigs. Margery was so overcome that I thought it expedient to buy a new Bradshaw and re-open the holiday question. But Margery was adamant.

"It's all right," she said, "the worst is over. We've got everything we can get unless old Rugden elects to have a fortnight at Biarritz and hands over his cows to us." As old Rugden hadn't left his farm for forty years this seemed an unlikely possibility, and as Margery had said, so far as the rest of the local livestock was concerned we had most of it already promised to our care. There were still, of course, a few oddments left.

We were out when Miss Tompkins left her Irish terrier. She left it, and a very nice note, on her way to the railway station. She was touring in Holland with no available address. Not quite playing the game.

That evening, having first most firmly agreed that any further arrival should be sent to the police station, we enumerated the lodgers. There were five goats, including butting Bertha and sulky Salome, the latter evidently in a condition that necessitated a milkmaid; then came seventeen rabbits. This appeared fairly simple. Then came thirty-three guinea-pigs (Margery and I took a dislike to those guinea pigs from the moment of their introduction. We know nothing about guinea-pigs and we hate them

instinctively), and last on the list, Pat the terrier (dear little Pat! (vide Miss Tompkins' note)).

The housing arrangements were simple. The rabbit and the guinea-pig hatches were placed in the stable and the goats had the run of the paddock with a shed for retreat and purposes of milking. Pat had arrived complete with kennel, so he was arranged for satisfactorily. "Not so bad, after all," said Margery.

Punctually at 5.30 a.m. the day following the arrival of Salome, Bertha and Co., I was aroused by a stentorian voice in the garden. I thrust my head out of the window and perceived a

grass and the rabbits should be free to roam in the loose box. It's good for their constitution."

So, under his direction, we laboured at a small portable compound by the aid of which the guinea-pig family could be folded over the lawn after the manner of sheep. The entire stable, two stalls and a loose box, was converted into a kind of indoor rabbit warren and that evening Archibald expressed himself completely satisfied, and assumed the misanthropic air of one who has bestowed his gifts magnificently. I dare say that everything would have gone smoothly and well if Archie had suppressed his passion for perfection. He thought the last rabbit family might be better placed. The ideal spot for their residence occurred to him suddenly at dinner one night. After dinner he went out to put things right.

The next morning after her usual tour of inspection Margery came into breakfast. She sat down rather heavily and stared out of the open window to where the distant woodland lay.

"Well!" I said, "how many rabbits today?"

"None," was her unexpected reply. "At least," she added, "not any which really count. You see, Archie left the stable door open last night and most of the rabbits found it this morning, and those who didn't find it in time had a surprise visit from Pat."

We pulled Archie out of bed and paid a formal visit to the stable. We counted Pat's bag. It was thirteen.

"That is frightfully unlucky," said Archie.

"Yes," I retorted, "thirteen always is unfortunate. I suppose we must put them on ice and find the Robinsons. There is a little fur left."

"But [the Robinsons are travelling in Italy," exclaimed Margery.

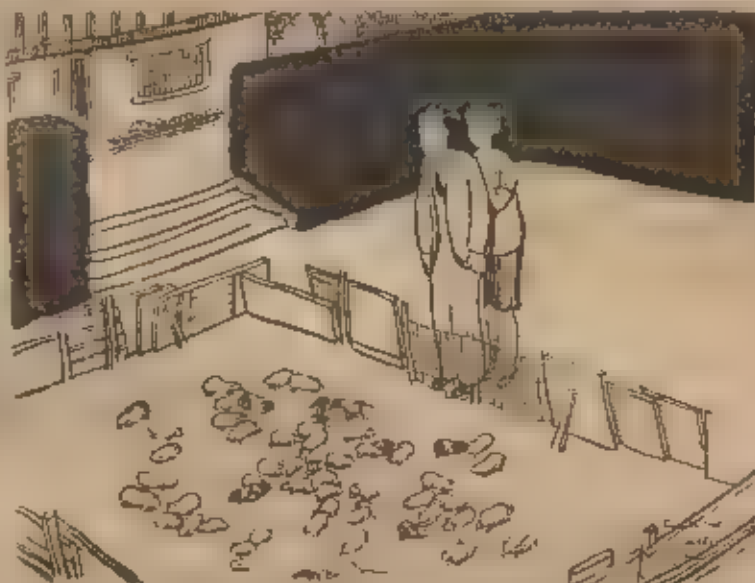
We went back to the house and held a conference. Firstly, Archibald was dismissed the service with degradation. Then we summed up the situation. There were five goats who were consuming everything edible in the neighbourhood; there were, on the last count, sixty-three guinea-pigs; the Robinsons had lost about four fur coats and the entire factory, and Pat had disappeared and, probably, was dying of that disease which arises from too much hair in the stomach. It was a gloomy outlook. I think we could have borne with the goats. I believe we might have lived down the tragedy of the rabbits.

We didn't care what happened to Pat. It was really the guinea-pigs that settled it. To go forth every day with a pencil and a ready reckoner to take the census was slowly breaking us down.

At present we are staying in the South of Spain patiently awaiting the congratulations of the Simpsons, the Robinsons, Miss Tompkins, and the Dogberry-Smiths upon our belated decision to take a well-earned holiday abroad. Our portable set stands in the corner of the room, also patiently awaiting the reappearance of Mr. Squibs and Mr. Fibbs.

Some day they may have the effrontery to do it again and then we shall have them—stone-gauged.

A. PRESTON-TWENTY.



"A small portable compound by the aid of which the guinea-pig family could be folded over the lawn in the manner of sheep."

dishevelled and excited person dancing on the lawn. It was old Rugden.

"Do they blamed goats yours?" he shouted, and, without waiting for me to reply, continued: "They be all abroad in my roots in lower 'leven acres." I didn't want to hear anything further but slipping on a pair of flannels, a pullover, and the worst pair of shoes for the job I sallied forth to lower 'leven acres to pursue goats. If you, in a pair of old tennis shoes, have chased a few lively goats out of a large field of roots I need not say anything further on the subject. The next morning they were in the winter kale. Not so hard on the feet.

Two days later Margery, who had been mucking out the guinea-pigs and the rabbits, came into breakfast with a face like a Roman centurion. "How many of those beastly guinea-pigs did the Dogberry-Smiths leave with us?"

"Thirty-three," I replied.

"Well, I've just counted fifty-seven."

Guinea-pigs are like that.

Margery helped herself to coffee. "Also I may as well tell you," she continued, "that there are now twenty-eight rabbits."

"For goodness sake!" I exclaimed, "don't take a boiled egg and tell me something dreadful about the goat family!"

Then Archie came to stay with us. If Archie hadn't come to stay with us the future history of mankind, including our village, would be written differently.

"My good and dear friends," he said, after his first tour of inspection, "you evidently don't know how to manage these beasts. Guinea-pigs should be on the lawn eating the young

A PAGE OF HINTS FOR THE HOUSEWIFE

A Week's Menus

III.—Tuesday

TUESDAY morning finds us with only yesterday's beef mould as a 'left-over,' and this will be used for the midday luncheon.

Breakfast: Orange, Porridge and treacle. Finedon haddock or fresh haddock with thurston rooms or cheese.

Luncheon: Tomato Soup, Beef mould (cold), Jacket potatoes and butter, Fairy pudding.

Supper: Brains on toast, Potatoes and baked beans, Coffee mould.

If you begin breakfast with an orange, it is nice to prepare it the evening before, as you do a grapefruit by cutting in half and separating the pulp from the rind, afterwards sprinkling with sugar. If you are making oatmeal porridge in the old-fashioned way be sure to see that the meal is free from lumps, and that the water is boiling before the meal is sprinkled in.

One of the easiest ways to cook a Finedon haddock is to put it either in a frying-pan, or baking-tin, with sufficient milk to cover the bottom.

Put a few pieces of butter or margarine on top, and keep the pan or tin well covered so that the fish may cook in the steam, and also that it may be kept soft. If fresh haddock is used it should be filleted, and it can be cooked in the same way. If some button mushrooms are put on top of the fish and the whole seasoned to taste, an easy prepared and quickly cooked dish is obtained.

And now for the tomato soup. In buying materials for Sunday's salad, 2 lbs. of tomatoes were included, and these should be sufficient for the soup as well as the dish of eggs and tomatoes which appear in Friday's breakfast menu.

Tomato Soup

1 lb. tomatoes or 1 lb. tin purée of tomatoes. Put tomatoes in enameled pan with a teaspoonful water, and let simmer for one and a half hours. Rub through sieve into a basin; add one teaspoonful carbonate of soda, and allow to ferment for ten minutes. Put one and a half pints milk into saucepan, and thicken with one tablespoonful flour. When nearly boiling, add the tomatoes,

pepper and salt, and bring to the boil. Add one tablespoonful cream, boil up once and it is ready. If purée is used, five minutes boiling is all that is necessary.

With the cold beef mould we will have potatoes in their jackets, and set on with salt and butter.

Fairy Pudding

Put three teaspoonfuls cocoa in a pie dish, add a little boiling water, stir well, then add a knob of butter, one dessertspoonful of caster sugar, and three flaked tapioca, grate a little nutmeg, and bake in a slow oven about two hours.

For supper we have brains. You will need about half a pound of brains, two of your milk bottles will do. Soak the brains in salt water, and remove the fibre, put into boiling water, and boil for ten minutes, boil the egg hard, chop up the egg and brains together, pepper and salt, then add the cream. Make it very hot, serve on buttered toast.

If you have any cold potatoes, cheese potatoes are very easy to make.

Cheese Potatoes

3 boiled potatoes. 1 oz. dripping or butter.
1 gill milk. 1 oz. grated cheese.
Salt and pepper.

Mash the potatoes smoothly, add salt, pepper, milk and butter, and most of the grated cheese. Mix well and put in a greased pie-dish, sprinkle the remaining cheese and some browned breadcrumbs over the top. Brown in the oven or before the fire. A small tin of baked beans could be heated and served instead of potatoes.

For the sweet course we have coffee mould which should be made when preparing the luncheon.

Coffee Mould

Take one tablespoonful of custard powder, one and a half tablespoonfuls of sugar and mix to a smooth paste with two tablespoonfuls of milk. Boil one pint of milk, stir in custard powder until it thickens, then add one dessertspoonful of coffee essence. Mix well, then pour into a mould to set. Half these quantities are sufficient for two people.—*From a talk on October 1.*

Store Cupboard Meals

THE store cupboard is chiefly used for storing a sufficient amount of dry goods to last a week or more, but I am going to suggest that just a small part of it should be kept for bottles and jars of food so that at any time a meal can be made.

Here are a few of the most useful prepared foods. Soup, tongue, bottled or tinned fruits, meat and fish pastes, herring roes, prawns, asparagus, sardines, salmon, lobster.

The meals which have to be prepared usually at short notice are lunch and dinner, so I will give you a sample menu for each:—

LUNCH
Oatmeal soup.
Salmon Kedgeroe.
Fruit salad and junket.
Cheese and Biscuits.

There is no necessity to give you a recipe for the soup as directions for serving are always supplied. Salmon kedgeroe can be made from the tinned salmon, and all the other necessary ingredients could be handy.

1 tin salmon. 3 eggs, butter.
2 ozs. boiled rice. Salt and pepper.
1 tin sardines. 1 tin prawns.

Flake the fish, carefully removing bones and skin. Melt the butter in a saucepan and add to it the fish, rice, salt and pepper. Make the mixture very hot, place it on a dish in the form of a pyramid, scallop it round with a knife, garnish with chopped parsley and the served yolk of egg. The kedgeroe can be served with a sauce, if liked. Fruit salad can be bought in either tins or bottles, and is quite ready for use, but if liked, fresh fruit, such as bananas or oranges, can be added.

For the junket all that is required is as follows:—
1 pint milk. 1 dessertspoonful caster sugar.
1 teaspoonful rennet. Any kind of flavouring.
Grated nutmeg.

Put the milk to blood heat only, add the sugar and flavouring. Pour into a glass dish, add the rennet and stir it in quickly. Leave to set in a cold place, and before serving sprinkle with a little nutmeg or cinnamon.

DINNER
Consommé.
Lobster au Gratin.
Ox tongue.
Asparagus.
Savoury Herring Roes.
Cheese and Biscuits.
Dessert.

The soup is easily prepared. The recipe for Lobster au Gratin is as follows:—

1 small tin lobster. Small piece onion.
1½ ozs. butter. 1 egg.
1 oz. flour. Anchovy essence.
1 pint milk. Salt and cayenne.
Chopped parsley.

Cut the lobster into small pieces. Melt the butter in a saucepan and lightly brown the chopped onion. Add the flour and cook together, then add the milk and bring to the boil; put in the lobster, parsley, anchovy essence, salt and cayenne, allow to cool slightly, then add the well-beaten egg. Put the mixture into buttered scallop shells, sprinkle with breadcrumbs, add a few pieces of butter and brown in the oven. Serve hot.

The tongue can be served with a salad if it is available, or with any kind of pickle or chutney. You will find the asparagus delicious, it only needs heating, and is served with melted butter. Herring roes are obtainable in either glass or tin, both are good, and many excellent savoury dishes can be made with them.

Savoury Herring Roes.
1 tin or glass herring roes.
Seasoned flour.
Small rounds of toast.

Dip the roes into seasoned flour (seasoned flour is a mixture of flour, salt and pepper). Fry in a little butter, drain well and place on the buttered toast, garnish with parsley.—*From a talk by Miss Mabel Collins.*

THIS WEEK'S WORK IN THE GARDEN

WHERE herbaceous borders are being replanted no time should be lost in completing this important work. The plants in these borders should, as a rule, be lifted and replanted every three or four years, but many of the counter-growing perennials require yearly attention. When the entire border is being planted it is advisable to trench or double dig the ground thoroughly, incorporating a good supply of well-decayed manure or vegetable compost as the work proceeds. Where only the most vigorous plants are being lifted, it will be quite sufficient to deeply dig the surface, adding manure, if necessary, before replanting.

When planting, choose the young, vigorous pieces from the outside of the clumps, discarding the centre portions as they are usually exhausted. If a large stock of some special plant is required, the centre of the plant may be broken up into small pieces and grown in nursery lines for a year. Many herbaceous plants resent root disturbance and when once well-established are best left alone, except for an annual top dressing when the borders are being forked over during the spring. For the top dressing any old potting soil, with the addition of bone meal, will be found valuable.

Half-hardy perennials needing protection during winter should now be protected. Dry bracken or dry leaves will be found useful material for this purpose. Avoid placing heavy wet manure around

plants for it is useless as a protection for tender subjects.

The earlier-planted gladioli are now ripe enough to lift. They should be tied in bundles and hung up to dry in an airy shed. The corms can be dressed during wet weather before finally storing for winter.

Cuttings of bush fruits, such as gooseberries and currants, may be inserted now. Choose well-ripened shoots of the current year's growth, and prepare them by cutting off the top of each shoot just above a bud, and by cutting the bottom of each shoot just below a bud. Prepared cuttings of gooseberries and red currants should be about a foot long, and all buds, except the topmost four, should be removed so that the resulting bush may have a clear leg and no suckers. On the other hand, prepared black currant cuttings need be only six to eight inches long, and all the buds should be retained since black currants do best when grown as stools with vigorous suckers springing from below ground.

A position at the base of a wall facing north should be chosen for the cutting bed. Take out a trench about six inches deep with a spade, and scatter a little sand along the bottom of it so that the bases of the cuttings rest on the sand. The distance between the rows should be about one foot, and six inches between the cuttings in the row.—*Royal Horticultural Society's Bulletin.*

[illegible][illegible][illegible]

A V N E d
 are
 10
 11
 12
 13
 14
 15
 16
 17
 18
 19
 20
 21
 22
 23
 24
 25
 26
 27
 28
 29
 30
 31
 32
 33
 34
 35
 36
 37
 38
 39
 40
 41
 42
 43
 44
 45
 46
 47
 48
 49
 50
 51
 52
 53
 54
 55
 56
 57
 58
 59
 60
 61
 62
 63
 64
 65
 66
 67
 68
 69
 70
 71
 72
 73
 74
 75
 76
 77
 78
 79
 80
 81
 82
 83
 84
 85
 86
 87
 88
 89
 90
 91
 92
 93
 94
 95
 96
 97
 98
 99
 100



$\frac{d}{dt} \left(\frac{1}{r^2} \right) = -\frac{2}{r^3} \frac{dr}{dt}$

2216 PROGRAM 2217 TIME
 What time starting driving
 horses stand on time? Table
 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 2407 2408 2409 2410 2411 2412 2413 2414 2415 2416 2417 2418 2419 2420 2421 2422 2423 2424 2425 2426 2427 2428 2429 2430 2431 2432 2433 2434 2435 2436 2437 2438 2439 2440 2441 2442 2443 2444 2445 2446 2447 2448 2449 2450 2451 2452 2453 2454 2455 2456 2457 2458 2459 2460 2461 2462 2463 2464 2465 2466 2467 2468 2469 2470 2471 2472 2473 2474 2475 2476 2477 2478 2479 2480 2481 2482 2483 2484 2485 2486 2487 2488 2489 2490 2491 2492 2493 2494 2495 2496 2497 2498 2499 2500 2501 2502 2503 2504 2505 2506 2507 2508 2509 2510 2511 2512 2513 2514 2515 2516 2517 2518 2519 2520 2521 2522 2523 2524 2525 2526 2527 2528 2529 2530 2531 2532 2533 2534 2535 2536 2537 2538 2539 2540 2541 2542 2543 2544 2545 2546 2547 2548 2549 2550 2551 2552 2553 2554 2555 2556 2557 2558 2559 2560 2561 2562 2563 2564 2565 2566 2567 2568 2569 2570 2571 2572 2573 2574 2575 2576 2577 2578 2579 2580 2581 2582 2583 2584 2585 2586 2587 2588 2589 2590 2591 2592 2593 2594 2595 2596 2597 2598 2599 2600 2601 2602 2603 2604 2605 2606 2607 2608 2609 2610 2611 2612 2613 2614 2615 2616 2617 2618 2619 2620 2621 2622 2623 2624 2625 2626 2627 2628 2629 2630 2631 2632 2633 2634 2635 2636 2637 2638 2639 2640 2641 2642 2643 2644 2645 2646 2647 2648 2649 2650 2651 2652 2653 2654 2655 2656 2657 2658 2659 2660 2661 2662 2663 2664 2665 2666 2667 2668 2669 2670 2671 2672 2673 2674 2675 2676 2677 2678 2679 2680 2681 2682 2683 2684 2685 2686 2687 2688 2689 2690 2691 2692 2693 2694 2695 2696 2697 2698 2699 2700 2701 2702 2703 2704 2705 2706 2707 2708 2709 2710 2711 2712 2713 2714 2715 2716 2717 2718 2719 2720 2721 2722 2723 2724 2725 2726 2727 2728 2729 2730 2731 2732 2733 2734 2735 2736 2737 2738 2739 2740 2741 2742 2743 2744 2745 2746 2747 2748 2749 2750 2751 2752 2753 2754 2755 2756 2757 2758 2759 2760 2761 2762 2763 2764 2765 2766 2767 2768 2769 2770 2771 2772 2773 2774 2775 2776 2777 2778 2779 2780 2781 2782 2783 2784 2785 2786 2787 2788 2789 2790 2791 2792 2793 2794 2795 2796 2797 2798 2799 2800 2801 2802 2803 2804 2805 2806 2807 2808 2809 2810 2811 2812 2813 2814 2815 2816 2817 2818 2819 2820 2821 2822 2823 2824 2825 2826 2827 2828 2829 2830 2831 2832 2833 2834 2835 2836 2837 2838 2839 2840 2841 2842 2843 2844 2845 2846 2847 2848 2849 2850 2851 2852 2853 2854 2855 2856 2857 2858 2859 2860 2861 2862 2863 2864 2865 2866 2867 2868 2869 2870 2871 2872 2873 2874 2875 2876 2877 2878 2879 2880 2881 2882 2883 2884 2885 2886 2887 2888 2889 2890 2891 2892 2893 2894 2895 2896 2897 2898 2899 2900 2901 2902 2903 2904 2905 2906 2907 2908 2909 2910 2911 2912 2913 2914 2915 2916 2917 2918 2919 2920 2921 2922 2923 2924 2925 2926 2927 2928 2929 2930 2931 2932 2933 2934 2935 2936 2937 2938 2939 2940 2941 2942 2943 2944 2945 2946 2947 2948 2949 2950 2951 2952 2953 2954 2955 2956 2957 2958 2959 2960 2961 2962 2963 2964 2965 2966 2967 2968 2969 2970 2971 2972 2973 2974 2975 2976 2977 2978 2979 2980 2981 2982 2983 2984 2985 2986 2987 2988 2989 2990 2991 2992 2993 2994 2995 2996 2997 2998 2999 3000 3001 3002 3003 3004 3005 3006 3007 3008 3009 3010 3011 3012 3013 3014 3015 3016 3017 3018 3019 3020 3021 3022 3023 3024 3025 3026 3027 3028 30

1968 1 5 7

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

[illegible]

THE TRUTH ABOUT SATAN

I have tried this, notably with Nicholson and Wagner in 1964
and found the experience a revelation. H. de Selincourt.

"I AM DYING EGYPT DYING"
 I never present again A R P's and
 wrote "I am dying Egypt, dying
 rhythm." To have written last

If the metaphoric grammar of her love letters
 traces tracks of the ending in death of passion
 alike—that was Shakespeare—N. R. Clarke

ighly above the average interests; and
 confess that Symphony Concerts, Chamber Music, etc., are
 quite cold. My theory is that the number of people who
 really are able to appreciate serious music is about the same
 as those who would appreciate chess instruction, for example.
 and, though a keen chess enthusiast myself, I should not like
 to condemn the ordinary listener to long talks on the Queen's
 Gambit.

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 100 | 101 | 102 | 103 | 104 | 105 | 106 | 107 | 108 | 109 | 110 | 111 | 112 | 113 | 114 | 115 | 116 | 117 | 118 | 119 | 120 | 121 | 122 | 123 | 124 | 125 | 126 | 127 | 128 | 129 | 130 | 131 | 132 | 133 | 134 | 135 | 136 | 137 | 138 | 139 | 140 | 141 | 142 | 143 | 144 | 145 | 146 | 147 | 148 | 149 | 150 | 151 | 152 | 153 | 154 | 155 | 156 | 157 | 158 | 159 | 160 | 161 | 162 | 163 | 164 | 165 | 166 | 167 | 168 | 169 | 170 | 171 | 172 | 173 | 174 | 175 | 176 | 177 | 178 | 179 | 180 | 181 | 182 | 183 | 184 | 185 | 186 | 187 | 188 | 189 | 190 | 191 | 192 | 193 | 194 | 195 | 196 | 197 | 198 | 199 | 200 | 201 | 202 | 203 | 204 | 205 | 206 | 207 | 208 | 209 | 210 | 211 | 212 | 213 | 214 | 215 | 216 | 217 | 218 | 219 | 220 | 221 | 222 | 223 | 224 | 225 | 226 | 227 | 228 | 229 | 230 | 231 | 232 | 233 | 234 | 235 | 236 | 237 | 238 | 239 | 240 | 241 | 242 | 243 | 244 | 245 | 246 | 247 | 248 | 249 | 250 | 251 | 252 | 253 | 254 | 255 | 256 | 257 | 258 | 259 | 260 | 261 | 262 | 263 | 264 | 265 | 266 | 267 | 268 | 269 | 270 | 271 | 272 | 273 | 274 | 275 | 276 | 277 | 278 | 279 | 280 | 281 | 282 | 283 | 284 | 285 | 286 | 287 | 288 | 289 | 290 | 291 | 292 | 293 | 294 | 295 | 296 | 297 | 298 | 299 | 300 | 301 | 302 | 303 | 304 | 305 | 306 | 307 | 308 | 309 | 310 | 311 | 312 | 313 | 314 | 315 | 316 | 317 | 318 | 319 | 320 | 321 | 322 | 323 | 324 | 325 | 326 | 327 | 328 | 329 | 330 | 331 | 332 | 333 | 334 | 335 | 336 | 337 | 338 | 339 | 340 | 341 | 342 | 343 | 344 | 345 | 346 | 347 | 348 | 349 | 350 | 351 | 352 | 353 | 354 | 355 | 356 | 357 | 358 | 359 | 360 | 361 | 362 | 363 | 364 | 365 | 366 | 367 | 368 | 369 | 370 | 371 | 372 | 373 | 374 | 375 | 376 | 377 | 378 | 379 | 380 | 381 | 382 | 383 | 384 | 385 | 386 | 387 | 388 | 389 | 390 | 391 | 392 | 393 | 394 | 395 | 396 | 397 | 398 | 399 | 400 | 401 | 402 | 403 | 404 | 405 | 406 | 407 | 408 | 409 | 410 | 411 | 412 | 413 | 414 | 415 | 416 | 417 | 418 | 419 | 420 | 421 | 422 | 423 | 424 | 425 | 426 | 427 | 428 | 429 | 430 | 431 | 432 | 433 | 434 | 435 | 436 | 437 | 438 | 439 | 440 | 441 | 442 | 443 | 444 | 445 | 446 | 447 | 448 | 449 | 450 | 451 | 452 | 453 | 454 | 455 | 456 | 457 | 458 | 459 | 460 | 461 | 462 | 463 | 464 | 465 | 466 | 467 | 468 | 469 | 470 | 471 | 472 | 473 | 474 | 475 | 476 | 477 | 478 | 479 | 480 | 481 | 482 | 483 | 484 | 485 | 486 | 487 | 488 | 489 | 490 | 491 | 492 | 493 | 494 | 495 | 496 | 497 | 498 | 499 | 500 | 501 | 502 | 503 | 504 | 505 | 506 | 507 | 508 | 509 | 510 | 511 | 512 | 513 | 514 | 515 | 516 | 517 | 518 | 519 | 520 | 521 | 522 | 523 | 524 |
|--|---|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
|--|---|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|

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



mid-day orzo recidivists are just the same deaf I thank you for the stone deaf Alberto would make a stone deaf Alberto not a fit and proper person to be a nun, and George Morron

I realized that his physical body was dead
 and that it is catering for people without
 of himself—that we are attracted rather by what is

[illegible]

AT BREAKFAST TIME
FRANKLY I can imagine nothing more hot



Darby

THE GREAT BLANKET CONTROVERSY
 I would like to know if Rumor has any washing under
 swallows in the really hot water she drags for blankets.
 When a woman who washes her blankets in hot water and

in the night and read to me with few "best" but no praise
the results in wonderful and your wife loves you all the more.
Bridie Shawcross

It appeared to me that the lecture on football and I hope that it is very commencing will give a description of the play, and one or two of the evening invariably leads to one side or the other.—R
Johnson Street, Leicester.

LOOK ON THIS—

| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|-----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|-----|
| 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 100 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 100 |

—AND ON THAT

show which was broadcast the other evening
this is the very best programme which has been done
in its genre. Immense joy and satisfaction to these

5GB Calling!

AN ORATORIO FROM THE ORATORIOS.

Sacred Music and a Play as Armistice Features The Welfare of Birmingham's Ex-Service Community—Repeating a Revue—An Interesting 'Phone Call—The Annual Police Concert.

In Memory of the Fallen.

A SOMEWHAT unusual, but what promises to be a most impressive feature of sacred music is being broadcast from Birmingham on Sunday evening, November 10—the eve of Armistice Day. With the title of 'Comfortable Words,' it is described as 'An Oratorio from the Oratorios,' and consists of a selection of texts from such great works as *Elijah*, *The Messiah*, *St. Paul*, *Brahms' Requiem*, *Hymn of Praise*, and *The Woman of Samaria*. The programme has been arranged in continuity by Joseph Lewis, conductor of the Birmingham Studio Symphony Orchestra, and, in addition to the chorus and orchestra, Kate Winter (soprano), Rispah Goodacre (contralto), Tom Pickering (tenor) and Kenneth Ellis (bass) are the soloists.

'Young Heaven.'

THE wish to forget the horrors of war is widespread. The days of justification of its battles and sufferings are over, but surely those moments of the past, when the soul was triumphant over its afflictions, are to be enshrined for all time in one's memory. *Young Heaven* is a true story—a great deal of it set down word for word as it happened in the present of time to which it happened. It is passed on to the world by Jean Cavendish and Miles Madsen. Miles Madsen is a writer who, I feel, never puts pen to paper purely for the sake of writing. The sincerity of his message is an all-absorbing flame in his own heart, and in *Young Heaven* he has written in the greatest heights. This play is to be broadcast from Birmingham, I believe for the first time from any station, on Friday November 15, and will be preceded by Emile Cammerette's poem *Une Voix dans le Desert*, to which music has been set by Sir Edward Elgar. Spoken by Gladys Ward, it should act as a fitting prelude to that which follows.

Help the Living in Memory of the Dead

THE Birmingham Citizens' Society, for which Mrs. Agnes Taunton is appearing on Sunday, November 10, is the recognized Charitable and Social Service Organization of the City and is affiliated to the National Council of Social Service. The primary object of the Society is to help Birmingham citizens in illness or distress and it specializes in helping cases that are not eligible for assistance from the State Social Service. In 1929 the Society has assisted over 6,000 families; convalescent treatment was provided for over 300 men, women, and children, and 1,000 crutches were obtained and administered for ex-service men. This appeal, coming, as it does, so near to Armistice Day, should make a strong appeal to all interested in the welfare of the ex-service community.

'X-Radiants.'

THIS revue was broadcast from Birmingham on July 22. It was such a successful reception that it was repeated by a larger audience than the summer concert usually provides, so that it was on November 13, seen by an unknown quantity of Birminghamers on the air and more. The book is from the pen of Dorothy Eaves, the clever young Newport comic writer, whose *Romance Unlimited*, *Constellations*, and *Smokes Rings*, have been some of the brightest light features broadcast from Birmingham during the past six months. The band of artists on Wednesday, November 13, includes Colleen Clifford, Edith James, Alfred Butler, with Jack Venables and Frank Gough at the pianos.

'You're Through!'

BY the way, Chapman and Dwyer rang me up the other day. It is quite respect to say they had rang me up. Dwyer, who has managed to get over his neuritis, that is, that Chapman was suffering from it, is a student in the hospital and that is all it is. I ought something about transformers—valves—automatic radio-phonos—Cinema's selectivity—and a lot of other technical information which left me in such a state of mental fog that I had to tell them that if they had a proposition to put forward would one of them kindly call, but—for the sake of clarity—not both. It will be interesting to see what happens.



CHRISTMAS GIFTS FOR BIRMINGHAM CHILDREN

Mrs. Taunton, Hon. Secretary of the Birmingham Citizens' Society, is here seen distributing Christmas presents to poor children. She will appeal for the work of the Society from Birmingham on Sunday, November 10.

The Curfew

HARRY BLOMELEY (bass) who appears in the programme of Light Music for B listeners on Wednesday, November 3, like many other artists, suffered a severe handicap as a result of his war service. His hearing was affected, and for five years he had to rest and give up singing. On November 13, he is including Monk Gould's ballad *The Curfew*. This happened to be the last song he sang in the Dover Town Hall before the curfew—the curfew to a long night of five years. He has a fund of good stories, one of which refers to his appearance in *The Mikado* (he has played the principal parts in practically all the Gilbert and Sullivan operas). 'At the end of the *Mikado*'s song,' he tells me, 'I introduced a giggling, blood-curdling laugh. In the moment's silence which followed, there came from the pit a muffled female scream and a shuddering cry of "Oh, mother!" The audience demanded the song three times, whether to get the girl used to it, or to see if I choked. I don't know—anyhow, we all enjoyed ourselves.'

A Young Banjoist

ONE of the outstanding banjo artists of the present day is Tarant Bailey, who will be heard in 5GB's vaudeville programme on Saturday afternoon, November 16. The son of a well-known West-Country banjoist, he made his first public appearance on this instrument at the age of five, and his first broadcast at fourteen. He is also a composer and recently had the distinction to be chosen as one of the judges in the first National Banjo Contest at Blackpool. His programme on November 16 includes two of his own compositions—*Something Different* and *Minuet*. Also in the same bill is Jack N. the mimic, whose cat fight is one of the most life-like and amusing imitations I have heard for a long time. My white men have sent in a strong protest to the B.B.C., that such depressing features should be included in the programme.

Symphony Concert.

THIS takes place on Saturday, November 16, the chief features being the playing by Antonia Bros of Frederic d'Erlanger's *Concerto* (for violin and orchestra) and Dvorak's lovely *New World Symphony*, produced in New York in 1893. It grew out of his study of Indian and Negro music, and within a few years it won to an almost unique position, standing second only to such older symphonies as the *Enfance* of Schubert and the *O Minors* of Beethoven.

From the Town Hall.

THAT delightful interpreter of ballad, oratorio, and opera, John Coates, pays another visit to Birmingham on November 13, when he appears at the sixty-fourth annual Police Concert, which will be relayed by 5GB from the Town Hall. The other soloist is Miriam Licette, who will be heard with her fellow-artists in the duet from Act IV of *Romeo and Juliet*. It is an opportunity for the public to pay tribute to two great singers, and to a band which provides many pleasant hours for Midlands listeners.

'MERCIAN'

Cut out that local station!



**-turn one dial
and hear
all Europe!**

Why be tied to your local station? With the 1930 Cossor Melody Maker you can cut out its overpowering transmission like magic and listen to all Europe! At the mere twist of a single knob this amazing Receiver will bring you all the chief continental programmes—at full loudspeaker strength—even while your local station is working. Yet so simple is this wonderful Receiver that you can easily assemble it in an evening—no wireless knowledge is necessary—no soldering—no drilling—only 10 components to mount—only 20 wires to connect—that's all. Ask your Dealer about it or use the coupon.

Only three knobs on the 1930 Cossor Melody Maker—one for tuning, one for volume and one for wavelengths—no need to change

£8·15s.

Price includes three of the New-Lence's Cossor Varies, the hand-tuning and three cutlery and all the parts necessary for its initial assembly

Also All-Electric Model, **£15**
works from Electric light

The 1930
COSSOR
"Melody Maker"

FREE! Constructor Envelopes

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

Please send me free of charge a Constructor
Envelope which tells me how to assemble the
1930 Cossor Melody Maker

Name _____

Address _____

R _____

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

 A.C.

KB 161 & 169



FOR THE KOLSTER-BRANDES SUNDAY CONCERTS

K-B 161 or 169 All Mains 3-Valve receiver, Price £17 10s., including valves and royalty, for best reception of the fortnightly Sunday Concerts broadcast from the Hilversum VERA station by the Kolster-Brandes Radio Orchestra, under the direction of Hugo de Groot

KOLSTER-BRANDES CONCERT November 1, 1930 (metres) 5.40 p.m.

1. March. Hands across the sea ... J. P. Sousa
2. Waltz. Aqueduct ... R. Berger
3. Overture. "La Poupée de Neurenberg" ... A. Adam
4. Three old Dances ... Arthur H. Wood
5. The Rosary (Song) ... Ethelbert Nevin
(Solo on the VERA STANDART Organ by Joh. Joong)
6. Records
7. Selection from "The Merry Widow" Fr. v. Lehár
8. In a Japanese Garden ... H. M. Higgin
9. Joyous Youth. Suite ... Eric Coates
a. Introduction.
b. Serenade.
c. Valse "Joyous Youth."

Kolster Brandes

RADIO MANUFACTURERS
GRAY WORKS, SIDCUP, KENT



SUNDAY, NOVEMBER 3 5GB DAVENTRY EXPERIMENTAL

625 kc/s. (479.2 m.)

AS STATIONS FROM LONDON SHOW WHEN OTHERWISE STATED.

3.30 A String Orchestral Programme

(From Birmingham)

The 1st ...

Conducted by FRANK CASTELL

EDNA KERSEY (Violin)

EDNA KERSEY

Suite arranged for String Orchestra from ...
Maig, "Innocence" ... Mozart arr. A. ...

The first movement is a Chaconne, an old-fashioned, rather staid ...

... quite short, slow ...

... the same theme, but with different variations.

BARRINGTON HOOPER and Orchestra
At a Country Fair. There is a Lady sweet and kind; John of Berry

EDNA KERSEY and Orchestra
Academic Concerto ... Vaughan Williams

... the same theme, but with different variations.

BARRINGTON HOOPER and Orchestra

At a Country Fair. There is a Lady sweet and kind; John of Berry

EDNA KERSEY and Orchestra

Academic Concerto ... Vaughan Williams

... the same theme, but with different variations.

I know a bunk ... Martin Shaw

Song of the Pananguin Beaters ... Martin Shaw

There is no Death ... Geoffrey O'Hara

Orchestra

At the Cradle ... Grieg

Four Nocturnes for Strings, Tambourine and Triangle ... Coteridge, T. ...

4.55-5.15 EDNA KERSEY

Players (Spanish Dances) ... Saragat

... the same theme, but with different variations.

Spain, while he was still a mere boy ...

... the same theme, but with different variations.

ORCHESTRA

... the same theme, but with different variations.

8.0 A RELIGIOUS SERVICE

(From Birmingham)

Conducted by Prebendary B. F. BILTON (of Walsall)

Order of Service

Hymn, "Sun of my soul, Thou Saviour dear" (Ancient and Modern, No. 24)

Prayer

Reading

Antiphon, "Lord, for Thy bountiful mercies"

Prayer

Hymn, "Praise my soul the King of Heaven"

Antiphon, "Lord, for Thy bountiful mercies"

Benediction

8.45 The Week's Good Cause

Appeal on behalf

Service Men's

Factor ...

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

9.0 A Ballad Concert

(From Birmingham)

THE BIRMINGHAM ST. ...

Conducted by ...

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

9.55 ORCHESTRA

Selection of Dorothy Forster's Songs

DESMOND NOBLE and Orchestra

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.

... the same theme, but with different variations.



The awkwardness of having to depend upon a phrase book on your visits abroad disappears when you have learnt to speak Foreign Languages by the new Pelman method. A book describing this method will be sent gratis and post free, to every reader using the coupon printed below.



HOW TO BECOME AN EXPERT LINGUIST.

Wonderful Success of New Pelman Method of Learning Foreign Languages.

COULD you pick up a book, written in some Foreign Language of which you not know a syllable and read it thoroughly without once referring to a dictionary?

Most people will reply "No. It would be impossible."

Yet this is just what the new method of learning French, Spanish, Italian and German at the famous Pelman Institute now enables you to do.

A Personal Experience.

Let us take the case of a man who can now speak with knowledge and fluency on this subject.

Calling at the Institute to inquire into this new method he was asked whether he knew any Spanish. He replied that with the exception of a few words like "primavera," which he knew meant "Spring," he was entirely unacquainted with the language.

He was then handed a little book of 48 pages, printed entirely in Spanish, and asked to read it through.

There was not a single English word in this book, yet, to his utter amazement, he was able to read it from cover to cover without making a mistake.

This is typical of the experiences of the thousands of people who are learning French, Spanish, Italian, or German by this new method. Here are a few examples of letters received from those who are following it:

"I have learnt more French during the last three months from your Course than I learnt during some four or five years' teaching an old-fashioned class at school." (S 382.)

"I have spent some 100 hours on German studying by your methods; the results obtained in so short a time are amazing." (G P. 136.)

"I can read and speak Spanish with fluency; it is less than six months since I began." (S M. 181.)

"I have obtained a remunerative post in the City solely on the merits of my Italian. I was absolutely ignorant of the language before I began your Course eight months ago." (I F 12L.)

Matriculation Passed.

"I am writing to let you know that I have passed in French in the London Matriculation although French was my weakest subject. I attribute my success very largely to your instruction and am most grateful to you for it." (M. 1404.)

"I was able to pass London Matriculation Spanish last June with nine answers without a single error, although I was always regarded as 'bad' at languages." (S H.)

"I have been learning German for some time now. I can now not only read but also speak it well." (M. 4.)

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

"THE BEST IN THE WORLD."

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

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

A Naval Commander writes:

"I may say that I learnt Spanish by your method and am convinced that it is the best in the world."

"I think your (French) Course is the best method I have ever seen." (C 272.)

"I think your German Course excellent—your method of language teaching is quite the best I have come across." (O F 103.)

"I am perfectly satisfied with the method of learning (Italian), and I shall not fail to recommend it to everyone I meet." (L L. 108.)

"I am extremely satisfied with this (French) Course, and am especially pleased at the way in which all faults have been corrected and explained by your staff." (B. 1331.)

"How pleased I was when I heard that I had been successful in my examination. I attribute my success almost wholly to your methods, which are undoubtedly very good." (C 335.)

Having completed Part I. of your French Course and thereby improving my knowledge of the language almost beyond belief, I should now like to take Parts II. and III. (P 751.)

"Regarding the (Spanish) Course, I must say that I find the method perfect, and the learning of a language in this way is a pleasure. It is simple and thorough." (S F 108.)

"Your method is the pleasantest method of learning a language imaginable. I always found languages a very difficult subject at school, but have had no difficulty whatever with the (French) Course." (P 684.)

"In three months I have already learnt more Italian than I should have learnt in many years of study in the usual way. What astonishes me still more is that one can learn so well without using a single word of English." (I M. 124.)

No Translation.

This new method enables you to learn French in French, Spanish in Spanish, German in German, and Italian in Italian.

It enables you to learn a language as a Spaniard, Italian, Frenchman, or German learns it. There is no translation from one language into another.

It enables you to think in the particular language in question.

It enables you to speak without that hesitancy which arises from the habit of mentally translating English phrases into their foreign equivalent.

No Grammatical Difficulties.

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

Grammatical complexities are eliminated. You pick up the grammar almost unconsciously as you go along.

This makes the new method extremely interesting. The usual boredom of learning a Foreign Language is entirely eliminated.

There are no classes to attend. The whole of the instruction is given through the post.

WRITE FOR FREE BOOK TO-DAY.

The new Pelman method of learning French, German, Italian and Spanish is explained in four little books.

One little book is the Pelman French Course. Another is the Pelman Spanish Course. A third is the Pelman German Course. A fourth describes the Pelman Italian Course.



You can have a free copy of any one of these books by writing for it to-day to the Pelman Institute (Languages Dept.), 95, Pelman House, Bloomsbury Street, London, W.C.1.

State which book you want, and a copy will be sent you by return, gratis and post free. Write or call to-day.

FREE APPLICATION FORM.

TO THE PELMAN INSTITUTE
(Languages Dept.),

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

Please send me a free copy of the book called "The Gift of Tongues," describing the Pelman method of learning

FRENCH,
SPANISH,
GERMAN,
ITALIAN,

Choose one
three of
four

without using English

NAME

ADDRESS

Overseas Branches: PARIS: 36, Rue Duquesne d'Angoulême, NEW YORK: 71, West 45th Street, MELBOURNE: 298, Flanders Lane, DUBLIN: Natal Bank Chambers, DUBLIN, 10, Alford Road.



MAGNIFICENT!

Magnificent!—that's what people say when they have heard wireless through the wonderful New Cossor Valves. It comes to them as a startling revelation—something far better than they imagined could be possible.

The New Cossor Valves represent one of the greatest advances in valve design—a new filament and a new construction combined with an entirely new process of manufacture.

Do not be content with anything less than the high standard of quality created by the New Cossor Valve—vastly improved tone—greater volume—longer range. 2 volt series now obtainable from all Wireless Dealers.

The NEW COSSOR

8.0 A CONCERT OF MODERN MUSIC

3.0 THE GRANGE SUPER
CONCERT (From Birmingham)
Conducted by HAYDN HEARD
Symphony, "How Bold" Kern
Waltz, "The Wonderful" Lowe
Overture, "Peter Schmitt" (arr.
Fritz Kreisler) "In a Chinese
Garden" Kreisler
Suite, "Three Dances" (arr. Taylor
Barbara Ballet Music
Zamenhof

4.0 A Ballad Concert
MARGARET PRING (Soprano)
ROBERT CLOTWORTHY (Baritone)
ROBERT CLOTWORTHY
The Beggar's Song (Old Eng.
ish Melodies)..... Richard
L. (arr. L. H. B. C.)
The Beggar's Song (Old English
Melodies)
Song, arr. L. H. B. C.
Whist I'm carousing
Richard Leverage, arr. Newton

4.8 MARGARET PRING
The splendour falls..... Vaughan Williams
Good morning, gossip Joan (Old English Song)
A. L.

4.15 ROBERT CLOTWORTHY
Birds in the High Hall Garden..... Somerset
Herd Song (Highland Air)..... arr. Lawson
Good Ale..... Peter Warlock

5.22 MARGARET PRING
Juno..... Quiller
Nightfall at Sea..... Phillips

4.30 DANCE MUSIC
JACK PAYER and THE B.B.C.
DANCE ORCHESTRA

4.30 The Children's Hour
(From Birmingham)
The Soot Fairies by Mildred Forster
Jacks and Tots in Duns
Norman Newman (Soprano)
"How a Camera Works" by Hugo Van Wadenoyen

4.15 "The First News"
TIME SIGNAL, GREETINGS, WEATHER FORECAST,
FIRST GENERAL NEWS BULLETIN

6.30 Light Music (From Birmingham)

THE BIRMINGHAM STUDIO

Conducted by FRANK CASTLE
March, "Children of the Regi"
Overture, "The Wonderful"
Lewin Knight (Bass)
Lighterman Tom W. B. Squire
Mary Mine..... Lohr
The Bachelors of Devon
Maudie Oswald Day

ORCHESTRA
Selection, "The Beautiful
Helen" Offenbach, arr. Pelzer

7.5 JAN BENESKA (Piano)
Second Slav Dance in E Minor
Dvorak, arr. Kreisler
Ave Maria
Schubert, arr. Wilhelm

MONDAY, NOVEMBER 4 5GB DAVENTRY EXPERIMENTAL

535 kc/s. 470 2 m

Tonight at 8 o'clock CONTEMPORARY MUSIC

The Second of the 1929-30
Season of Concerts

with

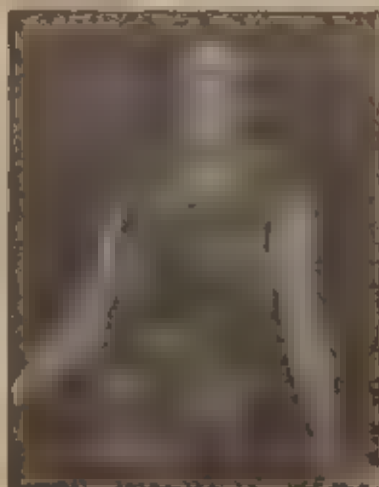
EDUARD STEUERMANN

(Frankfurt)

MARGOT HINNENBERG-
LEFEBRE

(Soprano)

(For programme see 8 p.m., col. 2)



Margot Hinnenberg-Lefebvre

ORCHESTRA
Waltz, "Flurilla"..... Arnold
Descriptive Piece, "The Little Clock on the
Mantel"..... Whist
Lewin Knight
The Great Game..... Coleman
The Fishermen of England..... Phillips

7.55 JAN BENESKA
Introduction, Theme and Hungarian Dance
Britten

ORCHESTRA
Ballad Suite, "My Lady Dragon Fly"..... Flock

8.0 Concerts of Contemporary Music Fourth Season, 1929-30 Second Concert

MARGOT HINNENBERG-LEFEBRE (Soprano)
EDUARD STEUERMANN (Piano)

This programme has an interesting unity in that it is that of the two composers, Arnold Schoenberg and Edvard Grieg. Both have already won for themselves positions of real importance in contemporary music, and the opera Wozzeck by Grieg is regarded as one of the outstanding works of the present generation of composers. Each of the Sonatas is the first published work of the composer, and both are of a high quality. Both may be taken as fairly representative of present day tendencies.

9.15 'CARNIVAL' AS A RADIO PLAY

The play, which has been chosen to set out, in their own, somewhat perplexing, German, their author is a representative of the over-sentimental tendencies of the end of last century, and his economy of words has a somewhat stern effect. Schönberg's setting, dating from about 1908, are as strongly individual as anything he has given us. Short though each song is, they are invested with a distinctive atmosphere of their own, couched in an idiom which is very much Schönberg's own.

EDUARD STEUERMANN
Sonata for Piano

Have you
Allegro: Intermezzo: Adagio: non moto: Finale,
A tempo

Sonata for Piano, in one Movement..... Alban Berg

8.30 MARGOT HINNENBERG-LEFEBRE and EDUARD STEUERMANN

Fünfzehn Gedichte aus "Das Buch der hängenden Gärten"

(Fifteen Poems from "The Book of the Hanging Gardens," by Stefan George)

Unter dem Schutze von dichten Blättergründen
(Beneath the shelter of the leaves)

Hier in diesen Gärten wachsend ab mit
(Here in these gardens growing ab with)

(In this fair paradise wild health and flowery
meads are found)

Als Neuling trat ich ein in dein Gehöge
(When first I passed within thy precincts)

Da meine Lippen reglos sind
(Because my lips are still)

Sagst mir auf welchem Pfado heute ich vorüber
elch

(Tell me where the path, today, that she was tread)
Jedem Werke bis ich fertig ist

(To every work till I am done)
About und Hoffen wachsend mich bekümmert
(Fear and hope to turn hold me in bonds)

Wenn ich heut' nicht da sein Lieb' wird
If today my arm may not unfold thee

Streu' in uns das Glück und sprenge
Joy hath but a rugged hand)

Das schöne Beet betrübt ich mir im Harren
(I wait, and gaze upon the garden flowers)

Als wir unter dem Baum, die
(When we are under the tree, with)

Wann sich bei heiliger Ruh' in
tiefen Maßen

(When 'mid the blissful peace
and deepest languor)

Du schwebst wie ein Silberweid
am Ufer

(Thou swimmest like a silver willow
on the bank)

Spieh nicht immer von dem
Laub

(Speak not ever of the leaves)
Wir bevölkerten die about
dunkeln Lauben

(We two woke to fill the
around a twilight bower)

EDUARD STEUERMANN
Fantasia contrappuntistica
Bucini

9.0 "The Second News"
WEATHER FORECAST SECOND
GENERAL NEWS BULLETIN

9.15-11.30 'Carnival'

And at 9.15 tonight 'CARNIVAL'

A Story of London before the War
By
COMPTON MACKENZIE
and HOLT MARVELL

from the famous novel of the same name
by Compton Mackenzie

Carnival is being "revived" at the request of many listeners who were unable to hear it on the first occasion. The experiment of presenting the complete life-story of a character in a play of more than two hours in length, was a daring one. That it succeeded so admirably was mainly due to the special qualities of Mr Mackenzie's story with its background of London bohemian life.

The Play produced by PETER CHESTWELL



Compton Mackenzie

Monday's Programmes continued (November 4)

5WA CARDIFF.

507 kc/s.
(208.5 m.)

1.15-2.0 An Orchestral Concert
Relayed from THE NATIONAL MUSKUM OF WALES
Relayed to Daventry 5XX)
NATIONAL ORCHESTRA OF WALES
Conductor: GENE DUFFELL CYRUS
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE
Overture, 'The Magic Flute' Mozart
Ballet Music, 'Rostand' Schubert
Divertimento, No. 17 in D Mendelssohn
Alegro, Minuet; Rondo
Pantomime ... (Hänsel and Gretel)
W. H. K. f. H. H. H.

2.0 London Programme relayed from Daventry

4.45 THE VENERABLE THE ARCHDEACON OF BRISTOL
The Ven. WILLIAM WELCHMAN, talks on the old Temple Church (Or Holy Cross)

6.0 JOHN STEANER CAPTAIN CLARET
CLARET

Relayed from THE CARLTON RESTAURANT

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.45 'The Barber of Bath'

An Operetta in One Act

J. OYENBAUGH

Conductor

Master Gilbert (a Retired Tradesman)

KENNETH ELLIS

Curlow (a Hairdresser and Barber)

L. W. H. W. H.

Sylvester (an Apothecary) ... FREDERICK SLA...

The Early Part of the Nineteenth Century

THE NATIONAL ORCHESTRA OF WALES

Conducted by WARWICK BRAITHWAITE

8.30 ELIZABETHAN DAYS

A Dramatic Recital

by GEORGE HOLLOWAY

Taken from

The Ballad of the Royal Ann ... Chronic ...
The Sun of the Golden Shoe ('Tales of the
Mermaid Tavern') Alfred Noyes
Will Shakespeare Clemens Dane
The Night of Kirk o' Field A. N. Green Aringlaze

9.0 S.B. from London

9.15 West Regional News

9.20 S.B. from London

9.50-11.0 An Orchestral Concert

Including Solos and Duets by Members of the
NATIONAL ORCHESTRA OF WALES
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE

Overture, 'William Tell' Rossini

H. L. H. H. H.

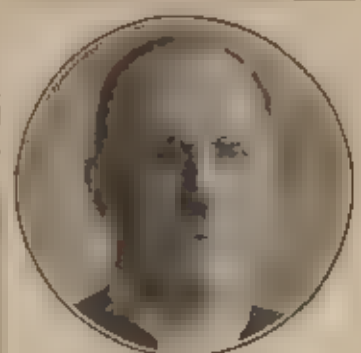
The Comet Brucer

Orchestra

Two Arabes Lalo

FRANCOIS LALE, best known to us in this country
by his sparkling *Symphonie Espagnole*, is recog-
nised abroad as having blazed the trail for that
modern French school of which Debussy, Dukas,
and D'Indy were the illustrious founders. Al-
though his great influence, and all
of them paid him the sincere tribute of studying
his work deeply. It is recorded that each of them
knew by heart his great masterpiece, the opera
Normans, produced in Paris in 1887.

Falling on the ear always with a happy
smile of freshness, Lalo's music has those
qualities of vivid colour which are proof against
the staleness which repetition may involve, and
does indeed involve, with music of less intrinsic
charm.



THE VENERABLE
THE ARCHDEACON OF
BRISTOL

The Ven. WILLIAM WELCHMAN,
talks on the old Temple Church
from Cardiff this afternoon.

Dr. TAO A. H. H. intended for performance
by a vocal soloist, or by a vocal
orchestra, are both of the right kind, and
happy examples of his art.

The first, after a brief introduction, begins on
the basses with a bustling theme in the soft
top, rising soon to a climax, and making way
then for a long, suave melody, which bassoon
and cello play in a duet.

The second, a more serene, begins after
four bars of introduction, with a tune of the
finest grace given to the first violins.

Aubade, of course, is a song for the morning,
as a Serenade is, literally, evening music.

KEITH WHITTAKER (Flute) and F. H. LINDSAY
(Clarinet)

Duet, 'Lo! Here the gentle lark' Bishop

In the first half of last century Sir Henry Bishop
had a leading place in the music of this country.
as composer for the stage, particularly Covent
Garden Opera and Drury Lane, he was, too, one
of the original members of the Philharmonic
Society. His stage works are all practically for-
gotten, largely because their libretti had no
enduring qualities, and he is best remembered
today by one or two isolated songs. Some of



THE TEMPLE CHURCH.

Bristol, one of the most famous old
churches of the West, about which
the ARCHDEACON OF BRISTOL speaks from
Cardiff this afternoon. An interesting
feature of the church is the tower, which
is five feet out of the perpendicular.

them have all the spontaneous charm and sim-
plicity of folk songs.

A. H. TROTMAN (Trumpet)

None but the weary heart... Tchaikovsky

ORCHESTRA

Capriccio Espagnol (Spanish Concerto)

L. H. H. H.

T. J. HARRIS (Glockenspiel)

Twilight Dreams Thurman

ORCHESTRA

March, 'Pomp and Circumstance, No. 2, in A'

Elgar

5SX SWANSEA.

1,040 kc/s.
(288.5 m.)

1.15 S.B. from Cardiff

2.0 London Programme, relayed from Daventry

6.15 S.B. from Cardiff

6.0 London Programme, relayed from Daventry

6.15 S.B. from London

7.45 S.B. from Manchester. (See London)

8.0 S.B. from London

9.15 S.B. from Cardiff

9.20-11.0 S.B. from London

5BM BOURNEMOUTH.

1,040 kc/s.
(288.5 m.)

2.0 London Programme relayed from Daventry

6.15 S.B. from London

7.45 S.B. from Manchester. (See London)

9.0 S.B. from London

9.15 Local News

9.20-11.0 S.B. from London

5PY PLYMOUTH.

1,040 kc/s.
(288.5 m.)

2.0 London Programme relayed from Daventry

5.15 The Children's Hour

Don't forget—no one can tell a story from
'Five Children and It' (F. V. A. H.) play and
hear the chapter 'Bigger than the Big Boy'
Some short compositions by Mendelssohn

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.45 S.B. from Manchester

9.0-11.0 S.B. from London (9.15 Local News)

2ZY MANCHESTER.

797 kc/s.
(378.4 m.)

2.0 London Programme relayed from Daventry

3.25 An Afternoon Concert

THE NORTHERN WIRELESS ORCHESTRA

JACK HENDON (Baritone)

H. H. H. H.

5.15 The Children's Hour

From THE ROOF TOPS

Songs by DORIS GANSELL and HARRY HOPKINS

6.0 London Programme relayed from Daventry

9.0 S.B. from London

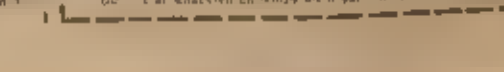
7.45 A BRASS BAND CONCERT

Relayed to London and Daventry

THE WINDMILLS TEMPERANCE BAND

Conducted by H. MORGAN

Manchester Programme continued on col. 2, page 22A.





| | | | |
|-----------|----------|-----------|------------|
| 842 kc y. | 356-3 m. | 103 KC'y. | 1.554-1 m. |
|-----------|----------|-----------|------------|

A VAUDEVILLE ITEM
relayed from
THE LONDON COLISEUM
10.45-12.0 DANCE MUSIC
BERTINI'S DANCE BAND, relayed from The
EMPERESS BALLROOM, Winter Gardens, Blackpool!
(S.B. from Manchester)

TUESDAY, NOVEMBER 5

5GB DAVENTRY EXPERIMENTAL

025 KC/S (479.3 m.)

TO BE USED FOR THE BROADCAST OF THE B.B.C. DANCE MUSIC

- 3.0 DANCE MUSIC
JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
- 4.0 From the Light Classics
(From Birmingham)
THE BIRMINGHAM SYMPHONY ORCHESTRA
Conducted by FRANK CASTELL
Overture, 'The Barber of Seville' ... Rossini
CONFERENCE HARGREAVE (Soprano)
Maidenhead (The Virgin's Song) ... Mace
Landscape (Landscape) ... Mace
Pastoral ... Mace
Slav Rhapsody, No. 1, in D ... Debussy
- 6.30 W. A. CLARKE (Hawson) and Orchestra
Concerto in E-flat major, Op. 14, No. 1 ... Weber
Concerto in E-flat major, Op. 14, No. 2 ... Weber
Concerto in E-flat major, Op. 14, No. 3 ... Weber
Concerto in E-flat major, Op. 14, No. 4 ... Weber
Concerto in E-flat major, Op. 14, No. 5 ... Weber
Concerto in E-flat major, Op. 14, No. 6 ... Weber
Concerto in E-flat major, Op. 14, No. 7 ... Weber
Concerto in E-flat major, Op. 14, No. 8 ... Weber
Concerto in E-flat major, Op. 14, No. 9 ... Weber
Concerto in E-flat major, Op. 14, No. 10 ... Weber
Concerto in E-flat major, Op. 14, No. 11 ... Weber
Concerto in E-flat major, Op. 14, No. 12 ... Weber
Concerto in E-flat major, Op. 14, No. 13 ... Weber
Concerto in E-flat major, Op. 14, No. 14 ... Weber
Concerto in E-flat major, Op. 14, No. 15 ... Weber
Concerto in E-flat major, Op. 14, No. 16 ... Weber
Concerto in E-flat major, Op. 14, No. 17 ... Weber
Concerto in E-flat major, Op. 14, No. 18 ... Weber
Concerto in E-flat major, Op. 14, No. 19 ... Weber
Concerto in E-flat major, Op. 14, No. 20 ... Weber
Concerto in E-flat major, Op. 14, No. 21 ... Weber
Concerto in E-flat major, Op. 14, No. 22 ... Weber
Concerto in E-flat major, Op. 14, No. 23 ... Weber
Concerto in E-flat major, Op. 14, No. 24 ... Weber
Concerto in E-flat major, Op. 14, No. 25 ... Weber
Concerto in E-flat major, Op. 14, No. 26 ... Weber
Concerto in E-flat major, Op. 14, No. 27 ... Weber
Concerto in E-flat major, Op. 14, No. 28 ... Weber
Concerto in E-flat major, Op. 14, No. 29 ... Weber
Concerto in E-flat major, Op. 14, No. 30 ... Weber
Concerto in E-flat major, Op. 14, No. 31 ... Weber
Concerto in E-flat major, Op. 14, No. 32 ... Weber
Concerto in E-flat major, Op. 14, No. 33 ... Weber
Concerto in E-flat major, Op. 14, No. 34 ... Weber
Concerto in E-flat major, Op. 14, No. 35 ... Weber
Concerto in E-flat major, Op. 14, No. 36 ... Weber
Concerto in E-flat major, Op. 14, No. 37 ... Weber
Concerto in E-flat major, Op. 14, No. 38 ... Weber
Concerto in E-flat major, Op. 14, No. 39 ... Weber
Concerto in E-flat major, Op. 14, No. 40 ... Weber
Concerto in E-flat major, Op. 14, No. 41 ... Weber
Concerto in E-flat major, Op. 14, No. 42 ... Weber
Concerto in E-flat major, Op. 14, No. 43 ... Weber
Concerto in E-flat major, Op. 14, No. 44 ... Weber
Concerto in E-flat major, Op. 14, No. 45 ... Weber
Concerto in E-flat major, Op. 14, No. 46 ... Weber
Concerto in E-flat major, Op. 14, No. 47 ... Weber
Concerto in E-flat major, Op. 14, No. 48 ... Weber
Concerto in E-flat major, Op. 14, No. 49 ... Weber
Concerto in E-flat major, Op. 14, No. 50 ... Weber
Concerto in E-flat major, Op. 14, No. 51 ... Weber
Concerto in E-flat major, Op. 14, No. 52 ... Weber
Concerto in E-flat major, Op. 14, No. 53 ... Weber
Concerto in E-flat major, Op. 14, No. 54 ... Weber
Concerto in E-flat major, Op. 14, No. 55 ... Weber
Concerto in E-flat major, Op. 14, No. 56 ... Weber
Concerto in E-flat major, Op. 14, No. 57 ... Weber
Concerto in E-flat major, Op. 14, No. 58 ... Weber
Concerto in E-flat major, Op. 14, No. 59 ... Weber
Concerto in E-flat major, Op. 14, No. 60 ... Weber
Concerto in E-flat major, Op. 14, No. 61 ... Weber
Concerto in E-flat major, Op. 14, No. 62 ... Weber
Concerto in E-flat major, Op. 14, No. 63 ... Weber
Concerto in E-flat major, Op. 14, No. 64 ... Weber
Concerto in E-flat major, Op. 14, No. 65 ... Weber
Concerto in E-flat major, Op. 14, No. 66 ... Weber
Concerto in E-flat major, Op. 14, No. 67 ... Weber
Concerto in E-flat major, Op. 14, No. 68 ... Weber
Concerto in E-flat major, Op. 14, No. 69 ... Weber
Concerto in E-flat major, Op. 14, No. 70 ... Weber
Concerto in E-flat major, Op. 14, No. 71 ... Weber
Concerto in E-flat major, Op. 14, No. 72 ... Weber
Concerto in E-flat major, Op. 14, No. 73 ... Weber
Concerto in E-flat major, Op. 14, No. 74 ... Weber
Concerto in E-flat major, Op. 14, No. 75 ... Weber
Concerto in E-flat major, Op. 14, No. 76 ... Weber
Concerto in E-flat major, Op. 14, No. 77 ... Weber
Concerto in E-flat major, Op. 14, No. 78 ... Weber
Concerto in E-flat major, Op. 14, No. 79 ... Weber
Concerto in E-flat major, Op. 14, No. 80 ... Weber
Concerto in E-flat major, Op. 14, No. 81 ... Weber
Concerto in E-flat major, Op. 14, No. 82 ... Weber
Concerto in E-flat major, Op. 14, No. 83 ... Weber
Concerto in E-flat major, Op. 14, No. 84 ... Weber
Concerto in E-flat major, Op. 14, No. 85 ... Weber
Concerto in E-flat major, Op. 14, No. 86 ... Weber
Concerto in E-flat major, Op. 14, No. 87 ... Weber
Concerto in E-flat major, Op. 14, No. 88 ... Weber
Concerto in E-flat major, Op. 14, No. 89 ... Weber
Concerto in E-flat major, Op. 14, No. 90 ... Weber
Concerto in E-flat major, Op. 14, No. 91 ... Weber
Concerto in E-flat major, Op. 14, No. 92 ... Weber
Concerto in E-flat major, Op. 14, No. 93 ... Weber
Concerto in E-flat major, Op. 14, No. 94 ... Weber
Concerto in E-flat major, Op. 14, No. 95 ... Weber
Concerto in E-flat major, Op. 14, No. 96 ... Weber
Concerto in E-flat major, Op. 14, No. 97 ... Weber
Concerto in E-flat major, Op. 14, No. 98 ... Weber
Concerto in E-flat major, Op. 14, No. 99 ... Weber
Concerto in E-flat major, Op. 14, No. 100 ... Weber

7.45 Liverpool Philharmonic Society Concert

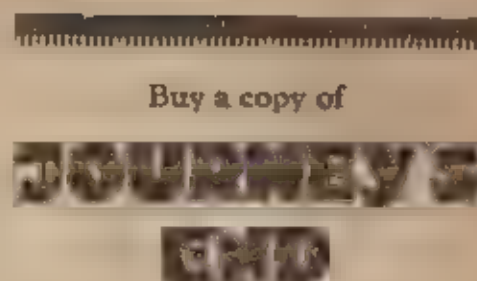
THE PHILHARMONIC ORCHESTRA
Conducted by Professor AMENDT
Rehearsal from The Philharmonic Hall

- Concerto Grosso in A Minor ... Vivaldi
In the early years of his life Vivaldi was a leading figure in the Italian world of music, and he left his mark on the music of a good many generations to come. For many years he was in charge of the music at one of the four great schools which gave Venice of that day a pre-eminent place in Europe. The pupils were all religious novices and the choir and orchestra in each was composed entirely of girls. Dr. Burney, in one of his letters from Venice, writes of such a school as 'eight angels who poured balm into the wounded ears'.
Vivaldi's music was counted as of such importance that the great Bach himself studied it for ages and composed no fewer than sixteen of his concertos for pianoforte and four for organ, besides the one which he rearranged as a great piece for four pianofortes and strings.

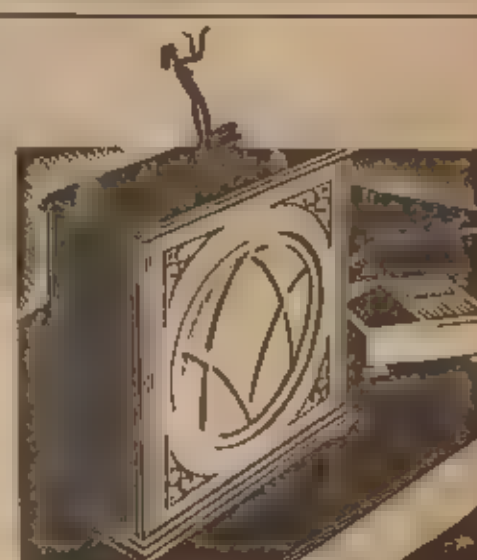
7.45 LIVERPOOL PHILHARMONIC SOCIETY'S CONCERT

- 7.57 KEITH FALKNER (Baritone) with Orchestra
Pizzicato Air, Hu Welch ein Augenblick
A Nightingale, Beechoven
- 8.2 ORCHESTRA
Symphony No. 4 in E Flat ... Bruckner
THOUGH Bruckner's name has, as yet, appeared but seldom in B.B.C. programmes, they regard him in Germany as having a very important place of his own among the composers of the age which succeeded Beethoven, and whenever opportunities of hearing his work are given, its highness and dignity are immediately be recognized. Born in 1824, dying in 1896, he spent most of his life in Vienna, teaching, playing the organ, and composing. He was a distinguished organist, and in 1871, when he gave a series of recitals here, at the Exhibition and at the Crystal Palace, his playing excited unusual interest. He was a devout Roman Catholic, and composed much church music, some of it in the largest forms, even his symphonic music is to some extent influenced by his religion and by his organ playing.
In almost all the symphonies an important part is taken by chorale-like themes. His orchestration has always been regarded as masterly, although his use of the wind instruments often recalls the organ. The way in which his movements are built up is a logical development of Beethoven's style, and there is this between his work and Beethoven's that Bruckner also left nine symphonies.
- 9.0 A READING FOR THE FIFTH OF NOVEMBER
By Mr. RONALD WATKINS
- 9.20 Philharmonic Society Concert
(Continued)
THE PHILHARMONIC CHORUS and ORCHESTRA
Song of Destiny ... Brahms
- 9.35 KEITH FALKNER
To the Boat ... Stanford
Why so pale and wan, fond lover? ... Parry
The Loveliest of Trees ... Christopher Edmunds
Reiving Ship ... Kennedy Fraser
- 9.45 ORCHESTRA
The Second News
WEATHER FORECAST ... GENERAL NEWS
IN LIVERPOOL
- 10.15 A Concert
EDA BENNIK (Soprano)
THE GERHARD PARKINGTON QUINSET
Suite Romanesque ... Nielsen
10.30 EDA BENNIK
The Lament ... Palmgren
The Quiet of the Woods ... Max Reger
The Cuckoo Clock ... Grieg, arr. Schreier
- 11.05 QUINSET
Tempo de Menuetto ... Fagnan, arr. Kreisler
Nocturne in Mist ... Gray
Water Wagtail ... Cyril Scott
March of the Little London Soldiers ... Piarri
- 10.52 EDA BENNIK
A Memory ... Gerang Thomas
Miro ... Delibes
To a Bird at my Window ... Tomlinson
- 11.0-11.15 QUINSET
Selection of Songs ... Landon Ronald
(Tuesday's Programmes continued on page 336.)

This Week's Epitaph
'LORD, WHAT IS MAN?'
DEPENDENCE
Hymn, 'Lead, Kindly Light'
Job xxxviii, 1-7, xxxix, 19-30, and xl, 2
4 and 5
Hymn, 'Lead us Heavenly Father'
Psalm xix, 18



Buy a copy of
JOURNALS
30th thousand,
3/6 paper, 5/- cloth
at once, so that
on November 11th
you may follow the broadcast
with the text
and so greatly increase your
pleasure
At every bookseller
DOUGLASS



A good speaker must take what comes and reproduce it faithfully. Only the Amplion 'Lion' Speaker with its unique movement, can render correctly the high frequencies which make the characteristic "quality" or "timbre" of sounds and voices. Only the 'Lion' Speaker can follow these ultra-rapid vibrations and thus weave into the texture of the reproduction the personality of the individual performer.
Amplion 'Lion' Speakers from £6 to £16.

AMPLION

OLD WORN FADED DOWN QUILTS RE-COVERED

RENOVATED AND MADE OF BEAUTIFUL APPEARANCE
Original "Dimpled Plumage" Fully Restored.
ANY OLD DOWN QUILT MADE LIKE NEW
WRITE FOR PATTERNS & CHOOSE YOUR COVER

There is a special version into complete restoration. The Witney Blanket Co. Ltd.'s special method for the renewing of down quilts makes a special difference.

Two old Down Quilts will make a double quilt, new and modern, and re-covering system.



The Witney Blanket Co. Ltd. writes to-day

NEW
QUILTS FOR
OLD SEND
POSTCARD FOR
PATTERNS
To-day

THE WITNEY BLANKET CO. LTD.,
Dept. 66, Butler Cross Works, WITNEY, Oxfordshire



A jolly good Eccles Cake

MADE LIKE THIS

- To make the most succulent of Eccles Cakes.
1. Make a good short or puff paste.
2. Take a piece the size of an egg and roll it out.
3. Place 1 dessertspoonful of Robertson's Mincemeat (Golden Shred Brand) in the centre.
4. Gather the edges of the pastry together on the top, turn over and roll lightly.
5. Bake in a hot oven.
6. Bake for 10-12 minutes.

Robertson's
Mincemeat
GOLDEN SHRED BRAND

Tuesday's Programmes continued (November 5)

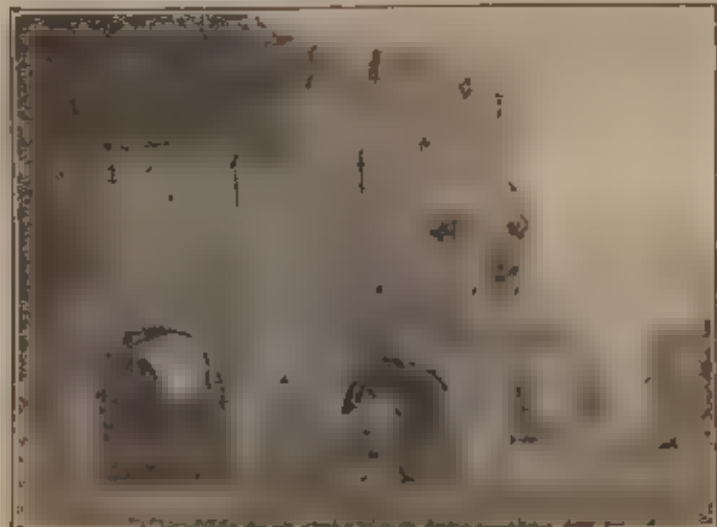
SWA CARDIFF. 888 kc/s (309.8 m.)
2.30 London Programme relayed from Daventry
5.15 The Children's Hour
5.0 Mr. F. O. MILLS: "Y Mabinglor as Modur"
Film Producers might see it at 1.15 T. 8.15
"Parador and the Adda" at 8.15 T. 2.2
6.15 S.B. from London
7.0 S.B. from Swansea
7.25 S.B. from London
7.45 LEONARD HENRY
In a further outbreak of frivolity
8.0 Through the Five Arches
SOME IMPRESSIONS OF A VISIT TO TENBY
by
THE IMPRESSIONABLE PLEBES
I. The Arches
II. Down St. Mary Street

S.B. from London
1.45 S.B. from Cardiff
2.0 S.B. from London
2.35 S.B. from Cardiff
3.40 S.B. from London
10.45-12.0 S.B. from Manchester

6BM BOURNEMOUTH. 1,040 kc/s (288.5 m.)
12.0-1.0 London Programme relayed from Daventry
2.30 London Programme relayed from Daventry
6.15 S.B. from London
7.0 Mr. F. E. STEVENS: "The Courts of the New Forest, Ancient and Modern"
7.15 S.B. from London
9.35 Local News
9.40 S.B. from London
10.45-12.0 S.B. from Manchester

SPY 1,040 kc/s (288.5 m.) PLYMOUTH.

12.0-1.0 London Programme relayed from Daventry
2.30 London Programme relayed from Daventry
5.15 The Children's Hour
L. L. L. Wortleberry
Keeps the Faith
E. Hodges
6.0 London Programme relayed from Daventry
6.15 S.B. from London
7.0 Mr. C. W. BRACKEN:
"Old Plymouth and Some Old Plymouth"
T. 8.15-9.40
9.45-10.40
10.45-12.0 S.B. from Manchester



THE FIVE ARCHES OF TENBY
form the background of a programme from Cardiff tonight, at 8.0.

III.—On Castle Hill (An episode of the Civil War)
IV.—A Concert
V.—In the Moonlight

9.0 S.B. from London
9.35 West Regional News
9.40 S.B. from London
10.45-12.0 S.B. from Manchester

5SX SWANSEA. 1,040 kc/s (288.5 m.)
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

7.0 Egwyl Gymraeg
'Pynciau'r Dydd Yng Nghymra'
Yr Athro E. ERNST HUGHES
A Welsh Interlude
'CURRENT TOPICS IN WALES'
A Review in Welsh by
Professor E. ERNST HUGHES

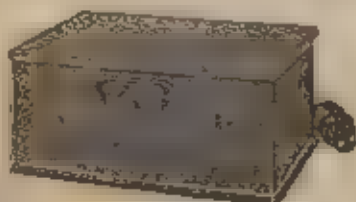
2ZY MANCHESTER. 791 kc/s (378.5 m.)

12.0 A Gramophone Lecture Recital
By MOSES BARTZ
Gramophone Records
1.15-2.0 The Manchester Tuesday Midday Society's Concert
Relayed from THE HOBBSWORTH HALL
DOROTHY REID (soprano)
MAURICE GILL (saxophone)

2.30 London Programme relayed from Daventry
4.30 A Concert
By PRESENT STUDENTS OF THE ROYAL MANCHESTER COLLEGE OF MUSIC
HARRY BIRCH (Violin)
Romance in G. Beethoven
ALICE SMITH (Contralto)
Ye Powers that dwell below Love Eternal. Brahms
CHARLES MEERT (Violoncello)
Symphonic Variations. Beethoven
(Manchester Programme continued on page 339).



"EKCO-LECTRIFY" your Radio! Have all the pleasure of wireless and plenty of power *without batteries or accumulators!* Just plug the "EKCO" Adaptor into the electric light or power mains and "Switch on—That's all!" You can eliminate H.T. or L.T. batteries with an "EKCO" H.T. or L.T. Unit respectively. "I.K.O." Power Supply Units, for D.C. as well as A.C. mains, are in all metal cases with protected sockets, fully conforming with I.E.E. regulations and absolutely free from hum.



"EKCO" H.T. UNITS

Eliminating H.T. batteries. The models shown are suitable for one- to three valve sets or those not requiring more than 10 m.a.

A.C. Model 2A 10 Tappings of 60 and 120 volts Complete - £3.10.0

D.C. Model 2F 10 Tappings of 60 and 120 volts Complete £1.9 6



AN "EKCO" POWER SUPPLY UNIT WAS PLACED FIRST BY PUBLIC IN "WIRELESS WORLD" BALLOT (Class 4)

Modern Radio in its latest and best form—"EKCO-LECTRIC" Radio Receivers! Complete in hand-polished Walnut cabinets, with single-control tuning, selectivity and volume adjustment. Prices - 2-Valve, £12.17.6 complete. 3 Valve, £21.0.0 complete.

*EKCO Products are obtainable on easy payments. Write for details and Free Booklet on "All-Electric" Radio to: E. K. COLE, LTD. DEPT. II "EKCO" WORKS, LEIGH-ON-SEA.

EKCO

"EKCO-LECTRIC" RADIO RECEIVERS AND POWER SUPPLY UNITS.

Part 1 Out To-day 1/3

OUR WONDERFUL WORLD

The Book of 10,000 WONDERS



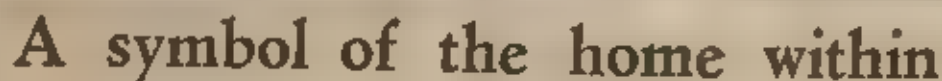
In barely ten years some 40 million fortnightly parts and one million bound volumes of the publications edited by J. A. Hammerton have been sold, and this atest, *OUR WONDERFUL WORLD*, is probably the most absorbingly interesting of them all.

EVERYTHING that is wonderful on land, in the sea or air; the mysteries of the heavens, the secrets of the submarine world, the creations of nature and man in all ages are described simply by expert contributors in the pages of this brilliant new work. It is a magazine that grows into a book, a book into which you can dip time and again with unflagging interest. *OUR WONDERFUL WORLD* will be illustrated with one of the finest collections of vivid actual photographs ever brought together. The variety of the contents is almost beyond description. The work will deal with

THE MARVELS OF NATURE
THE MARVELS OF SCIENCE
THE WORLD'S WONDER LANDS
MAN'S CONQUEST OF THE EARTH
THE WONDER CITIES OF TO DAY
THE WONDERFUL WORLD OF THE PAST
CURIOSITIES OF NATURE
CURIOSITIES OF MAN AND HIS WORK

BUY PART 1 NOW

OUR WONDERFUL WORLD is to be completed in about 30 Fortnightly Parts. Part 1 is now on sale at all N. Wagners and Bookstalls. If you have any difficulty in obtaining a copy, send 16 to the Publishers, The Amalgamated Press Ltd., The Fitzroy House, Farringdon St., London, E.C.4, when a copy will be sent post free.



In such an environment the Pye Portable is in its rightful setting. The beauty of the finely grained walnut cabinet, the dignified simplicity of line, the power and purity of tone, the delightful ease with which many programmes can be received and, above all, the lasting satisfaction it brings to its owner, combine to make the Pye Portable the most treasured of possessions.



The price of the Pye Portable is **£23 : 10 : 0** absolutely complete and inclusive of valves, batteries, royalties, concealed turntable and protective travelling cover.

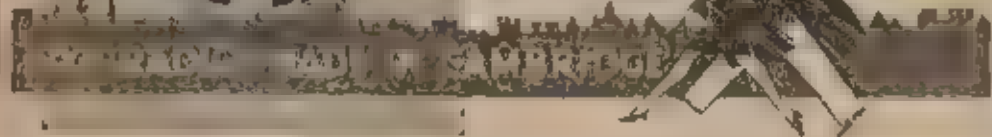
YOU WILL BE PROUD TO OWN A PYE



Pete A. Pile vs. Three
the greatest achievement
in their very own Op-
era - they can lip
dances without dignity.
For you the as-
sumption is the power.
All he has... come
you will see clearly
desire of it is that it
be made a moment
to see and make



Pyre Screened Grid
Four Employers the
a cast type of
Screened Grid
cu. The by very
important a
is A 4 1/2
Three 4 3
one or 4 1/2
and 4 1/2



Pyre Radio, Ltd., Sales Organisation. Paris House (R T), Oxford Circus, London, W 1
Telephone Regent 6999

12 MONTHS GUARANTEE



When hot H.T. Battery runs down, fix a Regentone Maico kit to your present battery leads, and forget battery troubles. A.C. models from £3 ss. od. upwards. Connect the Regentone Permanent Charger to your accumulator and keep it always charged up at home from your own supply. The cost is negligible.

Our new Arts Booklet will tell you what's
 Under are best suited to your requirements—write to-day for free copy.

PERMANENT CHARGER

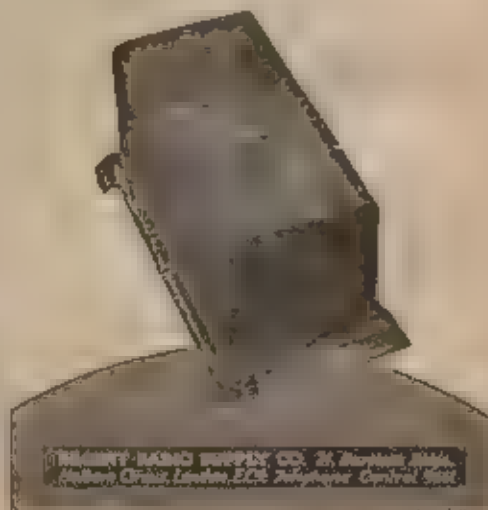
With L. T. Coupler—4516

2, 4 and 6 volts, 1 amp. 47-0

2, 4 and 6 volts, 1 amp. 58'6

Wehnert L.T. Coupler— 42'6"

2) $\frac{1}{2}$ SUCCESSION OF THE FIRST TWO



Tuesday's Programmes continued (November 5)

(Manchester Programme continued from page 330.)

ALICE SMITH
 Autumn Thoughts ... }
 Two Brown Eyes ... }
 My Mind is like a Mountain steep... } *Grieg*
HARRY BLENCH
 ... *Beethoven, arr. Kravitz*
 ... *Debussy, arr. Joubert*

5.35 The Children's Hour
A VERY YOUNG DAY
 Nursery Rhymes by **BEATRICE COLEMAN**
 Stories by **JEAN NIX**
6.0 Mrs. MARGARET MASTERSON 'The Tragic
Story of Guy Fawkes'
6.15 S.B. from London
7.0 THE NORTH REGIONAL DIRECTOR: 'The
Northern Programme Service
7.15 S.B. from London



THE KING'S HOUSE, LYNDRHURST,
 where the New Forest Courts are still held. Mr. F. E. Stevens talks on 'The Courts of the New
 Forest, Ancient and Modern,' from Bournemouth this evening.

7.45 The Liverpool Philharmonic Society's
Concert
 From the Philharmonic Hall
 Relayed to Daventry Experimental
S.B. from Liverpool
THE PHILHARMONIC ORCHESTRA
 Conducted by Professor **ABERTHOPE**
 Concerto Grosso in A Minor *Vivaldi*
KERIE FALKNER (Baritone) with Orchestra
 Pizarro's Air, 'Ha' wach in Augenblick'
 (Ah! the great moment!) ('Pidelio') *Beethoven*
ORCHESTRA
 Symphony No. 4 to E Flat..... *Bruckner*
9.0 S.B. from London
9.35 North Regional News
9.40 S.B. from London

10.45-12.0 DANCE MUSIC
 BRITISH DANCE BAND, relayed from THE
 EASTRIDGE BALLROOM THE WINNER GARDENS,
 ...
 Relayed to London and Daventry

Other Stations.

5SC GLASGOW 75.1 m.
 370.0 m.
10.45 Mrs. GORDON The Dances of George Gait of 1801
11.0-12.0 A Festival of Gramophone Records. Broadcast to
 be held 2.40 *U. Jean-Jacques Barthelemy assisted by Miss*
Macella *Experiments French - VI Glasgow.* *8.2-Musica*
Interlude *8.15-8.30 from Edinburgh.* *3.30-4.00*
Robert. The Great Suite. 'In Scotland' (Scottish) *Robert*
Boyd Brown (Glasgow) The Suite of Oystars, The Wren's Nest
 A ... O' We'd hap and row and I'll star our Goldman
 arm (Francis George ... *And R. Scott, Robert.* The Visi-
 tation (Jan D. ... The Boy in the Town M.C.R. The
 Broken Bow) (Mrs. Morton) *Schule to Jane (Robert)*
 The Great Suite, 'In Scotland' (continued) *David (Robert)*
David Brown *Prophet of Israel.* Little white Lie. The Ten-
 tation and 'We'll be gay' *Leslie Brown and Kelly Lee*
 ... *And R. Scott* *Robert in the Post Office (From The Anti-*
quary *See R. Scott* *4.10* *Experiments* *The Great* *10.4*
Chloro *Temple Garden (Glasgow)* *John* *Reinde* *Viola*
Sin and Dance to S. Minor (Walter E. Scott) *Four American*
Temple *Poem (Philip Kettle)* *The Great* *Alfred (Glasgow)*
Macella *Harvest* *The Tales of Hoffmann* *Offenbach* *5.0*
Scott *Musical by E. M. Mackenzie relayed from the New* *Waverley*
Picture House. *8.15* *The Children's Hour.* *8.37* *Weather*
Forecast for Farmers. *8.9* *Mr. Donald A. MacKenzie* *Relayed*
from Edinburgh *Scottish Pict-Joc—its Distinctive Features.*
8.15-8.30 from London. *1.0* *What is Wrong with Scot-*
land *V. Mr. Compton MacKenzie* *7.15* *8.35 from London*
7.45 *8.10 from Aberdeen.* *8.0* *S.B. from London.* *9.35*
Scottish News Bulletin. *9.40* *S.B. from London* *9.45-12.0*
S.B. from Manchester

2BD ABERDEEN. 70.5 m.
 360.5 m.
11.0-12.0—Relayed from Daventry. *2.40* *S.B. from*
Glasgow *2.10* *S.B. from Edinburgh.* *3.30* *S.B. from*
Glasgow. *8.0*—Relayed from Edinburgh (See Glasgow) *8.15*
S.B. from London. *7.4* *S.B. from Glasgow* *7.15* *S.B.*
from London. *7.45* *'Hampden.'* Written and produced by
 Arthur Black. The Greatest Vocal Obit. Also also (Violin)
 The Aberdeen Radio Players. *8.0* *S.B. from London.* *8.35*
S.B. from Glasgow. *9.40* *S.B. from London.* *9.45-12.0*
S.B. from Manchester
2BE BELFAST 75.5 m.
 370.5 m.
2.30—London Programme relayed from Daventry *8.35*
Light Music. *The Radio Times* *8.15* *The Children's Hour.*
8.0—London Programme relayed from Daventry. *8.15* *S.B.*
from London *7.45* *S.B. from Glasgow* *7.15* *S.B.*
from London. *7.45* *'Hampden.'* Written and produced by
 Arthur Black. The Greatest Vocal Obit. Also also (Violin)
 The Aberdeen Radio Players. *8.0* *S.B. from London.* *8.35*
S.B. from Glasgow. *9.40* *S.B. from London.* *9.45-12.0*
S.B. from Manchester

'RADIO TIMES' COPYRIGHT
 All annotations following musical items
 in the programme pages of *The Radio*
Times are strictly copyright. Attention
 is specially redirected to this fact in view
 of a recent breach of copyright

Self-Winding
 THE LATEST AND
 BEST IN
 IN WATCHMAKING
 OBTAINABLE ONLY IN THE
HARWOOD
 Self-Winding
 Wrist Watch



Wearing
Winds it!

Wear it at will upon your
 wrist, it winds itself and
 Never Stops. Dustproof
 — Dampproof — Cannot
 Overwind

PRICES from 5/- ON

Ladies and Gents Models

FROM ALL GOOD JEWELLERS

THE HARWOOD SELF-WINDING WATCH CO. LTD.
 251-253, Regent Street, W.1

ENJOY YOUR
B.B.C.
FAVOURITES
 EVERY DAY ON
Parlophone
 Electric Records

MONA GREY

The Vari-voiced American
R.202 Entertaining Peter
A humming bird can sing
R.203 In the Pit
A country song

ROSS and SARGENT
 The wonderful new American duet
R.445 Makin' Whoopee
 Come on Baby

FRANK WESTFIELD'S
FAMOUS ORCHESTRA

Ed. Mantana Selection
E.6052 Musical Jig Saw
Over 50 variations to choose from

CLARENCE CONYER

in Country and Town
E.6009 Golf **E.5945 Tennis**
E.5548 Arguments

Series E. 10 each 4/- 1/- 10 each 4/- 1/- 10 each 4/- 1/-
 Ask your dealer for full particulars and Parlophone Catalogue

PARLOPHONE
 ELECTRIC RECORDS



7-25
THE HISTORY
OF OUR
COAL MINES

WEDNESDAY, NOVEMBER 6
2LO LONDON & 5XX DAVENTRY

842 kc/s. (346.3 m.) 193 kc/s. (1,554.4 m.)

9-35
A REVIVAL
OF
'CARNIVAL'

10 15 a.m. THE DAILY SERVICE

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

10.45 Mrs. M. A. HAMILTON, M.P. The Week
in Parliament

This is the first of a series of weekly talks on the
week's proceedings in Parliament, to be given
by women M.P.s. Mrs. Mary Agnes Hamilton
is, of course, M.P. for Blackburn. Many listeners
will remember her talks when she was the B.C.
League critic. The series will continue throughout
the Session, the second broadcast to
be given by Her Grace the Duchess
of Argyll.

11.0-12.0 (Daventry only) Gramo-
phone Records

11.0-11.30 (London only)
Experimental Television Trans-
mission
by the Baird Process

12.0 A Ballad Concert
Leta Leach (Contralto)
Wenster Booth (Tenor)

12.30 A Recital of Gramophone
Records

1.0-2.0 LIGHT MOVIE
FRASCATI'S ORCHESTRA
Directed by
GEORGE HAECK
FROM THE RESTAURANT FRASCATI

2.25 (Daventry only) Fishing Bulletin

2.30 FOR THE SCHOOLS
Miss C. Von Wyss: 'Nature Study
for Town and Country Schools—
VI, More about Autumn Leaves'

2.55 Interlude

3.0 Mrs. MARJORIE BARBER
Stories and Story-Telling in Prose
and Verse—VI, Legends of Heroes

3.25 Interlude

3.30 Mrs. C. D. RACKHAM: 'How
we Manage Our Affairs—I, How
we Elect our Councillors'

3.45 A Light Classical Concert
MARGARET HARRISON (Soprano)
THE ENGLISH CELLO PLAYERS
FOUR Cello PLAYERS
Solo for Four Cellos
Emmanuel Moor

Andante Sostenuto, Molto Allegro; Adagio;
Allegro con brio

4.5 MARGARET HARRISON
Del pin me non v'scondete (No more from me
canst hide thyself). Bononcini
Moonlight Schumann
The Fairy Lough Stanford
Ave Mozart

4.22 ENGLISH CELLO PLAYERS
Sonata for Three Cellos and Piano for Popper
Sonata for Four Cellos Handel, arr. Susie Thomas
Allegretto; Sarabanda; Rondeau; Gavotte
Waltz Volkmann, arr. Roth

4.45 ORGAN MUSIC
Played by ALICE TAYLOR
Relayed from DAVIS' THEATRE, CROYDON

5.15 THE CHILDREN'S HOUR

Songs at the Piano composed and sung by
HELEN ALSTON
'Lost, Stolen, or Strayed' (no, this is not an
S.O.S. for a lost pet!)—the tale of an atom by
Tony Galloway
The Story of 'Bunny Bump'—one of the gnome
family (Mabel Marlowe)

6.0 M. A. J. for (Jo)

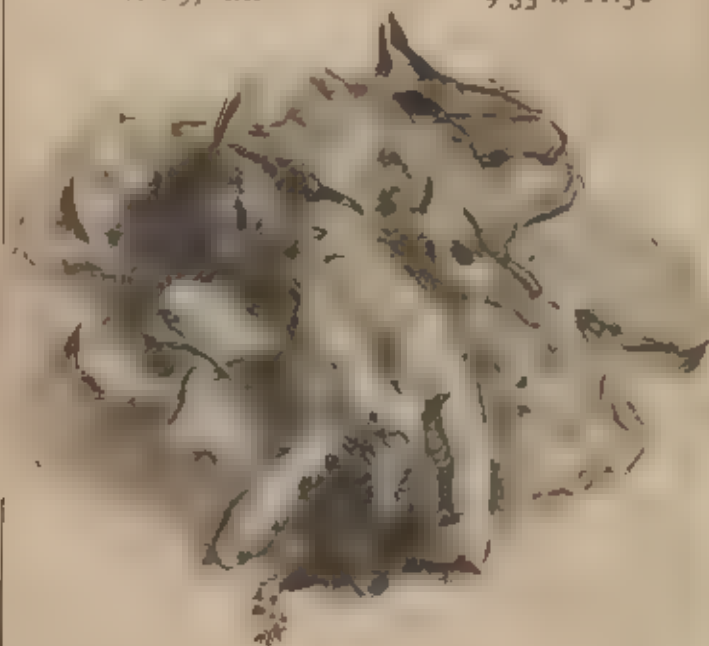
6.15 'The First News'

THE NATIONAL GREENWICH WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN

6.30 Musical Interlude

From London,
Daventry, etc.

Tonight from
9.35 to 11.50



'CARNIVAL'

A Story of London before the War

By COMPTON MACKENZIE

and Holt Marvell

The Play produced by PETER CRESWELL

6.45 THE FOUNDATIONS OF MUSIC

Played by ADOLPH HALLIS

Allegro The Irish Lullaby arr. Condon

Mazurka arr. Fuller Mailland and Squire

The Primrose Martin Pearson, arr. Fuller

The Fall of the Leaf Mailland and Squire

Rosamunda

Quodling's Delight Giles Farnaby, ed. Fuller

The New Sea Horse Mailland and Squire

A Fairy

The Duchess of Brunswick's John Bull, ed.

Tove Fuller Mailland

The Duke of Brunswick's and Squire

Amman John Bull, arr. Condon

The King's Ha.

7.0 Mr. J. A. GLOVER, O.B.E., M.R.C.P., M.D.
'The Hygiene of the Swimming Bath' (under
the auspices of the Ministry of Health)

7.15 Musical Interlude

7.25 Sir RICHARD REDMAYNE, K.C.B.: 'Coal'
Miner: Past, Present, and Future. I, How
Coal-mining began in Great Britain'

The history of coal-mining in Great Britain is so
much, but about which we know so
little, is a matter of wide concern to us particu-
larly at this juncture. Sir Richard Redmayne,
who is giving this series of talks on how coal-
mining began in Great Britain, the
early conditions of the workers,
mining legislation before and after
the War, and the modern condi-
tion of the collector was H.M.
Chief Inspector of Mines from 1905
to 1920. From 1916-20 he was
Assistant to the Controller of Coal
Minerals. In 1919 he was Assessor
to the Chairman of the Coal Industry
Commission, and he has also been
a member of numerous govern-
mental committees on coal-mining
on mines and mining.

7.45 A MILITARY BAND
CONCERT

THE WIRELESS MILITARY BAND
First Movement: The British
March

8.0 KENNETH ELLIS (Baritone)
The Adjutant Howard Fisher
Full of Love Martin Shaw
Troops to the Fair Stanford

8.8 BAND
Two Movements from 'Serenade'
Op. 48 Tchaikovsky
In the form of a Sérénade, Waltz

8.22 PAUL BELINFANTE (Violon)
Cherry Ripe Cyril Scott
La Gitana (The Gipsy) Kreisler
Romanian Air and Gipsy Dance
Kocoi l'Any Sammons

8.36 KENNETH ELLIS
T. for Martin Shaw
Tavern Song Howard Fisher

8.44 BAND
Three Dances Granados
Oriental: Andalous, Rondeau

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

9.15 Mr. C. R. ANDERSON: 'The
Devastated Areas of England'

Mr. C. R. Anderson is no stranger to listeners; he
has broadcast several times before on various
aspects of this vexing and pertinent question.
One has only to watch the correspondence
columns of the Press to see how rapidly the
feeling is spreading that something must be done
and quickly, to preserve our common heritage of
rural beauty from the vandalism of unthinking
commercialism. But much still remains to be
done before it becomes a precept of common
acceptance that, in the long run, beauty does pay.

9.30 Local News: (Daventry only) Shipping Fore-
cast and Fat Stock Trade

9.35-11.50 'Carnival'

By COMPTON MACKENZIE
(See centre of page)

BROADCASTING AND ITS CRITICS.

A REPLY TO MR. BRABAZON HOWE.

By JOHN KNOWLES.

IN these pages last week Mr. Brabazon Howe lamented the decadent state into which professional criticism of the arts has fallen. He urged that broadcasting has suffered and still suffers because it is insufficiently criticized.

There is no need for anybody to quarrel with the bulk of what he wrote. It is only too true that in our newspapers often we find that books are reviewed superficially and without thought, and that dramatic criticism has become little better than uninteresting gossip. This, however, bears no relation to broadcasting and gives no help towards solving the problem of how the professional critic, sincere and well-informed though he be, can help the service.

One fears that Mr. Brabazon Howe, in common with many others who have tackled this subject, fell into the trap of applying old-fashioned and inapplicable ideas to a very modern and entirely new set of circumstances. It is quite impossible to criticize broadcasting as it has been developed in Britain as one criticizes books or plays. The service which has been created and adapted for the use of all manner of homes and all grades of society is now beyond criticism, in the sense that Roast Beef or the British Constitution are beyond criticism. You can have good Roast Beef and bad Roast Beef, but that has no bearing on its position as a National dish and a National Institution. In like manner you can alter and amend the British Constitution to meet changing needs, but you cannot change its outline, or undermine its strength, or alter its character.

Broadcasting is in a similar position. In the course of a few years this service has become as natural and essential and desirable an adjunct to the ordinary British home as the gas-cooking stove or the bathroom. This has happened rapidly because, on foundations well and truly laid, the people have built up for themselves the type of National service which they desired and which they know to be the best and most suitable to admit into their own homes. It is clear that Mr. Brabazon Howe, and others who have written in similar vein, do not realize this, or they would approach the criticizing of broadcasting with a much broader outlook.

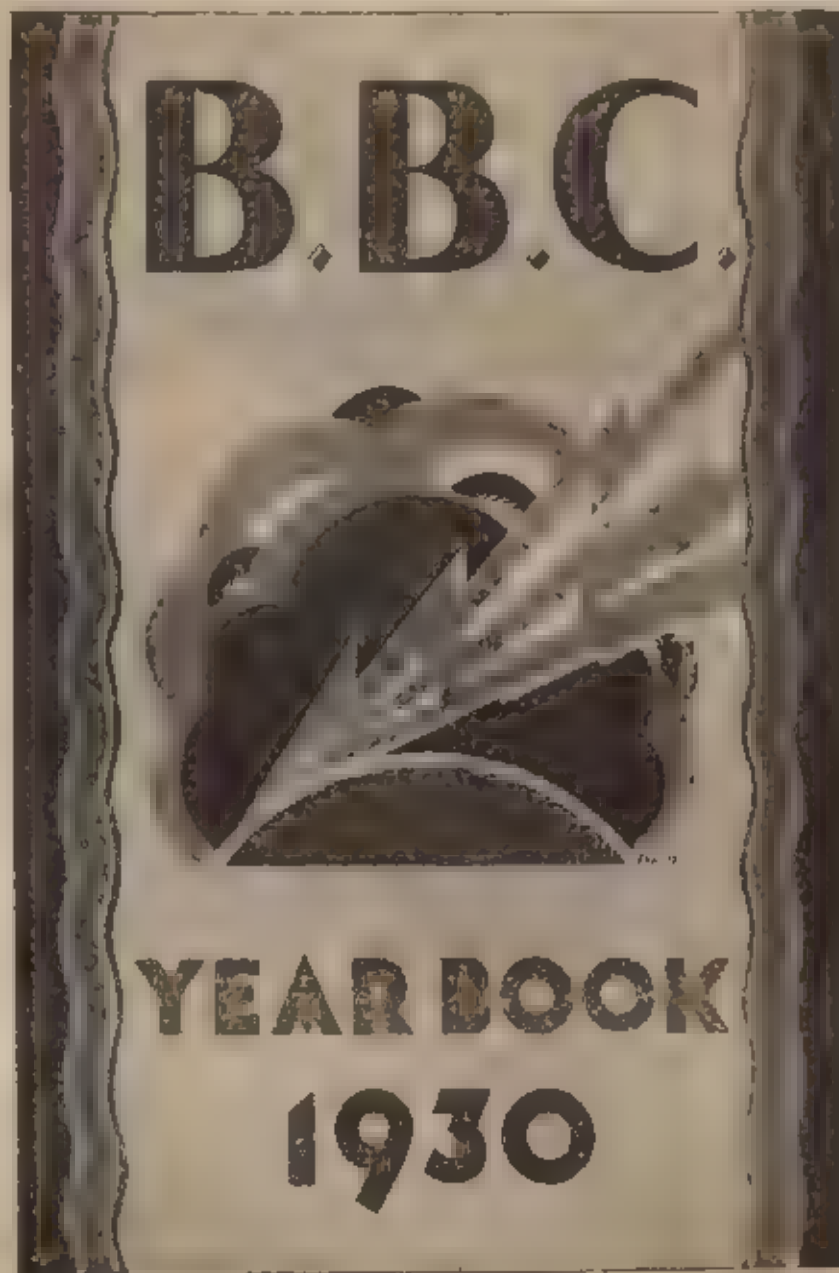
It will be said that even although broadcasting has become a National Institution, programmes and other details of the service can with advantage be subject to criticism. This is true, but again the work must be approached with great breadth of vision, and all thought that it bears any relation to any other form of criticism must be abandoned. Broadcasting is only in very minor degree itself an art, and is essentially only a machine to exploit and disseminate certain other arts. For example, broadcasting is greatly bound up with music; but if you set out to criticize a concert of Beethoven's music as broadcast you are not a critic of broadcasting but a critic of music. You may, perhaps, comment on the quality of the transmission, but then you turn yourself into a critic of radio engineering.

Other things are even less open to criticism. There are a number of talks in broadcast programmes. It is known that each one of them appeals to a section of those who listen. The only scope here for the broadcast critic is to discover whether or no those who deliver talks are expert in or acknowledged authorities on their chosen subjects. True criticism of such talks can only come from authorities of similar standing in those same subjects making reasoned

(Continued at foot of column 1, page 350.)

"THE QUICKEST SELLER OF THE YEAR"

will be reviewed in next week's issue



ORDER YOUR COPY NOW

464
pages

Of all Newsagents, Book-
sellers and Bookstalls

Cloth
Bound

ON SALE NOVEMBER 8th

PRICE - - - TWO SHILLINGS

AT 9.35

THURSDAY, NOVEMBER 7

2LO LONDON & 5XX DAVENTRY

840 Kc. 250 m. 102 Kc. 1,650 m.

AT 9.35

10.15 A.M. THE DAILY SERVICE

10.30 (Daventry only) TIME SIGNAL, GREENWICH

10.45 'Parents and Children' X, Miss E. C. Mauleod, 'Difficulties of Speech,' II

This morning Miss Mauleod will deal especially with difficulties in deaf palates, adenoids, breath and squeaky voices.

11.12.0 (Daventry only) Gramophone Records

11.0-11.30 (London only)
Experimental Television Transmission
By the Baird Process

12.0 A CONCERT

THEODORA WHEATSHAW (Soprano)
DAVID GREENBAUM (Violoncello)
FRANK JONES (Pianoforte)

1.0-2.0 ORGAN MUSIC

Played by REGINALD FOOT
Relayed from THE ROSENY GYMNASIUM,
Bournemouth
S.B. from Bournemouth

2.25 (Daventry only) Fishing Bulletin

2.30 FOR THE SCHOOLS

Mr. A. LLOYD JAMES: 'Speech and Language'

3.00 (Daventry only) Fishing Bulletin

3.0 EVENSONG

From WESTMINSTER ABBEY

3.45 Miss FLORENCE GIBSON: 'Armchair Travels
—VI. Some Modern Travellers'

4.0 A CONCERT

HENRY WHEATSHAW (Tenor)
THE PARKINGTON QUINSET

5.15 THE CHILDREN'S HOUR

'The Story of the Princess from under the Lake
(Once Upon a Time)' told by the author
Illustrations by THE GEORGIAN TRIO

'The Truth about the Dilemma,' as divulged by
DORIS MACKAIL

6.0 Musical Interlude

6.15 'The First News'

First General News H. LUTIN

6.30 Market Prices for

6.45 THE FOUNDATIONS OF

MUSIC

OLD ENGLISH PIANOFORTE

Played by ADOLPHUS HALLS

Relayed from C. Mount in G.

Purcell, and Norman and

William Cornhill

A Group of Songs

Purcell, and Cornhill

The Golden Sonata in F

William Cornhill

7.0 Mr. FRANCIS JONES

Musical Interlude

7.15 Mr. A. V. JONES

and LUTIN

and LUTIN

and LUTIN

and LUTIN

'England in the Middle Ages,' comes M. Judges' weekly series of talks on the history of England to date. By the time the Tudor reigns to the throne the economic structure of the Middle Ages was already undergoing great changes: there was a vital opposition apparent between the forces of the very old and those of the quite new. The clever administrators of Tudor Government adjusted certain of the difficulties, but escaped others. These are some of the points that will be discussed by Mr. Judges this evening. Mr. Judges is lecturer in the Department of History at the London School of Economics.

4.5 HENRY PARKIN (Pianoforte)

Study in F Major Last
February's Child John Ireland
(1st performance)

Frank Jones 1st

8.0 PEOPLE'S PALACE

(The first Concert of the 2nd Season, 1935-36)

FRANK TITTELTON (Tenor)
THE W. R. L. S. and the Orchestra
(Lester, S. K. M. KELLY)
Conducted by PERCY PITT

Relayed from THE PEOPLE'S PALACE, 110, End Road

Overture, 'Tannhäuser' Wagner
Benedictus Mucke

FRANK TITTELTON
Aria, 'Lead me your and' ('Queen of Sheba') Gounod

ORCHESTRA
Symphony in B Flat (K. 182) Mozart

On Mozart's first visit to Italy, when he was in his early teens, the Pope received him in private audience and bestowed on him the order of the 'Golden Spur,' in virtue of which he became 'Cavaliere.' His father was proud of the honour that the boy himself, and wasted on his making use of the distinction. During his second visit to Italy, when he was sixteen, he still signed himself on occasion with the title, although he dropped it soon afterwards. The name of this Symphony, which appeared in 1773, soon after his return home, is signed 'Signor Cavaliere Wolfgang Amadeus Mozart'—his good Austrian patronage was evidently regarded as meritable of translation into Italian form. The Symphony like three others which appeared at the same time

is thought to bear traces of Italian influence. But it is not so much recognized as good. It is a slight in structure, it is a little bit of Mozart's delicate grace. There are only three movements, a spirited Allegro, a graceful Andante, and a vigorous Allegro as conclusion.

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Mr. VERNON BARTRETT: 'The Way of the World'

9.30 Local News, (Daventry only) Sporting Forecast

9.35 A WEMBLEY SPEEDWAY MEETING

A Running Commentary on several handicap races, concluding with the Final of Wembley v. All England, will be given by Mr. J. S. HARRIS. Four riders take part in each race, the winner of each heat going forward to the Final.

Relayed from the Empire Stadium, Wembley

The 'Wembley v. All England' match tonight has been specially arranged for this commentary. Mr. Hoskins, who describes the race, is an old hand having been associated with dirt track racing since its inception in Australia. Microphones among the crowd and on the track will convey 'atmosphere.' The home team includes such 'stars' as the Frognos, Jack Ormiston, Jack Jackson, Harry Whitfield and Charlie Bartlett.

10.0 A Russian Cabaret

The Kasbek Balalaika Orchestra

Relayed from the Kasbek Restaurant

Two Guitars—ORCHESTRA

Duet—Solo by ALEXANDER STRELSKY

Veschi Oing—Solo by ALEXANDER STRELSKY

Momotonously rings the Bell—Solo by Y. YEROU-SHEVA

Gay Merchant—Solo by ALEXANDER STRELSKY

Veski Bontim—ORCHESTRA and CHORUS

Green Apple—ORCHESTRA and CHORUS

Koudar (Twelve Robbers)
—Solo by IVAN VENTZOU

Taxi (To be horned car)
—Solo by ALEXANDER

Red Sarafan—ORCHESTRA

—ORCHESTRA and

10.30-12.0 DANCE MUSIC

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

QUATRO VOICE RUSSES

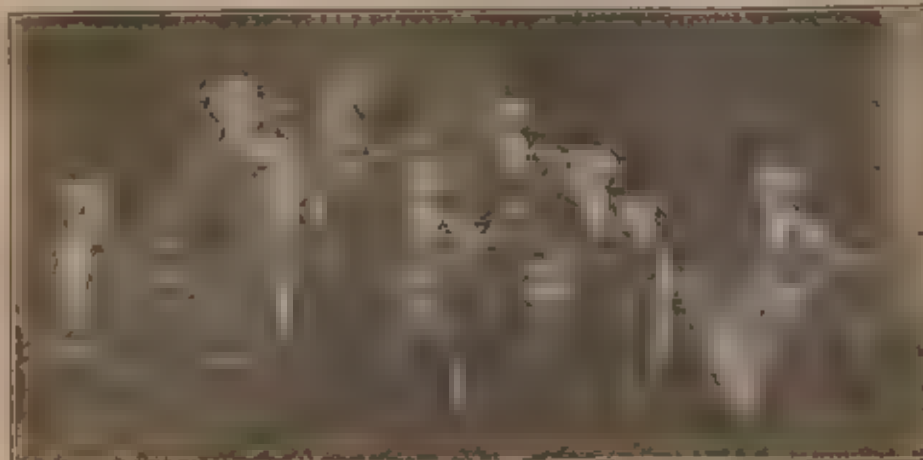
—MUSICOLOGY

W. WERNERHAGEN (1st

A. TWENTY (2nd Tenor)

B. ZAKHAROV (Baritone)

W. BALYOV (Bass)



A RUSSIAN BALALAIKA ORCHESTRA—

a really authentic one—in fact, the one that plays at the Kasbek Restaurant, whose music will be relayed for half an hour tonight.

THURSDAY, NOVEMBER 7

5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRAFFIC: 15.00-15.15. 15.30-15.45. 15.50-16.00. 16.05-16.15. 16.20-16.30. 16.35-16.45. 16.50-17.00. 17.05-17.15. 17.20-17.30. 17.35-17.45. 17.50-18.00. 18.05-18.15. 18.20-18.30. 18.35-18.45. 18.50-19.00. 19.05-19.15. 19.20-19.30. 19.35-19.45. 19.50-20.00. 20.05-20.15. 20.20-20.30. 20.35-20.45. 20.50-21.00. 21.05-21.15. 21.20-21.30. 21.35-21.45. 21.50-22.00. 22.05-22.15. 22.20-22.30. 22.35-22.45. 22.50-23.00. 23.05-23.15. 23.20-23.30. 23.35-23.45. 23.50-24.00.

3.0 Symphony Concert

Relayed from the Pavilion, Bournemouth
(No. V of the thirty-fifth Winter Series)
THE LONDON SYMPHONY ORCHESTRA
Conductor, Sir DAN GODFREY
Overture, 'Beethoven's Ninth' *Brilliant*
Symphony (No. 35), 'Haffner' *Musical*
Allegro con spirito, Menuetto, Finale
Violin Concerto in E *Brilliant*
Allegro, Adagio, Allegro assai
(Soloist, GWYN LLOYD)
Suite, 'L'Imperatrice aux Rochers' ('The Empress on the Rocks') *Brilliant*
La chasse de l'Empereur (The Emperor's Hunt)
La neige sur Rome (Snow on Rome) Orage
Sotto Le Jardin (The Garden, Orgie) (Orgie)
First Performance at these Concerts

4.30 ORGAN MUSIC

Played by ALBERT MILLS

Relayed from THE CRUCIBLE OF THE MESSIAH, Birmingham

Choral Song and Fugue *Westley*
Hymn *Pietro A. Ton*

MARK MILLERS (Bardonia)

The Arrow and the Quail *Bate*
The Quail and the Arrow *Howe*

Choral Music
Près de la Mer (Beside the Sea) *Arnold*
Fugue *Douc*
Cloche du Soir (Evening Bell) *Chauvet*

MARK MILLERS
Song of the Flea *Musorgsky*
Simon the Sorcerer *Hulton*

ALBERT MILLS
Andantino *Wolfschulze*
Sonata in the style of Handel

5.30 The Children's Hour

(From Birmingham)

Adventures with the Treasure Lady—Wooden Shoe Island, by Winifred A. Rieu

ELSK BARKER in Light Songs
NORRIS STANLEY (Violin)

6.15 'The First News'

TIME SIGNAL, GREENWICH WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 ORGAN MUSIC

Played by Dr. HAROLD READER

Relayed from COVENTRY CATHEDRAL

Prelude and Fugue in G *Back*
Three Choral Improvements, Op. 85 Kory Elert
Postlude in E Flat *Scott*
Final Movement, Organ Concerto in E Flat
Horatio Parker

7.0 DANCE MUSIC

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

8.0 'Sultanah'

(From Birmingham)
See centre of page

9.0 A MILITARY BAND CONCERT

OLIVE GORT (Soprano)

THE WIRELESS MILITARY BAND

Conducted by B. WALTON O'DONNELL

Overture, 'Lullaby' *Watson*

9.12 OLIVE GORT

Rose softly Blooming *Spahr*
A Lullaby *Barty*

9.30 BAND

Selection, 'The Mastersingers' *Wagner*

9.42 OLIVE GORT

Evening *Lisa Lehmann*
Do you know my garden? *Haydn Wood*
Red, Red Rose *Coltson*

9.50 BAND

Suite de Ballet, 'La Korrigane', Widor
Mazurka, Valse
Lento; Finale

10.0 'The Second News'

WEATHER FORECAST,
SECOND GENERAL
NEWS BULLETIN

10.15 Chamber Music

AMY SAMUEL (Soprano)

THE LONDON SYMPHONY ORCHESTRA

JOSEPH SLATER (Flute),
HERBERT CLARKE (Viola),
GORDON BRYAN (Pianoforte)

Allegro Trio in G
Bachman

(Composed in Bonn about 1780)

10.25 AMY SAMUEL

Die Forelle (The Trout) *Schubert*
Cavatina and Spinnrade (Marguerite and the Spinning Wheel)

10.30 HERBERT CLARKE

Four Old French Dances

Maria Marra, 1650-1720, arr. Albi
Rondeau—L'Agréable; La Provençale; La Marseillaise; La Marseillaise

JOSEPH SLATER

La Flute de Pan (for Flute alone) *Debussy*
Tityre, Joueurs de Flûte (Flute Players Round)

GORDON BRYAN

Study in E *Roger, arr. Ducasse*
Félénce près de Carantec (Spinnere near Carantec) *(Suite, 'In Brittany')*
Violette d'Alsace sur la route de Muzillac (Old Coach on the Road to Muzillac) *Rhone, arr. Baton*

11.05 AMY SAMUEL

Die Lotoblume (The Lotus Flower) *Schumann*
Du bist wie eine Blume (Thou art like a flower)
Widmung (Dedication)

11.15-11.30 AELIAN PLAYERS

Terzettino *Dubois*
Two Interlinked French Melodies (Les Vieux Corneils) *Bibel Smyth*
(Thursday's Programme continued on page 346.)

A Gift of Guaranteed Endurance . . .

The enduring charm of the "Britannic" Bracelet is secured by the Five Years' Guarantee.

Every "Britannic" Expanding Bracelet is sold under a guarantee of five years' maintenance, including replacement of springs free of charge, through any jeweller.

The name "Britannic" ensures in addition the highest quality and the most fashionable patterns, moreover it guarantees the Bracelet to be solid gold throughout including the springs.



Also obtainable with clips to replace ribbons or straps, for ladies or men.

BRITANNIC Expanding Watch Bracelet

"The Most Famous in the World."

If any difficulty about guarantee, write BCM Britannic, 20, London, E.C.4

The link-with-home Gift!



Send a Waterman's Pen this Christmas. No finer or more appropriate gift. Every recipient appreciates it. Goes by Letter Post, too.

No. 33 27/6 (with Clip Cap 18/6)
Clip and get gold band 27/6.
No. 34 30/6 (with Clip and get gold band 30/6)
Selection at Stationers, Jewellers, and Stores.
The Pen Book Free from No. 1
L. G. SLOAN, Ltd.,
The Pen Corner, Kingway, London, W.C.2.

Waterman's

The most
difficult
parts of the
face to
shave



THE temple, the chin, the edge of the jaw, the lower lip, the upper lip—these are the parts of the face which men find hardest to shave.

Even the most careful manipulation of your razor will sometimes result in discomfort at these critical points—if your blade is unreliable.

By trusting to a Gillette blade you can make sure of negotiating even these parts of the face, because its keen edge, made of Sheffield steel, will respond to every turn of the razor—and it will never tear the skin.

Use a Gillette blade . . . you will be certain of a smooth shave, a clean shave, and a surprisingly high proportion of shaves per blade!

Gillette Safety Razor Limited, 114-6, Great Portland Street, London, W.1.

Gillette
BLADES



London Town says—

**Take it
from me**

"Bless your heart. I ought to know. I've cleaned dozens of grates and stoves and ranges in my time . . . Zebo, that's what you want. Just a tin of Zebo, an old duster, four or five minutes by the kitchen clock and there's your grate all happy-like. Black as black, clean and shiny. Take it from me it's easy."



Zebo
LIQUID GRATE POLISH

RECKITT AND SONS LTD., HULL AND LONDON

Suchard's
Limerick
Competition.
No. 2.



£10 for a Line

This is a delightfully simple and fascinating competition. All you have to do is to complete the line of the Limerick given below. Each attempt must be accompanied by an empty Velma or Milka packet. Any number of entries can be sent in by one competitor provided each is accompanied by an empty packet. You will have lots of fun in your attempts to fill in the line.

You will also get great enjoyment from the mellow, smooth Velma or Milka. These delicious, wholesome chocolates are the outcome of over 100 years' experience of the highest grade chocolate manufacture by Suchard's.

Here is the full list of Prizes for Suchard's No. 2 Limerick Competition:-

1st Prize £10:0:0 2nd Prize £5:0:0

5 Prizes of £1 each, and

50 Boxes of Suchard's Assorted Chocolates as Consolation Prizes.

Send in your effort on the coupon printed below, introducing the name Velma, and post on or before November 15th.

Here is the
Limerick.

Velma

Fill in the
Last Line.

Said the Guard of a long-distance train,
"From a meal you will have to refrain,
There's no Restaurant Car,
So if you're going far"

NAME

ADDRESS

Cut out this coupon and send empty packet with each attempt to "Limerick" c/o A. Brauer & Co., Ltd., Sole Importers, 43, Cowper Street, London, E.C.2. Second and further attempts may be made on plain sheet of paper.



The Songs You've heard on the Wireless

Popular Airs of Yesterday and To-day

Songs our fathers and mothers used to sing; all those rollicking, lilted melodies that make the family sing-song the jolliest thing in the world

FAMOUS SONGS OLD and NEW

Edited by PERCY PITT Fortnightly Parts 1/3 each

This new fortnightly part work will contain all those popular airs of yesterday and to-day which you have enjoyed so much on the gramophone and wireless. Songs for every member of the family, arranged in keys that all can play and sing; tuneful melodies from recent plays and from the operas, old-time plantation airs, haunting ballads and famous hits of the old-time music halls will be given in their entirety in this splendid new work. There will also be one or more full-length piano solos in each part.

BUY PART 2 TO-DAY

CONTENTS:

JOGGIN' ALONG THE HIGHWAY

Sung by Thorpe Bates Harold Samuel

WHEN YOU AND I WERE DANCING

Played by Debroy Sanders' Band H. M. Tennant

MADAME POMPADOUR

The well known Serenade
Piano Solo arranged by Percy Elliott Leo Fall

JOHNNY SANDS

Sung by Muriel George and
Ernest Butcher John Sinclair

THE TWO OBADIAHS

Sung by G. H. MacDermott
H. P. Lyster

KATJA (Try a Little Kiss)

Sung by René Mulroy
Vernon Duke

KILLARNEY

Piano Solo arranged by Ernest
Newton Balfe

THE COTTAGE WHERE DREAMS COME TRUE

Sung by Agnes Craxton Pat Thayer

OLD MUSIC HALL FAVOURITES

Piano Selection Herman Funk

Folly Perkins of Paddington Green. Slap, Bang, Here We Are Again. Sweethearts and Waves. One more Glass Before we Part. We are a Merry Family. Tommy make Room for your Uncle. H. va upon Guard am I. Up in a Bottom Boys. Oh! You little Darling, I Love You. Fl Meet Her When the Sun Goes Down. Don't make a Noise or Else You'll Wake the Baby. Dear Old Pat.

FULL MUSIC SIZE

Of all Newsagents, Bookstalls and Music Dealers

AMC & SON, 5, OUTHAM STREET, LONDON, E.C.2. may only be ordered in British Dominions, Republic of Ireland and Possessions, including Egypt and the Sudan.

Published by The Amalgamated Press Ltd.

Both Sides of the Bristol Channel.

BRISTOL'S CIVIC CHURCH

And the City's part in Empire Building. A Series of NOW Concerts at Swansea—An Important Appeal—The Miners' Appreciation of Broadcasting.

A Lord Mayor's Chapel.

BRISTOL is a city which maintains a civic church. This building is on the north side of College Green, and was founded about 1230 by a grandson of Robert Fitzhardinge, who took the name of Gaunt on coming into his mother's inheritance. It was originally the chapel of the hospital known as Gaunt's hospital, and later it became a place of worship for Huguenot refugees. The chantry chapel, known as the Poynt's Chapel, has been called a perfect gem of the late Perpendicular style. Perhaps the most unusual feature of the building is that it stands nearly north and north in place of the more usual east and west. The whole estate was purchased from King Henry VIII by the Corporation of Bristol, and in 1722 the chapel was made ready as a place of worship for the mayor and his civic colleagues. The building was restored in 1888 at a cost of £4,000.

The Archives, Bristol.

ATALK on the Lord Mayor's Chapel will be given by Miss N. Dermott Harding on Monday, November 11, at 4.45 p.m. Miss Harding is in charge of the City Archives Department, Bristol. She was given the task of organizing this department in 1924, and she has brought to light many priceless treasures which previously were not known to exist. She gave a series of talks in October, 1928, on some of her discoveries. Her talk on November 11 is the fourth in the series on 'Old Churches of the West.'

'Patti Proms'

ACONCERT will be given by the National Orchestra of Wales in the Patti Pavilion, Swansea, on Tuesday, November 12 at 7.45 p.m. This is the first of the regular series of concerts in Swansea. Tickets may be had at 1s. 2d., 1s. 6d., and 2s. and seats may be booked at Dick Son and Pinner, Ltd., 251, Oxford Street, Swansea. This concert will be broadcast from 7.45 to 8 p.m. The Pavilion in which the concert is to take place is named after Madame Patti, because the main part of the building was given by her to the town. It was originally her conservatory at Craig-y-Now, her house in the Swansea Valley. The house itself has since been turned into a sanatorium. Her purpose in giving the pavilion was that it should be used as a hall for recreation and music. Swansea residents point out that it is only with the advent of the orchestra that the building has been used for the purpose for which Madame Patti gave it. Swansea gave a warm welcome to the orchestra when it played in the Pavilion in September, and it is gratifying to know that the recommendation by the Swansea Parliamentary Committee that the Swansea Council should contribute a sum of £250 to the appeal fund has now been passed by the Finance Committee. The title, 'Patti Proms,' has been given to the concerts, and it has quickly become popular, even although, for considerations of space, no promenade is possible.

Week's Good Cause.

THE Week's Good Cause Appeal on Sunday, November 10, at 8.45 p.m., will be on behalf of the Aberdare and District General Hospital, and will be made by the Chairman, Mr. John Frowle. This appeal is of special importance as the main portion of the building was destroyed by fire on Friday, September 27. Owing to the courage of the matron and her staff all the patients were removed to safety, but two members of the fire brigade lost their lives.

An Empire Night.

AN interesting programme will be relayed from the salon of the Royal Society, Bristol, on Thursday, November 14, at 7.45 p.m. It will take the form of an Empire night, and is designed to indicate Bristol's part in Empire building. A series of historical sketches will be presented with incidental music illustrating memorable episodes in the records of the old city. The subjects selected include the scene aboard Cabot's ship when North America was sighted, John Guy's departure for Newfoundland, the return of Captain James from a voyage of discovery in Canadian waters, and the home-coming of the famous navigator, Woodes Rogers, with Alexander Selkirk, the original of Robinson Crusoe, on board. The dialogue for these stirring scenes has been written by Colonel E. W. Lennard, and Dr. Hubert Hunt, organist of Bristol Cathedral, will direct the musical features. The dramatic episodes will be presented by members of the Clifton Arts Club Players.

The Lucky Black Cat.

YVETTE will be welcomed by her many admirers in Cardiff when she appears before the microphone on Wednesday, November 13, during an afternoon programme which begins at 4.5 p.m. Her latest act was in the cause of charity for dressed up as a black cat, she took part in a carnival in aid of the hospital. 'I consumed sundry saucers of milk,' writes Yvette, 'and one morning a kind milkman gave me a lift on his milk-bottle wagon, and even treated me to a good cup of tea in a small café. I was with him on his round for one and a half hours, and most of his customers patronized the "little black cat." I have since repaid his kindness by giving him fifty cigarettes—and a photo.'

The Story of a Loan Set.

ACERTAIN workmen's institute in the Rhondda was provided with a wireless receiving set on loan, and the members were told when the set was installed in July that it could only be kept for a short time. When an engineer called to remove it in September, he found about forty men listening to a programme of music, really listening as silently as if the artists were in the room. There was general dismay when the engineer told them what his unhappy business was. An optimist suggested that they should club together to buy a set, but the cost of a set like the one they had been using was—to them—prohibitive. Fortunately, the matter did not rest there. The Joint Committee in Cardiff heard of the tragedy and was able to allot one of the Carnegie sets to the institute. The engineer whose former errand was 'not a happy one' had the pleasure of being the Fairy Godfather, and when he installed the new set all the men who had been watching billiards slipped into the room, and by the time the installation was complete there was a full house for the opening concert.

'SLEEP HOLM'



BRISTOL'S CIVIC CHURCH.

The Lord Mayor's Chapel in Bristol, which has many features of unusual interest, will be the subject of Miss N. Dermott Harding's talk—the fourth in the series on 'Old Churches of the West'—from Cardiff on Monday, November 11.

Welsh Variety.

AWELSH variety programme on Friday, November 15, at 7.45 p.m. will bring many favourites to the microphone. If it be true that a prophet has no honour in his own country, singers must in general have better fortune, for Miss Gwladys Nash, who sings in this programme, is a native of Cardiff, and she is easily one of the most popular sopranos who visit the city. Another favourite broadcaster is Mr. J. Eddie Parry, whose sketch, 'The Chorus in the Choir,' was broadcast during the summer. He gives songs at the piano in this programme, and he has also written a sketch. Miss Claudia Jones will play harp solos, and other artists will be the Welsh Mandoline Sextet and the Cenydd Glee Singers. These artists were on tour in London, and sang at many concert and at home in London.

TAR-BABIES and COMMON SENSE.

(Continued from page 318.)

him stand up on two legs instead of running on all four.

And what do they get from these rigid attitudes except an inward sense of shame, a spiritual shyness which blinds their eye to reality and the miracle of everyday, just as the eyes of a shy young man at a party see only a vague blur of faces? If only these people could be content to be empty, to throw out preconceived ideas and prejudices, to settle their vanity or pride like mud at the bottom of their minds, so that the clear waters of intelligence could reflect the panorama of the worlds above! How much happier they would be, how much simpler the problems of art, science, and physical life would become. Highbrow and lowbrow would discover that all men, like themselves, are more or less ignorant in comparison with the source of All Knowledge; that the greatest geniuses, such as Beethoven, Leonardo, and Milton, are men of a marked simplicity and directness, whose only superiority, apart from their technical powers, is that they have discovered how to observe, to feel, and to think instinctively and without the self-conscious inquiry, 'What does the rest of the world think about it, and how can I ever understand it?' By refusing to ask these poisonous questions, the highbrow and the lowbrow can become sane, common-sensible people, that is to say, of the same kind as the greatest artists and the humblest craftsmen, people who do something, rather than talk about it.

BROADCASTING AND ITS CRITICS

(Continued from page 343.)

reply through that same medium of the microphone. There have been a number of plays written solely for broadcasting and not suitable for production on stage or film. Such plays give the only opportunity that I can see for the type of critic and the type of sectional criticism which Mr. Brabazon Howe has advocated.

It may be possible, given true realization of these difficulties and the true purpose of broadcasting and the manifold desires of its vast audience, to build up sound criticism of programmes outside the B.B.C. The danger is that any bold man undertaking the task will be tempted to support the tastes and opinions of some small section of listeners at the expense of other sections. There can be no doubt that the B.B.C., through trial and experiment and careful thought for all classes of listeners, has learnt how best to meet the needs of the British public as a whole. They have had assistance from many sources, not least from the listener himself who, despite Mr. Brabazon Howe's strange strictures on those who write critical letters, has indicated what he considers suitable and what he enjoys.

Perhaps Mr. Compton Mackenzie, who has plenty of courage and is himself, as we know, an excellent and popular broadcaster, will be able to define and create broadcast criticism in his new paper, *Vox or The Radio Critic*. It is a big task, and if he can accomplish it—well the world of British radio will be all the richer. We do not want *Vox* to be but one more cover on the already overloaded bookstalls.

JOHN KNOWLES.

THE THIRD B.B.C. SYMPHONY CONCERT

Some of the Music you will hear from the Queen's Hall tonight (8 p.m.)

The Horns of Eliland ("Oberon") WEBER

THAT was Robert Louis Stevenson's phrase for the loveliest sound which could fall upon mortal ears. And as Weber's 'Oberon' Overture begins with the call of Oberon's magic horn, music-lovers must often feel that no tone more beautiful has yet been awakened by the breath of man. There are indeed few things which any orchestral instrument can do with so real a magic in them as these three notes; they summon all the powers of Eliland to the player's aid, calling us, too, far from our world of strife and tumult, to the wonder and the charm of Oberon's realm. Strife and tumult also have their part in the Overture, to be sure, and the pomp and splendour of Charlemagne's great court, but the story and the music are both too well known and well beloved to need recalling. The opera has already been represented in this country by the gramophone, by the great aria for the heroine, which was sung at the first concert of the series.

But even apart from its own beauties, the work we have a very sure place of its own in our affections; it is one of our own proud possessions in England, and Weber composed it for us, spending the last few weeks of his short and busy life in producing it at Covent Garden. Beseet with trials and difficulties as such a task must always be, it was doubly so for Weber. The text of the opera was anything but helpful to its composer, and was, moreover, in a language of which he knew but little. A handicapped as his own sickness—fatal as he knew it was destined soon to be; at the last rehearsal he was already so weak as to be unable to stand up on his own feet without help. But his indomitable spirit, the birthright of his own proud race, carried Weber triumphantly over every obstacle, and *Oberon* was produced with a success which eclipsed all previous records of Covent Garden Opera. Meeting the author on the stage when a tumult of applause had at last come to an end, Weber embraced him warmly, saying, 'Now we shall go to work and write another opera together, and then they shall see what we can do.' As he knew only too well himself, he was to write no more operas; even his wish to see his home once more was not fulfilled, and it was among strangers, far from his own kith and kin, that he died in London on the night of June 4, 1826.

Bach's Universal Popularity.

THESE two great artists, Jelly d'Aranyi and her sister, Adila Pacheri, have done a great deal to prove how universally popular Bach's music can be. They have played the Concerto for two violins and string orchestra to audiences of almost every order, ranging from gatherings of devout Bach worshippers to the humblest working folk who have paid nothing for the privilege of listening. And everywhere, in their splendid hands, the sturdy vigour and cheerfulness of the first and third movements, and the serenity of the beautiful second, have made their effect with unmistakable certainty. With an accord as they are with the great Bach's spirit, and with one another, they do

indeed present the Concerto as such noble music should be played.

Haydn in London.

WHEN the great Haydn came from Vienna to visit us, at the end of 1790, the journey took him more than a fortnight—some seventeen days of such fatigue and discomfort as the traveller of today would hardly care to face. He did everything possible to make his visit a happy and successful one, and he used to say afterwards that it was not until he had been in England that he became famous in Germany. It was no more than a jest, of course, he had for years been looked up to by the whole world of music as the greatest living master. He crossed from Calais to Dover on New Year's

Day, 1791, and that part of his journey alone occupied nine hours; coming straight to London, he stayed in this country in every way which enthusiasm and

affection could devise. The Court and Society made much of him; he survived a Lord Mayor's banquet, and the University of Oxford made him an honorary Doctor of Music. Hoppner painted his portrait, and the whole of musical England united in doing him honour.

The visit was arranged by Salomon, indefatigable concert organizer and violinist, and for his concerts in London Haydn composed a set of twelve symphonies. More than some of the others, this one has traces of Croat folk-tunes. In the last two movements of this Symphony, especially, there are reminders of melodies which may well have come from that picturesque corner of the world. The last is like a country wedding march.

Elgar's Second Symphony

DESIGNED early in 1910 as a loyal tribute to His late Majesty King Edward VII, this Symphony was afterwards dedicated to his memory, with the gracious approval of His Majesty King George. It is prefaced by the first two lines of Shelley's poem—

'Rarely, rarely comest thou,
Spirit of delight,'

and though Elgar's music has probably no intention of following the whole poem closely, it is no doubt born of the idea set forth in these two lines. The first movement is built up, as in the first symphony, on groups of themes, rather than on simple tunes, and the impetuous opening suggests the Spirit of Delight itself rather than the sadness of its rare coming.

The slow movement is a big and impressive one, beginning with some suggestion of a solemn march, and passing in turn to other principal themes in the same dignified mood. The third movement, taking the place of the usual scherzo, hurries along vivaciously, and although there is a broad melody at one point with a hint of more serious things in it, it is for the most part light and playful. The last movement, too, begins happily, and again passes to a noble and massive melody which the whole orchestra plays. There is a third theme also, and the movement is richly varied, coming to its close in the mood of the first line of the motto rather than as the Spirit of Delight.

Elgar's Second Symphony, claimed by many as the composer's greatest work, occupies the chief place in tonight's programme.

FRIDAY, NOVEMBER 8

5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.3 m.)

TRANSMISSIONS FROM 1920-1921 EXCEPT WHERE OTHERWISE STATED.

3.0 ORGAN MUSIC
By G. THALLEN BELL
Organist and Director of the Choir,
The Temple Church
Relayed from St. Mary le Bow Church
Andante (Boreau)
Bourrees (Pastor Fido) .. } *U. in tel*
A EIA DE L'AD Soprano)
Bist du be .. } *Rock*
The Lord is my Shepherd .. } *U. in tel*
O Lord my God .. } *Handel*
O, had I Jubal's lyre
G. THALLEN BELL
Choral Preludes
To God alone be glory } *Back*
All glory, laud and honour

7.10 ALICE COUCHMAN (Pianoforte)
Concert Study in A Minor, Op. 28 *Dohnanyi*
A Watteau Landscape *Godowsky*
K. 100 *Wolff*
Op. 10 No. 1
Waltz, 'Jays of Life' *Johann Strauss*
ERNEST KEABLE
A Night Idyl *Loughborough*
A Dream *Bartlett*
Aileen *Loughborough*
ALICE COUCHMAN
Prelude in B Flat *Chopin*
Hungarian Rhapsody, No. 13 *Liszt*
7.45 ORCHESTRA
Overture, 'The Rehearsal' *Mendelssohn*
Entr'acte, 'April Bloom' *John Ansell*

9.0

THE CITY OF BIRMINGHAM POLICE BAND

A National Service to the DEAF!



Increasing numbers of testimonials are coming in from the deaf and hard of hearing to the effect that this outfit has a movement of British Science helps them to hear without embarrassment. There is an Oravox Deaf-aid correct for every form or degree of deafness. Authoritative laboratory tests have proved that the Oravox intensifies sound 3,000%. Every Oravox comes with a complete guarantee for life; a copy of this Guarantee will be sent post free on request.

TEST ORAVOX FREE IN YOUR OWN HOME

WRITE FOR FREE BOOK

If you cannot call at the Oravox consulting rooms, a skilled aurician will attend you at your home, anywhere in the British Isles, free of charge or obligation. All deaf persons, their relations, and their friends should read the Oravox book. Send postcard to-day.

Technical Advisers for Oravox, Ltd.

SIR OLIVER LODGE, F.R.S., etc.
Prof. A. F. C. POLLARD, F.Inst.P., etc.
Mr. C. M. R. BALBI, A.M.I.E.E., etc.

ORAVOX LIMITED,
26, LANGHAM ST., LONDON, W.1
Telephone: Langham 2820.

8.0 VAUDEVILLE 8.0

FROM BIRMINGHAM TONIGHT

TOMMY HANDLEY

The Wireless Comedian

HELEN ALSTON

Songs at the Piano

JACK RICKARDS & WINIFRED DUNK
in 'Some More Scandal'

PITT and MARKS

Original Songs and Humour

THE D'ALTON INSTRUMENTAL QUARTET

PHILIP BROWN'S DOMINOES DANCE BAND

AMELADIE RIND
Ma douce Annette
The Falling Star...
In stiller nacht...
Voces saphyre amoureux...
THALLEN BELL
Prelude in D Major, my soul...
Suzanne
Now the Lord will be our God

4.0 DANCE MUSIC
JACK PAYNE and THE B.B.C. DANCE
OF BERTHA
EUGENE EARLE (Banjo Solo)

5.30 The Children's Hour
From Birmingham,
Mountain Fairies, by Cecily Fleming
Music by THE D'ALTON INSTRUMENTAL QUARTET
'The Magic of Words—The Work they Do,' by
Helen M. Enock

HELEN ALSTON (Songs at the Piano)
6.15 'The First News'
TIME SIGNAL, GREENWICH: WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 Light Music
From Birmingham)

THE GRAND SUPER CINEMA ORCHESTRA
Conducted by HAYDN HIAUD
March, 'The New Colonial' .. *Hall*
Selection, 'The New Moon' .. *Romberg*
ERNEST KEABLE (Tenor)
In Love *Lohr*
Aria, 'When stars were brightly shining'
(Tosca) *Puccini*
ORCHESTRA
Suite, 'Three Light Pieces' *Fletcher*

8.0 Vaudeville

(See above)

9.0 A MILITARY BAND CONCERT

(From Birmingham)

THE CITY OF BIRMINGHAM POLICE BAND
Conducted by RICHARD WASSBELL
The March of the Giants *Finck*
Overture, 'The Black Domino' .. *Auber*
JOSEPH YATES (Baritone)
Oh! for a breath of the Moorlands .. *Whitely*
When a Maiden takes your fancy .. *Mac*
MacGregor's Gathering .. *arr. Kuhn*
RIND
Invitation to the Waltz .. *Weber, arr. Godfrey*
Exotic Dance *Mascagni, arr. Godfrey*
K. 100 *Lohr, arr. Winterbottom*

JOSEPH YATES
A Border Home *Phillips*
Water Boy *arr. Robinson*
Pavane, 'I Pagliacci' .. *Lencic-railo*
RIND
Selection, 'Merrie England' *German*

10.0 'The Second News'
WEATHER FORECAST SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC
THE CAFE DE PARIS BLUE LYRES BAND from THE CAFE DE PARIS

11.0-11.15 BEN BURNIE and his BAND from THE KIT CAT RESTAURANT
(Friday's Programmes continued on page 354.)

HANDY POCKET Volumes

of Best Authors

ON CONVENIENT PAYMENT TERMS



a first payment of
7s. 6d.
or less brings to
YOUR HOME—

JEFFERY FARNOL
New Pocket Edition, 16 choice
volumes, blue limp leather.
J. M. BARRIE
New Pocket Edition of
The Boy David and other plays in 21 vols.,
blue limp leather, gift copy.
RUDYARD KIPLING
25 volumes, red limp leather,
also 6 vols. of poetry

BERNARD SHAW
A. his published Plays and full Prefaces, 12 pocket volumes;
also 6 vols. of poetry

GROVE'S DICTIONARY OF MUSIC.
New (Third) Edition, 5 Volumes, over 4,000 pages, 25
full-page illustrations in 1000 and half-tone

POST To the Trade Publishing Co. Ltd.
Coupon (12 Strand London, W.C.2)
I am desirous of purchasing the following books:
for
FREE
Illustrated
Booklet

The SONG & the SINGER



Sometimes you know both the song and the singer, and yet you miss something in each. But not if you listen with a Pentovox Three! You hear the song as the composer meant it and as the artist sings it. You can sit through a whole evening with the Pentovox Three, and your ear will recognise the same clear reception of all the varied items in the programmes. No other set of its kind, offers such value for money. And you can buy it on easy monthly payments.

£10

including valves and royalties.

Ask your Wireless Dealer about the comprehensive range of Bowyer-Lowe Sets and Components or write for illustrated literature.

BOWYER-LOWE

In association with  Recordaphone Ltd.

LONDON SHOWROOMS
ASTOR HOUSE, ALDWYCH, W.C.2

HEAD OFFICE AND WORKS:
RADIO WORKS, LETCHWORTH, HERTS.

TRUTH IN RADIO



The Mullard
"C" Model
Speaker—
Price 50/-.

A really fine speaker at a reasonable price. Pure in tone, vivid in reproduction, with a full size speaker's capability of handling volume. Such is the "C" Model Speaker, Mullards make it—that is your guarantee.

Mullard MASTER-RADIO



THE BEST IN RADIO

M.P.A.

Mark VI Speaker Unit . 12 6
Popular Plaque 25.-
Popular Cabinet 45.
Moving Coil (Permanent
Magnet) Speaker . . . 15 gns
All Electric Three . . . 25 gns
All Electric Screened Grid
Transportable Four . . 33 gns
All Electric

Gramophone 55 gns

All Electric Home Radio
Gramophone 75 gns
Eliminators, Chokes, Mains
Transformers, Switches, Potenti-
al Dividers.

Your dealer will
be pleased to
give you full
particulars of
our deferred
payment terms.
Ask him today.

M.P.A. Wire-
less Ltd., Dept.
5, Radio Works,
High Road,
Chesham, W.4

M.P.A.

Hearing With It
Almost Seeing

WHY PAY more than 5/6

FOR A UNIVERSAL
VALVE

New Glass Bulb
Finer yet 1
Tougher

New Super 2
Strength Grid

New Non-micro-
phonic Filaments
with Special 3
Coating

New Large Size
Anode, Easier 4
Flow of Elec-
trons



LONGER
LIFE

5 Dario
Milled
Base for Easier
Handling

NEW 1930
TYPES!

NEW 1930
PRICES!

The New Dario Valves are even better. New non-microphonic filaments of greater strength, longer life and higher emission! New internal construction! And at still lower prices, made possible by their freedom from price control and the huge output of the Dario Valve factory—one of the largest in the world.

TWO VOLT

Universal 1 amp 5/6
Resistor 1 amp 5/6
Super H.F. 15 amps 5/6
Super Power 15 amps 7/6
Hyper Power 3 amps 9/6
Pentodion 5 amps 12/6

FOUR VOLT

Universal 0.75 amps 5/6
Resistor 0.75 amps 5/6
Super H.F. 0.75 amps 5/6
Super Power 3 amps 7/6
Hyper Power 15 amps 9/6
Pentodion 15 amps 12/6

WRITE FOR FREE FOLDER!

DARIO VALVES

Best way to all Stations

From your dealer or direct

IMPEX ELECTRICAL, LTD., Dept. A,
538, High Rd, Leytonstone, London, E.11

A WORLD LANGUAGE?

An Esperantist's* Footnote to Mr. A. Lloyd James' recent article.

Only an ear such as his, more sensitive than a "cat's paw," can distinguish the multitude of sounds that are in the air.

[illegible]

Unless we are prepared to admit that
and act accordingly, it is undoubtedly true
that the present chaos of languages will continue.

It is just such difficulties that the
apart in the scale
as Londoners do
fashion, there is
With another sound

While standing in a queue at Brussels station I knew at once that one was English and the other German, but the difference in pronunciation in no way prevented them from fully understanding one another. With the passage of and increased travelling families these differ-

who dropped in casually at a lecture on Esperanto when told that the main excuse given by Europeans for their refusal to learn Esperanto was that it would be unsuitable for Orientals. After a fifteen-minute extempore speech, given at a rate which would have made a seasoned stenographer perspire, the reason for his imple was obvious. Every word was immediately intelligible, and the process of his thought was as familiar as a parson's firstly, lastly, and finally. He told of Japanese medical men who had lost the credit for their discoveries owing to the long wait for translation of their treatises. They are now writing direct into Esperanto, which is far easier for them to learn than any European language, and which is immediately available to all countries. He mentioned that in Japanese schools Esperanto was being taught as a basic language to prepare the way for the study of others. Even the villages have their classes, and if the enthusiasm were only as great in Britain as in Japan the universal language project would soon be an accomplished fact. If there were defects in his pronunciation, they caused nobody to misunderstand him. Were there any listeners who couldn't understand the famous professor a week or so ago when he urged them to 'swy to remember our address'?

When one considers the age inertia and prejudice, which are making progress towards a universal language so slow, despair is indeed excusable. It is to youth that we must look for the energy and enthusiasm to solve the problem. Nothing was more pathetic at the recent Scouts Jamboree than to see boys full of eagerness to talk to their visitors from abroad and yet not able to utter a word except through an interpreter. The freedom of speech enjoyed by the Esperantist Scouts of many nations was in striking contrast. Here, then, is a challenge to the boys and girls of today. The genius of the then Sir Robert Baden-Powell, coupled with the labours and fortitude of those pioneers who lived down the ridicule, scorn, and misrepresentation of the early days, has given them the great Scout movement which has attained world-wide popularity with such marvellous rapidity. A universal language is an essential for its continued and increased success.

ARE RADIO PLAYS GETTING WORSE?

(Continued from page 334)

this author has made an admirable attempt to break
 commonplaces. It would be perfectly possible to
 tear the second Act of Mr O'Casey's *Silver Tassie*
 to pieces on precisely the same grounds that Mr
 Swaffer saw fit to underpin a few paragraphs of the
 Russian programme. If I quoted in the pages of
 the *Sunday Express* the lines which he gives his soldiers, they would appear
 on a page of the *Sunday Express* and would be
 which Mr Swaffer picked out and pilloried in the
Sunday Express. That sort of thing is only too easy
 to do. I find it more difficult to find
 If an improvement in broadcast drama is expected
 to be found by merely speaking certain stage plays
 over a microphone, then I am afraid the decline of
 broadcast plays is not only in full swing but is likely
 to continue. The fact that it has been proved over
 and over again that for a microphone play to be
 useful it must be specially written for or specially
 adapted for the purposes of the microphone is no
 steady-growing public which enjoys radio
 drama is unlikely to be moved in its opinion by this
 sort of wild statement. The reason is that such a
 public listens. It is only the opinions of

indication from the general body of listeners as to whether radio drama is gaining or losing ground. Naturally, it is our firm belief that it is gaining. Otherwise we should be trying something else or experimenting in different directions from the ones which we deliberately adopt.

It is possible, I think, to divide radio drama into three main categories: first, plays written directly for the microphone; secondly, the story which may in its original form have been either novel or play, adapted for the microphone; and thirdly, the classic drama of the spoken word which, just because it depends upon the spoken word rather than upon anything else for its merits and reputation as a classic, can be brought to the microphone almost exactly as it was written for the stage. It is only in the last two years that it has been possible to develop radio drama to the point at which such categories can finally be established. Ever since Mr. Richard Hughes wrote *Danger* in 1923 various attempts have been made to write plays specially for the microphone. It is no fault to these pioneers to claim that the first really successful microphone play was Mr. Guthrie's *Squirrel's Cays*, produced in the early part of this year. The original idea of adapting novels for the microphone goes to the credit of Mr. Cecil Lewis, who opened the gate into this vast field with the production of *Lord Jim*. But again, it was not before the production of *Carmen* this year that this type of radio play achieved anything approaching perfection.

SAMUEL PEPYS, LISTENER

By R. M. Freeman

(7. 1. 6 rd's Day).—Out, about noon, and to walk in St James's Park. A most blue ~~crisp~~ day that swept the leaves from the trees and sets the water lapping in waves up the ~~dark~~ bank of the lake. Whereby an ~~erecting~~ bridge a horrid sight I had by a hasty gust that lifts my hat from my head (the new Tribby), and I had as good as given it over to the fox but, having a woman with me by God's mercy grab it and did so the place is only by putting down to my very eyes almost. Which makes, I doubt not, a pretty sketch of me but better he has request us to not duck by such blasty squalls.

Turning on the wireless after tea, I heard Mr. Williams read a poem of his own which he did mighty well, and is, methinks, noble poetry, for so the poem is, with our own noble

Other 4 - A letter from my wife from France
 And Susan crying and the doctor bids them expect
 the worst. We read it ourselves, we are so
 now busy over her last dispositions, having a
 particular vision for Misses Verpetum,
 whom she shall bequeath him to with the surest
 prospect of a good home, and we will do
 And speaking on her. I am a high unless she
 and lady were the damned she has to us
 with a worthy legacy) good Lord deliver us!

Chapter 8—Meeting Squilliger in the Mall, the strange thing is his lady's being also gone to work, else we are both no better off than he. The question is, how make the most hereof? Revolving at length upon a dinner at Pagani's, then to the Hippodrome, finally to a night-club in Soho that he hears audacious rumours of, while a customer to see and to be so pink as 'tis painted.

October 10.—Mightily pleased this night in hearing *Romances* of Chevalier from Birmingham. Brings me back vivid memories of how first he broke upon the town with *The Future of Mr. Ashkin*; thereafter long a public favourite both for comedy and sentiment, and church-organists would sometimes play *My old Duck* and *The Nipper's Lullaby* for voluntaries, having a sort of plaintive sweetness to them, like Mendelssohn, and often taken by pious worshippers for his music.

* The author of this article is Mr. H. W. Holmes, of the London Eribergate Club.

 $\theta_d, \text{KPa} = 1356.3 \text{ m} \quad 101 \text{ KPa} \quad (1.554 \text{ m})$ 

Q Laundry only? TIME SIGNAL, GREENWICH
A Y E S

10 45-11.0 Mrs. J. WEND: 'A Towel-Horse

Moschetti and his Orchestra
from THE MAY FAIR HOTEL

(Inventory only) Fielung Bulletin

THE WIRELESS CLUB OF AMERICA
Conducted by JOHN ANKLES

| | | |
|----------------|-------|------|
| Festival March | | Leah |
| Lullaby | | Anne |

In a glass with golden wine Quilts
 Wayfarer's Night Song..... } Easthope Marton
 Hatfield Belts }

from the Off-black Opera
arr. John Ansell
Musical for Strings Vol. 1
Dariusz Espinasse, 'Sogovins' Vol. 1

The Sandwich Islands } W
 }
 for Branscombe

() The Land of the Mountain and the Sea
The
2
Fablestature: Grandmother's Song Waltz

Played by ALEX TAYLOR
Played from DAVIS' THEATRE, Gtordon

LOWE MAYOR'S SHOW DAY
which we will celebrate according to
MAYOR CONSTRUCTIONS

FO The Man = Work on the Center by the
[Local] Historic Landmark Society

TIME 9 A. M. — W. C. F. I. F. C. A. T. First General News Bulletin & Announcements and Notes Bulletin

6.45 THE FOUNDATIONS OF MUSIC
OLD ENGLISH PIANOFORTE MUSIC
Played by ADOLPH HALLER

NEXT Monday is Armistice Day—the day on which we try to express our gratitude to the survivors of the Great War. This evening Earl Jellicoe, who, as President of the British Legion, has a special claim to speak on this occasion, will give a few words about this year's Poppy Day. He will be accompanied in the studio by one of the holders of the Victoria Cross who are doing their share with the Prince of Wales.

7. Mr. BASH MAZUR Next W. C. Broadcast
M. C.

Revised from the KINGSWAY HALL

Source: *Proceedings of the 1977 Conference on the History of the American Psychological Association*, 1977, pp. 1-11.

In the second act of *Puccini's* deeply tragic opera *Tosca*, the heroine *Tosca* finds divine aid in her many griefs, asking in this expressive song why so much unhappiness should fall upon her. 'I have lived for art, and for love,' she sings, 'I have given of my wealth to the Church and have helped the poor.'

MARGARET HOLLOWAY (Violon)
Caprice Viennoise Kreisler
Feu Follet Pupini

H... .. or ...
I horse
P

Ann. A. GILL and OWEN VACHAN (Entertainers)
in Original Comedy Duets

Song, 'In the Silent Night' Bachmanino.
Aria, 'O Don Fatalo' (O Fatal Gift) ('Der
Gefahr') Verdi.

Married Lemm
Single in B Flat Wulmanholm

The English Rose (Morris E. Stand) German
When all the world is young Brown
There is no Death 6 1/2 9 10 11 12
(With accompaniment on the Grand Organ)

KENNETH and GEORGE Whittaker (Burlington)
sing their own Songs

9.5 Speech.

THE PRIME MINISTER
The Right Hon. J. RAMSAY MACDONALD
Following
For Laid Myself Down
Printed from THE MISSION HOUSE

WEATHER FORECAST, SECOND GENERAL NEW
BULLETIN. LOCAL NEWS: (Dagupan only) SL,
PING FORECAST: 0.2 F 1.5 Wk Tr

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

10.30-12.0 THE PICKACHUY PLAYERS, directed by
AL STANITA and THE PICCADILLY GRILL BAND,
directed by JERRY HOET, from THE PICCADILLY

THE PRIME MINISTER WILL SPEAK FROM THE MANSION HOUSE TONIGHT.



Mr. Ramsay MacDonald's speech at the Lord Mayor's Banquet will be relayed from the Mansion House tonight. The Premier is seen above in various moods: from left to right, with his daughter Isabel at Chequers, greeting Mayor Walker of New York on his recent trip to America, with President Hoover; golfing at Spey Bay, and with his son Malcolm, who is M.P. for Bassetlaw.

Mr. E. KAYALL 7 BT AMBROSIE PLACE WORTHING.

DRINK THIS "TEA" FOR YOUR RHEUMATISM



I have a simple but WONDERFUL REMEDY for Rheumatism Neuritis and "acid" complaints. Not a drug nor medicine, but a tropical plant called HERVEA.

A beverage is made of the tiny leaf, which you prepare and drink like ordinary "Tea." No trouble or fuss, you make it in your own home; the RELIEF IS FELT AT ONCE, and becomes evident more and more every day.

Hundreds of people in all ranks of life have received lasting benefit and have sent me letters praising this wonderful little plant.

Drink a cupful of HERVEA each morning and you will feel a different being. The reason is that it expels the uric acid poisons and PREVENTS NEW ACCUMULATIONS of further acid deposits in the system.

TRIAL PACKAGE FREE

Just send me your name and address stating Mr., Mrs., or Miss also a stamp for postage, and I will post you Free of Charge a trial package. If you feel that you are getting benefit I will supply a further quantity at a small charge. I do not vend patent medicines, but can say, from my own personal experience, that the product now offered is most effective for Rheumatism and allied complaints. It is what I did for me a few weeks it should do for you if you will give it a fair trial. Address:

Mr. H. LEE, Colonial Importer Dept. 257a, 3, Alfred Place, London, W.C.1.
N.B. Please mark your envelope "HERVEA" to get hand corner and possible delay will be avoided.

P.S. Arise from RHEUMATISM, NEURITIS, MIGRAINE, GOUT, and all the troubles that come from these. It is possible, for they have found Hervea a tonic for ACIDOSTRICK, NERVE SLEEPLESSNESS, CONSTIPATION, SLUGGISH LIVER and STOMACH TROUBLES. (If you suffer from any of the above Disorders send for a sample.)

A REAL ACCUMULATOR GUARANTEE

There is no accumulator or battery to compare with the "YOUNG," either for perfection of reception or long life. Definitely, they embody the results of the most exhaustive researches and have features not to be found in any other make. What do you want more than this positive guarantee:

"Young Accumulators are guaranteed against all electrical defects for 12 months from date of purchase, and against harmful sulphation indefinitely under fair conditions of use."



ACCUMULATORS

Write for illustrated booklet and name of nearest dealer

YOUNG ACCUMULATOR CO. (1929) Ltd.
Dept. 14, Burlington Works, Kingston-by-Pear Road,
New Malden, Surrey

Telephone: Maudslayi 1171 (3 lines)

They cost less



Tungram Barium Valves are sold at non-Association prices and at the same time they can compare in any detail with more expensive types.
3, 4 and 5 volt types
etc., etc. prices: 5/6 to 10 from most dealers

TUNGGRAM BARIUM VALVES

If you have any difficulty in obtaining write direct to
TUNGGRAM ELECTRIC LAMP WORKS
(GREAT BRITAIN) LTD.,
Radio Dept., 72, Oxford Street, London, W.1
Branches: Birmingham, Bristol, Cardiff, Leeds,
Manchester, Newcastle, and Nottingham.



... music
—wherever you want it!

The Symphony Five-Valve Portable Wireless can be taken from room to room wherever you want it—everything necessary for perfect reception is contained in the rich, deep mahogany cabinet. By simply touching a switch and turning a dial, home and foreign stations come through clear after the other with amazing volume and perfect clarity.

Supplied with a Ludo-blue waterproof dust cover, and a leather carrying strap, for outdoors. **£17:17:6**

SYMPHONY GRAMOPHONE & RADIO Co., Ltd., 33-34, Warwick Street, London, W.1

SYMPHONY
FOR HARMONY IN THE HOME

MIGHTY VOLUME MELLOW TONE!



Price:
£6 6s.

Hear the whole orchestra with a Mullard 'H' Type Speaker. Thrill to that fuller enjoyment that only perfect recreation can give. A Mullard 'H' Speaker makes your radio ring true.

Mullard MASTER-RADIO

Notes from Southern Stations.

FOLK TUNES OF WALES.

A Factor in Musical Development Readings from Welsh Poets A Programme for Little Patients Birmingham
Concerts for 5GB Listeners.

THE next in the series of Welsh Music by W. L. M. ... and will be given by Mr. K. T. Davies, Director of Music in the ... of South Wales. Davies has been ... in the ... of Wales ... he has ... the ... of the ... festival. He ... the ... of the ... in Wales, the main object of which is to make the ... function in ... as a means of ... a culture and generally to improve the ... of the ... Mr. Davies is a great believer in the folk-song as a factor in the ... development of a nation.

MR RICHARD BARRON, whose poetry readings are deservedly popular, is to give ... Welsh poets in the ... The first, on ... at 3.45 p.m. ... of ... by Welsh men and women and ... a ... of English translations of poems written in Welsh. Mr. Barron ... Mr. A. G. Pryor-Jones, the poet, has described the point of view of the ... in English in a ... 'It is for the most part a ... of the songs of those Welsh men and women who have ... as their medium of expression, ... Mr. Pryor-Jones, 'but who are Celtic in their creed and inspiration.'

PEERS CORMORANT ... the ... Music programme for ... on Monday, November 11 ... was frequently heard to ... of ... he ... the ... and ...

THE Pop ... of Wales, conducted by Warwick Brathwaite, at the ... on Saturday, November 10, ... at 7.45 and 9 p.m. The artists will be Kate Winter (soprano) ... The ... on Friday, November 14, when the artists will be Astra Desmond (mezzo-soprano) and Paul Beard (violin), will not be broadcast.

THE ... and ... of ... by Mr. C. W. ... at 7 p.m. and ... with ... historical characters ... and ...

A SPECIAL programme will ... Cardiff on Tuesday, November 12, at the usual time, 5.15 p.m., for the Children's Ward, Cardiff Royal Infirmary. The ... programme is specially to greet the little patients.

MR IRAN KATIE FLETCHER ... a ... as the ... of ... he ...

H ... for ... Dorothy Daniels, a ... on November 11 in Chopin's ... The ... Watwyn Watways (baritone).

A Light Classical Concert is provided by the Studio Symphony Orchestra on Tuesday afternoon, November 12, with Mervin Stilesbury (violin) in Mozart's *Concerto in E Flat*. Miss Stilesbury was the first English artist to broadcast from a ... for ... in ... the ...

An ... of ... by French ... plays Beethoven's *Symphonic Variations*, and the ... which illustrates the story of how Phaeton lost control of the fiery chariot of his father the Sun. ... the ...

BROADCAST OPERA SEASON, 1929-30.

The Libretto of this Opera

LOUISE

(CHARPENTIER)

is ready now.
Broadcast Nov. 25 & 27

Have you ordered your Librettos?

(For a Subscription of two shillings they will be mailed in good time for each broadcast)

Twelve of the following Operas will comprise the 1929-1930 series. 'Thais' and 'Aida' have been broadcast.

'THAIS' Massenet
'AIDA' Verdi
'CAVALLERIA RUSTICANA' Mascagni
'LA BOHEME' Puccini
'FRANCESCA DA RIMINI' Zandonai
'SISTER ANGELICA' Puccini

'LOUISE' Charpentier
'KONIGSKINDER' Humpernick
'PELLEAS AND MELISANDE' Debussy
'MADAM BUTTERFLY' Puccini
'FENELLOPE' Faure
'L'ENFANT PRODIGE' Debussy
'THERESE' Massenet

'GIANNI SCHICCHI' Puccini
'MIGNON' Thomas
'LA BASOCHE' Massenet
'SIAM'S O'BRIEN' Stanford
'THE BARTERED BRIDE' Smetana
'LE ROI D'YS' Lalo

Order Form

1. LOUISE only.

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

2. SERIES OF TWELVE LIBRETTOS.

Please send me copy (copies) of each of the next twelve
Opera librettos I enclose P.O. No. value.....
in payment at the rate of 2s. for each series of twelve.

NAME
ADDRESS COUNTY

Applications should be addressed to PUBLICATIONS DEPARTMENT, B.B.C., SAVOY HILL, LONDON, W.C.2.

ARE YOU LISTENING?



K-B
161 & 169

KB ALL ELECTRIC RADIO



You can get K-B radio at any price from a few pounds upwards. Even the all-electric receiver costs a great deal less than you would expect. That is one reason why K-B is sweeping the market. It really has brought the cost of radio down to a figure that everyone can afford—

Kolster-

BRITISH MADE BY BRITISH LABOUR

K-B 72

FREE BOOK Ask your Dealer or send the coupon for a free copy of the new K-B Book, containing the full range of the wonderful K-B products. Post to: KOLSTER-BRANDES LTD. CRAY WORKS, SIDCUP, KENT.

K-B 161 and 169. The Kolster - Brandes ALL-ELECTRIC three-valve Receiver designed for operation off A.C. Electric supply mains. No batteries or accumulators are required.

PRICE £17 : 10

INCLUDING VALVES AND ROYALTY

K-B 72. A new cone speaker which gives results approximately equal to expensive moving-coil units.

PRICE OAK £5 : 5
MAHOGANY OR WALNUT £6 : 6

ARE YOU LISTENING?



K-B BATTERY MODEL

—There's another reason that you will realise when you've heard these models in action. K-B is always—K-B... reproduction that *lives*... that is *real*. That applies to the cheaper sets as well as to the more expensive. It's true all through the K-B range.

Brandes

CRAY WORKS, SIDCUP, KENT.

BRANDESET IIIA.
The popular three-valve set arranged for one detector and two low frequency valves.

PRICE £7:10

(INCLUDING VALVES AND ROYALTY)

THE ELLIPTICON
A cone-speaker designed to give exceptionally clear and mellow tone.

PRICE £3:17:6

All Kolster-Brandes products costing £5 or more can be obtained on simple Hire Purchase Terms.



BRANDESET
3A

ELLIPTICON

COUPON

Please send me, post free, the new K-B book.

NAME _____

ADDRESS _____

TOWN _____

COUNTY _____

The SECRET PROCESS that puts power into your set!

**DIRECT FROM FACTORY
TO DEALERS SHOPS**
every Lissen Battery is
fresh when you get it!

| PRICES | |
|--|-------|
| 40 volt reads 65 | 7/11 |
| 100 volt reads 100 | 12/11 |
| 120 volt | 15/10 |
| 36 volt | 4/6 |
| 60 volt (Super power) | 23/6 |
| 100 volt (Super power) | 22/- |
| 9 volt Grid Bias | 1/6 |
| 4 volt Pocket Battery 5d each 4/6 a doz. | |
| Single Cell Torch Battery | 4/4 |

There is a secret process and a new chemical combination used only in the Lissen Battery which puts new power into your radio set. It gives to your reproduction of dance music a new liveliness, makes speech distinct, song clear and true.

The current of a Lissen Battery flows smoothly, steadily, sustainedly throughout the longest programme. The large cells have a great oxygen content which gives the battery long life and produces all the time pure power, with never a trace of ripple in it, never a sign of hum.

**You want pure power for your radio;
any good wireless dealer will supply
you with the Lissen Battery that
will give it to you.**



LISSEN LIMITED Works Road, Weymouth, Dorset, England
also at Richmond, Surrey and Edmonton
Managing Director: T. N. Cole

PHILIPS

Famous Loudspeakers

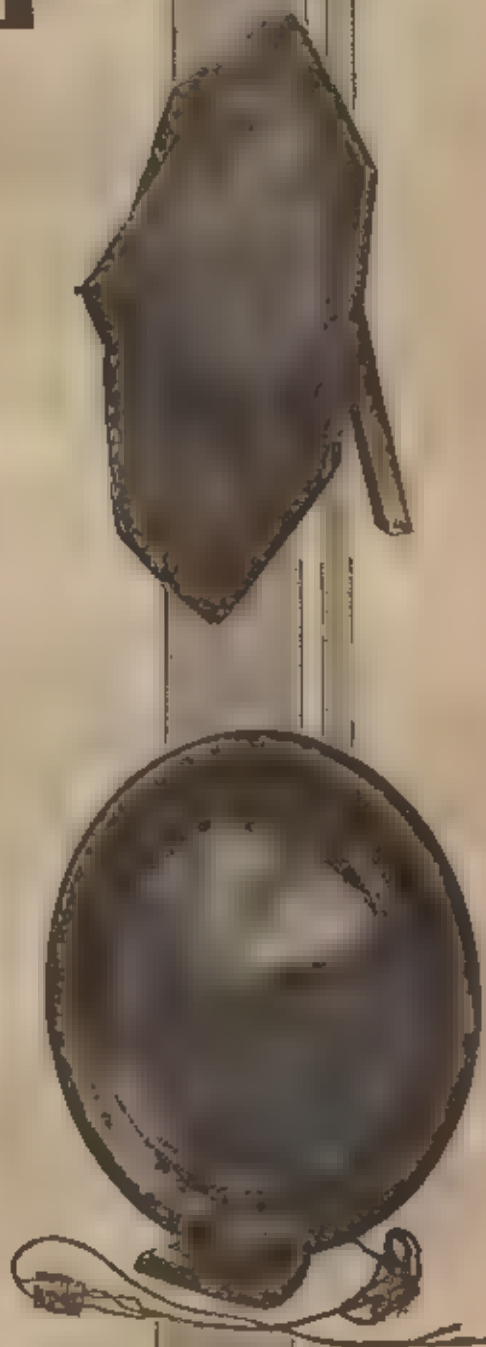
TYPE 2016
50/-

In order to get the best from your Radio Receiver be sure that your Loudspeaker is a Philips. They are scientifically constructed and designed so that the wonderful capabilities of modern Radio Receivers are not wasted, but are fully expressed. Particularly if your Radio Receiver itself is a Philips product. Your Loudspeaker should be a Philips product also.

TYPE 2007
£5.5.0

Philips Radio Receivers have set and maintained the high standards of modern radio, and Philips Loudspeakers are designed to enhance their performance.

Ask your dealer to let you hear one. Then you will realise that our claims are fully justified, that radio, as translated by a Philips Loudspeaker, is radio with a new meaning.



ABOUT THE SUPER



TYPE RHG
100, 2,100m.h. 15/-
(in crate)

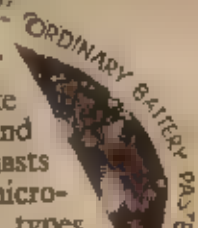
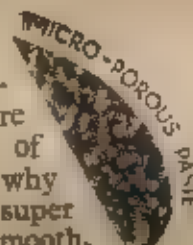
H.T. BATTERY

WITH MICRO-POROUS PASTE

If the active material in your battery is a little coarse, uneven, naturally the output is uneven too. Just look at the photographs alongside (taken under a microscope) see how coarse ordinary battery-paste is. Compare it with the much finer, more even "micro-porous" paste of Fullers. At once you see why the output of Fullers' super batteries is so much more smooth, pure, ripple-free. How can an ordinary battery give your set the same tonal quality? Of course, too, micro-porous paste permits heavier discharge, and being firmer, more even, it lasts longer. Only Fuller super batteries have micro-porous paste—see both the H.T. and L.T. types at a Fuller Service Agent's. They're years ahead.

7 SPECIAL POINTS

1. The RHG, 200, 2,100m.h. H.T. battery illustrated, is constructed with such superb precision.
2. The construction of the separate glass cells, which are so accurate and get-as-able and so as to prevent any possible leakage.
3. Non-absorbent, insulating material with stop cap, which is between cells, prevents any possible leakage due to this liquid.
4. A special fully drained up liquid into the cell, the outside of each is not kept dry and leakage is even prevented. A vents and accident.
5. No separators are necessary as the plates are made in grooves in the cell. Thus they are surrounded by electrolyte and gas bubble can move freely avoiding vacuum means in operation a battery.
6. Cells are connected by specially insulated bridges, each of which is for stopping any leakage.
7. Main terminals are of Fuller's patent type, preventing corrosion and the battery holds it up.



FOR LOW TENSION
TYPE
LDC 2V. 600m.h. 0/6
SDS 2V. 350m.h. 0/6

Fuller
ALL BRITISH
**SPARTA
SUPER BATTERIES**

THEY LAST LONGER

FULLER ACCUMULATOR CO. (1926) - LTD CHADWELL HEATH ESSEX

This is the way to Make it "All-Electric"



No more batteries

Much more volume

Is your set in line with the very latest in radio development or do you still fuss and bother with batteries?

Bring your present set up-to-date with the minimum expense by buying a Philips All-Electric H.T. Unit and Trickle Charger. The addition of these two components makes your old set the very newest of the new.

Write for our illustrated booklet

PRICES

H.T. Supply Unit
Type 3009 for A.C.
Mains - £5:15:0

H.T. Supply Unit
Type 3002 for A.C.
Mains - £5:10:0

H.T. Supply Unit
Type 3005 for D.C.
Mains - £3:17:6

Trickle Charger
Type 1017 for A.C.
Mains - £2:15:0

PHILIPS

PHILIPS RADIO, PHILIPS HOUSE, 145, CHARING CROSS ROAD, LONDON, W.C.2

BRITISH

THROUGHOUT



**We Stake Our
REPUTATION
on the TRUTH of
these STATEMENTS**

THE new Brown "Vee" Reed principle combined with the new Brown Duplex diaphragm gives results far in advance of any other kind of loud speaker.

Only in the new Brown Duplex Loud Speaker are these revolutionary principles to be found. They are the patent of Mr. S. G. Brown who is known throughout the world as the maker of the first Wireless Loud Speaker.

For this reason, no matter how much you have paid for a loud speaker, you have not heard

results that can even be compared to the reproduction of these new Brown instruments.

But a hundred descriptive words are not worth as much to you as one minute's listening. Before you buy a loud speaker, get your dealer to demonstrate the new Brown Duplex models. You will be more than impressed and will place your order at once.

In 3 Models V10, £5 10s. 0d. V12, £7 10s. 0d. V15, £12 10s. 0d. All obtainable on easy monthly payments.

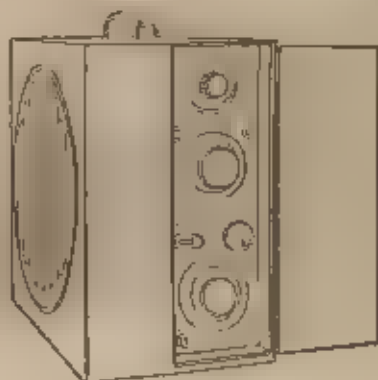
The **NEW**
Brown

DUPLEX LOUD SPEAKERS

NO PROJECTING CONTROLS
NO H.T. OR L.T. BATTERIES
REMOVABLE POWER UNIT
LONG RANGE



SPECIALLY DESIGNED for REGIONAL STATIONS



Simple Controls

EDISWAN RADIO PRODUCTS

Here is a set which is not only British, but a product of the largest radio and electrical organisation in this country. This set has been specially designed for the new Regional Stations. This means that

- (a) it gives perfect local reception.
- (b) You can cut out your "local," however powerful it is, to get distant or foreign stations.

The illustration shows you its remarkable simplicity. Note the complete absence of protruding controls—an important point when this set is carried from room to room. To work the Transportable, merely plug in to an electric light socket and tune in.

No outside aerial necessary.

No H.T. or L.T. Batteries necessary.

Self-contained B.T.H. Loudspeaker.

Adapted for use with Gramophone Pick-up.

The power unit which replaces batteries is removable. Thus, should you move the set from one neighbourhood to another, it is a simple matter to adapt the set to varying voltages. No other set has this feature. Sensitivity and Selectivity are wonderful. And the volume is positively amazing. But get your dealer to demonstrate or write to us for literature. "Pay as you use" terms can be arranged.

EDISWAN ALL ELECTRIC A.C. TRANSPORTABLE

Price 30 guineas complete and ready for use.

THE EDISON SWAN ELECTRIC CO. LIMITED.

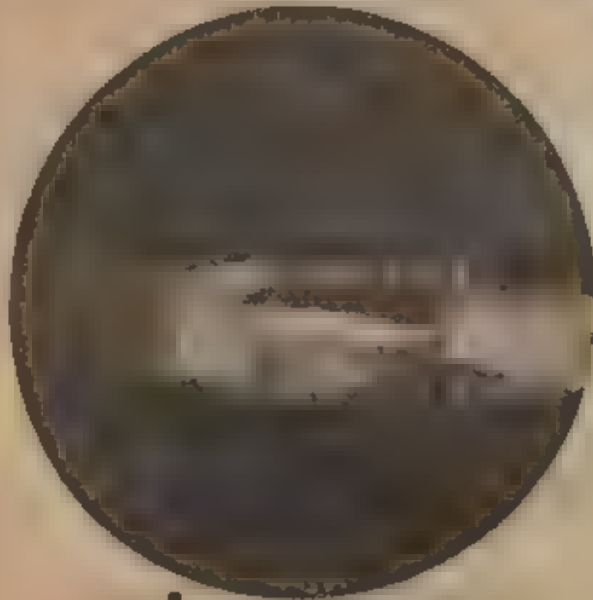
Head Office Ediswan Radio Division and West End Showrooms
'Phone: Museum 9801.

15, NEWMAN STREET, OXFORD STREET, W.1
SHOWROOMS IN ALL THE PRINCIPAL TOWNS.

EVERYTHING

The
G. E. C.
your guarantee

ELECTRICAL



**YOU MAY BE
PAYING FOR
THIS**

A Bad Filament
WITHOUT "TENACIOUS COATING"

Reproduction from an untouched microphotograph showing part of the filament of a badly coated valve before use, showing a serious gap in the coating. A gap such as this starts the valve off in its life with a poor performance. The valve then prematurely fails.

**IT'S MUCH
BETTER TO BE SURE
WITH THIS**

A Good Filament
WITH "TENACIOUS COATING"

This reproduction shows the coating typical of all OSRAM VALVES. Notice the absolute evenness of the coating. There are no gaps, the coating clings so that the full benefit of the coating is maintained. The secret is the startling discovery of the scientific process of "TENACIOUS COATING."



**Osram
Valves**
with the

"TENACIOUS COATING"

MADE IN ENGLAND

Sold by all Wireless Dealers.

WRITE for booklet "OSRAM WIRELESS GUIDE" (1929 edition) giving full particulars of the full range of OSRAM VALVES. It is the only booklet of its kind. COATINGS are also available in booklet form by post.

HERE'S AN ELIMINATOR FOR YOUR 2, 3 or 4 VALVE SET!

H.T. Current from your mains better than before

The current you get from Lissen Batteries is the purest power you can get for the radio. But if you want to use an eliminator use a Lissen Eliminator. You'll then get current from your mains *smoother, steadier* than before—ask your dealer to demonstrate it!

From the 4 types of Lissen Eliminator provided you can almost certainly choose one that is just right for your set. Then you only have to take your battery out and put the Lissen Eliminator in its place. No need for special wiring. These Lissen Eliminators are safe in insulating material and the lead is heavily insulated cab-type flex.

Each Lissen eliminator is conservatively rated to give an output of at least 12 millamps—a consumption well above that of practically every ordinary set, including those sets in which super power batteries are used. Ask your dealer which Lissen eliminator will best suit your set, tell him the voltage of your supply, whether it is A.C. or D.C., and tell him the number of valves you are using. That is all. Then simply take your H.T. battery out and replace it with the Lissen eliminator you choose, connect up according to the simple instructions provided with each eliminator, and if there is anything else you want to know your friendly Lissen dealer will tell you.

Buy LISSEN batteries if you want batteries.
Buy a LISSEN eliminator if you want to use an H.T. eliminator.

You will never regret buying either, if you buy—

LISSEN



TYPES and PRICES.

D.C. Model "A"

Employs 3 H.T. tappings: H.T. 1 giving 80 volts for 5G valves, H.T. 2 giving 60 volts as approx. 2 mA for detector valves, H.T. 3 giving 120, 150 volts at 22 mA.

Price 27/6

D.C. Model "B"

Employs 3 H.T. tappings: H.T. 1 and H.T. 2 are continuously variable by means of two control knobs, and capable of giving any desired voltage up to 120, 150 volts at approx. 2 mA, H.T. 3 giving 20, 50 volts at 12 mA, for power valves.

Price 39/6

A.C. Model "A"

Tappings as in D.C. Model A.
LN 576 for A.C. Mains voltage

| | | | |
|-----|---|---|---------|
| 577 | " | " | 200-210 |
| 578 | " | " | 220-230 |
| 579 | " | " | 240-250 |
| 580 | " | " | 260-270 |

PRICE £3 : 0 : 0

A.C. Model "B"

Tappings as in D.C. Model B.
LN 575 for A.C. Mains voltage

| | | | |
|-----|---|---|---------|
| 580 | " | " | 220-230 |
| 581 | " | " | 240-250 |
| 582 | " | " | 260-270 |

PRICE £3 : 15 : 0

LISSEN Ltd., Works Road, Isleworth, Middlesex, Factories also at Richmond, Surrey and Edmonton.
Managing Director T. N. Cole.

WHY PAY MORE?

When you can buy Ediswan Accumulators at these prices!

**EDISWAN
LOTEN**



Major Loten, 70 Ampere hours—11/-



Midget Loten, 12 Ampere hours—2/9

Little Loten, 30 Ampere hours—4/6



Minor Loten, 4 1/2 Ampere hours—8/-

Your accumulator worries are ended if you install an Ediswan Loten—your charging bills are reduced, too, because the new mass type plates ensure maximum life per charge. From the lead used in the plates to the glass of the container Loten accumulators are 100% British.

If it's EDISWAN

Ask your
Radio Dealer.

.....it's better

THE EDISON SWAN ELECTRIC CO. LTD.
123-5, QUEEN VICTORIA STREET, LONDON, E.C.4

SHOWROOMS IN ALL THE PRINCIPAL TOWNS

P. 40a

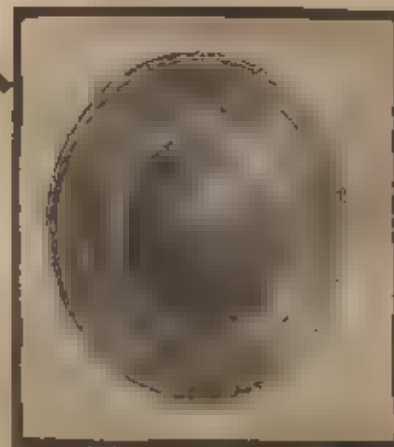
easy...

for the amateur
to build his own
Super
Loudspeaker

This cone unit and assembly now permits the amateur designer to construct a super-sensitive loudspeaker which is cheaper than a factory built model whilst at the same time allowing him to use his own ideas as to the type of cabinet or baffle to be used.

For the small sum of 15/- for the cone unit and 12/6 for the assembly he can build a loud speaker unequalled in its class for volume, tone and sensitivity.

Like all Ediswan products this unit and assembly combine typically British quality with life-long dependability.



Assembly—Price 12/6



Cone Unit—Price 15/-

with this EDISWAN CONE UNIT & ASSEMBLY

THE EDISON SWAN ELECTRIC CO. LTD.

Head Office Ediswan Radio Division and West-End Showrooms:
1a, NEWMAN STREET, OXFORD STREET, W.1

Phone: Museum 98
SHOWROOMS IN ALL THE PRINCIPAL TOWNS

RADIO-GRAM

FULLOTONE Set a new standard

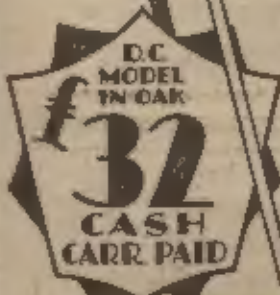
★ ALL MAINS—NO BATTERIES

Once again the House of Fullotone conquers all competition with this magnificent instrument, combining Radio and Gramophone which operates direct from the mains, no batteries or accumulators necessary, and upkeep costs practically nil. Its ridiculously low price is made possible because all middlemen's profits are saved by selling direct from factory to home.

★ SCREENED 3-VALVE SET

Combined with Gramophone

The screen-grid Radio provides amazing selectivity and a new standard of purity of reception. With just a turn of the tuning dial British and a number of foreign stations are brought in at full loudspeaker strength. The Gramophone is fitted with a specially strong double strength silent Collaro Motor, which plays three 12 inch tunes at one winding, the B.T.H. pick-up fitted as standard conveys the music from the record through the wireless circuit, and amplifies it through the loudspeaker with enormous volume. The volume control regulates the strength of both Radio and Gramophone—and an automatic stop is fitted as standard.



★ PAYMENT OVER 2 YEARS

The cabinet work of these fine instruments is of the same high standard for which Fullotone have been famous for many years, and the components are of the finest quality British make throughout. To facilitate purchase, payment is spread over 2 years. A Fullotone is fully guaranteed for 12 months with exception of the valves.

D.C. MODEL IN OAK.

£32 or £4 down and 28/- per month for 23 months. In solid Mahogany £1 extra

A.C. MODEL IN OAK.

£35 or £4 down and 35/- per month for 23 months. In solid Mahogany £1 extra

WRITE, 'PHONE or CALL
and arrange for free demonstration, or
get free description catalogue now.



FULLOTONE GRAMOPHONES (1929), LTD.
(Dept. RTR.1), 73, CAMDEN ROAD, LONDON, N.W.1.

Phone: North 0017
Branches at:
BOSTON - 41, George St.
E. HAM - 145, High St.
COVENTRY - 561, High St.
GLASGOW - 512, Argyle St.

Also Branches at:
LIVERPOOL - 12, Paradise St.
MANCHESTER - 25, Oxford St.
BOLTON - 47, Bridge Street
DUBLIN - Marlborough Street



The
Valves with
the Amazing
Performance

MAZDA RADIO VALVES

Write for Catalogue

The EDISON SWAN ELECTRIC CO. LTD.

Head Office Edison Radio Division and West-End Showrooms

1a, NEWMAN STREET, OXFORD STREET, W.1.

Phone: Museum 9901

SHOWROOMS IN ALL THE PRINCIPAL TOWNS

V.13



'ESSE'

The Silent Warmer of the night

An "ESSE" Stove heats the average room continuously throughout the winter for less than 6d. per day. Its safe fire needs only five minutes' attention every 24 hours, and burns Anthracite—that glowing, smokeless, sootless fuel. It ventilates the room and is easily regulated to maintain a healthy warmth.

Prices from £2 15s. upwards.

SMITH & WELLSTOOD, LTD., BONNYBRIDGE, SCOTLAND. Estd. 1884.
Showrooms: London, Liverpool, Edinburgh and Glasgow.

Ask your Stove Dealer for the interesting "ESSE" Book, or we will post you one with names of nearest Dealers.

"ESSE"

Thoroughly well designed

The Peto & Radford R.H.T. High Tension Accumulator was designed by people with 40 years of accumulator making experience—people who know a great deal about radio. Therefore the P. & R. R.H.T. is a first class wireless battery.

To give absolute purity of reception R.H.T.'s internal resistance has been kept low, so that its voltage remains constant under all variations of discharge rate. The R.H.T.'s terminals—which cannot be interchanged—are hollow, so that 10 volt tappings can be made by wander plugs. The plates are strong and so designed that they hold their charges for long periods. And the price is only 6s. 3d. per 10 volt unit of 5,000 Milliamperes-hours capacity—or Type L.H.T., fitted with shrods (as illustrated), price 7s. 6d. Like all P. and R. batteries, the R.H.T. is guaranteed for 6 months.

Send a post card for details of this and other P. & R. Batteries (L.T. & H.T.) to Peto & Radford, 93, Great Portland Street, London, W.1.

Telephone: Langham 1473.

London Sales and Repair Depot:

187a, Piccadilly Road, S.W.1.

Glasgow Depot:
45, Clyde Place.



WT9

P AND R
PETO & RADFORD
ACCUMULATORS
The beginning and the end in
POWER

This announcement is issued by The National Accumulator Co., Ltd.

Save Your Valves!

Keep your valves in top condition. Buy the famous "Cortabs" and save the lives of your valves. "Cortabs" are made of pure copper and contain no lead. They are the only valves of their kind in the world.



Don't be put off with substitutes. Buy the famous "Cortabs" and save the lives of your valves. "Cortabs" are made of pure copper and contain no lead. They are the only valves of their kind in the world.

MONEY BIKES, LTD.
The Largest Market of Radio Lamps in the World
66-68, Britannia Road, Waltham Green, London, E.W.6.

Free to the Deaf



No one has been able to hear the words of the Bible. But now, thanks to the discovery of the "Deaf" system, you can hear the words of the Bible. This system is the only one in the world that can hear the words of the Bible. It is the only one that can hear the words of the Bible. It is the only one that can hear the words of the Bible.

Send only this advertisement, with your name and address, and the instrument will be sent to you without charge. It is the only one that can hear the words of the Bible. It is the only one that can hear the words of the Bible. It is the only one that can hear the words of the Bible.



ENDLESS PLEASURE for a SMALL OUTLAY.

32 down brings you delivery of a billiard table that will provide never ending entertainment for all your family. Delivered in 17 monthly instalments paid in 100 pence. Cash Price £25 0 0. There are two other sizes, 48" and 54". All paid away when out in use. Advance Free Trial in green and blue's pay savings and take instant value.

E. J. RILEY, LTD. Inver Works, Accrington.
and Dept. 11, 147, Aldersgate St., London, E.C.1.

HAVE YOU HEARD A SET YOU WOULD LIKE TO OWN?

we supply **EVERYTHING WIRELESS** for **CASH** or **EASY TERMS**

| COMPONENTS | PORTABLES | CASH PRICES |
|-----------------------|-----------|-------------|
| Complete wireless set | 15 gns. | 15 gns. |
| Complete wireless set | 16 gns. | 16 gns. |
| Complete wireless set | 17 gns. | 17 gns. |
| Complete wireless set | 18 gns. | 18 gns. |
| Complete wireless set | 19 gns. | 19 gns. |
| Complete wireless set | 20 gns. | 20 gns. |

P.D.P. COMPANY, LTD. Dept. 11, 147, Aldersgate St., London, E.C.1.

FREE GIFT

ONE SHILLING TABLET of our SPECIAL SKIN SOAP "TOM WARD'S SKIN SOAP."

Just write your name and address clearly and state the complaint from which you wish you could be relieved. We will send you a shilling tablet of our special skin soap.

Dept. 101, TOM WARD, LIMITED, Medical Skin Specialists, LAFARGE STREET, BRADFORD, YORKS.

14" down BRINGS A 'RILEY' BILLIARD TABLE

and gives you endless pleasure. Your friends and family will revel in the comfort provided by a Riley Billiard Table to rest comfortably on your dining table. The popular 14" size costs only £11 10 0. Cash or can be obtained for a first payment of £4 10 0. The balance paid monthly as you play. Here are the prices of the bill range.



E. J. RILEY, LTD., RAYMOND WORKS, ACCRINGTON.
And at Dept. 5, 147, Aldersgate St., London, E.C.1.

| | | |
|----------------------|--------|-----------|
| 14" x 48" x 28" 4in. | 57 0 0 | or 11 0 0 |
| 14" x 48" x 28" 4in. | 58 0 0 | or 11 0 0 |
| 14" x 48" x 28" 4in. | 59 0 0 | or 11 0 0 |
| 14" x 48" x 28" 4in. | 60 0 0 | or 11 0 0 |
| 14" x 48" x 28" 4in. | 61 0 0 | or 11 0 0 |
| 14" x 48" x 28" 4in. | 62 0 0 | or 11 0 0 |
| 14" x 48" x 28" 4in. | 63 0 0 | or 11 0 0 |
| 14" x 48" x 28" 4in. | 64 0 0 | or 11 0 0 |
| 14" x 48" x 28" 4in. | 65 0 0 | or 11 0 0 |
| 14" x 48" x 28" 4in. | 66 0 0 | or 11 0 0 |
| 14" x 48" x 28" 4in. | 67 0 0 | or 11 0 0 |
| 14" x 48" x 28" 4in. | 68 0 0 | or 11 0 0 |
| 14" x 48" x 28" 4in. | 69 0 0 | or 11 0 0 |
| 14" x 48" x 28" 4in. | 70 0 0 | or 11 0 0 |

RILEY'S "COMBINE" BILLIARD and DINING TABLE
can also be had on easy-payment terms. From £25 10 0 upwards. Send for list which shows all types. Riley are the largest makers of full-size billiard tables in Gt. Britain.

7 days' Free Trial
of Riley's Billiard Table. Write now for list.

FOR DEPTH OF TONE



IT'S depth of tone that makes music stir the hearts of men—it's depth of tone, made possible by Six-Sixty Valves, that preserves the living reality of music in wireless reception—it's that depth of tone, coupled with real reliability that makes Britain's leading Set Manufacturers standardize Six-Sixty Valves in their Receivers.

Write for illustrated leaflet containing full particulars of complete range of Six-Sixty Valves, including A.C. Valves and Gramophone Amplifying Valves.

SIX-SIXTY VALVES

SIX-SIXTY RADIO CO., LTD.

122, Charing Cross Road, London, W.C.2

Telephone: Regent 4366.

Added power from a 2 Valve set, added Power from a Portable set, Loudspeaker Power from signals previously weak, if you put the new Lissen Power Pentode in your set



NEW BATTERY-DRIVEN POWER PENTODE



Most good dealers also have stocks of the following 2-Volt Lissen Valves:-

| | |
|---------------------------------|------|
| H.210 R.C. and H.F. | 10/6 |
| H.L.210 General Purpose | 10/6 |
| L.210 L.F. Amplifier 1st stage | 10/6 |
| P.220 Power Valve | 12/6 |

Most good dealers can supply you; insist upon a Lissen Power Pentode, because no other valve is "just the same."

PRICE 17/6

(2 VOLTS—CONSUMPTION ONLY 7 M.A.)

LISSEN, LIMITED, WORPLE ROAD, ISLEWORTH, MIDDLESEX.

Factories also at Richmond (Surrey) and Edmonton

Managing Director: I. N. COLE.

Any two-valve set becomes at once a fine loudspeaker set when you put this new Lissen Power Pentode Valve into it.

Any portable set becomes a powerful set when you replace the last valve with this Lissen Power Pentode.

Any ordinary three-valve set will give you fullest loudspeaker volume even on the stations previously weak when you replace the L.F. valve with this new Lissen Power Pentode.

And you do not need to make a single other change in your set—you do not need more H.T. current—as long as you have at least 100 volts available—nor does this extra volume that you get cost you any more in running expenses. Because Lissen have produced at last a Power Pentode that is battery driven—the only Power Pentode of its kind on the market, the only Power Pentode Valve that you can economically run off ordinary H.T. batteries.

LISSEN
NEW PROCESS
VALVES

If you have a two-valve set—if you have a three-valve set—if you have a portable set—if you have any kind of set at all from which you want greater volume—get a Lissen Power Pentode Valve.

17/6