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THE COMING OF TELEVISION

By Vice-Admiral Sir Charles Carpendale, C.B.,
Deputy Director-General of the BBC

'Ten Years Ago' is a feature of THE RADIO TIMES that must often arouse memories in its readers. When the Editor comes, in 1946, to look back at this Television Number, I wonder what he will choose for his 'Ten Years Ago'. Will the early days of Alexandra Palace seem as far away to him then as do the beginnings of Savoy Hill to us? Perhaps he will find himself looking back over an even wider gap so far as the progress of the BBC is concerned. Who can say what the next ten years have in store for television—or for sound broadcasting? Certainly we in the BBC do not pretend to be prophets. We are conscious of the possibilities before us and of the practical difficulties, and I want in this short article to take listeners into our confidence.

Both engineers and programme builders have been busy for many months grappling with this fascinating new development by which sights as well as sounds can be broadcast. We know now that an act or a concert in a studio, or a street scene, or a cinema film, can be transmitted to the homes of listeners living within about twenty-five miles of Alexandra Palace. The quality of these pictures is not yet as good as it will become, but it is much better than it was quite recently, and it is already up to a standard at which we feel we may fairly offer it as being of real entertainment value. That is why we are opening a regular service on week days.

If you can afford a television set, and if you live near enough to Alexandra Palace, the next few months will be full of interest. You will be watching the beginnings of a new art. But we do not pretend to have passed the experimental stage. Our engineers are still learning and so are the men and women responsible for the creative work of planning and performing programmes.

How does this affect people outside the London area? That is a question we are naturally being asked every day, and to which we can only give one answer—Wait and see. At least we hope that, if you wait, the time is coming when you will see. Until we have had experience at Alexandra Palace it would obviously be unwise to embark on the costly adventure of setting up further stations. Television has not advanced any further elsewhere in the world. On the contrary, many of our friends abroad are themselves watching progress at Alexandra Palace before spending the large sums inevitably involved in the starting of a television service. So there are very few lessons to be learnt from other people's successes and failures.

I have deliberately avoided painting too bright a picture because I believe all readers of THE RADIO TIMES will prefer to watch television develop without being distracted by boosting. The thing is so big that we do not need to magnify its approach.

What will happen in the future—as regards new stations and so on—is a matter on which the BBC will be guided by the Advisory Committee under Lord Selsdon. It is upon the Report of a previous Committee, also presided over by Lord Selsdon, which was accepted by the Government, that the responsibility of the BBC, for the day-to-day working of the television service, rests. We in the BBC are eager to push forward as fast as is practicable, and in doing so to justify the confidence placed in us.
A personal forecast of the future of

By GERALD COCK, BBC Director of Television

In May, 1934, I was present at a private demonstration of high-definition television on the top floor of the Empire State Building in New York. This demonstration, given with no attempt at showmanship, was extremely impressive. Its implications kept cropping up on the top floor of the Empire State Building in New York. This demonstration, given with no attempt at showmanship, was extremely impressive. Its implications kept cropping up on the top floor of the Empire State Building in New York.

It did not then occur to me that I should be having any direct responsibility for television. In fact, up to 1934, my acquaintance with it had been confined to occasional observation of our own thirty-line transmissions, sometimes regarded, I am afraid, as the pariah of broadcasting. Low definition television was of course interesting to the experimenter and the keen amateur. There was the virtue of novelty and the opportunity for trying out home-produced television sets. But as entertainment, the appeal must have been strictly limited. The best efforts of engineer and producer could do little to combat a disconcerting flicker and image distortion, and a peculiarly unbalanced screen shape. Had a television been established, the result might have been as disastrous as an attempt to diet the film fans of today on the sixteen-frames-per-second pictures of the early 'twenties. In those forty-eight hours, I tried to discover something about the technical position, together with answers to a number of hypothetical questions that seemed important. After all, television was still in a primitive state, considered in terms of a regular programme service, and 'outside' broadcasts had their fascination. I have never been afraid of new things, but I did not want deliberately to commit professional hara-kiri.

Doubts—and Decision
Would the finance provided, I asked myself, be sufficient to make programmes attractive and always a little in advance of the technical facilities for transmitting them? When could direct television of important events be expected? What were the prospects of obtaining film supplies, or, alternatively, of being able to produce films specially for television, comparable in quality and quantity with commercial film? Could a really efficient staff be attracted? In other words, what were the chances of 'selling' the idea of television to a public already satiated with entertainment; a public that seemed to have lost the capacity to wonder at miracles, and which seemed sometimes only too ready to complain when some expected miracle failed to come off?

A measured optimism seemed, and still seems, justified, providing prosperity, or some substitute for this elusive condition, continues and we are spared too frequent eruptions of ether-shaking crises. In March, 1935, it looked like an exciting speculation and an intricate and exacting job of work. Any way, for better or worse, I became Director of Television. Some of the problems I envisaged in that fevered forty-eight hours seem nearly as obscure now, more than a year later, as zero hour approaches.

Ideal Television Service
The trouble is that we think we know what an ideal television service should (and eventually will) be like; but we also know that for many years at any rate that standard cannot be achieved, and suspect that when it can, many of those responsible for the early efforts will be in their graves.

A good deal has been written, not always accurately, about plans for the trial period. Instead of going into all that again, I shall try to suggest the trend of television in an unpredictable future, when screens are enlarged and brightened, and the service area covers the country; when 'outside' broadcasts by television are everyday occurrences, and when perhaps colour transmissions are practicable.

That television will by then have profoundly affected broadcasting as we understand it today, even were a combined service not yet in being. I think, quite certain. Let us then look forward into time, when the majority of homes will have their television screens of not less than 24 ins. by 18 ins. We are entitled to imagine that programme hours would still be few—perhaps four a day—and that they would be confined to events of outstanding interest and entertainment value, for television will, I think, mean the end of 'background' listening. For my part, I anticipate some such arrangement as three fixed hourly periods, with a 'floating' period for important outside events taking place outside the regular service programme hours.

Ideal Television programmes will be in their graves.

TELEVISION PROGRAMMES IN FULL in 'THE RADIO TIMES'
The regular programme service from the London Television Station at Alexandra Palace begins on November 2, and there will be television broadcasts every day (except Sundays) from 3 p.m. to 4 p.m. and from 9 p.m. to 10 p.m. These programmes will be printed in full in the London edition of THE RADIO TIMES, which circulates in the area within which reception of the television programmes is anticipated.

Other editions circulating outside the London area will still contain news of television developments likely to interest readers all over the country.
television

Innumerable subjects of operation between it and the BBC might be considered, including many that would be of considerable educational value. An original play or specially devised television drama could be a weekly feature. An original play or specially devised television drama could be a weekly feature. Matters of importance to the whole community, such as Road Safety, Town Planning, The Country-side, Health Services, and so on, would be difficult to follow from the spoken word alone, could hold and even excite the attention through the medium of television. Matters of importance to the whole community, such as Road Safety, Town Planning, The Countryside, Health Services, and so on, would be brought home to viewers with an added emphasis.

Drama and Variety

An original play or specially devised television production might be a weekly feature. If a National Theatre were in being, close cooperation between it and the BBC might have solved an extremely difficult problem—that of original dramatic work. Excerpts from plays during their normal runs, televised from the studio or direct from the stage, with perhaps a complete play at the end of its run, would have attractive possibilities as part of a review of the nation's entertainment activities. But, in my view, television is from its very nature more suitable for the dissemination of all kinds of information than for entertainment as such, since it can scarcely be expected to compete successfully with films in that respect. Nevertheless, the lighter forms of entertainment will certainly have their place.

Music and Films

It is to be hoped that a satisfactory way of presenting serious music, such as symphonies, will be developed. I think it may be left for listeners to switch the scene in and out as desired, and that listening would still be regarded as the main objective. The same technique might apply to talks of certain kinds not lending themselves to illustration, when, for example, the speakers were of greater importance than the topic.

Much, I think, would have been done to develop short and documentary films along new lines. Of the use of commercial 'feature' films I am personally less confident. Obviously, the film provides the newest and most varied form of entertainment, ready 'canned' for television purposes. From the practical point of view, in saving rehearsal time, studio space, and production difficulties, films ought to be of great value to a pioneer entertainment service such as television.

But televised programmes should be personal to the viewer, and there is something impersonal about films. It may be because they are meant to be shown on a large screen, or because the person who is intended to see them is envisaged as one of a large audience, or there may be some other subtle psychological distinction; but I suggest that feature films are not really suitable programme amusement. As an extreme case, I believe viewers would rather see an actual scene of a rush hour at Oxford Circus directly transmitted to them than the latest in film musicals costing £100,000—though I do not expect to escape unscathed with such an opinion.

The films that will undoubtedly find their place in television programmes are specially made films with a topical or actuality theme, films used as illustrations to talks, news reels and cartoons. What, for example, could be more effective than a topical series of satirical cartoons, depicting the woes of the Little Man inescapably caught up in the machinery of our so-called civilisation?

And Accessories

The cost of a service of this kind would be formidable, the practical difficulties enormous. But I am confident that something like it will be achieved.

What sort of plant would be necessary? I foresee its occupying a considerable area. Apart from administrative offices, there might be a main central control-tower surrounded by sound stages and with sub-control points arranged to cover grounds containing pool, stadium, and landing ground for aeroplanes. There would be a theatre and film processing plant, a research station, experimental laboratory, and guest house.

To give free rein to the imagination on a subject so little understood as television is to invite the label of a half-witted and irresponsible visionary. But those engaged in the adventure are more deeply concerned at its necessarily modest start and the practical limitations of the early programmes in the sense that they will have to be reproductive rather than creative; that there will always be a thousand perfectly good arguments against every step forward.

At that I think we can leave the subject. The rate of acceleration of television developments depends as much upon you, for whom the service exists, as upon the genius and training of technicians throughout the world. The medium has been created by physicists and research workers. To adapt it for the greater good of the community is a heavy responsibility.
ALEXANDRA PALACE is seven miles from Broadcasting House. This, however, is not so unreasonable as it seems. In the first place it was not easy to find a suitable building. The existing structure, though it has been greatly part-reconstructed, has saved a good deal of time and money. Secondly, the naturally high elevation of the place is just what is needed for television: the range of the ultra-short waves, conditions being normal, is extended as the height of the transmitting aerial is increased.

Immediately outside the television headquarters of the BBC you will certainly excite curiosity. Courting couples, mothers with prams, Londoners out for the day, all kinds of people on the terrace of Alexandra Palace look at you eagerly. Will you go through those impressive-looking copper doors? And if you do, who exactly are you?

But your head is not turned, metaphorically or literally. You want to see the inside of the BBC television headquarters. So through those two copper doors you go, up to the reception desk in the entrance-hall. 'The studios?' you are asked, and soon, provided you are respectable, a boy is leading you up a flight of stairs. You find yourself in a long, narrow, lofty corridor—a passage that runs the whole length of the wing occupied by the BBC. You pass a pair of high grey doors provided with a porthole. On them is affixed a notice: 'MARCONI-EMI STUDIO'. It was from here that the revue 'Here's Looking At You!' was televised to Radiolympia during the experimental transmissions some weeks ago.

Walls Made of Asbestos

It's a big place, this studio. If you have a tape-measure eye you say to yourself: 'Why, this measures seventy feet by thirty, and it is, unless my estimating faculty has forsaken me, some twenty-five feet high.'

The walls attract your attention. They look as if they were made of breeze blocks, but you touch them and know better. An asbestos compound, of course. Just the stuff for absorbing sound. As a protective, they are covered with fabric for a height of about ten feet from the floor. Under foot there is a comfortable rubbery feel. The floor is black, made of linoleum.

On two sides of this studio are velvet curtains running on tracks, the front set black, the back white. 'Very decorative!', you say, 'but for what?' And if your comment is overheard (an improbable happening, for acoustically the studio is fairly dead), back comes the explanation: 'the two sets of curtains allow for an interchange of backgrounds.'

Somewhere on the floor there is rather a comic-looking vehicle shod with rubber-tyred wheels. This, you learn, is the portable camera truck. Like a farmer on a tractor, the cameraman sits aloft, to be wheeled hither and thither at the direction of the producer.

Across the middle of the studio is slung a metal bridge for additional lights on the stages either side. Your eye looks at this bridge for a moment or two but is distracted by a large plate-glass frame high up in the end wall. You climb a flight of narrow, steep iron stairs and you are in the control room. Here, through the glass window, you have a bird's-eye view of the studio. More accurately, you have a producer's-eye view, for it is here that you find the control panel presided over by the producer in working hours. Beside him are engineers with an array of knobs with which they can control sound and vision, and a screen giving the exact televised reproduction. It is from this position that he telephones instructions to the assistants in charge of the camera.

But what goes up must come down, so down you go back into the corridor. Next door is the Marconi-EMI tele-ciné room. A small room but rather sinister with its elaborate apparatus, including two projectors and scanning cameras for the televising of films.

The Country of Baird

Still keeping to the left-hand of the corridor, a few more paces bring you across the bowler. You are now in Baird country. And the next door you meet leads to the Baird Company tele-ciné room. Much the same as the Marconi-EMI, it is fitted with two projectors and apparatus for the transmission of films, monitoring and control racks, amplifier, scanning disc, etc.

Adjoining is a small special studio that is used with the Baird spotlight system. It was this studio that was used for close-ups during the Radiolympia experimental transmissions. Next door you find the control room, complete with control desks for sound and vision, and a screen from which the exact reproduced sound and vision is monitored by the supervisor.

The Baird control room. In the centre background you can see the vision monitoring panel, on the right amplifier racks, and in the foreground the control desk.

The diagram on the left gives a rough idea of the layout of the studio floor. Immediately underneath the studios, on the ground floor, are the separate vision transmitters for the two systems, and the BBC sound transmitter, which is used for both.
NEW HOME OF TELEVISION

applies to both systems—there is an extensive lighting switchboard that has separate control of every circuit.

Your inspection of the studios is now at an end. You leave them, exhausted a little perhaps, but cool. Possibly your coolness is due to the ventilation system. The ventilation is effected mainly by exhaust fans. Fresh air is taken in by apertures in the upper parts of the windows and these openings are fitted with cleaning and noise filters.

Next on your route is a concrete-floor area reserved for scenery construction. Here elaborate props will be built. The space provided with a hoist reaching to the ground face the building, your eye travels up the reconstructed south-east tower, eighty feet high. The ground floor you know all about, for that was the starting-point of your tour. But above the main entrance hall are five stor and projects apparatus, it is large enough to seat twenty people or so. It is here that films are shown to the programme staff for editing and possible inclusion in the programmes.

Outside on the terrace, on your right as you face the building, your eye travels up the reconstructed south-east tower, eighty feet high. The ground floor you know all about, for that was the starting-point of your tour. But above the main entrance hall are five storeys occupied mainly by offices. The engineers’ home is on a mezzanine, midway between the ground and the studio floor. The nearest door will find you at the headquarters of the Productions Manager and producers, etc.

But it will be as well for you to stay down below. At the moment no lift is installed. The Director of Television, for instance, has his office on the third floor, and only a trained Marathon runner reaches him without an embarrassing amount of physical distress.

Adjoining the Director’s office is a board room, with not available, a television camera can pass to the terrace for taking outside shots.

Once again you find yourself in the corridor. At the end. So it. But now you have the other side to explore, the side farther from the terrace. The nearest door is that of the band room. It is equipped with dressing benches and lights, and used, as the name implies, by the Television Orchestra. Here the players change their clothes, and when a studio is not available, rehearse. A feature of the furniture is a wooden cabinet, built up in graduated tiers like a Heath Robinsonian array of valves and gauges from the slenderest piccolo to the most buxom double-bass.

Reracing your steps towards the stairs leading to the entrance hall on the ground floor, you will see labels on the doors that tell their own story. The Dressing Rooms and Make-Up Room have an authentic back-stage air about them even from the outside.

Looking over the balcony, immediately underneath you, you can see the ground floor a concrete room. A sloping gallery and seating, and a television camera can pass to the terrace for outside shots.

A Glance at the Transmitters
And now for the ground floor where, amongst other things, the transmission gear is housed. As in the floor above, the Marconi-EMI territory is nearest the main entrance. First of all comes the Marconi-EMI vision transmitter, which is separated from the Baird Company’s by the BBC sound transmitter. (This BBC apparatus, by the way, is used by both companies.)

Your reactions to the transmitting apparatus are varied. A little disappointment at the ordering and outward simplicity of everything, perhaps. You are entitled, you feel, to a Heath Robinsonian array of valves and gauges and Bywheels and pulleys. Instead, you have before you nothing but the simplest and most logical arrangement of all the intricate workings of an apparatus, the intracacies of which are far removed from the ordinary ear of the audience. The particular shade of grey reminds you of a battleship. So does the spotlessness of it all.

Without being unduly anxious amongst all these generators and amplifiers you could eat a meal off the floor. But this, of course, you don’t do. You have been told there is an excellent restaurant only a few paces away from the Baird transmitter.

Before leaving the ground floor you visit the film viewing room. This adjoins the BBC sound transmitter. A miniature cinema with a screen and projecting apparatus, it is large enough to seat twenty people or so. It is here that films are shown to the programme staff for editing and possible inclusion in the programmes.

Outside on the terrace, on your right as you face the building, your eye travels up the reconstructed south-east tower, eighty feet high. The ground floor you know all about, for that was the starting-point of your tour. But above the main entrance hall are five storeys occupied mainly by offices. The engineers’ home is on a mezzanine, midway between the ground and the studio floor. The nearest door will find you at the headquarters of the Productions Manager and producers, etc.

But it will be as well for you to stay down below. At the moment no lift is installed. The Director of Television, for instance, has his office on the third floor, and only a trained Marathon runner reaches him without an embarrassing amount of physical distress.

Adjoining the Director’s office is a board room, small but comfortable, equipped with a ‘company meeting’ table and chairs, a reading rack, and a television set at each end of the room. You can see the grounds and racecourse of Alexandra Palace from the window. And when an outside shot is being taken, you can get quite a lot of fun by comparing the actual scene with the vision shown on the television screen. All the secretarial staff is housed in this tower: Registry, which deals with filing and correspondence, Music Library, Executive, which deals with matters of organisation.

600 Feet above Sea Level
But that fantastic-looking affair on the top of the tower, with admirable self-restraint and a sense of climax, you have been saving up for the last. On the ground you are 306 feet above sea level, and the highest point of the tapered aerial mast is 306 feet higher.

The length of the steelwork above the tower is 215 feet. It looks every inch of it. Many tons of concrete were needed to embed the four legs of the mast into the brickwork. At each corner a steel bar, 30 feet long, runs down into the walls of the tower. These massive tie bars you can see on your way up the staircase.

About half-way up the mast the tapered square sections of the mast give way to octagonal sections, 7 feet from face to face. On the octagonal part of the mast are the aerial elements—two systems, one for sound, the other for vision. The vision aerials and reflectors are at the top, the sound underneath. And they are arranged vertically and equiangularly in sets of eight.

Proof against the Heaviest Gale
But all these details impress you far less than the fact of the mast, like the mast of a racing yacht, looks extraordinarily heavy for the structure underneath. Danger? Not the slightest. Even the heaviest gale will not cause a moment’s anxiety. The mast is flexibly constructed so that its top can sway out of the perpendicular a distance of only several inches in any direction.

All these figures you have carefully copied into your notebook, of course. And when you are told that the premises you have inspected cover a floor space of 21,840 square feet you think it is time to go home. Particularly so when you learn there is yet an unexplored area of 24,525 square feet in the main building that will eventually be used for rehearsals.

You go back to Broadcasting House the same way as you arrived—in a plane van, painted green, with eight seats a side. In it you may find a producer or two, office-boys, typists—in fact, anyone who works at Alexandra Palace. But whoever the passengers, you are bound to find a full complement on the evening bus. They are excellent company, even on a crowded journey lasting nearly half an hour.
Here is an introduction to some of the principal personalities of the television staff at Alexandra Palace.

At the head of the BBC Television Service is Gerald Cock, a slight, lean man in his early forties. His official title is Director of Television (shortened in practice to 'D. Tel'). He joined the BBC in 1925, and until his television appointment he was the first Director of Outside Broadcasts. In this capacity he showed his genius at organising broadcasts from outside the studios—a formidable job, ranging from dance music and sports commentaries to ceremonial broadcasts. He was personally responsible for organising all the Royal broadcasts, and the last big public event he handled was the Silver Jubilee procession and service in 1935.

He spent several years in America, in New York and in the mining districts of Utah. His early career suggests that the 'rolling stone' proverb is not as reliable as it might be. He was versatile enough to make a living prospecting and mining, as an expert consultant on explosives, as the managing director of a film company, and as a ranch owner in Hollywood.

A slim, youthful figure, the Engineer-in-Charge, D. C. Birkinshaw, is a Yorkshireman. He entered his father's steel business in Sheffield after leaving Cambridge. A patient person, he will expound abstruse technicalities to laymen without a show of condescension. He joined the BBC in 1932, and for some time he was concerned with the old thirty-line low definition television transmissions. In 1933 he redesigned the ultra-short-wave transmitter for high definition experiments at Broadcasting House. He was appointed Engineer-in-Charge of the London Television Station in March of this year.

Like Gerald Cock, D. H. Munro, the Productions Manager, is one of the veterans of broadcasting. A Scotsman, he went to the Aberdeen station in March, 1926, and from there he travelled south to Broadcasting House in 1929 to look after sound effects for the Drama department. In November, 1933, he became Studio Executive, an appointment which entitled him to a temporary place in the Drama department. In the headlong rush down the passage as he comes in, his urgent snatch at his hat as he departs.' This is an extract from a Radio Times article about Cecil Lewis way back in 1923 when he was a very young Deputy Director of Programmes and a pleasantly jocular Uncle Caracatus. The description still holds good now that he is a television producer who handles most of the shows taken outside the studios. It was he, for instance, who supervised the tour of the North London Exhibition with its mannequin parade a couple of weeks ago.

The producer who is in charge of programme planning is Cecil Madden, a tall young man still in his thirties, who joined the BBC in February, 1933, as an assistant in Talks. In his short time in this department he showed his inventive vitality. Amongst other popular talks he handled were 'Stars in their Courses', and he planned the successful series 'Anywhere for a News Story'. In September, 1933, he was transferred to Outside Broadcasts, where he produced O.B.'s such as 'Pilot Station and Power'. For his last two years at Broadcasting House he was senior Empire producer, in which capacity he was responsible for unusual series like 'Round London at Night', 'My Grimmest Nightmare', 'Meet the Detective', and 'Living Dangerously'.

Before joining the BBC Madden did more than most people do in a lifetime. He has worked for a shipping concern in Spain, then at Rio Tinto and New York, and has worked in almost every capacity on the Continental stage. Yet he has found time to write nine plays that were produced in the West End, radio plays, films, and revues.

'C. A. Lewis is full of vitality. One is conscious of energy pinned down, struggling to escape. It exhibits itself in the headlong rush down the passage as he comes in, his urgent snatch at his hat as he departs.' This is an extract from a Radio Times article about Cecil Lewis way back in 1923 when he was a very young Deputy Director of Programmes and a pleasantly jocular Uncle Caracatus. The description still holds good now that he is a television producer who handles most of the shows taken outside the studios.

He joined the old British Broadcasting Company in November, 1923, and later, a brilliant young man still in his twenties, he was appointed Organiser of Programmes. After leaving in 1926 he directed films and wrote scenarios and plays until television brought him back to the BBC. Recently he wrote of his experiences as an airman in the War, a book that is now a best-seller.

Be-spectacled Dallas Bower, producer, left school to work for various electrical firms. For nearly ten years, however, he was connected with the film industry, both as a producer and on the sound film recording staff. He was assistant producer to Paul Caine in the Bergon film Escape Me Never; he has written a couple of radio shows broadcast by the BBC, and a book about the films, Plan for Cinema.

Another producer is Stephen K. Thomas, a man of the theatre who is also an expert on lighting. He was technical adviser on lighting to the Exhibitions Division of the Department of Overseas Trade, and has supervised exhibitions in Paris, Brussels, Antwerp, and Toronto. He has handled successful West End stage productions for many years. At various times he has been stage director for Nigel Playfair, Dion Boucicault, and C. B. Cochran. Last Christmas he produced Peter Pan at the Palladium, and he was responsible for Bitter Harvest at the St. Martin's Theatre.

Mare O’Ferrall assisted Cecil Madden in the first production of a revue from Alexandra Palace—Here’s Looking at You! which was televised to Radiolympia. In the past he has been actor, stage manager and director, and producer. And just before his entry into television he was assistant director to a London film company.
AT THEM!

D. H. Munro
Productions Manager

Cecil Madden
Producer

Cecil Lewis
Producer

GERALD COCK — Director of Television, who was formerly Outside Broadcast Director of the BBC

and played the part of Stanhope in the original radio version of Journey’s End. Originally he was a ‘straight’ announcer, but in December 1935 he was transferred to St. George’s Hall where he did well as a producer and as compere in Romances and Rhythm and the monthly revues.

Working with Mitchell are two women announcers and hostesses who were selected from more than 1,100 applicants. Their names are Jasmine Bligh and Elizabeth Cowell.

Jasmine Bligh is tall and fair. Her photograph on the opposite page makes any further description of her looks unnecessary. Twenty-three years old, she had three years’ stage and film experience before going to Alexandra Palace. Amongst other things, she played in Julius Caesar at His Majesty’s, and other West End productions including the Chariot Productions.

A different kind of beauty is seen in Elizabeth Cowell, who is twenty-four years of age. She is tall but dark. In addition to having experience as a mannequin, she has studied dress design and display. Although she has played in amateur dramatic productions, she is mainly interested in ballet.

Mary Allan—attractively slim, medium height, deep-set eyes—has had several years’ experience as a stage and film actress, and has specialised in theatrical dress design and make-up. Before her appointment she worked at costume design and make-up for several film companies. Conscientious to the point of self-mortification, she always tries out new connections on her own skin before experimenting with others.

Born in Yorkshire of a Scots father and an Irish mother, she made her stage debut as a small child in Vancouver. Her first entry into the technicalities of grease-paint was when she took special make-up courses while playing with Oscar Asche in Chu Chin Chow.

The male announcer is an emigrant from Canada, Cecil Madden. Before coming to the BBC in 1934 he worked for a publisher, appeared in films and on the stage, and was musical director to C. B. Cochran.

One of the stage managers is Peter Bax, a short, plump, cheerful figure. His first connection with the intricacies of stage lighting was in 1919. Author of a book on stage management, he has had a good deal of practical experience—as assistant stage manager at Drury Lane from 1920 to 1930, and an international season with C. B. Cochran. And it was he who designed the scenery for Mary Tudor.

Another stage manager, equally cheerful, is Harry Pringle, who will be remembered for his handling of the Brixton’s Variety show in 1935. In the Variety sphere there is hardly a thing. Pringle has not done. Variety, pantos, musical comedies, revues—Pringle has played in and stage-managed them all.

The patient in this make-up operation is Hyam Greenbaum, Television Music Director. Mary Allan is the expert with the grease-paint.

The Music Director, Hyam Greenbaum (‘Bumps’, if you know him well enough) is a stocky, alert figure who will just as eagerly discuss swing music as he will the orchestration of Berlioz.

He is proud of the fact that his musical career has included activities that have appealed to every kind of brow. After studying at the Brighton School of Music and the Royal College in London, he was principal second violin in the Queen’s Hall Orchestra from 1916 to 1923. For some time, too, he was pianist and principal second violin for the Diaghilev ballet—unvaluable experience, for ballet is expected to be a prominent feature of television programmes. In addition to all this, he has been recording manager of a gramophone company, supervised the music for several films, and for three years was musical director to C. B. Cochran.

Major L. G. Barbrooks, the film assistant, looks—the cliche is justified in his case—every inch a soldier. Some time after retiring from the Army he became Inspector of Gendarmerie for the Albanian Government. Two years work at copper and oil production in America, and in 1938 he was to be found at Hollywood and Long Island in the film industry. For several years he supervised arrangements for various cinematograph expeditions abroad.

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TELEVISION IN THE WORLD TODAY

By E. REDPATH,
Technical Editor of 'World-Radio'

Research by other workers led to the production of photo-electric cells which have the property of converting rapidly-varying light values into corresponding, but minute, electrical currents. The development of these photo-electric cells was greatly stimulated by the requirements of talking pictures. Having (1) scanned or dissected the scene to be televised and (2) converted the light values obtained into electrical impulses, we are now more or less at a stage corresponding to that of the microphone in sound broadcasting, and the subsequent processes are similar—involving amplification and radiation of the impulses into the ether from a wireless transmitter.

Television signals, however, must include not only the 'picture', but what are known as 'synchronising' signals, to ensure the orderly assembly of the dissected picture at the receiver—both as regards the individual 'lines' and each complete picture or 'frame'. To return to Grandad's book for a moment, the words comprising each page—transmitted and received separately and consecutively—must be reassembled by the receiver word by word and line by line, beginning at the top left-hand corner and filling each page exactly before starting upon the next page. Moreover, the assembly must be accomplished with such speed that the eye sees only a complete page. This, of course, is an optical illusion depending upon what is termed 'persistance of vision'. The further process of repeating the complete pages rapidly so as to show movement in the original scene also depends upon the same 'defect' of the human eye, and corresponds to the illusion witnessed in every cinema.

Low definition television, however, was not satisfactory. Pictures lacked detail; the 'lines' were too noticeable, and 'flicker' was troublesome. Great improvements have been made in the mechanical television scanners (notably a scanning disc rotating in a vacuum and an extremely sensitive photo-electric cell), so that high-definition scanning can now be accomplished in this way; in fact, the Baird system now in operation at Alexandra Palace uses this type of scanner.

There is, however, another alternative method, namely, electrical scanning. The image of the scene to be televised is focused upon a plate fixed within a special form of cathode-ray tube and coated with an extremely fine photo-electric mosaic. This causes the 'picture' to be broken up into innumerable minute electrical charges which are scanned and 'picked off' by an electrically controlled cathode beam, and thus translated into consecutive 'picture signals'. These impulses, together with the necessary synchronising impulses, are radiated from a wireless transmitter. This is the principle of operation of the Marconi-EMI television camera as used at Alexandra Palace.

The London Television Station is the outcome of experimental and research work extending over many years. As early as 1928 the late Mr. Campbell Swinton proposed an all-electric system of television which proved to be a remarkably accurate forecast of the system which has been brought to practical fruition by Marconi-EMI in this country and by RCA in America. In April, 1925, J. L. Baird gave a demonstration of transmission of outlines using a mechanical system, and true television was accomplished by him in 1926. Since then progress has been very rapid and low definition has given place to high definition.

Experimental television work has been carried on for some years in the U.S.A. A television drama was produced by WGY Schenectady in September, 1928; two-way 'wire' television was demonstrated in June, 1939.

(Continued on page 18)
WHAT IS YOUR CHOICE

Here is a selection from the week's programmes, which will make it easy for our readers to pick out broadcasts of the type they like best. Full details of these and all other broadcasts of the week will be found on the programme pages.

Unless otherwise stated, all timings are p.m. Abbreviations are 'Nat.' for National programme, 'R.' for Regional, 'M.' for Midland, 'W.' for West, 'N.' for North, 'S.' for Scotland.

Talks and Readings

Sunday—Howard Marshall interviews the Archbishop of York: Nat. 3.40
Monday—Bible Talk: Nat. 12.00
Five O'clock—Inn and Shop Signs: Nat. 5.00
School and College (H. A. Mess): Nat. 8.00
Tuesday—This was News (Talk by Sir William Beveridge): Nat. 4.00
Children of Destiny: The Eskimo and the Indian (Alan Sullivan): R. 8.45
Wednesday—Life in a Cameroon Police Station: R. 3.00
The World Goes By: R. 7.30
The Otter by Henry Williamson: Nat. 8.00
Thursday—Running the County (Talk by W. 4.00
Emilio Colombo Octet: R. 6.00
Friday—BBC Theatre Organ: Nat. 6.25
Saturday—The Queen of Baltimore: Nat. 9.50
BBC Scottish Orchestra: R. 6.00
Brahms Recital by Isao Illinso (piano): Nat. 7.50
Swanse Festival Orchestra: W. 7.45
BBC Orchestra (B): Nat. 8.00
Liverpool Philharmonic Concert: N. 9.00
Violoncello (Recital): R. 9.00

Concerts, Recitals, and Opera

Sunday—Chopin Recital by Frank Mannheimer: R. 6.00
Haltwhistle Vocal Union: N. 6.00
BBC Orchestra, conducted by José Iturbi: R. 6.30
Monday—BBC N. Ireland Orch.: Nat. 12.25
Alfred Wheatcroft (piano): M. 6.40
Hummel Recital by Frank Merrick (piano): R. 7.30
BBC Orchestra (C) and Joan Cross (soprano): R. 8.20
BBC N. Ireland Orchestra, Stanley Pope (baritone), and Chorus: N. I. 8.00
String Orchestral Concert: W. 9.00
Tuesday—Manchester Midday Concert: R. 1.15
BBC Scottish Orchestra: R. 6.00
Brahms Recital by Isao Illinso (piano): Nat. 7.50
Swanse Festival Orchestra: W. 7.45
BBC Orchestra (B): Nat. 8.00
Liverpool Philharmonic Concert: N. 9.00
Violoncello (Recital): R. 9.00

Variety Shows and Musical Events

Sunday—The Honest Yorkshireman: Nat. 5.20
Monday—At the Sign of the Dancing Bear: M. 6.00
The Music Shop: Nat. 7.20
Happy Feet (records): N. 7.50
The Rocky Mountaineers: R. 9.00
Tuesday—Café Collette: R. 8.00
Variety from Glasgow: S. 8.00
Charles Penley's Radio淋巴ians: N. 8.00
Three in Harmony: N. I. 8.45
Dance Cabaret from Bristol: W. 9.00
Wednesday—Variety (records): R. 4.45
Stanell's Bachelor Party: Nat. 7.15
Variety from Peterborough: M. 9.00
Variety from Newport: W. 9.25
Annals of Aberdeen: S. 9.40
Thursday—Capaldi Brothers: N. 6.40
The Three-Cornered Hat: Nat. 7.15
Mary Brund and James Moody (piano) and Percy Waterhouse (saxophone): S. 7.30
Friday—Kentucky Minstrels: Nat. 8.00
The Three-Cornered Hat: R. 8.45
The Arcadian Follies: N. 9.00
Saturday—Outposts of Empah: S. 8.00
Sylvia Hedley (soprano) and Norman Long: W. 8.40
Music Hall: Nat. 9.20

 Plays and Features

Sunday—The Queen of Baltimore: Nat. 9.50
Monday—Lines of Communication: W. 6.00
The Silver Coin (Welsh play): W. 7.30
The Servant Problem: N. 8.20
Swatch to Relate: Nat. 8.30
Tuesday—From the London Theatre: R. 6.40
The Father of Ossian: S. 8.30
Off Finisterre: Nat. 9.40
Wednesday—Traveler's Rest: N. 6.40
Off Finisterre: R. 8.15
Around the Town (Wigan): N. 9.00
Thursday—Good Hallowe'en: S. 7.30
Feature—Television: Nat. 9.20
Friday—D'ye ken John Peel? R. 4.00
Tour of Mond Nickel Works: W. 6.15
The Trial of Mrs. MacKian: R. 7.30
Westward Ho! (Part I): W. 8.00
Saturday—Feature—Television: R. 3.35
The Goddess Fortune: M. 6.00
The Radio Gazette: Nat. 6.30
In Town Tonight: Nat. 7.30
'Sanders' sketch: Nat. 8.00
All Saints: Reg. 8.15

Ballad, Comic, and Light Music

Sunday—Students' Songs: Nat. 1.30
Music of Erle Cotes: Nat. 4.00
Folk Songs from Lausanne: Nat. 6.30
Hastings Municipal Orchestra: R. 9.50
Monday—G. Wheatley Dyson (baritone) and Mabel Howgate (contralto): N. 3.35
Emilio Colombo (tenor): R. 6.00
Music of Frank Tapp: W. 8.10
Tuesday—Intermission (BBC Variety Orchestra): Nat. 6.25
BBC Theatre Organ: R. 9.40
Wednesday—Negro Songs by Jules Bledsoe: R. 8.00
Thursday—Muriel Gale (contralto) and George Armitage (tenor): Nat. 12.45
Friday—BBC Theatre Organ: Nat. 6.25
British Light Opera Excerpts: W. 9.00
Saturday—Leicester Accordion Band: M. 6.40

Public Events and Sport

Wednesday—The Cambridgehire: Nat. 3.00
Chariot Shield Match, Sunderland v. Arsenal: R. 3.45
Thursday—Opening Ceremony of New Forth Bridge: R. 11.20 a.m.
Saturday—Fan Fair: S. 9.10

THE RADIO TIMES

Journal of the British Broadcasting Corporation

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**Talking of Television**

**Television** has always excited us, and the Television Number, with its prospect of regular programmes in ten days' time, raises our blood-pressure to positively dangerous heights. We have reviewed Sir Charles Carpendale's views, and Gerald Coke's forecast, and all about Alexandra Palace and its team; but, perversely, what we are thinking of is the past. Odd memories of John L. Baird in the days when he was regarded much as though he had invented an inter-planetary rocket car... thirty-line transmissions from Studio BB at Broadcasting House, with Laurie Devine dancing in the chequered glare of the spotlight and a lot of snakes waiting outside... our first visit to Alexandra Palace, when Gerald Coke drove us down in a dense fog and we found it hard to realise what he was so enthusiastic about... and then the agitations and jubilation of the first transmissions to Olympia only a few weeks ago. With these mushrooms of science like broadcast and television, one can live through a lot of history in a few years.

**Literate Poacher**

Under the title Countryman Afield, Richard Jefferies and his friends will be celebrated in a broadcast in the National programme on November 6 at 9 p.m. in the Western on November 7. Journalist, naturalist, author, and friend of the queerest characters of the Wiltshire countryside, Jeffries had an intimate knowledge of country life in the 'seventies and 'eighties, and his books have become classics. The programme has been devised by Reginald Arkell, who published a life of Jeffries some time ago.

**Coronet and Falklands**

On November 1, 1914, a British squadron under Rear-Admiral Sir Christopher Craddock met a German squadron under Vice-Admiral Graf von Spee off Coronel in Chile, and was defeated with the loss of the flagship Good Hope and the cruiser Monsmouth, together with the whole of their ships' companies. On December 8 in the same year von Spee's squadron was engaged off the Falkland Islands by a much stronger British squadron under Vice-Admiral Sir Doveton Sturdee, and four out of five German warships were destroyed, again with a terrible list of casualties. (Only the Dresden escaped, to make raiding history for another three months.) On the anniversary of the first battle, there will be a broadcast feature programme in which the whole tragic business will be recalled. The author is 'Taifrali', well-known writer of sea stories, otherwise Captain H. Taprell Dorling, D.S.O., R.N. (retd.).

**Memorable Music**

Music-lovers had better give up all hope of having any private lives during the early days of November. We warn them now that they might just as well resign from the Amateur Dramatic Company, withdraw from the Bridge Club, forsake their friends, and settle down to a solid bout of listening to the radio. On the very first day of the month comes the Liszt Commemoration Concert, conducted by Sir Henry Wood, which is broadcast music's official tribute to Liszt in the fiftieth year after his death. On the second there is a studio concert by the Vienna Symphony Orchestra, conducted by Oswald Kabaria, this being their first London broadcast. On the fourth there is the BBC Symphony Concert at Queen's Hall, which Willem Mengelberg will conduct. The second part of this concert will consist of Richard Strauss's tone poem 'Ein Heldenleben', and there is so much Strauss to follow that we had better give him a paragraph to himself.

**Straus and Dresden**

A big work by Strauss is no novelty in London, but Strauss himself is. He is to pay us his first visit for many years when he comes over to conduct the Dresden Opera Company in their season at Covent Garden, and we are to hear their production of Ariadne auf Naxos broadcast on November 6. Then on the Saturday afternoon, November 7, Strauss will conduct the orchestra in a concert that will also be broadcast, and the next week (Friday, November 13) we shall hear the second act of Don Giovanni broadcast from Covent Garden, with Strauss again conducting. The Dresden Opera Company is world-famous, and the cast of the two operas that are to be broadcast includes half-a-dozen of the singers who appeared at Covent Garden in the international season this year.

**TEN YEARS AGO**

From The Radio Times of October 22, 1926.

'TIPTOE'S

An Excerpt from the Popular Musical Comedy
Relayed from the Winter Garden Theatre, Drury Lane

Book by Guy Bolton and Fred Thompson; lyrics by Ira Gershwin; music by George Gershwin
The Artists will include:
DOROTHY DICKSON, LADDIE CLIFF, CHARLES M. LAWRENCE, JOHN KIRBY, EVAN THOMAS, VERA BEVER, PEGGY BEATY, RITA MCLean
MY PROGRAMME—III
Arranged by the Rt. Hon. J. R. CLYNES, M.P.

**Remarks the Guy**

Guy Fawkes is to be more handsomely celebrated this year than he has sometimes been. Apart from various appearances in the Children's Hour, it will be the subject of the Five O'Clock Talk in the National programme on November 5, when G. B. Harrison will tell the history of the Gunpowder Plot, and he will also be the hero of an evening feature programme on the Regional. Gunpowder Treason has been devised by Whitaker Wilson, who is an old hand at radio-dramatic history, and we believe he has some new discoveries to announce.

**Second Chances**

Chances to hear a good broadcast again, or to hear something that you have never forgiven yourself for missing the first time, are rarely enough to be worth pointing out. Most listeners probably know that Henry Williamson is repeating his lives of animals, so that if you miss hearing him tell the story of the otter this Wednesday night, you can still hope to hear it on the following Monday afternoon. We see also that Graham Sutton's story, 'The Paying Guest', which was broadcast last August, is to be repeated in the Regional programme on November 2 at 12.45. Many listeners who heard it last time will jump at the opportunity of hearing it again.

**Dog Cuts Man**

Talking of broadcast stories, don't miss hearing Lord Dunsany broadcast a new short story on Sunday, November 1, at 10.10 p.m. It is called 'The Cut', and it is the sort of story that only Lord Dunsany could write. Without wishing to tell it beforehand, we will just mention that it is about a dog that learns the value of money and ends up by cutting a man. How that happened you can hear from Lord Dunsany himself.

**In Brief**

J. B. Priestley's play Labourrin Grove, about crime in a smug suburb, will be broadcast on November 3 and 5. George Graves will star in the radio version of Princess Caprice, musical comedy with music by Leo Fall, on November 2 and 3.

Schools will hear a specially-devised sound picture of the coal-mining industry on November 6.

The microphone will drop in at the Salle Bertrand during the finals of the Ladies' National Fencing Competition on November 6.
For the connoisseur of Scottish crime the trial of Jessie M'Lachlan, whose trial for murder in Glasgow in 1862 was one of the most memorable and dramatic in the history of Scottish justice. A radio reconstruction of the trial, prepared by M. Melville Balfour, will be broadcast next Friday evening. William Roughhead, writer of this article, has assisted as 'legal adviser'.

To Meet
Mrs. Jessie M'Lachlan

By William Roughhead

The Crime
The Flemings were well-to-do professional folk, living in Sandyford Place, Glasgow, with a country house at Innellan on the Clyde. It was the custom of Mr. John Fleming, accountant and widower, to spend the summer week-ends there with his son, leaving the old seaman and widower, to spend the summer week-ends there with his son, leaving the old gentleman and fellow-servant, for purposes of petty theft.

Wherein, then, resides the secret of her abiding charm? Well, her own account is that the murder was committed in her presence by an old man, the father of her former master, because the dead girl had threatened to reveal to the family his lecherous advances. All of which resulted in a first-class murder trial, bristling with sensation and strange surprises; possessing everything requisite to a great criminal drama, and constituting, in my judgment, an ideal case. For to do yourself the deed of which by means of your testimony another is convicted, is a veritable triumph of wickedness only to be compassed by a past-master of the art of homicide. And such, in the opinion of posterity, was the feat achieved by ' the old gentleman', James Fleming.

The Trial
The case was tried by Lord Deas and a jury, at the Court of Queen's Bench, London, in September, 1862. It occupied four days, and the controversy which it occasioned subsisted for a year. Advocate-Deputy Gifford prosecuted; Rutherford Clark, one of the most able counsel at the bar, conducted the defence. Lord Deas was a sound lawyer, but in criminal cases a bad judge, being prone to take sides—commonly he was on the side of the Crown. None could charge him with straining the quality of mercy, for he was vulgarly termed ' a hanging judge '.

The outstanding features of the trial are the evidence of old Fleming, and the prisoner's statement, read by her counsel after the jury had found her guilty, and dismissed as 'a tissue of wicked falsehoods' by Lord Deas, who forthwith, in his best judicial manner, sentenced her to death.

Now this statement had been made by the accused, communicated to her lawyer weeks before the indictment was served, when she knew nothing of the evidence which had been elicited against her; and from her they first heard of the murder. It was to prove the acid test of the patriarch's veracity. Few cross-examinations have been more illuminating than that of old Fleming; but unfortunately, as it turned out, Rutherford Clark decided to suppress the accused's statement, because he believed her presence in the house could not be otherwise established. He was wrong; and she herself, on this point better advised than her counsel, insisted, before the Court met on the last day of the trial, that it should be read in full. Despite the strictures of Lord Deas the statement caused an immense sensation and was generally accepted as true.

It is probably the most remarkable document ever read aloud in a Court of Justice.

In the face of public opinion it was manifestly impossible that the woman should be hanged without further investigation as to the truth of her story. There was as yet no Court of Criminal Appeal, but the Home Secretary, having respared the sentence, took the then unique step of appointing a Crown Commissioner—Mr. George Young, advocate, later a well-known and witty judge—to conduct, with closed doors, an extra-judicial inquiry. As the result of the evidence there taken, confirmative so far as possible of the accused's statement, a conditional pardon was granted, and the sentence commuted to penal servitude for life. 'The case, however, and was recognised, he was the object of such hostile demonstrations that he found it expedient to seek peace at Innellan.

As one looks back upon this extraordinary case, certain pictures remain in the memory. The little bloodstained kitchen where the deed was done; the bloody imprint of a naked foot upon the bedroom floor; the startling effect, in that silent, guilty house, of the ringing of the front-door bell; and the vision of the patriarch during that grisy week-end, alone with the body of the murdered girl, saying no word to anyone of her disappearance, but peacefully preparing his own meals and, on the Sunday, twinning church.

The admirable abridgement that is to be broadcast next Friday will afford listeners an opportunity to attend one of the most notable trials of the nineteenth century, and will enable them to realise the widespread wonder and excitement created by its amazing circumstances. Public opinion in those stirring times was divided into two camps: 'M'Lachlanites' and 'Flemingites'. It will be of interest to note the reactions of modern minds to the old controverted facts.
For This Week Only

**Tempo di Straight**

By Alan Jenkins

**STRAIGHT** Music, we fans admit, is still in its infancy; but it is nevertheless gradually gaining recognition among the hide-bound intellectuals of academic Jazz. Like everything else, of course, a post-war tendency. Originally the folk music of the oppressed white races, Straight has advanced enormously during the last three centuries, from its humble beginnings in the Cold Music of pioneers like Seb Bach and Fred Handel, down to Bill Walton and Marrie Ravel. Soon the stars of Straight—Dick Wagner, Wolfe Mozart, Joe Haydn, Eddie Elgar, and all the other big-timers, will come into their own beside Duke, Earl, Fud, Bix, and Red.

I simply must draw your attention to a new series of discs by famous personalities of Straight, called 'Evergreens of Straight'. A swell piece of waxing, if I may say so. All the old favourites are included. You remember that grand arrangement of the Marseillaise that Pete Tchaikovsky turned out especially for Debny Somers? Well, here it is, adapted for Straight purposes by Leo Stokowski and his Philadelphia Spirits of Harmony. The boys call it '1812', and a swell title it is, too. It definitely proves Fete to be the greatest arranger since Luddy Beethoven. The album also contains some good old numbers by hit writers Frannie Schubert and Hugie Wolf; vocals by those attractive croonettes, Liz Schumann and Neil Gerhardt.

**Dotted Notes**

Hot news for the fans! Art Catterall, ace croonerettes, Liz Schumann and Nell Gerhardt.

**THE HONEST YORKSHIREMAN**

Robert Chignell introduces Henry Carey's ballad farce which will be broadcast on Sunday

**THE** ballad farce The Honest Yorkshireman, by Henry Carey, was first performed at the Haymarket Theatre in the summer of 1776, and later at Goodman's Fields in the winter of the same year. The book and lyrics are both by Henry Carey, while the music is shared by several composers of whom two only are mentioned, and eight by Carey himself.

When I was 'detailed' to go to the British Museum to look up this music, I confess I was almost entirely ignorant of Henry Carey's work. It was with astonishment I found that here was an Englishman, living in the early part of the eighteenth century, who for this sort of entertainment could hold his own with anybody of his time. Indeed, in my opinion he was before his time, and in consequence unfortunate. His tunes in The Honest Yorkshireman are both humorous to a degree and beautiful. Of one of them, 'Love's a gentle generous passion', if you had not heard it before, and did not know what it was, you would say 'Schubert'. It bears a curious resemblance to 'The Litany' of Schubert.

Carey appears to have been very much up against the powers that be of those far-off days, for he says in a preface written to the work: 'The very generous reception this Farce has met with from the public during its representation at the Haymarket last summer is a manifestation of the bad taste and monstrous partiality of the Great Mogul of the Hundreds of Drury, who, after having the copy nine months in his hands, returned it at last, in a very ungnerous manner, at the end of the season, when it was too late to carry it to any other house.' Time was when masters of play-houses dreaded the displeasure of the Town, now they put the public in the know. From the powers and actors just as they please, silence, discouragement, and suppress at pleasure, copying Balder's Wells instead of Greece and Rome.'

He also appeared to suffer at the hands of what he terms 'Pyrate Printers', who, he quotes, rob me of my Grain and reap the labour'd harvest of my brain', continuing, 'The produce of a man's brain is as his property as the grain or produce of his field or any other part of his real or personal estate, and it is equally criminal to rob him of one as of the other... I do not live a week, but I see myself injured of what would support me many months in a very handsome affluence.'

It is to the North Region, and Crawford McNair in particular, that we are indebted for the resurrection of this little work, and if listeners get as much pleasure in listening to it as I myself got when writing the accompaniments to the tunes, and scoring them for a small orchestra (and here let me say to those who may perhaps wonder why the work is not being done in the north, that only the tunes with no accompaniments are in the British Museum, and it was therefore necessary to write them, but I have tried to keep to the period) then 'The joy of serving will be its own recompense'.

**TEST YOUR SET WITH TCHAIKOVSKY**

C. Whittaker-Wilson suggests that if you can't hear the bass something is wrong with your set.

If you listen to a broadcast of a soprano singing with piano accompaniment at a distance of, say, a couple of gardens, probably only the voice will be distinguishable. Halving the distance between yourself and your neighbour's set would bring the piano into aural range, but you must halve it again if the bass notes of the accompaniment are to be properly heard.

As a complete contrast, if you go to Queen's Hall and listen to a full orchestra you should be sensitive to a definite throbbing double-basses. It is undesirable, however, that all this wealth of throbbing bass-tone should be reproduced in your home. By means of a very large and powerful speaker it is possible to collect quite an appreciable quantity of it, but the effect is likely to be disappointing. It is inconvenient to have the ornaments on your mantelpiece rattling all through a symphony. It is inconvenient to have the ornaments on your mantelpiece rattling all through a symphony. It is inconvenient to have the ornaments on your mantelpiece rattling all through a symphony....

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Letters for this page should be addressed to the Editor, 'The Radio Times', Broadcasting House, London, W.1

Home Sweet Wum
My congratulations on the 'West Country Letters for this page should be addressed to the Editor, 'The Radio Times', Broadcasting House, London, W.1 .

Village inns, which in winter evenings form the centre of village and social life. In one of these I have listened many times, but never have I heard the word 'home' pronounced as Barnes would have us believe, 'heware'. The pronunciation here is 'heware'. My thanks for a really enjoyable broadcast.—Reg. W. Taylor, Bridport, Dorset.

Off the Map
I should like to compliment Compton Mackenzie on his delightful little tour 'off the map'. His word picture of Barn; his buxom delivery; his tone and balance—all were high-class and reminded me strongly of his gifted father, Sir Edward—he was a 'lad' like son.

I remember Edward Compton being recalled at the conclusion of his performance of David Garrick at the Lyceum Theatre here. In thanking the audience for their welcome, he said that he loved to come to Edinburgh; that as soon as possible he rushed off to the top of Arthur's Seat and exclaimed—'

Off, base disguise! Compton I'm not, but full of frenzy, my feet are in a native heath. My name is Mackenzie. Could Compton Mackenzie now give us, as a foil, a night 'On the Island'? With songs and stories, and to wield the magic wand, I feel sure listeners would have a happy experience.—D. Ke., Edinburgh.

Compton Mackenzie's talk about his home in Barra was so alluring that we almost packed up at once to go there. But, came the thought, would we do it so much if he had been sent there to work? It makes all the difference in the world, knowing you can get away whenever you want to.—R. Stennin, Callerton, Northumberland.

'Sussex by the Sea'
The BBC Military Band's programme of Naval marches was much appreciated on October 6. As a member of the Royal Sussex Regiment, one noticed a slip by the compere, Mr. Walter Wood. During the programme he mentioned Regimental connections with various marches, but when he referred to the march of H.M.S. Sussex, he omitted to mention that 'Sussex by the Sea' is also used as a march by the 1st Battalion The Royal Sussex Regiment.—D. Segrul, Devonport.

Toytown in the North
Your correspondent who thinks the London Regional Children's Hour should broadcast its productions of the Toytown series to all stations cannot surely have listened to the Northern version? Besides having a pompous 'Mayor', a screamingly funny 'Larry', a realistic 'Dennis', a 'Harry', and many others, I think the Northern has a group of capable and interesting actors and actresses who carry the plays through most effectively. If the Regional were to broadcast 'Toytown' to all stations we who listen to the Northerners would like to share in the delights of our own special feature, a visit to the Romany.—Margaret Kelman, Stafford.

Radio Times' Handbook
Will purchasers of the Third Edition of the 'Radio Times' Handbook please correct entry 956? Contrary to the opinion of every musician I have asked (and I have put the question to some authoritative), it really does appear that when Johann Strauss called a certain waltz 'Morgenblatter' he may have meant the word to be understood in the poetical sense of 'Morning Leaves', but in the literal sense of 'Morning Papers'. I will put this right in the next edition.

I see you had an erudite little article on this curious subject in August, 1932, which I suppose I must have missed, and the moral is that even after-dinner 'in the glass for good manners! ...'

May I suggest an easy way to remember lies ahead.—A. S. Brighton.

Unconvincing Attack
A. A. Thomson's attack on embryo accordionists was amusing, but not convincing. As a learner of this instrument myself, I would remind him that there were a thousand, even Paderewski had to practise the five-finger exercise and when Kreisler did not know the names of the strings of a violin, it is true that the piano-accordionist is nowadays ubiquitous; he gets a great deal of pleasure out of his hobby, and your contributor should realise that there are hundreds of very fine players. The piano-accordion has done much to encourage the love of music in the nation, and for that reason alone it is not to be disused. If A. A. Thomson doesn't like listening to us when we practise, I would advise him to put a little cotton-wool in his ears, or, better still, purchase an instrument himself and become one of the happy band of learners!—Ian Daw, Ruislip, Middlesex.

Gross Misuse
May I be allowed to say a few words in protest against the gross misuse of musical terms, such as we are experiencing of late? We have Louis Levy and his Symphony, apparently meaning his orchestra. Harold Ramsay had the same idea a short while ago with his Rhythmic Symphony. I understand that a symphony is a 'musical composition for a full orchestra', and fail to see how it can be applied to the players. Are all the players what are known of the 'Symphony Orchestra'? and his Music'—Does the 'music' refer to the band or the sounds they produce?—C. M. S., Thornton Heath, Surrey.
THE WORLD WE LISTEN IN

This week's contributor is
Denis Johnston

Distinguished Irish playwright, author of The Moon in the Yellow River and A Bride for the Unicorn, who has given several stimulating broadcast talks.

BEFORE very long we are probably going to have a new type of radio play. In the words of Lear—

'..we will do such things—
What they are yet I know not
But they shall be the terrors of the earth.'

'To this end,' of course, is an unfortunate clound to an otherwise trite quotation. I had forgotten that it was coming. But the remainder of the context so admirably expresses my sense of imminent, impending change in directions still unspecified, that I feel constrained to stick to it, notwithstanding the sting in the tail. Let us hope that it is not just another true word spoken by mistake.

They are still struggling in the dark—these pioneers of broadcasting. But we can see in my mind's eye the Television-Drama Directors of the future, weaving their tolerant and affectionate recollections of 'the old, sightless days' when the ether was blind, as they sit in their elaborate control rooms, fiddling in one stage and out upon another, mixing and blending one action with the next like trick photographers, and clothing the whole in appropriate sound of the correct volume and capacity. They will at their disposal the immense experience of the Movies to be adapted and improved upon for the more thrilling actuality of Television Drama. How fascinating an occupation, to weave the threads of both sight and sound into the fabric of a new art! To conduct a symphony of visual images, of music, and of speech, and to make them one.

Faults of the Radio Play

But enough of these vain prognostications. The immediate problem is that of the blind radio play of the moment, and our present task to express a few of our more obvious reactions as listeners. In my own case I think that my chief quarrel with the majority of wireless plays is really with the faulty trappings that are so often used to create an illusion of reality. It is frequently the fault of the plays themselves. They are written in such a way as to demand it. Listeners will recollect what I mean. A man arrives on horseback and we hear the clatter of the hooves—scenes of battle are interspersed with the clashing of swords and the groans of the dying—scenes of travel are assisted by the puffing of an engine—Hampstead Heath is indicated by a patch of improbable and somewhat studied Cockney jollity. I cannot quite analyse my objection to this sort of thing, but I remember experiencing the same feelings of non-place in old provincial picture houses, where long ago a man sat behind the screen and helped things along with a motor horn, a couple of cups, and a stage pistol. I cannot get out of my head the picture of how it is probably being produced and it screams insincerity at me. Similarly on the air, it is an art that apparently cannot be concealed, although it proves effective enough upon the stage, where all the visual trappings probably distract our attention. Is our command of language so limited that we cannot create atmosphere and a proper sense of locality without a series of trick noises? Literature can do so. Television drama could manage it superbly. Why not the radio?

And furthermore, is it not psychologically false to assume that the imaginary picture which it is the business of the drama to create in our minds can be induced by an elaborate pretence that such a state of affairs actually exists at the microphone? I suggest that the effort to do so has precisely the opposite effect, because in some way it offends our intelligence, as an inferior humorist has done whenever we dismiss him as 'trying to be funny'. Like most listeners I have my own imagination, and so far from not wanting to use it, it is subtle flattery to appeal to it.

Artificial Actuality

Exactly the reverse is the case with regard to Outside Broadcasts, where actuality is the basis of our interest. Here the slightest sound is accepted and can thrill one, always provided that one believes in the bona fides of the broadcast. But once that belief has been shaken one switches off in disgust. There must sometimes be a terrible temptation to do a bit of mild faking with Outside Broadcasts. But I would like to appeal to the BBC at whatever the cost to resist the voice of the siren. By all means let the Barker bank conveniently near the microphone, let the machinery turn or the hooves thunder with unusual insistence. But let us avoid, for instance, these synthetic conversations supposedly caught unawares, and these lightning arrive at these moments that sometimes occur. I have had a deeper faith in the BBC ever since the famous Haunted House broadcast. Here of all the places the urge to 'improve' the broadcast by artificial means must have been particularly strong, and yet there has been the slightest suspicion of any hanky-panky the whole affair would immediately have become a farce. Yet even the failure to achieve any very tangible results was in itself a vivid experience to listeners, because we believed in it, and because the oral commentary genuinely appealed to the imagination.

That Delightful Possibility

It is this same bantering for sincerity and actuality that makes all the difference between dance bands and dance records when broadcast, although in all conscience they sound exactly the same by the time they reach us. I can see no reason whatever for the expensive effort to do so. The Elizabethan dramatists could manage it superbly. Why not the radio? The Elizabethan dramatists could manage it superbly. Why not the radio? The Elizabethan dramatists could manage it superbly. Why not the radio? The Elizabethan dramatists could manage it superbly. Why not the radio?
EDWIN EVANS discusses

THE VIRTUOSO AS COMPOSER

During the week beginning Sunday (Regional, 6.0) sonatas by Chopin, Hummel, Brahms, Mozart, and Beethoven will be broadcast by Frank Mannheimer, Frank Merrick, and Iso Elinson.

Strange to say the distinction between composer and performer—whether virtuoso or not—belongs to comparatively recent times. The troubadours, who sang in langue d’oc, the trouveres, who sang in langue d’oil, and minnesingers, who sang in German, performed their own compositions. The old introduction: ‘Je vais vous dire une chanson’ (I will tell you a song) usually meant that they would relate something, possibly from their own experience, which had put into verse and tune. A jongleur might have in his stock-in-trade a few ballads from other sources, and as it also included acrobatics he might be considered a virtuoso, but he was classed below those others.

The earliest masters of the violin, such as Vitali, Corelli, Vivaldi, and others, made music for and on their instrument, with or without others in concert. Bach, however, was a virtuoso as well as a composer. Some of his greatest organ works were show-pieces which he took with him when invited to play on other organs. And his contemporary, Domenico Scarlatti, was essentially a virtuoso composer. Nowadays, the range of difference has become much wider. At one end you have composers who can neither play nor sing (and sometimes betray the fact in the things they set unfortunate performers to do), and at the other you have performers who, in the ideal sense, are scarcely musicians at all, but dazzle the public with their dexterity and their assurance. Between these two extremes you have many gradations of composer-performers according to the degree in which they excel in the creative or reproductive side of their work. To complicate matters more of them pride themselves most on what they do least well.

In this compendium of composer-virtuosi are included five piano sonatas, covering a period of seventy-five years (1778–1853), or scarcely more than the allotted span. It will be expedient to review them, not in the proposed order of performance, but in chronological sequence. Mozart began his career as a child prodigy, and all such are virtuosi. He began composing at the same early stage, but there remained in him for life a virtuoso who found his chief opportunity when he composed piano concertos for himself to play at his subscription concerts in Vienna. It was necessary for him then to dazzle his patrons with his proficiency at the keyboard. But even then the virtuoso in him was never allowed to gain the upper hand. There is not a single movement of those concertos that could be described as dazzle without substance, the description that fits his most virtuoso music. He is represented in this company by his Sonata in B flat. It was composed in 1778 (the birth-year of Hummel, who is also represented), and is one of two which appeared together as Op. 7 (Op. 6 comprises the first three of Mozart's piano sonatas to be published). Two in B flat and C major (K. 333 and 284) are for piano solo. The third, also in B flat, is the violin sonata he composed six years later for his pupil, Regina Strunz from Vienna. They are dedicated to the Countess Therese Kobenzl, née Comtesse de Montelabate, who was the wife of one of his aristocratic patrons, Count Louis de Kobenzl, Minister Plenipotentiary of the Empress of Russia at the Court of Vienna. But, unlike some of the sonatas he wrote for pupils, he evidently wrote this one to please himself. Its movement cortege for its time, modern audacities (one of which is quoted by Eric Blom in his new book on Mozart), which must have sent a shudder down the spine of any conservative critic within earshot. In the Rondo he ‘lets himself go’ almost as in a concerto, cadenzas included, but it is a composer’s exuberance, not a virtuoso asking to be admired.

It is stretching a point to include Beethoven here at all. Certainly he played the piano, and, knowing its possibilities and its limitations, wrote well for the instrument of his period. For instance, he had many pianists that helped to compensate for the absence of the sonata, which the piano was not to develop until after his time. But so far was he from any desire to parade either the piano or himself that he constantly allowed opportunities to pass by which a showman-pianist could not have resited. And this sonata, with its poetic background of ‘Farewell, Absence, and Return’, is characteristic of him. It does not matter whether he commemorates the departure of his friend and patron, Archduke Rudolph, from Vienna on the coming of the French in 1809 or whether, as Schindler suggests, it was written to express the Archduke’s feelings on leaving one whom he loved. It is a poem expressed in terms of genuine piano music, without virtuoso adjuncts, and a typical example of Beethoven’s ‘cyclic’ form, almost entirely derived from two generating motifs. But analysis would be out of place here.

Joseph Hummel, the composer’s father, was director of the Imperial School of Military Music at Presburg (now Bratislava). When that institution was dissolved he came to Vienna and conducted the orchestra at Schikaneder’s theatre, bringing with him his seven-year-old son, Johann Nepomuk Hummel, a child prodigy. Possibly actuated by memories of his own experiences, Mozart took a great fancy to the boy, and, the better to teach him, gave him house-room in his own house in the Grosse Schuhlenstrasse for two whole years. Finally Mozart gave a special concert to bring him out, after which his father took him on a tour of this country, studied further with Clementi and played in public with Cramer. He was, one might say, almost the predestined virtuoso. It was mainly his prowess in this capacity that led his generation to regard him as a serious rival to Beethoven.

According to Danneuere the he is the principal representative of a manner of treating the piano which rested upon the light touch and thin tone of early Viennese instruments, and which developed with the rapid improvement in the manufacture of pianos. Sometimes his feather-light style seems to anticipate Chopin, as for instance in the slow movement of his Fantasia, Op. 18, but without Chopin’s warmth. One can imagine his style of playing from his works and from the fact that Henselt and Thalberg, two of the greatest virtuosi of the past century, were his pupils. The D major Sonata is a mature work, written after he had become Kapellmeister at Weimar (1820), and not many years before he gave up playing in public. A reaction was inevitable, and as usual it went too far. He was no rival to Beethoven, but he had qualities beyond those of a virtuoso. I still find pleasure in the early ‘Alleluja’ Sonata which he dedicated to Haydn. It lies so comfortably under the hand that it almost plays itself. It was unjust of Danneuere, writing at the turn of the tide, to describe the D major as an ‘Academical stock piece’. Hummel deserved better.

Chopin’s Sonata in C minor was written at the age of eighteen and sold to a publishing firm who did not issue it until, twenty-one years later, the composer’s death had given it what would now be called ‘news value’. It is a pupil’s work, an exercise in sonata form which should have been withdrawn save for the light it throws upon an early stage of his career. There we catch a glimpse of what Chopin was to become in time. He was a virtuoso with a difference. One might as well call Scriabin a virtuoso because he toured playing his own piano work. Chopin was creative beyond all other virtuosi in musical history. In the development of the piano he opened up a new world of harmony.

The Brahms, like Beethoven, played his own works, but not as a virtuoso. He had no platform tricks, nothing that was calculated to dazzle the dilettante. Had he been that kind of musician he would not have visited this country, studied further with Clementi and played in public with Cramer. He was, one might say, almost

Frank Mannheimer playing on the original grand pianoforte used by Chopin during his London recitals in 1848.
StrollingCommentaries: by A. A. Thomson

Our Village—and Why

Even if I were not a confirmed listener, I should certainly become one this autumn. You know, of course, what a listener is. A listener is a talks-listener, as opposed to a listener (music-listener of jazz-listener). As you were. 'Opposed to' is wrong. There is not the slightest reason why you should not be a listener-mistener or even a listener-listener you was working as ushers in a Louisville theatre, neither have the respective ages of nine and thirteen, they were working as ushers in a Louisville theatre, and, called upon to replace an act that had been dismissed at the eleventh hour, they 'just gaggered around,' and found that their gaggering constituted a really successful turn. Their real names are Fred Lee Washington and John Subberett; but nobody knows.

In town with a view to discovering and exploiting British talent is Jules Stein, king of American band-bookers, whose newly-opened English office will not only help to establish new favourites in the world of dance music, but will repeat its Transatlantic feat of guiding the destinies of many bands that are already famous. Unknown instrumentalists in small mining villages should regard Mr. Stein's visit as a ray of hope. A performing band, as Jules Stein, king of American band-bookers, whose newly-opened English office will not only help to establish new favourites in the world of dance music, but will repeat its Transatlantic feat of guiding the destinies of many bands that are already famous. Unknown instrumentalists in small mining villages should regard Mr. Stein's visit as a ray of hope. A performing band, as

The Village is villainous. A friend of mine, a (d) Ugly-Ugly school. In this kind of village it is always November, and the inhabitants are all either imbeciles or hoes. Very grim. I don't know why these writers write like this, but they do. It is a point of honour—an article of faith—to let them know in every town is a villainous. A friend of mine, a (d) Uelist of novels, once came down to see my cottage, which is thatched and gabled and may I be forgiven) has roses round the door. He looked me at the place with an expression in which pain and incredulity were mingled.

'No!' he cried. 'I won't have it. All we're all wrong, all wrong.'

A village is neither a dewy bed of roses nor a horrid of vice. It is neither a page from Mrs. Gaskell nor a knockabout music-hall turn. It is a real place, peopled by real folk, who are neither Arcadian shepherds nor bucolic comedians nor ill-mannered half-wits nor even quaint comedy characters. They are, in fact, much like other folk, except that they are not in such a hurry.

But what is a village? When I first came to Strathclyde, I was asked, 'What do people say critically, but without malice? Stands to reason there must be something wrong with he, or why didn't he stop where he belonged?' A very sharp point of view, and not an unfair one. A village, you see, is a place in which people stop where they belong, and this philosophy is the village's criticism of modern urban civilisation, which makes people travel at sixty miles an hour to nowhere in particular. They don't stop anywhere because they don't belong anywhere. That's what we villagers say. We shall listen to the tales ourselves, because we all have radio sets. And we have them, because we are smart and up-to-date, because we have the time, and the temperament for . . . listening.

Samuel Pepys, Listener: by R. M. Freeman

Sept. 27 (Lord's Day, 16th after Trinity).—With my wife to church this morning. After lunch to Clapham, and here stood by as I am. So very and to Strathclyde to Tern's Park, where I did find a very up-town one. Acquainted me, with a rogueish way of saying yes and no. Soe away and forgettable question. Presently parted and homes calling at Clubb in Pell Mell.

We shall listen to the tales ourselves, because we all have radio sets. And we have them, because we are smart and up-to-date, because we have the time, and the temperament for . . . listening.

The Village and the subject particularly interests us. They may also find that we know all about it. And know it wrong. We get our ideas from books, and books are not the best guides. There are four main organisations that will send out spies to scour the country for future stars.
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I SAW YESTERDAY: by Irene Veal

CLASS HOUSES AND NEW FASHIONS

People who live in glass houses shouldn’t throw stones. But as it is practically impossible to make glass houses that will last any appreciable time, who cares?

You cannot build by putting glass on, because it is a substance that gets *tactile* when supported only by itself, no matter how tough a kind it may be. For this reason, the supporting substance of concrete is necessary, and, provided that there is in a good frame and setting, a whole wall can be built of glass if so desired. With glass bricks too! And very nice they look.

I saw a house with one corner made entirely of these glass bricks in their settings of concrete, and the effect was rather like that of a very large, old-fashioned *bottle-glass* window.

Special curtains can be arranged inside for the very sutter days, or a sun-blind outside; but the fine silk net under-curtains answer all ordinary purposes.

A similar idea can be seen in the long staircase windows of some blocks of modern flats, extending from top to bottom of the building, like a long, narrow panel.

But do please dismiss the idea (which is gaining ground) that houses can be made entirely of glass bricks. It is not practicable. Partition walls, inside a house, can; but even these are better for a concrete than for glass.

The glass bricks used in such ways as I have described are extremely pretty and decorative.

In these days of small rooms, *converted* flats and valuable housing space, any piece of furniture or fitting that will take up as little room as possible is welcomed.

To meet this demand, there has been evolved a type of room complete with two benches, which, when not in use, form the *doors* of a flat cabinet, where the whole dinner service and all table accessories are arranged, as in a dresser. The table and benches have wide supports which appear as if by magic, when these are let down.

*To give an effect of even greater spaciousness to a small room, have the wall covered with wooden wainscot paper matching the dining fitting, with carpet or rugs to tone and a deep ivory-tinted ceiling.*

*Or, it is even better—to have the ceiling painted in a pale shade of the colour chosen for curtains and upholstery.*

*In the up-to-date kitchen, cupboards and cabinets must fit into the general line, and take up as little space as possible as being designed on labour-saving principles.*

*And, talking of time, remind me of a perfectly lovely new invention with this end in view. It is a kind of cupboard, fitted into the external wall of the kitchen, into which the butcher, baker, and milkman can put the goods ordered the day before.*

The cupboard works on the principle of a circular drum with three adjustable divisions operating on a spindle which only turns forward. When the third delivery has been made, the external door locks automatically and can be released only when the parcels have been cleared from inside the kitchen. Size of the complete fitment is, height 15½ inches, width and depth from back to front, each 20 inches. Price 75s.

*And what a blessing on a busy day, when having to answer the door is anything but a blessing!*

A new household fashion is cork tiles. They are delightful for any room in the house, and so warm and comfortable to walk upon, as well as preventing noise. Cork staircase coverings are just as good, and, in those I have seen, the cork seems to be mottled rather than uniform for the concrete stairs beneath.

*And now from household fashions to fashion in the generally accepted meaning of the word.*

Here are descriptions of some of the attractive models I saw at a recent display:—

An evening dress of apple green wool with long, rather full skirt, and knots of flowers on top of one shoulder and just in front of the other.

Lamp black face cloth made another evening gown with a smock and ruffles of white embroidered net.

The sleeves were long and fitted at the wrists.

A dress in brown jersey filled with crinoline, and a crimson leather belt, looked easy and smart. The neckline was high, the bodice plain; and sleeves rather full at the shoulders, but narrowing towards the wrists.

A thrilling new ‘beauty discovery’ is a liquid eyelash grower which really does make eyelashes grow long and thick in a few weeks. Like all good preparations for use on the eyes, it is beneficial to them. The price is 2s. 6d. a bottle, complete with brush for application.

For removing wrinkles from around the eyes, or any part of the face, and feeding the skin, so that once removed wrinkles are kept at bay, I have discovered and tested a preparation with the most delightful and delicate scent. Made from an old Mexican recipe, and consisting of oils extracted from fruit, it is very fine and penetrating and costs 3s. 9d. a bottle. You must try this too.

**Your Dog’s Coat**

IT is naturally desirable to have your dog always look smart and well turned out, and certain things always show up more quickly an owner’s care or neglect.

The puppy coat does not need a great deal of attention. A hair-bound garter or a velvet glove is the best thing to use on all smooth-coated dogs, and a penetrating, but not too hard-bristled brush for long-coated varieties.

Adult dogs usually change their coats once a year at the beginning of the warm weather.

During the shedding period, extra grooming is necessary to free the coat of any loose hair.

Changing coat always causes a certain amount of irritation, and unless special care is taken the dog will start scratching and so set up eczema.

A normally healthy dog need only be bathed once during the spring and autumn a dog’s coat will, during the summer months, become very greasy and need cleaning. He may look very nice at the start with, but...
A page for the CHILDREN

THERE AND HERE
BY COMMANDER STEPHEN KING-HALL

THE U.S.A. - 7

In my last article I gave you some of the reasons why people in America are going to vote for Roosevelt and against Landon. Now comes the turn of the other side. Here are some pro-Landon arguments.

First, Mr. Roosevelt promised when he started the New Deal—which meant in effect that a great many new government officials would be appointed—that these men would be chosen on their merits and without reference to the question of whether they were Democrats or Republicans. In fact, the Republicans, Mr. Roosevelt has been unable (and perhaps unwilling) to prevent these well-paid jobs from going to Democrats. In short, the Democrat Party has used the millions and millions of dollars which Congress is spending for the New Deal in order to build a Democratic political machine. The Republicans say that a great deal of the taxpayer's money which the Democrats are spending through the New Deal is being spent for vote-catching purposes.

Secondly, they admit—the Republicans—that relief work is necessary, but we do not see any reason why the money should be spent with an extravagance which is simply scandalous. The fact is that just because it is taxpayers' money and the Administration spends it about in all directions and the country is full of boonedoggles. A boondoggle, I'd better add (this is S. K.-H. speaking now), is a wasteful public work. For instance, if in a village of 300 inhabitants the Federal Government arranges for a large school to be built sufficient for say seven hundred children, that would be called 'A boondoggle.'

Thirdly, the Republicans point out to the farmers that the New Deal caused the destruction of crops and livestock, and say that it is all wrong that farmers should be paid taxpayers' money for not growing things. 'We will pay you,' say the Republicans, 'for growing crops on your farm and in future years.'

Fourthly, the Republicans complain that Roosevelt has put people into a very unintended condition; that he has borrowed great quantities of money, and that one day it will have to be paid back. In the same breath, they also complain that he has greatly increased taxation.

Finally, all the Republican complaints against Roosevelt can be summed up in the general accusation that the New Deal, or parts of it, might have been an attempted Socialism into America through life. The New Deal, say the Republicans, is an attempt to introduce Socialism into America.

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THE LEGEND OF THE CANYON
By 'Snowshoe' (B. K. Vallings)

Inside the teepee we sat round the fire. Fjuff flames threw grotesque shadows on the snow walls. The sweet aroma of the burning pine made us sleepy and the smoke curled up slowly through the open flaps. In broken English, however, many puffs at his pipe, the grizzled old Indian Chief told us this strange story:

Many moons have come and gone since this happened—before the coming of the iron horse which belched clouds of black smoke like forest fires, and whose bellowing roar disturbed the silence of this peaceful valley. My people, 'The Children of the Mountains,' lived here in solitude, many beaver lodges could be counted in the lakes, and the howling pine grew knee-deep in the meadows.

A pair of silver foxes came every year and raised their young in an old den underneath a deep bank near the mouth of the river. Men came and women came to hunt and catch purposes.

The republicans say that a great deal of the tax money sent for vote-catching purposes.

THE SPLENDID HORSE: A Tale of Skye
By Ann Scott-Moncrieff

One winter long ago in Skye, the celibate and the virago, the hill-tribe and the island—each attended by a stranger, a young and beautiful woman. She had hair as light as straw, and was small and slender. She was the island woman. She sang well, and was tireless in the dance. It was thought she lived with folk on the other side of the hill, for when dawn was down the truck she came of an evening, wrapped in her long green hooded cloak.

All of the young men in the place only Donald Macduff did not care for her; although it was upon him she smiled most sweetly and most pleasantly.

Early in the spring Donald became strangely interested in the appearance of a very fine horse about his field. It seemed to come from nowhere. Suddenly, as he worked, he would see it out of the corner of his eye cropping quietly. As soon as he drew near, it became a perfect fury, lashing out at him, rearing, and showing its teeth; and only when he could put iron shoes on it would it be tamed and a very good horse to him.

Donald gathered some of his friends and hid them about his field. When the horse came, they all leapt upon it, throwing it over its head and shackling it with ropes. After a deal of trouble it was shod, and with the last nail driven, Donald secured as quiet and small a horse as my folk in the island—and one far more splendid.

Some time afterwards, he attended a ceilidh in the neighborhood at which the stranger woman was also present. She was quieter than usual, singing only one song and not dancing at all. Donald found his dislike of her vanished. He did not know what he had never done before, but he could not get the taste out of his mouth. The next evening, he went to see her.

For a long time she hesitated, then consented, smiling. She lost herself in the dance, and Donald was lost too. Swiftly she ran towards the hill, and Donald followed her. They were the only sound in the room was the clink-clink of iron upon stone. He looked around into the stricken faces of his friends; then his eyes followed theirs to the flagged floor and the still dancing feet of his lovely partner. They tore shod with iron shoes!
IN 1931 “His Master’s Voice” gave the first demonstration of High Definition Television, and by High Definition is meant pictures with great detail.

“Television is only in the laboratory stage” said the “His Master’s Voice” engineers, and for five years they worked in secrecy at Hayes, Middlesex, to bring Television to entertainment value for the home.

Now, with the installation at the Alexandra Palace of the Marconi-EMI system of Television, with its wonderful Emitron Camera, and absence of flicker, “His Master’s Voice” engineers have reached their objective. At the same time they have designed the receivers illustrated on this page.

The “His Master’s Voice” television receivers, Model 900 and Model 901, cost 120 gns. and 95 gns. respectively.

The circuits employed in both instruments for vision reception are electrically the same. Different sound receivers are incorporated. Model 901 has twenty-two valves in all, and has a receiver for the television sound transmissions only. Model 900 has twenty-three valves, including a five wave band all-wave receiver which enables the television sound programmes, or other broadcast programmes on the medium, long and short wave bands to be heard.

Both instruments have wide angle vision, that is, the pictures are seen in a mirror, and can thus be viewed by a number of people over a wide angle. No lens or other magnifying device is employed. 12” Cathode Ray receiving tubes are fitted which give a size of picture visually equivalent to that seen from the back seats of the average cinema.
National Programme

SUNDAY

National Programme

OCTOBER 25

2.0  'In Your Garden'
C. H. MIDDLETON

2.20 WINGATES TEMPERANCE BAND
Conductor, HAROLD MOSS
March, Nibelungen
E. Wagner, arr. Grant
Overture, Robin Hood
G. Beech
Selection, The Flying Dutchman
Wagner
Suite, Scenes in Norway, Ord. Home

3.0 A Programme of Gramophone Records
'This Week We'll Play—'
Recordings from Viennese Opera

3.40 'What is the Church for?'
Interview with an Anglican
The Archbishop of York
Reported by HOWARD MARSHALL
Three years ago Howard Marshall toured the slums and distressed areas of Britain, and described them in a notable series of talks called 'Other People's Houses'. Now he is on a tour of Britain to find out the specific purpose of some of the thousands of churches and chapels. Are they there to make men and women holy? or have they some mission more closely connected with our material lives and problems? Or do both these ideas come in?

Marshall has already interviewed the Archbishop of York, and will interview the Rev. S. M. Berry (representing the Free Churches), the Rev. G. F. MacLeod (the Church of Scotland), the Rev. Vincent McNabb (the Roman Catholic Church), and Canon F. R. Barry (the Church of England). He will come to the microphone every Sunday for five weeks and report what he has found out.

In his attempt to get direct answers on common problems, he would like to enlist the help of Listeners. What sort of questions would they like him to ask?

Time Signal, Greenwich, at 4.0

4.0 Music by Eric Coates
THE BBC ORCHESTRA
Conducted by THE COMPOSER
KATE WINTER (soprano)

ORCHESTRA
Overture, The Merry-makers
Suites, Summer Days
1. In a Country Lane. 2. On the Edge of the Lake. 3. At the Dance

KATE WINTER AND ORCHESTRA
Pegina

ORCHESTRA
Valetta, Wood nymphs
Fantasy, The Selfish Giant

KATE WINTER
Always, as I close my eyes
Dream o' Nights (The Mill o' Dreams)
Little Lady of the Moon

ORCHESTRA
Suite, The Three Men
1. The Man from the Country. 2. The Man-about-Town. 3. The Man from the Sea

1.30 Students' Songs
THE BBC MEN'S CHORUS
Conducted by TREVOR HARVEY

ARTHUR CRANMER (baritone)

At the pianoforte, EINSTEIN LUSS

Harvest Home
Page 13

The Wiltshire Wedding
Page 53

Donkey Riding
Page 63

Blow the man down
Page 62

The Old Chariot
Page 68

Stormalang John
Page 79

Old Farmer Back

ARR. G. WILLIAMS

In the fields in frost and snow
Page 92

Ten green bottles
Page 91

Michael Finnigan
Page 99

Robinson Crusoe
Page 112

One more river
Page 192

Waltzing Matilda
ARR. T. WOOD

(1. The pages refer to the Oxford Song Book, Volume II, arranged by Thomas Wood)

‘WHAT IS THE CHURCH FOR?’ Howard Marshall (inset) will recount his interview with the Archbishop of York in the first of a new series of Sunday talks, which he will give this afternoon at 3.40. This picture shows York Minster from the air.

Programmes marked thus will be radiated by Droitwich, but not by any other National transmitter shown in the heading above.

9.25 A RELIGIOUS SERVICE
© (Methodist)
from Bushy Park Methodist Church, Brstol
Order of Service
Sanctus
Psalms cl, 1, 2 and 6
Hymn, O worship the King (M.H.B. 8, S.P. 648)
Invocatory Prayer and Lord's Prayer
Hymn, Dear Lord and Father of mankind (M.H.B. 669, S.P. 481)
Prayers
Hymn, We thank Thee, Lord, for this fair earth (M.H.B. 414, S.P. 691)
Address by the Rev. GEORGE E. SOUTHELL
Hymn, Breath on me, Breath of God (M.H.B. 300, S.P. 458)
Blessing
Organist, Harold Ramsey

10.15 Interval
© Time Signal, Greenwich, at 10.30

10.30 Weather Forecast
© for Farmers and Shipping
10.45 Interval

12.30 THE BBC
THEATRE ORCHESTRA
Leader, Montague Brearley
Conducted by HAROLD LOWE

PIERO ZENNARO (baritone)

ORCHESTRA
Paraphrase of Mozart's Alla Turca
Anthony Collins

Overture, Die Fledermaus (The Bat)
Johann Strauss

Pollca (The Bartered Bride)...
Smetana

PIERO ZENNARO AND ORCHESTRA
Largo al factotum (The Barber of Seville)
Rossini

ORCHESTRA
Under the Lime Trees (Alsatian Scenes)
G. Verdi

PIERO ZENNARO
Santa Lucia

Order of Service
Lento

Blessing
Organist, Harold Ramsey

1.30 Students' Songs
THE BBC MEN'S CHORUS
Conducted by TREVOR HARVEY

ARTHUR CRANMER (baritone)

At the pianoforte, EINSTEIN LUSS

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Page 192

Waltzing Matilda
ARR. T. WOOD

(1. The pages refer to the Oxford Song Book, Volume II, arranged by Thomas Wood)
Carol Goodner in

"THE QUEEN OF BALTIMORE"

An historical play

by NORMAN EDWARDS

(Author of 'Quarrel Island', 'The Mystery of the Temple', and 'Salubria')

Characters in the order in which they will be heard:

William Patterson, merchant-banker of Baltimore, America
Mrs. Patterson, his wife
Elizabeth Patterson, their daughter, known as 'Betzey'
Philip Wade, a young Barrister, in love with Gaylove

Arranged by D.G. Bridson
Produced by JAN BUSSELL

With

THE BBC NORTHERN ORCHESTRA
Conducted by CRANBROOK MCNAIR
Arranged by D.G. Bridson and Robert Cugell
Produced by JAN BUSSELL
(From Manchester)

See the short article by Robert Chignell

on page 16

6.15 The Cinema

6.33 "La Chanson Romande"
A recital of folk-songs of French and Italian speaking Switzerland from
Lausanne

by

THE 'CHANSON ROMANDE' CHORUS
of Radio Lausanne

Conductor, HANS HAUG

1.30 The Civic Hall

Carol Goodner in

'The Queen of Baltimore'

(See centre column)

10.15 A Pianoforte Recital

by

BERKLEY MASON

Rhapsody, Op. 79, No. 1... Brahms
Two Intermezzi... in A flat, Op. 76, No. 2... in E flat, Op. 117, No. 1

10.30 Epilogue

A Tale that is Told—17

Secret Growth

Psalms

Mark iv, 21-34

There is a book, who runs may read

(A and M. 18)

11 Peter iii. 17 and 18

Shipping Forecast at 11.0
WHY DOCTORS RECOMMEND PELMANISM

Because It Restores Vitality to the Tired Brain and Banishes Thought-Wandering, Depression and Morbid States of Mind.

Amongst the thousands of practising students of Pelmanism, many have taken up the system on the direct recommendation of their doctors.

"The Course has been of great assistance to me," writes an Insurance Agent, "and I am certain that the benefits will be lasting. I wish to express my appreciation of the assistance rendered by the Staff of the Institute and wish to thank them for their kindness and advice to me. My doctor advised me to take the Pelman Course, and I shall always appreciate the advice given by him. I shall certainly recommend the Course to my friends." And this is only one out of many similar communications.

Men and Women with Tired Minds

Most of the students who enrol on medical advice are men and women with tired minds. The sun shines brightly, but their lives are in the shadows.

Life is soring around them—vivid, exciting, full of opportunities for the energetic and ambitious—but they shrink from the conflict, stand aside from the stream of activity and the opportunities pass them by.

Many of them suffer from Depression, Boredom, and Morbid States of Mind. They feel apathetic. They lack mental energy. They find it difficult to concentrate. Their thoughts wander from one thing to another. They feel that they are wading through water. They are troubled by a sense of inferiority. Sometimes they are haunted by Fears and Phobias which have no root in Reason, but are the unhealthy symptoms of a mind that has temporarily lost its natural tone and temper.

Sometimes these disorders arise from over-work and over-strain, from business difficulties and setbacks, from domestic worries and personal frictions and maladjustments, from the threatening of ambitions, from a number of minor disappointments which in their sum total have brought about a morbid psychological state. The increasing strain of modern life is responsible for many of these conditions and to those who suffer in this way, as a well-known doctor writes, "the Pelman Course is a positive revelation, and by its use should enable them to live a useful and possibly brilliant life, in contrast to the hopeless misery to which so many of them are otherwise condemned." He continues:—

"I have prescribed the Pelman Course to a large number of sufferers from nervous disorders, and also to many individuals of an apparently normal make-up, and in no case have I failed to find a re-adjustment, which has been very greatly to their advantage."

Further letters from medical men and others will be found in "The Science of Success," a book published by the Pelman Institute which can be obtained free of cost by every reader who uses the application form printed on this page.

Praiseworthy for Pelmanism

But the best way of illustrating the grand work that Pelmanism is doing for men and women with tired minds is to print a few letters from readers who have taken the Course.

What Pelmanists Say

Here are a few in case in which they say exactly what it has done for them:

A clerk writes: "I am able to get a definite aim and have added discipline. I feel happier and better in myself. I have a more refined and applied method which enables me to think and retain much better. I am doing a terrible self-control, and am much better."

A salesman reports: "Bought a healthier state of body and mind, more self-confidence, a better memory, a feeling of capability and keenness. I have always a desire to employ any spare time to some use and a systematic style of working."

A housewife writes: "My greatest difficulty in life was the finding of amusement and happiness. As I progressed through the Course my character changed. At the present time I am more contented and happy than I have ever been in my life." (M.11.1166)

A chartered secretary writes: "I am finding good habits and thinking had habits. It helps me more set up and self-reliance. I enjoy life more. I feel physically and mentally stronger. I am easier to live with. I do not lose my temper so easilynow." (F.26.3065)

A shorthand typist writes: "I have received a renewed and bright outlook on life, and depression is not a thing of the past. I have more energy than I have ever before in my life." (R.26.9503)

Dame Sybil Thorndike, the distinguished actress, writes: "Pelmanism gives mind exercise scientifically, and because the principles are scientifically based, it not only improves, but actually discovers, qualities that would otherwise have remained dormant."

"We all wish for success, to be uplifted from mediocrity, and many good and useful and noble and fine are the open doors of opportunity leading to the road. Pelmanism, I am convinced, is the 'Open Sesame' that smooths away all difficulties, giving a mental clarity and quality of alertness that sees opportunities and uses them rightly."

Doctors' Testimonies

"I would like at this stage (Lenon V) to express my appreciation of the Pelman Course . . . I admire the earnest work which I see and I am in such a scheme of education."—M.B., Ch.B.

"I have recently passed the first examination for the Cambridge D.P.H., and am convinced that my work was greatly facilitated by my Pelman training."—M.R.C.S., L.R.C.P.

"If I am asked the one great thing that Pelmanism has taught me, I should say it was the way it has shown me how to obtain the best and seek the best of whatever number of them."—M.D.

Puts an End to Drift

It is a fatal thing to drift. Not only does it lead to failure in a monetary sense, but it causes you to lose your Self-Respect and self-confidence. Pelmanism stops the drifting habit and enables you to give impulse and direction to your mind. It develops Concentration, Initiative, Mental Poise and Balance. It enables you to think clearly, rationally and creatively. It makes your mind vital: it puts fire into your brain. Once you have trained your mind by means of Pelmanism everything else follows. Your Personality is developed, your Character strengthened, your Will-Power increased. The faults that you are conscious of —such as vagueness, half-heartedness, over-confidence, lack of system—are banished from your mind.

Free Offer to Readers

All these things you can prove for yourself. A full description of the Pelman Course of Scientific Mind Training is printed in a book called "The Science of Success." This is a book which everyone who wants to get on in life should read. It is not designed merely for those who feel mentally stale and tired and perplexed, although it is for them as well. It is for everyone who has a job to do, a career to follow, or a life to live—but who has not yet scientifically trained his mind. Get it and read it. It will tell you all about Pelmanism and explain in simple language just what famous authorities think of the system. It will show you also how you can enrol right away for the Course on specially convenient terms. No charge is made for this book, not even for the postage. You can have a copy by return of post, gratis. To get a free copy of this book, all you have to do is to cut out the following form and post it to-day. By return you will receive full particulars enabling you to enrol for the Pelman Course on specially convenient terms.

Pelman Institute,
95, Pelman House, Bloomsbury Street,

Don't miss this opportunity. Write or call to-day.

Readers who can call at the Institute will be welcomed. The director of instruction will be pleased to have a talk with them and no fee will be charged for his advice.

POST THIS FREE COUPON TO-DAY

To the Pelman Institute,
95, Pelman House, Bloomsbury Street,

I should like a free copy of "The Science of Success." Please send it post-paid to the following address—

Name
Address

Occupation

All correspondences is confidential.

PELMAN (OVERSEAS) INSTITUTES: PARIS, MADRID, BUDAPEST, ROME, LONDON, NEW YORK, BOSTON, CHICAGO, LOS ANGELES, MEXICO CITY, RIO DE JANEIRO, MUNICIPAL ACADEMY, JOHANNESBURG, SYDNEY, MELBOURNE, AUCKLAND, PARIS. 105/115, DAMREY STREET, 95, PELMAN HOUSE, BLOOMSBURY STREET, LONDON, W.C.1.
SUNDAY ORCHESTRAL CONCERT

SEVENTH SEASON—2

The BBC Orchestra

Conductor: JULIUS HARRISON

Salamone Rossi, Overture, The Barber of Seville

Beethoven, Symphony No. 2, in D

Mozart, Adagio cantabile, Allegro con grazia

Schubert, Scherzo: Allegro; Allegro molto

Gould, Three Scenes from Petrushka

THIS EVENING AT 6.30
EYE-STRAIN was putting my nerves on edge—*

DUST & INFECTION BITING WINDS

In those days I simply could not keep sweet-tempered, my eyes often ached painfully, and the eye-strain made them very sensitive to dust. Headaches were always with me, and life hardly seemed worth living.

Going out shopping was no longer something to look forward to. In the cold wind my eyes watered, so that I could hardly look into shop-windows. Constant eye-strain made my eyes look swollen, with red lids and ugly veins.

Back home again everything seemed against me. I was unfair to my child and punished her severely. Darning socks was a torture to my eyes, for the artificial light dazzled and tried them unmercifully. Conjunctivitis made my eyes tickle, and foolishly I rubbed them sore.

My husband could not understand it, for I was irritable without cause, and my head ached till I could scream. I had neglected my eyes almost too long, but my Optician advised me to use Optrex, and quickly I began to mend.

OPTREX was what I had been needing

Until you have yourself bathed your tired eyes with Optrex, you can hardly imagine the blessed relief it brought me. My eyes felt cool and soothed at once, my headaches were soon forgotten, and I really believe I was a different woman, as its tonic and astringent qualities relieved the eye-strain, washed away the dust and infection and restored the strength of my tired, overworked eyes.

Whether you wear glasses or not, you should have your eyes examined regularly by a Qualified Practitioner.

EYE LOTION

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EYE LOTION

'HAVE YOU HAD YOUR VITAMINS TO-DAY?'

'I don't know. What do vitamins look like?'

'Oh, you can't see vitamins, young man. But you take them, and when they get inside they build you up and make you strong.'

'Well, have I had my — you know, vitamins?'

'As a matter of fact you have, because I hear from your mother that you've had your Crookes' Halibut Liver Oil this morning.'

'So that's vitamins!'

'Yes, Crookes' has lots of vitamins called A and D. They do you a power of good, If you hadn't had your Crookes' regularly, you wouldn't have got over that nasty chest trouble so quickly. My word, it's made a man of you!'

BE CERTAIN OF YOUR CHILD'S VITAMINS

Children grow wonderfully sturdy on a course of Crookes' Halibut Liver Oil. Not only does it build them up after illness. It keeps healthy children well. Crookes' Halibut Liver Oil is extraordinarily rich in Vitamins A and D. Vitamin A helps to guard against coughs, colds and 'flu and other epidemics. Vitamin D aids development by building strong bones and teeth. This comparison shows how rich in vitamins Crookes' is:

There is 80 times more Vitamin A in Crookes' Halibut Liver Oil than in the finest liver oil you used to buy, and 30—40 times more Vitamin D.

Thus a single drop of Crookes' is as effective as a whole spoonful of other oils. Moreover, it is tasteless and has no smell. Start your children on a course of Crookes' Halibut Liver Oil now, and guard them from the illnesses that winter brings.

CROOKES' PURE HALIBUT LIVER OIL

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CROOKES' PURE HALIBUT LIVER OIL
SUNDAY

1,013 kc's
Midland
296.2 m.

4.0 THE ARMSTRONG SIDDELEY MALE VOICE CHOIR
Conductor, SYDNEY WISDOM
He that hath a pleasant face
Hatton, arr. West
Where'er you walk...Handel, arr. Vann
O! mariners out of the sunlight
Gorodetsky-Taylor
Land o' the Leal............arr. Button
Tambucocto..................Gibell
The Old Woman.............Robertson
Cavalier......................Saucing
Come again, sweet love.....Dowland
Send out Thy Light
Gounod, arr. Fletcher

4.30 Regional Programme

5.0 THE BBC MIDLAND ORCHESTRA
Leader, ALFRED CAVE
Conducted by REGINALD BURSTON
March, Lorraine.............Game
Morning, Noon, and Night....Sugé
Invitation to the Dance.......Weber
Suite, Day Dreams Sultraan, arr. Finck
Tarantelle, The Fishermen of Procida
Raff
Suite, Caste-noisette (Nutraeder):
Tchaikovsky

6.0 Regional Programme

7.50 Interval

7.55 A RELIGIOUS SERVICE
(Methodist)
from the Central Hall, Birmingham
Choral Prelude, Blessed Jesus, at Thy word we are gathered all to hear Thou (Bach)

10.0 Regional Programme

10.30 Epilogue

CHARLES SHADWELL will conduct the concert to be given by the Coventry Hippodrome Orchestra tonight at 9.5

11.0 GWASANAETH CYMRÆG
O Sioch, Capel yr Annibynwyr, Chwilog
(A Religious Service in Welsh, from Sioch Congregational Church, Chwilog)

Invocation
Hymn, Now let us see Thy beauty,
Lord (M.H.B. 459) (Tune, Edgeware)

Prayer and Lord's Prayer
Hymn, Behold, the Servant of the Lord
(M.H.B. 572) (Tune, Mozart)

Address by the Rev. NOEL F. HUTCHCROFT

Blessing
The Central Hall Choir
Directors, J. A. SHENBY
Organist, GEORGE PLANT

7.55 Interval

8.45 THE WEEK'S GOOD CAUSE
An appeal on behalf of THE SMALLWOOD HOSPITAL EXTENSION FUND
by The Rt. Hon. The Earl of PLYMOUTH

Invocation
Hymn, I see the wrong that round me
Bach, arr. Button

Prayer
Lord's Prayer

Blessing
Hymn, The Lord is my Shepherd
Bach, arr. West

8.50 THE NEWS
including Weather Forecast

TIME SIGNAL

9.5 THE HASTINGS MUNICIPAL ORCHESTRA
Under, the direction of
SIR WALFORD DA VIES

CONCERT:
SIR ARTHUR WOOD

9.55 Interval

10.0 Melodies of Christendom

—29
An Anthology of Sacred Music
under the direction of
SIR W. DAVIES
THE BBC SINGERS

10.30 Epilogue

‘IT HAS BEEN ANNOUNCED’
The first number of a news review which seeks to give a short account of some of the more outstanding events of the month in the West Country

THIS AFTERNOON
AT 4 O'CLOCK
**OCTOBER 25**

668 kc's 449.1 m.

**977 kc's 307.1 m.**

---

**12.30 National Programme**

Time Signal, Greenwich, at 4.0

---

**4.0** An Organ Recital

R. TUSTIN BAKER

from the Town Hall, Huddersfield

Choral Improvisation on Sleepers-wake! (Op. 65, ... Karg-Elert)

**Jongen**

A Little Prelude ... Frank Bridge

Finale (Symphony No. 1) ... Viennese

---

**8.45 THE WEEK'S GOOD CAUSE**

An appeal on behalf of The Liverpool Personal Service Society by Wyndham Goldie

Contributions will be gratefully acknowledged and should be addressed to Wyndham Goldie, Esq., 34 Stanley Street, Liverpool 1.

---

**8.50 THE NEWS**

including Weather Forecast

---

**9.5 THE NEW MANCHESTER HIPPODROME ORCHESTRA**

Leader, LAWRENCE DALEY

Conductor, CHARLES WINDSOR

March Medley ... arr. Windor Selection, Rose Marie

Music Box ... Heyden, Suite, Guy Fawkes' Night ... Ewing

1. Here comes the Guy, 2. Jumping Crackers, 3. Dancing round the bonfire

Robins and Roses (Concert arrangement) ... Leslie and Burke arr. Zolva

Selection, The King Steps Out

Kreisler, arr. Zolva

In the Arena ... Groitzsch

Pale Moon (Indian Love Song)

Rhapsody in Blue

Gerstein, arr. F. Harris

Solo pianofortes, FRED HARRIS and HERBERT TARLING

---

**10.0 Regional Programme**

---

**10.30 Epilogue**

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R. TUSTIN BAKER will give a short organ recital from the Town Hall, Huddersfield, this afternoon at 4.0.
32

SUNDAY

767 kc's 3911 m.

OCTOBER 25

Scottish Programme

A WARD IN THE ROYAL HOSPITAL FOR SICK CHILDREN

Colin Black will make an appeal on behalf of the hospital, of which he is Chairman of Directors, tonight at 8.45

12.30 National Programme

2.0 Scottish Programme

4.0 THE JOHN MACARTHUR QUINTET

Humoreske
Dvorak

Gade

Tango, Jealousy

Nunc Dimittis

Hymn, Glad that I live am I (S.P. 499)

Players

4.30 A CHILDREN'S SERVICE

Romance
Sibelius

Hymn, Now the day is over (A. and M.)

Lesson, Matthew xiv, 22-36

Millocker

Singapore Serenade
Hellier

12.30 National Programme

5.0 THE BBC MILITARY BAND

Conductor, R. WALTON O’DONNELL

NORMAN ALLIN (bass)

(Orderal Programme. See page 28)

6.0 Composer—Virtuoso—1

CHOPIN

Sonata in C minor, Op. 4


played by

FRANK MANNHEIMER

(pianoforte)

This recital will be broadcast on the original grand pianoforte used by Chopin for his recitals in London in 1848

(From Regional)

6.30 Sunday Orchestral Concert

Seventh Season—2

THE BBC ORCHESTRA

Leader, PAUL BEARD

Conducted by JOSIP ITURBI

Overture, The Barber of Seville...
Rossini

Three Scenes from Petrushka Stravinsky
Parry

Eriskay Love Lilt...
Roberton

碘 Down, Atoses...
R. H. Bell

1. Russian Dance. 2. At Petrushka’s. 3. Shrovetide Merrymaking (towards evening)

(Gosses)

(From Regional)

7.55 A RELIGIOUS SERVICE

Church of Scotland

Prayer

Hymn, Rock of Ages, cleft for me

(Rev. C.H. 413)

Address by the Rev. J. J. S. THOMSON, M.C.

Paraphrase xlii, Let not your hearts with anxious thoughts (Tune, Kilmany)

Blessing

Organist, Jack Wingate

8.45 THE WEEK'S

GOOD CAUSE

An appeal on behalf of THE ROYAL ABERDEEN HOSPITAL FOR SICK CHILDREN by ROBERT MILNIS, Deputy Chairman of the Board

Contributions will be gratefully acknowledged and should be addressed to William Home Cook and Co., C.A., 45, Castle Street, Edinburgh

8.50 THE NEWS

Including Weather Forecast

Time Signal, Greenwich, at 9.0

9.5 Scottish National Programme

10.30 Epilogue

SCOTTISH NATIONAL

1,050 kc's 2857 m.

4.0 National Programme

6.0 THE HALTWHISTLE VOCAL UNION

Conductor, RALPH H. BELL

Go down, Moses... R. H. Bell

MALER QUARTET

Come, pretty wag, and sing... Parry

Blessing

Organist, GEORGE DAVIS

(Regional Programme)

7.55 A RELIGIOUS SERVICE

(Baptist)

Hymn, Praise to the Holiest in the height (Rev. B.C.H. 72; A. and M. 178)

Invocation and Lord's Prayer

Hymn, Jesus, the very thought of Thee

(Rev. B.C.H. 413; A. and M. 178)

Blessing

Organist, GEORGE DAVIS

8.45 Interval

8.50 THE NEWS

Including Weather Forecast

Time Signal, Greenwich, at 9.0

9.5 Regional Programme

10.30 Epilogue

NEWCASTLE

1,122 kc's 267.4 m.

12.30 National Programme

Time Signal, Greenwich, at 9.0

4.0 Regional Programme

6.0 THE HALTWHISTLE VOCAL UNION

Conductor, RALPH H. BELL

Go down, Moses... R. H. Bell

MALER QUARTET

Come, pretty wag, and sing... Parry

Blessing

Organist, GEORGE DAVIS

8.45 Interval

8.50 THE NEWS

Including Weather Forecast

Time Signal, Greenwich, at 9.0

9.5 Northern Programme

10.30 Epilogue
Here is a dog who knows what is coming—and is ready for it. He used to be difficult to feed, but "RED HEART" altered all that. Now he gets frequent changes of diet, because "RED HEART" is scientifically prepared in three different flavours. "RED HEART" contains all the ingredients necessary to provide a perfectly balanced diet and so keep the dog, no matter what his breed, in perfect health and condition.

No more haphazard feeding or laborious preparations; a can, a dish and a can-opener are all that is necessary. Order three tins to-day (diets "A," "B" and "C") from your Chemist, Grocer, Pet Stores or Corn Dealer, and feed them in rotation. The result will gratify you.

If unable to obtain locally, please send name of usual supplier to J. Morrell & Co., Ltd., 57 Victoria Street, Liverpool, 1, or 10 Borough High Street, London, S.E.1.

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RED HEART
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DOG FOOD
We have said all along that life-like reproduction is the thing that matters most in radio. Obviously then, since our sets can speak for themselves we should be prepared to let them sell themselves. Well we are. All that we ask you to do is to go to your local ‘Ever Ready’ dealer and give them a fair hearing. He will be pleased to demonstrate these sets without pressing you to buy. If their new standard of life-like reproduction doesn’t impress you, nothing that we can say will. That is why the first thing we say about ‘Ever Ready’ sets is—just listen to them. And remember that behind them stands the dependability that goes with every product made by ‘Ever Ready.’

COUPON
Please send me full particulars of ‘Ever Ready’ Lifelike radio receivers.
Name
Address

Lifelike RADIO
MADE BY THE MAKERS OF THE FAMOUS BATTERIES

EVER READY RADIO LTD., CLIFTON TERRACE, LONDON, N.4. RADIO DEPARTMENT OF THE EVER READY CO. (G.B.) LTD.
11.45 A Programme of Gramophone Records


Frederick Stone (pianoforte)

Jardins sous la pluie (Garrigue).

Debussy

11.30 FOR THE SCHOOLS

German for Older Pupils

'Die Volkskultur-Ausstellung'

Margot Banger

11.15 A Programme of Gramophone Records

Fredric Sharpe (violin) : Valse viennoise (Poldini)

Lazlo Szentgyorgyi (violin) : Rondo (Schubert, Fritberg). Magdalena (Sarasate)

Fredric Sharpe (violin) : Le Cinquantaine (Gabriel-Marie)

12.0 A Course of Bible Talks

The Soil from which Christ Sprang

1. 'The Old Testament' by The Very Rev. C. A. ALINGTON, D.D., Dean of Durham

Orchestra

Ride and Sunrise, Op. 55 (Sibelius)

Conducted by Adrian Boult: Night Ride and Sunrise, Op. 55 (Sibelius)

1.5 Five O’Clock

‘The Inn Sign Exhibition’

Montague Weekly

Next week an Inn Sign exhibition is to be held at the Building Centre in New Bond Street—the first of its kind. It is believed, since Bonnell Thornton’s Sign Exhibition in 1762. On the Committee are Sir Edward Lutyens, Sir Guy Dawber, Professor A. E. Richardson, A.R.A., Basil Oliver, and other leading architects and artists. This exhibition arose out of a suggestion made by the Council for the Preservation of Rural England, which pleads for the amenities of the countryside. It was thought a pity that picturesque and historic inn signs were being done away with. Rather, they should be preserved, and first-class artists should be encouraged to design inn signs embodying some of the history and character of the houses to which they are attached. Artists all over the kingdom have taken the idea up, and there will be over 200 suggested inn signs on show at the exhibition.

This afternoon Montague Weekly, from the Department of Circulation at the Albert and Victoria Museum, is to say something about this exhibition and about inn signs generally—and shop signs, too.

HORACE FINCH at the organ of the Empress Ballroom, Blackpool, on which he will give a programme of light music this morning at 10.45.

The Very Rev. C. A. ALINGTON, Dean of Durham, will talk about the Old Testament in the first of a course of Bible talks at noon today.

The London Philharmonic Orchestra, conducted by Sir Hamilton Harty: Overture to a Picassque Comedy (Rimsky-Korsakov)

The Royal Philharmonic Orchestra, conducted by Sir Thomas Beecham, Bart: Summer Night on the River (Delius)

The BBC Symphony Orchestra, conducted by Adrian Boult: Night Ride and Sunrise, Op. 55 (Sibelius)
and his Orchestra will give the second programme in their new series, 'The Music Shop', this evening at 7.20.

5.15 THE BROADHURST SEPTET

Waltz Fantasy, Welsh Airs... Idris Lewis
Berceuse... Jarnefelt
Waltz... Laman, arr. Lauretta Williams
Norwegian Melodies trad., arr. Douglas
Chanson de matin (Morning Song)

Serenade

Schubert, arr. Lauretta Williams
Hexentanz (Witches' Dance)

MacDonnell,

Prize Song... Wagner, arr. Douglas
Polonaise in A... Chopin
(All arrangements by Lauretta Williams and Roy Douglas)

6.0 Time Signal, Greenwich

THE FIRST NEWS

including Weather Forecast

6.20 For Farmers Only

ANTHONY HIRD

This evening Anthony Hird is to discuss farm wages. Hewill be dealing with the present wage position, the rising trend of minimum wages in the counties, and agricultural employment.

6.40 THE BBC MIDLAND ORCHESTRA

Leader, Alfred Cave
Conducted by Benjamin Britten
March, Colours of Liberty... Kuhn
Waltz, The Girls of Gottenberg
Monckton
Selection, Madam Butterfly
Puccini, arr. Tanan
Laughing Eyes... Puccini, arr. Tanan
Suite, Ballerina... Arthur Wood
1. Theatre Lights. 2. Flowers from a Forgotten Lover. 3. Curtain Up

7.29 Second Programme in a New Series "The Music Shop" with

THE GERALDO ORCHESTRA

from Romance in Rhythm

8.0 'School and College'

H.A. Mass, Ph.D.

This is the fourth talk in Dr. Mess's series, 'Living Together', designed for Discussion Groups. He has already dealt with man as a social animal, with family life, and playmates and neighbours. Now the children grow older and go to school—some of them on to college. They begin to feel the power of tradition. Their school is the best school. They learn esprit de corps. Class differences are stamped upon them; they are beginning to grow up.

Dr. Mess will discuss the chief characteristics of the chief kinds of English schools, the influence of games upon conduct and ideals, education, and so forth.

8.30 'Strange to Relate'—No. 2

In which Radio Brings to Life Curious Anecdotes of the Past and Present

including 'Believe it or Not' by RIPLEY

Material collected by LEslie Baily, Robert Ripley, and Charles Brewer, who introduces the programme

Supported by

THE BBC VARIETY ORCHESTRA

Conducted by Charles Shadwell

The original 'Strange to Relate', in which music, history, and personalities combined to tell their own anecdotes, was broadcast in April. Letters poured in from listeners, one enthusiastic saying: 'Strange to relate, but we want more'.

One who was interested was Robert Ripley, whose 'Believe it or not' programmes are outstanding radio features in America. (He broadcast, by the by, in the very first 'In Town Tonight' on November 18, 1933.)

As a result of his interest, Ripley offered Charles Brewer the use of his library of coincidences. There are to be three 'Strange to Relate' programmes—tonight's, and one each in November and December—and in each will be included one or two of Ripley's curiosities, and also material collected by Brewer and Baily of 'Scrapbook' fame.

Here is a chance for listeners to have some strange incident in their own lives put on the air. Those who think they have material that justifies inclusion in these programmes should submit their contributions to Charles Brewer, c/o BBC, Broadcasting House, London, W., but contributions should be limited to 500 words.

9.0 Time Signal, Greenwich

THE THIRD NEWS

including Weather Forecast and Forecast for Shipping

9.20 Foreign Affairs

9.35 Chamber Music

SARAH FISCHER (mezzo-soprano)

THE LAURANCE TURNER STRING QUARTET:

Conducted by CHARLES SHADWELL

Quartet in D minor, Op. 7, No. 1

Au bord de l'eau

Apres un reve

En priere

Serenade toscane

As a result of his interest, Ripley offered Charles Brewer the use of his library of coincidences. There are to be three 'Strange to Relate' programmes—tonight's, and one each in November and December—and in each will be included one or two of Ripley's curiosities, and also material collected by Brewer and Baily of 'Scrapbook' fame.

Here is a chance for listeners to have some strange incident in their own lives put on the air. Those who think they have material that justifies inclusion in these programmes should submit their contributions to Charles Brewer, c/o BBC, Broadcasting House, London, W., but contributions should be limited to 500 words.

9.55 Chamber Music

SARAH FISCHER

Sings a group of songs by Faure in the chamber concert with the Laurance Turner String Quartet, at 9.35.

10.0 SARAH FISCHER

Soir

Au bord de l'eau

Apres un reve

Notre amour

Clair de lune

Le berger aux oiseaux

Sarabande

Agnus Dei

11.00 THE Jovial Pilgrims

Excerpts from Chaucey's Prologue to the Canterbury Tales

ROSE BRUFORD

11.15 BILLY GERHARDI

AND HIS BAND

from the Piccadilly Hotel

Tim Signal, Greenwich, at 11.30

11.30-12.0 Gramophone Records of Dance Music
If they start broadcasting in Timbuctoo

You'll hear it on a PHILIPS

Glamour—excitement—surprise—the short wave-band is vibrant with these. New stations constantly springing into life—novel programmes you may miss unless you have a 1937 Philips. Short wave reception on a Philips receiver is planned for the future—perfected by skilled engineers for listeners who demand wider and better reception.

Philips have introduced much that is new to radio in the 1937 receivers. Audioscopic Reproduction to give you new reality and depth of tone, achieved by an exclusive Philips invention—the Adaptovisor Dial to add convenience to station reading—plus the ‘Invisible Component,’ that ensures absolute reliability. Can you be content to buy a set without having seen or heard a new Philips?

MODEL 745A is a 4-valve All-Wave Superheterodyne receiver of exceptional overall performance. The short-wave band covers 90% of the world’s short-wave transmitters. Some of the new features incorporated in this receiver are Finger-tip Tuning Silencer, Adaptovisor Dial and a Wave-Band Indicator. Highly polished cabinet of carefully selected walnut. Model 765U for D.C./A.C. mains, 13 gns.

12 GNS
OR H.P. TERMS

Other typical examples of Philips 1937 value, include Model 797 5-valve all-wave Superheterodyne 14½ gns., Model 213U Universal Superinductance receiver 9½ gns., Model 8218 3-valve Battery receiver 7 gns., Model 791 5-valve all-wave radiogram 29 gns., and Model 790 5-valve all-wave Console 20 gns.

COUPON
To Philips Lamps Ltd., Dept. B.V.12, 145 Charing Cross Road, London, W.C.2. Please send me full details of Philips new range.
NAME........................................................
ADDRESS................................................................

PHILIPS
RELIABILITY HAS BUILT PHILIPS REPUTATION
Regional Programme

This programme will be broadcast throughout the day on 877 kc's, 3,421.1 m., and on 1,474 kc's, 203.5 m. (Plymouth and Bournemouth). Other Regional wavelengths will be found in the headings to the following pages.

10.15 THE DAILY SERVICE
Time Signal, Greenwich, at 10.30
10.30 Weather Forecast for Farmers and Shipping

10.45 THE BBC SCOTTISH ORCHESTRA
Leader, J. Mouland Begbie
Conductor, GUY WARRACK
MARY FERRIER (soprano)

ORCHESTRA

Overture, Die Felsenmuhle (The Mill on the Rocks) — Reissiger

MARY FERRIER and ORCHESTRA

Allons, les femmes de Bordeaux (One who passed whistling through the night) — Novello

In late September — Armstrong Gibbs

Where the lotus blooms — Moretti

Tchaikovsky

Quilter

Reve du printemps (Dream of Spring) — Yradier

This'll make you whistle — Cahn

Sigler and Goodhart

Albeniz

March, Old Comrades — Teike

One alone — Romberg

One alone — Roundmarch, Old Comrades — Tarbell

The Three Bears — Eric Coates

3.35 A Ballad Concert

Tchaikovsky

DORIS COVEN (contralto)

FOSTER RICHARDSON (bass)

DORIS COVEN and FOSTER RICHARDSON

Dun Juan's Serenade — Tchaikovsky

DORIS COVEN and FOSTER RICHARDSON

Scottish Ballad

4.0 HARRY FARMER

at the Organ of the Granada, Tooting

Playing Popular Medley — Novello

Under the direction of EMILIO COLOMBO

Second News

11.45 HAYDN HEARD

AND HIS BAND

from the West End Cinema, Birmingham

3.15 Norwegian Scene, Wedding Day at Troldhaugen — Grieg, arr. O'Donnell

La Precieuse — Copinger, arr. O'Donnell

Ballet Music, Carmen — Billboard

Verdi

La Traviata — Schumann, arr. Gerrard Williams

HUMMEL

Serenade No. 2, Op. 105

1. Allegro moderato, ma risoluto.
2. Un scherzo alPanticho : Allegro vivace
3. Larghetto a tempo di marcia
4. Finale : Allegro vivace

10.25 BILLY GERHARDI

12.45 Steam Coaches Before Railways

C. HAMILTON ELLIS

1.0 A Programme of New Gramophone Records

Time Signal, Greenwich, at 1.05

1.45 ARTHUR SALISBURY

AND HIS ORCHESTRA

from the Savoy Hotel

Morning Dreams — Plain and simple — Philips

Selection, La Bohème — Novello

Free

Kennedy

Selection, La Bohème — Puccini

Maybe we will still be sweethearts — Novello

La paloma (The Dove) — Zalva

Swedish Serenade — November

Until the real thing comes along — Galba

Eine kleine Nachtmusik (Night Music) — Mozart

Owenbachiana — Finck

Russian Air, Filly horses — Colomba

Oriental Dance

5.15 The Children's Hour

Songs and Scottish Nursery Rhymes by

STUART WHITE

THE OSTER KIT

6.0 THE EMILIO COLOMBO OCTET

TiFEDRAS LA CAVA (mezzo-soprano)

Rêve du printemps (Dream of Spring) — Yradier

Ich liebe dich (I love you) — Grigg

Sav Caprice — Handy-Bayer

Alpenlied — Martinelli

The Nightingale — Novello

Mayerl

8.0 THE BBC ORCHESTRA

(Section C)

Led by LAURANCE TURNER

Conducted by WARWICK BRAINTWAITE

Joan Cross (soprano)

9.0 'THE ROCKY MOUNTAINERS' in 'Meeting Old Friends at the Bunkhouse'

Written and presented by BILL CAMPBELL

who also plays the role of 'Old Zee Winter'

with AL and BOB HARVEY

The Three Rangers and The Bunker Boys

(Rae Jenkins, James Merritt, Bill Bowness, Bill Herbert)

Musical arrangements by RAE JENKINS

Produced by MARTYN C. WEBSTER

9.25 THE BBC MILITARY BAND

Conductor, B. WALTON O'DONNELL

Norwegian Scene, Wedding Day at Troldhaugen — Grieg, arr. O'Donnell

La Precieuse — Copinger, arr. O'Donnell

Ballet Music, Carmen — Billboard

Schumann, arr. G. Schenner

Scherzo

SCHUMANN, arr. E. Williams

10.9 Time Signal, Greenwich

THE SECOND NEWS

including Weather Forecast

7.20 Interlude

7.30 Composer-Virtuoso—2 HUMMEL

Serenade No. 2, Op. 105

1. Allegro moderato, ma risoluto.
2. Un scherzo alPanticho : Allegro vivace
3. Larghetto a tempo di marcia
4. Finale : Allegro vivace

played by FRANK MERRICK

(piano forte)

8.0 THE BBC ORCHESTRA

(Section C)

Conducted by WARWICK BRAINTWAITE

Joan Cross (soprano)

11.30 Time Signal, Greenwich

LATE NEWS SUMMARY

including Weather Forecast

SPORT, TOPICAL TALKS

10.25 BILLY GERHARDI AND HIS BAND

with TEDDY PENN

LEO and JACK

LORIMER

AND THE THREE JACKS

from the Piccadilly Hotel

11.30 Time Signal, Greenwich

THE RADIO TIMES, ISSUE DATED OCTOBER 23

OCTOBER 26
LET BOOTS DO THE WORRYING

Boots can supply everything for baby—except the things fond relatives always knit. And behind every Boots product is the security of laboratory control—skilled chemists testing and re-testing at every stage to standards which are often stricter than the law demands. Boots labels are certificates of purity—that is one reason why

YOU CAN RELY ON

Boots Pure Drug Co. Ltd., Nottingham.

I If you feel your job getting the upper hand, then it's probable that nature isn't getting a chance to replace the energy your body uses up during sleep. Sleep is doing you no good—in fact, you're 'NIGHT-STARVED.' Horlick's at bedtime and mid-morning restores the lost energy and makes sleep effective: you wake refreshed and confident. Horlick's is delicious and economical: just add water, the milk is in it. Prices from 2/- Mixer 6d. and 1/-.
**MONDAY**

- **1.013 kc's Midland**
  - **10.15 The Daily Service**
    - Time Signal, Greenwich, at 10.15
  - **10.30** Weather Forecast for Farmers and Shipping
  - **10.45-3.35 Regional Programme**
    - Time Signal, Greenwich, at 10.45
  - **3.35 Millenct Cooper (soprano)**
    - Vernon Roberts (baritone)
  - **4.0-5.15 Regional Programme**

- **296.2 m. West**
  - **10.15 The Daily Service**
    - Time Signal, Greenwich, at 10.15
  - **10.30** Weather Forecast for Farmers and Shipping
  - **10.45-3.35 Regional Programme**
    - Time Signal, Greenwich, at 10.45
  - **3.0 Darledd I'r Ysgolion Yng Nghymru**
    - (Broadcasts to Schools in Wales)
  - **3.5** Hanes Cymru
    - Trefniwy gan R. T. Jenkins
  - **3.35** Interlude
  - **3.35 L. O. Legassick (soprano)**
    - William Morris (tenor)
  - **4.0-5.15 Regional Programme**

**5.15 The Children's Hour**

- 'Early to Bed', including some more 'Wise Men of Gotham' stories, and songs by Mary Pollock (soprano)
- The Donkey Skin', an old fairy story by Greta Leonard

**5.25** Sinfónica dos Bélgicos

**5.30** 'A Programme of Grace Records' by Senhora da Conceição

**6.0 The Strains of the Piano and Organ**

**6.45** Regional Programme

**7.0 Time Signal, Greenwich**

**7.0 The Second News**

**7.10** Western Announcements including Weather Forecast

**7.20 Midland Announcements**

**7.20** Interlude

**7.20** The Punch and Judy Show

**7.25** The First Flower in the Garden

**7.30** A Recital of Recent Church Music by the BBC Midland Singers

**7.45** A String Orchestral Concert

**8.00** The Second News

**8.10** Light Music by West Country Composers

**9.00** The Children's Hour

**9.15** The Children's Hour

**9.30** The Second News

**9.45** The Daily Service

**10.00** The Second News

**10.15** The Daily Service

**10.30** Midland Announcements

**10.30** Weather Forecast for Farmers and Shipping

**10.45-3.35 Regional Programme**

**11.00** News Summary

**11.20** A Programme of Recorded Music

**11.40-12.0 A Programme of Recorded Music**

**12.05** The Second News

**12.20** The Daily Service

**12.30** The Donkey Skin', an old fairy story

**12.45** The Children's Hour

**13.00** The Second News

**13.15** The Daily Service

**13.30** The Second News

**13.45** The Daily Service

**14.00** The Second News

**14.15** The Daily Service

**14.30** The Second News

**14.45** The Daily Service

**15.00** The Second News

**15.15** The Daily Service

**15.30** The Second News

**15.45** The Daily Service

**16.00** The Second News

**16.15** The Daily Service

**16.30** The Second News

**16.45** The Daily Service

**17.00** The Second News

**17.15** The Daily Service

**17.30** The Second News

**17.45** The Daily Service

**18.00** The Second News

**18.15** The Daily Service

**18.30** The Second News

**18.45** The Daily Service

**19.00** The Second News

**19.15** The Daily Service

**19.30** The Second News

**19.45** The Daily Service

**20.00** The Second News

**20.15** The Daily Service

**20.30** The Second News

**20.45** The Daily Service

**21.00** The Second News

**21.15** The Daily Service

**21.30** The Second News

**21.45** The Daily Service

**22.00** The Second News

**22.15** The Daily Service

**22.30** The Second News

**22.45** The Daily Service

**23.00** The Second News

**23.15** The Daily Service

**23.30** The Second News

**23.45** The Daily Service
OCTOBER 26

**Northern Ireland**

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**THE BBC NORTHERN ORCHESTRA**

Leader, ALFRED BARKER

Conductor, T. H. MORRISON

Overture and Dances (Prince Igor) by Borodin

Spring and Summer (The Seasons) by Glazunov

Overture, Romeo and Juliet by Tchaikovsky

9.0 Time Signal, Greenwich

**NEWS SUMMARY**

(including Weather Forecast)

SPORT, TOPICAL TALKS

10.25 Regional Programme

11.30 Time Signal, Greenwich

**LATE NEWS SUMMARY**

(including Weather Forecast)

11.40-12.0 Regional Programme

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**MONDAY**

<table>
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<tr>
<td>11.30</td>
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</tbody>
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**THE BBC NORTHERN ORCHESTRA**

Leader, PHILIP WHITNEY

Conductor, E. GODFREY BROWN

STANLEY POPE (baritone)

The Sea

'S Merchantmen' for baritone solo, chorus, and orchestra set to music by THOMAS WOOD

1. Anchor Song, Roll and Go
2. Steer-yore
3. Frankie's Trade
4. The Coral Sea
5. A Frollick, Waddle-o

ORCHESTRA

Sea Shanty: 'Farewell Dance of the Sailors' by Handel

'Songs of the Fleet' for baritone solo, male chorus, and orchestra by STANFORD

1. Sailing at Dawn
2. The Little Admiral
3. Farewell

**ORCHESTRA**

Overture, The Flying Dutchman by Wagner

Weather Forecast for Northern Ireland at 8.59

**9.0 Regional Programme**

10.0 Time Signal, Greenwich

**NEWS SUMMARY**

(including Weather Forecast)

SPORT, TOPICAL TALKS

10.25 Regional Programme

11.30 Time Signal, Greenwich

**LATE NEWS SUMMARY**

(including Weather Forecast)

11.40-12.0 Regional Programme

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MONDAY

Scottish Programme

10.15 THE DAILY SERVICE
Time Signal, Greenwich, at 10.15

10.30 Weather Forecast
for Farmers and Shipping

10.45-1.25 Regional Programme
Time Signal, Greenwich, at 1.45

1.45 A Programme of
Gramophone Records

2.0 FOR THE SCHOOLS
Interlude

2.5 Junior Geography
'Border Castles and Markets'
H. Fairhurst, Assistant in the Geography
Department of the University of Glasgow

2.25 Interval

2.30 English Literature
COLIN MILNE
'Para Handy', by Neil Munro

3.05 Regional Programme

3.20 A Recital of
Pianoforte duets

3.30 Scottish Dance
Music

3.35 For the Schools
Early Stages in German
EELBE JOMANNSEN and M. WAGNER,
Dr. Phil.
(From National)

4.0-5.15 Regional Programme

5.15 Scottish Children's Hour
Nautical Nonsense—2
Songs and Stories of the Sea

5.25 'The Final Adventure of Calamity Kate'
by KIRKE ALLAN

6.0 A Programme of
Scottish Gramophone Records

6.25 For Young Scots

6.45 Pianoforte and Saxophone
Duet

7.0 Time Signal, Greenwich
THE SECOND NEWS
including Weather Forecast

7.20 Scottish Announcements

7.25 Interlude

7.30 'Am Measg Nam Bodach,'
'The ann Eainn MhicDhiaigh gu math aithnichte am meagd na Gaidheal mar dhéanadh theist-sgríobhaidh,
sag air son eilais air tampairean Gaidhealach.
An nochd blaid e a bheith chuirin cind a bhliadh ann bodach a' raith ann Tigh na Ceilidh an Cola

7.45 THE PERTH
MADRIGAL CHOIR
Conductor, DAVID YACAMINI
For the beauty of the earth.....Bach
I live not where I love.....Lee Williams
Fain would I change that note.....Farjeon

8.15 A Pianoforte Recital
by ROBERT TAYLOR

8.30 Scottish Dance Music
THE STRINGS OF THE BBC
SCOTTISH ORCHESTRA
Leader, J. MOULAND BEGBIE
Conductor, GUY WARRACK

9.0 Regional Programme

9.25 An Organ Recital
by RALPH LANGDON

9.45 Scottish Programme

10.0 Time Signal, Greenwich

10.15 THE DAILY SERVICE
Time Signal, Greenwich, at 10.15

10.30 National Programme
Time Signal, Greenwich, at 10.15

10.45 Scottish Programme

11.00 France at War

11.15 Regional Programme

11.30 Time Signal, Greenwich
LATE NEWS SUMMARY
including Weather Forecast

11.40-12.0 Regional Programme

NEWS SUMMARY
including Weather Forecast

SPORT, TOPICAL TALKS

LATE NEWS SUMMARY
including Weather Forecast

ABERDEEN
1,285 kc's 233.5 m.

10.15 THE DAILY SERVICE
Time Signal, Greenwich, at 10.15

10.30 Scottish Programme
Time Signal, Greenwich, at 10.15

10.45 Scottish Programme

11.00 Scotland at War

11.15 Regional Programme

11.30 Time Signal, Greenwich
LATE NEWS SUMMARY
including Weather Forecast

11.40-12.0 Regional Programme

SPORTS SUMMARY

including Weather Forecast

SCOTTISH NATIONAL
1,050 kc's 285.7 m.

10.45 National Programme

2.0-4.0 Regional Programme

4.0-12.0 National Programme

2.15 National Programme

4.0 Regional Programme

4.12 National Programme

1,122 kc's 267.4 m.

10.15 THE DAILY SERVICE
Time Signal, Greenwich, at 10.15

10.30 Weather Forecast
for Farmers and Shipping

10.45-3.55 Regional Programme
Time Signal, Greenwich, at 1.45

3.35 Northern Programme

4.0-5.15 Regional Programme

5.15 Northern Programme

7.0 Time Signal, Greenwich
THE SECOND NEWS
including Weather Forecast

7.20 Northern Programme

9.0 Regional Programme

10.0 Time Signal, Greenwich
NEWS SUMMARY
(including Weather Forecast)

10.25 Regional Programme

11.30 Time Signal, Greenwich
LATE NEWS SUMMARY
including Weather Forecast

11.40-12.0 Regional Programme

12.15 Scottish Programme

14.0 Regional Programme

14.12 National Programme

20.0 Regional Programme

20.12 National Programme

21.0 Regional Programme

21.12 National Programme

22.0 Regional Programme

22.12 National Programme

23.0 Regional Programme

23.12 National Programme

1,050 kc's 285.7 m.

10.45 National Programme

2.0-4.0 Regional Programme

4.0-12.0 National Programme

2.15 National Programme

4.0 Regional Programme

4.12 National Programme

1,122 kc's 267.4 m.

10.15 THE DAILY SERVICE
Time Signal, Greenwich, at 10.15

10.30 Weather Forecast
for Farmers and Shipping

10.45-3.55 Regional Programme
Time Signal, Greenwich, at 1.45

3.35 Northern Programme

4.0-5.15 Regional Programme

5.15 Northern Programme

7.0 Time Signal, Greenwich
THE SECOND NEWS
including Weather Forecast

7.20 Northern Programme

9.0 Regional Programme

10.0 Time Signal, Greenwich
NEWS SUMMARY
(including Weather Forecast)

10.25 Regional Programme

11.30 Time Signal, Greenwich
LATE NEWS SUMMARY
including Weather Forecast

11.40-12.0 Regional Programme

12.15 Scottish Programme

14.0 Regional Programme

14.12 National Programme

20.0 Regional Programme

20.12 National Programme

21.0 Regional Programme

21.12 National Programme

22.0 Regional Programme

22.12 National Programme

23.0 Regional Programme

23.12 National Programme

1,050 kc's 285.7 m.

10.45 National Programme

2.0-4.0 Regional Programme

4.0-12.0 National Programme

2.15 National Programme

4.0 Regional Programme

4.12 National Programme

1,122 kc's 267.4 m.

10.15 THE DAILY SERVICE
Time Signal, Greenwich, at 10.15

10.30 Scottish Programme
Time Signal, Greenwich, at 10.15

10.45 Scottish Programme

11.00 Scotland at War

11.15 Regional Programme

11.30 Time Signal, Greenwich
LATE NEWS SUMMARY
including Weather Forecast

11.40-12.0 Regional Programme

12.15 Scottish Programme

14.0 Regional Programme

14.12 National Programme

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22.12 National Programme

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1,050 kc's 285.7 m.

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1,122 kc's 267.4 m.

10.15 THE DAILY SERVICE
Time Signal, Greenwich, at 10.15

10.30 Weather Forecast
for Farmers and Shipping

10.45-3.55 Regional Programme
Time Signal, Greenwich, at 1.45

3.35 Northern Programme

4.0-5.15 Regional Programme

5.15 Northern Programme

7.0 Time Signal, Greenwich
THE SECOND NEWS
including Weather Forecast

7.20 Northern Programme

9.0 Regional Programme

10.0 Time Signal, Greenwich
NEWS SUMMARY
(including Weather Forecast)

10.25 Regional Programme

11.30 Time Signal, Greenwich
LATE NEWS SUMMARY
including Weather Forecast

11.40-12.0 Regional Programme

12.15 Scottish Programme

14.0 Regional Programme

14.12 National Programme

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21.12 National Programme

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22.12 National Programme

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23.12 National Programme

1,050 kc's 285.7 m.

10.45 National Programme

2.0-4.0 Regional Programme

4.0-12.0 National Programme

2.15 National Programme

4.0 Regional Programme

4.12 National Programme

1,122 kc's 267.4 m.
Here is a lovely head study of that famous pair, Champion “Stylehurst Punch” and “Stylehurst Judy,” owned by Miss K. Lewis of the Fermanar Kennels. Both have won many premier dog awards and are classic examples of perfect canine fitness. They are fed on Entwistles ALL-in-ONE Kennel Meal and owe their superb condition to this deliciously appetising and health-giving food.

ALL-in-ONE is the ideal food for your dog, too. He will relish its delicious “meatiness” and it will keep him in tip-top condition. You can buy ALL-in-ONE from your usual Dealer in 4d. and 9d. cartons, 6d. and 1/- bags, or loose at 4d. per lb.

FREE TRIAL SUPPLY. We would like you to see how your dog will relish ALL-in-ONE. If you will send us a postcard bearing your name and address and that of your usual Dealer, we will send you a generous trial supply FREE.

Be guided by the Experts—feed your dog on ENTWISTLES ALL-IN-ONE KENNEL MEAL.

Mealtlme Joy - Wholetime Health

ENTWISTLES LTD., (DEPT. R.T.) VULCAN ST. MILLS, LIVERPOOL, 3.
Investigation of Rational Tailoring

by

Capt. Oswald Birley M.C.

the well-known artist

The average man thinks of clothes merely as clothes, and gives little more thought to the matter beyond possibly an instinctive distrust of anything eccentric in dress, despite the propaganda of a few years ago in favour of "new clothes for men.

For our forbears clothes were one of the great interests in life—one thinks, for example, of Beau Brummell spending his mornings, surrounded by his admirers and valets, trying on some new and exquisite sartorial masterpiece before taking it for a leisurely walk in St. James Street. Even in early and Mid-Victorian times when taste was at a low ebb, men of fashion in London took their clothes very seriously and exacted a high standard from their tailors.

In the 'Nineties' and almost up to the time of the war, men, more especially the 'characters' in the Sporting World, did somehow manage to impart a strong personality with their clothes and had less fear for what the 'world' would think of them, but in later years clothes generally have become like almost everything else in life—more standardised and uniform—it is only in such garments as multi-coloured sweaters and exaggerated 'plus-fours' that imagination has found an outlet not always with the happiest results.

From the portrait painter's point of view men's clothes have therefore become a difficult problem, and he is always thankful to find a 'subject' who expresses something of his own personality—a character in his clothes and does not merely allow himself to be dressed by his tailor. It is difficult to analyse what one means by a well-dressed man—it does not necessarily mean that his clothes have anything particularly remarkable or original about them in cut or material, but there is something indefinably 'right' about them and nothing self-conscious.

Till a short time ago the man of average means could rarely allow himself the luxury of being well-dressed and had perforce to put up with cheap and ill-made garments. Now, however, owing to the standard set by The Fifty Shilling Tailoring Scheme, good clothes are brought within the reach of a vast number of people. It is not only possible to buy cheap suits, but suits of excellent and durable material, made by experienced cutters—great care and attention is given to each individual order.

I can thoroughly recommend The Fifty Shilling Tailoring Scheme to anyone in search of a Tailor who will give him amazing value for his money, in material, cut and individual attention. It seems therefore reasonable to expect that owing to the activities of this vast Tailoring Scheme, a large section of the public who previously, owing to expense, gave little or no thought to clothes, will now be able to dress in good taste and at low cost.

At the request of Capt. Birley a cheque has been sent to the Hedingham Rover Scout Training and Employment scheme.

THE FIFTY SHILLING TAILORS

Proprietors: PRICE'S TAILORS LIMITED
**DROITWICH**

200 kc's 1,500 m.

**LONDON**

200 kc's 1,149 kc's 261.1 m.

**WEST**

1,149 kc's 261.1 m.

**NORTH**

1,149 kc's 261.1 m.

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**10.30** Weather Forecast

**10.45** The Daily Service

**10.30** Time Signal, Greenwich, at 10.30

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**11.0** A Programme of Gramophone Records

From the Films

Joe Haynes and his Orchestra: Polly-wolly-doodle (The Littlest Rebel)
Jessie Matthews: Got to dance my way to heaven (Cocoon)
Wood: (both from It's Love Again)
J. B. W. Smith's Songs from the Films: Grattan and the Ants (Waltz Disney Impression No. 2)
Turner Layton: A Rendevous with a Dream (Poppin) (Robin and Reinga)
Kreisler: The Hills of Old Wyoming (Pict. Springs) (Robin and Reinga)
Kreisler: What shall remain (Kreider, Fields)
Kreder: In my eyes (The King Steps Out) (Kreider, Fields)

**11.30** For the Schools

History in the Making

**11.50** The Birmingham Theatre Royal Orchestra

Conductor: Sheridan Gordon, from the Theatre Royal, Birmingham Selection, The Maid of the Mountains (Frazer-Simon)

**12.30** Bonnybridge and District Band

Conductor: T. G. J. Grant

**TUESDAY**

**4.45** A Programme of Gramophone Records

Wilhelm Backhaus (pianoforte) and the New Symphony Orchestra, conducted by John Barbirolli: Concerto in C minor, Op. 16 (Grieg)—1. Allegro molto moderato, 2. Adagio, 3. Allegro moderato molto e marcato—Andante maestoso

**5.15** The Cedric Sharpe Sextet

Leslie Jones (baritone)

**6.0** Time Signal, Greenwich

---

**1.30** Jack Wilson and His Versatile Five

Dancing Shadows: Don't drink to me only: Poppin Fun: Fairies in the Moon: Easing Composers on Parade, Noel Coward: Wilson (From Birmingham)

**2.30** English Literature—2

Dramatic Reading, 'The Tempest' by William Shakespeare

**2.55** Interlude

**3.0** Concert Lesson

'Hints on Tune Writing: Tchaikovsky' by Thomas Armstrong, D.Mus.

**3.30** Interlude

**3.35** Early Stages in French

E. M. Stéphan, assisted by Yvette Paray

**4.0** This Was News

'A Shilling a Child'

Sir William Beveridge, K.C.B.

It was just about this time last year that the Government announced important changes in the rates of benefit under the Unemployment Insurance scheme, and since then other developments in unemployment insurance have been made.

Today Sir William Beveridge, whose broadcasts on economic subjects are widely listened to and appreciated, is going to talk about the unemployment insurance problem as it has unravelled itself during the last year. Sir William has very special qualifications for this, as he is Chairman of the Unemployment Insurance Statutory Committee.

**4.20** The Forum

Directed by Philip Martell from the Commedia Theatre, Hammersmith

Selection, The Merry Widow, Autumn Crocus, Song of Gladness, The Bee's Wedding, Hungarian Dance, Old Folks at Home and Abroad Roberts

**6.0** The First News

Including Weather Forecast

---

**6.15** The Cedric Sharpe Sextet

Leslie Jones

In all my dreams—Lilian Bay

She shall have music—Alan Murray

King of the Road—Harrington, arr. Wallace

**7.25** Interlude

**7.30** Interlude

**7.35** Early Stages in French

E. M. Stéphan, assisted by Yvette Paray

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**9.0** The First News

Including Weather Forecast

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**12.15** The First News

Including Weather Forecast

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A STOAT WITH ITS KILL, a dead rabbit. The stoat's coat has turned white, a winter occurrence very rare in England. C. G. Gaddum will talk about some beasts of prey in the Nature Study talk to schools, this afternoon at 2.5.
TUESDAY

Weekly Bulletin of Special Notices connected with Government and other Public Services

6.25 'Intermission'

THE BBC VARIETY ORCHESTRA
Leader, Bernard Reillie
Conducted by CHARLES SHEPPARD

Ronald Hill (light baritone).
Compère, Brian Maguire

7.30 The Village

J. L. Hammond

This evening J. L. Hammond will try to show how the great difference between conditions in England and those in other countries, where the feudal village existed, is to be found in the character and power of the landowning class. This class in England, he will point out, is closely connected with the life of commerce and finance, hence it is not a class that cares only for its prestige and its privilege. It shows great energy and public spirit in initiating and spreading improvements, and is anxious to develop agriculture and make it a source of profit. In other countries the town has a check on the power and initiative of the landlord class, but not so in England.

Two questions, among others, that members of listening groups may ask themselves as the result of this talk are (1) Have you anything to quarrel with in the distribution of land-ownership? (2) Are the landowners as interested in the people of the countryside as they used to be?

8.0 A Symphony Concert

THE BBC ORCHESTRA
Leader, PAUL BEARD
Conductor, ADRIAN BOULT

Symphony No. 6, in A. Bruckner.

Bruckner wrote the Sixth Symphony between 1879 and 1881. It was performed for the first time at one of the Vienna Philharmonic Concerts on February 11, 1883, under the direction of W. Jahn, the successor of Richter to the post of conductor of the Vienna Philharmonic Orchestra. It is noteworthy that this was the first time that one of Bruckner's works was played by this rather conservative orchestra, although Bruckner had already made his name in Vienna as a symphonist. But only the Adagio and Scherzo were given at that performance, and it was not until 1890 that the whole work, but with cuts, was played under Gustav Mahler. Bruckner never heard the third and the last movements of the symphony.

The general character of the symphony, unlike that of the Eighth and Ninth Symphonies, may be described as bright and happy, but with the typical Bruckner touch of solemnity here and there.

9.0 Time Signal, Greenwich

THE THIRD NEWS including Weather Forecast and Forecast for Shipping

9.20 Scientists at Work

Organisers: What controls the Development of Animals?

C. H. WARDINGTON

Tonight C. H. Waddington, who works at the Laboratory of Experimental Zoology at Cambridge, is to describe how and why he works with eggs, and is interested in how an egg grows into a bird, or a newt, or a frog, or a snake, or whatever it may be.

The actual experiments he does nearly all involve grafting little bits of the egg from one place to another. Slow, tedious work, cutting minute particles from minute objects with the aid of a microscope, and making them grow elsewhere... But it is worth while.

How is it that a simple blob of jelly like a frog's egg develops first an intestine, and then a nervous system and brain, and then muscles and a skeleton, and a tail and legs and arms and so on? If we knew how the cells of an animal ever did get arranged in an orderly way, perhaps we could stop them from getting out of control.

10.20 THE BBC THEATRE ORCHESTRA

Leader, MONTAGUE BREAKEY
Conducted by HAROLD LOWE

GLADYS PALMER (contralto)

ORCHESTRA

Radecky March, Johann Strauss Overture, Die Felsenmuehle (The Mill on the Rocks). Die ganz Welt dreht sich um Liebe (Love's Melody). (Dreams come Schau mich an, sei True) Lehr mir gut (So must our love remain).

GLADYS PALMER and ORCHESTRA

Knowest thou the Land? (Mignon) Ambrose Thomas Il segreto per essetre felice (Lucrezia Borgia) Donizetti

ORCHESTRA

A Nursery Suite, The House that Jack Built. John Greenwood

GLADYS PALMER

Bright is the ring of words Vaughan Williams Dawn Song. Fogg Song of the Blackbird. Quilter

ORCHESTRA

Selection, Romeo and Juliet. Gounod

11.15 ROY FOX AND HIS BAND

Time Signal, Greenwich, at 11.30

11.30-12.0 Gramophone Records of Dance Music
The new FORD V-8 (£16.10s. Tax)

For a generation the word "Ford" has meant utility, efficiency, economy harnessed. Curious, then, that it should have been left to Ford to create the super-luxury multi-cylinder car; but just as well, because a long, arduous apprenticeship devoted to utility has given to this New Dagenham-built V-8 all the dependability and inexpensiveness, of purchase, running and maintenance, associated with the name of Ford through thirty years and more. In the result we find a car of brilliant acceleration, high average speeds without excessive maxima, faultless performance all-round, plus extreme lowness of cost in every way.

You have to see, examine, at close range, test on the road, this New Ford V-8, to realise how fine, handsome, dependable—and above all, how economical, a car it is.

Do that; weigh it in the balance. You will not find it wanting, and every Authorised Ford Dealer simply loves to watch your amazement, hear your praise, of something entirely new in motor cars.
TUESDAY

Regional Programme

This programme will be broadcast throughout the day on 877 kcs, 3421 m, and on 1,474 kcs, 203.5 m. (Plymouth and Bournemouth). Other Regional wavelengths will be found in the headings to the following pages.

10.15 THE DAILY SERVICE

Time Signal, Greenwich, at 10.30

10.30 Weather Forecast for Farmers and Shipping

10.45 THE NEW VICTORIA CINEMA ORCHESTRA

Directed by Sydney Phasey from the New Victoria Cinema, Bradford

Overture, Edelweiss
Mystic Beauty
Selection, Tannhäuser
You —— Donaldson
Suite, Yanikla
Tharban
1. Mighty America
2. Song of the Bells
3. Arrival of the Coon Town Cadets
Silver Birds
Le Théâtre
(Solo piccolo, George Daley)
Selection, This'll make you Whistle
Singer, Goodhart, and Hoffmann

11.30 THE BBC NORTHERN IRELAND ORCHESTRA

Leader, Philip Whiteway
Conducted by Peter Montgomery

HARRY DYSON (flute)

ORCHESTRA

Prelude to The Travelling Companion
Norwegian Rhapsody No. 1, Op. 17
The Lover (Rakastava)

HARRY DYSON

Andante
Rondo à la tarantelle

ORCHESTRA

Suite, Light Music
3. March
2. Pastoral
3. Viennese Waltz
4. Introduction and Final Dance

Keltic Lament
Fondle
Cavalry Trots
Rubinstein

12.30 A Programme of Gramophone Records

Dance Music

1.20 THE TORQUAY MUNICIPAL ORCHESTRA

Leader, Harold F. Petts
Conductor, ERNEST W. GOSSE

IRENE BAKER (soprano)

3.0 THE QUEBEC MUNICIPAL ORCHESTRA

Leader, F. E. Petts
Conductor, ERNEST W. GOSSE

IRENE BAKER (soprano)

ORCHESTRA

Overture, La Fée des Bois

IRENE BAKER AND ORCHESTRA

The Loreley

IRENE BAKER AND ORCHESTRA

Symphonic Poem, Les Rois d'Orphale

IRENE BAKER AND ORCHESTRA

Spanish Scena, Sevilla

IRENE BAKER

Massan, dites-moi

Bergère légère

Jeunes filettes

IRENE BAKER

Vocal refrains by LESLIE DOUGLAS

I Heard a Song in a Taxi

Down by the River

Just Dance

April Showers

Keep a Twinkle In Your Eye

10.25 ROY FOX AND HIS BAND

with

MARY LEE
DENNY DENNIS
Bobby Joy
SID BECKMAN

and the "Cubs"

11.30 Time Signal, Greenwich

LATE NEWS SUMMARY

(including Weather Forecast)

5.40 SPORT, TOPICAL TALKS
ONE OF THE FAMILY
who needs your help now

You have only to say "walk" to your dog and he's tumbling over himself with eagerness. But in the winter months bad weather robs him of exercise, while at the same time he is probably eating richer foods. Under these two handicaps it is difficult for him to be really fit. He needs Bob Martin's Condition Powders to purify his blood and so help him to grow a thick, firm coat to keep him warm and dry in the worst of weather. These famous powders prevent all the common doggy ailments — winter lassitude and sickness — or coat troubles such as loose coat, scratching and eczema.

Begin now to give your dog his Bob Martin's regularly and soon you'll see a vast difference. He'll be better in looks and in health — a closer companion to you.

BOB MARTIN'S condition powders
keep dogs fit

ENDS Colds Quicker

This simple, pleasant bedtime treatment takes so little time and does so much, so quickly. Here is all you do:

FIRST, rub Vick brand Vapour-Rub briskly on the throat and chest.

NEXT, rub it briskly on the back, between and below the shoulder-blades.

Then spread it thick on the chest, and cover with warm flannel.

No Waiting — Acts Instantly

The brisk massage warms Vick working through the skin like an old-fashioned poultice. Even before you finish rubbing, the chest and back feel warm and comfortable as Vick begins to "draw out" tightness, break up congestion.

At the same time, warmed by the body, Vick releases its powerful medicated vapours. Breathed in for hours, 18 times every minute, they clear the air passages, make breathing easy again. By spreading the ointment thick on the chest, you lengthen and strengthen the vaporising and poultice actions.

Can YOU do this?

Dance till Midnight yet wake with the lark?

Are you a 'sleepy head' when you ought to be alert and looking your best? The first item in the time-table of health is a regular system—regular as the clock. So remember your Beechams Pills—the Golden Rule of Health for ninety years.

Yes! — if you keep regular with BEECHAMS PILLS

Purely Vegetable ... Worth a Guinea a Box
<table>
<thead>
<tr>
<th>Time</th>
<th>Service/Programme</th>
<th>Midland 296.2 m.</th>
<th>West 373.1 m.</th>
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<tbody>
<tr>
<td>10.15</td>
<td>THE DAILY SERVICE</td>
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<td></td>
<td>Time Signal, Greenwich, at 10.30</td>
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<td>10.30</td>
<td>Weather Forecast for Farmers and Shipping</td>
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<td>10.45-10.15</td>
<td>Regional Programme</td>
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<td>Time Signal, Greenwich, at 10.30</td>
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<tr>
<td>5.15</td>
<td>The Children's Hour: 'The Water Babies' Adapted as a dialogue story by Barbara Sleigh from the tale by Charles Kingsley; a story by Edward Miles, read by Vera</td>
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<td>6.0</td>
<td>Bands Across the Channel</td>
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<td>Lester Pendleton and His Band</td>
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<td>Mary Donovan Madhun</td>
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<td>Beginning at the top, a story by Edward Miles, read by Vera</td>
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<td>'Hydref ym yr Ardd' Tom Jones ('Autumn in the Garden', a Welsh tale by Tom Jones)</td>
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<td>10.25</td>
<td>ROY FOX AND HIS BAND                                        with Mary Lee</td>
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<td>Denny Dennis</td>
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<td>Bobby Joy</td>
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<td>Sid Buckman</td>
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<td>THE 'CUB '</td>
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<td>(From Regional)</td>
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<td>11.40-12.0</td>
<td>Regional Programme</td>
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**Our Country Correspondent: SHROPSHIRE**

E. Moore Darling will talk about Shropshire in this series tonight at 8.45. This picture shows a typical Shropshire landscape, including Clunbury Hill.
10.15 THE DAILY SERVICE
    Time Signal, Greenwich, at 10.30

10.30 Weather Forecast for Farmers and Shipping
10.45-11.15 Regional Programme

10.45 Improving Your Grass
    A talk on green research by R. B. Dawson and W. B. Mercer

5.15 The Children's Hour

THE SECOND NEWS
    Time Signal, Greenwich, at 5.0

5.15 The Children's Hour
    A programme of stories written by children

6.0 An Irish Concert
    THE BBC NORTHERN IRELAND ORCHESTRA
    Leader, Philip Whiteway
    Conducted by Peter Montgomery
    Two Irish Tunes, George Lipton:
    1. I'm a poor stranger. 2. Kilkenny Races

6.05 Northern Ireland News

7.0 Time Signal, Greenwich

7.15 The Children's Hour

THE SECOND NEWS
    Time Signal, Greenwich, at 7.0

7.20 Northern Ireland News

7.30 Regional Programme

10.0 Time Signal, Greenwich

10.05 THE CUBS,
    Bobby Joy and the band
    with
    MARY LEE
    Denny Dennis
    Bobby Joy
    Sid Buckman
    and
    The 'Cubs'
    (From Regional)

10.15 Three in Harmony
    In a Programme of Syncopation
    with
    James Moody at the piano
    Weather Forecast for Northern Ireland at 8.59

9.0 Violoncello Recital
    (From Regional)

9.40 G. T. Pattman
    at the
    BBC Theatre Organ
    A Chinese March...Hackerquodd Medley, Songs of Yesterday
    (From Regional)

The BBC Northern Ireland Orchestra
    Conducted by Peter Montgomery
    A programme of syncopation, with James Moody at the piano, at 8.45.
Scottish Programme

**THE FATHER OF OSSIAN**
A Programme
In Memory of James Macpherson
WILL BE
BROADCAST TONIGHT
AT 8.30

<table>
<thead>
<tr>
<th>Time</th>
<th>Programme</th>
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<tbody>
<tr>
<td>10.15</td>
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<td><em>Time Signal, Greenwich, at 2.0</em></td>
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<td>2.0</td>
<td>FOR THE SCHOOLS</td>
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<td>2.5</td>
<td>Scotland's Workshops</td>
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<tr>
<td></td>
<td><em>'In a Railway Station'</em>*</td>
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<td></td>
<td><em>Interlude</em></td>
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<td>2.25</td>
<td>Interval</td>
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<td>Elementary French</td>
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<td><em>Jean-Jacques Omerlin and Madeleine Touchard</em></td>
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<td>3.0-5.15</td>
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<td>5.15</td>
<td>Scottish Children's Hour</td>
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<td><em>'The story of how Cà Chulainn got his name</em>', with an introduction by Carmichael Watson*</td>
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<td><em>'Ogres in Scotland', by Donald A. Mackenzie</em>*</td>
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<td>Violin solos by David Vetich*</td>
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<td>Songs sung by John Tainsh*</td>
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<td><em>Scottish Orchestra</em></td>
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<td>Leader, J. Mouland Begbie</td>
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<td>Conductor, Guy Warbeck</td>
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<td></td>
<td>Suite adapted from Clavichord works of old German composers*</td>
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<td>arr. Leonard Reed</td>
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<td></td>
<td>1. Allegro (Kuhnau)</td>
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<td>2. Two Minuets (Muffat)</td>
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<td>3. Gavotte (Kuhnau)</td>
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<td>8.0</td>
<td>Variety</td>
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<td><em>from THE EMPRESS PLAYHOUSE, GLASGOW</em></td>
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<td>9.0</td>
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<tr>
<td>9.40</td>
<td><em>Here awa, there awa</em></td>
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<td><em>'The Dish Towel King'</em></td>
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<td></td>
<td><em>G. M. Paton</em></td>
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<td>9.50</td>
<td>Scottish News Bulletin</td>
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**ABERDEEN**

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<td><em>Time Signal, Greeniff, at 10.15</em></td>
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<tr>
<td>10.30</td>
<td>National Programme</td>
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<td>10.45-4.0</td>
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**SCOTTISH NATIONAL**

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<td>7.30</td>
<td><em>'The Scottish Burgh'</em></td>
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<td><em>George S. Patres, Ph.D.</em></td>
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**NEWCASTLE**

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**NORWICH**

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**ROCHESTER**

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**STAFFORD**

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**STRONCHRY**

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Master the Piano

I'll Teach You to Play Brilliantly

I do not say I may—I say positively I WILL—if I accept you as my pupil. You need not cleverness, only ordinary everyday intelligence and willingness. If a Beginner, you quickly learn from Ordinary Methods to play easy Duets, Songs, Hymns, and Gems from the great masters. If already a Player, in a few weeks the whole practice of your art shall be positively and literally trans­formed! By POST, crystal-clear Methodically Training a child could follow. A teacher by your side always—not merely an hour weekly. If you wish to play to the pleasures of every Petite—you shall! Ordinary musical notation only used (no freakish methods), enabling you to read and play at sight any standard musical composition, if you enrol now. Testing 50-100 new pupils every week, have taught more than 2,000 these last 12 months, over 40,000 during 33 years, and I CAN TEACH YOU.

I would emphasise that I personally teach every pupil I enrol. This is the secret of my success—no student is relegated to a deputy teacher. My class seldom falls below 200 pupils. Teaching being is my sole occupation, my Life's work. I have no time for any other. I grade my lessons to suit your individual needs, adding special supplementary lessons as required. Arising of and questions arising out of your studies are encouraged.

PROOF

Send this Coupon with your name and address for a copy of my book, “Mind, Muscle and Keyboard,” my special pamphlet, “Truth in Advertising,” and form for free advice. By a Beginner, Elementary, Moderate or Advanced player.

Catarrh Stopped by New Treatment

The quickest way to stop catarrh and end head noises and catarrhal deafness is also the simplest. Get an ounce of Double Strength Parmint from your chemist and mix it with half a pint of sugar or honey syrup. He'll also give you some special tablets, called Parmintabs. Take one of these to break the phlegm. You will feel it take hold instantly, clearing the choked-up passages and allowing the medicines in the Parmint mixture to destroy the germs which lurk in the tiny crevices. In a day or two you'll find all catarrhal symptoms disappear. You will have no more of those dull headaches and deafness, that running at the nose and catarrhal discharge in the throat.

And the moment you get rid of that insidious catarrhal infection, you will notice an immediate improvement in your health, for the poison of catarrh penetrates your whole system, under­mining your strength and making you an easy prey to illness. Every sufferer from catarrh ought to try this simple Parmint recipe. It's most efficacious and succeeds where all other treatments have failed. It's very economical and easy to make up.

Headaches & Black Spots Caused by Lazy Liver

All that morning-after feeling, headaches, black spots, and so on—it's all due to a lazy liver and it's perfectly easy to prevent it. You've got to do is take one of the new double strength Kormal Tablets before your evening meal. You won't feel anything till the morning, but then you'll feel fine. They are simply amazing for stirring up a lazy liver and making it function as Nature meant it to.

Just try it. No one has ever seen or taken this new Double strength Kormal as well as the good old single strength. Only 1/3 a box at all chemists. Prove Kormal Tablets with a 7d. Trial Size.

Reduce Your Waist, Hips and Bust 3 Inches in 10 Days with my New wonder fabric

OR IT WON'T COST YOU A PENNY!

Judy Kelly

JUDY KELLY: "Your salvation by new

thoroughly tested, and

I have no hesitation in recommending

for you the delightful products of

Musterole to all women who wish to

this treatment.

So many of our customers are

I am extremely surprised to find that every money you make.

Don't Wait any Longer—Act Now

I have 50-100 new pupils, and this very efficient bill will reduce you 10% on the total cost. I can't risk it for 10 days. Send in your order if you are not satisfied with my work, and you will get a full refund. As you can see, my money will be immediately refunded, including the postage! I am pleased to give a guarantee and a sample free. If you need help or advice, you can always call me at my studies. I am confident that my new wonder fabric will give you the best possible result in reducing your waist, hips, and bust, and you will be delighted with the results. Please take advantage of this offer and try it for yourself.

The Quick Way with RHEUMATIC PAINS

Rub on this SUPER-STRENGTH OINTMENT

This treatment will make sure of instant relief! Get a pot of Musterole Brand Mustard Ointment. It is superstrength. It is the most powerful remedy you can buy, yet it will not burn or blister. Thousans who have been driven well nigh desperate with those agonising stabbings pains have found blessed relief from this agony in aid of Musterole! Because Musterole is so much more powerful and penetrating it costs a little more than ordinary preparations, but what are a few pence against the certain and almost instant relief from pain and discomfort that Musterole brings? Actually, you will find Musterole very economical because, owing to its great penetrating power, you need use so little at a time.
Mothers now asking
‘is this real jam’

They want to know. The mere word ‘Strawberry’ or ‘Blackcurrant’ doesn’t satisfy them. ‘Is this real jam?’ they say, meaning, is it really made from fresh-picked fruit? Or is it made from fruit that’s been preserved by chemical or other means, and then had its colour artificially restored?

Which do you give your children — the real, or the other? Hartley’s is real jam. Hartley’s guarantee it to be so. It is made in the old-fashioned way. Its goodness is simply the goodness of fresh fruit and pure white sugar — just that. No wonder children like Hartley’s. Their growing bodies need it!

HARTLEY'S
IS REAL JAM

HARTLEY'S IS REAL JAM

Packet after Packet
TO START THE DAY

You’ll never get tired of your daily Grape-Nuts, the body-building breakfast food you have to Munch and Crunch in the way Nature intended

Here’s a breakfast food that not only gives us all the value of whole wheat and mashed barley but teaches us to munch and crunch — the one health rule of Nature so many of us forget. Make a habit of Grape-Nuts. Let it teach healthy munching and crunching to the children. The delicious nut-like flavour of Grape-Nuts will grow on them. And how they’ll grow on Grape-Nuts!

Grape-Nuts
THE BREAKFAST FOOD WITH THE EXTRA REASON

The Grape-Nuts Co. Ltd., 6 Barge House St., London, S.E.1
11.15 A Programme of Gramophone Records


11.30 FOR THE SCHOOLS

French for Older Pupils

"Dans un port de peche ; les sardines " (Arensky, arr. Elman)

11.45 THE BBC NORTHERN IRELAND ORCHESTRA

Leader, Philip Whiteway
Conductor, E. GODFREY BROWN

Robert Irwin (violin)

"Grieg's Peer Gynt Suite No. 2"

12.30 A Programme of Gramophone Records

Kings of Jazz—6
Ray Noble

1.0 THE BIRMINGHAM HIPPODROME ORCHESTRA

Conductor, HARRY PELL

from the Hippodrome Theatre, Birmingham

March, Soldiers' Farewell; Liedesmann Waltz, Rudolfs-Klange; Johann Strauss Selection, The Desert Song; Rosebery Kisses in the Dark; Mitchell Turkish Patrol; Michaelis Walz, It's a sin to tell a lie; Mayhew Selection, Chin Chin Chow; Norton Rendezvous; Allett Fantasia, Students' Songs, arr. Douglas

A Poplar Pot-pourri; arr. Kelly

"Grieg's Peer Gynt Suite No. 1"

Time Signal, Greenwich, at 2.0

2.0 East Anglian Herring Fishing Bulletin

2.5 FOR THE SCHOOLS

Stories from World History

"Cyrus the Great and the Persian Empire"

Dramatic Interlude written by W. A. SYMONDS

3.0 THE CAMBRIDGESHIRE

A Running Commentary on the Race

At the start, TOM WALLS
At the finish, R. C. LYLE

from Newmarket

The Cambridgeshire has been run at Newmarket every year for nearly a century; for three centuries there has been racing at Newmarket. In 1694 Charles II and his court were there for the spring meeting. In 1672 Charles II won a plate by sheer ability in the saddle. Three years later he won another, and Nell Gwynn was present. And Newmarket is still the metropolis of racing.

There are more trainers, racehorses, stables, gallops there than anywhere in the world. It is the headquarters of the Jockey Club, founded about 1750, and is allotted eight meetings a year, of which the Houghton meeting held this week is the last.

The great attraction is the Cambridgeshire (1 mile, 1 furlong), a handicap that is a complement to the Cesarewitz (2 miles, 2 furlongs), run at Newmarket a fortnight ago. Today's race, run over a peculiar distance, too long for a sprinter, too short for a stayer, is one of the most difficult to win. Not since Christmas Daisy won it in 1920 and 1921 has it been won by the same horse two years in succession.

Today R. C. Lyle and Tom Walls, owner of April the Fifth, are to give the first commentaries on the Cambridgeshire, and the first from Newmarket.

3.25 Interval

3.30 A Pianoforte Recital

by PEGGY MALE


Berceuse, Op. 57 (G. Bizet), arr. Elman

4.0 EVENSONG

from St. Paul's

Order of Service

Psalms

Lesson

Magnificat (Brahms in D)

Lesson

Nunc Dimittis (Brahms in D)

Anthem, How lovely are the messengers (Mendelssohn)

Hymn, Give me the wings of faith (E. H. 197)
WEDNESDAY

National Programme

Continued from previous page

DROITWICH  
200 kc's  1,500 m.

LONDON  
1,149 kc's  261.1 m.

WEST  
1,149 kc's  261.1 m.

NORTH  
1,149 kc's  261.1 m.

4.50  THE JOHN MACARTHUR QUINTET  
Directed by JOHN MACARTHUR  
March, Oxford Street (Suites, London Again)  
A star fell out of heaven  
Serenade  
Garden and Ruin  
Eric Coates  
From Glasgow  
(From Glasgow)

7.15  Stanelli’s Bachelor Party  
NO. II  
‘The Same Old Bunch Are At It Again’  
Guests  
NORMAN LONG—Usual Length  
RUSSELL AND MARSHALL—Fiddling  
Al and Bob Harvey—Gargling Top G’s  
JACK WYNN as Jim Emeny—Wot a Shame!  
SYDNEY JEROME—The Piano Buster  
FRED EDGAR as Loofhouse—(Locum for Emeny)  
MAX HERMAN  
and  
STANELLI—The donor of the doughnuts and coffee  
Produced by STANELLI and MARTYN C. WEBSTER

5.15  THE BBC DANCE ORCHESTRA  
Directed by HENRY HALL

6.0  The First News  
including Weather Forecast

6.20  Journal Paris  
JEAN MASSIP

6.40  THE BBC ORCHESTRA (Section C)  
Led by LAURANCE TURNER  
Conducted by FRANK BRIDGE  
Allegro (Cephalé et Procris)  
Gretry, arr. Mott

8.0  Lives of English Animals  
Other  
HENRY WILLIAMSON

8.15  THE BBC DANCE ORCHESTRA  
Directed by HENRY HALL

9.0  Time Signal, Greenwich  
THE THIRD NEWS  
including Weather Forecast

DIE FLEDERMAUS (The Bat)  
The second act of Johann Strauss’s opera will be broadcast from Sadler’s Wells Theatre tonight at 9.20. This picture shows the scene in the ballroom at Prince Orlofsky’s in last year’s production.

9.20  Act II of Johann Strauss’s Opera  
Die Fledermaus (The Bat)  
from Sadler’s Wells Theatre  
Scene: Ballroom at Prince Orlofsky’s  
Cast in order of appearance  
Adele, Rosalinda’s maid  
J. Hamilton-Smith  
Prince Orlofsky  
Violetta Jacobi  
Dr. Falke, notary  
SUMNER AUSTIN  
Gabriel von Eisenstein, gentleman of independent means  
TUDOR DAVIES  
Frank, governor of the gaol  
ARNOLD MATTERS  
Rosalinda, wife of von Eisenstein  
WILLIAM KENNARD  
Conductor, Warwick Breithwaite  
Producer, Clive Carey  
Chorus Master, Geoffrey Corbett

The scene of Act II is a fancy-dress ball. It is chiefly concerned with a violent flirtation between Rosalinda and her own husband, who has failed to penetrate her disguise. Before that, in front of her very eyes, he has been flirting with her own maid, whom he has also failed to recognize. One of the big songs in this act is a czardas, sung by Rosalinda, who is dressed as a Hungarian Countess. It is in the traditional Hungarian style, alternating between the slow Lassan and the brilliant excitement of the Frischka.

10.20  Composer—Virtuoso—4  
MOZART  
Sonata in B flat (K. 333)  
1. Allegro  
2. Andante cantabile  
3. Allegretto grazioso  
played by FRANK MANNHEIMER (pianoforte)

10.40  THE LESLIE BRIDgewater Quintet  
Tunes from The Dancing Master  
arr. Bridgewater  
La Coquette  
Bridgewater  
The Yellow Weasel  
Boyes  
The Violin Maker of Cremona  
Hubay  
Zapateado  
Sarasate  
Melody  
Jane Richmond, arr. Austin  
Suite of Old English Music  
Piersan, arr. Bantock  
1. Alman  
2. Piper’s Pavan  
3. The Fall of the Leaf

11.15  MAURICE WINNICK AND HIS ORCHESTRA  
from San Marco  
Time Signal, Greenwich, at 11.30

11.30—12.0  Gramophone Records  
of Dance Music
ONCE again the Rexall Chemists of Great Britain are authorised by the United Drug Co. Ltd., manufacturers of Rexall, Puretest and Jasmine preparations, to offer you popular products on a remarkable money-saving basis. You purchase any of the items listed below at the regular price, and we sell you a second package of the same product for ONE PENNY EXTRA.

There are also two offers—Soap and new Pattern Hot-Water Bottles at special prices. This is our Rexall method of advertising. Orders by post and telephone will receive careful attention.

Typical Sale Bargains:

<table>
<thead>
<tr>
<th>Product</th>
<th>Usual Price for ONE</th>
<th>During Sale for TWO for</th>
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<tbody>
<tr>
<td>Gardenia Talcum Powder</td>
<td>1/3</td>
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<td>Gardenia Perfume (handbag size)</td>
<td>1/3</td>
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<tr>
<td>Gardenia Perfume in dainty box</td>
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<tr>
<td>Jasmine Talcum Powder</td>
<td>1/-</td>
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<td>Jasmine Vanishing Cream, large</td>
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<td>Jasmine Cold Cream, small</td>
<td>1/-</td>
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<tr>
<td>Jasmine Face Powder</td>
<td>1/-</td>
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<tr>
<td>Jasmine Perfume (handbag size)</td>
<td>1/-</td>
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<tr>
<td>Jasmine Perfume (larger size in dainty box)</td>
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<tr>
<td>Jasmine Purse Powder Puff (assorted colours)</td>
<td>6d.</td>
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<tr>
<td>Rexall Bay Rum and Cantharides, 8 oz.</td>
<td>1/9</td>
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<tr>
<td>Rexall Razor Blades (packets of six)</td>
<td>6d.</td>
<td>7d.</td>
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<td>Rexall Glycerine and Lemon Jelly</td>
<td>6d.</td>
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<td>Rexall Peroxide Tooth Paste</td>
<td>1/-</td>
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<td>Rexall Cream of Almonds with Benzoin</td>
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<td>Rexall Catarrh Pastilles</td>
<td>1/-</td>
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<td>Rexall Menthol and Wintergreen Balm</td>
<td>1/3</td>
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<tr>
<td>Puretest Aspirin Tablets, 100's [\n available in Ireland ]</td>
<td>1/9</td>
<td>1/10</td>
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<tr>
<td>Puretest Cascara Tablets, 100's [ not available ]</td>
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<tr>
<td>Klenzo Tooth Brushes (each packed in a separate carton)</td>
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<td>1/7</td>
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Extra Heavy Weight and Guaranteed for two years—easy to fill. New and exclusive design. Each in decorated box.

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**REXALL TOILET SOAP**

Boracic Cold Cream, Colophony, Buttermilk, Jasmine, Lavender, Verbena.

A wonderful opportunity to stock up on Toilet Soap.

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<th>Price</th>
<th>Box of 36 for 5/3, 3x100's for 1/6</th>
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**KIDNOS TOILET SOAP**

Boracic Cold Cream, Colophony, Buttermilk, Jasmine, Lavender, Verbena.

A wonderful opportunity to stock up on Toilet Soap.

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<tr>
<th>Price</th>
<th>Box of 36 for 5/3, 3x100's for 1/6</th>
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"I live in a modern flat, and honestly the kitchen is so tiny you have to be almost a conjuror to work in it! Almost every night I find myself making Birds Custard—not only because my husband and I are both so fond of it, but because it saves so much messy cooking and washing up. So as not to run short, I always buy a family tin of Birds. The hermetically sealed tin keeps the contents so fresh—and I find the measure inside is so handy. Yes, I'm certainly a whole-hearted 'Birds-lover'!"

If you're one of those people who are short of space and short of time, get the family tin—and get the Birds Custard habit!

Everybody loves Birds—and it's made in a minute.

**YOU CAN BUY THE BEST FOR A 1D**

**It's Birds**

Good news! You can now buy six of Birds products in their old, original tins again. Birds Egg Substitute, Birds Baking Powder, Birds Yorkshire Pudding & Pancake Mixtures, Birds Rice Custard, Birds Cornflour—last and most important Birds Custard! (Enough to make three-quarters of a pint of the most delicious custard in the world. Think of it!)

It always pays to use the best—and now that a penny will buy it—it always buys Birds. Look out for the new stand at your grocer's—with all these 'best penny-worths' in it!

**BIRDS CUSTARD**

It's the flavour that makes it the favourite!
WEDNESDAY
Regional Programme

This programme will be broadcast throughout the day on 877 kc/s, 342.1 m., and on 1,474 kc/s, 203.5 m. (Plymouth and Bournemouth). Other Regional wavelengths will be found in the headings to the following pages.

10.15 THE DAILY SERVICE
Time Signal, Greenwich, at 10:30

10.30 Weather Forecast for Farmers and Shipping

10.45 A Programme of Grampophone Records
Artur Schnabel (pianoforte), with Odnou (violin), Prevost (viola), Maas (violoncello), Hobday (double-bass) : Quinter in A, Op. 114 (The Trout) (Schubert)—1. Allegro vivace. 2. Andante. 3. Scherzo (Presto) and Trio. 4. Theme (Andantino) and Variations. 5. Finale : Allegro giusto

11.30 SERGE KRISH
AND HIS ORCHESTRA
from the Granada, Walthamstow
Polonaise—Chopin
Jacinthe—Krome
Festival Overture—Lechner
Lyndhurst—Edna Gray
Walda, Love and Life in Vienna—Krasz
Mighty l ash's Rose—Ketkin, arr. Krish
Willow Pattern—Lotery
Hungarian Rhapsody—Popper
Fantasy, Carmen—Bisti, arr. Taran

12.30 THE ADOLPH HALLS
QUINTET
with Lola Gordon

On the day I get to heaven... Lehmann
The Call of the Sun... Lie
La Chasse (The Hunt) Paganini, arr. Jess
Serenade... Schubert, arr. Jess
Marches... Schubert, arr. Jess

1.15 An Organ Recital by
G. B. CUNNINGHAM from the Town Hall, Birmingham
Fugue in G... Krebs
Air and Variations (Symphony in D) Haydn
Tuba Tune... Crocker Maestro, A.D. 1622 (Sea Pieces)—MacDowell
Sonata in G... Elgar
3. Allegro maestro. 2. Allegretto. 3. Andante. 4. Finale
Time Signal, Greenwich, at 12:30

2.0 THE BBC
WELSH ORCHESTRA
Leader, Frank Thomas
Conductor, IRIS LEWIS
MARY MADDox (soprano)

ORCHESTRA
Overture, The Daughter of the Regiment... Donizetti
MARY MADDox
My life is a love song... Albert Arlen
When mother was married... H. L. Cooke
Memories of Yesterday... Haydn
Wood Love beneath the moon... Digo

ORCHESTRA
Four Symphonic Dances...Grigg
MARY MADDox
The Music of the Trees... Crake Day Springtime in Somerset—Ashworth Enchantment
The Golden Bird... Roger Home Again... Iris Lewis
Bacarolle... Tchaikovsky
Marches, With Sword and Lance... Starka

3.0 'The Policeman's Lot' by
An Assistant Commissioner of Police in the British Mandated Territory of Cameroon
An electrical recording of a talk broadcast in the Empire programme on October 26

3.15 UPPER NORWOOD
SALVATION ARMY BAND
Conductor, Bandmaster P. J. BARKER
March, The Emblematic Flag Marshall
Air Varié, The Little Ship... Mountain Excerpts from the music of Hayden arr. Hashe
Chant sans paroles (Song without Words)...Tchaikovsky, arr. Coles
March (Act 2, Tannhäuser) Wagner, arr. Slater

3.45 SUNDERLAND... ARSENAL
A Running Commentary on the Second half of the Football Association Charity Shield Match, by IVAN SHARPE from Roker Park, Sunderland
(By courtesy of the Football Association)

4.45 A Programme of Grampophone Records
Variety

5.15 THE CHILDREN'S HOUR
A Programme of Variety with MARTIN TAUBMANN
THE RADIO THREE
First appearance in The Children's Hour of The White Coons

6.0 THE MILITARY BAND
Conductor, B. WALTER O'DONNELL
PHYLLIS SCOTT and JOHN RORKE

Serenades, Marches, Airs and Marches, several marches by Tchaikovsky, arr. Slater
PHYLLIS SCOTT at the pianoforte

BAND
March, London Bridge... Eric Coates
Overture, Stradella... Flotow
PHYLLIS SCOTT and JOHN RORKE

BAND
Suite, Where the Rainbow Ends...Quilter
1. Rosamunde. 2. Will o' the Wisp.
3. Fairy Frolic. 4. Moonlight on the Lake. 5. Goblin Forest

7.0 Time Signal, Greenwich

7.30 THE SECOND NEWS
including Weather Forecast

7.30 THE WORLD GOES BY
A collection of persons and personalities who will broadcast news and information on life, London, the country and the world—tonight and every Wednesday

8.0 FROM JUNGLE TO JAZZ
(A Cavalcade of Negro Songs)

8.15 'Off Finisterre'
A Play for Broadcasting
HORTON GIDDY
Produced by PETER CRESWELL

The entire action of the play takes place on board a liner crossing the Bay of Biscay, on the return voyage from the East

Characters in the order of speech
General Sir George Colley, a passenger
Doctor Cameron, ship's doctor
William Lyon Brown
Lady Colley, wife of Sir George
Ross, a passenger... Ethel Lodge
Derek Colley, son of Sir George
Moran Catlan
The Chief Officer...Carlon Flelds
Macdonald, Cameron's steward
John Rae
A Sailor... Ernest Hare
The Captain Charles Barrett
Forrester, another passenger
Malcolm Greene
A Girl Passenger... Cherry Courtall
A Helmsman... J. Adrian Byrne
Mrs. Higgisson, another passenger
Dorothy Dayus
A Voice... Evelyn Nelson
A Steward... Brian Royce

'Off Finisterre' was broadcast in the National programme last night

8.55 A Sonata Recital
JELLY D ARANYI (violin)
MYRA HESS (pianoforte)

Sonata No. 2 in A, K. 332...Mozart
1. Allegro assai. 2. Adagio...Bach
Sonata in E flat (K. 372)...Mozart
2. Allegro con moto. 3. Scherzo (Allegro)...Schubert

9.10 LATE NEWS SUMMARY
including Weather Forecast

10.00 SPORT, TOPICAL TALKS

10.25 MAURICE WINNICK
AND HIS ORCHESTRA
with JUDY SHILLEY
ROBIN DOREL
and JACK J OCK and JIMMIE from SAN MARGO

11.30 THE BAND
PHYLLIS SCOTT and JOHN RORKE

BAND
March, March (Act 2, Tannhäuser) Wagner, arr. Slater

11.40-12.0 LATE NEWS SUMMARY
including Weather Forecast

11.40-12.0 A Programme of Grampophone Records

Emmy Bethard (soprano)...Die Loreley (Scherke)
Abenddemuth (Mozart). Mondnacht (Schumann)
Gutes Abend, Gute Nacht (Brevo). Schlafe meine Prinzchen (Mozart)
Happy families

The parents of sturdy children don’t always get the credit they deserve. “How lucky you are!” friends say. But often it’s not luck, at all. Baby’s health can be planned before he is born.

By starting a course of daily Sanatogen months ahead, an expectant mother can gain the extra strength necessary for supporting two lives instead of one. She will never be nervy or “run-down” before baby arrives; and afterwards she has her reward—in her cheerful, chubby baby.

Not only mothers, but everyone, young and old, will appreciate the new health and energy that only Sanatogen can give. The noise and stress of modern life must wear down the strongest constitution in time. Nerves become frazzled, brains tired, and zest goes out of life. Sanatogen is a tonic food which replaces the extra energy which modern life has stolen. Start the whole family on a course today.

A Nurse (S.R.N., C.M.B.) writes, “Sanatogen always has a quick and permanent effect on the mother.”

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GENATOSAN LTD., LOUGHBOROUGH.

“So that’s what causes CONSTIPATION”

There is nothing mysterious about the reason why some people suffer from constipation and others don’t. It all depends upon the proper working of the muscles of the intestines—and that depends upon their supply of Vitamins.

When these muscles don’t get enough Vitamins—and with a modern diet they don’t—they become less and less fit for their important work; the remedy, therefore, lies in making up this Vitamin-deficiency by taking a tablespoonful of BEMAX every morning in warm or cold milk.

So deficient is modern diet in Vitamins that doctors will tell you that, to remain fit, you need an additional 200 units of Vitamin B1 every day. A tablespoonful of BEMAX supplies you with this.

Do not be misled into a false sense of security by statements that this or that food contains an “adequate” supply of Vitamin B1; the actual quantities vary enormously. For example, many foods that claim to be rich in vitamins contain only 10 to 12 units of Vitamin B1 per ounce, whereas BEMAX contains no less than 400 Units.

Be on the safe side, then, and take BEMAX regularly. It is definitely the safest and most agreeable way of obtaining the extra Vitamins your system needs.

You’re bound to benefit from BEMAX

200 International Units of Vitamin B1 in every tablespoonful.

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The 2/6 carton lasts an adult a month.

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Send this coupon "THE HAPPY BABY"—Our book "THE HAPPY BABY" is a complete guide for mothers on the care and upbringing of Baby. May we send you a free copy, together with a sample of Humanised Trufood? Post the coupon to Trufood Ltd., Dept. RT 96, The Creameries, Wrexham, Cheshire. Samples duty free L.F.N.

NAME

ADDRESS

HUMANISED TRUFOOD
Nearest to mother’s milk
10.15 THE DAILY SERVICE
Time Signal, Greenwich, at 10.30

10.30 Weather Forecast
for Farmers and Shipping

10.45-11.15 Regional Programme
Time Signal, Greenwich, at 11.10

5.15 The Children's Hour
PHYLLIS TAYLOR will read some poems
'Mr. Bloggin's Boots'—a story by M. A. BARKER
'Tales of West Africa'—4' by ALFRED DICKIN

6.0 Regional Programme

7.0 Time Signal, Greenwich
THE SECOND NEWS
including Weather Forecast

7.20 Midland Bulletin for Farmers
and Midland Announcements

7.30 Regional Programme

8.15 THE BRISTOL PHILHARMONIC STRING ORCHESTRA
Leader, NORRIS STANLEY
Conductor, GRAHAM HARRIS

8.20 THE BRISTOL LADIES' CHOIR
Conductor, IDRIS LEWIS

9.0 Variety
from THE EMPIRE THEATRE, PETERBOROUGH

9.45 JACK WILSON
and a Piano

10.0 Time Signal, Greenwich
NEWS SUMMARY
(including Weather Forecast)

SPORT, TOPICAL TALKS

10.25 'Joseph and His Brethren'
A novel by H. W. FREEMAN
arranged for Broadcasting by E. G. TWTCHETT
and read by E. MARTIN BROWNE

10.45 Regional Programme

11.30 Time Signal, Greenwich
LATE NEWS SUMMARY
including Weather Forecast

11.40-12.0 Regional Programme

10.15 THE DAILY SERVICE
Time Signal, Greenwich, at 10.30

10.30 Weather Forecast
for Farmers and Shipping

10.45-11.15 Regional Programme
Time Signal, Greenwich, at 11.10

5.15 The Children's Hour
DIANA DOVETON is the soloist in the programme to be given by the Bristol Ladies' Choir this evening at 6.25.

6.0 REGINALD PORTER-BROWN
at the Organ of the Regal Cinema, Torguay
Savoy Scottish Medally, arr. Somers Selection, Viennese Memories of Lehr
Halt
Popular Dance Hits arr. Porter-Brown

8.55 A Programme of Welsh Airs and Dances
played by THE BBC WELSH ORCHESTRA
Leader, FRANK THOMAS
Conductor, IDRIS LEWIS

9.25 Variety
from THE EMPIRE THEATRE, NEWPORT

10.0 Time Signal, Greenwich
NEWS SUMMARY
(including Weather Forecast)

SPORT, TOPICAL TALKS

10.25 MAURICE WINNICK AND HIS ORCHESTRA
with JUDY SHIRLEY and JACQUELINE ODELL
and JACQUELINE ODELL and JIMMIE from San Marco
(From Regional)

11.30 Time Signal, Greenwich
LATE NEWS SUMMARY
including Weather Forecast

11.40-12.0 Regional Programme
OCTOBER 28

668 kc/s

North

449.1 m.

10.15 THE DAILY SERVICE

Time Signal, Greenwich, at 10.30

10.30 Weather Forecast

for Farmers and Shipping

10.45-3.45 Regional Programme

3.45 SUnderland v.

Arsenal

A Running Commentary on the Second half of the Football Association Charity Shield Match, by

Ivan Sharpe

from Roker Park, Sunderland

(By courtesy of the Football Association)

5.15 The Children's Hour

4.45 Regional Programme

6.10 DANCE MUSIC

George Beaumont

LARRY BRENNAN AND HIS BAND

from the Tower Ballroom, Blackpool

6.40 'Traveller's Rest'

by HAROLD and LESLIE THOMAS

Characters

George

F. A. Bean

Tom

Farmers

George Beaumont

John

H. C. Rycroft

Jim Jenkins, landlord

Philip Robinson

Alf Jenkins, his son

C. B. Pulman

Police Constable

E. A. Hawtin

The Traveller's Rest is a village inn somewhere in Yorkshire

Produced by JAMES R. GREGSON

7.0 Time Signal, Greenwich

THE SECOND NEWS

including Weather Forecast

7.20 Northern Announcements and

Northern Bulletin for Farmers

7.30 Regional Programme

8.0 THE HIRSCH STRING QUARTET:

Leonard Hirsch (first violin); Reginald Stand (second violin); Sidney Errington (viola); Leonard Baker (violoncello)

Quartet in G minor, Op. 16 (Voices intime)...

Sinfonia

1. Allegro molto moderato. 2. Vivace. 3. Adagio di molto. 4. Allegretto. 5 Allegro

Quartet in G minor, Op. 36. Deutscher

2. Assez vif et bien rythmé. 3. Andantino dolcemente espressivo. 4. Très modéré —Très mouvementé et avec passion.

9.0 'Around the Town'

WIGAN

A programme introduced by

His Worship the Mayor, Councillor Tom Smith

from the Mayor's Parlour in the Town Hall

J. W. Ambott at the Organ of the Royal Court Cinema

Variety

from

THE HIPPODROME

supported with contributions by local celebrities

10.0 Time Signal, Greenwich

NEWS SUMMARY

(including Weather Forecast)

SPORT, TOPICAL TALKS

10.25 Regional Programme

11.30 Time Signal, Greenwich

LATE NEWS SUMMARY

including Weather Forecast

11.40-12.0 Regional Programme

WEDNESDAY

977 kc/s 307.1 m.

Northern Ireland

10.15 THE DAILY SERVICE

Time Signal, Greenwich, at 10.30

10.30 Weather Forecast

for Farmers and Shipping

10.45-3.15 Regional Programme

3.15 Northern Bulletin for Farmers

10.15 THE DAILY SERVICE

Time Signal, Greenwich, at 10.30

10.30 Weather Forecast

for Farmers and Shipping

10.45-3.15 Regional Programme

3.15 Northern Bulletin for Farmers

10.15 THE DAILY SERVICE

Time Signal, Greenwich, at 10.30

10.30 Weather Forecast

for Farmers and Shipping

10.45-3.15 Regional Programme

3.15 Northern Bulletin for Farmers

5.15 The Children's Hour

5.45 The Water Babies—Part 3, by CHARLES KINGSLEY

adapted as a dialogue story by BARBARA SELIG

Songs by BERT CARRIE

6.0 THE BBC NORTHERN IRELAND ORCHESTRA

Leader, Philip Whittaker

Conducted by PETER MONTGOMERY

The City of Belfast Male Voice Choir

Music for the Royal Fireworks

Handel, arr. Harry BUCK

Hark, the trumpet calleth... Buck

The only really successful part of the entertainment was Handel's music, composed specially for the occasion. It was played by a big, imposing orchestra, on a gallery of the fireworks building, and the music was punctuated by the firing of cannons.

CHORUS

The Comrades' Song of Hope... Adam

Song of the Sea Pirates... Banstock

A Musical Muddle... Lewis

ORCHESTRA

Fantasy of Student Songs

Shipley Douglas

CHORUS

Hark, the trumpet calleth... Buck

The Farmer's Boy... Vaughan Williams

March of the Men of Harlech Whitch

AIR

OVERture, Roman Carnival... Belloc

7.0 Time Signal, Greenwich

THE SECOND NEWS

including Weather Forecast

7.20 Northern Ireland News

7.25 Northern Ireland Bulletin for Farmers

7.30 Regional Programme

10.0 Time Signal, Greenwich

NEWS SUMMARY

(including Weather Forecast)

SPORT, TOPICAL TALKS

Weather Forecast for Northern Ireland

at 10.25

10.25 Regional Programme

11.30 Time Signal, Greenwich

LATE NEWS SUMMARY

including Weather Forecast

11.40-12.0 Regional Programme

THE BBC ORCHESTRAS

The smaller orchestras into which the full BBC Orchestra can be divided—each complete in itself, and suited, in numbers and balance, to the types of music entrusted to it—are:

<table>
<thead>
<tr>
<th>Instruments</th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
</tr>
</thead>
<tbody>
<tr>
<td>First Violins</td>
<td>20</td>
<td>14</td>
<td>6</td>
<td>12</td>
<td>8</td>
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<tr>
<td>Second Violins</td>
<td>16</td>
<td>12</td>
<td>4</td>
<td>10</td>
<td>6</td>
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<tr>
<td>Violas</td>
<td>10</td>
<td>8</td>
<td>4</td>
<td>6</td>
<td>2</td>
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<tr>
<td>Cellos</td>
<td>12</td>
<td>16</td>
<td>10</td>
<td>8</td>
<td>4</td>
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<tr>
<td>Double Basses</td>
<td>10</td>
<td>7</td>
<td>3</td>
<td>6</td>
<td>2</td>
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<tr>
<td>Flutes</td>
<td>5</td>
<td>3</td>
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<tr>
<td>Oboes</td>
<td>5</td>
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<td>Clarinets</td>
<td>5</td>
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<tr>
<td>Bassoons</td>
<td>5</td>
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<tr>
<td>Horns</td>
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<td>3</td>
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<tr>
<td>Trombones</td>
<td>5</td>
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<td>2</td>
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<tr>
<td>Timpani</td>
<td>1</td>
<td>1</td>
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<tr>
<td>Percussion</td>
<td>1</td>
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<td>1</td>
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<td>1</td>
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<tr>
<td>Harps</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
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</tbody>
</table>

Except that A is still called the BBC Symphony Orchestra, the appropriate letters, B, C, D, or E, appear in the programmes to denote which orchestra is playing. (The Theatre Orchestra is a separate combination.)
Scottish Programme

**PROFESSOR A. D. PEACOCK IN HIS LABORATORY**
He will talk about animal movement in the biology talk to schools at 2.30.

**10.15 THE DAILY SERVICE**
*Time Signal, Greenwich, at 10.30*

**10.30** Weather Forecast for Farmers and Shipping

**10.45-2.0 Regional Programme**
*Time Signal, Greenwich, at 2.0*

**2.0 FOR THE SCHOOLS**

Interlude

2.5 Stories from World History
'Cyrus the Great and the Persian Empire'
Dramatic Interlude written by Wray Hunt
(From National)

2.25 Interval

2.30 Biology
'Animal Movement'
A. D. Peacock, D.Sc., F.R.S.E.

2.50 Interlude

**3.0-5.15 Regional Programme**

**5.15** Scottish Children's Hour
Party Music and Singing Games
played by The John MacArthur Trio
Ian Smith will sing: 'The False Knight' and the Wee Boy, Willie Doo, and Glasgow Peggie
Old Scottish Nursery Ballads, collected by Alfred Moffat

**6.0** AIRDRIE OLD UNION PRIZE SILVER BAND
Conductor, John Faclie
March, 'The Middy'........... Alford Overture, Caliph of Bagdad Boadicea, arr. Rimmer
Love's Sweet Song
Molloy, arr. Faclie
(Cornet solo, James Wilson)
Selection, 'The Lady of the Rose'
G. S. H. Gilbert

**6.30** Scottish Dance Music
*The Rebel Players*
Leader, Margaret Smart

**7.0** Time Signal, Greenwich

**THE SECOND NEWS**
including Weather Forecast

**7.30 Regional Programme**

**8.55** THE BBC SCOTTISH ORCHESTRA
Leader, J. Moulton Begbie
Conducted by Ian Whyte
Overture, 'The Marriage of Figaro'
Mozart
Symphony No. 5, in C minor
Beethoven
1. Allegro con brio. 2. Andante con moto. 3. Allegro (Scherzo) 4. Allegro—Presto

**9.40** Annals of Aberdeen
Alexander Spindle Shanks, Esquire, of Aberdeen, records the time when he broke all records as a record maker

**10.0** Time Signal, Greenwich

**NEWS SUMMARY**
(including Weather Forecast)

**SPORT, TOPICAL TALKS**

**10.25 Regional Programme**

**11.30** Time Signal, Greenwich

**LATE NEWS SUMMARY**
including Weather Forecast

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### Scottish National

**1,285 kc/s 233.5 m.**

**10.15 THE DAILY SERVICE**
*Time Signal, Greenwich, at 10.30*

**10.30** National Programme
*Time Signal, Greenwich, at 3.0*

**2.0** Scottish Programme

**3.0-5.15 Regional Programme**

**5.15** Scottish Programme

**7.0** Time Signal, Greenwich

**THE SECOND NEWS**
including Weather Forecast

---

### Aberdeen

**10.15 THE DAILY SERVICE**
*Time Signal, Greenwich, at 10.30*

**10.30** National Programme
*Time Signal, Greenwich, at 3.0*

**2.0** Scottish Programme

**3.0-5.15 Regional Programme**

**5.15** Scottish Programme

**7.0** Time Signal, Greenwich

**THE SECOND NEWS**
including Weather Forecast

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### Newcastle

**1,122 kc/s**

**10.15 THE DAILY SERVICE**
*Time Signal, Newcastle, at 10.30*

**10.30** Weather Forecast for Farmers and Shipping

**10.45-3.45 Regional Programme**
*Time Signal, Newcastle, at 2.0*

**3.45 SUNDERLAND v. ARSENAL**
A Running Commentary on the Second half of the Football Association Charity Shield Match, by Ivan Sharriff
from Roker Park, Sunderland
(By courtesy of the Football Association).

**4.45 Regional Programme**

**5.15 Northern Programme**

---

**Scottish Programme**
OCTOBER 29

National Programme

DROITWICH
200 kc/s 1,500 m.

LONDON
1,149 kc/s 261.1 m.

WEST
1,149 kc/s 261.1 m.

NORTH
1,149 kc/s 261.1 m.

11.5 A Programme of Gramophone Records
De Groot and his Orchestra: Selection, Louis Charpentier
De Groot (violin), David Box (pianoforte), Reginald Kilbey (violincello):
Selection of Chepin's Melodies (arr. de Groot)
Cedric Sharpe (violincello): Serenade (Pierre). An Irish Love Song
(arr. Sharpe). The J. H. Squire Celento Octet: Selection, Peter Pan (Crewe)

11.30 FOR THE SCHOOLS
Regional Geography
North America
'The Corn Belt'
G. B. Barbour, Ph.D., and Eric Anret, D.Sc.

11.50 THE BBC
WELSH ORCHESTRA
Leader, Frank Thomas
Conductor, Dari Lewis
Mai Ramsay (soprano)

12.45 A Ballad Concert
MURIEL GALE (contralto)
GEORGE ARMITAGE (tenor)

RICHARD AUSTIN
who conducts the Bournemouth Municipal Orchestra in the concert this
afternoon at 3.15.

Crossword 190

1. This dance-band conductor has a horse inside him and ends with 'outside' broadcasts (6)
2. Seasoned pianist, certainly hot stuff on shows (6)
3. Strange to find the flowers in this jam (7)
4. Unfixed stare from the eyes (5)
5. Injure a backward sheep (3)
6. Band leader in more... (7)
7. Punny that after following No. 7 he should run into him (5)
8. See No. 31

1. Make the jam set for this artist (6)
2. Music, room ? (7)
3. Reverse of fib is certainly frank (5)
4. Re-tax for more (4)
5. Suppose Harry thinks the Royal one the real gem? (5)
6. Dance-band leader and vocalist (6)
7. Top came mixed (4)
8. Mix your gins, and you might try to (4)
9. Bet hers do this (3)
10. Wrong hose on the foot (4)

19. Christian name of conductor who is always No. 23 (5)
20. See No. 19 (5)
21. Upset the warm trio, and not little Herbert (7)
22. Anger (3)
23. Harsh, hardly a humorist (5)
24. When his band plays, you get a tribe in (7)
25. See No. 19 and No. 42 (5)
26. This organist sounds bad to get hold of (5)

The solution to last week's crossword is on page 98.
**THURSDAY National Programme**

**Continued from previous page**

<table>
<thead>
<tr>
<th>DROITWICH</th>
<th>LONDON</th>
<th>WEST</th>
<th>NORTH</th>
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<tbody>
<tr>
<td>200 kc/s 1,500 m.</td>
<td>1,149 kc/s 261.1 m.</td>
<td>1,149 kc/s 261.1 m.</td>
<td>1,149 kc/s 261.1 m.</td>
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</tbody>
</table>

**time of William the Conqueror and he tells us how peace was gained by the stern measures of the king. Today listeners will hear how these castles were built and whether they ensured that the king was eager to establish.**

**2.50 What is a Great Man?**

Florence Nightingale

The Lord Elton

'She wanted to be a nurse. History held no appeal in her, offered her (at precisely the right moment) the Crimean War, and gave her a chance of being a nurse in a way more memorable than anybody else could have been, in a way that will never be forgotten.' So wrote 'O. O.' in an article in THE RADIO TIMES last week. On October 19 and 20 Reginald Berkeley's play *The Lady With a Lamp* was broadcast, and this afternoon, Lord Elton is to talk of the life of the heroine, Florence Nightingale.

**3.10 Interval**

**3.15 THE BOURNEMOUTH MUNICIPAL ORCHESTRA**

Leader, Bertram Lewis

Conductor, Richard Austin

from the Pavilion, Bournemouth

Symphony No. 8, in F, ....Buscouncil

1. Allegro vivace e con brio. 2. Allegro scherzando. 3. Tempo di minuetto—Trio. 4. Allegro vivace Rhapsody, Brig Fair.......Delia

Symphonic Poesy, The Fountains of Rome..............Rapaport

**4.45 A Programme of Gramophone Records**

Victor Ricardo and his Orchestra: Interlude and Barcarolle (Tales of Hoffmann) (Offenbach). Japanese Lantern Dance (Yoshitomo)

**5.15 ROY FOX AND HIS BAND**

with

MARY LEE

DENNY DENNIS

BOBBY JOY

SIN BUCKMAN

and

The 'Coms'

**6.0 Time Signal, Greenwich**

**6.15 THE FIRST NEWS including Weather Forecast**

**6.20 Book Talk**

**6.40 A Recital**

ALCE WHITTAKER (oboe)

ARCHIE CAMMEN (bassoon)

ANGUS MORRISON (pianoforte)

Quatu&rium Concert Royal, ..Couperin


Trio for Oboe, Bassoon and Pianoforte

1. Presto. 2. Andante. 3. Rondo

**7.15 'The Three-Cornered Hat'**

A Radio Operetta based on a Tale of the Spanish Countryside

**8.0 The Programme is compiled and produced by**

**BOBBIE COMBER and MARIE BURKE**

play the principal parts in the radio operetta, 'THE THREE-CORNERED HAT'...This evening at 7.15

**9.0 Time Signal, Greenwich**

**10.0 A SHORT MID-WEEK SERVICE**

Conducted by the Rev. W. H. Elliot

Organist, Reginald Goss-Custard

from St. Michael's, Chester Square

**10.20 JOHNNY ROSEN AND HIS BAND**

with HELEN RYLAND

(From Manchester)

Time Signal, Greenwich, at 11.30

**11.30-12.0 Gramophone Records**

of Dance Music
BAIRD TELEVISION LTD.

WORLD PIONEERS AND MANUFACTURERS
OF ALL TYPES OF TELEVISION EQUIPMENT

BAIRD TELEVISION LIMITED announce that their "Televisor" receiving set, Model T.5, is now ready for immediate delivery from stock.

Authorised dealers, who have qualified for a Baird Certificate of Proficiency, have been appointed within the service area of the BBC television station. A complete list will be supplied on application to the Company's Offices at Greener House, 66, Haymarket, London, S.W.1.

"Televisor" receiving sets give a brilliant black and white picture 12' x 9' on the "Cathovisor" cathode ray tube, which is of unique design, and guaranteed for long life.

These Sets give results on both systems of transmission, unequalled in size, detail, brilliance and colour, with the accompanying sound, and are operated on A.C. Mains, or on D.C. Mains with an additional converter. The controls are extremely simple for either system.

Price 85 GNS.

"TELEVISOR" RECEIVERS MIRROR THE WORLD
### Regional Programme

This programme will be broadcast throughout the day on 877 kc/s, 342.1 m., and on 1,474 kc's, 203.5 m. (Plymouth and Bournemouth). Other Regional wavelengths will be found in the headings to the following pages.

<table>
<thead>
<tr>
<th>Time</th>
<th>Programme</th>
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</thead>
<tbody>
<tr>
<td><strong>10.15</strong></td>
<td><strong>THE DAILY SERVICE</strong>&lt;br&gt;Time Signal, Greenwich, at 10.30</td>
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<tr>
<td><strong>10.30</strong></td>
<td>Weather Forecast&lt;br&gt;for Farmers and Shipping</td>
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<tr>
<td><strong>10.45</strong></td>
<td><strong>THE BBC SCOTTISH ORCHESTRA</strong>&lt;br&gt;Leader, J. Mouland Begbie&lt;br&gt;Conductor, GUY WARRACK&lt;br&gt;ELLA MCCONNELL (contralto)</td>
</tr>
<tr>
<td><strong>11.20</strong></td>
<td>New Forth Bridge&lt;br&gt;Kincardine&lt;br&gt;Opening Ceremony&lt;br&gt;with a Descriptive Commentary&lt;br&gt;by GEORGE BLAKE&lt;br&gt;From Kincardine&lt;br&gt;(from Edinburgh)</td>
</tr>
<tr>
<td><strong>12.0</strong></td>
<td><strong>JACK HELYER</strong>&lt;br&gt;at the Organ of the Ritz Theatre, Nottingham&lt;br&gt;A Medley of Sousa's Marches&lt;br&gt;arr. Helyer</td>
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<tr>
<td><strong>12.30</strong></td>
<td><strong>THE TROCADERO CINEMA ORCHESTRA</strong>&lt;br&gt;Directed by ALFRED VAN DAM&lt;br&gt;from the Troxy Cinema&lt;br&gt;Overture, The Arcadians&lt;br&gt;Monmouth, and Taihoto&lt;br&gt;arr. Arthur Wood&lt;br&gt;First Waltz.. Durward&lt;br&gt;Knife of Diamonds...Steele&lt;br&gt;Verdi Memories...arr. Worch&lt;br&gt;Organ Grinder's Swing...Hudson&lt;br&gt;The Old Folks in Foreign Lands&lt;br&gt;Selection, Roberta&lt;br&gt;from the University, Leeds&lt;br&gt;A Violoncello and Piano Duo Recital&lt;br&gt;THELMA RUSS (violoncello)</td>
</tr>
<tr>
<td><strong>1.20</strong></td>
<td><strong>THE BBC EMPIRE ORCHESTRA</strong>&lt;br&gt;Leader, Daniel Melsa&lt;br&gt;Conductor, ERIC FOCUS&lt;br&gt;STUART ROBERTSON (baritone)</td>
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<td><strong>2.30</strong></td>
<td><strong>THE ROYAL PHILHARMONIC ORCHESTRA</strong>&lt;br&gt;Conducted by TREVOR HARVEY&lt;br&gt;5.15 The Children's Hour&lt;br&gt;'Red Cap'&lt;br&gt;A Play for Younger Listeners&lt;br&gt;by EILEEN ARTHURTON</td>
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<tr>
<td><strong>3.30</strong></td>
<td><strong>THE BAND OF HIS MAJESTY'S ROYAL MARINES, PLYMOUTH DIVISION</strong>&lt;br&gt;(By permission of Brigadier H. G. Grant)&lt;br&gt;Conducted by Capt. F. J. Ricketts, Director of Music, Royal Marines&lt;br&gt;WINIFRED KAYE (contralto) from the Abbey Hall, Plymouth</td>
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<tr>
<td><strong>4.30</strong></td>
<td><strong>A Light Classical Concert</strong>&lt;br&gt;MILDRED WATSON (soprano)&lt;br&gt;The PHILHARMONIC STRING Trio: Gavotte&lt;br&gt;Herman Solder, arr. Winterbottom&lt;br&gt;Tribo&lt;br&gt;No. 2.1. Allegro con spirito. 4. Adagio con espressione. 3. Scherzo. 2. Finale&lt;br&gt;MILDRED WATSON&lt;br&gt;La Pavane . Bruneau&lt;br&gt;Exsata . Duparc . De grève . Chevaux de bois . Deux troisième</td>
</tr>
<tr>
<td><strong>5.15</strong></td>
<td><strong>THE BBC DANCE ORCHESTRA</strong>&lt;br&gt;Directed by HENRY HALL&lt;br&gt;Time Signal, Greenwich, at 5.20</td>
</tr>
<tr>
<td><strong>7.30</strong></td>
<td><strong>THE BBC SINGERS</strong>&lt;br&gt;Conducted by TREVOR HARVEY&lt;br&gt;Serena, Tiridola, non dormire&lt;br&gt;Orazio Vecchi&lt;br&gt;Five Songs for Mixed Chorus&lt;br&gt;Op. 104&lt;br&gt;Brahms&lt;br&gt;1. Nachtwacht No. 1. 2. Nachtwacht No. 2. 3. Letzte Gluck. 4. Verlorene Jugend. 5. Im Herbst&lt;br&gt;Child of Earth. Broughton&lt;br&gt;1. Earth's Forsterlings. 2. The Return. 3. The Cage. 4. The Storm. 5. The Swallow. Insecurity</td>
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<td><strong>8.0</strong></td>
<td><strong>Introductory Talk on</strong>&lt;br&gt;The Royal Philharmonic Concert&lt;br&gt;ERNST NEWMAN</td>
</tr>
<tr>
<td><strong>8.15</strong></td>
<td><strong>The Royal Philharmonic Society's Concert</strong>&lt;br&gt;from Queen's Hall, London&lt;br&gt;(Sols. Lertem, Moser, Chappell and Co., Ltd.)&lt;br&gt;THE LONDON PHILHARMONIC ORCHESTRA&lt;br&gt;Conducted by&lt;br&gt;SIR HAMILTON HARTY&lt;br&gt;RUDOLF SERKIN (pianoforte)&lt;br&gt;MARY JARRED (contralto)&lt;br&gt;HIRMER SIMBERG (trombone)&lt;br&gt;Pianoforte Concerto&lt;br&gt;Schumann&lt;br&gt;Overture, The Taming of the Shrew&lt;br&gt;Castelnuovo-Tedesco&lt;br&gt;(First Concert Performance in London)</td>
</tr>
<tr>
<td><strong>9.0</strong></td>
<td>During the Interval</td>
</tr>
<tr>
<td><strong>9.15</strong></td>
<td><strong>LATE NEWS SUMMARY</strong>&lt;br&gt;(including Weather Forecast)</td>
</tr>
</tbody>
</table>
TIIE RADIO TIMES, ISSUE DATED OCTOBER 23

you a COMFORT WALKER? Does it mean everything to you to have shoes that are comfortable? Then you simply have to be a Comfort Walker. Wear Portland Shoes.

The model shown here is a Lightweight, obtainable in Brown Glace Kid at £1.6 (P1.30) and Black Glace Kid (P2.75) at 19/11, to shape, Extra Wide Fit­ting. It has a plaited front and Lamin’s heel 1½ high.

Portland Style-Comfort SHOES
T. Roberts & Sons Ltd. (Dept. 61) Portland Shoe Works, Leics.

ASTHMA INSTANTLY RELIEVED!

How often have you said to yourself, "I would pay any price to be free from Asthma?" You can be free—by purchasing Do-Do Tablets. A single packet of Do-Do (Brand) Asthma Tablets will prove to you that there is instant relief and lasting freedom from those agonising attacks you dread so fearfully.

Mrs. M. P. (Hockley) writes on June 15th last: "I am writing to let you know how wonderful your Do-Do Tablets are for Asthma. I have had Asthma for many years and was under hospital treatment and skin eczema treatment, which resulted in a temporary relief, but after repeated attacks I found your tablets, which I take every time I have an attack, and have been free from Asthma attacks. Whenever I feel an attack coming on I take a Do-Do Tablet and instant relief is afforded at once. I have been a sufferer for many years, and the taking of your Do-Do Tablets is the only relief I have ever had. I have taken other remedies, but none have given me lasting relief. I am writing to express my thanks for the benefit I have received from your Do-Do Tablets. I have been a sufferer from Bronchitis and Asthma for a great number of years, but the taking of your Do-Do Tablets is the only relief I have ever had. I have taken other remedies which I found did not give me relief, and whenever I take a Do-Do Tablet I feel that I get some relief from the pain of Asthma.

DO-DO (Brand) Asthma Tablets have benefited thousands and are endorsed by scores of authorities where all other measures have failed, because they contain active and potent medicaments found in no other single asthma remedy—powder, tablet or liquid—at any price. Your doctor knows; ask him. A single Do-Do Tablet has the power to stop a violent coughing spell in 30 seconds, and to eat away a really bad attack in 15 to 30 minutes. The first packet will prove—get one today:

ONE Do-Do a day Keeps ASTHMA at bay

LUX TOILET SOAP

Is Coarse Skin spoiling your loveliness?

Does your skin feel harsh and coarse? Skin specialists say that under the microscope almost any woman's skin shows ridges of tiny dead scales. But how different Madeleine Carroll's skin looks! Flawlessly clear and soft because she has smoothed away these tiny dead scales with LUX TOILET SOAP. Use Lux Toilet Soap every day and soon your skin, too, will be radiant clear and smooth. Lux Toilet Soap's quick-acting beauty lather dissolves these scales, a LEVER clears away coarse skin, and reveals the smooth skin that lies beneath. Use this fragrant white soap for a beauty bath, too. Sold everywhere.
WILLIAM PRIMROSE and JEAN POUGNET will play Mozart's Sinfonia Concertante in E flat for the violin and viola in the symphony concert to be given by the City of Birmingham Orchestra conducted by Leslie Heward from the Town Hall, Birmingham, at 7.30.

1.013 kc's Midland 296.2 m.

<table>
<thead>
<tr>
<th>Time</th>
<th>Service/Programme</th>
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THELMA REISS will give a joint recital with Edward Allam from the University, Leeds, today at 1.20. (For details, see page 86.)
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**Northern Ireland**

**9.00**

GEORGE C. NASH will be on the air tonight at 9.00.

**9.15**

THE NORTHERN IRELAND MILITARY BAND
Conductor, E. GODFREY BROWN
WILLIAM MARTIN (baritone)

**10.00**

MISSION TO IRCLAND
MARCH, London Bridge...ERIC COATES
OVERTURE, The Yeomen of the Guard...SULLIVAN

**10.25**

NEWS SUMMARY
Including Weather Forecast

**10.30**

WEATHER FORECAST

**10.40-12.0**

Regional Programme
**THURSDAY**

**Scottish Programme**

**GOOD HALLOWE‘EN**, a seasonable miscellany for All Hallows Day, will be produced this evening at 7.30.

**10.15 THE DAILY SERVICE**
**Time Signal, Greenwich, at 10.30**

**10.30 Weather Forecast for Farmers and Shipping**

**10.45-11.20 Regional Programme**

**11.20 New Forth Bridge, Kincardine**
Opening Ceremony with a Descriptive Commentary by GEORGE BLAKE, From Kincardine

**12.0-12.0 Regional Programme**
**Time Signal, Greenwich, at 12.0**

**2.0 FOR THE SCHOOLS**
Interlude

**2.5 News Review**
J. SPENCER MUIRHEAD, D.S.O., M.C., LL.B.

**2.15 Interval**

**2.20 Music**
More Practice in Compound Time 'Time to Remember' HERBERT WISEMAN

**2.30 Interlude**

**3.0 Scottish History**
The Vikings in Scotland A. C. MACKENZIE

**3.20 Interval**

**3.30 MID-WEEK SERVICE**
Conducted by the Rev. HUGH SHIRLAW, St. Ninian's Church, Lochee, Dundee

**4.0-5.15 Regional Programme**

**5.15 Scottish Children's Hour**
'School Days'

**6.0 Regional Programme**

**6.30 For Scottish Farmers**
A. D. Buchanan Smith

**6.40 Allan Kennedy**
At the Organ of the Regal Cinema, Glasgow

**7.0 Time Signal, Greenwich**

**THE SECOND NEWS**
including Weather Forecast

**7.20 Scottish Announcements and Scottish Bulletin for Farmers**

**7.30 Good Hallowe'en**
A Seasonable Miscellany for the eve of All Hallows Day Devised by Ella Gordon Park ‘When fairies folk will ride’ Produced by Howard M. Lockhart

**8.10 Scottish News**

**8.20 THE BBC SCOTTISH ORCHESTRA**
Leader, J. Moulard Bishops
Conductor, Guy Warrack

**8.45 Fillidean agus Luchd-ci/il an laitha 'n Diugh**
(Bards and Song-makers of the present day)

**9.15 Regional Programme**

**9.25 NEWS SUMMARY**
**including Weather Forecast**

**10.00 Scottish History**
The Vikings in Scotland A. C. MacKenzie

**10.15 THE DAILY SERVICE**
**Time Signal, Greenwich, at 10.30**

**10.30 Weather Forecast for Farmers and Shipping**

**10.45-11.15 Regional Programme**

**11.20 Scottish Programme**

**11.30 Regional Programme**

**11.40-12.0 Scottish Programme**

**ABERDEEN**

**1,122 kc's 267.4 m.**

**10.15 THE DAILY SERVICE**
**Time Signal, Greenwich, at 10.30**

**10.30 Weather Forecast for Farmers and Shipping**

**10.45-11.15 Regional Programme**

**11.30 Regional Programme**

**11.40-12.0 Regional Programme**

**SCOTTISH NATIONAL**

**1,050 kc's 285.7 m.**

**10.45 National Programme**

**2.0-3.15 Regional Programme**

**3.15-4.0 National Programme**

**LATE NEWS SUMMARY**
**including Weather Forecast**

**NEWCASTLE**

**1,285 kc's 233.5 m.**

**10.15 THE DAILY SERVICE**
**Time Signal, Greenwich, at 10.30**

**10.30 Weather Forecast for Farmers and Shipping**

**10.45-11.15 Regional Programme**

**11.30 Regional Programme**

**11.40-12.0 Regional Programme**

**LATE NEWS SUMMARY**
**including Weather Forecast**

**11.40-12.0 Regional Programme**
“TIM” joins the TEA party

“At the third stroke the time will be one cup of tea and two lumps precisely Pip-Pip-Pip-Hooray!”

DON'T LET YOUR OIL GET YOU WINTER TROUBLE
DRAIN AND REFILL WITH Mobiloil 'A'

What a game trying to start up a frost-bitten car! Why not change now to the right oil for cold weather conditions — Mobiloil ‘A’. It will make a difference that you can see for yourself. Never again will your engine stiffen up with frozen gum. Never again will you have the fear that your batteries might give out and leave you stranded. Mobiloil ‘A’ is the only oil that is extra refined by the exclusive Clearosol process. The slum and impurities that congeal with frost have been taken right out. Drain and refill now with Mobiloil ‘A’ and every morning will bring you fresh proof of its superiority.

In winter — cars start better on Mobiloil ‘A’
"Lady Bridgett Poulett, one of Society's best known first-nighters, would as soon think of missing a big premiere as of omitting her CALIFORNIAN POPPY Perfume. "One would hardly feel dressed without it," is how she puts it herself.

CALIFORNIAN POPPY Perfume
1/6, 3/-, 5/-, 9/-
ALSO TRIAL SIZES

WHEN A CHILD IS FEVERISH, CROSS, UPSET

Colic, wind, disordered stomach, frequent vomiting, feverishness, in babies and children, generally show food is souring in the little digestive tract.

When these symptoms appear, give Baby a teaspoonful of 'Milk of Magnesia.' Add it to the first bottle of food in the morning. Older children should be given their dose in a little water. This will comfort the child—make his stomach and bowels easy. In five minutes he is comfortable and happy. It will free the bowels of all sour, indigestible food. It opens the bowels in constipation, colds and children's ailments. Children take it readily because it is palatable and pleasant-tasting.

Of all chemists. Prices: 1/3 and 2/6. The large size contains three times the quantity of the small. Be careful to ask for 'Milk of Magnesia,' which is the registered trade-mark of Phillips' preparation of magnesia, prescribed and recommended by physicians for correcting excess acids. Now also in tablet form 'MILK OF MAGNESIA' brand TABLETS 1/-. per box and in bottles 2/- & 3/- for family use. Each tablet is the equivalent of a teaspoonful of the liquid preparation.

Sensational Offer to Householders

Latest Model UNDERWOOD Portable TYPEWRITER

What an opportunity! The World's finest typewriter in your home for 7 days—free and without obligation. Correspondence will become a pleasure. All those personal jobs will be done faster, easier and more effectively. If you cannot type, so much the better! In 7 days you will realise how easy it is to operate an Underwood. Do not delay—there is no obligation to buy. As a householder, send off the coupon now. Models from 15 gns. and deferred terms.

WE DELIVER AND COLLECT FREE!

To UNDERWOOD ELLIOTT FISHER LIMITED
120, Queen Victoria Street, London, E.C.4.
Please deliver to me in householder the latest Underwood Portable Typewriter on 7 days' trial, quite free and without any obligation.

Name........
Address........

(Where in Block Letters) RT. 31 H.438

HARPIC MFG. CO. LTD., HULL & LONDON
National Programme

DROITWICH
200 kc's 1,500 m.

1.15 Friday Midday Concert
Under the direction of JORIAN HOCK from Queen's College: Chambers
Lecture Hall, Birmingham
A Recital by
THOMAS MATTHEWS (violin)
DORA GILSON (pianoforte)
Sonata in G (K.379)......Mozart
1. Adagio. 2. Allegro. 3. Andantino (Theme and Variations)
Suité populaire espagnole (Spanish Suite)....Falbalas, arr. Kossakoff
4. Jota
Second Movement (Concerto in D minor) ...........Sibelius
La fille aux cheveux de lin (The Girl with the Flaxen Hair) Debussy, arr. Hartmann
Piemontese Rhapsody .........Signaglia
Time Signal, Greenwich, at 2.0

2.0 East Anglian Herring Fishing Bulletin

2.5 FOR THE SCHOOLS
Travel Talk
'Australia : On a Queensland Sugar Plantation'
RALPH PIDDINGTON, Ph.D.

2.25 Interlude

2.30 Feature Programmes and Topical Talks
Film Talk
ALISTAIR COOKS

3.0 English Literature—1
CAMILLE PROK

3.20 Special Music Interlude
SCOTT GODDARD

3.35 Talk for Sixth Forms

3.55 Interval

4.0 THE BBC MIDLAND ORCHESTRA
Leader, Alfred Cave
Conducted by LESLIE HEMAN
Overture, Son and Stranger
Mendelssohn
Sonata in G (K.379)......Mozart
For Very Young Children
ANG DRIVER

4.15 Thanksgiving

4.45 THE NATIONAL ORCHESTRA
Leader, Alfred Cave

5.0 THE NATIONAL ORCHESTRA
Leader, Alfred Cave

5.20 THE NATIONAL ORCHESTRA
Leader, Alfred Cave

5.30 THE NATIONAL ORCHESTRA
Leader, Alfred Cave

5.45 THE NATIONAL ORCHESTRA
Leader, Alfred Cave

LONDON
1,149 kc's 261.1 m.

QUEENSLAND SUGAR. In the travel talk at 2.5 Ralph Piddington will describe life on a Queensland sugar plantation. These pictures show (above) stacked sugar cane and (right) plants ten months old.

5.15 THE ROBERT WETHMAR TRIO
HELEN SANDOW (contralto)
TRIO
Syncope...Kreisler, arr. Artok
I love thee...Grieg
My Lady Brocade...Ketelbe

5.30 THE ROBERT WETHMAR TRIO
MILAN...Dorothy Forster
A Birthday...Cecil
God bless the hills...Ami Murray

5.45 THE ROBERT WETHMAR TRIO
SERENATA AL VENTO (Serenade to the Wind)....Hamish McEwan
Moonlight....Andrew Collins

6.0 THE NATIONAL ORCHESTRA
Leader, Alfred Cave

6.15 THE NATIONAL ORCHESTRA
Leader, Alfred Cave

6.30 THE NATIONAL ORCHESTRA
Leader, Alfred Cave

WEST
1,149 kc's 261.1 m.

6.45 THE NATIONAL ORCHESTRA
Leader, Alfred Cave

7.0 THE NATIONAL ORCHESTRA
Leader, Alfred Cave

7.15 THE NATIONAL ORCHESTRA
Leader, Alfred Cave

NORTH
1,149 kc's 261.1 m.

8.0 THE NATIONAL ORCHESTRA
Leader, Alfred Cave

8.15 THE NATIONAL ORCHESTRA
Leader, Alfred Cave

8.30 THE NATIONAL ORCHESTRA
Leader, Alfred Cave

FRIDAY continued overleaf

National programme

Queensland Sugar. In the travel talk at 2.5 Ralph Piddington will describe life on an Australian sugar plantation. These pictures show (above) stacked sugar cane and (right) plants ten months old.

Plenty of Dancing
In 1901 Rimsky-Korsakov was seized with a desire to write an opera on a Polish subject, partly as a tribute to Chopin, whom he had long admired, partly because he wished to introduce in it some melodies his mother had heard in the days when his father had held a Polish governorship, and which she had sung to him as a baby. So he commissioned a libretto on lines laid down by himself: plenty of drama, no politics, a slight fantastic element, and plenty of dancing. Pan Voyvoda, completed in the autumn of 1902, was the result.

5.15 THE ROBERT WETHMAR TRIO
HELEN SANDOW (contralto)

5.15 THE ROBERT WETHMAR TRIO
MILAN
Dorothy Forster
A Birthday...Cecil
God bless the hills...Ami Murray

5.30 THE ROBERT WETHMAR TRIO
SERENATA AL VENTO (Serenade to the Wind)....Hamish McEwan
Moonlight....Andrew Collins

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Leader, Alfred Cave

6.15 THE NATIONAL ORCHESTRA
Leader, Alfred Cave

6.30 THE NATIONAL ORCHESTRA
Leader, Alfred Cave
FRIDAY

National Programme

Continued from previous page]

DROITWICH

200 kc's 1,500 m.

LONDON

1,149 kc's 261.1 m.

WEST

1,149 kc's 261.1 m.

NORTH

1,149 kc's 261.1 m.

6.0 Time Signal, Greenwich

THE FIRST NEWS
including Weather Forecast

6.20 National Bulletin for Farmers

6.25 FREDRIC BAYCO

AT THE BBC THEATRE ORGAN
March, London Bridge... Eric Coates
A Musical Mosaic... F. Curzon
These Foolish Things... Strachey
A Few Tunes of Ireland... arr. Bayco
Passing Clouds... Reginald King Eulenberg
Confound Selection, Tuneful Moments arr. Bayco

7.0 Music and the Ordinary Listener

SIR WALFORD DAVIES

7.30 THE BBC DANCE ORCHESTRA
Directed by HENRY HALL

8.0 The Kentucky Minstrels

A Black-Faced Minstrel Show
Devised and Produced by
HARRY S. PEPPER
Bones, Tambourines, Corner Men, Crack Banjo Team, Stump Speech, Bones, Tambourines, Corner Men,
Glad, also above; and WHALEY
At the Pianos:
HARRY S. PEPPER and DORIS ARNOLD

8.20*

THE BBC VARIETY CHORUS
and
THE MALE VOICE CHORUS
Conducted by LESLIE WOODGATE
Orchestral Arrangements by WALLY WALLING
Music arranged by DORIS ARNOLD
Book written and remembered by
C. DENIER WARREN

THE Kentvttv Minstrels will broadcast again at 4:15 tomorrow in the Regional programme

9.0 Time Signal, Greenwich

THE THIRD NEWS
including Weather Forecast and Forecast for Shipping

9.20 "Set Power"
The Protection of Shipping in Time of War

Paymaster-Rear-Admiral Sir ELDON MANISTY, K.C.B., C.M.G.

Tonight Paymaster-Rear-Admiral Sir Eldon Manisty, who served throughout the war and was on the Admiralty Naval Staff as Organising Manager of Convoy from 1917 to 1941, will show how the protection of shipping means the preservation of the continuous flow of supplies from foreign ports to the consumer in these islands; that is to say, the protection of ships while they are on the high seas, the protection of ports while ships are unloading, and the protection of all internal communication.

In 1917 the Convoy system was adopted in face of the German submarine menace. Sir Eldon will describe how the system worked, and will give many personal recollections. Finally, he will consider the coming of the aeroplane is likely to affect trade protection.

9.40 Composer—Virtuoso—5

BEETHOVEN

Sonata in F flat, Op. 81A

1. Das Lebewohl (Farewell), Adagio Allegro

2. Abwesenheit (Absence), Andante espressivo

3. Das Wiedersehen (Return), Vivacissimamente played by

FRANK MERRICK (pianoforte)

10.0 THE BBC ORCHESTRA
(Section D)

Conducted by CLARENCE RAYBOULD

CYRIL B. ROOTHAM

Overture, Bronzen

The opera, or rather music drama, Bronzen, is the third of the trilogy composed by Josef Holbrooke on the text of T. E. Hily (the pen name of Lord Howard de Walden). The three dramas (the first two are The Children of Don and Dylan) together form an epic of Wagnerian dimensions entitled The Caedmon of Amyn, founded on Welsh mythology. The first of the trilogy was produced in London in 1912 and performed later in Vienna and Salzburg (1923); Dylan was produced in London two years later at Drury Lane Theatre; and Bronzen was given its first performance by the Carl Rosa Opera Company in 1929. The story of the trilogy is tragic and passionate, and the music is in keeping with the strong, darkly painted moods of the text. The overture to Bronzen is often separately played in the concert room.

Serenade ......... Karol Rathaus

1. Allegretto. 2. Moderato. 3. Allegro con brio

(First performance in England)

Karol Rathaus, who was born in 1895 and studied under Franz Schreker, is one of the more prominent of the younger Austrian modernist composers. He has composed two operas, Fremde Erde and Der triste Pierrot, both of which were produced at the Berlin State Opera. He has also composed two symphonies, a Suite for violin and chamber orchestra, Tänzstücke, an overture, and this Serenade. Among Rathaus's chamber music there are three piano sonatas, a ballad, two string quartets, and a violin sonata.

The Serenade was composed in 1932 and first performed in Berlin in 1933.

A Revel ......... Felix White

(First performance)

Felix White's 'A Revel' is the seventh of nine orchestral works and was composed some years ago. According to the composer, he depicts a scene of indoor festivity, one in which we have heard words that have been so nimble, and so full of subtle flame, as if that every one from whence they came

had meant to put his whole wit in a jest.

Symphony in C minor ......... Rootham

(First broadcast performance)

Conducted by Frank Merrick

1. Adagio non troppo Allegro ritmico. 2. Adagio molto; alla marcia. 3. Allegro molto. 4. Allegro con spirito

11.15 ROY FOX

AND HIS BAND

Time Signal, Greenwich, at 11.30

11.30-12.0 Gramophone Records

of Dance Music
**LLOYD LOOM**

**WOVEN FIBRE FURNITURE**

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A teaspoonful in a glass of water in the morning for a delightful invigorating drink.

1. Laxative salines cleanse the intestinal tract and keep the whole digestive system sweet and clean.

2. Spa minerals stimulate the liver, gall bladder and kidneys, banish headaches, biliousness, digestive upsets and rheumatic conditions.

3. Balanced alkalines correct excess acids in the blood by maintaining the alkaline reserve of the body so essential for perfect fitness.

**Recommended by Physicians** for conditions arising from disorders such as Constipation, Biliousness and Headache, Liverishness and Digestive Upsets, Irregular Kidney Action, Rheumatism and Gout.

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Regional Programme

This programme will be broadcast throughout the day on 877 kc's, 342.1 m., and on 1,474 kc's, 203.5 m. (Plymouth and Bournemouth). Other Regional wavelengths will be found in the headings to the following pages.

10.15 THE DAILY SERVICE

Time Signal, Greenwich, at 10.30

10.30 Weather Forecast

for Farmers and Shipping

10.45 REGINALD DIXON

at the Organ of the Tower Ballroom, Hucknall

March, Crown of Joy... Dicker
Selection, Bitter Sweet... Coward
Hickory-Dickory Dock... Nelson and Ross
Sanctuary of the Heart... Ketleday
Cardadas... Monti
Selection, The Lilac Domino... Gocisil
Solitude... Ellington
Bugle Call Rag... Schoebel, Mills and Pettis

11.00 AND NEW VICTORIA ORCHESTRA

Directed by NORMAN AUSTIN

from the New Victoria Cinema, Edinburgh

The Masque of Beethoven, arr. Salabert

11.20 THE DAILY SERVICE

Time Signal, Greenwich, at 11.30

1.45 THE BBC

NORTHERN ORCHESTRA

Leader, Alfed Barker

Conducted by CRAWFORD MCNAIR

ETOIL JOWSEY (violin)

ORCHESTRA

String Quartet in G, Op. 76, No. 1

1.15 A Miscellaneous Programme of Gramophone Records

Variety

Time Signal, Greenwich, at 1.45

1.45 THE BBC

NORTHERN ORCHESTRA

Leader, Alfred Barker

Conducted by CRAWFORD MCNAIR

ETOIL JOWSEY (violin)

ORCHESTRA

Overture, The Merry Winds of Windsor

Whispering of the Forest... Gribinu

2.45 A Pianoforte Recital

by DOROTHY MOGGRIDGE

Pavane, The Earl of Salisbury... Byrd
Selections from Gibbons Ground in E minor... Porcellari
Arietta... Leonardo Leo
Sonata in F minor... Scarlatti
1. Allegro maestoso. 2. Andante cantabile con espressione. 3. Presto

3.15 THE RADIO TIMES, ISSUE DATED OCTOBER 23

Selected by E. M. W. Tillyard and read by RONALD WATKINS


8.45 The Three-Cornered Hat

A Radio Operetta based on a Tale of the Spanish Countryside

Book and Lyrics by PHILLIP LEAPER

Music by KENNETH LESLIE-SMITH

Cast (in order of appearance)

Narrator: Phillip Leaper
Carlos, the Miller: Jan Van Der Gucht
Fraquita, his wife: Tessa Deane
His Honour, the Corregidor: Bobbie Comber
Waxel, his Servant: Lawrence Baskcomb
His Lordship, the Bishop: Cecil Fowler
Juan Lopez, the Mayor of Alcoso: Bryan Powley
Miguel: Sydney Lester
Antonio: Cot D'Ordon
(M Beirut by Norman Marshall)
Night Watchman: Nelson Jackson
Her Ladyship, Dona Enlilia, Wife of the Corregidor: Marie Burke
Pepito, her Servant: Phillip Wade
A Street Singer: Reginald Mitchell
Peasants and Gypsies played by

The BBC Chorus
Eugene Pini
and his Tango Orchestra

The BBC Theatre Orchestra

Directed by Mark H. Lubbock

Orchestrations by Ben Berlin, and for Eugene Pini's Tango Orchestra, by Alan Paul

Production by Charles Brewer

'The Three-Cornered Hat' was broadcast in the National programme last night

10.0 THE RADIO TIMES, ISSUE DATED OCTOBER 23

NEWS SUMMARY

(including Weather Forecast)

SPORT, TOPICAL TALKS

10.25 ROY FOX AND HIS BAND

with MARY LEE

DENNY DENNIS

BOBBY JOY

and

THE 'CUBS'

11.30 THE RADIO TIMES, ISSUE DATED OCTOBER 23

LATE NEWS SUMMARY

including Weather Forecast

11.40-12.0 Milton

Selected by E. M. W. Tillyard and read by RONALD WATKINS
RHEUMATIC SUFFERERS
need suffer NO MORE!

Great Municipal and Medical Support for Remarkable New Form of Heat Therapy

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A "Distributor" made of specially prepared wood, resembling the surface of the human skin, is placed along the bottom of the bath. About six inches of hot water is added. A rubber tube joins the "Distributor" to the "Air Compressor," which, by forcing the air through the minute cells of the "Distributor," creates a compact mass of effervescent foam not unlike newly-fallen snow. This foam is composed of 90% air and 10% water. Air is one of the best insulators known to science, and the insulating properties induce rapid and profuse perspiration, thus eliminating with amazing thoroughness the excess acids and poisonous secretions which are often the cause of Rheumatic ills, just though as it is, at no time is the Zotofoam treatment in any way uncomfortable. On the contrary, the experience is delightful in the extreme, and wonderfully refreshing.

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M.M.W. writes: "I must let you know I have received the most wonderful relief... I can now walk two miles daily."

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"THE SAFE AND CERTAIN SLIMMING SYSTEM"

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CHOCOLATE CRISP

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Women who use Vinolia are sure of this air of freshness and daintiness. When you use Vinolia, you realise at once that its perfume is different. It is freshness itself captured in a fragrance that is the very quintessence of freshness. When you use Vinolia this freshness is yours throughout the longest day.

GRAND! THEY CALL IT THE BIGGEST LITTLE MEAL IN LONDON. THE NICEST TOO, I'D SAY!

6d.

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Made only by Rowntrees.
**FRI**

1,013 kc's

**Midland**

296.2 m.

**West**

804 kc's

293.7 m.

### 10.15 THE DAILY SERVICE

Time Signal, Greenwich, at 10.30

### 10.30 Weather Forecast for Farmers and Shipping

### 10.45-5.15 Regional Programme

Time Signal, Greenwich, at 1.45

### 5.15 The Children's Hour

'The Secret Garden'—3

7.0 **Time Signal, Greenwich**

### 5.35 'Here and There'

### 5.45 \[5.35\] 'The Voyages and Adventures of Sir Richard Grenville in the West'

### 6.0 THE BBC ORCHESTRA

#### (Section E)

Led by MARE WILSON

Conducted by JOSEPH LEWIS

WALTER GLYNNE (tenor)

**ORCHESTRA**

**Overture, Apollo**—Haydn

The Sleep of Desdemona (Dramatic Scenes)

**Mozart**

WALTER GLYNNE AND ORCHESTRA

Dowrey, awar'de, beloved (Haw’atha)

Corderly-Taylor

**ORCHESTRA**

**Suite from Pan Ve'ovoda**

Rimsky-Kor’akov


### 6.15 Through 'The Mond'

A microphone tour of the Mond Nickel Works at Clydach, Swansea (By courtesy of the Mond Nickel Company, Ltd.)

In this broadcast, we hope to give listeners a sound-picture of the processes involved in the production of pure nickel. During the tour, also, we shall see something of the social life at the works and the Male Voice Choir will be heard in a short programme of music

### 6.30 Regional Programme

#### 7.10 The Children's Hour

'Second in the Corridor', by T. D. L. D. H. Read by STUART

### 7.20 Calendar of Week-end Sport and Midland Announcements

### 7.30 Scottish Programme

### 8.45 THE BBC MIDLAND ORCHESTRA

Leader, ALFRED CAVE

Conducted by LESLIE HOWARD

**Overture, Son and Stranger**

Mendelssohn

**Symphony No. 33, in B flat (K.319)**

1. Allegro assai. 2. Andante moderato. 3. Menuetto. 4. Allegro assai

**Suite from Pan Ve'ovoda**

Rimsky-Kor’akov


### 9.0 Excerpts from British Light Operas

Young England (Bath and Clutsam)

The Rebel Maid (Montague Phillips)

Merrie England (Edward German)

with

ISA SOUTZ (soprano)

DOUG EDWARDS (contalto)

DAVID LOWY (tenor)

**REUTERS LLEWELLYN (baritone)**

The BBC Welsh Choruses

#### 9.40 LATE NEWS SUMMARY

Including Weather Forecast

Midland Football Clubs

Walsall

A Talk on Its History, Policy, and Players, Tonight at 9.40

\[\text{Walsall} \]

804 kc's

**West**

373.7 m.
**North**

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<td>Scottish Programme</td>
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<td>8.45</td>
<td>An Eye-Witness Account</td>
<td>by W. E. SHEWELL-COOPC of the Imperial Fruit Show at Liverpool</td>
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<td>9.0</td>
<td>The Arcadian Follies</td>
<td>Under the direction of Ernest B. BARNETT and David Morris (vocalist) in Particular SIR IVOR ATKINS who composed the music and was transformed.</td>
</tr>
<tr>
<td>10.25</td>
<td>ROY FOX AND HIS BAND</td>
<td>with MARY LEE, DENNY DENNIS, ROBBY JOY, SID BUCKMAN, and THE 'CUBS'</td>
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<tr>
<td>11.30</td>
<td>Time Signal, Greenwich</td>
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<td>11.40-12.0</td>
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**Northern Ireland**

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<td>10.45-11.15</td>
<td>Regional Programme</td>
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<td>11.05</td>
<td>THE CHILDREN'S HOUR</td>
<td>'Here and There' by STEPHEN KING-HALL</td>
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**SPORT, TOPICAL TALKS**

**NEWS SUMMARY**

**TOPICAL TALKS**

**IMPORTANT NOTICE**

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**THE SECOND NEWS**

Including Weather Forecast

**THE SECOND NEWS**

Including Weather Forecast

**Scottish Programme**

**Regional Programme**

**LATE NEWS SUMMARY**

Including Weather Forecast
Scottish Programme

The Trial of Mrs. M'Lachlan
GLASGOW 1862
A report by M. Melville Balfour
TONIGHT AT 7.30

10.15 THE DAILY SERVICE
  Time Signal, Greenwich, at 10.30

10.30 Weather Forecast
  for Farmers and Shipping

10.45-1.45 Regional Programme
  Time Signal, Greenwich, at 1:45

1.45 A Miscellaneous Programme
  of Gramophone Records

2.0 FOR THE SCHOOLS
  Intermediate

2.15 Speech Training
  'Gloral Stop'
  ANNE H. MCCALLISTER

2.25 Interval

2.30 Concerts for Schools—Secondary
  'Schubert—a romantic symphony'
  HERBERT WISEMAN

3.5 Interval

3.10 Nature Study
  'The Food Stoers'
  JAMES RITCHIE, D.Sc.

3.30 Interval

3.35 Talk for Sixth Forms
  (From National)

3.55 Interval

4.0-5.15 Regional Programme

5.15 Scottish Children's Hour
  Popular songs on records

5.35 'Here and There'
  a Summary of the Week's News
  by STEPHEN KING-HALL
  (From Regional)

5.50 Essay Competition
  'My Favourite Books'

6.9 Next Week You'll Hear
  Excerpts from programmes for week beginning November 1st

6.10 Saturday Sport
  L. KER ROBERTSON

6.20 A Programme of Scottish Songs
  JEAN DAY (soprano)
  JAN SMITH (tenor)
  GEORGE FLEMING (baritone)
  Accompanied by the Strings of
  THE BBC SCOTTISH ORCHESTRA
  Conductor, GUY WARBACK
  Arrangements by IAN WHITTE

IAN SMITH
Oh I love the maiden fair
Loch Lomond
Bonnie Mally Lee
GEORGE FLEMING
Mary Morison
The Piper o' Dundee
JEAN SMITH
Turn ye to me
John Anderson my Jo
Come thro' the rye
O whistle and I'll come tae ye
GEORGE FLEMING
Kelvingrove
O are ye sleepin' Maggie?
The Lass o' Gowrie
IAN SMITH
The silver moon my mistress is
Ho ro my nut brown maiden
Willie's gone to Melville Castle

7.0 THE SECOND NEWS
  including Weather Forecast

7.30 'The Trial of Mrs. M'Lachlan'
  Glasgow 1862
  A Report by M. MELVILLE BALFOUR
  Principal Characters:
  Lord Deas, Judge presiding
  E. J. P. MACE
  Adam Gifford, Counsel for the Crown
  R. E. KINGSLEY
  Andrew Rutherford Clark, Counsel for the Defence
  JAMES MCKECHNE
  Others taking part
  Tom Smith, James Urquhart, Rae de la Haye, William Cricheton, Eric White
  man, James Sloan, Grace McKinley, Catherine Fletcher, Nora Ireland, Nan Scott

8.45 Regional Programme

10.0 Time Signal, Greenwich
  NEWS SUMMARY
  (including Weather Forecast)
  SPORT, TOPICAL TALKS

10.25 Regional Programme

11.30 Time Signal, Greenwich
  LATE NEWS SUMMARY
  including Weather Forecast

11.40-12.0 Regional Programme

THE DAILY SERVICE
Time Signal, Greenwich, at 10.30

10.30 National Programme

11.0 Scottish National Programme

11.20 National Programme

1.15 Regional Programme

1.45 Scottish Programme

4.0-5.15 Regional Programme

5.15 Scottish Programme

7.0 Time Signal, Greenwich
  THE SECOND NEWS
  including Weather Forecast

7.20 Scottish Programme

8.45 Regional Programme

10.0 Time Signal, Greenwich
  NEWS SUMMARY
  (including Weather Forecast)
  SPORT, TOPICAL TALKS

10.25 Sea Power
  A special reading for Aberdeen listeners of the talk broadcast tonight at
  9.20 in the National programme

10.45 Regional Programme

11.0 A Programme of Gramophone Records
  The Band of His Majesty's Grenadier Guards, conducted by Major
  GEORGE MILLER: Hyde Park Suite
  (Jalousie)—1. Sunday Morning Church
  CHURCH PARADE, 2. Rotten Row, 3. On the Serrings, 4. Around the band stand

1.45 Scottish Programme

4.0-5.15 Regional Programme

5.15 Scottish Programme

7.0 Time Signal, Greenwich
  THE SECOND NEWS
  including Weather Forecast

7.20 Scottish Programme

8.45 Regional Programme

10.0 Time Signal, Greenwich
  NEWS SUMMARY
  (including Weather Forecast)
  SPORT, TOPICAL TALKS

10.25 Northern Programme

11.30 Time Signal, Greenwich
  LATE NEWS SUMMARY
  including Weather Forecast

11.40-12.0 Regional Programme

Scottish National
1,050 kc's 285.7 m.

10.45 National Programme

11.0 A Programme of Gramophone Records
  The Band of His Majesty's Coldstream Guards, conducted by Capt.
  R. G. Evans: Selections, Tales of Hoffman (Offenbach)
  The Band of His Majesty's Royal Air Force, conducted by Flight Lieutenant
  J. AMERS: Washington Grays March (Grafulea)

11.20 National Programme

2.40-4.0 Regional Programme

4.0-12.0 National Programme

1,122 kc's

Newcastle
267.4 m.

10.15 THE DAILY SERVICE
  Time Signal, Newcastle, at 10.30

10.30 Weather Forecast
  for Farmers and Shipping

10.45-5.15 Regional Programme

8.45 Northern Programme

10.0 Time Signal, Newcastle
  NEWS SUMMARY
  (including Weather Forecast)
  SPORT, TOPICAL TALES

10.25 Northern Programme

11.30 Time Signal, Newcastle
  LATE NEWS SUMMARY
  including Weather Forecast

11.40-12.0 Regional Programme
It's a front page story to me!

Journalism is a grand job—if you like work. But whether you are out after an 'exclusive,' waiting for a big story to break, or just polishing off an annual function, it's hard on the tobacco you smoke. That's why I smoke Four Square.

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Please send me National Mark “Calendar of Cooking.”

NAME

ADDRESS
10.00 The Spirit of the Matador... Parma Let's sing again... McHugh Pierronte by the Stream... Ewing I bring my love... Carson A star fell out of heaven Gordon and Royal Selection, Cavalleria rusticana (Rustic Chivalry) Mascagni

10.30 Chamber Music

11.00 Fredric Bayco at the Organ of the Dominion Theatre, Tottenham Court Road

11.30 Weather Forecast

12.00 National Programme

12.30 A Programme of Gramophone Records

1.00 The Commodore Grand Orchestra
Directed by Harry Davidson from the Commodore Theatre, Hammersmith March, Old Comrades T Elske, arr. Woodhouse Waltz, Dreaming... Joyce Cordova... Leoncie, arr. Stevens. Ladies in Waiting... Arthur Wood Selection of Popular Tunes Violin solo, Souvenir... Dralle Soloists, Charles Vornberger Tartan Parade... Ewing, arr. Griffis Star Dust... Gurnick, arr. Mackie Tarantella (A Day in Naples)... Byng The Playful Pelican... Peter Yorke Selection of Lionel Monckton's Melodies... arr. Stanford Robinson Time Signal, Greenwich, at 8.00

2.00 East Anglian Herring Fishing Bulletin

2.30 A Programme of Gramophone Records

3.00 Walter Collins and His Light Orchestra
Two Dances... Finch 1. Admires Waltz 2. Savage Dance Song of Gladness... King—Palmer Laughing Marionette... Collins Richmond Park (Surrey Suite) Tasso... Montague Phillips Toulouse Danse grotesque (Boucogne Suite) Carse River Shannon (Two Irish Pictures) Calinescu Le Villi (Witch-Dancers)... Puccini

Make a note of these forthcoming broadcasts

Next Week

Coronel and Falkland Islanders Programme
Sunday, November 1
Vienna Symphony Orchestra
Monday, November 2
J. B. Priestley's 'Laburnum Grove'
Tuesday and Thursday, November 3 and 5

Richard Jefferies Programme
Friday, November 6

Coming Shortly

Cenotaph Service on Armistice Day: Prime Minister's Speech from Lord Mayor's Banquet
**SATURDAY**

**National Programme**

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<td>Serial Story</td>
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<td>Recital</td>
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<td>THE FIRST NEWS</td>
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<td>Sports Bulletin</td>
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<td>All Nationals except Droitwich</td>
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<td>6.45</td>
<td>BRIAN LAWRENCE AND HIS DANCE ORCHESTRA</td>
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<td>7.15</td>
<td>THE FRIENDS OF YOUTH (From Cardiff)</td>
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<td>8.00</td>
<td>'The Palaver is Finished'</td>
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**OCTOBER 31**

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<td>DROITWICH</td>
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<td>LONDON</td>
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<tr>
<td>1,149 k/s 261.1 m.</td>
<td>WEST</td>
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<tr>
<td>1,149 k/s 261.1 m.</td>
<td>NORTH</td>
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**BEFORE HIS SALES ROSE INTO THE WORLD'S SUCCESS.**

**THE KARL CAYLUS PLAYERS**

Recuerdos (Memories) ............... Valdiney
Incercitut (Pickleness) .......... Bianco
Music in May ................. Novello
Tzigane Galkosh ................. Khatchaturian
Baci al buio (Kisses in the Dark) ............... Michelini

**In Santa Margarita** ............... Schneidler
Does your heart beat for me ? ............... Morgan and Johnson
Caardas .......... Nicholson-Kempner
Sous les toits de Paris (Under the Roofs of Paris) ............... Moretti
Did I remember ? ............... Donaldson
Mir feht zum Glück (I'm not happy) ............... Ricards

**In youth is pleasure.**

**ARMSTRONG GIBBS**

(A Welsh Talk by D. T. Davies on 'The Friends of Youth', Exeter)

**THE THREE GINX**

In Santa Margarita ............... Schneidler

**THE FIRST NEWS**

including Weather Forecast

---

**BEBE DANIELS and BEN LYON, the famous Hollywood film stars, will take part in the Music-Hall programme tonight at 9.20.**

**THE FRIENDS OF YOUTH**

Continued from page 85.
QUAKER'S NERVE-NOURISHING VITAMIN B
STIMULATES APPETITE, FEEDS THE NERVES AND COMBATS CONSTIPATION!

How nice to find a good health habit and a jolly fine breakfast all in one—a tempting plate of smooth, creamy porridge, and a rich supply of all the food elements essential to good health, and particularly the precious tonic Vitamin B!

A breakfast of Quaker Oats is satisfying... yet completely digestible—and, ladies, not in the least fattening. Try it—you're sure to like it: and remember it only takes 4 minutes to get Quick Quaker ready. Economical, too, costing only 4d. and 8½d. per packet.

2 years old now... and every day the famous "QUINS" get their Quaker Oats!

The experts in charge of the "Quin's" diet chose Quaker Oats for their daily food. And the world has watched them thrive on Quaker, growing from frail, less than 3-pound babies into happy, sturdy two-year-olds.

Made with hot milk, Instant Postum is the most delicious of nightcaps. You'll love its roasted wheat flavour. It's the most economical nightcap you can buy too—50 cups in the 1/6d. tin.

A GOOD NIGHT'S SLEEP IN EVERY CUP
INSTANT POSTUM
50 CUPS FOR 1/6. 100 CUPS FOR 2/6
ONLY USE A LEVEL TEASPOON TO A CUP

For a free sample of Instant Postum and 1d. on voucher, address Quaker Oats Co., Ltd., Dept. 23-F, 6, Bury Street, London, S.W.I.
Regional Programme

This programme will be broadcast throughout the day on 877 kc's, 342.1 m., and on 1,474 kc's, 203.5 m. (Plymouth and Bournemouth). Other Regional wavelengths will be found in the headings to the following pages.
Why ever look or feel your Age

PROBABLY not one in ten could guess her real age. Her complexion is flawless—her figure still neat and attractively slim, and she’s as active and happy now as when she was a girl.

You, too, can look years younger and enjoy the blessings of perfect health by taking Bile Beans nightly at bedtime. Bile Beans are purely vegetable, they tone up the system, purify the blood, and daily eliminate all fat-forming residue.

So start to-night with Bile Beans if you want to keep youthful, healthy and slim.

DON'T FORGET YOUR NIGHTLY BILE BEANS

THE NEW HAT

IS TOLD THERE NEVER WAS SUCH HOME-MADE CAKE, AND THE RAISINS ARE SPLendid, AND HOW ABOUT FATHER PAYING FOR THAT NEW HAT?

IS TOLD HASN'T SHE HATS ENOUGH ALREADY AND WHAT ABOUT DOING A SPOT OF HONEST COOKING?

TELLS FATHER, SHE IS JUST GOING OUT TO BUY NEW HAT AND WHAT ABOUT HER GETTING SOME CAKES FOR TEA?

FINDS RAISINS ARE PLUMP AND JUICY SUN-MAIDS READY STONED AND CLEANED EXCLAIMS NOW SHE'LL HAVE TIME TO BUY HAT AFTER ALL

SUN-MAID RAISINS

GROWN AND PACKED IN CALIFORNIA, U.S.A.

"I never go to bed without taking Bile Beans. They bring that perfect freedom—only then do I feel as young as I wish to be. They have improved my appetite, made me sleep better and given me more energy."—Mrs. E. K., London.

"I have never felt better in my life. Although I am forty-eight I look quite ten years younger and people often remark about my youthful appearance."—Mrs. D. W., Richmond.

SUN-MAID RAISINS

GROWN AND PACKED IN CALIFORNIA, U.S.A.


Vedonis FINE-RIB Slim-fit TAILORED Knickers. The same front, hips, waist, and gusset, but ruched knees. 13 shades. Ssds. and Wms. O.S. 2/6 X.O.S. 2/11


Sold by the best Drapers & Stores everywhere

Tailored Slim-fitting freedom

These illustrations (although a little unusual) are introduced to show how this slim-fitting 'tailored' knicker, with its cleverly placed gusset, readily follows every movement of the wearer. Turn this way or that—bend, stretch or reach, action is free and unrestricted, while the so much desired smooth waist and hip lines remain undisturbed.

Note from the photograph how the easy, smooth lines correctly and comfortably conform to the figure.
### Midland

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<td>John Vernon, a star actor</td>
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<td>James Stewart, his wife</td>
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<td>Marjorie Lane, Hopkins, an actor</td>
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<td>Russell Waters, Nathan, a theatre manager</td>
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<td>Bertram Heyhoe, Jackson, a stage manager</td>
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<td>Charles Victor, Reynolds, a dresser</td>
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<td>Donald Gordon, a doorman</td>
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<td>Hilary Womter, Life, a servant</td>
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**THE LEICESTER PIANO ACCORDION BAND**

will give a short programme of light music in the Midland programme this evening at 6.40

**CAVALLERIA RUSTICANA**

Mascagni's opera will be broadcast by the Carl Rosa Opera Company from the Prince's Theatre, Bristol, this evening at 7.30.
10.15 THE DAILY SERVICE
Time Signal, Greenwich, at 10.30

10.30 Weather Forecast for Farmers and Shipping

10.45-4.10 Regional Programme
Time Signal, Greenwich, at 2.0

4.10 LANCASHIRE v. CUMBERLAND
A Running Commentary by Hubert Bateman on the second half of the County Rugby League Match, from St. Helen's Rugby Football Ground.

4.45 A Programme of Gramophone Records

5.15 The Children's Hour
(Northern Ireland Programme)

6.0 THE BBC NORTHERN ORCHESTRA
Leader, Alfred Barker
Conductor, T. H. Morrison

6.50 Sporting Sketches
Association Football
LIVERPOOL v. ARSENAL
An Eye-Witness Account by Tom Cragg

7.0 Time Signal, Greenwich
THE SECOND NEWS
including Weather Forecast

7.20 Northern Announcements, Northern Bulletin for Farmers and Northern Sports Bulletin

7.30 The Northern Philharmonic Concert
Part I
from the Town Hall, Leeds
EGON PETRI (pianoforte)
PHILHARMONIC ORCHESTRA
Leader, Edward Maude
Conducted by Sir Hamilton Harty

Symphony No. 2 in D, Op. 43: Scherzo.

Concerto No. 26 in D (K.537), for pianoforte and orchestra...
2. Allegro. 3. Larghetto. 4. Allegro

(Solo pianoforte, Egton Petri)

8.55 app. 'During the Interval'

9.0 app. CONCERT—PART II
ORCHESTRA
Walk to the Paradise Garden...

EGON PETRI

Four Choral Preludes...
Four Choral Preludes...
I. Wake. 2. In Thee is joy. 3. To Thee. 4. Rejoice Christians

ORCHESTRA
A Comedy Overture...

9.45 A Pianoforte Interlude by Charles Kelly

10.0 Time Signal, Greenwich
NEWS SUMMARY
(including Weather Forecast)

SPORT, TOPICAL TALKS

10.25 JACK JACKSON AND HIS BAND
from the Dorchester Hotel
(From Regional)

11.30 Time Signal, Greenwich
LATE NEWS SUMMARY
including Weather Forecast

11.40-12.0 Jack Jackson and his Band, continued

EGON PETRI

is the soloist in the Northern Philharmonic Concert conducted by Sir Hamilton Harty, to be broadcast from the Town Hall, Leeds, at 7.30.

7.55 Dublin Roundabout
arranged by W. R. Fearon

7.55 THE ABBEY PLAYERS:

THE DUBLIN METROPOLITAN GARDA CHILDBAND
Conductor, Supt. O'Donnell Sweeney

Michael O'Higgins in Irish Ballads
Production: John MacDonagh

8.15 THE GRAND CENTRAL DANCE BAND
from the Grand Central Hotel, Belfast

Weather Forecast for Northern Ireland at 8.59

9.0 Regional Programme

9.15 Time Signal, Greenwich
NEWS SUMMARY
(including Weather Forecast)

SPORT, TOPICAL TALKS

10.25 Regional Programme

11.30 Time Signal, Greenwich
LATE NEWS SUMMARY
including Weather Forecast

11.40-12.0 Regional Programme

10.15 THE DAILY SERVICE
Time Signal, Greenwich, at 10.30

10.30 Weather Forecast for Farmers and Shipping

10.45-5.15 Regional Programme
Time Signal, Greenwich, at 2.0

5.15 The Children's Hour
'I Nuts and Apples'
A Hallowe'en programme
Arranged by Manse
and Ivor Heering

6.0 THE BBC NORTHERN IRELAND ORCHESTRA
Led by Stuart Redfern
Conducted by Philip Whiteway

Overture, Fra Diavolo...
1. The Northern Ireland Programme

6.40 Irish Rugby Prospects
T. L. M. Fugi

6.50 IRELAND v. SCOTLAND
An Eye-Witness Account of the Association Football Match by J. W. Mcconnell

7.0 Time Signal, Greenwich
THE SECOND NEWS
including Weather Forecast

7.20 Northern Ireland News

7.30 Northern Ireland Sports Bulletin

7.40 Irish Variety

A Composite Programme from Belfast and Dublin

8.15 THE GRAND CENTRAL DANCE BAND
from the Grand Central Hotel, Belfast

Weather Forecast for Northern Ireland at 8.59

9.0 Regional Programme

10.15 Time Signal, Greenwich
NEWS SUMMARY
(including Weather Forecast)

SPORT, TOPICAL TALKS

10.25 Regional Programme

11.30 Time Signal, Greenwich
LATE NEWS SUMMARY
including Weather Forecast
Scottish Programme

OUTPOSTS OF EMPAH - A Far-Flung Revue TONIGHT AT 8.0

10.15 THE DAILY SERVICE

Time Signal, Greenwich, at 10.30

10.30 Weather Forecast for Farmers and Shipping

10.45-1.15 Regional Programme

Time Signal, Greenwich, at 2.0

5.15 The Children's Hour (Northern Ireland Programme)

6.0 THE SCOTTISH MILITARY BAND

Conductor, JOHN A. MCVOR

WILLIAM MCCULLOCH (entertainer)

BAND

March, The Imperial..............Elgar
Serenade......................Mascagni

WILLIAM MCCULLOCH

A Touch o' Class..............Mackean

BAND

Rustic Dance (The Country Wedding) Goldmark, arr. Arundel

WILLIAM MCCULLOCH

When I appeared before the King McCulloch

BAND

Homage March Wagner, arr. Winterbottom

7.0 Time Signal, Greenwich

THE SECOND NEWS including Weather Forecast

7.20 Scottish Announcements

9.45 A Recital by

PHILIP MALCOLM (baritone)

The Pauper's Drive.............Homer
Clown's Song..................Holbrooke
Mother o' Mine................Tour
The Devout Lover..............M. V. White
The Coal Black Wine...........Gauci
He that loves a rosy cheek....Benson

10.0 Time Signal, Greenwich

NEWS SUMMARY

(including Weather Forecast)

SPORT, TOPICAL TALES

10.25 Regional Programme

11.30 Time Signal, Greenwich

LATE NEWS SUMMARY

including Weather Forecast

11.40-12.0 Regional Programme

SCOTTISH NATIONAL

1,050 kc's 285.7 m.

10.45 National Programme

11.30 Time Signal, Greenwich

LATE NEWS SUMMARY

including Weather Forecast

11.40-12.0 Regional Programme

ABERDEEN

1,285 kc's 233.5 m.

10.15 THE DAILY SERVICE

Time Signal, Greenwich, at 10.30

10.30 National Programme

1.0 Regional Programme

5.15 Northern Ireland Programme

6.0 Scottish Programme

7.0 Time Signal, Greenwich

THE SECOND NEWS

including Weather Forecast

7.20 Scottish Programme

7.30 National Programme

8.0 Scottish Programme

10.0 Time Signal, Greenwich

NEWS SUMMARY

(including Weather Forecast)

SPORT, TOPICAL TALES

10.25 Regional Programme

11.30 Time Signal, Greenwich

LATE NEWS SUMMARY

including Weather Forecast

11.40-12.0 Regional Programme

Newcastle 267.4 m.

10.15 THE DAILY SERVICE

Time Signal, Greenwich, at 10.30

10.45 Regional Programme

Time Signal, Greenwich, at 10.30

4.10 Northern Programme

5.15 Northern Ireland Programme

6.0 Northern Programme

7.0 Time Signal, Greenwich

THE SECOND NEWS

including Weather Forecast

7.20 Northern Programme

10.0 Time Signal, Greenwich

NEWS SUMMARY

(including Weather Forecast)

SPORT, TOPICAL TALES

10.25 Regional Programme

11.30 Time Signal, Greenwich

LATE NEWS SUMMARY

including Weather Forecast

11.40-12.0 Regional Programme
The price we pay

As a distinguished physician has recently pointed out at the meeting of the British Association, the keynote of our times is anxiety and stress. Anxiety and stress have a physical effect which is no less than their mental effect upon our well-being. In addition to the strain on our nervous system, the direct physiological effect of anxiety and stress is reflected in an abnormal blood pressure, hardening arteries, a strained and fatigued heart. These conditions not only put a strain on our physical vitality and stamina, but still further increase our mental anxiety and nervous stress. So a vicious circle is set up, which if allowed to develop may have disastrous consequences.

That is the price we pay for the times we live in. It is fortunate, therefore, that the researches of an eminent scientist have provided us with an adequate but simple means of breaking this vicious circle.

By strengthening our hearts, restoring the elasticity of our arteries and stabilising our blood pressure, by re-activating the processes of metabolism and increasing our vital forces, ‘Phyllosan’ tablets enable us to face, with greater spirit and renewed vigour, the excessive anxiety and stress of our times.

The revitalizing, rejuvenating effect of ‘Phyllosan’ brand of chlorophyll tablets has been established by clinical research and confirmed by the experience of countless numbers of men and women all over the world. If you take these little tablets regularly, the results will astonish you.

‘Phyllosan’ tablets are the brand tablets sold by Natural Chemicals Ltd., and are prepared according to the formula and under the direction of E. Buergi, M.D., Professor of Medicine at the University of Berne.

Start taking ‘Phyllosan’

TABLETS TO-DAY!

Of all chemists, 3/-, 5/-, and Family size, 20/-.

The 5/- size contains double, and the 20/- size nearly ten times the quantity of the 3/- size

To revitalize your Blood, rejuvenate your Arteries, correct your Blood Pressure, fortify your Heart, strengthen your Nerves, and increase all your Vital Forces—irrespective of age!

Breakdown avoided

“I am taking ‘Phyllosan’ tablets for my nerves, but my general health is also showing great improvement. I recently had a tremendous shock, and that I have avoided a complete nervous breakdown is, in my candid opinion, due to the effect of ‘Phyllosan’ tablets.” (Mr.)

FREE!

A novel tablet container in coloured bakelite, for pocket or handbag, made to hold twelve tablets, will be sent FREE, together with our book “Revitalisation and Rejuvenation: A Modern Possibility” on receipt of coupon and 1d. for postage. (No tablets will be sent).

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I enclose 1d. stamp for postage.
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(2) Your book “Revitalisation and Rejuvenation: A Modern Possibility.”
If book only required send no stamp.

Name
Address

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A LOOK AHEAD: What the Works Band on the Aire

Soul-Caking and Salmon-Snatching

Problems of Shopkeeping

Northern Ireland

What Feeny Thinks

Northern

Drone

Ulster Hall Season

The Drone, by Rutherford Mayne, is one of the most popular and successful of Ulster plays. It has a quality of elusive charm appealing to the emotions rather than to the intellect. It has been acted many times in Belfast and has failed to draw big houses, and it has been successfully produced in England, America, India, Japan, and on the Continent. It was broadcast from Northern Ireland in November, 1930, and it is again to be broadcast on Tuesday, November 3, at 8 p.m., produced by S. A. Bulloch who, under his stage name of Arthur Malcolm, was the original "Uncle Dan" in the play. Incidentally, all Mr. Bulloch's cast, with one exception have played in stage productions of The Drone. Rutherford Mayne, the author, was one of the founders of the Ulster Literary Theatre, which had its days of strenuous toil until the appearance of The Drone did much to give it its present high reputation.

Ulster Hall Season

Saturday, November 7, is the date of the first of the Ulster Hall concerts. The BBC in co-operation with the City of Belfast Corporation is giving four orchestral concerts this year and this, the first, is to be conducted by Sir Henry J. Wood. There is no need to emphasise the importance of a visit from Sir Henry Wood; each time he comes his welcome seems warmer than ever. The soloist for this concert is Jo Vincent. Prices are as advertised, price 2s. reserved, 1s. unreserved, or serial tickets for all tickets. The tickets for the four concerts are available from the BBC, 31 Linenhall Street, Belfast.

THE RADIO TIMES, ISSUE DATED OCTOBER 23, 1936

THEMATIC TOSSED: What the

North

Versatility

The versatile Esther McCracken, who lives at Newcastle and combines the roles of song-writer, singer, comedian, and good housewife, has written another dramatic sketch, which is to be broadcast on Thursday, November 5. It is about Salmon-Snatching and, for all we know, Esther is an adept at that time-honoured art, too. Like other forms of poaching, salmon-snatching—in Northumberland and elsewhere—is a precarious sport nowadays. The game laws may not be so severe, but the gamekeepers are, if anything, more active than of old—much too active for the amateur poacher, anyhow. The play tells of a Northumbrian J.P. who rashly wagered he could snatch a salmon from his neighbour's preserves—and get away with it.

Kidnapping a Footballer

The kidnapping of a star footballer just before a match of vital importance to his club is the central incident of the "Expires" musical comedy especially written for broadcasting, which Archie Campbell will produce on Wednesday, November 4. Escape and then a race against time provide a thrilling climax to the play. The authors are two Midland journalists, C. H. Averill and the music is by Jack Hill, the Birmingham composer: Michael Fayre, Douglas Robb, and Mr. Averill has had a good deal of experience in writing for the microphone and one of the team of Birmingham Journalists who were responsible for "At the Langleys," last winter and are now busy on material for "The Roving Reporter". In the cast are Hugh Morton, Harold Clements, and Marjorie Westbury; and there will be some Birmingham characters and dialect for which Graham Squiers and Edith James will be responsible.

All That

At the New Theatre, Oxford, 1936 and All That will be presented during the week. There have been Midland broadcasts of this popular show before; on November 3, songs and tunes from it will be given as a special feature programme called "Nutcrack Night," and it is to be broadcast again on Sunday, November 1. Comberbach at Shropshire, a village not far from Northwich, and the Mummers are the local lads, who have learned the repeated by their forefathers for generations past. Like carol-singers, they go from house to house—playing for soul-cakes. In former days, at any rate, the players were liable to be given a sodalic refreshment for their pains, but beyond that no one seems to know clearly what a soul-cake is.

Soul-Caking

The terror of Hallowe'en, with its ghostly assemblies and a set of waltzes by the conductor, H. B. Hawley. To music he was particularly partial, and in 1887 he founded the company of an evening must do so beyond the back in the '50s of the last century Sir Titus Salt, the great Yorkshire wool magnate, built himself new works by the River Aire, some miles out of Bradford. The model manufacturing town of Saltaire, which grew up about the works, was quite the most wonderful thing of its kind that had ever been seen in England. It had one unique feature. A staunch teetotaller himself, Sir Titus would not have any public houses in his town. Those of his workpeople who wished to drink in company of an evening must do so beyond the

The Comberbach Mummers, who are broadcasting their Soul-Cake play again to Northern listeners on Sunday, November 1.

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The Comberbach Mummers, who are broadcasting their Soul-Cake play again to Northern listeners on Sunday, November 1.
A Great Naturalist
Richard Jefferies and his friends will be recalled in a programme by Reginald Arkell under the title 'Countryman Afield.' to be broadcast in the National Programme on Friday, November 6, and in the Regional and Western Programmes on Saturday, November 7. Richard Jefferies' friends were the people of the countryside whom he immortalised in his books.

From Before the Conquest
A religious service will be broadcast for the first time from All Saints' Church (City) Bristol on All Saints' Day (Sunday, November 1). 'The Church of All Hallowen, Bristol,' is stated by William of Worcester to have been founded before the Norman Conquest. Carved stones found built into the wall of the Priest's House at the western end of the south aisle are of Saxon design, probably from the old Saxon church. Leland states that the Church of All Hallowen was in existence in the year 1066 when Harding, son of the King of Denmark, was Governor of Bristol.

Healthy Point of View
The third talk in the series 'Running the County' will be broadcast on Thursday, November 5, and will deal with the health of the county. F. G. Thomas, the editor of the series, will discuss with a district nurse and a medical officer of health the many questions connected with the medical facilities available in rural areas.

Crowded Moment
The next broadcast in the series 'Crowded Moments' will come from Bridgewater on Thursday, November 5, when listeners will hear Bridgewater's Guy Fawkes Carnival celebrations. On this annual carnival day the whole town is en fête, the shops in the main street being boarded and covered with tarpaulins drenched with water to prevent fire.

Farmers' Heritage
The fourth programme in 'The Everlasting Heritage', to be broadcast on Friday, November 6, is concerned with 'The Land in Cultivation.' The speakers will deal with the various methods of farming in use in Scotland today, describing how the production of food from the soil is being carried on, and how it may be improved and extended. A farmer from the Mearns will speak on modern mechanised cultivation; his experiences will be contrasted with those of a smallholder from Fife. The views of a farm servant will have the authenticity of observation at close quarters, and a fourth speaker will be J. B. Douglas of Barstilby, a well-known dairy farmer from Galloway. The chief 'witness' in this programme will be Joseph Duncan, who will open the discussion, call on the other speakers for particular statements and explanations, and summarise their views at the end of the programme.

Fading Back
'The Fading Scene', to be broadcast from Aberdeen on Saturday, November 7, concerns a family gathering to welcome a cousin who has been in America for more than thirty years. Controlled by a self-appointed chairman, the guests progress to the returned exile the scenes of his youth. They do with the aid of song, verse, and reminiscence. This programme has many homely, real-life counterparts in the city of Aberdeen which never reach the microphone, for Aberdonians have ever been far travellers and most of them return to their native town, there to spend the remainder of their days.

Camerons in Edinburgh
The band of the First Battalion of the Queen's Own Cameron Highlanders will be heard on Friday, November 6. The last time the Camerons played in Edinburgh was on August 12, 1914, when they were marching from Edinburgh Castle to the railway station before entraining for France. The regiment has been on foreign service since 1914.

Unlimited Tick
This programme for Thursday, November 5, does not offer unlimited credit but is a descriptive commentary from the inside of a famous old clock. F. I. Keith-Murray, O.B. in the many types of people he has to deal with. P. I. Keith-Murray, O.B. in the many types of people he has to deal with.

Living Together
The first of the Supplementary Welsh Talks for Listening Groups in Wales during this session will be given by David Thomas on Thursday, November 5. These talks are specially designed for groups listening to the series 'Living Together' in the National Programme. In the first talk, Mr. Thomas will explain how it is necessary for us to live harmoniously together as members of society, and in the second talk, he will deal with the relations of people to one another in the great commonwealth of nations.

For Ratepayers
In the second of a new series of talks entitled 'Your Service We,' which will be broadcast from Bangor on Friday, November 6, a Collector of Public Revenue will come to the microphone to tell listeners what they get in return for the rates they pay. The name of the speaker will not be divulged, but it can be said that for the last twenty-one years, his business life has been solely connected with the collecting and spending of public moneys. The revenues which pass through his hands amount to about £30,000 a year. In his talk on November 6, he will describe the nature of the duties of his office, stressing some of the problems he encounters, and the many types of people he has to deal with.

Pieces to Harp
On Saturday, November 7, Rhiannon James (harp) and John Edwards (pianoforte) will give a recital of Welsh airs arranged by John Thomas, 'Penceredg Gwalia,' who was one of the most famous Welsh musicians of the last century and became harpist to Her Majesty the Queen. 'Penceredg Gwalia' was born in Bridgend in 1826 and was one of a large and respected family. At an early age he showed great ability as a performer on the piccolo and used to play for the local band. Later, his father bought a harp for him from the widow of Jones, the blind harpist of Nottage. The boy became enfeigned with his new instrument and used to practice whenever he had a free moment. At the age of eleven, he won a triple harp at the Aber ten Newydd Eisteddfod and in the following year, through the kindness of Ada, Countess of Lovelace, Lord Byron's daughter, he was sent as a student to the Royal Academy of Music, where he studied composition under Cipriani Potter, a pupil of Beethoven. On leaving the Academy, he became harpist at Her Majesty's Theatre under the conductorship of Bake. He made several tours on the Continent, and Rossini and Meyerbeer were among his friends. In 1852 he gave recitals at most of the European courts, and in 1862 he gave his first concert of national Welsh music. His 'Collection of Welsh Melodies for the Voice' earned the publishers a sum of £1,500, and his compositions included a dramatic cantata, a harp concerto, a symphony, and several overtures. In the programme on November 7, Rhiannon James and John Edwards will play 'Serch Hudlo,' 'Toried y Dyaint,' 'The March of the Men of Harlech,' and 'The Camp,' all in John Thomas' arrangements.
Dandruff was checked

Dandruff? Be careful—that's the first sign of approaching hair starvation. And hair starvation sooner or later leads to hair falling, 'thinning on top'—and baldness. Check the trouble at the start—give your hair the natural food it is craving. Give it Silvikrin.

How Silvikrin Grows Hair

Silvikrin is the result of years of patient research by the famous biologist Dr. Weidner. He found that the hair's natural food (which it should get from the bloodstream) consists of fourteen distinct organic compounds. And he succeeded in putting up these fourteen, in exactly Nature's proportions, in Silvikrin.

When it was submitted to doctors for testing they were enthusiastic. They proved that Silvikrin does grow hair—clears up dandruff, prevents hair falling, and if the root is alive, actually makes new hair grow. One of the most famous doctors who tested it was Professor Polland, the Austrian dermatologist of Graz University whose report was sweeping in its praise, and is quoted in the booklet with every Silvikrin bottle.

Look up your hair trouble in the table on the right—see what you need—get your Silvikrin today.

Road Mr. Porth's letter below. His photograph above shows what Silvikrin has done for his hair.

Dear Sirs,

"I was becoming really concerned about my hair some time ago. Dandruff made it unsightly, uncomfortable—and worse, I believe, it was weakening my hair. Certainly it was coming out in large quantities every time I combed my hair.

Then, thank goodness, I started using Silvikrin. Dandruff was checked—hair stopped coming out—and now I have a head of hair thicker in every way, as the enclosed photograph shows.

(Signed) S. V. FORTH,
5, West Pembroke Place, London, W.

DOES GROW

HAIR

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Every year improved... always the HOTTEST fire... now given 81% greater heat yield by the New metal-SOLIUM. You have a choice of Chromium or warmer Solium, at no extra cost.

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Radiant Electric Fire

The original High Radiation Type
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"The Wizard on the Hearth"

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For your throat's sake smoke CRAVEN "A"

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Sun-starvation robs your nerves of their powers of resistance

It's the people with sound nerves who are able to put up a successful resistance to illness, for the whole body depends on the nervous system for its protection. If, as a result of the wet summer, your nerves are run down and sun-starved, you are more likely to fall an easy victim to flu. Don't take unnecessary risks; start taking Phosferine right away. It is safe, concentrated and toning up and revitalising the whole system.

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The Greatest of all Tonics

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DEPRESSION
HEADACHE
INDIGESTION
SLEEPLESSNESS

for
BRAIN-FAG
NEURALGIA
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NEURASTHENIA

From Chemists, TABLETS or LIQUID. 1/3, 3/6 and 5s.
The 3/6 size is nearly four times the 1/3 size; you save almost 2s.

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Free Supply proves all our claims

BEST NEWS YET FOR ASTHMA SUFFERERS! For four years the Medical Profession in the British Isles, including over 1,000 Leading Hospitals throughout the world, has been using Ephazone. For four years Ephazone has been tried and tested on every conceivable type of Asthma case. Results have been AMAZINGLY SUCCESSFUL. Doctors and Specialists are CONVINCED of the effectiveness and safety of Ephazone, no matter how difficult or desperate the case. Ephazone, greatest of all remedies for Asthma, can now be released to all sufferers. From to-day you can obtain A TESTED AND PROVED REMEDY FOR ASTHMA and its allied complaints.

BE YOUR OWN JUDGE!

We want every sufferer to get a FREE SUPPLY of Ephazone and be his own judge. After all, every most convincing test in the relief you get YOURSELF. The statements we make and others make may not convince YOU. That is why every sufferer should avail himself of this FREE OFFER.

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Any sufferer who has any one of the complaints mentioned below should get Ephazone without delay.

GASPING FOR AIR, CHOKING SENSATIONS, BREATHLESSNESS, WHEEZING, BRONCHITIS, GASTRITIS, NEURALGIA, NEURALgia CATARRH, CHEST TIGHTNESS, FEELING OF SUFFOCATION.

Like You — They Had Tried Everything

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The most expensive product is the one which fails to do its job. Ephazone ACTS, acts SAFELY, acts FIRST-TIME, acts EVERY TIME. It is therefore the most ECONOMICAL remedy. You get the relief you pay for, YOURSELF in work, BRIGHTLY and EFFECTIVELY.

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From Chemists, TABLETS or LIQUID. 1/3, 3/6 and 5s.
The 3/6 size is nearly four times the 1/3 size; you save almost 2s.

WARNING. The Public is warned against purchasing worthless imitations.

Ephazone
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Send 3d. stamp for samples and descriptive booklet—Write in block letters to avoid delay.

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By the
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NEW DISCOVERY
BY
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paid. Order from your builder or write direct
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bottles in cartons. Powder
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valuable for gas fires—no more fumes. Neat
Colt Cowl unnoticeably
that rids you for ever of
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in the region of the stomach.
Stomach Powder after meals.
knife becomes a very real threat.
most people know, the surgeon’s
and even duodenal ulcers and, as
The real danger is that neglect of
you can trace them to excess acid.
—wind, gas, flatulence, distension;

STOMACH PAINS
ARE WARNING SIGNALS

Never dismiss lightly a twinge of pain or a feeling of discomfort in the region of the stomach. Nature is trying to tell you that all is not well with your health. If you do not heed her warning, you may have to pay very dearly for your negligence.

Nearly all stomach pains arise from acidity. Call it what you like—wind, gas, flatulence, distension; you can trace them to excess acid. The real danger is that neglect of acidity conditions in gastric and even duodenal ulcers and, as most people know, the surgeon's knife becomes a very real threat.

Sure and speedy relief can be obtained, even in long standing cases, by taking MacLean Brand Stomach Powder after meals. This powder, known as the "signature" brand because every bottle carries the signature "ALEX. C. MACLEAN," has been the salvation of thousands. Never a day passes without a fresh tribute to its benefit being received by Macleans Ltd. Don't delay another day if your stomach is causing you anxiety. The original MACLEAN BRAND will soon put you right. 1/3, 2/- and 5/- in bottles in cartons. Powder and tablets. Never sold loose.

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By the
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WONDERFUL
NEW DISCOVERY
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A teaspoonful of FYNNON SALT in warm or cold water every morning, equal in medicinal effect to the tonic waters of famous spas, begins to banish pain and inflammation. Muscles regain their elasticity, swollen joints are reduced to normal, stiffness and lameness disappear, and once again you revel in that freedom of movement and joy of active life that you have missed so much.

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Crossword 189 is on page 63.

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