

PROGRAMMES FOR OCTOBER 16th-22nd.



The Journal of the British Broadcasting Corporation.

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OCTOBER 14, 1927

Every Friday. Two Pence.

The Regional Scheme.

I. Some International Aspects.

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

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

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

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

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

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

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

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

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

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



UNRECOGNIZED HEROES.

1. The Oscillator who came to give himself up.

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

A BROADCASTING ALPHABET.

Verses by
Eleanor Farjeon.

Drawings by
T. C. Derrick.



E IS FOR ETHER.

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

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

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

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



F IS FOR FORECAST.

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

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

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

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

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

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

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

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

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

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

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

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

The London and Daventry Stations began collecting foil about two years ago, and a steady stream began to trickle into Savoy Hill. That stream has widened and deepened and quickened until at the present moment it brings in well over one hundredweight per week. The amount realized by the sale of the foil collected between January and September of the present year is £109. London and Daventry set out at the beginning of 1927 with the determination to raise £50 by this means during the ensuing twelve months.

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

NEWS FOR THE CHILDREN.

Southern Hospital, and, quite rightly, the 6LV Radio Circle feels very proud of itself.

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

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

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

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

6LV COT.

BRITISH BROADCASTING CORPORATION.

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

September, 1927.'

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

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

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

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

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

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

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

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

Coming To The Microphone.

Some Dates for Your Radio Diary.

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



Mr. WINSTON CHURCHILL.

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

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

AMONG forthcoming talks to be heard from LONDON and DAVENTRY Stations is one at 5 p.m. on Friday, October 28, by Miss E. N. Gilpin, of the Hall School, Weybridge, Surrey. During the summer months Miss Gilpin organized a holiday school in France at which children from England, France, and Germany met and studied together. It is hoped to continue this experiment next year with another school in Germany. The title of Miss Gilpin's talk will be 'Jack and Jill meet Pierre and Gretchen.'

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

CARDIFF Station offers some attractive programmes in its forthcoming transmissions. There is a military band concert on Sunday, October 30, during which songs will be sung by Miss Gwladys Naish, and violin solos played by Mr. Lionel Falkman. On the following afternoon Mr. E. Glanffrd Thomas (bass-baritone), who recently returned from a tour in America, will give a short recital, while the evening concert will take the form of a special Hallowe'en programme. In this nuts and apples will be given their due place, and the fairy folk



Mr. DAVID BRYNLEY.

who ride on this night will not be forgotten. Mr. David Brynley (tenor) will sing Rutland Boughton's Faery Song and other items, and Hilary Evans will play flute solos. Another feature programme from Cardiff takes place on Thursday, November 3, and as it is entirely concerned with Eastern music, it has been given the title of 'In Lotus Land.' Items from *The Blue Moon*, *Chu Chin Chow*, and *The Cingalee* will be sung by Mr. Sydney Coltham, while Miss Olive Sturgess will sing *The Amorous Gold Fish* and other songs.

'DICK' SHEPPARD'S BOOK.

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

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

A SHORT recital of Bergerettes by Miss Helen Henschel will be broadcast from the LONDON and DAVENTRY Stations at 7.45 p.m. on Wednesday,



Miss HELEN HENSCHEL.

October 26. Her programme will be followed by a performance of Verdi's opera, *La Traviata*, which is being relayed from the Manchester Station. The same opera will also be heard on the previous evening from the Daventry Experimental Station, the following artists being engaged for both performances: Gertrude Johnson (Violetta Valery), Parry Jones (Alfred Germont), Lee Thistlethwaite (George Germont), Wilfred Hindle, Herbert Ruddock, Gladys Sweeney and Gladys Palmer. The Augmented Station Orchestra will be under the conductorship of Mr. T. H. Morrison, the Station Chorus being directed by S. H. Whittaker.

Munro and Mills, Sandy Rowan, Florence Oldham, Marie Dainton, and Cyril Shields are to fill an hour's variety bill to be broadcast from London and Daventry on Tuesday, October 25. The time is 8 p.m.

THE first broadcast performance of a Welsh scene, *The Bride of Neath Valley*, will be broadcast from SWANSEA at 8 p.m. on Wednesday, November 2. The Welsh version is by Talhairn, a famous Welsh Bard, and the English words by Henry F. Chorley. The composer is John Thomas. The work was written expressly for the Chester Eisteddfod of 1866, and is dedicated to Miss Maria Jane Williams, of Aberpergwm, in the Vale of Neath, a lady who did much to foster and preserve music and art in the neighbourhood of her home. Nothing in the form of a Cantata or story has been attempted in *The Bride of Neath Valley*, but simply the presentation of a scene illustrating some of those customs which give peculiarity and, it may be thought, a picturesque air to one of the great events of man's career—a scene, too, which admits the introduction of one or two beautiful old melodies. That a Welsh wedding has ways and amusements of its own is better known to the natives of the Principality than to their English kinsfolk. It is to be hoped that the former from old acquaintance, the latter as looking at a picture which may possess some novelty and freshness, will not find the scene tiresome or strange. The work will be preceded by introductory remarks on the Romance of the Vale of Neath by Mr. D. Rhys Phillips, well known for his researches in the neighbourhood.

FOR two hours—from 8 to 10 p.m.—on Wednesday, October 26, listeners to the DAVENTRY EXPERIMENTAL Station will be entertained by a



Mr. J. E. H. LATER.

programme of popular music played by the Casano Octet, which is to be interspersed with items by Elsa Karen (pianist), Joseph Slater (solo flute) and readings from Logan Pearsall Smith's *Trivia* and *More Trivia*. The same evening a programme of early-Victorian music labelled 'Benedict and Bishop,' will bring to mind the days when these were names to conjure with. Miss Mavis Bennett will

sing several Bishop arias, specially orchestrated by Mr. Stanford Robinson, while the chorus will sing several popular numbers by both composers. Mr. Harry Brindle will give the once-popular *Rage, then Angry Storm*.

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

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

Julian Rose, the Hebrew comedian who is making his first appearance before the microphone at the London Station on October 20, will again be heard between 10.30 and 11 p.m. on Wednesday, October 26. Mr. Rose is shortly starting a world tour.

A CONCERT that should certainly go with a sparkle is the programme with the general (and generous) heading, 'Wine, Woman and Song,'



Miss MARY BONIN.

which is to be broadcast from BOURNEMOUTH on Friday, October 28. In the more Bacchanalian section Mr. Kenneth Ellis will sing such well-known drinking songs as *Ho, Jolly Jenkin*, *Simon the Cellarer*, and *Captain Stratton's Fancy*. Miss Mary Bonin will sing of the charms and the loves of the fair sex, while she and Mr. Kenneth Ellis will both celebrate the praises of song. Miss Helena Millais, through the medium of 'Our Lizzie,' has promised to offer a general commentary on 'Wine, Woman and Song,' while the concert will be appositely brought to a conclusion by the playing of Johann Strauss' famous Viennese Waltz, *Wein, Weib und Gesang*, the source of inspiration from which this concert is derived.

The Man Behind the Music.

October 17, 1849—Frederic Chopin.

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

When we contemplate the varied forms of expression in which men like Bach, Mozart, and Mendelssohn simply revelled to their hearts' content—and with such ease—we can only conclude that they were general practitioners in the Art, even though we may credit them with specialists' powers. It is because we know that there is a reason for everything in Art that we realize that they must have felt that they were there to express themselves in any and every form which happened to lie nearest their hands at the moment. To them it probably did not often matter which. Nothing ever does matter very much when one's technique is of that order. It is therefore all the more interesting when by comparison (never odious if tempered with sound judgment) we examine the causes—

for the sake of understanding the effects—of one who was a specialist rather than a general practitioner. Such a man left this world just about seventy-eight years ago. In the early hours of the morning of October 17 in the year 1849 (after considerable suffering on account of advanced lung-trouble) Frederic Chopin terminated his earthly career. Unlike Verdi who, as we saw last week, had no chance at all in early life, Chopin had every care in childhood. His father was a tutor in Warsaw and thus Frederic's 'prep' school was his home. He went on to the Warsaw Lyceum, an excellent institution, something of the type of our best grammar schools. All his life he associated with the nobility of his country, so that if his music breathes the essence of refinement in our ears we have seen the reason for it. If we detect a note of sadness in many of his works we must attribute it to his ill-health. On the other hand, when feeling fit, Chopin was anything but melancholy. One of his most intimate friends says of him: 'He was a perfect and most amusing mimic. Without any disguise he could change his features, movements, and even stature to such an extent that his friends could not recognize him.' He used to keep Mendelssohn and Schumann in roars of laughter by imitating Liszt at the piano; indeed, he was not above doing this in front of Liszt himself on occasions, much to the latter's amusement. Chopin was very dependent upon his friends. He frequently felt—it may have been his ill-health—that he could not make big decisions for himself. There was a time in his life when he felt a little unsure of his own technique. He even went to the extent of visiting Kalkbrenner with the idea of taking lessons from him. Later, he told Mendelssohn of his intention. 'Don't do that, Chopinetta,' said Mendelssohn. 'You play better than Kalkbrenner as it is.' The lessons

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

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

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

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



By courtesy of the Deolion Co., Ltd.

FREDERIC CHOPIN.

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

In the Near Future.

Notes from the Southern Stations.

Sheffield.

Students of the Sheffield University are giving a programme of their own on Tuesday, October 25, in connection with their 'Rag' in aid of the local hospitals.

Hull.

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

Stoke.

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

Bournemouth.

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

A talk on Irish seaports in the 15th and 16th centuries will be given during the afternoon programme on Monday, October 24, by Miss A. K. Longfield.

Manchester.

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

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

Cardiff.

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

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

Swansea.

Dr. Teddy Morgan, the Welsh International Rugby footballer, will have something to say on current Welsh Rugby Football topics at 7 p.m. on Saturday, October 29.

Crosso?—a Welsh drama in one act by Jason Thomas—will be presented by Ernest Hughes and the Swansea Welsh Drama Society Players on Monday, October 24. This work was the most successful play in the Welsh Drama Competition at the Royal Welsh National Eisteddfod held at Swansea in 1926.

Daventry Experimental.

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

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

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

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

'INTERFERENCE.'

An amusing story of Radio in the Navy.

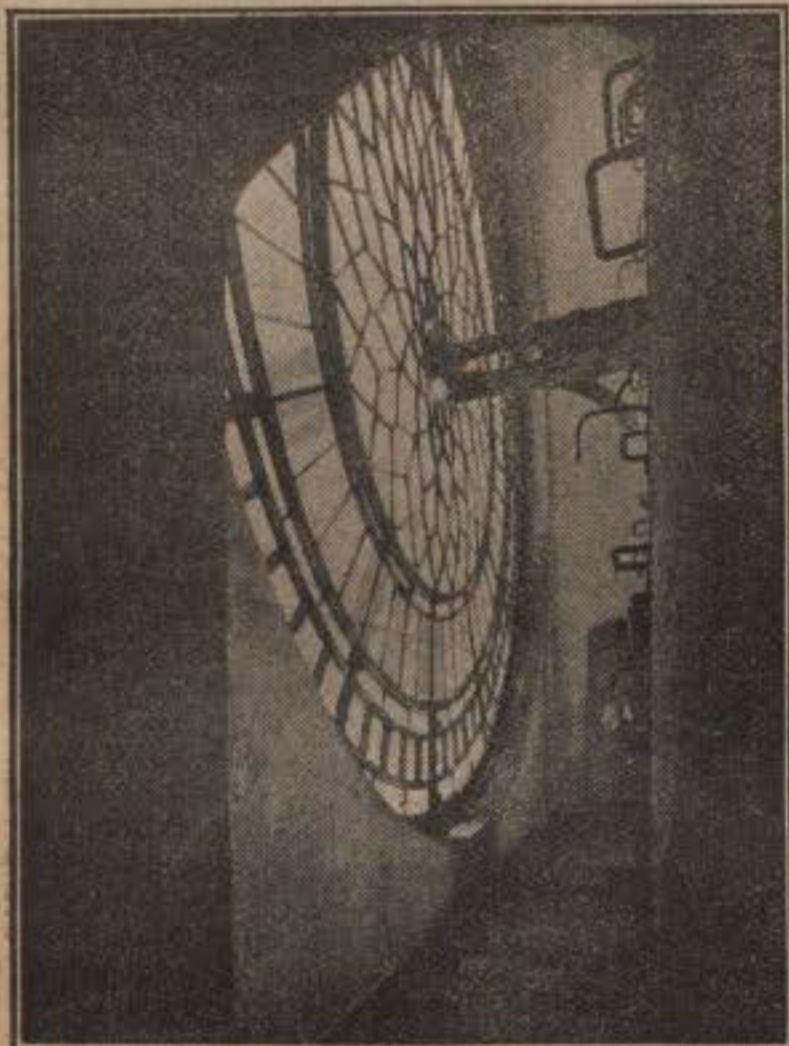
'A BROADCAST ALPHABET.'

continuing Eleanor Farjeon's new feature,

and

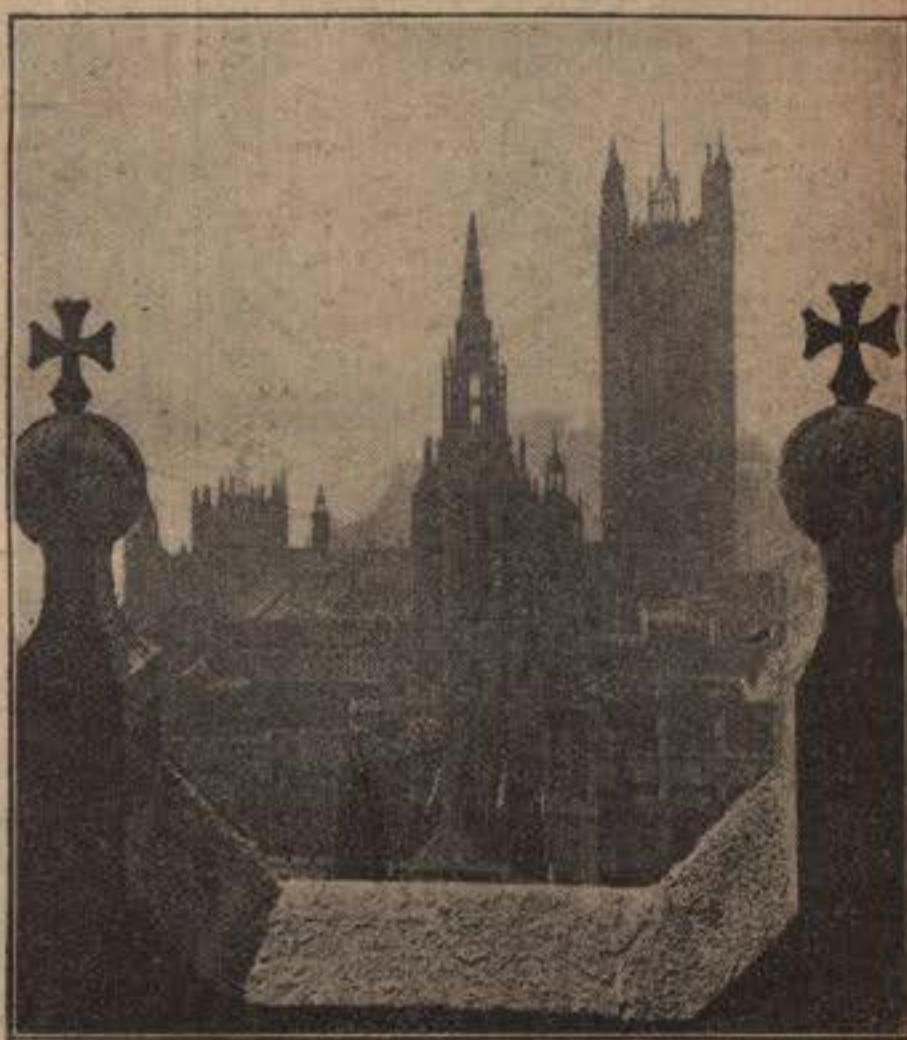
A Second Article in the series on 'THE REGIONAL SCHEME.'

The Story of THE VERY OLD BROADCASTER.

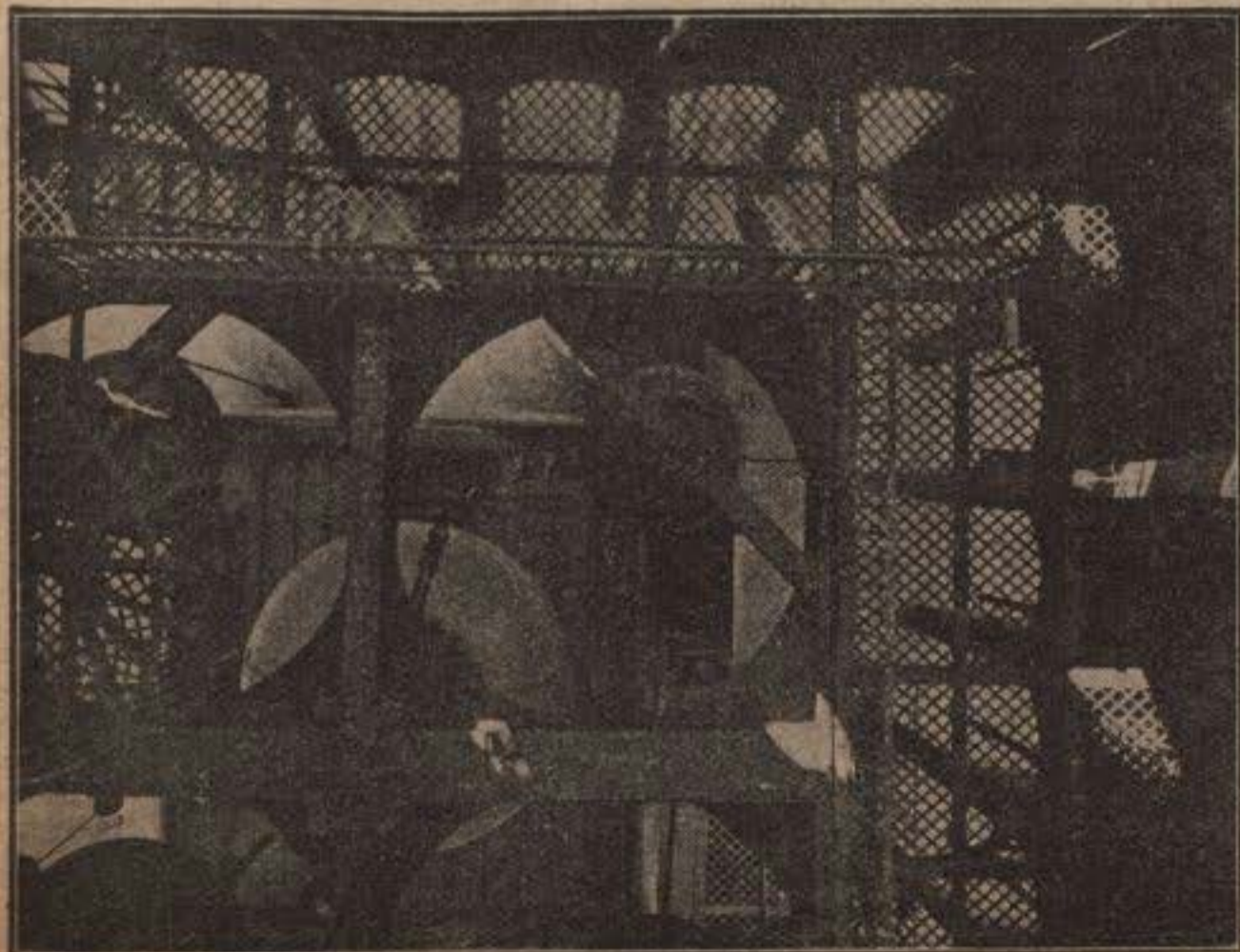


THE Very Old Broadcaster lives in a tower, three hundred feet above the City of Westminster. He never leaves his lofty home—but that is scarcely surprising, for he turns the scale at fifteen tons and so cannot get about the place like other broadcasters. He has four faces, looking north, south, east,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

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



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



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



belle hélène



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

And wonderful it was beyond all question.

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

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

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

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

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

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

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

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



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

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

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

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

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

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

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

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

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

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

(Continued on the next page.)

a short story by max pemberton



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

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

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

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

He heard me without enthusiasm.

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

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

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

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

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

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

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

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

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

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

We pushed her aside and opened the door swiftly.

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

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

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

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

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

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

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



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

IN THE PROGRAMMES

Special pages are devoted to

'FAUST' (page 73)

and

'TANNHÄUSER' (page 83)

This week's outstanding broadcasts.

"THE BEST IN THE WORLD."

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

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

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

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

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

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

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

Remarkable Evidence.

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

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

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

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

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

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

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

"I am delighted with the progress I have made. I think the (German) Course is splendid. . . . I have recommended your Course to my friends, as I think it is the simplest way of learning and the most delightful." (G. C. 268.)

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

"I consider the Pelman system of learning French to be far easier and more useful than any I have hitherto known. I shall recommend it wherever I can do so." (P. 368.)

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

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

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

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

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

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

"I am writing to say how much I have enjoyed and benefited by the Course. It is so interesting and so well graded that it has never seemed the drudgery that learning a language is apt to appear in contemplation. In perfect honesty I can say that my vocabulary and knowledge of French grammatical idioms is superior to that of many of my acquaintances who have had some years of tuition. I most highly recommend the Courses to anyone who wishes to learn a language." (E. 176.)

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

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

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

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

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(cross out three of these)

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

NAME

ADDRESS

PROGRAMMES for SUNDAY, October 16

2LO LONDON and 5XX DAVENTRY
(361.4 M. 830 KC.) (1,604.3 M. 187 KC.)

5GB DAVENTRY EXPERIMENTAL
(491.8 M. 310 KC.)

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

3.30 THE CASANO OCTET

OLIVE GROVES (Soprano)
STUART ROBERTSON (Baritone)

OCTET

Viennese Waltz Komzak
Love and Life in Vienna Komzak

3.40 OLIVE GROVES

If you will with Mab find grace }
Sister, Awake! } Montague Ring
The Child and the Twilight } Hubert Parry
Faintheart Vivien Lambelot
The Willow Goring Thomas



ARTHUR RUBINSTEIN

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

3.50 OCTET

Après un Rêve (After a Dream)
Les Roses d'Ispahan (The Roses of Ispahan) Faure
Dans les Ruines d'une Abbaye (In the ruins of an Abbey)
Murmuring Breezes Jensen
Shepherd's Hey Grainger

4.2 STUART ROBERTSON

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

4.12 OCTET

G.A.D.E. Grieg
Mock Morris Grainger
Intermezzo from 'Philemon and Baucis' Gounod

4.25 OLIVE GROVES

There sits a bird Keel
Lullaby Peggy Cochrane
So we'll go no more a-roving Maud Valerie White

4.32 STUART ROBERTSON

Trade Winds Keel
Diaphenia Harold Samuel
At the mid-hour of night Cowen

4.40 OCTET

Prelude Järnefelt
Berceuse (Cradle Song)
Valse Triste (Waltz of Sadness) Sibelius
Intermezzo from 'Adrian Lecouvreur' Cilia

4.50 A PIANOFORTE RECITAL by ARTHUR RUBINSTEIN

March from 'The Love of the Three Oranges' Prokofiev
Turandot's Alcove Busoni
Triana
Evocation Albeniz
Navarra
Fire Dance from 'El Amor Brujo' ('Love the Magician') De Falla

5.20 TALES FROM THE OLD TESTAMENT

Kings and Prophets. Nathan and Solomon—I Kings, I, verses 5-21 and 52-53

5.30-6.0 A CHILDREN'S SERVICE

from the Royal Infant Orphanage, Wanstead

Opening Versicles
Psalm 146
Lesson (Read by R. PICKUP, Capt. of the School)
Magnificat (Music composed by Mr. DIGGLE, Choir Master, R.I.O.)
Creed
Anthem, 'King of Glory,' George Herbert, (Music by WALFORD DAVIES)
Prayers
Hymn 160 (The Church and School Hymn Book, S.P.C.K.)
Address by the Rev. HAROLD ELLIS, Headmaster and Chaplain
Hymn 227 (The Church and School Hymn Book, S.P.C.K.)
The Blessing

7.55 Sacred Music by the MANCHESTER STATION QUARTET THE BELLS

8.5 A RELIGIOUS SERVICE
Relayed from Manchester Cathedral S.B. from Manchester

8.8 Hymn, 'O worship the King, all glorious above' (A. and M., No. 167)
Lord's Prayer
Magnificat
Reading: Philippians, Chapter iv, Verses 4-8
Nunc Dimittis
Prayer
Hymn, 'Love Divine, all loves excelling' (A. and M., No. 520)
Address by the Rt. Rev. The BISHOP OF MIDDLETON (Dr. R. G. PARSONS)
Hymn, 'The day Thou gavest, Lord, is ended' (A. and M., No. 477)
Blessing

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

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

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

9.5 AN EVENING CONCERT
THE WIRELESS ORCHESTRA
Conducted by STANFORD ROBINSON
MAVIS BENNETT (Soprano)
ANGEL GRANDE (Solo Violin)

ORCHESTRA
Overture to 'Prince Igor' Borodin
MAVIS BENNETT, with Orchestra
Recit., 'Crudele' ('Don Giovanni') Mozart
Air, 'Non midir'
ANGEL GRANDE, with Orchestra
Andante from Symphonie Espagnole Lalo
Introduction and Rondo Capriccioso Saint-Saëns
ORCHESTRA
Pefite Suite Debussy
MAVIS BENNETT, with Piano
Old English Songs:
Virgins are like the fair flower
Purcell, arr. F. Austin
Allan Water arr. Martin Shaw
Cherry Ripe Horn, arr. Lehmann
ORCHESTRA
Dream Children Elgar
ANGEL GRANDE, with Piano
Aria Bach
Prelude and Allegro Pugnani, arr. Kreisler
ORCHESTRA
Variations on the Austrian Hymn Haydn

10.30 EPILOGUE

3.30 'THE CREATION'

An Oratorio by HAYDN
From Birmingham

Soloists:
GERTRUDE JOHNSON (Soprano); JOHN ARMSTRONG (Tenor); ROBERT RADFORD (Bass)
THE BIRMINGHAM STUDIO REPERTORY CHORUS and ORCHESTRA, conducted by JOSEPH LEWIS
THIS was the first Oratorio that Haydn wrote, and he was sixty-four when he began it. He was a rapid composer, as may be gauged from the fact that his output includes about 150 Symphonies and 80 String Quartets, over 50



MISS SYBIL THORNDIKE

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

Sonatas, nearly 40 Trios, 30 Concertos and a great many other things. But rapid as he was, he took his time over *The Creation*, spending two years over what he regarded very seriously as a religious offering.

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

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

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

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

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

(1) The Introduction depicting 'Chaos'—strangely Wagnerian in places! (2) In the short Chorus 'And the Spirit of God moved on the face of the waters, the magnificent outburst at 'And there was Light.' (3) In the Air 'Nor vanish before the holy beams' (and elsewhere throughout the work), the beautiful passages for Woodwind. (4) In the same Air, at the words 'Affrighted feed,' and elsewhere in many places throughout the work, the realism. (5) In the Second Part, where animate life begins, observe the big, sweeping phrases set to the words about the eagle, the Oboe treatment of 'the merry Lark,' the cooing Bassoon representative

Sunday's Programmes continued (October 16)

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

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

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

8.45 THE WEEK'S GOOD CAUSE (From Birmingham): Miss EVELEEN DOWNES on 'The Vision and Venture of the Girls' Clubs Movement'

8.50 WEATHER FORECAST,
SECOND GENERAL NEWS
BULLETIN

9.0 A MILITARY BAND
CONCERT

THE WIRELESS MILITARY
BAND, conducted by
B. WALTON O'DONNELL
MEGAN THOMAS (Soprano);
GLYN EASTMAN (Baritone)

BAND
'Carnival' Overture
Dvorak

9.12 MEGAN THOMAS
Enchanted } *Montague*
Forest } *Phillips*
Starry Woods }
The Blackbird
— Words by Weatherly

9.22 BAND
Second 'Wand of Youth'
Suite *Elgar*

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

9.38 GLYN EASTMAN
Hope the Hornblower *Ireland*
At the mid-hour of night *Cocon*
The Arethusa *Croze*

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

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

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

10.0 MEGAN THOMAS
Folk Songs:
Golden Slumbers } *arr. Corler*
Summer is a-coming in }
The Heather Glen *arr. Esposito*

10.10 GLYN EASTMAN
The Jolly Miller *arr. Quilter*
Kitty of the Cows *Stanford*
Forth to the Battle *Richards*

10.20 BAND
Entry of the Gods into Valhalla *Wagner*

10.30 EPILOGUE
From Birmingham

6BM BOURNEMOUTH. 326.1 M.
920 KC.

3.30-6.0 S.B. from London

7.55 S.B. from Manchester

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

9.5 'DELIGHT THAT LIVES AN HOUR'

THE STATION ORCHESTRA

Grand March, from 'Tannhäuser' *Wagner*
Overture, 'Hunyadi Laszlo' *Erkel*

9.25 THE STATION CHORUS

Part Songs (Unaccompanied):

Daffodils *Quilter*
Irish Cradle Song *Gilbert Esplin*

9.35 ORCHESTRA

Intermezzo and Adagietto from 'Maid of Arles' ('L'Arlésienne') Suite *Bizet*

5WA CARDIFF. 353 M.
850 KC.

3.30-6.0 S.B. from London

7.55 S.B. from Manchester

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

9.5 A CONCERT

THE STATION MILITARY BAND, conducted by
WARWICK BRAITHWAITE

Overture to Richard III *German*
Intermezzo, 'Love's Dream' *Blon*

FRANCIS RUSSELL (Tenor)

Flower Song ('Carmen') *Bizet*
Sigh no more *Aikin*

BAND

Selection from 'The Dusk of the Gods'
Wagner

FRANCIS RUSSELL
I heard you singing
Eric Coates
A Brown Bird Singing
Haydn Wood

BAND

Prelude *Järnefelt*
Shepherd Fennel's Dance
Balfour Gardiner
Salome's Dance
Richard Strauss

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

BAND

Slavonic Rhapsody
Friedemann
Largo *Handel*
Overture to 'Rienzi'
Wagner

10.30-10.50 THE
SILENT FELLOWSHIP



THE CREATION OF MAN.

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

9.45 A CANTATA
'THE FORSAKEN MERMAN'
(ARTHUR SOMERVELL)

FRANK PHILLIPS (Bass-Baritone)
THE STATION CHORUS and ORCHESTRA

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

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

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

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

10.5 ORCHESTRA
Largo in G *Handel*

10.10 FRANK PHILLIPS
Selected Songs

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

10.30 EPILOGUE

2ZY MANCHESTER. 384.6 M.
780 KC.

3.30 FRENCH COMPOSERS

THE AUGMENTED STATION ORCHESTRA
Conducted by T. H. MORRISON

Overture to 'Phœdra' *Massenet*
Will-o-the-Wisps' Minuet } ('Faust')
Sylphs' Dance } *Berlioz*
Hungarian March }

SUZANNE BERTIN (Soprano)

Waltz Song from 'Romeo and Juliet' *Gounod*
Micaela's Air ('Carmen') *Bizet*

ORCHESTRA

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

SUZANNE BERTIN

Green } *Debussy*
Romance }
La Flute Enchantée (The Enchanted Flute) *Ravel*
Les Noisettes (The Nuts) *Dupont*
Chanson Triste (Song of Sadness) *Duparc*

ORCHESTRA

Ballet Music from 'The Cid' *Massenet*

4.50-6.0 S.B. from London

7.55 Sacred Music by the
MANCHESTER STATION QUARTET
THE BELLS

8.5 A RELIGIOUS SERVICE

Relayed from Manchester Cathedral
Relayed to London and Daventry

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

Programmes for Sunday.

Nunc Dimittis
Prayer
Hymn, 'Love Divine, all loves excelling' (A. and M., No. 520)
Address by the Rt. Rev. THE BISHOP OF MIDDLETON, Dr. R. G. PARSONS
Hymn, 'The Day Thou gavest, Lord, is ended' (A. and M., No. 477)
Blessing

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

9.5 QUARTET AND QUINTET

THE LANSDOWNES VOCAL QUARTET: EDITH PASS (Soprano), ELSIE WILLIAMSON (Contralto), SELWYN DYSON (Tenor), WILLIAM WALKER (Baritone)

To The Virgins Quilter
I would I were the glow-worm

Irish Air, arr. Rhodes

London Town German

THE MANCHESTER WIND QUINTET: JOSEPH LINGARD (Flute), STEPHEN WHITTAKER (Oboe), HARRY MORTIMER (Clarinet), ARCHIE CAMDEN (Bassoon), OTTO PAERSCH (French Horn)

Quintet Kauffmann

FRITZ KAUFFMANN (born 1855) is a conductor and composer well known in Germany. He has been conductor of the symphony and oratorio concerts at Magdeburg, and in 1892 was given the title of 'Royal Director.' His works include a Symphony, Concertos for Pianoforte, Violin and Cello, and a good deal of chamber music, including the Wind Quintet we are to hear. Of its four Movements, the first and the last are active and somewhat developed, the Second is a Scherzo and the Third the Slow Movement.

QUARTET
Gipsy Songs Brahms

QUINTET
Suite Lefebvre

QUARTET
Oh, maiden dearest Brahms

Song of the Pedlar Williams
A Magical Key Aythward

QUINTET
Sarabande Blumer

Prelude and Minuet Penard

Scherzo Holbrooke

Aubade (Morning Greeting) Barthe
Finale from Quintet Broccialdi

10.30 EPILOGUE

6KH HULL. 294.1 M. 1,020 KC.

3.30-6.0 S.B. from London

7.55 S.B. from Manchester

8.45-10.30 S.B. from London (9.0 Local Announcements)

2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M. 1,080 KC. & 1,190 KC.

3.30-6.0 S.B. from London

8.0 A RELIGIOUS SERVICE

Relayed from Queen Street Congregational Church, Leeds

Address by the Rev. LESLIE D. WEATHERHEAD
Brunswick Wesleyan Church Choir

Hymn 72, Methodist Hymn Book
Prayer, and Lord's Prayer chanted

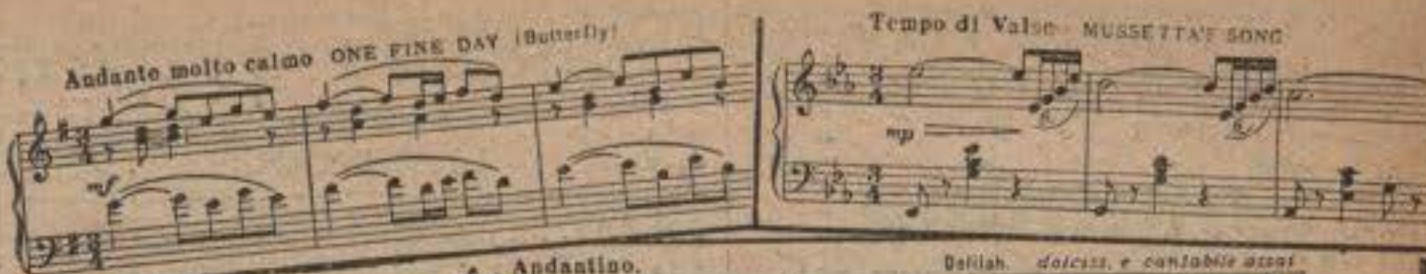
Scripture Reading, I Corin. xiii Moffatt
Anthem, 'Save us, O Lord' Bairstow

Address
Hymn 111, Methodist Hymn Book
Benediction

Vesper, 'Grant O Lord' Booth

8.45-10.30 S.B. from London (9.0 Local Announcements)

(Continued on page 68.)



ALBERT W. KETELBEY

The well-known composer of "In a Monastery Garden," "In a Persian Market," etc.

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"The Bohemian Girl" of Balfe to Beethoven's "Fidelio"—from Arthur Wood's "Yvonne" to "Die Meistersinger" of Wagner—you can range as your fancy and your fingers may dictate, Hubert Bath, Philip Braham, Ivan Caryll, Delibes, Gluck, Leoncavallo, Mascagni, Mozart, Ivor Novello, Offenbach, Puccini, Tchaikovsky, Verdi and Wallace—what memories of melody these very names conjure up! And what a prospect of delightful hours they offer you through "Music Masterpieces" now!

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reminiscent notes. Noel Coward tells how he writes his songs. José Collins explains how one should sing "Love will find a way." Elsewhere in the volumes will be found convenient story-summaries of the plots of many famous operas. With "Music Masterpieces" you can entertain others and others can entertain you. You can add greatly to your musical repertoire. You can share the secrets of the success of artistes whom you have admired. When you realise the joy that this collection of musical gems can give to you and to your family and friends you will long to possess it. To post the coupon for the FREE Booklet is your first step. Take it now!

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Part 1.—Introduction, Act 1; Fierce flames were raging; 'Twas night and all around lay still; 'Tis tell of love so glowing. Part 2.—Anvil Chorus; Miserere; Trio, Act 1.
- 9076 *Semiramide*—Overture. In 2 Parts (Rossini)
(Les Millions D'Arlequin—Serenade (Drigo)
9092 *Minuet* (Boccherini)
- 9125 *Carmen*—Selection. In 2 Parts (Bizet)
Introducing: Part 1.—Finale of Overture; Chorus of Boys (Act 1); Micaela's Aria; Habanera. Part 2.—Dance of Carmen; Toreador Chorus; Opening Chorus (Act 1); Over the Hills; Here They Are
- 9091 *The Jewels of the Madonna* (Wolf-Ferrari)
(a) Intermezzo, Act 2; (b) Intermezzo, Act 3.

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HAROLD WILLIAMS, Baritone
Some New Records - 10-inch 3/- each

- 4458 *Water Boy*
Swine Away
- 3245 *O, Falmouth is a Fine Town*
Can't Remember
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The Skipper of the Mary Jane

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

- 9168 *Il Trovatore*—Miserere (Verdi)
Duet with Wm. Heseltine
- 9168 *Il Trovatore*—Home to our Mountains (Verdi)
Duet: Mary Ogden and William Heseltine
- 9193 *Romeo and Juliet*—Waltz Song (Gounod)
Faust—Jewel Song (Gounod)

ON SALE AT ALL DEALERS

This month's Columbia descriptive list of over 60 new Electric Records post free from COLUMBIA, 102-108, Clerkenwell Road, London, E.C.1.

Sunday's Programmes cont'd (October 16)

6LV LIVERPOOL. 297 M.
1,310 KC.

3.30-6.0 S.B. from London

7.50 **THE BELLS**
of St. Luke's Church, Bold Street
Rung by the ST. NICHOLAS BELLRINGERS

8.0 **A RELIGIOUS SERVICE**
Relayed from St. Luke's Church
Address by Rev. Canon J. O. COOP, Vicar of St. Margaret's, Anfield
Music by the ST. LUKE'S CHURCH CHOIR, directed by WILLIAM G. JONES

8.45-10.30 S.B. from London (9.0 Local Announcements)

5NG NOTTINGHAM. 275.2 M.
1,093 KC.

3.30-6.0 S.B. from London

8.0 **A RELIGIOUS SERVICE**
from the Studio
Introit, 'God is a Spirit'
Prayer, and Lord's Prayer
Hymn, 'Praise to the Holiest'
Lesson
Anthem, 'Hear my Prayer'
Prayer
Sermon by the Rev. ALEXANDER MANN
Hymn, 'Saviour, again'
Benediction
Vesper

8.45-10.30 S.B. from London (9.0 Local Announcements)

5PY PLYMOUTH. 400 M.
750 KC.

3.30-6.0 S.B. from London

7.50 **A RELIGIOUS SERVICE**
Relayed from St. Andrew's Parish Church

THE BELLS
Organ Voluntary

8.0 Invocation, and Lord's Prayer
Psalm LXXXIV
Anthem, 'Saviour, Thy children keep'
Nunc Dimittis
Hymn, 'Jesu, Lover of my Soul' (A. and M., No. 193)
Address by the Rev. R. H. LUCAS
Hymn, 'O Strength and Stay' (A. and M., No. 12)
Concluding Organ Voluntary

8.45-10.30 S.B. from London (9.0 Local Announcements)

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

3.30-6.0 S.B. from London

7.55 S.B. from Manchester

8.45-10.30 S.B. from London (9.0 Local Announcements)

6ST STOKE. 294.1 M.
1,020 KC.

3.30-6.0 S.B. from London

8.0 **A RELIGIOUS SERVICE**
from the Studio
Conducted by the Rev. A. C. DURMAN, Baptist Minister of Longton

8.45-10.30 S.B. from London (9.0 Local Announcements)

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

3.30-6.0 S.B. from London

7.55 S.B. from Manchester

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

9.5-10.50 S.B. from Cardiff

Northern Programmes.

5NO NEWCASTLE. 312.5 M.
960 KC.

3.30-6.0—S.B. from London. 7.55—S.B. from Manchester.
8.45-10.30—S.B. from London.

5SC GLASGOW. 405.4 M.
740 KC.

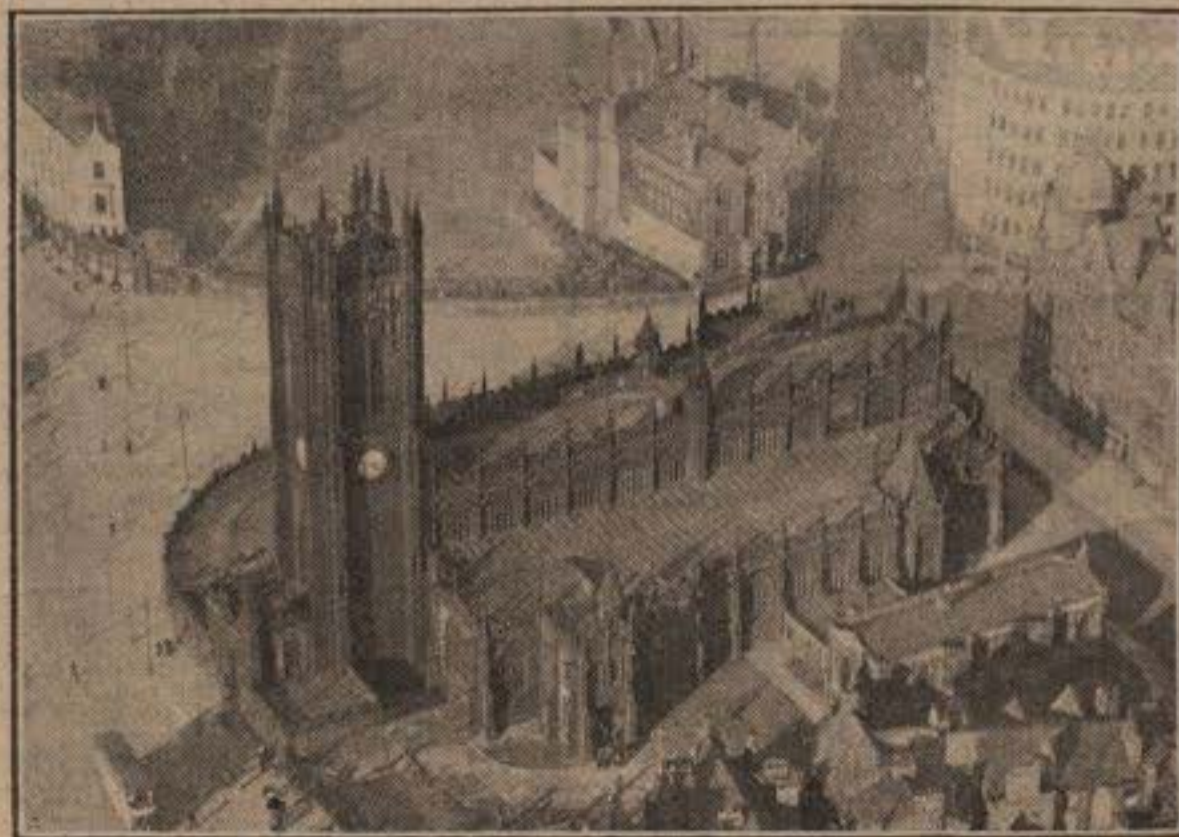
3.30-6.0—S.B. from London. 8.0—Religious Service from the Studio. Conducted by the Rev. Prof. Charles Trempor, of St. Peter's College, Bearsden. Assisted by St. Cecilia Choir. 8.45—S.B. from London. 9.5—Light Orchestral Concert. Station Orchestra. Solloway (Violin). Charles Knowles (Baritone). 10.30—Epilogue.

2BD ABERDEEN. 500 M.
600 KC.

3.30-6.0—S.B. from London. 8.0—S.B. from Glasgow.
8.45—Lord Provost Lewis: Appeal on behalf of the Aberdeen Joint Hospitals Scheme. 8.50-10.30—S.B. from London.

2BE BELFAST. 306.1 M.
660 KC.

3.30-6.0—S.B. from London. 8.0—S.B. from Glasgow.
8.45-10.30—S.B. from London.



MANCHESTER CATHEDRAL.

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

INTRODUCING THE B.B.C. HANDBOOK



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

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

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

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PROGRAMMES for MONDAY, October 17

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

8.2 BAND

Minuet in G

Paderewski

10.30 a.m. (Daventry only) Time Signal, Greenwich Weather Forecast

11.0 (Daventry only) THE DAVENTRY QUARTET and EVA NEALE (Soprano)

12.0 A MIDDAY CONCERT

THE DAVENTRY QUARTET and OSMOND DAVIS (Tenor); ELSA JORDAN (Pianoforte)

1.0-2.0 AN ORGAN RECITAL

By HAROLD E. DARKE

Relayed from St. Michael's, Cornhill

Overture to 'Orlando' Handel
Sonata No. 2, in C Minor Mendelssohn
Rhapsody No. 1 on Breton melodies Saint-Saëns

Chorale in B Minor Franck
Largo (from the 'New World' Symphony) Dvorak

Adagio from Sonata No. 4 Bach
Fantasia and Fugue in G Hubert Parry

2.30 RHODA POWER, 'Boys and Girls of the Middle Ages—The Travelling Scholar'

EDUCATION was a very different matter in the Middle Ages from what it is today, and the roads of Europe were covered with scholars making their way from monastery to monastery in search of rare manuscripts, and from university to university to hear famous teachers. Miss Rhoda Power will describe the wanderings of a young scholar through mediæval Europe.

3.0 J. C. STOBART, MARY SOMERVILLE and OTHERS: 'Great Stories. The Story of Cyrus the Persian'

3.15 THE DANSANT

THE LONDON RADIO DANCE BAND
Directed by SIDNEY FIRMAN
and

SANTA and BARBARA (Duets and Solos)

DENE WILLIAMS and KITTY AUSTIN
(in two Short Sketches)

STRATH MACKAY (Novel Vocalist)

5.0 Household Talk: A. BONNET LAIRD, 'An Old Cookery Book'

THE recipe album of a great household of a century ago, full of cherished formulas annotated by housewives long dead, will be the subject of A. Bonnet Laird's talk this afternoon.

5.15 THE CHILDREN'S HOUR:

Piano Solos by Cecil Dixon.
Songs by Rex Palmer. 'Tom Becomes a Water Baby' (Charles Kingsley). 'Those Weather Forecasts' from 'Three Men in a Boat,' by Jerome K. Jerome

6.0 ORGAN RECITAL

By PATTMANN,

From the Astoria Cinema

6.20 Quarterly Bulletin by the Wireless League

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

6.45 ORGAN RECITAL (Continued)

7.0 MR. JAMES AGATE: Dramatic Criticism



Three principals in tonight's performance of *Faust*—Mr. William Armstrong, Miss Gwen Ffrangcon-Davies (left) and Miss Irene Rooke (right).

7.15 THE FOUNDATIONS OF MUSIC

HAYDN PIANO SONATAS

Played by E. KENDALL-TAYLOR

7.25 Mr. F. NORMAN: German Talk

7.45 A MILITARY BAND CONCERT

THE WIRELESS MILITARY BAND, conducted by B. WALTON O'DONNELL

ELSIE BLACK (Contralto); WATCYN WATCYN (Baritone)

BAND

Overture to 'William Tell' Rossini

7.55 ELSIE BLACK

Ob, what comes over the sea? Coleridge-Taylor

The Fuchsia Tree Quiller

Blossoms Hulstone

Gipsy Rondo Haydn

8.10 WATCYN WATCYN

Captain Stratton's Fancy Decms Taylor
King Charles M. V. White

8.17 BAND

Second Hungarian Rhapsody Liszt

8.30 ELSIE BLACK

Scythe Song Hartly
Gipsy Song Dubuque
Two Bonnie Maidens (The Isle of Skye) W. Senior

8.38 BAND

Prelude in C Sharp Minor Rachmaninov
Prelude Järnefelt
The Bees' Wedding Mendelssohn

8.48 WATCYN WATCYN

Time to go Sanderson
The Yeomen of England German

8.56 BAND

Tone Poem, 'Finlandia' Sibelius

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Topical Talk

9.30 Local Announcements. (Daventry only) Shipping Forecast

9.35-11.0 'FAUST'

A Dramatic Mystery by WOLFGANG VON GOETHE
S.B. from Liverpool

Arranged for Broadcasting and Presented by EDWARD P. GENN

Played by the LIVERPOOL RADIO PLAYERS

With the STATION CHORUS and ORCHESTRA,
Conducted by FREDRICK BROWN, Chorus Master,
HARVEY J. DUNKERLEY

Prologue: In the Heavens

Raphael ..	The	(PHILIP H. HARPER)
Gabriel ..	Heavenly	(HUGH H. FRANCIS)
Michael ..	Hosts	(WALTER SHORE)
The Lord ..		(PHILIP HERBERT)
Mephistopheles ..		(WALTON PRITCHARD)

The Play:

Faust WILLIAM ARMSTRONG
Mephistopheles

WALTON PRITCHARD

Brander .. HAROLD BRAYFIELD

Siebel HUGH H. FRANCIS

Altmeyer A. L. BRUCE

Frosch J. P. LAMBE

A He-Ape WALTER SHORE

A She-Ape J. P. LAMBE

The Witch

Mrs. FRED WILKINSON

Margaret

GWEN FRANGCON-DAVIES

Martha IRENE ROOKE

Lisbeth MARVEL HULME

Valentino .. PHILIP H. HARPER

Students, 'Crowd of People,

Chorus of Angels

The Scenes used are taken

from Albert G. Latham's

translation, published in the

Everyman Library series.

The music has been ar-

ranged from the cantata *The*

Damnation of Faust by Ber-

liöz and the Opera *Faust* by

Gounod, and the 'Song of the

Flea' will be sung in Mous-

sorgsky's setting.

(For full details see page 73)

11.0-12.0 (Daventry only) DANCE MUSIC: DEBROY SOMERS' CIRO'S CLUB DANCE BAND, from Cirò's Club



By courtesy of Messrs. E. F. Dunsford

COOKING IN THE GOOD OLD DAYS.

This engraving gives a good idea of the spacious, lavish atmosphere of an old-time kitchen, with relays of fowls turning on the spits. A. Bonnet Laird will describe an old cookery book in his talk from London this afternoon.

Monday's Programmes cont'd (October 17)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

- 3.0 PAUL MOULDER'S RIVOLI THEATRE ORCHESTRA, from the Rivoli Theatre
- 4.0 A MILITARY BAND PROGRAMME
From Birmingham
THE CITY OF BIRMINGHAM POLICE BAND,
Conducted by RICHARD WASSELL
Heroic March .. *Saint-Saëns, arr. Winterbottom*
Overture to 'Die Felsenmühle' ('The Mill on the Rock')..... *Reissiger*
- 4.10 HELEN HENSCHEL (Soprano), to her own accompaniment
Who is Sylvia? *Schubert*
I love the jocund dance *Walford Davies*
Cradle Song *Humperdinck*
Blackbird's Song *Cyril Scott*
- 4.20 BAND
Fifth Symphony—First Movement
Beethoven, arr. Godfrey
Selection from 'The Prodigal Child'
Wormser, arr. Winterbottom
- 4.40 EDWARD ISAACS (Pianoforte)
Intermezzo and Finale from 'Carnival Jests at Vienna' *Schumann*

- 6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.45 ANDREW BROWN'S OCTET
ANGUS JONES (Bass)
OCTET
Pot-pourri of Overtures *arr. Englemann*
Dreams *Wagner, arr. Muller*
Concert Waltz *Moszkowski*
- 7.0 ANGUS JONES
Ye twice ten hundred deities ('The Indian Queen') *Purcell*
I triumph! I triumph! *Carissimi*
Sergeant's Song (1803)..... *Holst*
- 7.10 OCTET
Irish Fantasy *arr. Muller*
Four Gipsy Songs *Brahms*
Finale from Second Symphony *Haydn*
- 7.30 ANGUS JONES
A threat to me *Handel*
The wind that fiercely rages *Bluson*
He that loves a rosy cheek *James*
The Sun God *James*



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

- 4.50 BAND
Valse, 'The Polar Star' *Waldteufel*
Cornet Solo, 'Still as the Night' *Böhm*
Soloist, P.C. WRIGHT
- 5.0 HELEN HENSCHEL
Negro Spirituals:
I want to be ready
Peter, go ring-a dem bells
Sometimes I feel like a motherless
chil' *arr. Burleigh*
Joshua fit de Battle ob Jericho..
- 5.10 BAND
Russian Peasant Dance, 'Kukuska'
Lehar, arr. Winterbottom
Selection from 'Carmen'..... *Bizet, arr. Godfrey*
- 5.20 EDWARD ISAACS
Zapateado (Spanish Dance) *Turina*
Tango *Albeniz, arr. Godowsky*
Caprice on a Seventeenth Century Country
Dance *Grétry, arr. Isaacs*
- 5.30 BAND
Overture, 'In the Highlands' *Gade*
- 5.45 THE CHILDREN'S HOUR (From Birmingham):
'Why Spot became good,' by Hilda Redway.
Songs by Norah Tarrant (Contralto), Wortley
Allan in Characters from the works of Charles
Dickens. Ronald Gourley and a Piano

- 7.40 OCTET
Slavonic Dance in G Minor *Dvorak*
Selection from 'The Bourgeois Nobleman'
Richard Strauss
- 8.0 A CHOPIN RECITAL
BY MARTHA BAIRD
Five Studies:
Op. 25, C Minor and F Minor; Op. 10, C Major,
E Major, C Minor (Revolutionary); Berceuse;
Two Mazurkas—A Minor (Op. 67, No. 4) and
D Major; Ballad No. 3, A Flat
- 8.30 SONG CYCLE
A SHROPSHIRE LAD
Words by A. E. HOUSMAN,
Music by ARTHUR SOMERVELL
Sung by ARTHUR CRANMER (Baritone)
- 9.0 VARIETY
MABEL CONSTANDUROS (in Character Sketches);
IVAN FIRTH and PHYLLIS SCOTT (in Duets);
RONALD GOURLEY (in Music and Humour);
HECTOR GORDON (the Scots Comedian);
KAPUA'S HAWAIIAN TRIO (in Hawaiian Music);
BIRMINGHAM STUDIO LIGHT ORCHESTRA
- 10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
- 10.15-11.15 DANCE MUSIC: DEBROY
SOMERS' CIRO'S CLUB DANCE BAND, from Ciró's
Club

(Continued on page 72.)

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Monday's Programmes continued (October 17)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 12.0-1.0 Gramophone Records
 2.30 London Programme relayed from Daventry
 5.0 Talk: Miss B. E. M. HUNT
 5.15 THE CHILDREN'S HOUR
 6.0 A Few Don'ts, by The BOURNEMOUTH COUNCIL OF SOCIAL SERVICE
 6.15 London Programme relayed from Daventry
 6.30 S.B. from London (9.30 Local Announcements)
 9.35-11.0 S.B. from Liverpool

5WA CARDIFF. 353 M. 850 KC.

- 12.0-1.0 London Programme relayed from Daventry
 2.30 BROADCAST TO SCHOOLS: Mr. GUY N. POCKOCK, 'Please to Remember—The Battle of Trafalgar'
 3.0 AN AFTERNOON CONCERT
 THE STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE
 March, 'Washington Post' Sousa
 Overture, 'Robespierre' Litoff
 HILDA EAGER (Soprano)
 To the Dance Oliver
 Sweet Early Violets Sherrington
 Ah, how delightful the morning A. Reynolds
 ORCHESTRA
 Phantasy, 'The Three Bears' Coates
 HILDA EAGER
 Ye gloomy thoughts Dibdin
 A Blackbird's Song Sanderson
 ORCHESTRA
 Spanish Dance, 'Liseta' Arriola
 Patrol, 'The Phantom Brigade' Myddleton
 Suite from 'The Crown of India' Elgar
 HILDA EAGER
 Lillies Sanderson
 Were it always spring Cover
 Wish, Oh my heart Travers
 ORCHESTRA
 'Nutcracker' ('Casse-Noisette') Suite
 Tchaikovsky
 4.45 Mr. F. J. HARRIES: 'Anthony Trollope in South Wales'
 5.0 ORCHESTRA
 Selection from 'San Toy' Jones
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London

7.45 SING A SONG OF SIXPENCE

Sylvan scenes usually tempt us to believe that money does not matter and the relation between a fool and his money is proverbial; but, as Mr. Chesterton reminds us, 'This world is wild as an old wives' tale, and proverbs, like rules, must needs have exceptions to prove them.

THE STATION TRIO: FRANK THOMAS (Violin); RONALD HARDING (Violoncello); HUBERT PENGELLY (Pianoforte)

Sylvan Scenes Fletcher

7.55 'A FOOL AND HIS MONEY'

A Wayside Comedy by LAURENCE HOUSMAN

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

whistle and awaits his pal Tony, who comes limping hurriedly towards him. Tony is younger and stronger than Tim, but both are in their setting on the high bank between the great trees whose shadows cross the lonely road.

Cast:

Tim G. LYNCH CLARK
 Tony DANIEL ROBERTS
 Fool DONALD CALTHROP

8.10 MARY MADDOCK (Soprano)

My Day at Islington Oliver
 Fairies at the bottom of our garden Lehmann
 Don't come in, Sir, please Cyril Scott
 Trio
 Violin Song from 'Tina' Rubens



Two prominent people whose speeches, at the dinner of the Royal Colonial Institute (Bristol branch) are to be relayed by Cardiff Station tonight—Field-Marshal Lord Allenby (left) and the Duke of Beaufort.

8.30 'ASK NO QUESTIONS AND YOU'LL HEAR NO STORIES'

A Dialogue by ARTHUR SCHNITZLER

(Paraphrased for the English Stage by GRANVILLE BARKER)

Cast:

Max MURRAY CARRINGTON
 Anatol DONALD CALTHROP
 Hilda ANN STRANGE

Scene.—The living-room of a bachelor-flat in Vienna. The owner, Anatol, is an idle young bachelor who has taste and the means to express it. In spite of the beauty and harmony of his surroundings, he is restless and uncertain and he talks to his friend Max about it.

8.50 TRIO

Canzonetta Godard
 Humoresque Tchaikovsky

9.0 WEATHER FORECAST; NEWS

9.15 SPEECHES FROM THE DINNER OF THE ROYAL COLONIAL INSTITUTE

BRISTOL BRANCH

Relayed from Bristol Savages Club, The Red Lodge, Bristol

Field-Marshal VISCOUNT ALLENBY responding to the toast of 'United Empire'

His Grace the DUKE OF BEAUFORT proposing the toast of 'The City of Bristol'

10.0 Local Announcements

10.5-11.0 THE STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE

March of the Giants Finch
 Zazra Bowen

MAI RAMSAY (Mezzo-Soprano)
 Song of the Mother
 Two Songs from Song Cycle } Verion Lambelot
 March: August

ORCHESTRA
 Symphonic Dances Grieg
 Czardas, No. 1 Moretti
 RONALD HARDING (Violoncello)

Irish Tune, 'The Foggy Dew' arr. Trowell
 Slumber Song Kenneth Harding
 Rigaudon Handel, arr. Harty

ORCHESTRA
 Three Eastern Sketches Howgill

2ZY MANCHESTER. 384.6 M. 780 KC.

- 12.0-1.0 Gramophone Records
 2.30 London Programme relayed from Daventry
 3.0 BROADCAST TO SCHOOLS: Mr. L. J. F. Brimble: 'Experiments with Plants—IV, How the Plant Uses Its Food'
 3.20 ORCHESTRAL MUSIC from the Piccadilly Picture Theatre, conducted by STANLEY C. MILLS
 5.0 Rev. E. C. TANTON, 'Harvest Lore'
 5.15 THE CHILDREN'S HOUR: Two Eastern County Songs sung by Harry Hopewell: 'Oats and Beans' (Lincolnshire) and 'Ground for the Floor' (Cambridgeshire). 'Pierrot's Serenade' (Brian Hope), played by Eric Fogg
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London

7.45 A CHOPIN PROGRAMME

(Chopin died on this day in 1849)

THE AUGMENTED STATION ORCHESTRA, conducted by T. H. MORRISON

Prelude in D, Op. 28, No. 15
 Nocturne in G, Op. 15, No. 2 } arr. Hinricks
 Waltz in E Minor arr. Dimsa
 Concerto in E Minor, Op. 11
 R. J. FORBES (Pianoforte)

Prelude in A Flat, Op. 28, No. 17
 Nocturne in B Flat, Op. 32, No. 1 } arr. Dimsa
 Waltz in D Flat, Op. 64, No. 1 arr. Mouton
 Fantasia, 'Recollections of Chopin' arr. Petrus

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

9.35-11.0 S.B. from Liverpool

6KH HULL. 294.1 M. 1,020 KC.

- 12.0-1.0 London Programme relayed from Daventry
 2.30 London Programme relayed from Daventry
 5.0 Miss AGNES CANHAM, 'Western Canada—The Seasons and their Joys'
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London

7.45 'THE BISHOP'S CANDLESTICKS'

A Play in One Act by NORMAN MCKINNEL

Cast:

The Bishop HAROLD ELLIS
 The Convict WILLIAM S. BLAKENEY
 Persomé, the Bishop's Sister (a Widow)

Madeleine BENNETT
 Marie DOROTHY ELLIS
 Sergeant of Gendarmes HUGH DESMOND

IT is winter time, towards the end of the last century. The plainly but substantially furnished kitchen of the Bishop's cottage, which is about thirty miles from Paris, looks out over the woods. Strangely out of place with their surroundings there are two very handsome candlesticks on the mantelpiece. Persomé, the Bishop's sister, and Marie, the maid, are in the kitchen. Marie is stirring some soup while Persomé is laying the cloth.

8.5 A MOORLAND PROGRAMME

THE STATION QUARTET, directed by EDWARD STUBBS

From the Countryside Eric Coates
 In the Meadows: Among the Poppies

SIDNEY SANDERSON (Tenor)
 A Mood Alison Travers
 O'er the Moors

Old Highland Melody, arr. Lawson
 Down in the Forest Landon Ronald

WILLIAM S. BLAKENEY (Recitations)
 The Highwayman Alfred Noyes

(Continued on page 74.)

A RADIO VERSION OF FAUST by WOLFGANG VON GOETHE

MONDAY
OCTOBER
17th



The Broadcasting of *Faust*.

By Robert Atkins.

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

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

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

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

... recapture

That first, fine, careless rapture?

And as poets have eternally sung of youth and springtime, so this idea of this recapture may be traced as a subject of antique classic literature, of Norse and Teutonic mythology, and of mediæval and modern stories, poems, operas.

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

To be broadcast from Liverpool at 9.35 p.m. on Monday, October 17, and relayed to London, Daventry, and other Stations.

'FAUST'

A Dramatic Mystery

by

WOLFGANG VON GOETHE

Arranged for Broadcasting and Presented by Edward P. Genn

Played by the Liverpool Radio Players

With the Station Chorus and Orchestra,

Conducted by Frederick Brown

Chorus Master, Harvey J. Dunkerley

Prologue: In the Heavens

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

The Play:

Faust	William Armstrong
Mephistopheles	Walton Pritchard
Brander	Harold Brayfield
Siebel	Hugh H. Francis
Altmeyer	A. L. Bruce
Frosh	J. P. Lambe
A He-Ape	Walter Shore
A She-Ape	J. P. Lambe
The Witch	Mrs. Fred Wilkinson
Margaret	Gwen Ffrangcon-Davies
Martha	Irene Rooke
Lisbeth	Marvel Hulme
Valentine	Philip H. Harper
Students, Crowd of People, Chorus of Angels	

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

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

... launched a thousand ships

And burnt the topless towers of Ilium,

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

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

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

(Continued on page 81.)



Pictures by courtesy of Woodruff Films.

Monday's Programmes continued (October 17)

(Continued from page 72.)

HAROLD ELLIS (Baritone)
Highwayman Love *W. H. Bullock*
Son of Mine } *W. Wallace*
The Rebel }

QUARTET
Sylvan Scenes *Fletcher*
The Pool of Narcissus: Sylvia Dances

SIDNEY SANDERSON and HAROLD ELLIS
The Moon Hath raised ('The Lily of Killarney')

On Ilk'la Moor baht 'at *Traditional*

QUARTET
Dale Dance, No. 3 *Arthur Wood*

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

9.15 An Account of the Unveiling of Oppy Wood Memorial in France, by R. T. N.

9.35-11.0 S.B. from Liverpool

2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M.
1,080 KC & 1,190 KC.

- 12.0-1.0 Gramophone Records
- 2.30 London Programme relayed from Daventry
- 3.15 Light Music
- 3.30 Talk to Schools: W. HUBERT VARLEY, 'Musical Appreciation Through Song'
- 4.0 THE SCALA SYMPHONY ORCHESTRA, relayed from the Scala Theatre, Leeds
- 5.0 'Handicrafts in the Institutes,' by Miss DENISON
- 5.15 THE CHILDREN'S HOUR
- 6.0 THE STATION TRIO
- 6.30 S.B. from London

7.45 AN EVENING CONCERT
GEORGE PARKER (Baritone)
Wohin (Whither?) } *Schubert*
Der Neugierige (The Inquisitive One) }
Sonntag (Sunday) } *Brahms*
Feldinsamkeit (Field Loneliness) }
Anno's Grave *Wolf*
NORMAN FRANKLIN (Pianoforte)
Prelude, Choral and Fugue.... *Frank*
GEORGE PARKER
So sweet is she (1614)
Anon., arr. E. C. Bairstow
I'll sail upon the Dogstar
Puccini, arr. Sam Mann
The Self Banished *Dr. John Blow*
The Song of Momus to Mars *Dr. Wm. Boyce*
The Pretty Creature *Storace*
NORMAN FRANKLIN
Lullaby *Bax*
GEORGE PARKER
Brittany *Bullock*
When I heard the learn'd astronomer *Bairstone*
Sea Fever *Ireland*
Wood Magic *Martin Shaw*
NORMAN FRANKLIN (Pianoforte)
Waltzes from Op. 39 *Brahms*
GEORGE PARKER (Baritone)
No more a-roving *Duncan*
Molly Brannigan (Old Irish) *arr. Stanford*
The Gentle Maiden (Old Irish).... *arr. Somercell*

9.0 S.B. from London (9.30 Local Announcements)
9.35-11.0 S.B. from Liverpool

6LV LIVERPOOL. 297 M. 1,010 KC.

- 12.0-1.0 Gramophone Lecture Recital by MOSES BARITZ: 'Glimpses of Great Composers—V. Schubert'
- 4.0 REECE'S DANCE BAND, directed by EDWARD WEST, from the Parker Street Café Ballroom

5.0 Mr. DAVID WRAY, 'The Story of Delamere Forest'

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

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

9.35-11.0 'FAUST'
A Dramatic Mystery by WOLFGANG VON GOETHE
Relayed to London and Daventry
(For full details see page 73.)

ENG NOTTINGHAM. 275.2 M. 1,090 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 4.45 Music and Talk: NANCY FOXALL (Soprano), Miss K. HALFORD, 'Badminton'
- 5.15 THE CHILDREN'S HOUR
- 6.15 ADA RICHARDSON (Pianoforte)
- 6.30 S.B. from London

THIS WEEK'S 'TOURISTS.'



SCOVELL AND WHELDON.

Syncopation seems to be two men's work, judging from the way syncopators pair up together in front of both microphone and auditorium. One of these 'teams' (to borrow an expression from the world of vaudeville) is booked for the variety tour this week—namely, Scovell and Wheldon. The intimate quality of these two artists' work has made them very popular in cabaret and at private entertainments—and it has also contributed to their success at the microphone. They are visiting the wavelengths this week in the following order:—
Monday, Glasgow; Tuesday, Belfast; Wednesday, Manchester; Thursday, Newcastle; Friday, Aberdeen; Saturday, Cardiff.

Claude Harris, Ltd.

7.45 GLYN EASTMAN (Bass)
Like to the damask rose..... *Elgar*
Bluebells from the clearings..... *Walker*
Merchant Adventurers *Elgar*
ROBERT SILVESTER (Violin)
Nocturne *Chopin, arr. Sarasate*
Variations on a Theme by Corelli
Tartini, arr. Kreisler
GLYN EASTMAN
The Sea Gipsy *Head*
The Slighted Swain *Anon., arr. Lane Wilson*
Time to Go *Sanderson*

'THE FAIR LADY WINS'
A Play by JOHN ODAMS
Characters in order of speaking:
Mary Peacock *FREDA JACKSON*
Michael, a Pedlar *ARTHUR G. PARKER*
Larry Connor *ARTHUR STATHAM*
A Sharper *FRED LEATHERLAND*

THE Scene of the play is County Mayo, Ireland, in a room of a country inn, which is built on rising ground, and from the front windows commands a view of a racecourse.
ROBERT SILVESTER
Ave Maria *Schubert, arr. Wilhelmj*
Chinese Tambourin *Kreisler*

GLYN EASTMAN
The Vagabond *Williams*
Thou art a child *Weingartner*
Ho! Jolly Jenkin *Sullivan*

ROBERT SILVESTER
Souvenir *Drlla*
Carnival of Venice (Theme and Variations) *Ernst*
9.0 S.B. from London (9.30 Local Announcements)
9.35-11.0 S.B. from Liverpool

5PY PLYMOUTH. 400 M. 750 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 MURIEL AND JOYCE PAWLEY (Pianoforte Duettists)
- 6.20 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.45 MUSICAL COMEDY AND A PLAY**

THE STATION ORCHESTRA
Selection, 'Round the Map'.... *Finck*
OLIVE GROVES (Soprano) and HAROLD KIMBERLEY (Baritone)
Not that sort of person ('Our Miss Gibbs')..... *Caryll and Monckton*
OLIVE GROVES
Moonstruck ('Our Miss Gibbs')
Caryll and Monckton

HAROLD KIMBERLEY
The Only Way ('To-night's the Night')
Rubens
OLIVE GROVES and HAROLD KIMBERLEY
They didn't believe me ('To-night's the Night')..... *Rubens*
Popsy-Wopsy-Woo ('The White Chrysanthemum')..... *Talbot*

ORCHESTRA
A Ticklish Tale *Finck*
'THE HOUSE AGENT'
An Episode in One Act by GERALD GRACE
Jack Weston, of Messrs. Weston, Weston and Weston—CHARLES STAPYBTON
Tom Weston, Jack's cousin, a Medical Student..... HAROLD KIMBERLEY
Mrs. Woodhouse, a Lady Client
OLIVE GROVES

Scene: The office of Messrs. Weston, Weston and Weston
ORCHESTRA
One-step, 'Giggles and Chuckles' *Finck*
OLIVE GROVES and HAROLD KIMBERLEY
Two Little Sausages ('Girls of Gottenburg')
Caryll and Monckton

OLIVE GROVES
The Garden of my Dreams ('Who's Hooper?')
Talbot and Novello
HAROLD KIMBERLEY
Every little girl ('Theodora and Co.')
Novello and Kern
OLIVE GROVES and HAROLD KIMBERLEY
Half an hour ago *Stanford Robinson*
Couldn't we do it together?..... *Rob Ra*

ORCHESTRA
Selection, 'A Day in Paris' *Finck*
9.0 S.B. from London (9.30 Local Announcements)
9.35-11.0 S.B. from Liverpool

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

- 12.0-1.0 Gramophone Records
- 2.30 London Programme relayed from Daventry
- 3.15 A STUDIO RECITAL
Illustrated in Song and Dramatic Speech
By
MABEL NORTON (Soprano)
DOROTHY SMITHSON (Elocution)
- 4.15 ORCHESTRA relayed from the Grand Hotel

Programmes for Monday.

5.0 Mr. HAROLD DERBYSHIRE, 'John Wilkes—A Friend of Liberty'
 5.15 THE CHILDREN'S HOUR
 6.0 Musical Interlude
 6.20 London Programme relayed from Daventry
 6.30 S.B. from London (9.30 Local Announcements)
 9.35-11.0 S.B. from Liverpool

6ST STOKE. 294.1 M. 1,070 KC.

12.0-1.0 London Programme relayed from Daventry
 2.30 London Programme relayed from Daventry
 5.0 E. DUDLEY: 'Normandy—II, Outwards to Mont St. Michel'
 5.15 THE CHILDREN'S HOUR
 6.0 WHITTON HORN (Baritone)
 6.20 London Programme relayed from Daventry
 6.30 S.B. from London (9.30 Local Announcements)
 9.35-11.0 S.B. from Liverpool

5SX SWANSEA. 294.1 M. 1,070 KC.

12.0-1.0 Gramophone Records
 2.30 London Programme relayed from Daventry
 5.0 Mr. HARRY T. RICHARDS, 'A Wanderer in Europe—Moody Marseilles'
 5.15 THE CHILDREN'S HOUR
 6.0 PIANOFORTE Music played by T. D. JONES
 6.20 London Programme relayed from Daventry
 6.30 S.B. from London
 7.45 **VARIETY**
 NIVIEN MAURICE (Syncopated Numbers)
 SEYMOUR COLLINS (Entertainer)
 P. J. LLOYD (Mouth Organ)
 A SALON ORCHESTRA
 9.0 WEATHER FORECAST, NEWS
 9.15 S.B. from Cardiff
 10.0 Local Announcements
 10.5-11.0 S.B. from Cardiff

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 960 KC.

12.0-2.0:—London, 2.30:—Broadcast to Schools, 3.0:—London, 4.0:—Music relayed from Coxon's New Gallery Restaurant, 5.0:—London, 5.15:—Children's Hour, 6.0:—Station Octet, 6.20:—Radio Bulletin, 6.30:—S.B. from London, 7.45:—Chamber Music, The Brass Quartet, John Collinson (Tenor), 9.0:—S.B. from London, 9.35-11.0:—S.B. from Liverpool.

5SC GLASGOW. 405.4 M. 740 KC.

12.0-1.0:—Gramophone Records, 3.15:—Dance Music relayed from the Locarno Dance Salon, 3.55:—Concert, The Wireless Quartet, Midge McIntosh (Soprano), 5.0:—Miss Jentle Paterson: 'Stoking the Human Furnace', 5.15:—Children's Hour, 5.58:—Weather Forecast for Farmers, 6.0:—Song Recital by I. A. Morgan (Tenor), 6.30:—S.B. from London, 7.45:—In Lighter Vein, The Station Orchestra, Herbert Thorpe (Tenor), Olive Groves (Soprano), 8.45:—Scovell and Wheldon (the English Syncopated Entertainers), 9.0:—S.B. from London, 9.15:—Sir Arthur Salter, K.C.B.: 'The Economic Section of the League of Nations', 9.35-11.0:—Helen Mackay, Nora K. Mitchell, Halbert Tatlock, Gordon Gildard, Billy Munn, Gerald Martin, the Cubans Dance Band, Alvin Keech and Alma Vane.

2BD ABERDEEN. 500 M. 800 KC.

12.0-1.0:—Gramophone Music, 2.30:—London, 5.0:—Household Talk, 5.15:—Children's Hour, 6.0:—London, 6.30:—London, 9.15:—Glasgow, 9.35-11.0:—Liverpool.

2BE BELFAST. 306.1 M. 950 KC.

12.0-1.0:—London, 2.30:—London, 3.15:—Lond'n, 4.30:—Pianoforte Jazz by Fred Rogers, Dance Music by the Station Dance Band, 5.0:—London, 5.15:—Children's Hour, 6.0:—London, 6.30:—S.B. from London, 7.45:—Popular Concert Music, Muriel Child (Contralto), Kenneth Ellis (Bass), Ernest A. A. Stoneley (Violin), The Station Orchestra, 9.0:—S.B. from Lond'n, 9.35:—Popular Concert Music (continued), 10.30-11.0:—Dance Music: The Harvard Band, directed by Joe Daniels, relayed from the Plaza.

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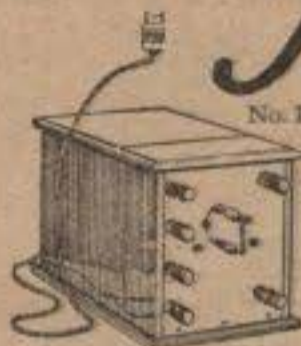
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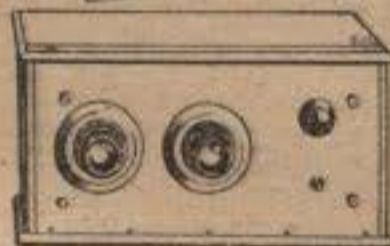
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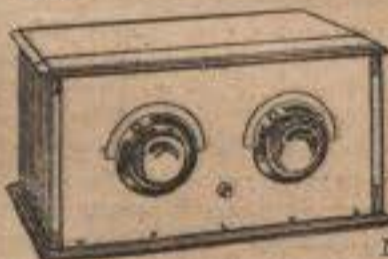
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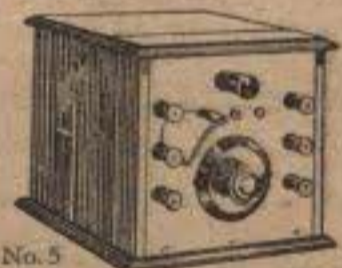
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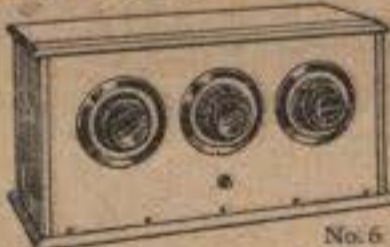
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No. 4



No. 5



No. 6



No. 7



No. 8

POPULAR WIRELESS

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PROGRAMMES for TUESDAY, October 18

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

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

11.0 (Daventry only) THE DAVENTRY QUARTET and ELSIE BLACK (Contralto)

12.0-2.0 FRANK IVIMEY'S SEXTET and JOAN MAXWELL (Soprano), ROBERT BERESFORD (Bari-tone), SYLVIA DE GAY (Violin)

2.30 Sir H. WALFORD DAVIES: 'Elementary Music'

3.15 M. E. M. STÉPHAN: 'Elementary French'

3.45 Musical Interlude

4.0 WILLIAM HODGSON'S MARBLE ARCH PAVILION ORCHESTRA, from the Marble Arch Pavilion

5.9 Mr. D. V. VINCENT, 'A Cachar Tea Garden'

TEA is one of the most ordinary and humdrum necessities of our English households, and we are apt to forget the romance of its production. Mr. Vincent knows the other end of the story, and in his talk this afternoon he will describe how tea is grown in Assam.

5.15 THE CHILDREN'S HOUR: A Selection from the Violoncello Solos of Squire, played by Gershom Parkington. The Story of 'The Dwarf and the Blacksmith.' 'Further Adventures of a Bookworm,' told by Cyril Nash

6.0 THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN

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

6.45 THE DAVENTRY QUARTET

7.0 Major DUDLEY HEATHCOTE: 'Vilna'

VILNA has been a storm centre in Eastern European politics ever since the war, but its history goes back far further than that. A fourteenth-century Cathedral and a sixteenth-century University bear witness to the age of the historic city which Major Heathcote will describe tonight.

7.15 THE FOUNDATIONS OF MUSIC

HAYDN PIANO SONATAS

Played by E. Kendall-Taylor

7.25 Prof. H. H. SWINNERTON, 'An Evolutionist among the Rocks and Fossils—IV, Reviews and Anticipations.' S.B. from Nottingham

IN this, his fourth talk, Professor Swinnerton shows, by a particular instance, how the study of fossils can reveal the history of evolution of a species, showing what features have disappeared and what have been added, and also the modifications in the individual in the course of its life.

7.45-8.30 VARIETY

HARLEY and BARKER (Harmony)

VLADIMOFF'S ZALOFF QUARTET

HARRY ROBBINS (Xylophone)

CHARLES HESLOP and CYRIL SMITH (Entertainers)

7.45-8.0 (Daventry only) OSBERT SITWELL reading his own Poems

MOST people have heard of the Sitwell family, their controversies and their correspondences, but not so many have read any of their works. This evening listeners will have a chance to get acquainted with the poetry of one of them, the author of 'Before the Bombardment,' 'Discussions on Travel, Art and Life' and 'Triple Fugue.'

8.0-8.30 (Daventry only) Mr. G. E. WILKINSON, 'Rounding Cape Horn.' S.B. from Leeds

CAPE HORN, for three centuries the great danger of the Atlantic-Pacific passage, has been the scene of countless unrecorded epics of the sea. Also it has left its mark in literature, and in this evening's talk Mr. Wilkinson will



EASTHOPE MARTIN,

the British composer whose memory is being honoured with a special concert from London tonight.

mention the most notable stories of rounding the Horn, from the time of Drake to that of the more modern windjammers in which Charles Dana and Masefield's 'Dauber' sailed.

(Picture on page 77.)

8.30 ALBERT SAMMONS

A VIOLIN RECITAL.

Prize Song Wagner, arr. Wilhelmj

Bourrée Sammons

Slavonic Dance Dvorak, arr. Barth

Hungarian Dance, No. 8 ... Brahms, arr. Joachim

Hymn to the Sun Rimsky-Korsakov, arr. Kreisler

Zapateado Sarasate

Romance Svendsen

EVERYONE knows the Prize Song from *The Mastersingers*—the fine inspiration with which the young knight Walter won in competition the hand of the maiden he loved.

On the night before the contest he had a vision of a sunlit garden and of Eva herself. Out of that vision the song grew. We may well regard it as almost an ideal one—strong, clear in outline, sweeping broadly and surely on to its climax.



E.S.A.

THE OLD TOWN OF VILNA

will be the subject of Major Dudley Heathcote's talk from London today at 7.0. The church in this picture is St. Casimir.

9.15 Sir H. WALFORD DAVIES: 'Music and the Ordinary Listener'

9.35 Local Announcements. (Daventry only) Shipping Forecast

9.40 AN EXCERPT FROM ACT II
'THE BELOVED VAGABOND'

A Musical Play in Three Acts

Book and Lyrics by

ADRIAN ROSS

Music by DUDLEY GLASS

The cast will include:

MABEL RUSSELL

as Blanquette

LILIAN DAVIES

as Joanna

FREDERICK RANALOW

as Paragot

LESLIE FRENCH

as Asticot

Relayed from the Duke of York's Theatre, London

THIS charming musical play, founded on W. J. Locke's novel, is the work of Adrian Ross and Dudley Glass, the Australian composer.

The theme of the play is the clash of temperaments between Bohemia and what has come to be known as 'the County.'

Listeners will hear, amongst other numbers, the quintet, 'Bohème' (Joanna, Paragot, Asticot and Artists); 'Tomorrow' (Blanquette); Portrait Song: 'The Golden Door' (Joanna); 'County' (Paragot and Chorus); and Waitz Duet: 'Whispering Wind' (Joanna and Paragot).

10.15 EASTHOPE MARTIN PROGRAMME

Diad, 1925

KATE WINTER (Soprano); HERBERT HEYNER (Baritone); ANNE GODFREY (Solo Violin)

KATE WINTER

St. Valentine

Valgovind's Boat Song

The Daffodils

HERBERT HEYNER

An Autumn Song (Posthumous first performance)

Come to the Fair

An Interlude

Fairings

Three More Songs of the Fair'

ANNE GODFREY

An old-time Tune

Savourneed Deelish

Morning Song

KATE WINTER and HERBERT HEYNER

Duet, 'Who goes a-walking'

KATE WINTER

Midsummer Eve

A Far-off Tide

St. Nicholas Day in the Morning

HERBERT HEYNER

Wayfarers' night song

The Holy Child

Harvest Moon

From

Hedgin' and Ditchin' / 'Songs of the Hedgerow'

EASTHOPE MARTIN was born in Ireland in 1883. He received his musical education at Trinity College of Music, and was at one time Organist at the Aeolian Hall in London. Later, he went to the United States as a Concert Organist. Then he became consumptive and went to live in the South of France, and there died.

He specialized in the playing of the Pianola—his performance on it, at the Queen's Hall, of a piano Concerto, with Nikisch conducting the London Symphony Orchestra, constituted, probably, the first appearance of this instrument in such a capacity, and at the time aroused great interest.

He is best remembered now as a song-writer. His more serious art-songs are not so much sung as are his lighter ballads, in which he had a charming facility and a sure touch.

11.0-12.0 DANCE MUSIC: JAY WHIDDEN'S BAND, from the Carlton Hotel

Tuesday's Programmes continued (October 18)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

3.0 LOZELLS PICTURE HOUSE ORGAN
Relayed from Lozells Picture House

From Birmingham

FRANK NEWMAN (Organ)
Overture to 'Si j'étais Roi' ('If I were King')
Adam
ROSIE GROVES (Soprano)
Music, when soft voices die *Quilter*
Homing *Del Riego*

FRANK NEWMAN
Entr'acte, Romance in E Flat *Rubinstein*
Pierrette *Chaminade*
Suite, 'From the South' *Nicodé*

ROSIE GROVES
Daffodil Gold .. *Hodgson*
FRANK NEWMAN
Valse, 'Charmaine' *Rapce*
Selection from 'Les Cloches de Corneville' (The Bells of Corneville) *Planquette*

4.0 AN ORCHESTRAL CONCERT

THE WIRELESS ORCHESTRA, conducted by JOHN ANSELL

HERBERT SIMMONDS and WYNNE AJELLO (Duets); THOMAS MARSHALL (Pianoforte)

ORCHESTRA
Overture to 'The Maid of Artois' *Balfe*
Selection from 'Aida' *Verdi*

4.15 WYNNE AJELLO and HERBERT SIMMONDS
Come to Arcady ('Merrie England') .. *German*
At Love's Beginning *Liza Lehmann*
Enchantment *H. Oliver*

4.25 ORCHESTRA
Valse, 'Song of the Birds' *Waldteufel*
Novelletes, Nos. 2 and 4 *Coleridge-Taylor*

4.40 THOMAS MARSHALL
French Suite in G, No. 5 *Bach*
Allemande; Courante; Gavotte; Bourrée; Loure; Gigue

4.50 ORCHESTRA
Suite from 'L'Enfant Prodigue' ('The Prodigal Child') *Wormser*

5.0 WYNNE AJELLO and HERBERT SIMMONDS
Come to the Fair *Easthope Martin*
Beyond the Meadowgate *Montague Phillips*
Duets of Silvio and Nedda ('Pagliacci') *Leoncavallo*

5.10 ORCHESTRA
Sister Monica *Couperin*
Games *Turina*

5.20 THOMAS MARSHALL
Prelude in F Sharp Minor *Chopin*
Rhapsody in G Minor *Brahms*

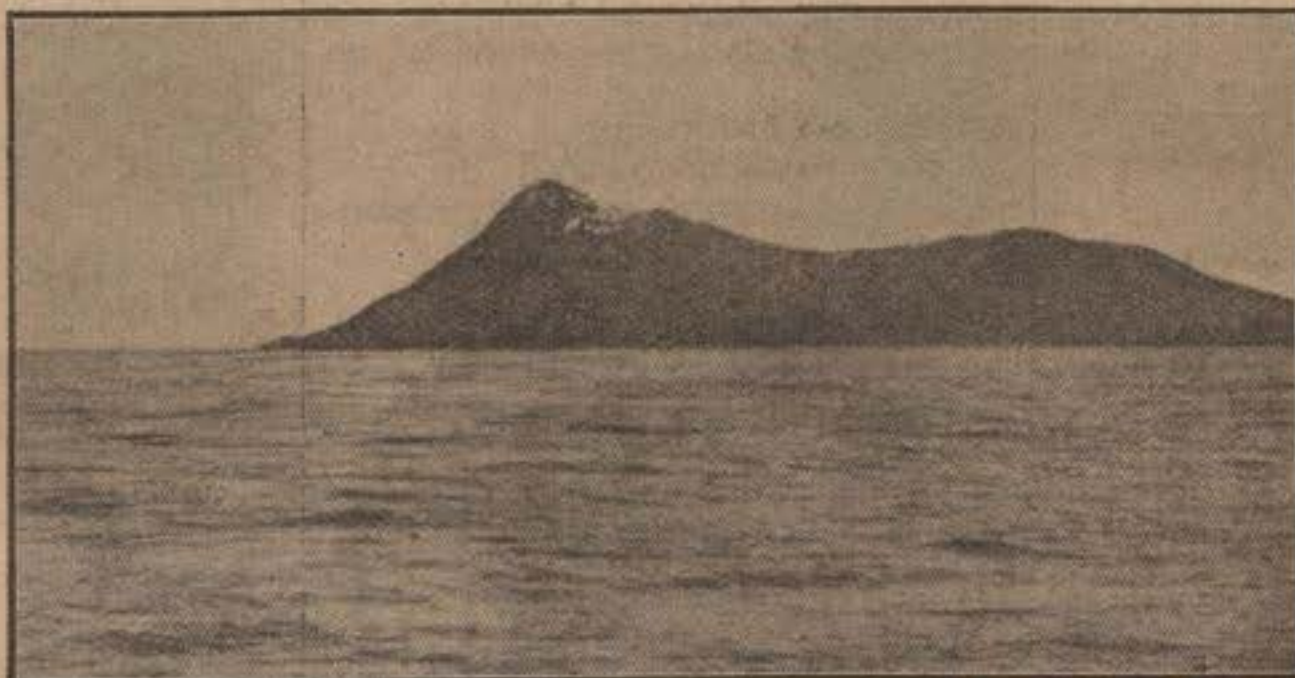
5.30 ORCHESTRA
Scene and Valse from 'Gretna Green' *Guiraud*
Suite, 'Vive la Danse!' (Long Live the Dance!) *Finck*

5.45 THE CHILDREN'S HOUR (From Birmingham):
Songs by Rosie Groves (Soprano); Fairy Story told by Gladys Colbourne; 'Some Wonderful Engineering Achievements—Floating Docks,' by O. Bolton King. The Birmingham Studio Light Orchestra.

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

6.45 DANCE MUSIC: THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN, and MISCHA MOTTE ('Entertainer')

7.30 'TANNHÄUSER'
or 'The Tournament of Song on the Wartburg'
A Romantic Opera in Three Acts, by RICHARD WAGNER
THE WIRELESS CHORUS (Chorus Master, STANFORD ROBINSON)



By courtesy of Messrs. Methuen.

THE DREAD OF SAILING SHIPS—CAPE HORN.

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

THE WIRELESS SYMPHONY ORCHESTRA
(Leader, S. KNEALE KELLEY)

Directed by PERCY PITT

Cast:

Landgrave FOSTER RICHARDSON
Tannhäuser WALTER WIDDOP
Wolfram von Eschenbach HAROLD WILLIAM
Walter von der Vogelweide. LEONARD GOWINGS

Biterolf
HERBERT SIMMONDS
Heinrich der Schreiber
TOM PURVIS
Reinmar von Zweter
SAM HARRISON
Elizabeth
MIRIAM LICETTE
Venus ... STILES ALLEN
A Shepherd
MAVIS BINNETT
(For the Story of the Opera see page 83.)

8.45 Reading by DOROTHY FRESHWATER

9.0 'TANNHÄUSER' (Continued)

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.15

'TANNHÄUSER' (Continued)

(Continued on page 78.)

Doctor prescribes Germolene. Soon successful.

SUFFERED FOR 34 YEARS.

Mr. E. G. Bunting, of 15, Station Road, Teynham, Kent, writes:—"Being a sufferer from Eczema for the last thirty-four years, I feel it my duty to write and thank you for your wonderful Germolene. After trying endless treatment without success, I was advised to try your wonderful ointment. I cannot recommend it too highly. After using only five tins I am completely recovered. I send this testimonial in the hope that others may benefit from Germolene in the same way."

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

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

Germolene
ASEPTIC SKIN DRESSING
For CUTS & BURNS, ECZEMA, RINGWORM, BLEMISHES, Etc.

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Veno Drug Co. (1925), Ltd., Manchester.

Tuesday's Programmes continued (October 18)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 2.33 London Programme relayed from Daventry
- 4.0 TEA-TIME MUSIC by F. G. BACON'S ORCHESTRA, relayed from W. H. Smith and Son's Restaurant, The Square
 - March, 'King Cotton'..... *Sousa*
 - Waltz, 'Sweet William'..... *Joyce*
 - Overture, 'Gipsy Lad'..... *Ketelbey*
 - Fox-trot, 'Hallelujah'..... *Youmans*
 - Song, 'I pitch my lonely caravan'..... *Coates*
 - Selection from 'Rose Marie'..... *Friml*
 - Fox-trot, 'Collette'..... *Baer*
 - Entr'acte, 'Angel's Song'..... *Sammons*
 - Selection from 'Aida'..... *Verdi*
- 5.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 Mr. H. G. DALWAY TURNBULL: 'A Blandford Worthy—Governor Pitt'
- 7.15 S.B. from London
- 7.25 S.B. from Nottingham

7.45 A STRING PROGRAMME

THE STATION STRING ORCHESTRA
 Adagio, Minuet and Gigue..... *Mozart*
 Suite for Strings, 'The Gressenhall'..... *Woods*
 Preamble; Norfolk Folk Tune; Slow Air;
 Jig and Finale

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

There are four Movements: a Preamble, which leads to the treatment of the Gressenhall air, then a slow piece, and finally a *Jig and Finale*, in which another old tune, that of *Ward the Pirate*, is heard.

Serenade (Op. 20)..... *Elgar*

8.30 ON THE WINGS OF SONG—III
 SONGS BY ARMSTRONG GIBBS and ROY HENDERSON

- Singer, ERIC GREENE (Tenor)
 - The Birch Tree.....
 - Summer Night.....
 - The Market.....
 - Take heed, young heart.....
 - Love is a sickness.....
 - Damask Roses.....
 - Passing By.....
 - Stars of the summer night.....
- } *Armstrong Gibbs*
 } *Roy Henderson*

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

9.40 LIGHT MUSIC AND SYNCOPATION

THE STATION OCTET
 Selection from 'The Desert Song'..... *Romberg*

9.50 American Sketch, 'Down South'..... *Middleton*

9.55 ELSIE and DORIS WATERS (Syncopated Duettists)

10.10 OCTET
 Suite, 'Americana' *Thurban*
 March, 'The Tiger's Tale';
 Serenade, 'When Mahindy Sings';
 Sketch, 'The Water Melon Fête'

10.25-12.0 S.B. from London

5WA CARDIFF. 351 M. 853 KC.

- 2.30 London Programme relayed from Daventry
- 4.45 Mr. W. H. JONES: 'Explorations in the Lordship of Gower'
- 5.0 THE DANSANT, relayed from the Carlton Restaurant
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 Dr. CYRIL FOX: 'Excavations in the Principality'
- 7.15 S.B. from London
- 7.25 S.B. from Nottingham
- 7.45 S.B. from London (9.35 Local Announcements)



ELSIE AND DORIS WATERS, who will broadcast some syncopated duets from Bournemouth tonight.

9.40 A WELSH ORCHESTRAL PROGRAMME

THE STATION ORCHESTRA
 March Paraphrase from Welsh Rhapsody *German*
 MEGAN THOMAS (Soprano)
 Llan Y Cariadau..... *R. S. Hughes*
 Y Deryn Pur..... *arr. B. Richards*
 Ynys Y Plant..... *E. T. Davies*
 ORCHESTRA
 Elegy and Dance Tune..... *Maldwyn Price*
 Impression for Small Orchestra, 'Caerdydd' *Leslie Woodgate*

MEGAN THOMAS
 Folk Songs:
 Ble ewyt ti yn myned..... *arr. Lloyd Williams*
 Cob Malltraeth..... *arr. Gwynedd Davies*
 Y Gelynen.....

ORCHESTRA
 A Welsh Prelude..... *Maldwyn Price*

10.45-12.0 S.B. from London

2ZY MANCHESTER. 384.5 M. 780 KC.

- 2.30 London Programme relayed from Daventry
- 3.45 MUSIC by the STATION QUARTET
 Overture to 'The Barber of Seville'... *Rossini*
 Selection from 'Lilac Time' *Schubert, arr. Clutsam*
- 4.15 HUBERT SLADDEN (Entertainer)
 Courting under Difficulties
 He tried to tell his wife..... } *Burnaby*
 A Dog, a Pipe and a Stick..... }
- 4.30 QUARTET
 Slavonic Rhapsody..... *Friedemann*
 Waltz, 'Flower Dance'..... *Delibes*
 Entr'acte, 'Hymn to the Sun' *Rimsky-Korsakov*
 Selection from the 'Pathetic' Symphony *Tchaikovsky, arr. Ketelbey*
- 5.0 Mrs. MABEL OSBORNE: A reading of the poem 'The Night Shift,' by Wilfred Wilson Gibson
- 5.15 THE CHILDREN'S HOUR
- 6.0 THE MAJESTIC 'CELEBRITY' ORCHESTRA, from the Hotel Majestic, St. Anne's-on-Sea. Musical Director, GERALD W. BRIGHT
- 6.30 S.B. from London
- 6.45 THE MAJESTIC 'CELEBRITY' ORCHESTRA (Continued)
- 7.0 Mr. W. W. PETTIGREW, 'The Manchester and Salford Gardens Guild'
- 7.15 S.B. from London
- 7.25 S.B. from Nottingham

7.45 BAND MUSIC AND A PLAY

THE BESSES O' TH' BARN BAND: Musical Director, FRED ROYLE
 Overture, 'Morning, Noon and Night'... *Suppe*
 Cornet Solo, 'Arbucklesian'..... *Hartman*
 Soloist, H. PINCHES

'THE WINNER'
 A Lancashire Comedy in Two Scenes by W. ARMITAGE OWEN
 Albert Marlow (a Cotton Operative)

E. H. BRIDGSTOCK
 Jane Marlow (his Wife)..... LUCIA ROGERS
 Samuel Marlow (his Son)..... CHARLES NESBITT
 Susannah Marlow (his Daughter)

HYLDA METCALF
 Harry Dobbs (a Neighbour)..... W. E. DICKMAN

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

BAND
 Grand Selection from 'The Prophet' *Meyerbeer, arr. Owen*
 Waltz, 'Wendish Melodies'..... *Grieg*
 Selection from 'Lady Be Good'..... *Gershwin*

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

9.40 HARMONY, HUMOUR AND HARP

THE BLACK DYKE PREMIER QUARTET: C. BOTTOMLEY and G. H. CROSSLAND (Cornets); H. ABRAHAMS (Horn); P. SHAW (Euphonium)

Selection from 'Il Trovatore' ('The Troubadour')... *Verdi*
 White Heather..... *Hume*
 Hymn to Music *Dudley Buck*
 Selection of Rossini's Works *arr. Rimmer*

PURSALL and STANBURY in their New and Original Compositions



IN THE SOUTHERN PROGRAMMES TODAY.

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

Tuesday's Programmes continued (October 18)

A. MOLINO WALLIS (Harp)
 The Bells of Aberdyfy arr. Thomas
 Clouds and Sunshine } Oberstür
 The Butterfly Caprice }
11.0-12.0 S.B. from London

6KH HULL. 294.1 M. 1,020 KC.

2.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.20 Hull Wireless Society's Talk
 6.30 S.B. from London
 7.0 Mr. C. H. GORE, 'What shall I do with my boy?'—III
 7.15 S.B. from London
 7.25 S.B. from Nottingham
 7.45-12.0 S.B. from London (9.35 Local Announcements)

2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M. 1,080 KC. & 1,190 KC.

2.30 London Programme relayed from Daventry
 4.0 THE GOLF HOTEL ORCHESTRA, relayed from the Golf Hotel, Grange-over-Sands
 5.0 Talk
 5.15 THE CHILDREN'S HOUR: Some Music by Haydn
 6.0 THE STATION TRIO
 6.30 S.B. from London
 7.25 S.B. from Nottingham
 7.45 S.B. from Daventry
 8.0 Mr. G. E. WILKINSON, 'Adventures in Literature—III, Rounding Cape Horn'
 8.30-12.0 S.B. from London (9.35 Local Announcements)

6LV LIVERPOOL. 297 M. 1,010 KC.

2.30-3.15 London Programme relayed from Daventry
 4.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 7.0 Mr. ERNEST EDWARDS ('Beo'): Weekly Sports Talk
 7.15 S.B. from London
 7.25 S.B. from Nottingham
 7.45-12.0 S.B. from London (9.35 Local Announcements)

5NG NOTTINGHAM. 275.2 M. 1,090 KC.

2.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.15 ADA RICHARDSON (Pianoforte)
 6.30 S.B. from London
 7.0 Mr. CLIFFORD K. WRIGHT, 'The Secret of Laughter'
 7.15 S.B. from London
 7.25 Prof. H. H. SWINNERTON, 'An Evolutionist among the Rocks and Fossils'—IV
 7.45-12.0 S.B. from London (9.35 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

2.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 THE MICROGNOMES present
 'COURTSHIP—ANCIENT AND MODERN'
 A Comedy in Two Scenes by FANNY MORRIS-WOOD
 Persons in the Play:
 Henry.....CHARLES STAPYLTON
 Deborah.....MOLLY SEYMOUR
 Scene 1. A summer afternoon, 1814. A garden with rustic furniture. Deborah, a young girl, in a high-waisted frock of sprigged muslin, low in the neck, black mittens, hair on the top, with a rose at the side. Side curls tied with little ribbons. She is picking a daisy to pieces, while Henry enters unobserved.
 Scene 2. A summer evening, present day. As before, but more cushions, cigarettes, matches, sporting papers, etc. Deborah is dressed for motoring, in bonnet and long veil, a long cloak covering her evening dress; she moves about impatiently, then lights a cigarette.
 6.30 S.B. from London
 7.0 Lieut. P. S. G. O'DONNELL, 'The History of Military Bands'—I
 7.15 S.B. from London
 7.25 S.B. from Nottingham
 7.45-12.0 S.B. from London (9.35 Local Announcements)

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

2.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR: 'The Wuffy Worples stays at Home' (C. E. Hodges). A Talk by Percival Westell. Songs by Peter Howard and W. H. Pittman
 6.0 Musical Interlude
 6.30 S.B. from London
 7.0 W. PERCIVAL WESTELL: 'Great Moments in a Naturalist's Life'
 7.15 S.B. from London
 7.25 S.B. from Nottingham
 7.45 A SONG RECITAL by ERNEST PLATTS (Baritone)
 The Vagabond } (From 'Songs of
 Bright is the ring of Words } Travel') R. Vaughan
 The Roadside Fire } Williams
 When lights go rolling round the Sky }
 John Ireland
 Earl Bristol's Farewell..... } Lidzey
 See where my love a-maying goes }
 Tomorrow Frederick Keel

VARIETY
 RAY VINCENT and his SYNCOPATED TRIO

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

6ST STOKE. 294.1 M. 1,020 KC.

2.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 7.0 Mr. THEODORE RUETE, 'Romantic Candles'
 7.15 S.B. from London
 7.25 S.B. from Nottingham
 7.45-12.0 S.B. from London (9.35 Local Announcements)

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

2.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR: Songs and Stories by Lillian Morgan
 6.0 AN ORGAN RECITAL
 Relayed from St. Mary's Parish Church
 Organist, A. CYRIL BAYNHAM
 BACH (1685-1750)
 Gavotte and Minuet
 Bourrée in G
 Toccata and Fugue in D Minor
 HANDEL (1685-1759)
 Overture to 'St. Cecilia's Day'
 Largo (Slow), Allegro (Quick), March
 Sarabande in E
 Air from Organ Concerto in D Minor
 6.30 S.B. from London
 7.0 Prof. ERNEST HUGHES: 'Episodes from Welsh History'—II (in Welsh)
 7.15 S.B. from London
 7.25 S.B. from Nottingham
 7.45 S.B. from London (9.35 Local Announcements)
 9.40 S.B. from Cardiff
 10.45-12.0 S.B. from London

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 960 KC.

2.30—London Programme relayed from Daventry. 4.0—The Station Octet. 4.30—Organ Recital by Frank Matthews, relayed from the Havelock Picture House, Sunderland. 5.0—Madame Preunlez, 'La Française d'aujourd'hui (The French Woman of Today)—I, son rôle dans la famille' (Her place in the family). 5.15—Children's Hour. 6.0—The Station Octet. 6.30—S.B. from London. 7.0—Mr. Ramsay Guthrie, 'Famous Truicides—I, W. T. Stead.' 7.15—S.B. from London. 7.25—S.B. from Nottingham. 7.45—Chester-le-Street Co-operative Male Voice Prize Choir, 'Cello Recital by Dezzo Kordy. 8.30—S.B. from London. 10.25—Dance Music: Percy Bush and his Aeolian Band, relayed from the Oxford Galleries. 11.15-12.0—S.B. from London.

5JC GLASGOW. 405.4 M. 740 KC.

3.15—Broadcast to Schools: Mr. W. M. Gregory, B.Sc., 'Science in Everyday Life—Hard and Soft Waters.' 3.35—Mr. Alexander Stevens, 'A Tour through the Empire—India.' 3.55—Dance Music, relayed from the Plaza Palais de Danse. 5.0—Bessie McDonald, 'The Education of Deaf Children.' 5.15—Children's Hour. 5.58—Weather Forecast for Farmers. 6.0—Musical Interlude. 6.30—S.B. from London. 6.45—S.B. from Dundee. 7.15—S.B. from London. 7.25—S.B. from Edinburgh. 7.45—Chamber Music, 'The Edinburgh Ladies' Instrumental Trio. 8.30—S.B. from London. 9.40—S.B. from Dundee. 11.0-12.0—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.

2.30—London Programme relayed from Daventry. 3.15—Dance Music by John Stein and his London Celebrity Five, relayed from the 'New Palais' de Danse. 3.45—Afternoon Concert, The Station Octet, Frank Scorgie (Tenor). 5.0—Miss I. Burgess, L.L.A., 'The Progress of Education during the Last Century.' 5.15—Children's Hour. 6.0—Arthur Collingwood: 'Some Comments on the Music and Story of the Principal Operas, Musical Illustrations. 6.30—S.B. from London. 6.45—S.B. from Dundee. 7.15—S.B. from London. 7.25—S.B. from Edinburgh. 7.45—Variety, Paul and Lascelles (Songs at the Piano); Ted Saunders (Mimic); L. and A. Agassid (Hawaiian Guitars); The Radio Dance Six. 8.30—S.B. from London. 9.40—S.B. from Dundee. 11.0-12.0—S.B. from London.

2BE BELFAST. 306.1 M. 980 KC.

2.30—London Programme relayed from Daventry. 3.15—Broadcast to Schools: Mr. H. C. Lawlor, M.A. (Honoris Causa) (Member of Royal Irish Academy and Royal Society of Antiquaries), 'Ulster Archaeology.' 3.30—Musical Interlude. 3.45—London Programme relayed from Daventry. 4.30—Comedy and Light Opera, The Orchestra. 5.0—London Programme relayed from Daventry. 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.30—S.B. from London. 7.0—Prof. R. Corkey, 'The Story of the League of Nations and its Work—III, Maintaining Peace between Smaller Nations.' 7.15—S.B. from London. 7.25—S.B. from Nottingham. 7.45—Seovell and Wheldon (the English Syncopated Entertainers). 8.0—Old World Music. 8.30—S.B. from London. 9.40—Contrasts: Handel and Tchaikovsky, The Station Orchestra, Victoria Gordon (Contralto). 10.30—Dance Music: The Harvard Band, directed by Joe Daniels, relayed from the Plaza. 11.0-12.0—S.B. from London.



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Programmes for Wednesday, Oct. 19

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,634.3 M. 187 KC.)

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

12.0 THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN and FRANK L. DUDLEY (Syncopated Songs with Ukulele)

1.0-2.0 CAMILLE COUTURIER'S ORCHESTRA from Restaurant Frascati

2.30 Mr. A. LLOYD JAMES—English Language

2.50 Musical Interlude

3.0 Mr. AUBREY DE SELINCOURT: 'Three Plays of Shakespeare—Twelfth Night,' Act II, Scene 3

3.30 THE DAVENTRY QUARTET

3.45 Sir W. BEACH THOMAS: 'Familiar Birds and Beasts of the Countryside—IV, Some Nesting Curiosities'

THE migrations of birds are not quite so much of a mystery as they used to be, but the more that is known of them, the more wonderful they seem. The bird-routes for the different seasons cross all Europe, Africa and Asia, North and South and East and West. In this talk Sir William Beach Thomas will describe these vast journeys, by which, for instance, a pair of swallows that nest in the eaves of a house in England may winter in mid-Africa.

4.0 A LIGHT CLASSICAL CONCERT

THE DAVENTRY STRING QUARTET, and ADELAIDE RIND (Soprano); DOROTHY MOGGRIDGE (Pianoforte)

5.15 THE CHILDREN'S HOUR: An Early Seventeenth-Century Programme, including Music of the Period, played on the Harpsichord, the Viola da Gamba, and the Viola d'Amore, by the Nellie Chaplin Trio. The Story of 'Carola Cavalier' (Dorothea Moore). 'A Peep at the Life and Customs of the Early-Seventeenth Century,' by Marjorie Quennell

6.0 ORGAN RECITAL

By REGINALD FOORT

Relayed from the NEW GALLERY KINEMA

6.20 The Week's Work in the Garden, by the Royal Horticultural Society

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

6.45 ORGAN RECITAL by REGINALD FOORT (Continued)

7.0 Ministry of Agriculture Talk: Major F. PEVISON-WEBBER: 'The Culling and Grading of Farm Poultry'

7.15 THE FOUNDATIONS OF MUSIC

HAYDN PIANO SONATAS

Played by E. KENDALL-TAYLOR

7.25 Dr. CRICHTON MILLER: 'The Adolescent Girl and her Parents'

7.45 'TANNHÄUSER'

or, 'The Tournament of Song on the Wartburg'

A Romantic Opera in Three Acts, by

RICHARD WAGNER

THE WIRELESS CHORUS (Chorus Master,

STAFORD ROBINSON)

THE WIRELESS SYMPHONY ORCHESTRA (Leader,

S. KNEALE KELLEY)

Directed by PERCY PITT

Cast:

Landgrave FOSTER RICHARDSON

Tannhäuser WALTER WIDDOP

Wolfram von Eschenbach HAROLD WILLIAMS

Walter von der Vogelweide LEONARD GOWINGS

Biterolf HERBERT SIMMONDS

Heinrich der Schreiber TCM PURVIS

Reinmar von Zweter SAM HARRISON

Elizabeth MIRIAM LICETTE

Venus STILES ALLEN

A Shepherd MAVIS BENNETT

(For full details, see page 83.)

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 M. J. JOSEPH-RENAUD: 'The Fanny Side of Duelling in France'

9.30 Local Announcements, (Daventry only) Shipping Forecast

9.35-11.15 'TANNHÄUSER' (Continued)

11.15-12.0 (Daventry only) DANCE MUSIC: ALFREDO'S ORIGINAL BAND and HAL SWAIN and his NEW PRINCES ORCHESTRA from the New Princes Restaurant



A BIRD'S NEST OF THE IRON AGE.

This strange nest was made, by two pigeons living in the yard of a metal-merchant in Greenwich, entirely of iron fragments, broken bicycle spokes and scraps of sheet metal, and weighed twenty-two pounds. Sir William Beach Thomas will describe some similar curiosities of nesting in his talk this afternoon.

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

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

3.0

CHAMBER MUSIC

From Birmingham

THE BIRMINGHAM PIANOFORTE QUARTET:
THOMAS JONES (Violin), ARTHUR KENNEDY
(Viola), LEONARD DENNIS (Violoncello), TOM
BROMLEY (Pianoforte)

Second Piano Quartet, in A—First and Second
Movements *Brahms*
Fairly quick; Rather slow.

HERBERT SIMMONDS (Baritone)
Thou art my queen *Brahms*
I will not grieve *Schumann*
Anacreon's Grave *Wolf*
The Erl King *Schubert*
Sunset *Delius*

QUARTET
Second Piano Quartet, in A—Third and Fourth
Movements *Brahms*
Lively; Quick.

4.0

DANCE MUSIC

THE LONDON RADIO DANCE BAND, directed by
SIDNEY FIRMAN
DUDLEY and PARTNER (Songs and Patter)

5.45 THE CHILDREN'S HOUR (From Birmingham):
'The Wallypug in London,' by G. E. Farrow
(by permission of Oxford University Press).
Songs by Harold Casey (Baritone). 'The Fairy
Godmother's Adventure,' Margaret Abicthorpe
(Pianoforte)

6.30 TIME SIGNAL, GREENWICH; WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN

6.45 PATTISON'S SALON ORCHESTRA, directed by
THOMAS JONES

Relayed from Corporation Street Restaurant,
Birmingham

Overture to 'Maritana' *Vincent Wallace*
Liebestraume (Love Dream) *Liszt*

JAMES HOWELL (Bass)
The Devout Lover *White*

ORCHESTRA
Selection from 'Der Rosenkavalier' ('The Rose
Cavalier') *Richard Strauss*

JAMES HOWELL
Chorus, Gentlemen! *Lohr*

THOMAS JONES (Violin)
Souvenir *Drdla*

ORCHESTRA
Suite of Four Indian Love Lyrics
..... *Woodforde-Finden*

JAMES HOWELL
Prologue to 'I Pagliacci' ('The Play Actors')
..... *Leoncavallo*

ORCHESTRA
Waltz, 'On the Beautiful Blue Danube'
..... *Johann Strauss*

Fantasia on 'The Tales of Hoffmann' *Offenbach*

8.0

CONCERT

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TOTTENHAM HOTSPUR FOOTBALL and ATHLETIC
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Directed by ALEC. D. SAVILLE

Relayed from the Municipal Hall, Tottenham

Mr. COURTNEY MAYVERNE (Humorist)

Humorous Skit, 'Some Fireman' *Mayverne*

Miss PHYLLIS EVENNETT

Habanera (from 'Carmen') *Bizet*

Miss IVY DESMOND (Child Impersonator)

Baby at the Zoo *H. Montague*

Mr. DUDLEY DOWNING at the Piano

Mr. EDWARD LEER (Tenor)

Strange harmony ('Tosca') *Puccini*

Mr. ALEC MCGILL and Miss GWEN VAUGHAN

(Cheerful Chatterers at the Piano)

Original Comedy Duets *A. McGill*

Miss AMY GODFREY (Soprano)

Pipes of Pan ('The Arcadians') *Monckton*

Miss JOAN DE FERRARS, Miss PHYLLIS EVEN-

NETT, Mr. APPLETON MOORE and Mr. EDWARD

LEER

Quartet (from 'Rigoletto') *Verdi*

Accompanist, Miss DOROTHY HOLDEN

9.0 FROM THE MUSICAL COMEDIES

From Birmingham

THE BIRMINGHAM STUDIO ORCHESTRA,

Conducted by JOSEPH LEWIS

Selection from 'The Dancing Mistress' *Monckton*

CONSTANCE GROOME (Soprano)

Waltz Song, 'The Last Waltz' *Oscar Strauss*

Just for awhile ('A Southern Maid') *Geiger*

HARRY SAXTON (Comedy Characters)

Yo! Ho! little girls ('A Country Girl') *Monckton*

I want to be a military man ('Florodora') *Stuart*

ORCHESTRA

Valse, 'Little Miss Melody' ('The Boy')
..... *Monckton and Talbot*

CONSTANCE GROOME

Love will find a way ('The Maid of the Moun-
tains') *Fraser-Simson*

There's a light in your eyes ('Kissing Time')
..... *Caryll*

HARRY SAXTON

Women haven't any mercy on a man ('Kissing
Time') *Caryll*

ORCHESTRA

Selection from 'The Balkan Princess' *Rubens*

10.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

10.15 HERMAN DAREWSKI'S BAND from the Motor
Ball and Carnival in aid of the Motor and Cycle
Trades Benevolent Fund, from the Royal Opera
House, Covent Garden

10.45-11.15 DANCE MUSIC: ALFREDO'S ORIGINAL
BAND and HAL SWAIN and his NEW PRINCE'S
ORCHESTRA, from the Prince's Restaurant

The Broadcasting of 'Faust.'

By ROBERT ATKINS.

(Continued from page 73.)

sympathy, was the Faust. To the part of Mephis-
topheles Mr. George Hayes brought his remark-
able gifts of expressing the sinister and malign,
yet also the predestinedly evil. Mr. D. Hay Petrie
touched off delightfully the unconscious drolleries
of the musty old scholar, Wagner, and Miss Jane
Bacon was the Marguerite.

The fact that, in some form or other, *Faust*
has been made the vehicle of numerous theatrical
presentations both here and abroad, that perhaps
the most popular opera in the world, Gounod's

Faust, like the less-known but also popular
operas by Berlioz and Boito, is also based upon
Goethe's drama, suggests, what, certainly believe
—that the British public will not fail in its
appreciation of the masterpiece which has been
so freely appreciated in pale reflections.

Certainly the public reception of my own
production left nothing to be desired. For these
reasons I hope that the broadcasting of *Faust*
will lead to the great wireless public interesting
themselves in the work. And, as a man of
the theatre, I naturally hope that this interest
may eventually be centred upon a truly
adequate stage presentation. For I certainly
believe that wireless is destined to have a pro-
found influence upon the destiny of drama in
this country, since it can familiarize the public
step by step with the classic masterpieces.

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

6BM BOURNEMOUTH. 326.1 M. 920 KC.

11.30 a.m. app. SPEECHES at the CIVIC RECEPTION to

H.R.H. THE PRINCE OF WALES

On the occasion of his visit to Bournemouth to open the Sunshine Wards of the BOSCOMBE BRANCH of the ROYAL VICTORIA AND WEST HANTS HOSPITAL Relayed from the Town Hall

12.0-1.0 Gramophone Records

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.15 S.B. from London (9.30 Local Announcements)

6.0 Gramophone Records

6.20 Royal Horticultural Society's Bulletin

6.30 S.B. from London

6.45 SCOVELL AND WHELDON
The English Syncopated-Entertainers

7.0-11.15 S.B. from London (9.30 Local Announcements)

6KH HULL. 294.1 M. 1,020 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

4.15 MOSES BARITZ: Gramophone Lecture-Recital

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

CARDIFF.

5WA 353 M. 857 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

3.0 THE STATION TRIO: FRANK THOMAS (Violin), RONALD HARDING (Violoncello), HUBERT PENGELLY (Piano-forte)

Two Light Syncopated Pieces
Coates

Love Song

Kreisler

Waltz, 'Spain'

Waldteufel

Selection from

'La Source'

('The Fountain') *Delibes*

Canzonetta

Tchaikovsky

Waltz, 'Irish

Whispers'

Ancliffe

3.45 London Programme relayed from Daventry

4.0 TOM JONES and his ORCHESTRA from the Queen's Cinema

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.15 S.B. from London (9.30 Local Announcements)

2ZY MANCHESTER. 384.6 M. 780 KC.

12.0-1.0 Gramophone Records

2.30 London Programme relayed from Daventry

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

5.0 AMY EVERARD (Soprano)

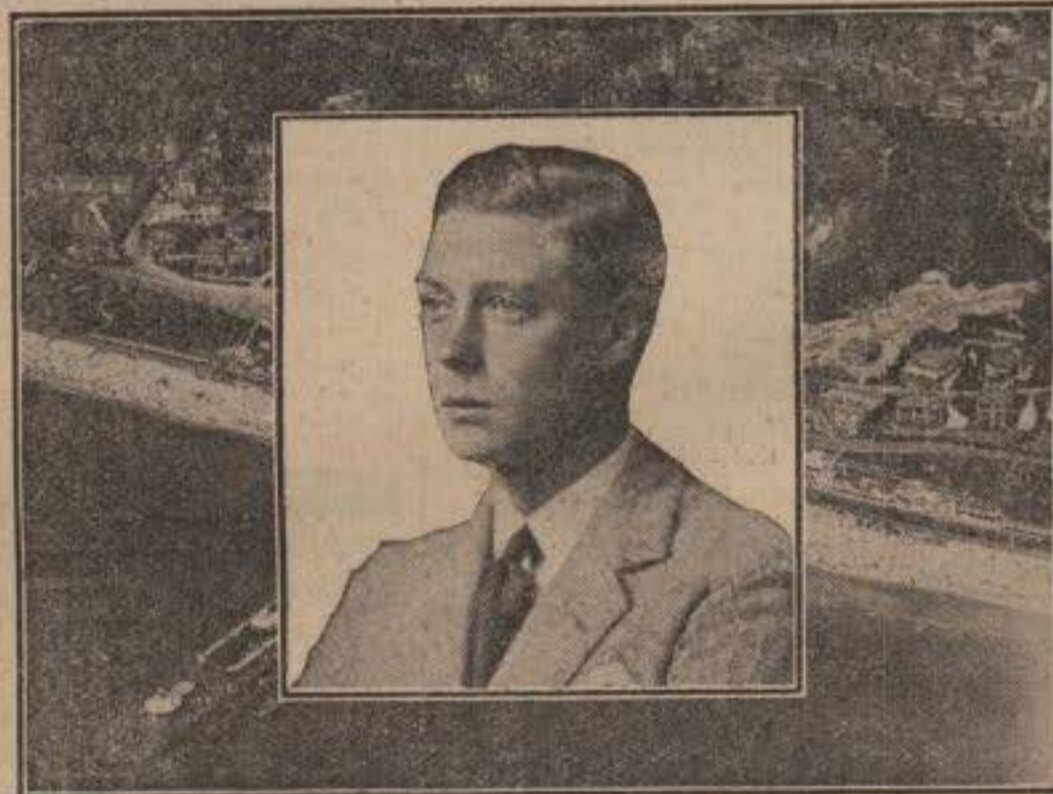
The Market *Molly Carew*

The Valley of Laughter *Sanderson*

The Londonderry Air *arr. Gould*

As I went a-roaming *May Brahe*

5.15 THE CHILDREN'S HOUR: Two Duets sung by Betty Wheatley and Harry Hopewell: 'I will give you the Keys of Heaven' and 'Scarborough Fair' (Traditional). 'Leather,' a Chat by Robert Roberts. 'Liselotte'—Air de Ballet by Adams



Aeroflora and Seaside

THE PRINCE OF WALES AT BOURNEMOUTH.

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

6.20 Royal Horticultural Society's Bulletin

6.30-11.15 S.B. from London (9.30 Local Announcements)

(Continued on page 84.)

APPLICATION FORM FOR PAPER PATTERN.

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TANNHÄUSER

The second opera of the 1927-28 Radio Opera Season will be broadcast from Daventry Experimental on Tuesday, October 18, and from London, Daventry, and other Stations on Wednesday, October 19. 'Tannhäuser' is, of course, familiar to most listeners, but later broadcasts during the season will introduce to the microphone operas not so generally known in this country. The B.B.C. is publishing libretti of all twelve operas in response to the demand of listeners who find 'the words' of great assistance when following the music and the story. A coupon to be found on page 103 will inform you how you can obtain these libretti, either separately or as a complete series.

The Story of the Opera.

WAGNER probably got the idea for *Tannhäuser* from various books of legends, poems and later versions of the story of Venus' enchantments, and her fatal influence upon one of the band of 'Minnesinger' or minstrels who took part in the contests of song (or rather, originally, it would appear, of poetry) held by Hermann, Landgrave of Thuringia, in the thirteenth century.

The outline of the story of *Tannhäuser* is already familiar. Some details of the action in each Act may be useful. First, however, there is the Overture, in which we hear the Pilgrims' Chant, the Dance of the Maidens of the Venus Mount, Tannhäuser's Love Invocation to Venus, the Rising of Venus, and the Pilgrims' Chant again. Thus, the mind is prepared for the events to come.

Act One.

Scene I. The interior of the abode of Venus (*Soprano*). In her arms lies Tannhäuser (*Tenor*),



one of the knights of the Landgrave's Court. He is wearying of her enchantments, and longs to return to earth. He hymns her praises, but would flee. She warns him that he will never obtain absolution on earth, but he is determined to seek it, and invokes a holy name. Instantly darkness falls and the scene changes.

Scene II. In a valley of the Wartburg Tannhäuser kneels at a wayside shrine. A shepherd (*Soprano*) pipes near by, and sings a happy song. All nature is calm and beautiful.

Another song is heard—that of a band of Pilgrims, who approach and pass on their way to Rome. Tannhäuser sinks in penitence by the shrine.

Hunting horns now resound, and the Landgrave of Thuringia (*Bass*) enters with his attendant knights. Tannhäuser was once one of their number, and they welcome him back, the first to do so being Wolfram, his close friend (*Baritone*). Tannhäuser is at first ashamed to return, but when Wolfram tells him how Elizabeth, the Landgrave's niece, has pined in his absence, and that only his return can restore her, the erring knight is moved to consent. Wolfram's act is a generous one, for he, as well as Tannhäuser, loves Elizabeth. Tannhäuser's decision is greeted with joy, and all depart for the castle.

Act Two.

The Second Act at first shows us Elizabeth (*Soprano*) in the Hall of Song, expecting Tannhäuser to appear at the coming Contest.

Soon Wolfram brings Tannhäuser to her, and

leaves these two enraptured. Wolfram effaces himself, for he sees how she loves Tannhäuser.

The two Knights now go to prepare for the contest, and there follows a brief tender scene between the Landgrave and his niece.

Now, with flourish of trumpets, and pomp and brilliant ceremony, the Lords and Ladies assemble for the Contest of Song.

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

'TANNHÄUSER'

or

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

By

RICHARD WAGNER

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

The Wireless Chorus

(Chorus Master, Stanford Robinson)

The Wireless Symphony Orchestra

(Leader, S. Kneale Kelley)

Directed by PERCY PITT.

Act One

Scene One: The Abode of Venus.

Scene Two: The Valley of the Wartburg

Act Two

The Hall of Song

Act Three

The Valley of the Wartburg



When all are seated, Elizabeth and the Landgrave taking the places of honour, the Landgrave rises and addresses the minstrels. He promises the hand of Elizabeth to the Knight that shall best sing the praise of love: for he doubts not that Tannhäuser will prove the winner.

Wolfram now sings his song of lofty, remote love; but Tannhäuser, under the influence of his memories of Venus, sings a wild song in her praise.

In horror, the Knights rush upon him, whilst the noble ladies leave the scene, all except Elizabeth, who places herself between Tannhäuser and the drawn swords of the Knights. She is at first imperious, then pleads with them to good effect.

Tannhäuser is now bitterly contrite. The Landgrave orders him to join the group of young pilgrims, who are now heard passing through the valley on their way to Rome. Tannhäuser kisses the hem of Elizabeth's garment, and rushes away, crying 'To Rome!'

Act Three.

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

The return from Rome of Tannhäuser and the Pilgrims is now expected.



Presently the Elder Pilgrims (*Tenors and Basses*) approach, singing a hymn of praise. But they pass away down the valley, and Tannhäuser is not with them. Elizabeth again prays to the Virgin and passes up the hillside.

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

In the darkness a haggard, tattered figure appears. It is Tannhäuser. He tells Wolfram of his long and terrible pilgrimage, and how the Pope had refused him absolution, saying that he can no more hope for forgiveness than for the blossoming of his barren staff.

At the end of his story, Tannhäuser cries more and more vehemently upon Venus to receive him and comfort him once again. With increasing clearness the seductive music of the Venus Mount is heard, and Venus appears with her maidens, and responds to Tannhäuser. But Wolfram is struggling desperately to hold him back. At last Wolfram cries out that Elizabeth pleads for Tannhäuser in heaven. She has died, broken-hearted, and as the Knights and Pilgrims are heard singing 'Receive this soul, O gracious Lord,' the vision of Venus fades into darkness.

The funeral procession of Elizabeth now descends into the Valley. Tannhäuser kneels by her side, and dies, saying 'Holy Saint Elizabeth, pray thou for me!'

A Chorus of young pilgrims (*Sopranos and Altos*) now approaches, bearing a staff covered with green leaves. The miracle has been wrought: the barren staff has blossomed, and Tannhäuser is forgiven.

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Nov. 5.

Dept. Four M. 26.

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Only 1/3 and 3/- the box at any Chemist's.

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

(Continued from page 82.)

2LS LEEDS-BRADFORD. 277.3 M. & 262.1 M.
1,080 KC. & 1,190 KC.

12.0-1.0 Gramophone Records
2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR: 'A Trip to Japan'
6.0 Light Music
6.20 Royal Horticultural Society's Bulletin
6.30-11.15 S.B. from London (9.30 Local Announcements)

6LV LIVERPOOL. 297 M.
1,010 KC.

12.0-1.0 London Programme relayed from Daventry
2.30 London Programme relayed from Daventry
3.0 CRANE'S MATINÉE CONCERT
Relayed from Crane Hall
DOUGLAS MILLAR (Pianoforte)
ELYSABETH DYSON (Contralto)
3.45 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.20 Royal Horticultural Society's Bulletin
6.30-11.15 S.B. from London (9.30 Local Announcements)

5NG NOTTINGHAM. 275.2 M.
1,090 KC.

12.0-1.0 London Programme relayed from Daventry
2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.10 ADA RICHARDSON (Pianoforte)
6.20 London Programme relayed from Daventry
6.30-11.15 S.B. from London (9.30 Local Announcements)

5PY PLYMOUTH. 400 M.
750 KC.

12.0-1.0 London Programme relayed from Daventry
2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30-11.15 S.B. from London (9.30 Local Announcements)

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

12.0-1.0 MOSES BARITZ: Gramophone Lecture-Recital
2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR: A School Story for Girls, an Adventure Story for Boys, and Songs for the rest
6.0 A RECITAL OF FOLK AND ELIZABETHAN SONGS
by PETER HOWARD (Baritone)

My Johnny was a shoemaker
Riddle Song (Kentucky)
Spanish Ladies (Somerset)
O Deare, that I with thee
might live Thomas Campion
The Peaceful Western Wind
What if I speede John Dowland

6.20 Horticultural Bulletin

6.30-11.15 S.B. from London (9.30 Local Announcements)

6ST STOKE. 294.1 M.
1,020 KC.

12.0-1.0 London Programme relayed from Daventry
2.30 London Programme relayed from Daventry
5.5 THE CHILDREN'S HOUR: Violin Solos by the Avuncular Musician
6.0 London Programme relayed from Daventry
6.30-11.15 S.B. from London (9.30 Local Announcements)

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

12.0-1.0 London Programme relayed from Daventry
2.10 London Programme relayed from Daventry
4.0 AN AFTERNOON CONCERT
EDITH DAVIES (Soprano)
CHARLES JOHNSON (Pianoforte)
THE STATION TRIO: T. D. JONES (Pianoforte),
MORGAN LLOYD (Violin), GWILYM THOMAS (Cello)

5.15 THE CHILDREN'S HOUR: Music by the Station Trio

6.0 London Programme relayed from Daventry
6.30-11.15 S.B. from London (9.30 Local Announcements)

Northern Programmes.

5NO NEWCASTLE. 512.5 M.
860 KC.

12.0-1.0:—Gramophone Records. 2.30:—London Programme relayed from Daventry. 4.15:—Music relayed from Fenwick's Terrace Tea Rooms. 5.15:—Children's Hour. 6.0:—Station Octet: Selection of Favourite Valses (Chopin); Lullaby and Albumleaf (Pretsch); Berceuse (Preston). 6.20:—Royal Horticultural Society's Bulletin. 6.30-11.15:—S.B. from London.

5SC GLASGOW. 405.4 M.
740 KC.

12.0-1.0:—Gramophone Records. 3.15:—Broadcast to Schools. 3.35:—Elizabeth Smith: 'Some Characters in Scottish Literature—Rob Roy'. 3.55:—Wireless Quartet: Frank Brady (Baritone). 5.0:—Familiar Birds and Beasts of the Countryside, by Sir W. Beach Thomas. 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.20:—Mr. Dudley V. Howells: Horticulture. 6.30:—S.B. from London. 6.45:—Juvenile Organization Bulletin. 7.0-11.15:—S.B. from London.

2BD ABERDEEN. 500 M.
800 KC.

12.0-1.0:—Gramophone Music. 3.30:—Broadcast to Schools: M. Casati: Elementary French—III. 3.45:—London Programme relayed from Daventry. 4.0:—Nan Davidson (Pianoforte). 4.15:—Dance Music by John Stein and his London Celebrity Five, relayed from the New Palais de Danse. 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.20:—Mr. George E. Greenhow: 'The Garden in October'. 6.30:—S.B. from London. 6.50:—Juvenile Organizations' Bulletin. 7.0-11.15:—S.B. from London.

2BE BELFAST. 306.1 M.
860 KC.

12.0-1.0:—London Programme relayed from Daventry. 2.30:—London Programme relayed from Daventry. 4.0:—London Programme relayed from Daventry. 4.30:—Claude de Ville (Pianoforte). 4.45:—The Station Orchestra. 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.30-11.15:—S.B. from London.

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 A savour that sent them both thrilling,
 And in a retreat
 In this turbulent street
 They found an old friend who was cooking some meat
 And they shouted "Ah Bisto! Whv, this is the place
 For a meal that is tempting and filling."

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Presentation Picture

An art plate (free from advertising matter and mounted for framing) of the original drawing of The Viking, by Septimus E. Scott, R.O.I., will be sent free of charge on receipt of a wrapper from a bottle of Wincarnis and three penny stamps for postage and packing. Address as below and mark envelope The Viking.



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R 79

PROGRAMMES for THURSDAY, October 20

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

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

11.0 (Daventry only) THE DAVENTRY QUARTET and UNA BROWNE (Pianoforte)

12.0 THE DAVENTRY QUARTET and LESLEY DUFF (Soprano), NORRIS PARKER (Baritone)

1.0-2.0 The Week's Concert of New Gramophone Records

2.30 Mr. ERIC PARKER: 'Out of Doors—The Distribution of Seeds'

AMONGST all the wonderful ways in which Nature does her daily work, none is more amazing than that in which she spreads the seeds of her wild plants, trees, and flowers, so that they propagate themselves in their natural surroundings. There are seeds, like those of the sycamore and the dandelion carried on the winds; there are seeds that animals carry with them on their coats; there are seeds carried by birds, and seeds borne on the surface of streams. All these, and some even more marvellous methods of seed-distribution, will be described in Mr. Parker's talk this afternoon.

3.0 EVENSONG

Relayed from WESTMINSTER ABBEY

3.45 Miss E. R. HAMBRIDGE: 'How to make a Girl's School Outfit'

BUTTONHOLES, which look so simple and unimportant when they are done, are really one of the acid tests of sewing ability, as many an amateur dressmaker has found to her cost. In this afternoon's talk Miss Hambridge will give full instructions for making bound or piped buttonholes. Diagrams and details will be found on page 90.

4.0 THE DAVENTRY QUARTET

4.15 Prof. P. J. NOEL BAKER: 'International Affairs in the Twentieth Century'

THE mechanism of international affairs has changed beyond all recognition since the end of the nineteenth century. Speed of communication and transport—trains and motor-cars, cable, wireless and long-distance telephone, have affected both diplomatic methods and the state of public opinion as between different nations; whilst a whole system of international organizations has sprung up, culminating in the League of Nations. The combined effect of all these changes will be the subject of the three talks by the Professor of International Relations at London University, the first of which will be given this afternoon.

4.30 THE DAVENTRY QUARTET and CYRIL WHITTLE (Baritone)

5.15 THE CHILDREN'S HOUR: Humorous Songs by Frederick Chester. The Story of 'The Devoted Friend' (Oscar Wilde). 'Zoo Letters,' a Zoo Talk by L. G. Mainland

6.0 THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN

6.15 Market Prices for Farmers

6.20 THE LONDON RADIO DANCE BAND (Continued)

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

6.45 Girl Guide Programme by the First Kensington Gore Cadet Company, who are arranging a Camp Fire Sing-song

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

THIS is another of the fortnightly series of talks in which Mrs. Mary Agnes Hamilton, the well-known journalist, writer, and economist, is giving listeners



RENE DESCARTES,

the XVII-century French philosopher of whom Sir Oliver Lodge will talk tonight; from an engraving after the portrait by Franz Hals.

a line on the new novels that pour forth from the publishers in an ever-increasing spate. Readers who find it hard to keep their heads above the flood, and are afraid of missing the really important books in the press of mediocrities, will particularly appreciate these short reviews.

7.15 THE FOUNDATIONS OF MUSIC

HAYDN PIANO SONATAS

Played by E. KENDALL-TAYLOR

7.25 SIR OLIVER LODGE

'Galileo (continued) and Descartes'

LAST week Sir Oliver Lodge began to talk of Galileo, the most famous of the pre-Newtonian astronomers. This week he continues his discussion of Galileo, and goes on to Descartes, the French philosopher and mathematician of



MISS HARRIET COHEN

plays, with the Virtuoso Quartet, in the first performance of Arnold Bax's new Piano Quintet, which will be included in the concert of his works relayed from the Wigmore Hall tonight.

the earlier seventeenth century, who paved the way for Newton, with whose work the last two

talks in this series will deal.

7.45 VARIETY

ELSIE CARLISLE (in Syncopation)

FAWCETT EVANS (Entertainer)

NEIL KENYON (Scots Comedian)

ANGELA BADDELEY in a Sketch by A. P. HERBERT

YVETTE DARNAC (French and English Song)

JULIAN ROSE (Hebrew Comedian)

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Mr. A. G. GARDINER: 'Some Personal Sketches—II. Mr. J. H. Thomas'

THERE is no better-known figure in the world of politics than 'Jimmy' Thomas, the spokesman of the railwaymen, who began life as an errand boy and was Secretary of State for the Colonies in the Labour Government. He has long been a favourite subject for paragraphists and caricaturists; but Mr. Gardiner's methods are his own, and he has always something new and revealing to say.

9.30 Local Announcements. (Daventry only) Shipping Forecast

9.35 WORKS OF ARNOLD BAX

Relayed from the Wigmore Hall

An Established Work:

LEON GOOSSENS and the VIRTUOSO QUARTET Quintet for Oboe and Strings

ARNOLD BAX (born 1883), one of the foremost present-day composers, was trained at the Royal Academy of Music, studying composition under Frederick Corder. His music was first heard in public in 1903, and since then he has written many large Choral, Orchestral and Chamber works, besides Piano pieces and many subtle and fragrant songs, in which there is often a wistful tenderness. He has a Celtic strain in him, and so it is not surprising that he has given us some sensitive and charming expressions of moods both in keyboard music and in songs.

The Quintet, dedicated to Leon Goossens, is in three Movements. The First has a prelude in moderate time, in which the Oboe has a little cadenza of an improvisatory nature. This opening portion works up to an impassioned climax, and then the Oboe, with a flight aloft, leads in the quick portion of the Movement, which is quite short and very vigorous at the start, though it ends in tranquil mood, extremely softly.

The Second Movement, slow and expressive, opens in alternate bars of four and three beats. Then the Oboe has a little cadenza, and the Viola brings in a theme of grave sweetness, which is discussed by the other instruments. The theme of the first section returns, and the Movement dies away with an echo of the second theme.

The Last Movement runs gaily along in jig-like fashion, until a slower section is reached, in which the Cello has a leading tune. The lively pace is resumed, and the jig-tune returns, to be interrupted twice by slower interludes of a few bars' length, before, in a final whirl, it dashes home.

10.0 A New Work:

HARRIET COHEN and the VIRTUOSO QUARTET

Piano Quintet (First Performance)

10.30-12.0 DANCE MUSIC: THE SAVOY ORPHEANS and THE SAVOY HAVANA BAND, from the Savoy Hotel

Thursday's Programmes cont'd (October 20)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

3.0 A SYMPHONY CONCERT

Relayed from the Winter Gardens, Bournemouth
Symphony Concert No. 3 of the Thirty-Third
Winter Series

THE BOURNEMOUTH MUNICIPAL ORCHESTRA
Conducted by Sir DAN GODFREY

THE ORCHESTRA

Overture to 'Semiramis' Rossini
Three Spiritual Pieces Ernest Farrar
Angelus; Introit; Credo

Concerto for 'Cello and Orchestra, No. 2 in D
Haydn, arr. Trowell

Moderately quick; Slow and expressive;
Quick and lively

Soloist, ARNOLD TROWELL

Second Symphony in
D Brahms
Fairly quick; Fairly
slow; Moderately
quick; Flowing and
graceful; Quick and
spirited

4.30 LOZELLS PICTURE HOUSE ORGAN AND ORCHESTRA

Relayed from Lozells
Picture House

From Birmingham

THE ORCHESTRA, con-
ducted by PAUL
RIMMER

Suite of Ballet Music
from 'Rienzi'
Wagner

PHILIP TAYLOR
(Tenor)

The Gentle Maiden
Irish, arr. Somerville
I hear a thrush at eve
Calman

ORCHESTRA
Suite from 'Minne-
haha'

Coleridge-Taylor
Second 'Pomp and
Circumstance' March
Elgar

PHILIP TAYLOR
Oft in the stilly night
Irish Air

FRANK NEWMAN
(Organ)

Selection from 'The
Queen of Sheba'

Gounod
Suite of Four Trifles Hewitt
Overture to 'Semiramis' Rossini

5.45 THE CHILDREN'S HOUR (From Birmingham):
'Hobbies for Dull Days—Dick draws a Dog,' by
Estelle Steel-Harper. Alan Young (Boy Banjoist).
'French Folk Songs and Legends,' by Alice
Carhart. 'Jacko' and a Piano

6.30 TIME SIGNAL, GREENWICH; WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN

6.45 DANCE MUSIC

THE LONDON RADIO DANCE BAND, directed by
SIDNEY FIRMAN
FRED LEWIS (Impersonator)

7.30 A SYMPHONY CONCERT

Relayed from the Town Hall, Birmingham
THE CITY OF BIRMINGHAM ORCHESTRA, con-
ducted by ADRIAN C. BOULT

MYRA HESS (Pianoforte)

ORCHESTRA

Overture to 'Anacreon' Cherubini

MYRA HESS and Orchestra

Pianoforte Concerto Schumann

THE reason why Schumann's Piano Concerto is such a favourite is plain—it has something to say that moves our emotions, now tenderly, now forcefully, and it says it in clear, recognizable language, without gush or pretentiousness. The Concerto is in three Movements, the last two of which have no interval between them. It is interesting to note that the work did not at first appear in its full form. The First Movement was written in 1841, and was entitled *Fantasia*. Four years later, Schumann added two more Movements, and called the whole a Concerto.

The First Movement, quick and emotional, presents its leading themes from many points of view. The Second Movement is a gentle, graceful Intermezzo that plunges into a dashing, forceful Finale.

8.15 app. MARGARET M. KENNEDY will read from the Studio: Thomas the Rhymer (Anon.); The Highwayman (Noyce); The Listener, (Walter de la Mare)

8.30 ORCHESTRA
Fourth Symphony, in E Minor .. Brahms
MYRA HESS
Pianoforte Solos

9.35 app. CLIFFORD FULLWOOD (Tenor) in a Recital of Elgar's Songs:

After
Is she not passing fair?
Queen Mary's Song
Song of Autumn
Shepherd's Song

10.0 WEATHER FORE-
CAST, SECOND GEN-
ERAL NEWS BULLETIN

10.15-11.15

MUSIC AND PLAYS

VICTOR OLOF SEXTET
Overture to 'The
Magic Flute' Mozart
March; Dance of the
Sugar Plum Fairy;
Reed Pipe Dance;
Trepak (From the
'Nutcracker' Suite)
Tchaikovsky

'HER TONGUE'

A New Comedy in One Act by

HENRY ARTHUR JONES

First Production

Characters, in order of their speaking:

Waiter FRANK DENTON
Fred Bracy WOLFERSTAN BECK
Minnie Bracy (his Wife) .. VIVIENNE WHITAKER
Lawrence Scobell (a Rich Argentine Planter)
IVAN FIRTH
Miss Patty Hanslope (Minnie's Cousin)
DOROTHY MONKMAN

Had it not been for the eleventh-hour activities of his friends, Minnie and Fred Bracy, Lawrence Scobell would have sailed away to South America without even bidding Patty Hanslope good-bye. However, a telegram brings her to Varley's Hotel, Southampton, where a waiter is now showing Minnie and Fred into a private sitting-room.

11.5 VICTOR OLOF SEXTET

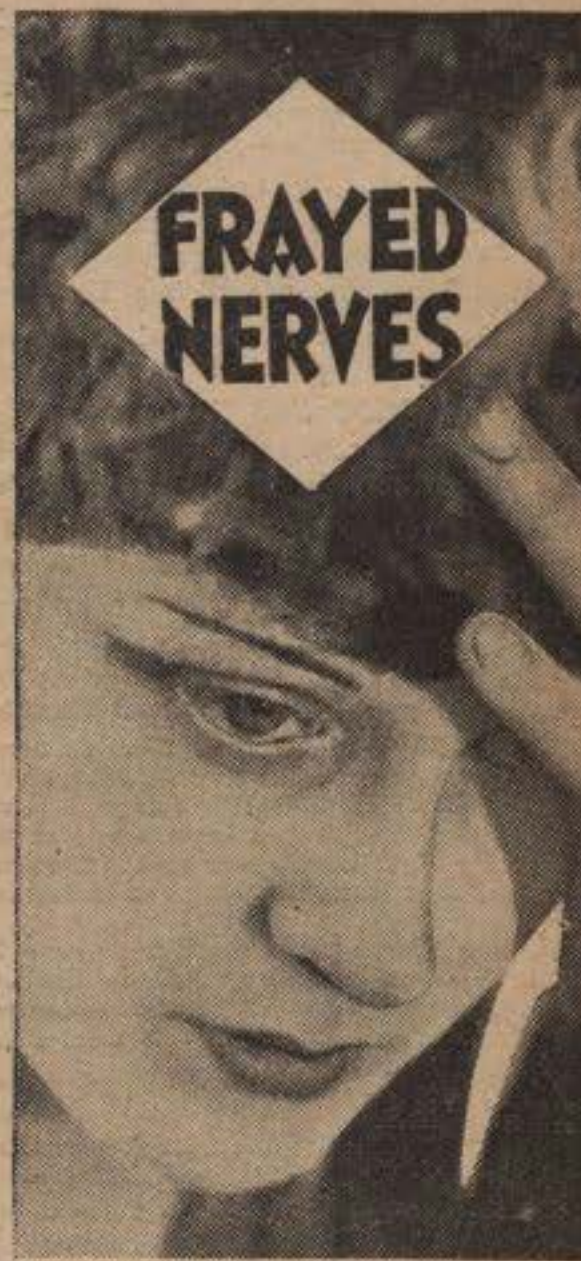
Serenade ('Harlequin's Millions') Drigo
L'Anglaise Fiocco, arr. O'Neill
Passepied Delibes
Russian Dance Tchaikovsky

(Continued on page 88.)



ADRIAN C. BOULT,

one of the most eminent British conductors, who will conduct the Symphony Concert in the Town Hall, Birmingham, which 5GB will relay this evening. [From the drawing by Edmond X. Kopp, in the possession of Vernon Roberts, Esq.]



Dr. CASSELL'S quickly restore nervous vitality

When nerves are torn by irritants and frayed by unbearable strains, it is high time you looked for sane and safe relief. Don't try foolish short-cuts. Get Dr. Cassell's Tablets and ensure real recovery without reaction. Dr. Cassell's are compounded of Blood Nutrients and Hypophosphites to enrich the blood and build up depleted nerves, and Digestive Enzymes and Stomachics to improve appetite and digestion.

Serious case relieved after 15 years' suffering

Mrs. A. Crawford, of 19, Mashill Street, Fernhill, Bury, Lancs. writes:—"I have suffered over 15 years with Neuritis and Nervous Breakdowns, the pain being so bad that I could not sleep night or day. I was hardly ever free from Neuralgia or Headache, but after using Dr. Cassell's a good trial, I am a different woman altogether. Dr. Cassell's are a wonderful medicine."

Dr. Cassell's will do for you what they did for Mrs. Crawford and thousands of others. Start a course to-morrow morning.



Veno Drug Co. (1925) Ltd., Manchester.

Thursday's Programmes continued (October 20)

6BM BOURNEMOUTH. 326.1 m., 920 kc.

- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 FOR FARMERS: Mr. J. P. HARDING: 'The Poultry Breeding Pen'
- 6.15 London Programme relayed from Daventry
- 6.30 S.B. from London (9.30 Local Announcements)

9.35 IN MIST AND SHADE

THE STATION OCTET
Incidental Music to 'Mary Rose' Norman O'Neill

- 9.45 FLORENCE HOLDING (Soprano)
Symbol Songs Rutland Boughton
Mother Mary; Blue in the Woods; The New Madonna
(Poems by Mary Richardson)
Faery Song ('The Immortal Hour')
Rutland Boughton

BUGHTON'S Music Drama, *The Immortal Hour*, was produced in August, 1914, at the Summer Festival of the Glastonbury Festival School. Since then, it has become one of the most popular of such works ever seen in England, having had more than one long run at London theatres.

The *Faery Song* is the haunting air sung by Midir, a Prince of the Faery folk, to Etain, a Princess from the same country, who has strayed among the humans. Midir at last lures Etain back to faeryland.

- 9.55 OCTET
Suite from 'The Miracle' Humperdinck

THE real miracle about Humperdinck is that he did not, like many of his contemporaries, try to copy Wagner and die, artistically, as copyists generally do.

He met Wagner in 1879 and helped him in the production of *Parsifal* the year after, but in his music he only shows a little Wagnerian influence, though he learned much from his great contemporary. *Hansel and Gretel* is his best-loved work. The spectacular play, *The Miracle*, was produced at Olympia in London a few years before the war. The Suite made from it contains five Movements—a *Prelude*, *Procession and Children's Dance*, *Banquet Scenes and Nuns' Dance*, *March of the Army and Death Motif*, and *Christmas Scene and Finale to Act 1*.

- 10.10 FLORENCE HOLDING
Up the airy mountain..... Felix White
Elfin Song Wolf
In the Dawn Dunhill
A Fairy Story by the Fire Merikanto
Lullaby (from 'Where the Rainbow Ends')
Quilter
- 10.20 OCTET
Suite, 'Where the Rainbow Ends'.... Quilter
- 10.30-12.0 S.B. from London

5WA CARDIFF. 353 M., 850 KC.

- 2.30 BROADCAST TO SCHOOLS: Mr. H. A. HYDE, 'The Botany of Common Life'
- 3.0 London Programme relayed from Daventry
- 4.15 THE STATION TRIO: FRANK THOMAS (Violin); RONALD HARDING (Violoncello); HUBERT PENGELLY (Pianoforte)
Suite, 'Country Magic' Armstrong Gibbs
Violin Solo, 'Hebrew Melody' Achron
Suite, 'Joyous Youth' (First and Second Movements) Coates
Second 'Peer Gynt' Suite Grieg
Melody in E Rachmaninov

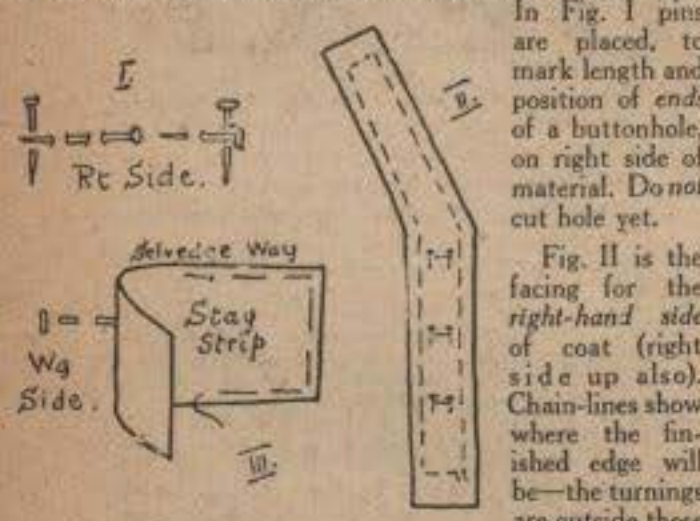
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 6.45 GIRL GUIDES: Musical Programme by the FIRST CARDIFF COMPANY GIRL GUIDES
- 7.0 S.B. from London (9.30 Local Announcements)
- 9.35 'ALL AT SEA'
A Musical Farce by PHILLIP LAURINE and R. ST. JEROME
Cast:
Captain Herbert Oriss (in command of the *Swastika*) GLYN EASTMAN
William Wincey (the Chief Officer)
FREDERICK SLADE
Theodore Hudson-Brown (a Wireless Operator)
SIDNEY HOPE
Mr. Herbert Oriss EILEEN BLUNDEN
Hyacinth Gay (a passenger on board the *Swastika*)
LILIAN KEYES

THE STATION REPERTORY CHORUS, THE STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE

Captain Oriss of the s.s. *Swastika* knows as little of wireless as he does of seamanship, but his imagination is captured by a special message sent to him about a beautiful passenger. Chief Officer Wincey does not mean to let the Captain have things all his own way—in short, there is an exciting plot. The action takes place in the Captain's stateroom. Sounds of the sea and noises of the ship are heard throughout and a concert from the saloon is relayed.

- 10.30-12.0 S.B. from London
(Continued on page 89.)

THE directions and diagrams given below will help those listeners who wish to make bound—or piped—buttonholes on any garment, but especially on the coat.



In Fig. I pins are placed, to mark length and position of ends of a buttonhole, on right side of material. Do not cut hole yet.

Fig. II is the facing for the right-hand side of coat (right side up also). Chain-lines show where the finished edge will be—the turnings are outside these marks. (Note the larger turning at bottom.) Three buttonholes are marked. Fig. III is a strengthening strip, being tacked on to the wrong side, behind the pins. (Use lining.)

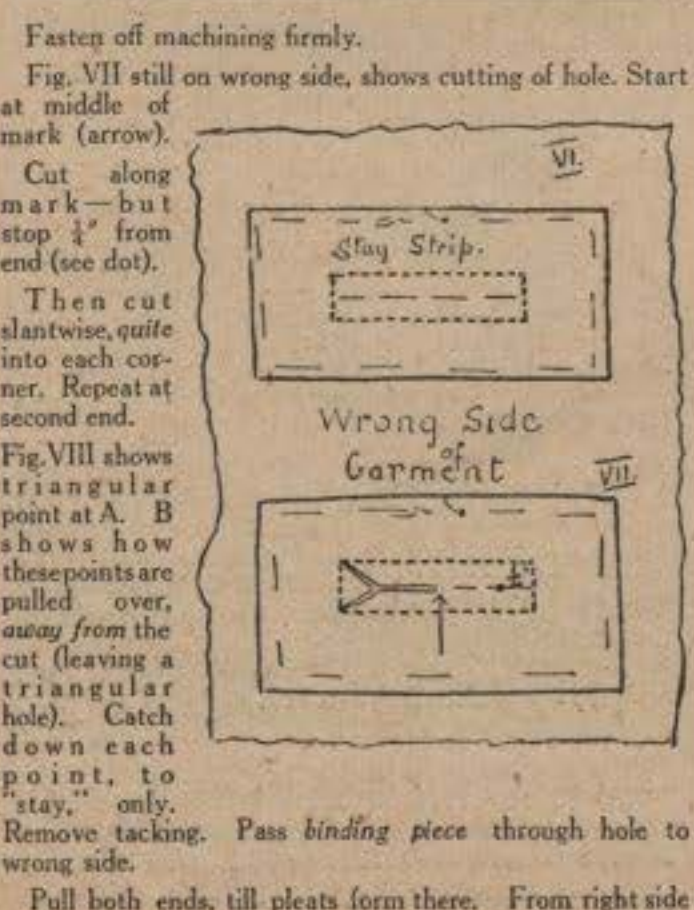
Fig. IV shows marks, now tacked from the right side, through to back of "stay." Fig. V shows crossway binding piece, placed with right side facing right side of garment, hiding buttonhole mark. Fig. VI shows where to machine, from wrong side of work, $\frac{1}{2}$ " above and below the length mark, and on the marks at ends.

A SCHOOLGIRL'S OUTFIT.

The fourth of this series of talks on Dress-making will be given at 3.45 p.m. today by Miss E. R. Hambridge.

* * *

See page 82 for coupon in connection with paper patterns.



Fasten off machining firmly. Fig. VII still on wrong side, shows cutting of hole. Start at middle of mark (arrow).

Cut along mark—but stop $\frac{1}{2}$ " from end (see dot). Then cut slantwise, quite into each corner. Repeat at second end.

Fig. VIII shows triangular point at A. B shows how these points are pulled over, away from the cut (leaving a triangular hole). Catch down each point, to "stay," only. Remove tacking. Pass binding piece through hole to wrong side.

Pull both ends, till pleats form there. From right side

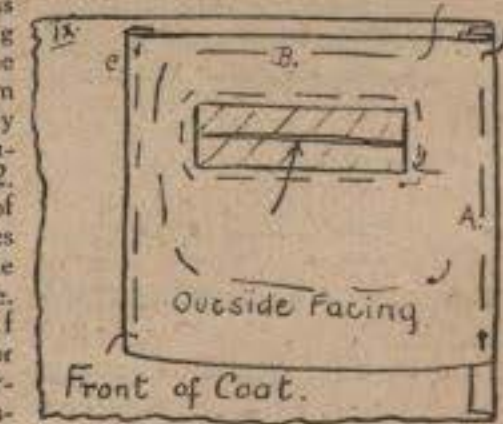
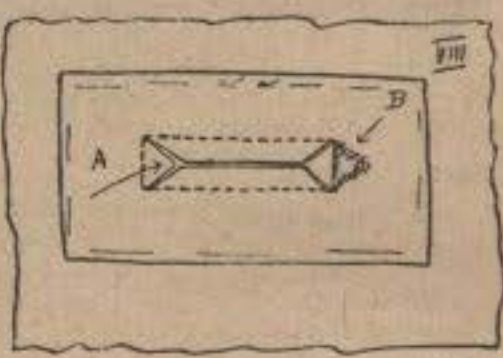
tack lips of hole so that edges meet. See arrow, Fig. IX.

On wrong side catch all raw edges to the "stay" strip only.

Tack coat facing, with its right side to wrong side of garment. Stitch, and then turn facing to right side. Tack on edge at A, round each buttonhole at B, then turn and tack edge C. Insert scissor tips in middle of buttonhole and cut the slit in the coat itself quite up to both ends. On the wrong side tuck in the raw edges and fell, putting stitches very close, but not to show on right side.

N.B.—Press well, at stages VI and IX.

Paper patterns for use in making the outfit can be obtained from the B.B.C. by filling up the coupon on page 82. These consist of twenty-six pieces and cost 9d. the set, post free. They are of medium size for the four garments—gym-tunic, blouse-slip, knicker and cosy-coat, and 'block patterns,' for adapting the garments to larger and smaller sizes, are included in the set, the use of which were explained by Miss Hambridge in the first of her talks.



Thursday's Programmes cont'd (Oct. 20)

2ZY MANCHESTER. 334.6 M. 780 KC.

12.0-1.0 Gramophone Records
 4.30 Music by THE STATION QUARTET
 5.0 'How to make a Girl's School Outfit,' by Miss E. R. HAMBRIDGE
 5.15 THE CHILDREN'S HOUR
 6.0 Gramophone Records
 6.15 London Programme relayed from Daventry
 6.30 S.B. from London
7.45 THE BLACKPOOL MUSICAL FESTIVAL PRIZE WINNERS' CONCERT
 Relayed from the Winter Gardens, Blackpool
 9.0 S.B. from London (9.30 Local Announcements)
9.35 VARIETY
 W. HEUGHAN in Light Ballads
 WALLACE CUNNINGHAM in Ventriloquial Humour
 MORE and MAY—Harmony and Syncopated Vocal Duets
 PEGGY MURRAY offers her original act 'Child Studies'
 Supported by the VARIETY FOUR
 10.30-12.0 S.B. from London

6KH HULL. 294.1 M. 1,020 KC.

2.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30-12.0 S.B. from London (9.30 Local Announcements)

2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M. 1,080 KC. & 1,190 KC.

2.30 BROADCAST TO ELEMENTARY SCHOOLS: Mr. W. P. WELPTON, 'The Story of Counting and Measuring'
 3.0 London Programme relayed from Daventry
 3.45 LIGHT MUSIC
 4.0 THE SCALA SYMPHONY ORCHESTRA, relayed from the Scala Theatre, Leeds.
 5.0 Talk
 5.15 THE CHILDREN'S HOUR: 'If you say so, Erbert.'
 6.0 LIGHT MUSIC
 6.30-12.0 S.B. from London (9.30 Local Announcements)

6LV LIVERPOOL. 297 M. 1,010 KC.

3.0 London Programme relayed from Daventry
 4.0 DOROTHY WRIGHT (Contralto)
 4.15 THE STATION PIANOFORTE QUARTET
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30-12.0 S.B. from London (9.30 Local Announcements)

5NG NOTTINGHAM. 275.2 M. 1,090 KC.

2.40 BROADCAST TO SCHOOLS: Mr. A. H. WHIPPLE, 'Nature Study'
 3.0 London Programme relayed from Daventry
 5.0 PHYLLIS M. PENSON (Pianoforte)
 5.15 THE CHILDREN'S HOUR
 6.15 London Programme relayed from Daventry
 6.30-12.0 S.B. from London (9.30 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

2.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 Musical Interlude
 6.15 London Programme relayed from Daventry
 6.30-12.0 S.B. from London (9.30 Local Announcements)

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

2.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 Musical Interlude
 6.15 London Programme relayed from Daventry
 6.30 S.B. from London
 7.0 Rev. C. J. JORDAN, 'The French Revolution—III, The Reign of Terror'
 7.15-12.0 S.B. from London (9.30 Local Announcements)

6ST STOKE. 294.1 M. 1,020 KC.

2.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30-12.0 S.B. from London (9.30 Local Announcements)

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

2.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London (9.30 Local Announcements)
 9.35 S.B. from Cardiff
 10.30-12.0 S.B. from London

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 960 KC.

2.30:—Broadcast to Schools. 3.0:—London. 4.30:—Station Octet. Mary Jarred (Contralto). 5.15:—Children's Hour. 6.0:—For Farmers. 6.15:—London. 6.45:—For Girl Guides. 7.0:—S.B. from London. 10.15:—Scovell and Wheldon. 10.30-12.0:—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

3.0:—Mid-Week Service. 3.15:—Broadcast to Schools. 3.55:—Station Wireless Quartet. Jenny Findlay (Soprano). 5.0:—The Making of a Girl's School Outfit. 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.30:—S.B. from London. 6.45:—S.B. from Aberdeen. 7.0:—S.B. from London. 9.35:—Station Orchestra. Robert Watson (Baritone). 10.30-12.0:—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.

2.30:—London. 4.0:—Station Octet. Effie Taylor (Soprano). 5.15:—Children's Hour. 6.0:—Arthur Collingwood: 'Some Comments on the Music and Story of the Principal Operas.' 6.30:—S.B. from London. 6.45:—Prof. James Hendrick: 'A Soil Balance Sheet.' 7.0:—S.B. from London. 9.35:—The Eve of Trafalgar. A Sea Picture of Naval History. Station Octet. Charles Knowles (Baritone). 10.35-12.0:—S.B. from London.

2BE BELFAST. 306.1 M. 980 KC.

2.30:—London. 4.30:—Dance Music: The Harvard Band, directed by Joe Daniels. 5.0:—Miss Florence Irwin: Talk for Housewives. 5.15:—Children's Hour. 6.0:—London. 6.30:—S.B. from London. 9.35:—Station Orchestra. Station Chorus. 10.30-12.0:—S.B. from London.

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PROGRAMMES for FRIDAY, October 21

2LO LONDON and 5XX DAVENTRY

(381.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

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

11.0 (Daventry only) THE DAVENTRY QUARTET and WILLIAM DAVIES (Baritone)

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

12.30 ORGAN RECITAL

By LEONARD H. WARNER

Relayed from St. Botolph's Church, Bishopsgate
Sonata III Mendelssohn
Sursam Corda Elgar, arr. Lemare
Chorale Prelude on 'St. Mary' Parry
Offertoire in D Bistice

1.0-2.0 LUNCH-TIME MUSIC by the ORCHESTRA COLOMBO (Leader, A. MANTOVANI), from the Hotel Metropole

3.0 Mr. J. A. WILLIAMSON: 'Empire History: Colonists and Buccaneers'

Mr. ERNEST YOUNG: 'Geography: The Mainland: British Guiana and British Honduras'

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

3.25 Musical Interlude

3.30 Sir ERNEST GRAY: 'How Reading and Writing Began'

3.45 Musical Interlude

3.50 CONCERTS FOR SCHOOL CHILDREN

Arranged by the PEOPLE'S CONCERT SOCIETY in co-operation with the B.B.C.

Relayed from the People's Palace

Third Concert of Seventh Series

THE GWYNNE KIMPTON SYMPHONY ORCHESTRA
Conducted by GWYNNE KIMPTON
Leader, PHYLLIS NORMAN PARKER

Minuet and Trio from 'Jupiter' Symphony Mozart
Minuet for String Orchestra Boccherini
Minuet and Trio from First Symphony Beethoven
'Maid of Arles' Suite ('L'Arlesienne') Bizet
Overture to 'Hansel and Gretel' Humperdinck

4.45 Musical Interlude

5.0 Mrs. MARION CRAN: 'A Garden Chat'

5.15 THE CHILDREN'S HOUR: The 'Family' will be 'Party' to more mirth and merriment

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

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

6.45 FRANK WESTFIELD'S ORCHESTRA (Continued)

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

7.15 THE FOUNDATIONS OF MUSIC

HAYDN'S PIANO SONATAS

Played by E. KENDALL-TAYLOR

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

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

(Pictures on page 92.)

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

8.0 NATIONAL SYMPHONY CONCERT

(See Special Programme below.)

9.0 WEATHER FORECAST; SECOND GENERAL NEWS BULLETIN

9.15 NATIONAL CONCERT

(Continued)

10.15 Local Announcements, (Daventry only) Shipping Forecast

10.20 Topical Talk

10.35-11.0 VARIETY

PITT and MARKS (Entertainers)

LEO DELYSE and KENO CLARK (in Syncopated Harmony)

11.0-12.0 (Daventry only) DANCE MUSIC; THE CECILIANS, from the Hotel Cecil



SIR LANDON RONALD.

8.0 Overture to 'Oberon' Weber

LONDON heard *Oberon* under the Composer's direction a few weeks before his death at the age of thirty-nine. It is a fairy-story Opera in which Weber's gift for composing imaginative music, full of romantic and pictorial suggestion, rose to the heights of genius. In this fine Overture we hear all sorts of graphic ideas—the magic horn of Oberon, fairy music, and the more positive strains of human loves and triumphs.

MYRA HESS

Pianoforte Concerto in A Minor Schumann

BROADLY speaking, Schumann shows himself to us in one of two moods: either he is tender, even plaintive, or he is noble and forceful. We find him in both moods in his Piano Concerto, one of his most brilliant, spirited works, that ranks among the most popular of all Concertos. It was first heard in this country in 1856, when Schumann's wife played it during her first visit to England.

There are three Movements to the work, but there is no break between the Second and Third. The First Movement is quick and emotional. The Second is a gentle, graceful Intermezzo, that plunges into a dashing, forceful Finale.

THE ORCHESTRA

Suite, 'English Pastoral Impressions' ... Farrar
Episode, 'Carnival in Paris' Svendsen

ERNEST FARRAR was a young Englishman, killed in action in 1918. There are three short pieces in this work of his.

I. *Spring Morning*. This piece is subdued. In the middle is heard, as if in the distance, the thirteenth-century tune *Sumer is icumen in*, followed by the Angelus.

NATIONAL SYMPHONY CONCERT.

Relayed from the Queen's Hall

THE NATIONAL ORCHESTRA

Conducted by Sir LANDON RONALD

MYRA HESS (Pianoforte)

II. *Bredon Hill*. This is mostly slow and meditative, and its chief tune is played at the opening by Violas, unaccompanied. The middle section seems to suggest dancing.

III. *Over the Hills and Far Away*. This piece is lively. It is practically a short set of Variations on a dance-tune.

9.0 WEATHER FORECAST; SECOND GENERAL NEWS BULLETIN

9.15-10.15 NATIONAL CONCERT
(Continued)

MYRA HESS

Pianoforte Solos:

La maja et le Rossignol Granados
Recit du Pecheur 'Love the Magician'
Danse Rituelle du Feu ... } De Falla

THE ORCHESTRA

Second Symphony Elgar

ELGAR'S Second Symphony (in E Flat) was composed in 1910. It is dedicated 'to the Memory of his late Majesty, King Edward VII.'

Preceding the score are these words from a 'Song' of Shelley:—

Rarely, rarely comest thou,
Spirit of delight!

The feeling of the work is not, however, that of these opening lines of the poem, which hint at sadness, but rather that of the poem as a whole, which is far from sorrowful.

The Symphony is scored for a large, but not excessive, modern orchestra. It has four Movements, as follows:—

FIRST MOVEMENT. *Allegro vivace e nobilmente* (Quick, full of vigour, with nobility). There is a good deal of musical subject matter used in this Movement, in the form of longer or shorter tunes—all of very definite character and great attractiveness.

Here, rather than two tunes or subjects, we have two groups of subject material.

The first of these groups is entered upon loudly and brilliantly, without preamble, as the



MYRA HESS.

Symphony opens: This group continues for some time, and at last, from very loud, settles down rapidly to very soft, when enters the second group of tunes, of a very strongly contrasting character—with that tinge of mystic feeling which is one of Elgar's most personal characteristics. The first tune of the group is given to the Violins (with Harps, Strings, and a little Woodwind quietly accompanying); the next is given to Cellos.

These two groups of musical material, expressive of many very varied emotions, having been heard, we come to the middle section of the Movement, in which, with great poetical feeling, they are developed.

This merges at last into the final section of the Movement, in which a good deal of the material of the first section is repeated.

SECOND MOVEMENT. *Larghetto* (Rather slow and with breadth of style in its performance). This is a Movement of elegiac character, and often partakes almost of the character of a dead march.

THIRD MOVEMENT. *Presto* (Very rapid). This Movement is headed 'Rondo,' indicating that it embodies certain musical material which comes round again and again. It is a very lovely and playful piece, except for certain episodes. The 'Spirit of Delight' has returned.

FOURTH MOVEMENT. *Moderato e maestoso* (Moderately quick, and majestic). The happy tune in the bass, with which the Movement opens, is the chief one, and indicates its general feeling.

Several other easily grasped tunes follow, and form the material out of which the score is woven.

At times the music becomes fiery, but towards the end a mood of calm comes over the composer, and the Symphony ends in happy tranquillity.

Programmes for Friday.

**5GB DAVENTRY
EXPERIMENTAL**
(491.8 M. 610 KC.)

- 3.0 ORGAN RECITAL
By EDNA C. HOWARD,
Organist and Director of the Choir,
Highgate Wesleyan Church
Relayed from St. Mary-le-Bow Church
BURTON HARPER (Baritone)
- EDNA C. HOWARD
Prelude and Fugue in G Bach
Prelude, 'Christ unser Herr' (Christ Our Lord) Bach
- 3.10 BURTON HARPER
Not understood Houghton
At Dawning Cadman
Who is Sylvia? Schubert
- 3.20 EDNA C. HOWARD
First Fugue on 'B.A.C.H.' Schumann
Introduction and Passacaglia Rheinberger
- 3.35 BURTON HARPER
Trust in God Hahn
Oh, could I but express in Song (By request)
Malashkin
The Arguing Wife Gwynne Davies
Tomorrow Keel
- 3.45 EDNA C. HOWARD
Toccata Dubois
March on a theme by Handel Guilman
- 4.0 DANCE MUSIC
THE LONDON RADIO DANCE BAND, directed by
SIDNEY FIRMAN
DOROTHY McBLAIN and OLIVE ROMANI
(Whistling, Singing, and Violin)
WALTER TODD (Entertainer)
- 5.45 THE CHILDREN'S HOUR (From Birmingham):
'Kafozalem goes to school,' by Mabel France.
Kathleen Mitchell (Soprano) and Gregori Tcherniak (Balalaika) in Russian Folk Songs. 'The Hero of Trafalgar,' by Rev. Reginald Kirby
- 6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST; FIRST GENERAL NEWS BULLETIN
- 8.45 LIGHT RUSSIAN MUSIC
From Birmingham
THE BIRMINGHAM STUDIO ORCHESTRA, conducted
by JOSEPH LEWIS
Overture to 'Russian and Ludmilla' Glinka
KATHLEEN MITCHELL (Soprano) and GREGORI TCHERNIAK (Balalaika)
Slow Waltz arr. Herbert Bedford
In the Garden arr. Herbert Bedford
GREGORI TCHERNIAK
Moonshadows Tcherniak
ORCHESTRA
The Flight of the Bumble Bee ('The Legend of Tsar Saltan') Rimsky-Korsakov
Gopak Moussorgsky
KATHLEEN MITCHELL and GREGORI TCHERNIAK
Cradle Song arr. Julia Chatterton
Over the Cobble Stones. }
GREGORI TCHERNIAK
Valse, 'Inspiration' Tcherniak
ORCHESTRA
A Musical Snuff-Bos Liadov
Dance of the Tumblers ('The Snow Maiden')
Rimsky-Korsakov
KATHLEEN MITCHELL and GREGORI TCHERNIAK
O why this night arr. Julia Chatterton
Love Song arr. Julia Chatterton
Gipsy Song arr. Lady Brittain
GREGORI TCHERNIAK
Minuet Tcherniak
ORCHESTRA
Spanish Serenade Glazounov
(Continued on page 92.)

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3rd Prize	-	£5
4th Prize	-	£3
5th Prize	-	£2
6th Prize	-	£1

7th to 20th Prizes
10/- each

BEGIN NOW!

Copy this Sketch in pencil or pen and ink. See how well you can do it. Sit down and try. First of all read the Rules of the Competition. You can draw on any paper. Prizes will be awarded to the best drawings.

All drawings will be returned to the competitors at the close of the competition.

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RULES OF THE COMPETITION.

1. Anyone is eligible to compete except past or present students or employees of the British and Dominions School of Drawing and Professional Artists.
2. All sketches must be received by 31st October, 1927.
3. Only one sketch may be submitted by each competitor.
4. The bottom left-hand corner of the envelope should be marked plainly—"Competition."
5. Competitor's full name and address must be written on the back of the drawing, with County.
6. Sketches must not be drawn on paper larger than 8 in. high by 6 in. wide.
7. All sketches will be returned to competitors at the close of the competition, together with a list of the prize-winners. The British and



Dominions School of Drawing cannot be held responsible for any sketch which may be lost in the mails or elsewhere.

8. Sketches must be accompanied by a crossed postal order, value 1/6 (one shilling and sixpence) in return for which each competitor will receive an illustrated specimen lesson from the course of instruction issued by the British and Dominions School of Drawing, which will be sent with the results of the competition. Please do not send stamps or coins.
9. Sketch and postal order MUST BE SENT IN THE SAME ENVELOPE. Competitors are particularly requested NOT to send their sketch in one envelope and postal order under separate cover.
10. Sketches received insufficiently stamped will not be accepted. All packages should be sealed and bear letter rate of postage (2 oz. for 1½d.).
11. Competitors agree to accept the decision of the Artists of the British and Dominions School of Drawing as final and conclusive.
12. The British and Dominions School of Drawing reserves the right to purchase any sketch submitted. Any sketches purchased will be paid for at the rate of £1/1/- (one guinea) for each sketch.

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Friday's Programmes continued (October 21)

8.0 A MILITARY BAND CONCERT

THE WIRELESS MILITARY BAND, conducted by B. WALTON O'DONNELL

JOAN ELWES (Soprano); SYDNEY COLTHAM (Tenor); ALFRED BARKER (Violin)

BAND

Overture to an Irish Comedy Ansell
Valse Suite, 'Three Fours' Coleridge-Taylor

8.20 JOAN ELWES

Hebridean Folk Songs

8.30 SYDNEY COLTHAM

The Cloths of Heaven Dunhill
Credo Chadwick Healey
The Palanquin Bearers Martin Shaw
Silent Noon Vaughan Williams

8.40 BAND

Selection No. 2, from 'Merrie England' German
Irish Reel, 'Molly on the Shore' Grainger

8.55 ALFRED BARKER

Romance (Slow Movement of Violin Concerto)
Air on the G String Harty
Perpetual Motion Bach
Perpetual Motion Novacek

9.10 BAND

Burmese Suite, 'The Pagoda of Flowers' Woodford-Finden

9.25 JOAN ELWES

Dido's Lament Purcell
As when the dove Handel
Sleep Handel

9.35 SYDNEY COLTHAM

Three Shakespearean Songs, Quilter

9.45 BAND

Suite, 'Rustic Revels' Fletcher
Military March, 'The Crusader' O'Donnell

10.0 WEATHER FORECAST; SECOND GENERAL NEWS BULLETIN

10.15-11.15 DANCE MUSIC: THE CECILIANS, from the Hotel Cecil

6BM BOURNEMOUTH. 326.1 M. 920 KC.

12.0-1.0 Gramophone Records

3.0 London Programme relayed from Daventry

5.0 HON. MRS. STUART WORTLEY: 'A Visit to Persia for the Shah's Coronation' (Picture on page 95.)

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (10.15 Local Announcements)

5WA CARDIFF. 353 M. 850 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

4.45 Mr. L. RAMSBOTTOM: 'Rural Community Councils—Juvenile Welfare in the Villages' Mr. Ramsbottom will speak about Young Farmers' Clubs and the possibility of establishing these in the Principality

5.0 THE DANSANT from the Carlton Restaurant

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (10.15 Local Announcements)

2ZY MANCHESTER. 384.6 M. 780 KC.

3.0 Music by the STATION QUARTET
Overture to 'Mignon' Ambroise Thomas
Selection from 'Our Miss Gibbs' Monckton

3.30 London Programme relayed from Daventry

3.45 An Auto-Piano Recital by J. MEADOWS

3.55 BROADCAST TO SCHOOLS: Reading, 'Captain Cook's Voyages of Discovery.' Prof. T. H. PEAR: 'How to Study—V. How to Concentrate'

4.20 Music by the STATION QUARTET
Dance of the Sugar Plum Fairy... }
Waltz of the Flowers } Tchaikovsky
Russian Dance, 'Trepak' }

4.30 FANNIE POLLITT (Reciter)
A Sanscrit Legend Bain
The Sundial Austin Dobson
Scene from 'Julius Caesar' (Act II, Scene 2) Shakespeare

4.40 Music by the STATION QUARTET
Waltz, 'Ever or Never' Waldteufel
Cavatina Raff
Selection from 'The Fair Maid of Perth' Bizet



By courtesy of 'The L. Amalgamated Weekly'

STARS OF THE FIRST MAGNITUDE.

Five of the leading film stars whom Mr. Anthony Asquith will discuss in his talk from London today—Charlie Chaplin, Conrad Veidt, Lillian Gish, Pauline Frederick, and Mabel Normand.

5.0 Mr. HUGH MACHELL: 'Tales from Binstead'

5.15 THE CHILDREN'S HOUR: Three Songs by Harry Hopewell: 'Three for Jack' (Squire); 'Boys of the Ocean Blue' (Banheur); 'Bold Nelson's Praise' (a Worcestershire Folk Song). 'Nautical Scenes' (Fletcher), played by the Sunshine Trio. 'Sailors,' a chat by Robert Roberts

6.0 THE MAJESTIC 'CELEBRITY' ORCHESTRA from the Hotel Majestic, St. Anne's-on-Sea. Musical Director, GERALD W. BRIGHT

6.30 S.B. from London

6.45 THE MAJESTIC 'CELEBRITY' ORCHESTRA (Continued)

7.0 S.B. from London (10.15 Local Announcements)

10.35-11.0 MEMORIES OF TRAFALGAR (122nd Anniversary)

GEORGE HILL (Baritone) and MALE VOICE CHORUS
Sailing at Dawn }
The Little Admiral } Stanford
Heart of Oak }
Farewell } arr. Jacob
Ben Backstay }
The Arethusa } arr. Williams
Homeward Bound }
The Death of Nelson } Anon.

IN any musical celebration of an event in our history at sea, some of Stanford's songs are sure to find a place, for his two cycles of *Songs of the Sea*, and *Songs of the Fleet* (the poems of which are by Sir Henry Newbolt) contain some of the best modern settings of sea songs.

The first song suggests the scene and the thoughts at the fleet's departure. Its refrain is:—
Now the fleet's a fleet again, bound upon the old ways.

Splendour of the past comes shining in the spray:
Admirals of old time, bring us on the bold ways!

Souls of all the sea dogs, lead the line today!
The Little Admiral sings the praises of Drake, in whom all the powers of all the great seamen seem to be combined, 'the little man whose voice you never hear,' whose mind 'sees ahead so quick and clear,' and who is 'worth at the very least double all your tons and all your guns.'

Farewell speaks a tender word of consolation to the motherland, whose sons died for her finding

the secret of the word that saith
'Service is sweet, for all true life is death.'
Homeward Bound expresses the quiet joy at seeing again:—

The phantom skyline of a shadowy
down,
Whose pale white cliffs below
Thro' sunny mist aglow,
Like noonday ghosts of summer
moonshine gleam.

6KH HULL. 294.1 M. 1,020 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 Football Talk

6.30-11.0 S.B. from London (10.15 Local Announcements)

2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M. 1,080 KC. & 1,190 KC.

12.0-1.0 MOSES BARITZ: Gramophone Recital

3.30 London Programme relayed from Daventry

3.45 LIGHT MUSIC

4.0 BROADCAST TO SECONDARY SCHOOLS: Mr. H. BARDGETT, 'Elgar's Enigma Variations'

4.30 PIANOFORTE TRIO directed by CECIL MOON

5.15 THE CHILDREN'S HOUR: First Request Programme

6.0 Light Music

6.30-11.0 S.B. from London (10.15 Local Announcements)

6LV LIVERPOOL. 297 M. 1,010 KC.

12.0-1.0 London Programme relayed from Daventry

3.15 Prof. G. S. VEITCH: 'Early English History—III, The Sea Rovers'

3.45 A Short Pianoforte Recital by GLADYS SCOLLICK—J. S. Bach's Music

4.0 CHAMBER MUSIC

THE STATION STRING QUARTET
PERCY HATTON (Clarinet)
Quintet for Clarinet, Two Violins, Viola and Cello Mozart
String Quartet in B Minor (First Movement) W. Whittaker
Terzetto for Two Violins and Viola Dvorak
(Continued on page 95.)

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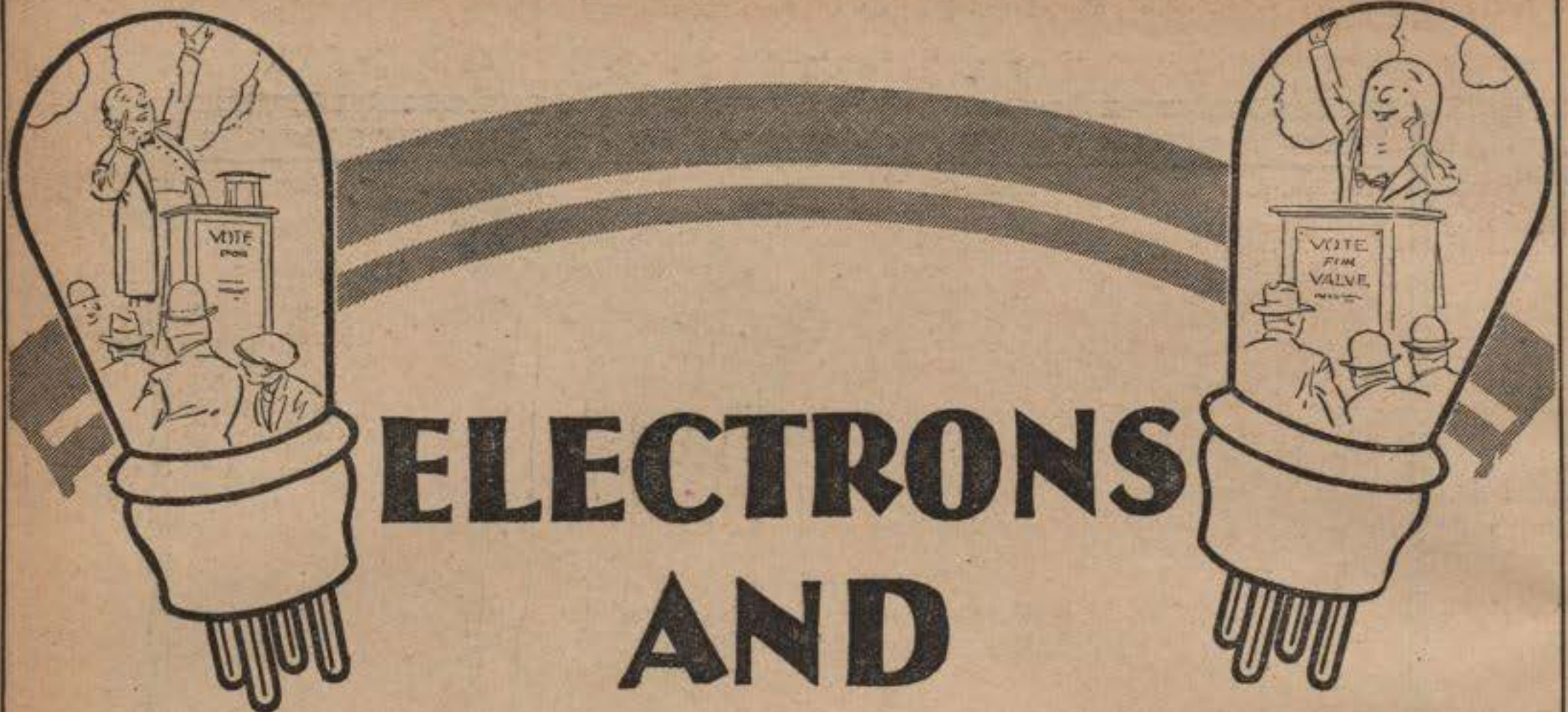
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Friday's Programmes cont'd (October 21)

(Continued from page 92.)

5.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 5.50 DORIS GAMBELL (Soprano)
 Songs of Schubert:
 Hark, hark, the Lark; Rose among the Heather;
 Thou art repose; Who is Sylvia?
 6.0 London Programme relayed from Daventry
 6.30-11.0 S.B. from London (10.15 Local Announcements)

ENG NOTTINGHAM. 275.2 M. 1,090 KC.

3.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.15 A READER: 'New Books'
 6.30-11.0 S.B. from London (10.15 Local Announcements)

EPY PLYMOUTH. 400 M. 750 KC.

12.0-1.0 London Programme relayed from Daventry.
 3.0 London Programme relayed from Daventry
 3.30 BROADCAST TO SCHOOLS: Mr. D. P. WILSON (of the Marine Biological Laboratory), 'Marine Bristle-Worms'
 3.45 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 HILDA EAGER (Soprano)
 Caro Nome (Dear Name, from 'Rigoletto') Verdi
 A Bird in the Wood Tambert
 WINIFRED GRANT (Pianoforte)
 Sonata No. 1 Clementi
 HILDA EAGER
 Waltz Song ('Tom Jones') German
 O lovely night London Ronald
 6.30-11.0 S.B. from London (10.15 Local Announcements)

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

12.0-1.0 Gramophone Records
 3.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR: A Pirate Play, 'The Glorious Venture' (O. E. Hodges)
 6.0 Musical Interlude
 6.30-11.0 S.B. from London (10.15 Local Announcements)

6ST STOKE. 294.1 M. 1,020 KC.

12.0-1.0 London Programme relayed from Daventry
 3.20 BROADCAST TO SCHOOLS: Rev. F. IVES CATER, 'The Hero of Trafalgar'
 3.45 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR: The Station Trio (Light Music)
 6.0 London Programme relayed from Daventry
 6.30-11.0 S.B. from London (10.15 Local Announcements)

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

12.0-1.0 Gramophone Records
 3.0 London Programme relayed from Daventry
 3.30 BROADCAST TO SCHOOLS: Prof. MARY WILLIAMS, 'Heroines of the Arthurian Legends,' V
 3.50 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 'My Piano and I'—A Short Lecture-Recital by T. D. JONES
 6.30-11.0 S.B. from London (10.15 Local Announcements)

Northern Programmes:

5NO NEWCASTLE. 312.5 M. 950 KC.
 12.0-1.0:—Gramophone Records. 3.0:—London Programme relayed from Daventry. 5.15:—The Children's Hour. 6.0:—The Station Octet. 6.30-11.0:—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.
 12.0-1.0:—Gramophone Records. 3.15:—Broadcast to Schools: Mr. Robert McLeod, 'The Foundations of Music.' 3.50:—London Programme relayed from Daventry. 4.45:—Musical Interlude. 5.0:—Mr. T. C. F. Brothie: 'The Treasures of Kelvingrove.' 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Song Recital by Nessie Jeffrey (Soprano). 6.30:—S.B. from London. 6.45:—S.B. from Edinburgh. 6.50-11.0:—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.
 12.0-1.0:—London Programme relayed from Daventry. 3.0:—London Programme relayed from Daventry. 3.30:—Broadcast to Schools: M. Casati: 'Advanced French'—IV. 3.50:—London Programme relayed from Daventry. 5.0:—S.B. from Glasgow. 6.0:—Peter Craignyle—Football Topics. 6.15:—Mr. Don G. Munro: For Farmers. 6.25:—Agricultural Notes. 6.30:—S.B. from London. 6.45:—S.B. from Edinburgh. 6.50:—S.B. from London. 10.45-11.0:—Scovell and Wheldon (the English Syncopated Entertainers).

2BE BELFAST. 306.1 M. 980 KC.
 12.0-1.0:—London Programme relayed from Daventry. 3.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.30-11.0:—S.B. from London.



THE ORIENTAL SPLENDOR OF A PERSIAN CORONATION.

A scene in Teheran as the new Shah, Riza Khan Pahlavi, drove back from his coronation ceremony, which the Hon. Mrs. Stuart Wortley will describe to Bournemouth listeners this afternoon.



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PROGRAMMES for SATURDAY, October 22

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

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

1.0-2.0 THE LONDON RADIO DANCE BAND and FAWCETT EVANS (Entertainer)

3.30 NEW SOUTH WALES v. LONDON
A Running Commentary on the Second Half of the Rugby Football Match. Relayed from the ground at Twickenham
Commentator, Captain H. B. T. WAKELAM

4.15 THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL
ELLIS BURFORD (Soprano)
ORCHESTRA
Overture to an Irish Comedy Ansell
Three Woodland Dances Haines

4.33 ELLIS BURFORD
In the silent night Rachmaninov
Bereuse Gretchaninov
Ecstasy W. M. Rummell

4.40 ORCHESTRA
Love Song Taubert
Polonaise, Op. 49 Liadov

4.50 ELLIS BURFORD
Love is a burden Sanderson
Song of the little folk Coates
A Birthday Huntington Woodman

4.56 ORCHESTRA
Selection from 'Peggy Ann' Rodgers
Movements from 'Hiawatha Ballet'
Coleridge-Taylor

5.15 THE CHILDREN'S HOUR: 'My Programme' by the Wicked Uncle (Life-belts, Fire-extinguishers and Gas-masks should be provided)

6.0 THE HAROLD MOSS OCTET

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

6.45 EDITH PENVILLE (Flute)
Adagio and Allegro (Slow and quick movements) from Sonata in E Minor Bach
Intermezzo Schumann, arr. Revell
Prelude Liadov, arr. Revell
Chanson et Badinerie (Song and Playfulness)
Pierre Carnus

7.0 'A Call to Save Life,' by the Medical Adviser to the London Blood Transfusion Service

ONE of the most reassuring signs that altruistic heroism did not die with the age of chivalry is the fact that every appeal in blood transfusion cases always meets with an instant response from volunteers. To give up a pint of one's blood for the sake of a stranger is no mean sacrifice, but it is one that is being performed every day. This talk will deal with some of the difficulties of blood transfusion, and the need of a very scientific choice from amongst the volunteers.

7.15 THE FOUNDATIONS OF MUSIC
HAYDN PIANO SONATAS
Played by E. KENDALL-TAYLOR

7.25 Capt. ERIC L. GREEN, 'Prospects for the Hockey Season'

7.45 A BALLAD CONCERT
DORA LABBETTE (Soprano); LEONARD GOWINGS (Tenor); RAYMOND NEWELL (Baritone); ISABEL GRAY (Pianoforte); PEGGY COCHRANE (Violin)

RAYMOND NEWELL
Absent Eusthope Martin
Wayfarer's Love Song
I am Fate Bernard Hamblen

DORA LABBETTE
My Mother bids me bind my hair (from the Soprano Album) Haydn
Who is Sylvia? Schubert, arr. Lehmann
The lass with the delicate air arr. A. L.

PEGGY COCHRANE
Song Meditation Cottenet
Spanish Dance (Andalusian) Granados
The Walnut Tree Schumann, arr. Areu
Molly on the Shore Grainger, arr. Kreisler

LEONARD GOWINGS
The Rose and the Nightingale Keel
When death to either shall come Herbert
Listening Besly

8.29 app. DORA LABBETTE
A Prayer to our Lady Donald Ford
It was a lover and his lass Quilter
Lullaby Hamilton Harty
Red, red rose Cottenet

ISABEL GRAY
Andante and Rondo Capriccioso .. Mendelssohn
Liebestraume Liszt



Sport and General

A TOURING TEAM FROM DOWN UNDER.

The Waratahs, the New South Wales Rugby team, will visit Twickenham this afternoon to play a side drawn from the London clubs; and a running commentary on the match will be broadcast at 3.30. This picture shows the team from which today's side will be picked.

Nocturne in F Sharp Chopin
Waltz in E Minor

8.45 LEONARD GOWINGS
She rested by the broken brook Coleridge-Taylor
The Devon Maid Frank Bridge
Hindu Song Rimsky-Korsakov

RAYMOND NEWELL
The Good Ship Robador Ray Perkins
Wishin' and Fishin' John Barnes Wells
The Song of Hybras the Cretan J. W. Elliott

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Writers of Today: Mr. BENN W. LEVY, reading from his own works

9.30 Local Announcements, Sports Bulletin. (Daventry only) Shipping Forecast

9.35 'VOICES'
A New Musical Radio Entertainment
Music by various Composers
The Voices:

DOROTHY MONKMAN; DOROTHY SHALK;
FLORENCE OLDHAM; HAROLD SCOTT;
EWART SCOTT; FRANKLYN GILMOUR;
FOSTER RICHARDSON
Book by DEREK McCULLOCH
Presented by EWART SCOTT

10.35-12.0 DANCE MUSIC: THE SAVOY ORPHEANS and THE SAVOY HAVANA BAND, from the Savoy Hotel

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 510 KC.)

2.0 app. LAUNCHING OF H.M.S. 'DEVONSHIRE'
H.M. DOCKYARD, DEVONPORT
S.B. from Plymouth
(See Plymouth Programme.)

3.0 A POPULAR PROGRAMME
From Birmingham
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by JOSEPH LEWIS
Overture, 'Vanity Fair' Fletcher
APPLETON MOORE (Baritone)
I am a roamer Mendelssohn
Border Ballad Coates
Reuben Ranzo Coates

3.20 app. ORCHESTRA
Selection from 'In a Persian Garden' Lehmann
MURIEL HERBERT (Soprano)
The Woodpigeon Lehmann
The Owl
I attempt from love's sickness to fly Purcell
Charlie is my darling Jacobson

3.45 app. ORCHESTRA
Suite from 'Sigurd Jorsalfar' Grieg
JESSIE CORMACK (Pianoforte)
Finlandish Dance
Humoresque Palmgren
Night in May
En Route

HERBERT THORPE (Tenor) and Orchestra
Song Cycle—Russet and Gold
Sanderson
The Haymaker's Dance; Shepherd's Gay; Russet Maids; Come, Dance at our Wedding

ORCHESTRA
Intermezzo, 'Laurette' John Ansell
MURIEL HERBERT
The Swallows
A Memory M. V. White
Let us forget
Cradle Song Muriel Herbert
I dare not ask a kiss

4.40 app. ORCHESTRA
Elegy and Dance Tunes
Maldwyn Price

HERBERT THORPE, APPLETON MOORE and Orchestra
Finale from the First Act of 'Faust' Gounod
JESSIE CORMACK
Barberini's Minuet Urvold Bauer
First Pierrot Piece Cyril Scott
Valse Scherzando (Lively Waltz)
Arabesque Leschetizky

5.0 app. ORCHESTRA
Gavotte and Minuet from 'Manon' .. Massenet
APPLETON MOORE
Kishna's Talking arr. Kennedy-Fraser
Marching along M. V. White
The Peat fire Bame arr. Kennedy-Fraser

HERBERT THORPE
I know of two bright eyes Clutsam
Let me sit in your garden Kennedy Bussell
Mattinata Leoncavallo
ORCHESTRA
Scottish Fantasia Stephen

5.45 THE CHILDREN'S HOUR (From Birmingham):
A further 'Snooky' Adventure, by Phyllis Richardson. Songs by Muriel Herbert (Soprano), Jessie Cormack (Pianoforte). 'Salt Water Stories,' by Captain Cuttle

6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
(Continued on page 98.)

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

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

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

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

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

And this is what you will get in return :

£250 a Year for Life.

At 55 years of age the Sun Life of Canada will start paying you an income for life of a fixed sum—about £250 per annum—and you'll receive this income every year as long as you live. Or, if you prefer it, you can have a cash sum down of about £3,000. Of course, you haven't deposited anything like that sum. It's the profits that make it so large—profits heaped upon profits, accumulated over the entire period of the arrangement.

Income Tax Saved.

For every deposit you make you receive rebate of Income Tax—a concession which will save you nearly £250 during the period, assuming the present rate of tax to continue. This is additional profit on the transaction.

£20 a Month if Unable to Work.

If through illness or accident you lose the power to earn a living, and the disability is permanent, you are excused from making any further deposits, and £20 per month will be paid to you until the £250 a year for life becomes due.

£2,000 For Your Family.

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

had made to date. If death result from an accident, the sum would be increased to £4,000, plus half the deposits.

Any Age, Any Amount.

Though 35, and £250 a year for life has been quoted here, the plan applies at any age, and for any amount. Whatever your income, if you can spare something out of it for your and your family's

future, this plan is the best and most profitable method you can adopt.

£70,000,000 Assets.

The Sun of Canada has Assets of over £70,000,000, which are under Government supervision. It is in an impregnable position. Do not, therefore, hesitate to send for particulars of this plan, which may mean great things for you and yours.

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Saturday's Programmes continued (October 22)

6.45 LIGHT MUSIC

THE HAROLD MOSS OCTET: ETHEL FENTON (Contralto)
 OCTET
 Overture, 'The Homeland' ('Patrie') *Bizet*
 Minuet from Symphony in G Minor *Mozart*
 Entr'acte, 'The Little Silver Ring' *Chaminade*
 Quick Movement from a Violin Concerto *Max Bruch*

7.5 ETHEL FENTON

Warum sind die rosen so blass (Why are the roses so pale?) *Cornelius*
 Haiden-Röslein (Hedge-roses) .. *Schubert*
 Ich Denke Oft Ans Blaue Meer *Weingartner*

7.15 OCTET

Waltz Fantasia, 'The Old Hunt Ball' *Harold Moss*
 Entr'acte, 'The Bees' Wedding' *Mendelssohn*
 Selection from 'The Tales of Hoffmann' *Offenbach*
 Minuet from 'The Maid of Arles' Suite ('L'Arlésienne')..... *Bizet*

7.30 ETHEL FENTON

Ae Fond Kiss *Old Scotch, arr. Lawson*
 Requiem *Homer*
 Sweet spirit, hear my prayer .. *Vincent Wallace*

7.40 OCTET

Overture to 'Athaliah' *Mendelssohn*
 Entr'acte, 'Melisande in the Wood' .. *Goetz*
 First Hungarian Rhapsody *Liszt*
 Cradle Song from 'Jocelyn' *Godard*

8.0 DANCING TIME

THE LONDON RADIO DANCE BAND directed by SIDNEY FIRMAN
 DUDLEY ROLPH (Syncopated Songs)
 ALGERNON MORE and ELSA MAY (Syncopated Duets and Songs)
 HARRY ROBBINS (Xylophone)

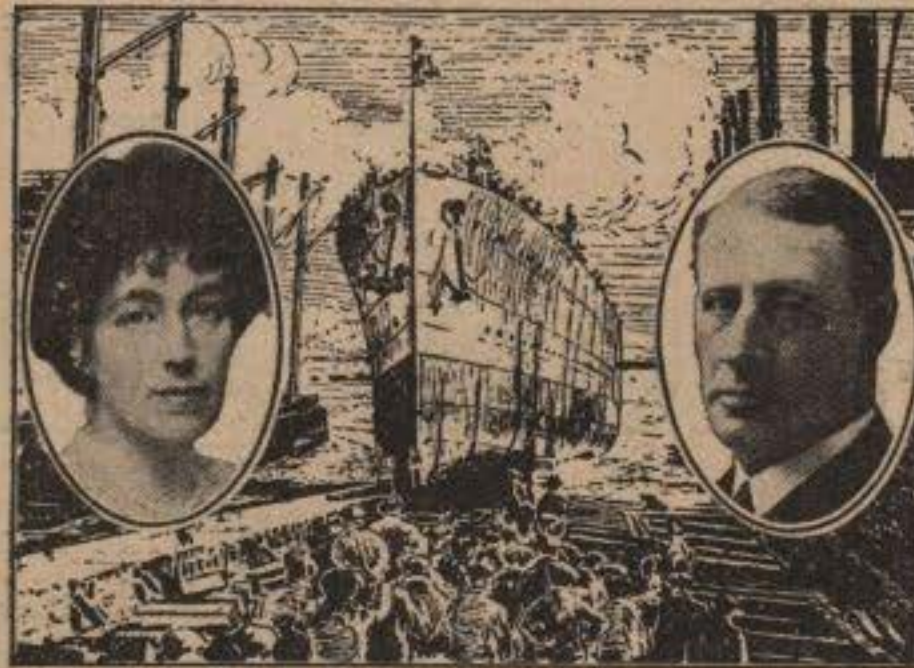
10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.15 BALLETS AND BALLADS From Birmingham

THE BIRMINGHAM STUDIO ORCHESTRA
 Conducted by JOSEPH LEWIS
 Selection from Suite of Ballet Music from 'William Tell'..... *Rossini*
 BARRINGTON HOOPER (Tenor)
 To Mary *White*
 O mistress mine *Quilter*
 Songs my mother taught me..... *Devorak*
 Thou art risen, my beloved *Coleridge-Taylor*
 ORCHESTRA
 Suite of Ballet Music from 'Herodias' .. *Massenet*
 BARRINGTON HOOPER
 Drink to me only..... *arr. Quilter*
 Beauty's Eyes *Tosti*
 Mary of Allendale.... *Hook, arr. Lane Wilson*
 When all the world is young *Brewer*
 ORCHESTRA
 Suite of Ballet Music from 'Faust' .. *Gounod*

6BM BOURNEMOUTH. 326.1 M. 920 KC.

3.30 London Programme relayed from Daventry
 4.15 DANCE MUSIC by the KING'S HALL HARMONICS, relayed from the King's Hall Rooms of the Royal Bath Hotel. Directed by ALEX WAINWRIGHT
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London



THE LAUNCH OF 'THE DEVONSHIRE'

H.M.S. *Devonshire* will be launched at Devonport this afternoon, when the proceedings will be broadcast by Plymouth Station and relayed to 5GB. The portraits above are Lady Mildmay of Flete, who performs the ceremony, and the commentator, Mr. C. D. Jarrett-Bell.

7.0 W. HOGARTH TODD, 'Tiger, Tiger!'

7.15 S.B. from London

7.45 THE STATION OCTET Selection from 'La Traviata' .. *Verdi, arr. Tavan*

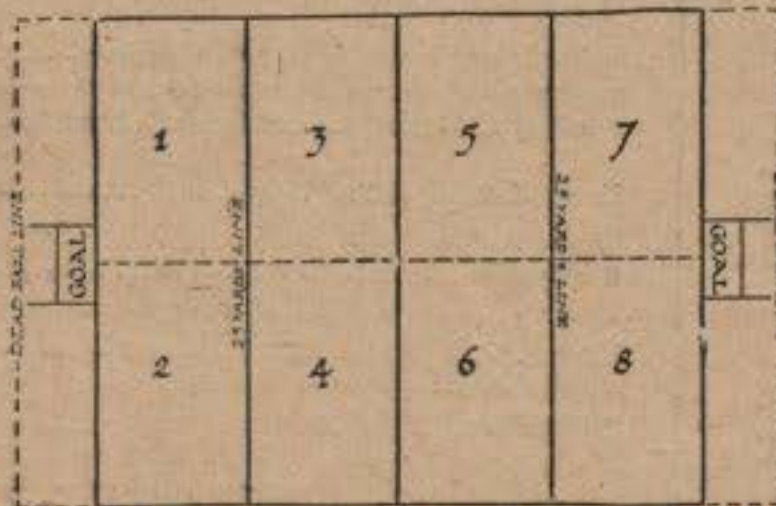
8.0 THE NIGHTJARS
 THE STATION CONCERT PARTY
 DOROTHY ELLIS
 ISOBEL MURRAY
 ENID SHAW
 KENNETH M. CORNERS
 KENDRICK DEAN
 ERNEST LUSH
 PHILIP TAYLOR

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

9.35 IN REMINISCENT MOOD THE STATION OCTET

Overture to 'The Bohemian Girl' *Balfe*
 9.43 Entr'acte, 'In the Shadows' *Finck*
 9.47 EDWARD HILL (Baritone)
 Where my caravan has rested *Löhr*
 Until *Sanderson*
 9.55 IVAN FIRTH and PHYLLIS SCOTT
 Vikings and his Dinah } *Traditional, arr. Phyllis Scott*
 The Son of a Gambolier..... }
 The Buffalo Gals }
 Oh, Fred, tell 'em to stop! }
 I'ven't told 'im } *arr. Phyllis Scott*
 Robin Redbreast }

10.10 OCTET Entr'acte, 'Dream of Love' } *Czibulka* After the Ball..... }



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

10.15 EDWARD HILL
 A Perfect Day *Bond*
 Somewhere a voice is calling *Tate*
 10.18 OCTET
 Selection, 'Melodious Memories' .. *Finck*
 10.35-12.0 S.B. from London

CWA CARDIFF. 353 M. 850 KC.

3.30 London Programme relayed from Daventry
 5.0 THE DANSANT, relayed from Cox's Café. Music by THE BUTE DANCE BAND
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 6.45 NEWPORT v. SWANSEA
 An Eye-Witness Account of the Rugby Football Match, played at Rodney Parade, Newport

7.0 Alderman W. DEACON, Mayor of Bridgwater, 'Highways and Byways in Germany today'

7.15 S.B. from London
 7.25 Mr. A. S. BURGE, 'Rugby Problems and Topics.' LEIGH WOODS, 'West of England Sport'

7.45 THE ROYAL HAWAIIAN ORCHESTRA
 Dance Music and Selected Items
 8.15 SCOVELL AND WHELDON
 The English Syncopated Entertainers

8.30 THE ORCHESTRA
 Dance Music and Selected Items
 9.0-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

2ZY MANCHESTER. 364.6 M. 780 KC.

3.0 BLACKBURN ROVERS v. LEICESTER
 A Running Commentary by Mr. F. STACEY LINTOTT on the Association Football Match
 Relayed from Ewood Park, Blackburn

5.0 K. LODGE (Pianoforte)
 Impromptu in A Flat *Schubert*
 The Girl with the Flaxen Hair *Debussy*
 Scherzo in E Minor *Mendelssohn*
 Nocturne in B Minor *Chopin*

5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 7.0 Mr. JAMES L. HODSON, 'Very Coarse Fishing - Not to mention Morton'
 7.15 S.B. from London

7.25 Mr. F. STACEY LINTOTT: Sports Talk
 7.45 FOOT IT LIGHTLY HERE AND THERE

THE STATION ORCHESTRA
 The Brogue (Strathspey, from 'The Shoe') *Ansell*
 Molly on the Shore *Grainger*
 Some Traditional Irish Dances, from 'The Shamrock' *arr. Myddleton*
 Three Irish Dances..... *Ansell*
 HAROLD HALLAS (Baritone)
 Songs of the Hebrides .. *arr. Kennedy-Fraser*
 In Hebrid Seas; Seagull of the land-under-waves; Kishmul's Galley; Sea Reiver's Song
 ORCHESTRA
 Some Traditional Scottish Dances
 Some Traditional Welsh Dances

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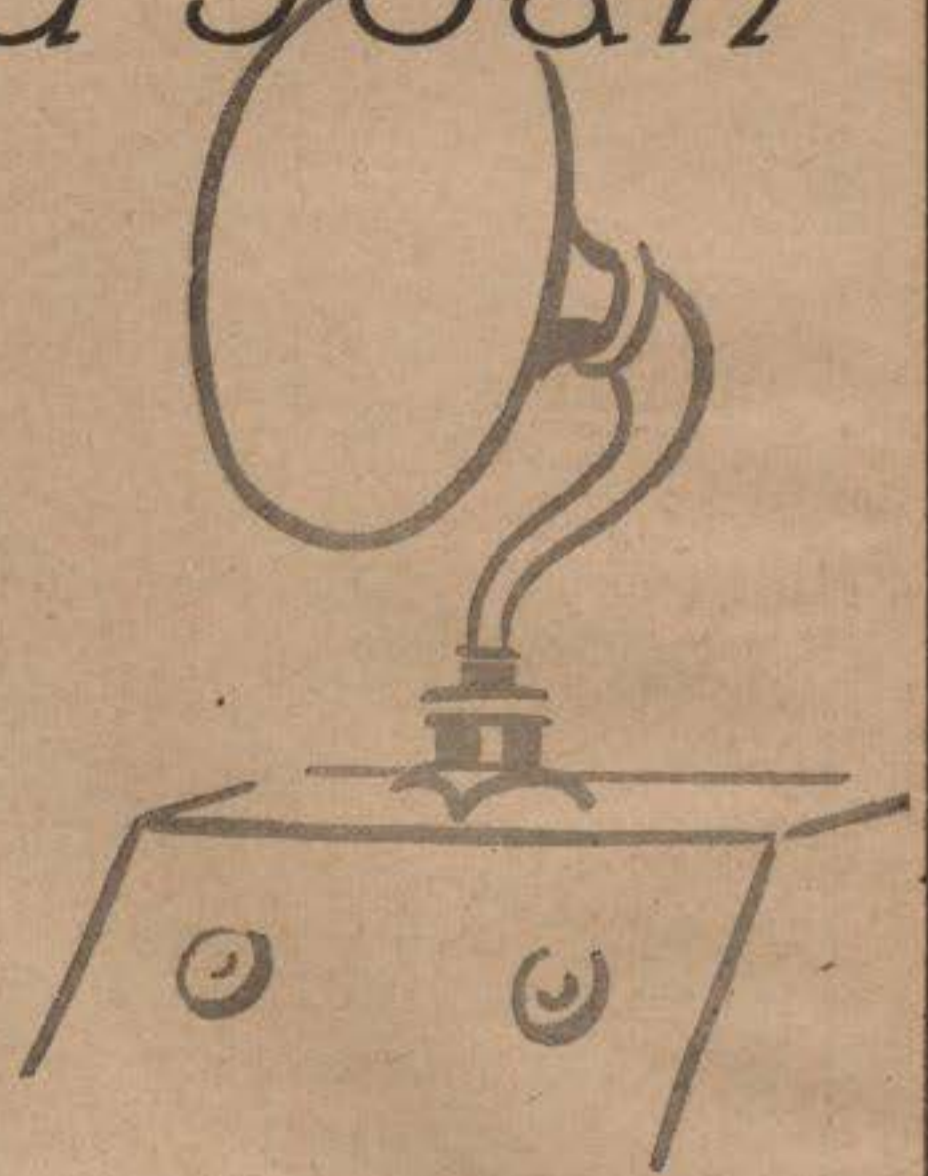
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Saturday's Programmes cont'd (October 22)

(Continued from page 98.)

HAROLD HALLAS
Songs of the Hebrides (Love Lilt)
arr. Kennedy-Fraser
Island Herd-maid; Island Sheiling Song;
Fairy's Love Song; An Eriskay Love Lilt
ORCHESTRA
The Miller's Dance, from 'Robin Hood'
Bunning
Tarantella, from the 'Gipsy Suite'... *German*
Some Traditional English Dances
9.0-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

6KH HULL 294.1 M. 1,020 KC.

3.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 S.B. from London
7.0 Mr. FRED H. PEARSON, 'The Humber in History'—I
7.15-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

2LS LEEDS-BRADFORD 277.8 M. & 252.1 M. 1,080 KC. & 1,190 KC.

3.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 Light Music
6.10 FOR FARMERS: 'The Mineral Requirements of Farm Stock,' by Mr. G. MILNE, M.Sc., of Leeds University
6.30 S.B. from London

ROUND THE STATIONS

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

6LV LIVERPOOL 297 M. 1,010 KC.

3.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
5.30 'MIDSUMMER MAGIC'
A Play with Music, by C. E. HODGES
Presented by EDWARD P. GENN
Cast:
The Man (an old wise shepherd) WALTER SHORE
The Child MONA CORLETT
The Scene is a woodland glade
Vocalists:
DORIS GAMBELL and ROBERT MAWDESLEY
6.0 London Programme relayed from Daventry

6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

ENG NOTTINGHAM 275.2 M. 1,090 KC.

11.30-12.30 Gramophone Records
3.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 S.B. from London
7.0 Prof. R. M. HEWITT, 'The Legend of King Arthur'
7.15-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

5PY PLYMOUTH 400 M. 750 KC.

2.0 app. LAUNCHING OF H.M.S. 'DEVONSHIRE'
H.M. DOCKYARD, DEVONPORT
Relayed to Daventry Experimental
Commentary by Mr. C. D. JARRETT-BELL
(Commentary also interspersed throughout)

2.10 Arrival of party at launching platform
Commander-in-Chief to be received by Guard of Honour on arrival and departure from launching platform
BAND of H.M. ROYAL MARINES (Plymouth Division) will play selections

2.20 Religious Service. BAND of H.M. ROYAL MARINES to accompany the CHOIR in the Hymn 'Eternal Father strong to save'

2.30 Presentation to Lady MILD MAY OF FLETE
Explanation to Lady MILD MAY by Constructive Manager of the arrangements for launching the ship, etc.
BAND of the DEVONPORT METROPOLITAN POLICE

2.40 Naming of the ship by Lady MILD MAY OF FLETE
BAND of H.M. ROYAL MARINES will play selections

2.50 app. Cutting cord and launch of ship by Lady MILD MAY OF FLETE. BAND of H.M. ROYAL MARINES will play 'Rule, Britannia,' as vessel moves off the slip
(Pictures on page 98.)

3.30 app. London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 THE STATION ORCHESTRA
Pot-pourri 'Potted Overtures'... *Engleman*
Selection from 'The Vagabond King'... *Friml*
Fantasia, 'Bacchanalia'
Selected and arranged by Finch

6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

6FL SHEFFIELD 272.7 M. 1,100 KC.

4.15 ORGAN relayed from the Albert Hall

5.15 THE CHILDREN'S HOUR

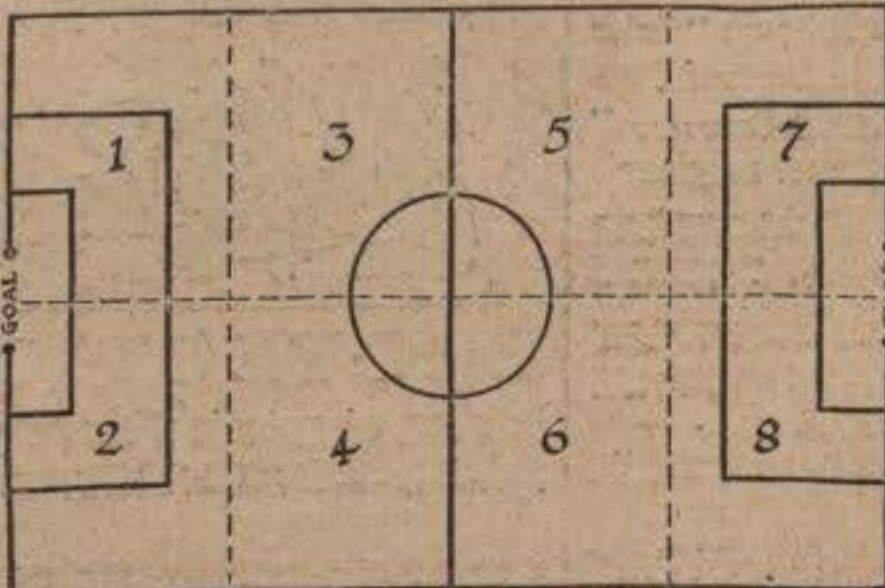
6.0 ELEVEN SONGS FROM SHAKESPEARE
To the earliest known settings compiled and arranged by Sir FREDERICK BRIDGE and sung by FRANK E. SKINNER (Tenor)

O mistress mine... *Traditional Air*
O mistress mine... *Traditional Air*
Two versions of 'O Mistress Mine'
No. 1 is taken from 'The first booke of Consort Lessons,' collected by Thos. Morley, 1599.

No. 2. The accompaniment is found in the so-called 'Queen Elizabeth's Virginal Book,' now in the Fitzwilliam Library.

It was a lover and his lass
'It was a lover and his lass' is given in its original and complete form by Thos. Morley, 1600.

(Continued on page 103.)



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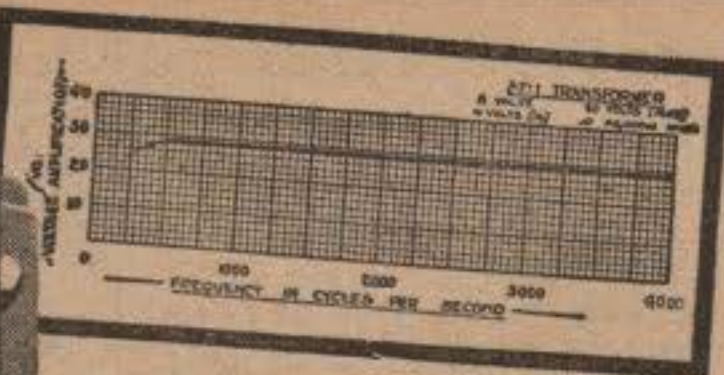
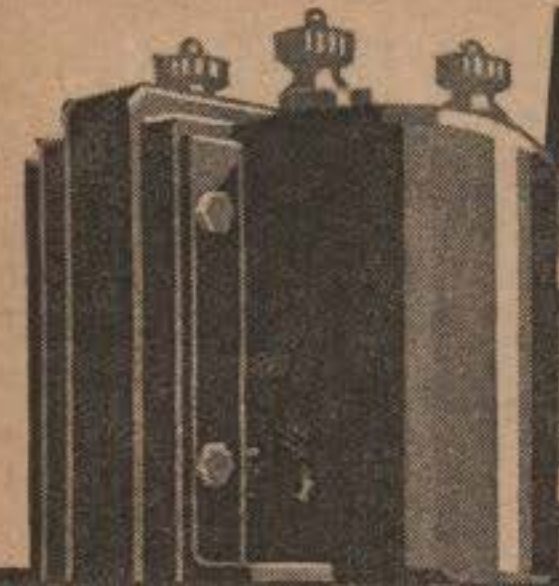
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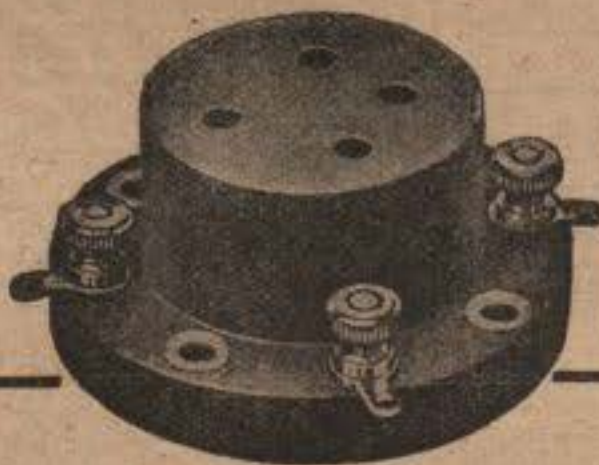
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Saturday's Programmes cont'd (October 22)

(Continued from page 101.)

O Willo, Willo, Willo Traditional
The melody is from a MS. in the British Museum.

Where the bee sucks } R. Johnson (1600)
Full fathom five }

Take, O take } J. Wilson (1594-1673)
'Where the bee sucks,' 'Full fathom five' and 'Take, O take' are taken from 'Cheerful Ayres or Ballads' published at Oxford by Dr. Wilson in 1659.

Where the bee sucks... P. Humphrey (1647-1674)
This is another beautiful setting of this song. An interesting variation in the words will be noticed.

A poor soul sat sighing P. Humphrey
This copy is taken from Stafford Smith's 'Musica Antiqua.'

Full fathom five } J. Bannister
Come unto these yellow sands } (1630-1679)

'Full fathom five' and 'Come unto these yellow sands' were written before Purcell's well-known settings

6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

EST STOKE. 294.1 M. 1,077 KC.

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 A. J. BARKER: 'Football—I, a Football Review'

7.15-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

SSX SWANSEA. 294.1 M. 1,070 KC.

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

6.45 S.B. from Cardiff

7.0 Mr. J. C. GRIFFITH-JONES, 'Association Football in West Wales'

7.15 S.B. from London

7.45 S.B. from Cardiff

8.15 SCOVELL AND WHELDON
The English Synecopated Entertainers

8.30 S.B. from Cardiff

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

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 960 KC.

3.30—Newcastle United v. Sheffield United. Relayed from St. James's Park. 4.15 app.—Music relayed from Tilley's Restaurant. 5.15—Children's Hour. 6.0—London. 6.30—S.B. from London. 7.0—Mr. William Fawcett, 'Sport in the North Country—II. The Abbatian—Its Character and Popularity.' 7.15—S.B. from London. 7.25—Mr. Alan Thompson. 7.45—S.B. from London. 9.35—Variety. Paule and Lascelles (Duet-tists); Harry Sculthorpe (Xylophone and Vibraphone); Liliu and Norah (Hawaiian Guitars). 10.40 app.—Tilley's Dance Orchestra. 11.15-12.0—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

3.30—London. 4.15—The Wireless Quartet: Rale and Jina Brocton. 5.15—Children's Hour. 5.58—Weather Forecast for Farmers. 6.0—Musical Interlude. 6.30—S.B. from London. 7.0—S.B. from Edinburgh. 7.15—S.B. from London. 7.45—Liszt Anniversary Recital. 8.15—Dance Music from the Locarno Dance Salon. 9.0—S.B. from London. 9.35—The Kilmarockburgh Band—Conductor, Mr. F. C. Oddy. 9.55—A Cowardian Tragedy in One Act, by Halbert Taffock. 10.15—Band. 10.35-12.0—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.

3.30—London. 5.15—Children's Hour. 6.0—Arthur Collingwood. 6.30—S.B. from London. 7.0—S.B. from Edinburgh. 7.15—S.B. from London. 7.45—Alexander MacLean and J. B. Munro (Tenor). Station Octet: Melodious Memories (Finck). 9.0—S.B. from London. 9.35—A Popular Octet Concert. The Station Octet; Margaret Anderson (Contralt). 10.35-12.0—S.B. from London.

2BE BELFAST. 306.1 M. 980 KC.

3.30—London. 5.15—Children's Hour. 6.0—London. 6.30—S.B. from London. 7.45—A Popular Programme: Pauline Barker (Harp); Harley and Barker (Entertainers); Harold Clemence (Entertainer); Harry Dyson (Piccolo); Mark Hemingway (Trumpet). The Station Orchestra. 8.0—Jean Harley and George Barker. 8.12—Harry Dyson: Lilliputian (Brewer). 8.20—Harold Clemence. 8.32—Pauline Barker. 8.42—Mark Hemingway: Selected. 8.52—Orchestra. 9.0—S.B. from London. 9.35—Popular Programme (continued). Orchestra. 9.45—Jean Harley and George Barker. 9.57—Orchestra. 10.12—Harold Clemence. A Restaurant Episode (one of Alfred Lester's most successful sketches). 10.24—Orchestra. 10.35-12.0—S.B. from London.

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

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'TANNHÄUSER,' the second of the series of this season's Operas, will be broadcast on October 18 and 19. Listeners who wish to obtain a copy of the book of words should use the form given below, which is arranged so that applicants may obtain either (1) single copies of the Libretto of 'TANNHÄUSER' at 2d. each, (2) the complete series of twelve for 2s. (including 'IL TROVATORE,' which has already been broadcast but which will be of value in future broadcasts), or (3) the remaining eleven of the series (including 'TANNHÄUSER' but excluding 'IL TROVATORE,') for 1s. 10d.

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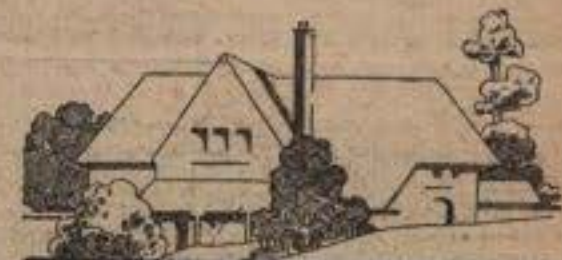
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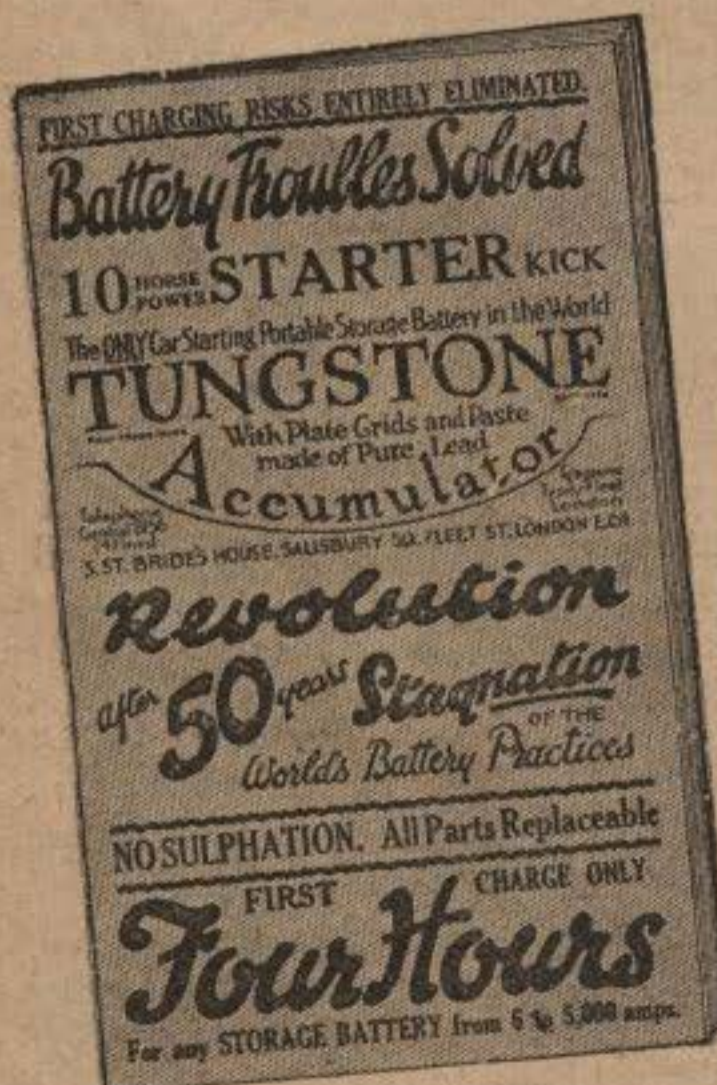
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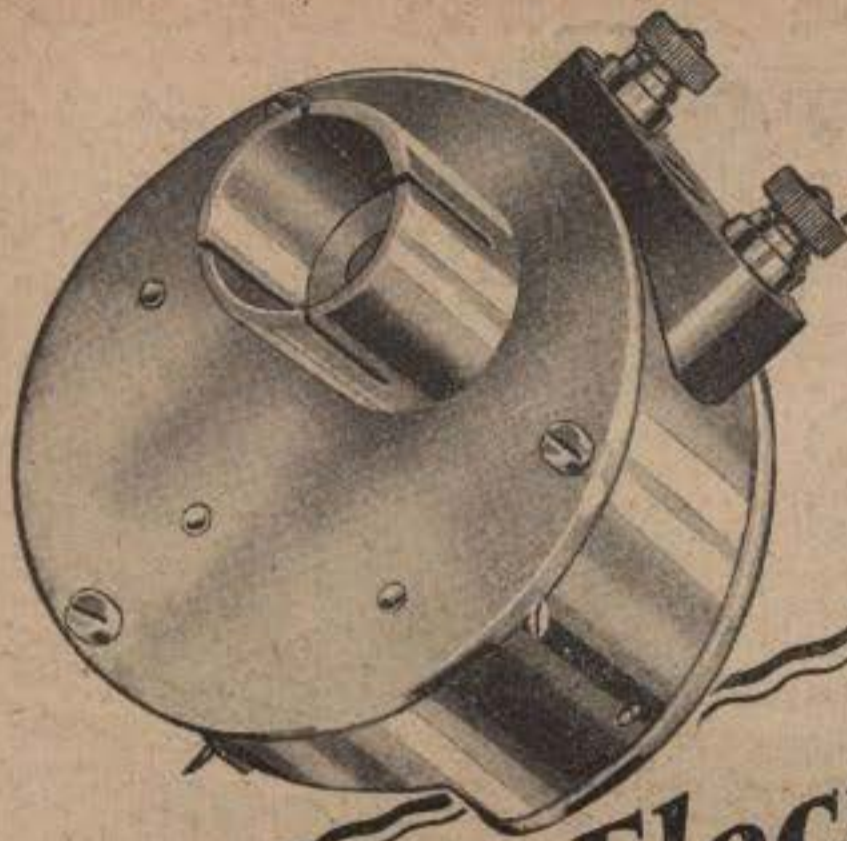
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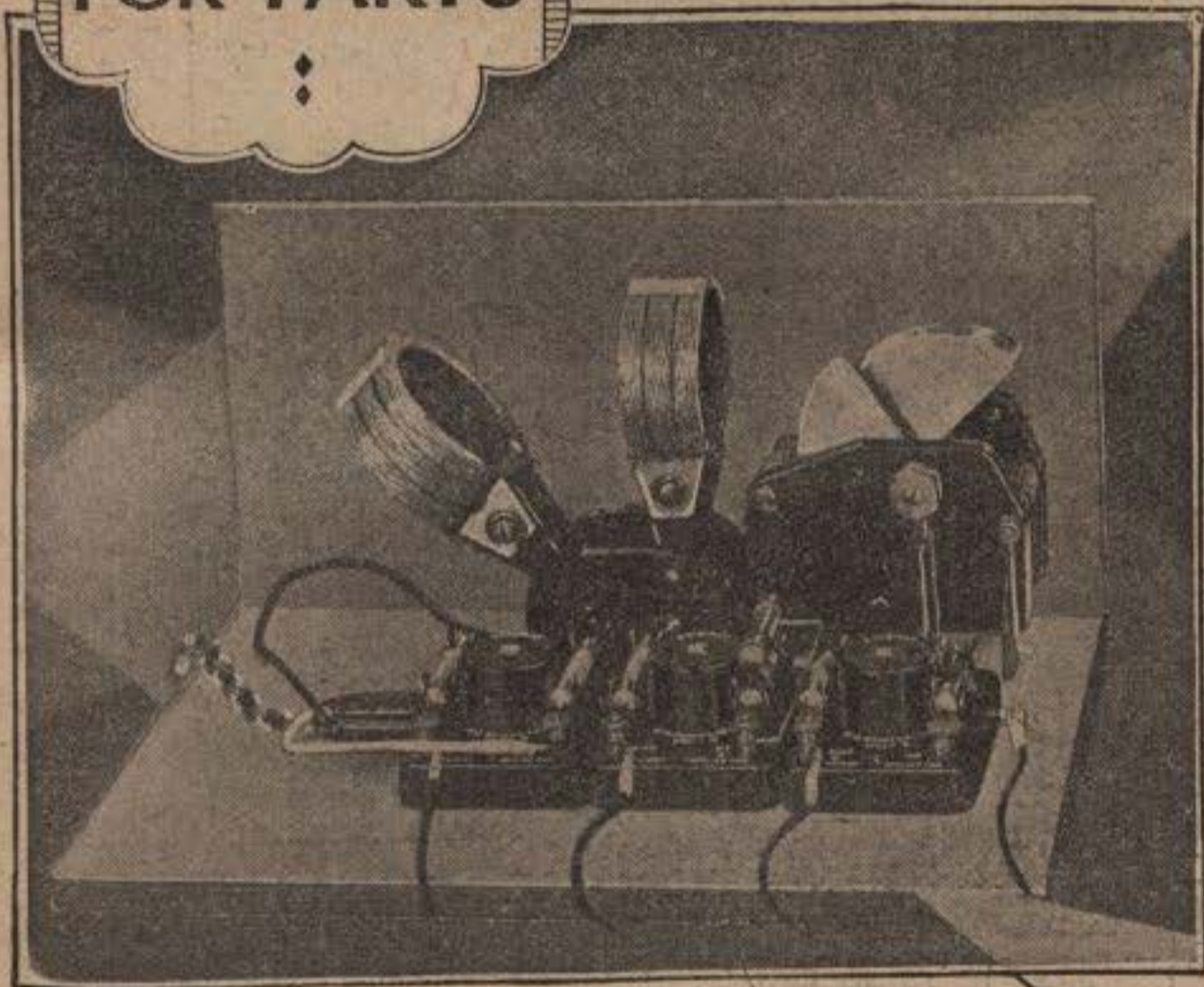
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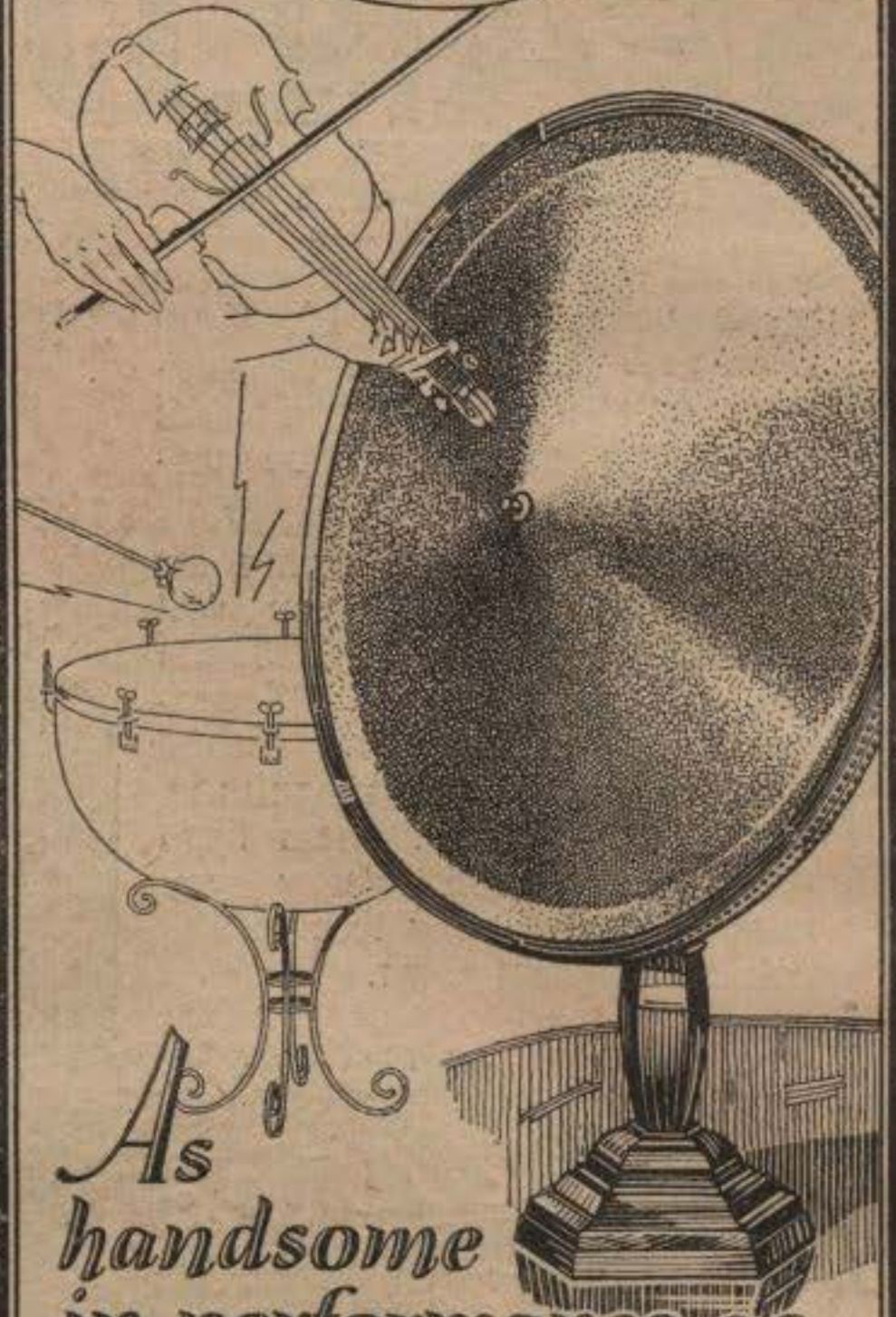


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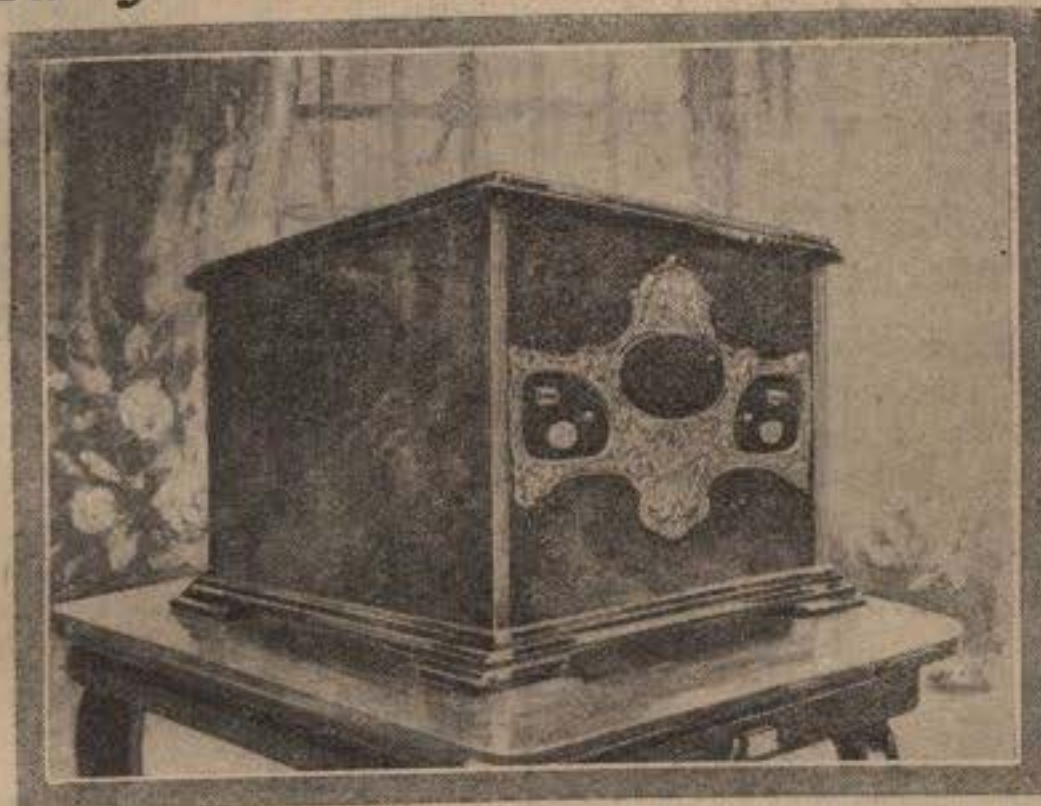
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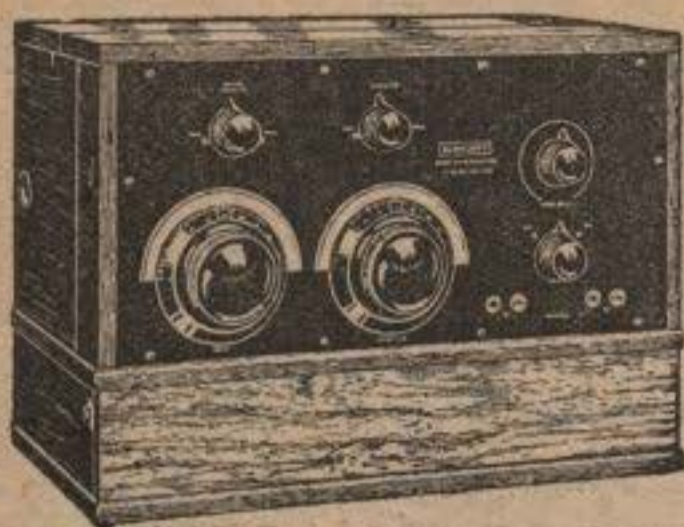
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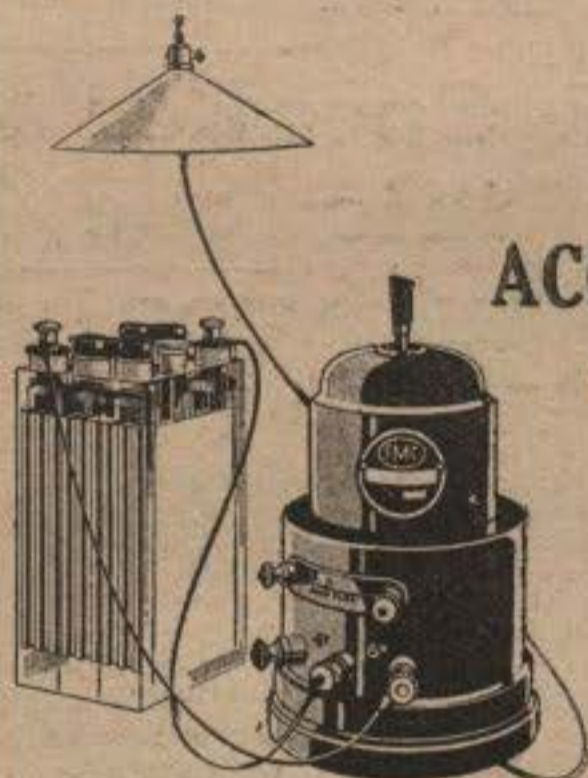
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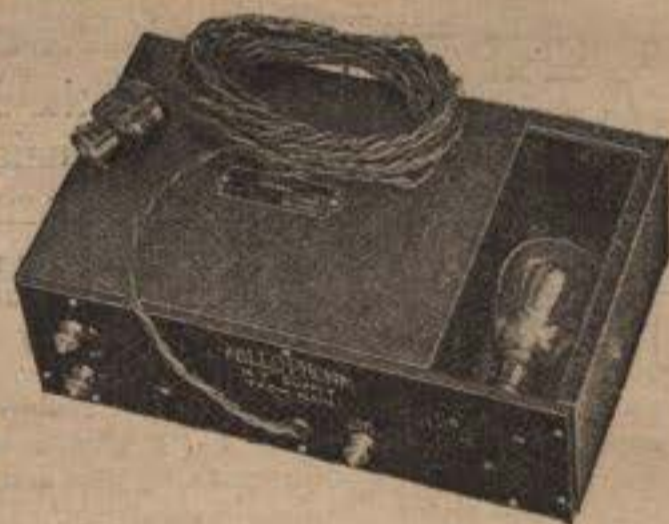
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M.C. 60

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THIS NEW HIGH-GRADE BRITISH VALVE
EQUALS THE BEST IN PERFORMANCE
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BERITON VALVES capture and bring to you the
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The high quality of Beriton reproduction has its origin
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The low price of Beritons is due to intelligent, practical
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L.F. 2	2.0 1	30-100	1 1/2-4 1/2	7.5	15,000	.5
POWER 2	2.0 25	60-100	4 1/2-9	5	7,000	.70
H.F. 4	4.0 1	30-90	—	13	11,000	1.2
L.F. 4	4.0 1	30-100	1 1/2-4 1/2	7.5	6,250	1.2
POWER 4	4.0 15	60-100	4 1/2-13 1/2	5	5,000	1.0
H.F. 6	6.0 1	30-90	—	14	20,000	.7
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Price 15s. Od. per pair

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HEADPHONES

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DID YOU HEAR THE AMERICAN FIGHT LIKE THIS?

Below we publish a few extracts from an unsolicited testimonial (one of many) received from Mr. E. J. Dowling, 42, Braybrook Street, East Acton, original copy of which may be seen at our office:—

"I think it is only right... to let you know what your 4-valve set is capable of receiving... To my surprise I got all the minor contests and the big fight between Gene Tunney and Jack Dempsey at loud speaker strength the same as I got 2LO without the power valve. This was on only 3 valves. (The set is fitted with a switch which permits of two, three, or four valves being used as desired.—C.S.D.) Really, I do not think there is a set that could have given better reception. I am more than pleased with this and am willing to prove to anybody this statement by a demonstration at any time... After the announcement of the finish of the fight I received music just as loudly as 2LO. You can show anybody this letter..."

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

For Home Constructors—full explicit instructions, diagrams, drilling sheet, etc. for this set, sent post free for 2/6.

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35/6 secures complete installation.

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
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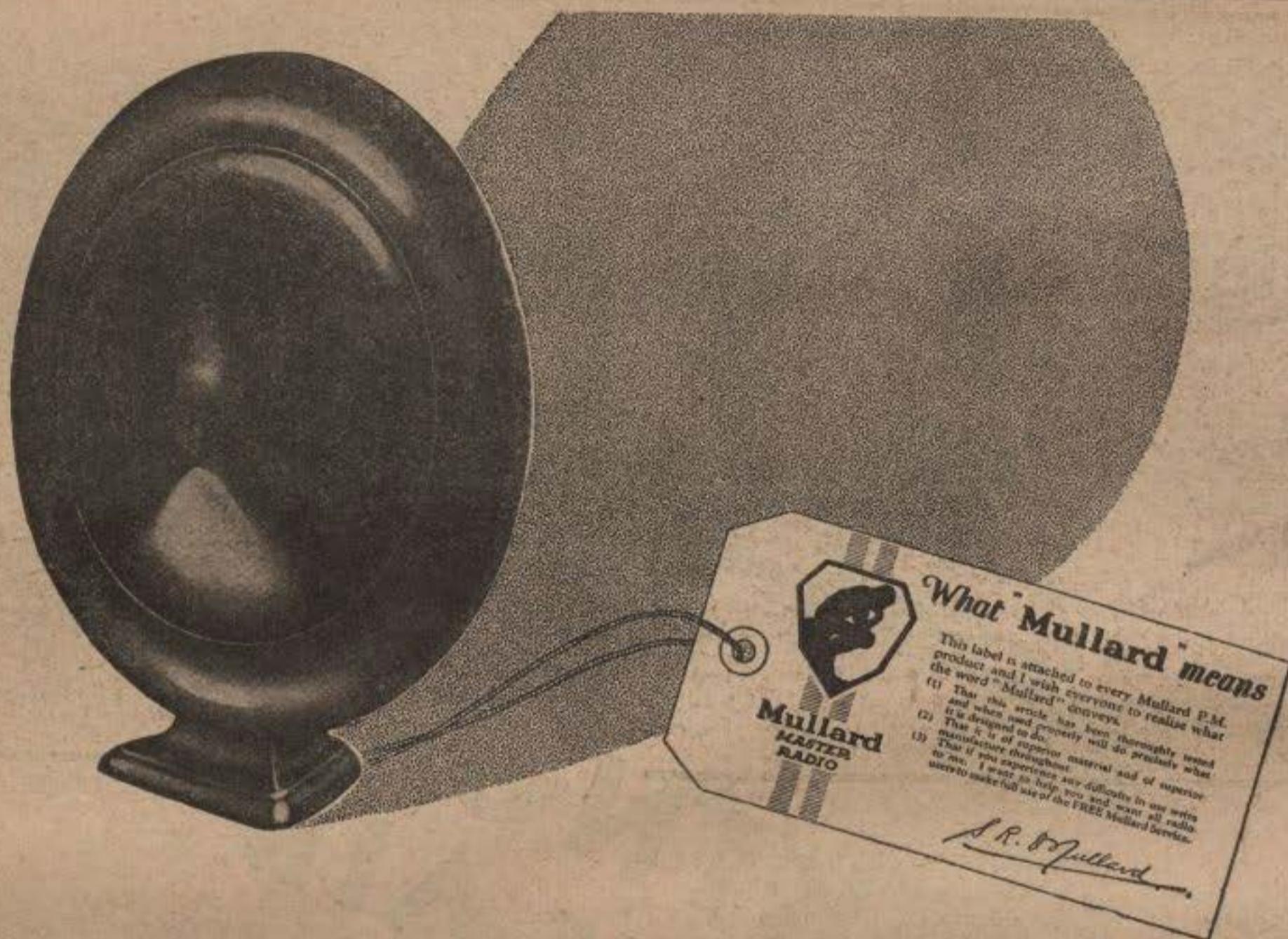


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