

PROGRAMMES OF THE WEEK (September 30-October 6).

THE RADIO TIMES

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NATION SHALL SPEAK PEACE UNTO NATION

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Savoy Hill with the Lid Off—VII.

The 'Flying Squad' of the B.B.C.

A considerable part of the broadcast programmes emanates not from the Studios but from places outside—hotels, concert halls, churches, and theatres. The task of joining these up with Savoy Hill (and other Stations) by telephone line and of making possible a transmission which in many cases is as excellent in quality as that from the Studio, is one of great interest and considerable difficulty. This article briefly describes the work of the O.B. (Outside Broadcast) Department of the B.B.C.

IF you were to raise the lid of Savoy Hill you would actually witness very little of the work of the 'Flying Squad' which forms the subject of this article, for, true to its title of the Outside Broadcast Department, it ranges further afield.

An outside broadcast (or O.B. as it is familiarly known, not only to the staff of the B.B.C. but a number of our listeners) is one which, instead of emanating from one of the studios at Savoy Hill, comes from an outside source—for example, an organ recital from a City church, a dance band from a restaurant, or a commentary from a football ground. As is generally known, these are brought in to Savoy Hill (or any other station which may be conducting the O.B.) by landline. Where the performance is within a reasonable distance of the source of transmission, special lines are laid by the Post Office authorities for the occasion direct to the Station; for more distant O.B.'s the ordinary trunk telephone circuits suffice in conjunction with local private circuits. In either case, a pair of circuits is necessary, one to carry the programme, the other as a means of communication between the O.B. engineers and the control room through which the programme passes on its way to the transmitter, and as a reserve line in case of a breakdown. Arrangements for these lines must be made well in advance. The lines have to be of a special quality to carry

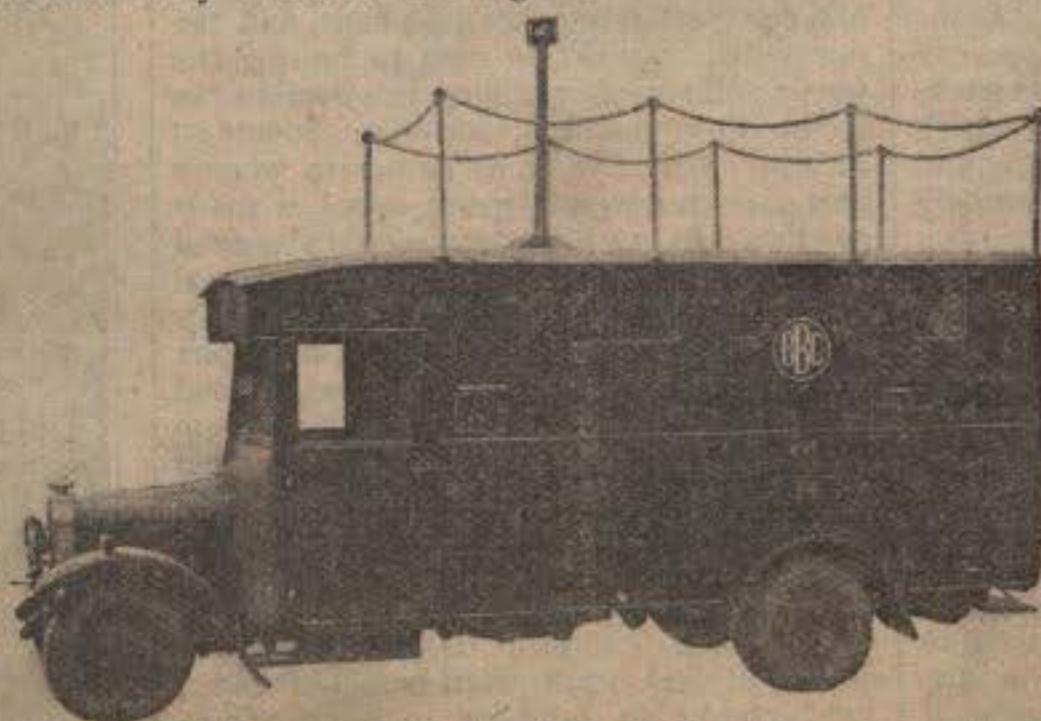
voices or music. A bad line means a bad transmission. (You may on rare occasions have heard a ringing sound behind the programme when it is coming along telephone lines from a distant point. This means 'line trouble'.)

The 'Flying Squad,' then, is a mobile force outside the studio. These outside broadcasts are an important part of the programme. They include all the big public events upon which the listener is privileged to eavesdrop, and plays, speech and music, which, for one reason or another, it is not possible to give from the studio. The work of the twenty engineers who, backed by a director and organizer with a staff at

headquarters, form the squad, is often mere routine—visiting a church or hotel from which broadcasts are regularly carried out, connecting the permanently installed lines with the portable apparatus, and watching the programme through in case of mishap. But the engineers are sometimes concerned with special O.B.'s of a vital and interesting nature, complicated to plan and execute. Broadcasts such as those of the military tattoos and ceremonials, the Boat Race, the Derby, the Menin Gate Service, the Ceremony of the Keys, are no easy job.

The O.B. Department has not the advantage of working on its own ground. On unfamiliar territory there may be a hundred obstacles to the successful placing of microphones and cables and the carrying out of previous rehearsals and tests.

The number of microphones used in O.B.'s varies, the usual maximum for one 'fade unit' being six (though in the case of the relay from the Tower of London, where the movements of the guard had to be followed over a distance of several hundred yards, even more than this number were in operation). The placing of the microphones so as to achieve correct 'balance' of sound is a tricky business. And then in the case of sound which moves from one position to another—such as a tenor on the stage at Covent Garden or the marching guard referred to

(Continued overleaf.)

The special O.B. van, to which the writer of this article refers, containing, among other things, a miniature studio. The van affords a fine vantage point for running commentaries which are given through the microphone fixed to a stand on the roof.



O.B. Engineers installing a microphone for the first broadcast from Canterbury Cathedral—an important transmission requiring special care.

above—reception may have to be transferred from one microphone to another as the source of the sound changes direction. This is done by means of a 'fade unit,' which makes it possible to 'fade down' one microphone and 'fade up' another up to the number of six.

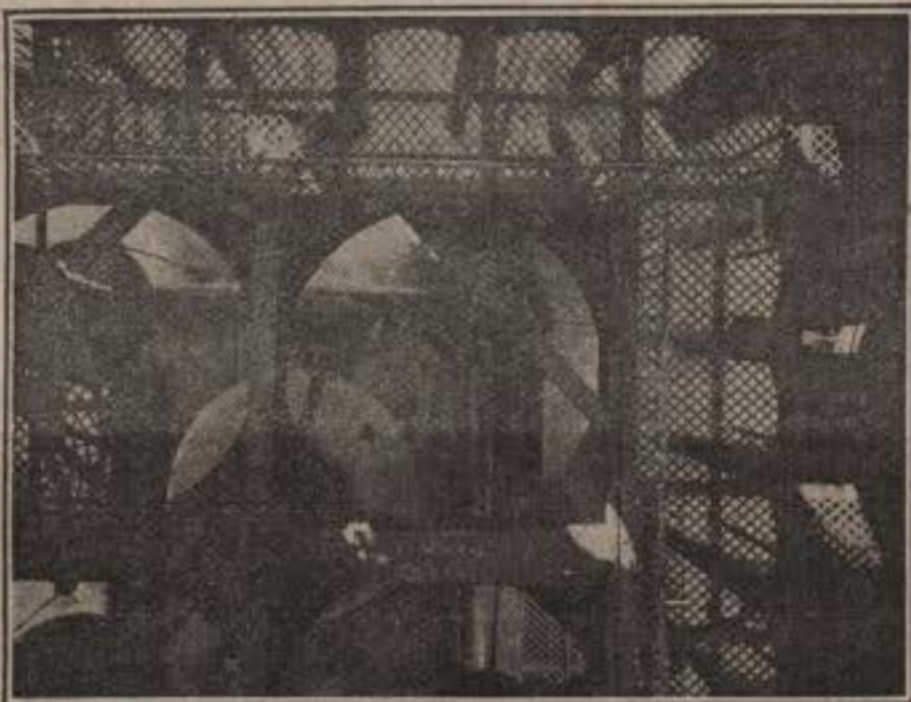
The work of this important department of the B.B.C. has been of late greatly facilitated by the acquisition of an outside broadcast van. You may have seen this—a green vehicle, rather larger than a motor-caravan, with the monogram 'B.B.C.' on the side of it; it roams far and wide on its business. This van has overcome the one-time difficulties of transporting heavy gear and establishing an adequate control point (it was formerly a difficult job for the engineers to conduct their operations on a crowded field or football ground).

Inside the van is all the gear permanently assembled. It can be run up to almost any position within microphone-reach of the event to be broadcast and the terminal point of the Post Office lines. The van also contains a small studio from which preliminary announcements can be made or any special speech forwarded. The outside broadcast van is only used, however, in the case of specially difficult or distant events. In any case, it could not operate for all O.B.'s, for from London alone, there are sometimes as many as eight in a day.

An instance of the complications involved by an important O.B. was the recent relay from Ypres of the Menin Gate Memorial Service. Before that service reached your home, it had passed along the following channels—from the Menin Gate to Ypres telephone exchange, from Ypres to Ostend (via those 'repeater stations' which have been installed at various points on the Continent, whereby programmes relayed internationally can be passed on at adequate strength and quality), from Ostend by submarine cable to the Kent coast, thence to

London and Savoy Hill, thence by telephone line again to the actual transmitters, at Oxford Street, Daventry, Manchester and so on. Each stage of this complicated journey had to be carefully arranged for, so that at the specified time the various circuits of adequate quality might be available. The time question is an important one, for telephone trunk lines cost money—as much almost as a trunk call over the same distance—or two trunk calls rather, for, as explained earlier in this article, there must be two circuits. And then there was the business of installing microphones at Ypres, ensuring that the broadcasting arrangements fitted in with those of the organizers of the service, etc. It is interesting in this connection to note that the service did not begin until the signal 'over' was given to the Chaplain-General by the Outside Broadcast Director. Though the occasion was specifically arranged for the pilgrims of the British Legion, due attention was paid to the interests of the enormous radio congregation across the ether.

Many listeners will not have been aware of the organization which goes towards



The most regular of 'outside broadcasters'—a view of Big Ben from above. The microphone will be seen on the right of the picture, fixed to the wall of the clock tower.

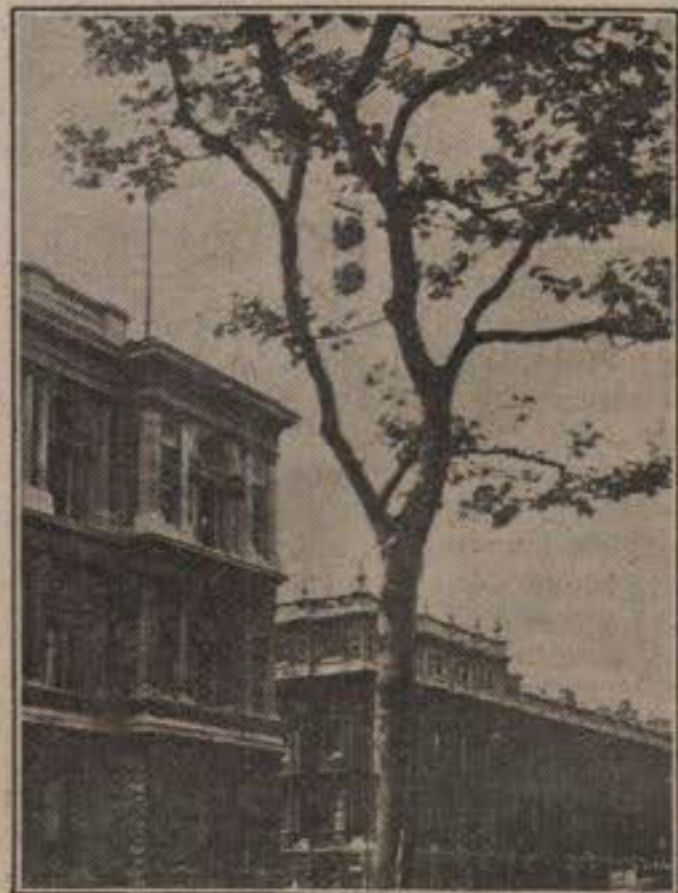
the successful conduct of O.B.s. Radio has become so much a part of our lives that we are apt to take it very much for granted—like electric lighting, the telephone, and the motor-car. We are so used to hearing the words, 'We are now taking you over to the Hotel Such-and-such, or the So-and-so Theatre' that few of us bother to wonder how this process of 'going over' is made possible. In earlier days certain special outside broadcasts of pronounced technical difficulty, such as the first commentary on the Boat Race or the relay of a concert from an aeroplane over Hendon, created considerable interest. But today we are accustomed to 'travelling' on the ether from one point to another—and what we hear when we get there is so clear that we pay scarcely more attention to the conduct of these broadcasts than we do to a studio transmission. It is to be hoped that the outline of O.B. work given here will add a new interest to listening to outside programmes.

The work of the Outside Broadcast Department has been interesting, as all

experiment on new ground must be. From the studio you can always be pretty certain of your result; from outside never, for many extra difficulties stand in your way; for example, the possibility of your lines failing or of the programme which you are to relay being late (for it is in most cases not a 'broadcasting programme' but has been arranged for the edification of listeners on the spot).

Two facts connected with a recent tattoo may be of interest to listeners. A portable set is sometimes carried by the O.B. Department in order that they may know how their programme is 'coming over.' On the occasion in question, they discovered that they were hearing the music of the massed bands on their receiving set before it reached them direct. The sound, by travelling from the microphone along telephone lines to the transmitter, and returning from Daventry via the ether, had actually reached their ears before it came to them across the field. On another occasion it was necessary to have a microphone for the commentator. This was situated naturally at a greater distance from the bands than the microphone placed to receive the music. But when the commentator spoke both microphones were picking up the music, and since one was receiving it some seconds before the other, there was a distinct 'time lag,' the impression being given that there were two bands playing the same tunes out of time.

One of the most significant outside broadcasts to date will be heard by all British listeners on November 11, when the Two Minutes' Silence Service of Commemoration is for the first time to be relayed from the Cenotaph. Great care is being taken that the gear of the O.B. Engineers shall not in any way intrude upon this national occasion. Underground cables will be used and a 'control point' established in a room far removed from the scene of the Service.



Ready for the Service—two microphones slung in a tree along Whitehall, for the purpose of relaying a Service from the Cenotaph.

Broadcasting and the Future—VI.

In the sixth article of our series Gerald Heard, the brilliant writer and conversationalist, deals with the influence of Broadcasting upon the Future of Civilized Society.

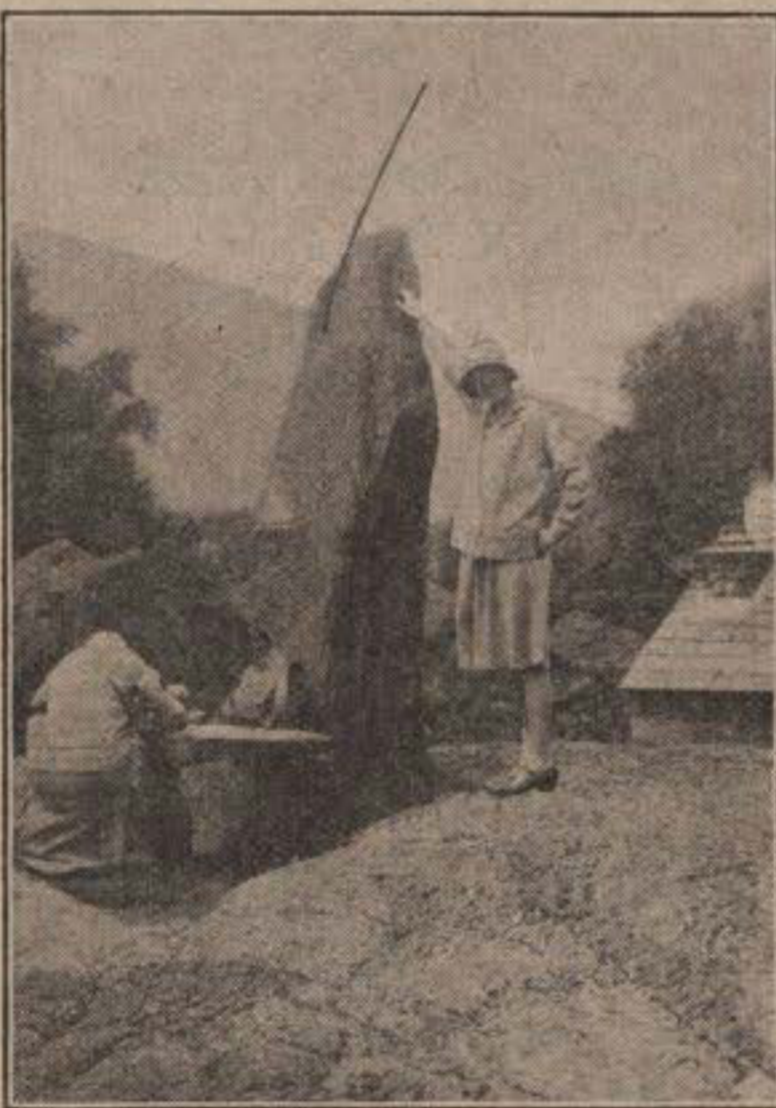
What Can Broadcasting Do For Civilization?

PERHAPS the best answer to this question is to ask another. Without broadcasting can there be a civilized society? Such a thing does not exist yet. Quite apart from detailed criticisms, society today is, to use the current sociological term, the great society, the world-wide economic internexus, in which we are all tied up and on which we all depend, and this leviathan is essentially uncivilized. It cannot be otherwise. The ordinary man of culture, though his livelihood depends on it, disregards it. His whole spirit is in retraction from it. For him culture is always prior to the present, back in a narrower nationalism, in the thirteenth century, in Athens, but never in the present—and evidently only in the future if it can become the past. The size of the present appals him. He feels such quantity must swamp quality. He feels that he has no instrument whereby he might control or even counsel this vast beast so much larger than the huge inarticulate Demos that scared and disgusted Plato. But retreat is out of the question. Now or never we must be civilized, and in this last hour the educated have put into their hand an instrument which makes the task possible. When democracy asserted itself in England general education was at once adopted because, said the superseded rulers, 'We must now educate our masters.' Now we have to civilize our economic world-unit. Certainly it will not civilize itself, and as certainly if it is not, it will crash.

The classic economists thought, naturally, that economics were enough. They saw the world being drawn together by a contraction of irresistible force. But people do not become friends because they cannot get away from one another, or we should have no divorce, far less marital murder. If you are crushed up against strangers you are far more apt to hate them than to love them. A dumb compulsion will only make people who once were indifferent to one another become actively hostile. Only when they can speak are men human. In this contracting modern world, that science makes daily more congested, we are reaching the same pass which made the inventor of Esperanto launch his inter-European language. A Pole, he saw that much of the hostility of the peoples among whom he lived was due to the fact that they were brought together by silent forces and could not speak to each other. But why, it may be asked, is broadcasting so essential? Because our economic congestion is even more dangerous to the peace than physical overcrowding. Direct speech cannot help here. The range of the senses is the limit of the emotions. If a man crosses your physical path you may spare him because you see him as a fellow being, but, if you can only be aware of him

as an economic obstacle he can awake no compassion; you sweep him aside—or he you.

But is there not literature? Cannot men communicate by writing? No doubt the intelligentsia have done so and will, but it is the masses now who hold in their hands peace and war. Every minister has to reply, when his country is asked to take a forward step: 'I cannot move faster than the people.' The masses still in the main listen and do not read. Nor is this mere backwardness. The spoken word has been disparaged unduly by the reader. The problem that faces the



A STUDY IN CONTRAST

A curious aerial mast in use outside a cottage near Derwentwater. The stone is a Druid altar erected some thousands of years ago.

world today is not so much one of reason as of feeling. Do we feel we can be a united world, as we know, economically, for better or for worse we are? For acquiring this sense of the new interdependence and unity, the spoken word is the proper vehicle, not the written. When a man hears a voice like his own, but coming to him and his million fellows round the girdle of the earth, then he realizes when it speaks good sense and good will, that he and the speaker and all the ecumenical listeners are actually achieving a unity, through a supreme triumph of mind, which makes world-policy a practical and immediate proposition.

There is another proof that writing itself cannot achieve this. China for thousands of years has had one written language that

can be read from one end to the other of that side of a continent. But in every place it is read differently, so differently that men from two places could not understand each other. The learned have only an indirect connection: the unlearned are sundered. It is this curse of Babel that broadcasting can alone overcome; and if one may say so in an English magazine, it is through English that it will do it. For this speech, on the rise of radio, had already spread in great lakes of language round the globe. Not only in North America and Australasia had it become the mother tongue, but it was the *lingua franca* of most Africa, since the war it bids fair to serve the same purpose in China; and All-Indian congresses can only carry on their proceedings, to forward an English-exclusive unity, in that language. Now broadcasting will make these vast reservoirs to flow into one another and form a vast earth-girdling stream, as Homer conceived the ocean. Till the rise of broadcasting, these land-locked seas of speech were in danger, so widely were they spread, of becoming waters that could no longer mingle. Dialect would have appeared and grown into vernacular. Soon the Middle West of the United States would not have understood Oxford. But with radio the voice at last actually goes, and goes every minute, to the ends of the earth. The constant current bears the whole language on—a single living speech, answering to the daily needs of all humanity. Nor is English unfit for this, the supreme destiny of language: a noble tongue, laconic yet possessed of an unrivalled vocabulary, with a simple grammar and yet productive of an incomparable literature—perhaps the greatest living literature in the world. With broadcasting it cannot fail to have an incomparable future. It has ceased to be a national tongue; already it was one of the speeches in which civilization would have to find expression, and we are seeing the choice made now. It is already international. Tomorrow, through the ether, it will be the first language of mankind.

There is no need to speak in detail of the smaller, succeeding benefits radio can bestow if, as seems undeniable, it and it alone can lay the foundation of the first civilized world society. It has been suggested that it makes again possible on a world-wide scale direct democracy. But with the fact of unity the forms may be left uncontested. It is enough to realize that it alone can make humanity speak with one voice and create a civilized order equal to our economic complexity: can make an actual fact, in this generation, and not a moment too soon, the poet's dream, the philosopher's hope, the economist's demand, if not 'the Parliament of Man' the 'Federation of the World.'



BOTH SIDES OF THE MICROPHONE



An Instrument Reclaimed.

THE most famous guitarist of our time, Andrés Segovia, is to give a recital from London and Daventry on Monday evening, October 8. Those who have never heard Segovia, and associate his instrument only with the thrumming accompaniment to tangos and serenades, will be astonished at his virtuosity, for he plays not only Spanish songs and dances, but pieces by Scarlatti, Couperin and the lutenists of the sixteenth century. He has raised a fine instrument from its association with beggars and café singers to a place of dignity. It is interesting to note that both Berlioz and Paganini were guitarists. The latter composed a quartet for guitar and strings.

Schubert Songs.

WE shall be hearing a great deal of Schubert's music before the year is out, in view of the approaching centenary celebrations. This is a matter of general rejoicing, for Schubert, the ever-tuneful, ever-inventive, is perhaps the most popular of all composers. It is time, though, that someone scotched the notion that the libretto of Clutsam's *Lilac Time* (which has lately been revived) represents the true life story of the composer. It is a jolly trifle (though painful to serious Schubertians) but no historical document. Next week Helen Henschel, in the 'Foundations of Music' recitals, is to sing various Schubert songs, many of which will be known and loved by listeners.

Forthcoming Vaudeville Attractions.

THERE is no end to the variety of instruments from which music can be drawn. I have heard men play upon back-saws, wine-glasses and strange one-stringed fiddles with horns attached. Once, at a music hall in Birmingham, I saw, to my abounding delight, two men who, moving nimbly about a luxurious stage, drawing-room, extracted harmony from almost every article of furniture—a fascinating form of indoor sport. In a Vaudeville show on October 17 Billy Thorburn will introduce a new instrument of his own devising, a xylophone played by means of a keyboard. This sounds original. With him in the bill will be Will Evans, Clapham and Dwyer and Ackerman and Wynne. Later in the same week, on Saturday, October 20, a 'star' vaudeville programme includes Mabel Constanduros in a new sketch, Ella Retford (who was so good in her 'Bridget O'Flynn' number some weeks ago), the Three New Yorkers and Mario di Pietro.



Samuel Pepys, Listener.

By R. M. Freeman.

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

Sept. 1.—A letter from Pall that M^r Nubbins marries her on October 6, in the Parish Church, Huntingdon, and Uncle Athanasius Pepys will come to do it for them. Which I am glad to heare, having feared Nubbins might have wanted the marriage in some Plymouth Brethren's conventicle; wherein I doubt I had adventured to withstand him; lest it put him off marrying sister altogether; a risque not so much as to be thought of, and anything rather than that, even a Plymouth Brethren's conventicle. So to prayse God for all's being fixt in this decent respectable manner, with The Church's blessing on them. Yet for its entayling an allmost immediate wedding gift to sister, I praysed God not soe much.

Debating hereof with my wife, she^r proposes a check, which for her is easy enough, onelie having to propose the check, not to draw it. Moreover, a check is a thing that you cannot make look more than it is; but I would hieffer chuse something that looks 10^s or 15^s, but is really only 5^s, and so told my wife.

Listening-in this night to the Queene's Hall Prom (2nd ½), with the greatest possible pleasure in hearing (for the 1000th time, I believe) Mendelssohn's Overture to 'A Midsummer Night's Dream.' It hath long been the mode to disable Mendelssohn his musique for all sentiment and sugar, fit onelie for Philistines. But if soe it be, then must I confess to having a sweet tooth in musique, and so has my wife; being 1 of the 2 or 3 matters in life whereon the wretch do own to consenting with me, but upon all others allmost, if I say one thing, makes it her business most perversely to say the other, as wives will. But Lord! What exasperating creatures these wives of ours! And the worst of it is, the more we want to hate them for exasperating us, the more we do always end by loving them, as I do always end by loving my wife.

Sept 2. (Lord's Day).—A most fayr warm day as ever I remember at this Season. My wife is for Wotton Church. But, being our last Lord's day here and so fayr a day, I am all, as they say, for Parson Greenfields, and carried it agaynst

my wife, who, I believe, did all along wish it carried agaynst her, but onelie sayd Wotton Church for a show of godliness, after the way of women. Cook and Doris to goe blackburying. My wife and I by The Warren to Coldharbour and here eat lunch at *The Plough*, a good lunch with good ale and good companie, to my great content. Some discourse I had with one that sits next me of the late happenings at Friday Street, to wit the drayning almost dry of the lake and other matters, which is, or so he hears, by the orders of young M^r Evelyn, to defete the ill-behaved motorists and other offending trippers; they (in particular at week-ends), making such a pandemonium of the place, with so much litter and other beastlie messes left behind them, that he seeks to drive them away from it by making pretty little Friday Street as ugly and awkward to them as he can. For which, if it be true, I cannot find it in my heart to blame him, albeit a sadd business for us who are innocent.

We, having first changed a few pleasant words with mine old acquaintance Mis Lipscombe and her sister, that keep *The Plough*, away and to Leith Hill, where is a great store of people, but passing on into the woods westward soon left them behind. Come presently to an open place near a stone-pitt, where was such a plenty of hurtle-berries, great fatt ripe berries, as never I saw, I believe, in my life. My wife wants to stay and pluck them, but I will not let her, in part for the looks of it—to be seen hurtle-berrying on Lord's Day!—in part by her wearing her new faint-blue frock that I payd 8^s 18^s 6^d for onelie last mo and cannot risque her splotching it with hurtle-berry juice.

Anon come running to us a little Scots terrier, that hath lost itself, and fastens on to us and follows us. Going adoun Broadmoor Valley, here was a cottage with chickens running loose about it. And what does Scottie but start chasing the chickens and gets one; which my wife is for trying to rescue from him, but did seize her by the arm and hurry her forward with all speed. So lost the little devill, and, by God's mercy, well away before any could emerge from the cottage and want me to pay 3^s or 4^s for Scottie's chicken.

Miss Ellen Wilkinson, M.P.

SHOULD women be paid as much as men? I am not to be drawn on this question, which, at 7 p.m. on Tuesday, October 9, Miss Ellen Wilkinson, M.P., will discuss in the London Studio with Mr. William H. Thoday, ex-president of the London Schoolmasters Association, and late Treasurer of the National Association of Schoolmasters. The discussion will last a quarter of an hour.

Tower of Babel, W.C. 2.

A NOTABLE virtue of the recent Swiss National Programme was the excellence of the background of voices. The scene, you will remember, was a café in Switzerland.



'Genuine Swiss waiters from Soho'

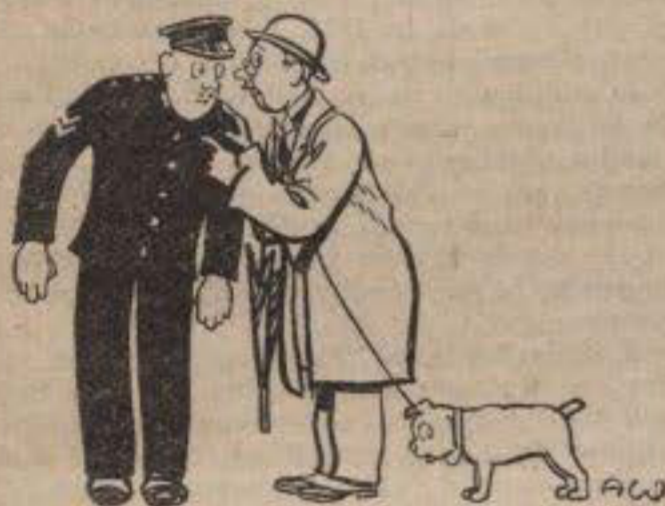
A chatter of voices speaking three or four languages provided local colour of a very convincing nature. Such effects are not lightly achieved. In this instance the voices were those of a score of teachers from a famous school of languages who in the cause of art were content to come to Savoy Hill and talk loudly to each other in several foreign tongues across a studio, while somewhere above them the producer, seated at his 'control panel,' faded them in and out of his programme. And the yodelling was provided by a choral society of genuine Swiss waiters from Soho. Next week, on Thursday October 11, we are to have, in the same series, a Hungarian National Programme along similar intimate lines. This should be good, for the café-life of the Buda-Pesth waterside, with its *czardas* bands and chatter of languages, is one of the most colourful in Europe.

BOTH SIDES OF THE MICROPHONE



Mystery at Savoy Hill.

ONE day last week there arrived at Savoy Hill a gentleman bursting with agitation and pride. On being questioned by the commissionaire as to his reasons for calling, he appeared to be in some doubt as to these. A species of polite third-degree conducted on the door-



'Bursting with agitation and pride.'

step, however, elicited the single fact that he was the father of a four months' old child of incredible intelligence. Having revealed this much, he relapsed once more into incoherence, and was last seen proceeding in a easterly direction with a puzzled expression on his face. Now what *did* he want? Was his motive to give extended publicity to his prowess as a father or had he some sort of idea that the baby should be invited to give a talk of the 'da-da' and 'bow-wow' variety for the evening edification of Tired Business Men?

Plays on the Air.

AMONG dramatic productions of the near future *The Betrothal* (October 8 and 10) stands pre-eminent. Maeterlinck's dream-fantasy will be the second in the series of Great Plays of the World which opened with *King Lear*. It is interesting to note that the second opera of the 1928-29 season is to be Debussy's *Pelleas and Melisande*, based upon Maeterlinck's play of the same name. On October 14 London is broadcasting *The Grand Cham's Diamond*, a comedy in one act by Alan Monkhouse, the brilliant Mancunian whose drama, *The Conquering Hero*, one of the most powerful anti-war plays ever written, filled the Queen's Theatre a few years ago. On October 19 5GB listeners will hear a new play by Martinez Sierra, the Spanish author of *The Cradle Song* and *The Romantic Young Lady*, entitled *Wife to a Famous Man*.

The Bunyan Centenary.

THE series of Sunday readings of 'Songs of the Old Testament' will be succeeded on October 7 by a series from 'The Pilgrim's Progress,' which will continue for twelve weeks. Bunyan shares with Schubert the centenary honours of the year. He was born at Elstow, near Bedford, in November, 1628. The exact day of his birth is a matter of disagreement. His centenary is also to be honoured by the B.B.C., on November 23, with the performance at the Queen's Hall of a new choral work by Granville Bantock based upon 'The Pilgrim's Progress.'

The Liverpool 'Phil.'

ON Tuesday evening, October 9, 5GB, with the Manchester grouping of stations, is relaying the first concert of the Liverpool Philharmonic Society's new season, conducted by Albert Coates.

Mr. Percy Scholes.

THIS evening, Friday, September 28, Mr. Percy Scholes is to give his last talk as Music Critic of the B.B.C. In a few weeks, also, his close association with *The Radio Times* will come to an end. Mr. Scholes is shortly retiring to Switzerland, where, in a house overlooking the Lake of Geneva and the valley of the Rhone, he will have leisure and opportunity to complete certain work in the cause of music which he has long had in mind—including the extension of the great International Series of Audiographic Pianola Rolls, in the institution of which he has been associated with the Æolian Company, and the compilation of an Encyclopædia of Music which shall be to the ordinary listener what Grove is to the expert. Mr. Scholes has been B.B.C. Music Critic since 1924. His talks have been widely welcomed, and have brought him letters from many listeners, who will feel that they are losing tonight almost a personal friend. As one who has worked in close touch with him, I can bear witness to how much we shall feel the loss of our Musical Editor. But Percy Scholes is energetic and enthusiastic, and I suspect that not even the long stride between Vevey and Savoy Hill will prevent him from occasionally returning to our office and to the microphone. In this evening's talk, however, the B.B.C. will give its official farewell to one who has worked hard in the interests of music and broadcasting.

Sir Thomas Beecham to Conduct.

THE most interesting Season of Symphony Concerts yet given by the B.B.C. will open on Friday, October 12, at the Queen's Hall with a concert conducted by Sir Thomas Beecham. An interesting programme will be matched by an interesting programme which includes Sir Thomas' own arrangement of excerpts from Handel, which is entitled, after the Diaghilev Ballet for which he prepared it, *The Gods go a-Begging*. This will be its first concert performance, though the music was, of course, included in the repertory of the last Russian Ballet Season. Other items in the programme are Mozart's *Eine Kleine Nachtmusik*, Lord Berners' *Fugue*, Schumann's *Symphony in E Flat* and Delius' *Brigg Fair*. This concert will be broadcast from London and other stations at 8 p.m.

Detectives, Please Note!

TOMORROW (Saturday) evening, you will be hearing the first instalment of Mr. and Mrs. Cole's detective story, 'The Brentwardine Mystery.' In our columns next week you will find the text of that instalment, which will give you an opportunity for searching for any stray clues which you may have missed during the broadcast.

Viola Sonatas.

A CHAMBER MUSIC Recital from 5GB on Thursday, October 11, will be given by Bernard Shore (viola), Angus Morrison (pianoforte) and Vivien Lambelet (soprano). The programme includes Brahms' *Sonata in F Minor* for viola and piano, and Arnold Bax' *Viola Sonata*. Though it is seldom heard today as a solo instrument (except in the hands of masters such as Lionel Tertis), the viola is an older instrument than the violin. Mozart was the first composer to exploit its fine quality. The two sonatas mentioned above will show fine writing for the instrument by a romantic and a modern composer.

Moyen Age.

A PIECE of music will often set a train of thought working in one's mind. Sometimes it conveys an impression which the composer intended, at others the mind-picture which results from hearing it is a phantom of one's own raising. The same piece will convey a different impression to a dozen listeners. On October 19 we are to hear a programme entitled *Moyen Age*, based upon the César Franck Symphony which arouses in the mind of the designer of this programme an impression of the Middle Ages, the era of romance, chivalry and mystic fervour. The Symphony provides a link and a background to a programme which will include poetry, prose and song drawn from, or reminiscent of, the age of chivalry—songs of the troubadours, *The Romaunt of the Rose*, *La Belle Dame Sans Merci*, Thornton Wilder's miniature play *Childe Rolande to the Dark Tower Came*, which he recently read before the microphone, the Coventry Carol, and so on.

A Worker in the Cause of Reconciliation.

IN India they will tell you that no one has done more for inter-racial reconciliation than the Rev. C. F. Andrews, the friend of Gandhi and Rabindranath Tagore, who is trusted by all castes and classes as an Englishman is seldom trusted. He has been on several occasions elected by Indians as their spokesman, and only recently the Viceroy, Lord Irwin, paid tribute to the great, though unofficial, part which he played in the solution of the Indian difficulty in South Africa. Mr. Andrews first went to India in 1904 as one of the Brothers of the Cambridge Mission to Delhi. Previously he had been Vice-Principal of Westcott House, Cambridge. On Sunday, October 7, he will conduct the London and Daventry Studio Service.



'Nature is wrapt in autumnal peace.'

Nature Note.

SOMEWHERE below me an electric drill is stammering its way through a concrete roadway. In the trees of the Savoy Chapel the starlings are telling each other what they mean to do when they go to Monte Carlo for the winter. Not far enough away, six men in cloth caps are playing the 'Londonderry Air' on a harmonium, etc. Occasionally a millionaire leans out of his window in the Savoy Court and throws them a dime. Nature is wrapt in autumnal peace. There were two inches of white space in this column—but they are filled.

"The Announcer."

The Music of Broadcast Speech.

A Note on the Beauty of Spoken English.

OF the two means of communication at present open to broadcasting authorities, music seems to be used more extensively than speech. The chief reason for this is probably the fact that there are more music-lovers than word-lovers among listeners. But, if, from the point of view of an hour's entertainment, the musician's appeal is somewhat more universal than the writer's, there is much to be said for one's private study of words.

If a musical note is removed from its setting on a page of music, it holds little interest save for the specialist in tone. A single word taken at random from its context has, on the other hand, a great intrinsic value.

The first characteristic of a word is its sound. There are some words which, far from coming trippingly from the tongue, labour clumsily before they make themselves heard. One of these (was it Mr. Arnold Bennett who described it as the most ugly word in the English language?) is 'perambulator.' As much effort is required to say it as to push it! Another lumbering, conceited colossus, huge as the object it describes, is 'pantehnicon.' For a furniture-van this word is the sworn enemy of imagination. How much better if we could put in its place some phrase such as 'the chariot of the household gods'!

Among words, simplicity in sound usually implies simplicity in meaning and understanding. That, after all, is the first duty of a word. Whenever, therefore, I see some honest-to-goodness butcher who has turned 'meat purveyor,' or some equally good barber who describes his shop as 'the tonsorial hall,' I so far misunderstand their meanings as to go elsewhere to plainer folk.

Contrasted with these high- or low-sounding words, there are many others in our language which might well be called 'sounds and sweet airs that give delight and hurt not.'

Hard in reality, yet wonderfully soft in its sound, is that lullaby word, 'pavement.' Equally commonplace, but still (to me) charming to say, are such words as 'automobile' and 'metropolitan.' Among the 'poet's words,' some, like 'mellow,' 'starry,' 'liquid,' and 'wistful,' would take their places in anyone's list. Similarly, the word 'lonely' displays its character in its sound; and it is typical of us as a far-flung race that the one word in our language transcending others in the beauty of its sound is also the most beautiful in its associations. The word is 'home.'

In recent years, broadcasting has done more than any other medium to popularize good poetry. The wireless presents poetry in the way it is intended to be presented—aloud. Poetry has been defined as 'The best words in the best possible order.' Though this definition leaves much to be desired, for poetry is far more than word-arrangement, yet it does lay a useful stress on the value of the individual word. For the true poet there is always an exact word which most nearly expresses his fine shade of meaning. A 'nearly-as-good' will not do. Keats, whose beauty of expression has rarely been equalled, showed this when he wrote, of the nightingale's song:—

'The same that oft-times hath
Charmed magic casements, opening on the foam
Of perilous seas, in fairy lands forlorn. . . .'

In this case 'windows' would not have served for 'casements,' nor 'dangerous' for 'perilous'; neither would the lines have achieved immortality

if any other word had been used instead of 'forlorn.'

In their expression of sound, words are greatly indebted to the individual letters they contain. The alphabet itself is a great symphony. In his mastery of technique the poet can hide the use he makes of individual letters, but it can be revealed by a little analysis. Thus, in this sound-picturing of the drowsiness of a summer's day, the letters 'm,' 'n,' and 's' all contribute their soft colourings:—

'The moan of doves in immemorial elms,
And murmuring of innumerable bees.'

Yet so successful is the picture as a whole that it seems almost a crime to find out 'how it works.'

Apart from their sounds, words have stories and histories as interesting as those of many human beings. Space forbids more than a brief mention of these, but sufficient may be said to show that words, like things, are not always what they seem.

Take, for instance, that favourite inn of pantomimists and cartoonists, 'The Pig and Whistle.' It is a sad truth that in the beginning there was neither pig nor whistle. Yet the life-story of this name is almost as romantic as if there had been days when the pig pursed his lips like an errand boy. The North of England word for an ordinary household lading-can is 'piggin.' Similarly, in those parts about Christmas-time you will hear talk of 'wassail.' Now the piggin and the wassail-bowl are surely big enough for the most convivial of inns, and so, by a process of change, the 'Piggin and Wassail' has become the 'Pig and Whistle.'

Every word has a similar story in it, and often the tale extends to a host of relatives. To divide a thing is to 'share' it. So your neighbour's 'shears' divide your privet stragglers from their roots. The 'shore' divides or separates the sea from the land; your son's suit, in which he has gone a-gathering brambles, returns in shares, or 'shreds,' and finally England herself is in the grip of this mighty family of shareholders, for she is split up and divided into a number of 'shires.'

The English dictionary is a library of many thousands of stories, and an opera house in which an equal number of sounds can be heard. And that, when one is getting History instead of Bach, or Garden Hints instead of Grieg, is worth while remembering.

(Continued from col. 3.)

the poet Browning, who died in 1889. Gladstone's voice was also recorded in the old cylinder record days, being chiefly listened to, if a contemporary historian may be believed, by foreigners.

The earliest disc records of a famous voice are the Dan Leno ones already mentioned, but the earliest Caruso discs were made in 1902, one of them, a ten inch of 'On With the Motley,' with piano accompaniment only, securing him, by cable, his first New York engagement.

It was chiefly the early Caruso records which, in 1906, overcame Patti's sworn resolve to have nothing to do with 'talking machines,' though by that time Sarasate, Grieg, Santley, Lloyd, Bernhardt and Tamagno had all visited the recording room. Exercising her feminine privilege, she asked to have her voice reproduced, but insisted on the necessary apparatus being brought to her Welsh home, Craig-y-Nos Castle, for the purpose. She was entranced by the result, hearing her own voice as others heard it for the first time.

Voices of the Past.

Great Singers and Speakers the Gramophone Restores to Life.

THE broadcasting, by means of their gramophone records, of a Caruso-Patti concert opens up large possibilities. The idea is not quite new, for anniversary concerts of Caruso have been broadcast from the Continent.

Tolstoy's centenary, which occurs shortly, might well be marked by the broadcasting of a spoken record (in English) made by him in 1907, when he was seventy-nine.

Ellen Terry is, alas, gone, but a record of her famous rendering of Portia's speech, 'The Quality of Mercy,' made in 1911, is still available. So are two French recitations of Sarah Bernhardt.

In addition to Caruso and Patti, vocalists still to be heard, though gone from us, include Sir Charles Santley and Edward Lloyd. Foreign singers such as Pol Plançon and Evan Williams have left many records, as did Tamagno, possessor of the mightiest tenor voice of the last century, for whom the title role of Verdi's *Otello* was specially written.

Possibly less known, but makers of exceedingly fine records, were Gervase Elwes, Charles Mott, and William Samuel, whose dainty record of the 'Queen Mab' song from *Romeo and Juliet* is an excellent piece of 'whispering baritone' work.

Terry and Bernhardt are not alone as representatives of the Victorian stage, for we have Sir Herbert Beerbohm Tree in Shakespeare, including a fine droll rendering of Falstaff's Speech of Honour, and as Svengali in *Trilby*; Lewis Waller in two famous examples of his elocutionary skill; and poor Arthur Bourchier in *Macbeth*. Another famous elocutionist who has left records of his voice is Canon Fleming, who, at the age of seventy-six, recorded the 'Charge of the Light Brigade.'

Memories of the lighter musical stage can be recalled by Dan Leno, who recorded most of his best known numbers four years before his death in 1904; Eugene Stratton in, for example, 'Lily of Laguna,' one of the late Leslie Stuart's songs; Maurice Farkoa either in English ('I Like You in Velvet,' quite a fine record on a modern instrument) or French; Albert Chevalier in most of his Cockney ditties; Fred Emney, Burt Shepard, George Formby, Tom Foy, and Alfred Lester, both in earlier work and his latest successes prior to his death.

Those whose memories are of instrumental music can have them revived by the almost legendary Joachim in a typical Brahms dance; by the equally famous Sarasate in some of his own compositions; by Mary Law and Maud Powell, Sousa's great soloist; or by the flautist, Eli Hudson. Both Edvard Grieg, as pianist, and Saint-Saëns, either as solo pianist or accompanist in violin pieces, can still be heard interpreting their own works. Of conductors, the 'mesmeric' Nikisch, and Leoncavallo and Sir Frederick Bridge rendering their own compositions are likewise available.

The list of dead orators recorded includes Lord Roberts in records made in 1913, Lord Oxford and Asquith, Lord Long, and Sir William Treolar; three Presidents of the United States, Theodore Roosevelt, Woodrow Wilson, and Warren Harding; and two famous explorers in Commander (later Admiral) Peary and Sir Ernest Shackleton.

Apart from Edison, who is said to have recited 'Mary had a little lamb' as his first record, the earliest famous man to have his voice recorded was

(Continued -1 foot of col. 2.)

M. & G. D. H. Cole - Humbert Wolfe - Herbert Farjeon

write in next week's issue, published Friday, October 5.

From Royalty to Radio.

The picturesque story of the Savoy, now known to millions as the headquarters of British Broadcasting, but once, in the days of the great palace-prison which stood there, a centre of five centuries of English History.

THE Savoy means the sumptuous hotel to thousands and the headquarters of the B.B.C. to millions, who know naught of the magnificent palace that once graced the site, built in 1245 by Peter, Count of Savoy. In those days of the Plantagenet dynasty there stood upon the river's bank, from Charing Cross to the Temple, the noble residences of princes and peers, ambassadors and bishops. Picturesque and imposing mansions they were, with their massive and lofty walls, their stately roofs and towers, their courtyards and gardens stretching down to the water's brink, their water-gates leading to what was then the busy highway of the Thames.

King Henry III, who married Count Peter's niece Eleanor, bestowed many honours upon him, creating him Earl of Richmond and granting the site for the palace. Count Peter left the palace to the monks, but Queen Eleanor would not relinquish the pleasant demesne by the waterside and purchased it back again for her second son, Edmund Crouchback, Earl of Lancaster.

When the palace passed to Henry, the first Duke of Lancaster, he almost entirely rebuilt it. All the liberties and rights of a county palatine were vested in the high and mighty Duke of Lancaster—power to appoint his own chancellor and justices for pleas, together with fines and forfeitures, and pardons of life and members. The place was known as the Liberty of the Duchy of Lancaster, a name preserved for five centuries, the office of the duchy being in Lancaster Place, close by.

The Prison House of John the Good.

In the Palace of Savoy was held captive to await ransom John the Good, King of France,

taken by the Black Prince at Poitiers. Though nominally a prisoner, he was granted royal state. In the splendid chambers of the Savoy, the King and Queen frequently feasted with him, and his conqueror, the Black Prince, would wait upon him at table. He was released four years later, but the payments of the ransom fell into arrears and his son, left as hostage, escaped. King John, 'to maintain his royal honour which his son had sullied,' returned, being received with great honour and again lodged in the Savoy. There he died, and his body was sent to France with royal honours.

Burned by Wat Tyler.

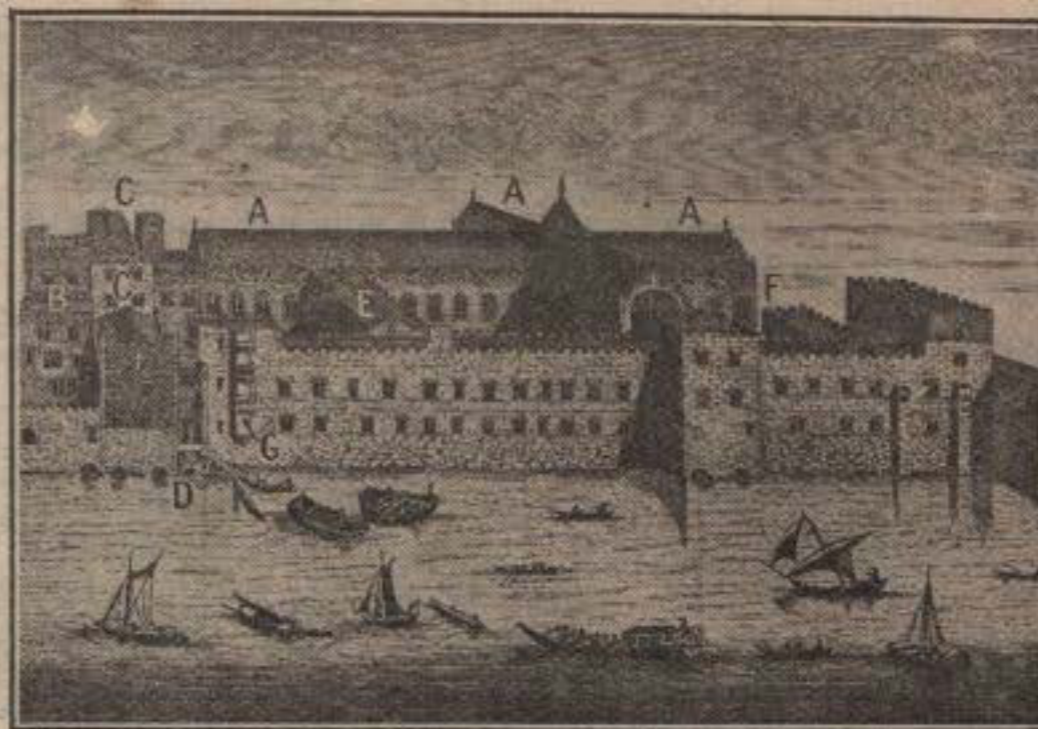
The daughter of the first Duke of Lancaster married her cousin, John of Gaunt. The Savoy became his residence, and when he made himself obnoxious by his patronage of Wyclif, it was attacked by the mob. In 1381 the rebels under Wat Tyler sacked the palace. It was burned to the ground, its plate and other precious contents being either destroyed or flung into the river.

For nearly a century and a quarter the Savoy remained a heap of ruins, desolate and neglected. In due course the estates of the Duchy of Lancaster came to King Henry VII, and upon the site of the old palace he erected in 1505 a hospital, dedicated to St. John the Baptist, to receive and lodge nightly one hundred poor people. The building was completed by Henry VIII, who rebuilt the chapel of the Savoy. The hospital was in the form of a cross, with double rows of mullioned windows and embattled parapets, lozenged with flints, a friary on the north, and a guard-house at the west end, used as a place of detention for deserters, with quarters for thirty non-commissioned officers and men.

Rogues and Vagabonds.

The hospital was given up to Edward VI, who transferred its revenues to Bridewell and Christ's Hospital, recently established. The Liberty of the Savoy became the refuge of rogues and fugitives, by a survival of mediæval law a sanctuary where they were not liable to arrest. They were under the protection of the Master of the Savoy, his office a lucrative sinecure. Charles I promised it to the poet Cowley, but at the Restoration Killgrew was nominated. Whereupon 'Savoy-missing Cowley,' as he was called, wrote his 'Complaint.'

In Savoy House, as it was called, the first glass manufactory in England was set up in 1552. Here during the Dutch Wars the sick and wounded were housed. Here in 1658 the Independents met to frame their famous declaration of faith, and in 1661 the Savoy Conference was held to revise the Liturgy. A large portion was injured by fire and the whole fell into ruinous condition. The spacious apartments came



AS IT WAS IN 1736—

The Savoy pictured in an old print, showing A A A the great barracks for the soldiers; B the prison; C C the Church of St. Mary le Savoy; D the stairs to the waterside; E F G a German church, a French church, and a German Calvinist church.

to be inhabited by beggarly tailors, cobblers and the like, plying their trades. At the west end was still a prison for deserters and other military and naval offenders. The gateway to this quarter bore the arms of Henry VII up to the time the hospital was finally dissolved in 1702 and the last vestiges swept away in the building of Waterloo Bridge.

But the Chapel of Henry VIII survived almost unchanged until it was burnt down about the middle of last century. It must have appeared picturesque, with the little tower on the east where a sentinel used to mount guard and diminutive trees spreading their branches over the mouldering walls. The interior was magnificently decorated, with a noble altar-piece and exquisite ornaments on either side of the great window by Sir Reginald Bray, the celebrated Tudor architect, who was high treasurer and chancellor of the Duchy of Lancaster in Henry VII's time. The splendid roof was covered with carvings of all manner of emblems in shields.

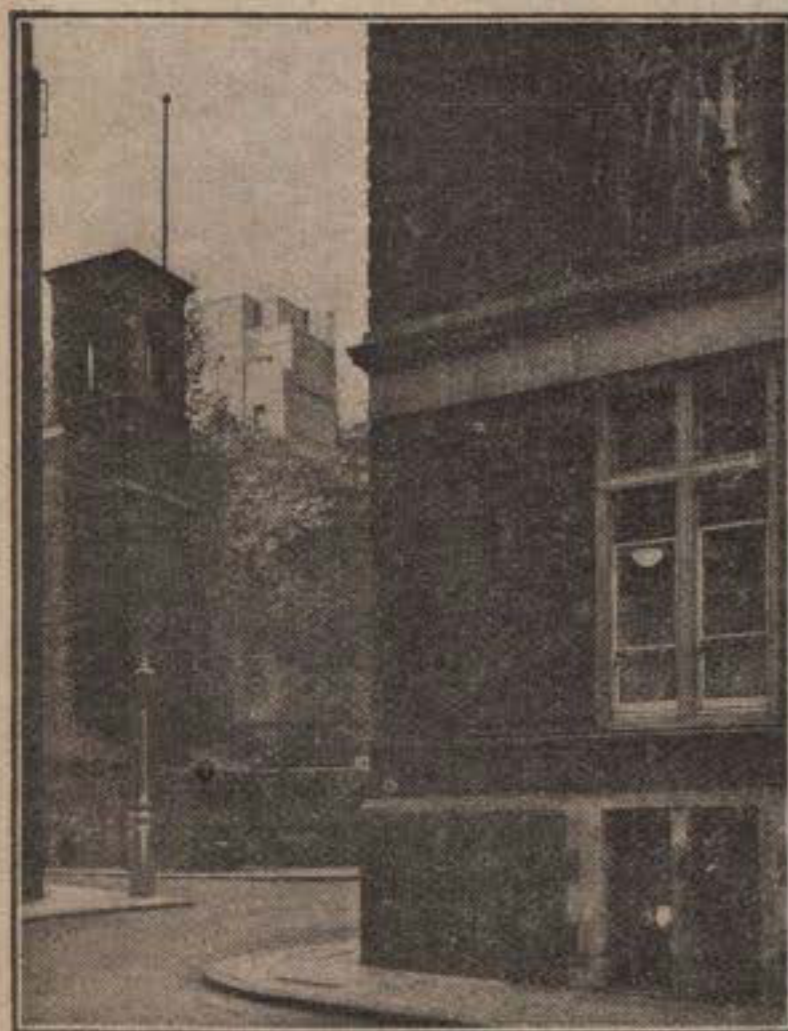
Tar and Feathers for a Creditor.

When the Protector Somerset destroyed the church of St. Mary-le-Strand in 1564, the Savoy became the parish church and so remained until 1717. In 1773 it was constituted a Chapel Royal. Sanctuary for criminal offences was abolished in 1623, but the privilege lingered in civil processes for another century. The Savoy was the haunt of ruined men and rascals, who violently resisted any invasion of their stronghold. It is recorded that in 1696 a creditor, who ventured within the precincts to demand payment from a debtor who had sought sanctuary, was seized upon by the populace, who tarred and feathered him, carried him in a wheelbarrow to the Strand, and tied him to the maypole there.

Wilkinson for Marriages!

At the Savoy, as in the Fleet Prison and in May Fair, there was a large traffic in irregular marriages—marriages without licence or publication of banns, marriages of minors, all manner of improper marriages. Dr. John Wilkinson, the minister, father of Tate Wilkinson, afterwards a celebrated theatrical manager, waxed wealthy by this nefarious trade. He advertised brazenly in the newspapers: 'Marriages performed with the utmost privacy, decency, and regularity at the ancient Royal Chapel of St. John the Baptist in the Savoy. The expenses not more than one guinea, the five-shilling stamp included. There are five private ways by land to this chapel and two by water.' In one year

(Continued on page 653, col. 1)



—AND IN THIS YEAR OF GRACE.

A new photograph showing in the foreground the Chapel of the Savoy (left) and a corner of the B.B.C.'s Headquarters, while in the background towers one of the new buildings along the Strand.

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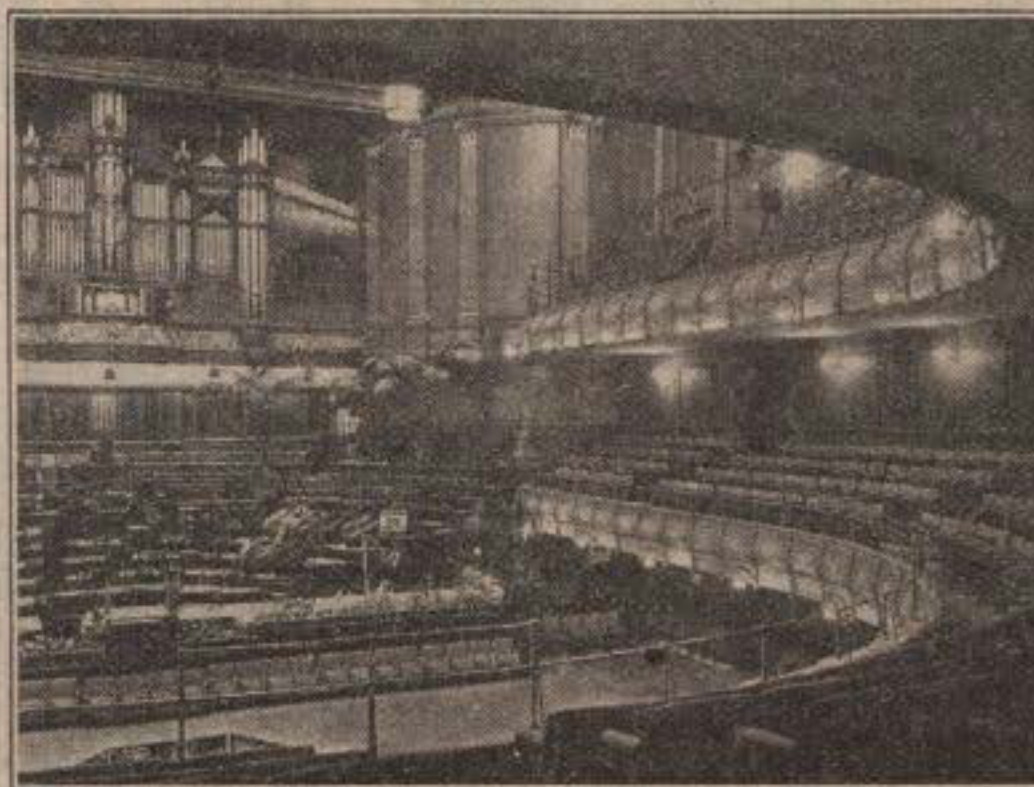
Old and Young Promenaders.

C. L. Graves on the History of the 'Proms'—Jullien of the Jewelled Baton—Mr. Henry J. Wood Takes Over—Sardines and Tripe—'The Promenade Ticket'—A Book You Should Know.

PROMENADE is defined in the 'New English Dictionary' as 'a walk taken (usually at a leisurely pace) for exercise or amusement,' and a promenade concert as 'a concert at which the audience walk about instead of being seated.' The volume in which these definitions occur (Ph-Py) is dated 1909, and the entries quoted are typical of that curious laxity of English nomenclature which finds illustration in the title *Fortnightly Review* borne by a monthly magazine. We are strangely loyal to phrases which have become misnomers, but which were once correct and embody historical facts. There were open-air promenade concerts at Ranelagh, Cremorne, and Vauxhall Gardens long before these entertainments were called by that name. But as we have known them for the last ninety years they were a foreign importation. Promenade is a French word, and indoor promenade concerts were introduced from Paris in 1838. There were various ventures under French conductors culminating in the régime of Jullien at Drury Lane from 1840 to 1859. Jullien was an 'egregious attitudinizer and anticifer,' as *Punch* once called him. The late Sir Charles Hallé, who knew Jullien well, once gave me a description of his flamboyant attire—on one occasion he wore a shirt front embroidered with the figure of a nymph playing on an instrument beneath a palm tree—and of his habit, after performing a solo on his golden piccolo, of flinging himself with a *beau geste* of exhaustion into a velvet armchair. And Sir Charles went on to recall how Jullien had once said to him, 'To succeed in music in England, one must either be a great genius like you, or a great charlatan like me.' Yet underneath all these buffooneries Jullien was a great educator and reformer—a great popularizer of good music. It is true that many of his performances were literally 'stunning'—e.g., his Army Quadrilles, in which instruments of percussion were reinforced by explosives.

But he was from the first in the habit of sandwiching movements from the symphonies of Beethoven and Mozart between the coarser viands of his musical menu, and when he chose to lay aside his mountebankery, he was a competent and even inspiring conductor. Also all his solo artists were of the first rank. He may be fairly recognized as the Father of the Promenade concerts; as the greatest of the early pioneers of the movement, the aim of which was to make music safe for democracy. Jullien died insane, but before his mind became unhinged there had always been a method in his musical madness, and I find more to admire than to laugh at in his habit of conducting all pieces by Beethoven with a jewelled baton, and in a pair of clean kid gloves handed him at the moment on a silver salver.

After Jullien's financial collapse and tragic end in 1860, the Promenade Concerts were carried on under various conductors, but with steadily declining prestige and success until their revival in 1895, with Mr. Robert Newman as manager and Henry Wood as conductor. Much has been written on the significance and achievements of this epoch-making venture from the point of view of the musical historian and expert critic; in its encouragement of native composers, and on raising the standard of orchestral playing. Here I propose to



THE TEMPLE OF THE 'PROMS.'

A new picture of the interior of the Queen's Hall awaiting the crowds which have flocked to it this season.

confine myself to its effect on the ordinary person, neither expert nor critic nor professional, brought for the first time into contact with great orchestral music.

An immense amount of music was to be heard in London in the middle nineties, but orchestral concerts were comparatively few and far between. The famous Saturday concerts at the Crystal Palace were nearly the close of their valuable and beneficent career, but even in their palmy days they drew only a limited audience from central London. The Philharmonic concerts, like the Richter concerts, were restricted in number: all told they did not run to more than about twenty in the year. First-class orchestral concerts were a rather expensive luxury. The young people of today take the good things of life for granted; they cannot quite realize what it meant to those of the previous generation to have this new world of delight brought within the range of their pockets.

For clerks and officials and the great middle-class working population of London the Promenades as revived and glorified were indeed, in Artemus Ward's phrase, 'a sweet boon.' They did not 'promenade' to music, because there was no room for walking about. The 'promenade' has never been a place for lounging or lizardizing; they stood like patient sardines silently absorbing floods of Bach and Beethoven and Brahms, Mozart and Schubert, Wagner and Tchaikovsky, varied with the lighter refreshment of Gounod, Bizet, Grieg, and Mascagni.

The early promenaders included people of all ages, but the young predominated. They were not so fastidious as they are nowadays, and in the Second Part applauded and encored items which would now be regarded as 'tripe' by their more enlightened successors. For while the main features of the programmes were already established on the basis of classicism and catholicity, considerable concessions were made to weather vessels in the Second Part in the way of operatic selections, cornet solos, and ballads, redolent of that sentimentality to which a satirist has given the name of 'parlour pathos.' Indeed, in no department has the progress of taste at the Promenades been more marked than in the levelling up of the songs to the standard of the orchestral pieces and the

gradual elimination of compositions suggestive of the 'fiery organ-grinder.'

The Promenades have been fortunate in their official historian, Mrs. Newmarch. They also inspired one of the most delightful books about music ever written: 'The Promenade Ticket,'* by A. H. Sidgwick, son of a distinguished father, and himself a brilliant Wykehamist, scholar of Balliol, and Fellow of University College, Oxford, much beloved and deeply lamented when he fell in the early years of the War. Cast in the form of a joint diary, kept by seven different 'young Promenaders,' it gives the best picture of the growth and education of 'the best audience in London.' Here you will find the true spirit and soul of the 'Proms' vividly expressed in these frank opinions of seven young people who are not 'awed by rumour' or oppressed by technical knowledge. The record is mainly that of the impact of impressions on fresh minds, keen, alert, and for the most part enthusiastic. They are all amateurs,

but in the best sense. Nigel Clarke, who is clearly 'A.H.S.,' is, though a layman, a really fine critic, and his comments are compact of sanity leavened with a most refreshing humour. Henry Malins, the best-equipped technically, but the least enthusiastic, who 'never believes what he is told,' reveals his intellectual arrogance by his wit. J. R. Harrison is a most engaging specimen of the Philistine in transition, who finds it all 'a great lark,' but has a sound instinct which enables him to 'spot winners' and a great fund of judicious levity; witness his priceless analysis of the Funeral March in the Eroica Symphony:—

'Most funeral marches seem to cheer up in the middle and then become gloomy again. I suppose the idea is (1) the poor old boy's dead; (2) well, after all, he's probably gone to heaven; (3) still, anyhow, the poor old boy's dead.'

Then there is Rhoda Clarke, Nigel's cousin, a Brahmsian, but not a highbrow, a charming and vivacious modern girl; Delia Crauford-Wright, a folk-song fanatic and a bit of a *précieuse*; and Lane, a young clerk whose brief but artless comments are a source of abiding joy. Besides these principals we get many glimpses of familiar types—freaks, cultured typists, red-headed flappers, effusive sentimentalists, and that now dwindling section of Promenaders who on popular nights are moved to ecstasy by 'exhibition of the misapplication of the human voice.' But, as Nigel Clarke reminds us, the majority of the Promenaders are not eccentrics, but sound, good sort of people. 'The proper tradition of listening has been built up by the middle classes mainly for themselves.'

The book was published in 1914, just half way through the period covered by the Promenade Concerts as we now know them. I can render no better service to the Young Promenaders than to direct their attention to its pages. If this imaginary but most faithful diary is familiar to them they will find it gains on rereading. If not, I can promise them the agreeable experience of realizing of what a good stock they come, and the finest incentive to remain true to their honourable traditions.

* Published by Edward Arnold in 1914.

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HOME, HEALTH AND GARDEN.

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



Home-made Chocolates.

FOR covering chocolates you will need a saucepan and a bowl which will stand in the saucepan, two or three dipping forks and rings, greaseproof paper, a small wooden spoon, centres and some covering chocolate. In cold weather the chocolate covering may be too thick; if so, add 1oz. of cocoa butter to 1lb. of covering.

Place the covering chocolate in the bowl, have the saucepan half full of boiling water, stand it on the table, and put the bowl containing the chocolate into the pan of hot water. Work it about with a wooden spoon till melted, if necessary reheat the water, but on no account allow the chocolate to get at all hot. Be careful no water gets into the chocolate. As soon as the chocolate is melted remove the bowl from the hot water, stand it in cold water, and beat till the chocolate becomes thick and nearly set. Now, if necessary, add the cocoa butter which has been previously melted in a small pan. Re-melt the chocolate by passing the bowl over a flame several times, beating well—it remelts in a very short time.

When ready for coating the centres, the chocolate should taste quite cold to the lips; the melting and beating makes the chocolates glossy and bright when set. Place the centres on your left hand, and the sheet of greaseproof paper on the right, drop a centre into the chocolate, bottom upwards, see that it is covered, then place the fork under it, lift it out, tap the fork on the side of the bowl to remove any surplus chocolate, then draw it gently over the edge to clear away chocolate dropping below the fork. Quickly turn the wrist so that the chocolate turns over and drops on the greaseproof paper right side up.

To decorate the top of the chocolate with the fork or ring, place it gently on the top of the chocolate and draw it up into a ridge. With the ring dipper you can finish the top in many ways. Stir frequently and re-warm it if it gets stiff. If you prefer it nuts can be put on the chocolates before they are set. If you have the covering at the right temperature, the chocolates set almost at once, and are bright and glossy; if they do not set at once wait a little while before dipping another centre, because if they are a long time drying they will be dull and speckled.

I very often make my own covering chocolate from the following recipe. I find it is much liked; it is a nice smooth covering not too sweet.

- ½lb. of cocoa butter.
- ½lb. cocoa, one of the well-known makes.
- ½lb. of sweet chocolate (not milk).

Melt the cocoa butter, without getting it hot, add the cocoa, beat well, then add the chocolate, which has previously been melted, then follow the directions which I have just given for cooling, re-melting and dipping.

Do not handle the chocolates more than necessary, place them as soon as set in paper cases, and pack in fancy boxes, lined with waxed paper.

Very many kinds of home-made sweets can be used as centres, such as nougat, turkish delight, caramels, fondants, marzipan, toffees, fudge, etc. Nuts should be dried, almonds should be blanched and dried before coating with chocolate, or they can be covered with a thin piece of marzipan and then coated. Centres for covering should always be quite dry, and for this reason fondants and creams should be made about eight hours before they are wanted.—Mrs. L. K. Heal, in a talk on September 17.

Canaries and Their Needs.

YOUR first consideration should be the bird's cage, and if it is an 'all-wire' one, let me give you warning.

The full amount of daylight which such a cage allows is a good thing, but if the cage is unfortunately placed in draughts between door and window, draughts are dangerous and nearly always fatal. You should also fit a roof, of some material, to his cage to make a shelter from the glare of the sun's rays. With such a cage, too, the lower part should be walled around with strips of glass, or linen that can be shaped like a bag underneath.

The best cage of all is a wooden cage with solid sides and back, wired only in the front, and made to hang on a wall-nail.

Exercise is essential for the well-being of your canary, and his cage should therefore be as roomy as possible, with at least two perches in the top part, and one each to the feeding and drinking vessels. The perches instead of being thin and as round as a lead pencil, should be at least a half-inch in width and oval in section. The perches should also be placed in such positions that the bird may travel and constantly exercise the muscles of his wings, legs and feet.

Strew the floor of the cage, which should be removable, with clean, gritty sand. Cage-bird sand should be the properly prepared article—usually sold in small linen bags—sand that is clean and gritty and with a good proportion of broken shells and tonic substances mixed into it.

While we are on the question of lime I would suggest to you that you always keep a piece of cuttlefish bone between the wires—in decided preference to the knob of sugar that some people give their pets.

Perhaps one of the best health-givers for all cage birds is the bath, which should be given early in the morning on bright days. Never give the bath in the afternoon; it does not leave sufficient time before roosting, for your bird to get thoroughly dry. The feeding and water vessels should always be of china or glass. Cleanliness in all things is absolutely essential, the water vessel should always be well rinsed before re-filling, and the cage itself cannot be cleaned out too often.

When it comes to food, we naturally think first of seeds, for they form the greater part of the feeding for all cage birds. The seeds should smell sweet, and look bright, and should be smooth and slipping to the touch. Any seed that is dull, shrivelled, smelly, or dusty, is unfit for food. Packet seed is best for the pet bird, for then in strict proportions—not too much, but just enough—he gets his share of the oily, the stimulating, and the medicinal seeds, in addition to the staple diet of plain canary seed.

Your pet will not, however, thrive on seeds alone, and you should always see to it that he has his daily 'green food.' By this I mean watercress, groundsel, chickweed, young dandelion leaves, lettuce, or tender cabbage—any of them, but always in small quantities, and be particularly careful that there is no frost on them; in the winter, because of this, I recommend you should give a small piece of sweet apple instead.

During the moulting period it is a good thing to place a few drops of Parrish's Chemical Food, or a rusty nail even, in the drinking water, for the iron tonic properties.—Mr. A. W. Smith, in a talk on July 5.

The Secret of Good Beds.

NEVER shake mattresses, always turn them with great care; two persons are always better than one for this purpose. They should be turned at least every third day, either end for end, or side for side, alternately. The ties which secure the tufts receive treble the strain when the mattress is being turned, as you naturally roll the mattress over when turning, and then is the time that these ties are very apt to snap or slip their knots.

This is where most of the trouble begins, and if these ties are not replaced at once you will have a lumpy mattress—the cause of great discomfort; so look out for any ties that break, and preserve the tufts of leather or wool that are loose.

When you have a new mattress, or one that has been re-made, the filling is fresh from the carding machine and resilient, filling the case to more than full capacity, and the twines are purposely not pulled too tight or the mattress would be too small for your bed. But after being in use for a short time they flatten and apparently lengthen, and if the filling is not very good you will find the tufts are loose, and very often the filling will move and break because the ties are now not tight enough to do their duty. Hence, if you now re-tuft the mattress all over, you will preserve it for a great while.

By far the best way with mattresses is to have them re-made more often than we in England are in the habit of doing.

Always brush, turn and air your mattress in sunlight if possible. Moth, if once allowed to take possession, is a most difficult pest to get rid of. Some people advocate baking, but I have little faith in this method.

One of the simplest methods I know is to saturate round the edges and tuft holes with petrol, but you will require a room away from all fires to enable you to do this, preferably in the garden on a dry day and leave the mattress in the air until all the fumes have evaporated; it will not injure the covering or filling.

Everyone knows what a difficult job it is to put new cases on feather beds or pillows. Here are a few hints: Always choose good ticks. Nothing will beat an old-fashioned linen ticking well waxed. Here is the method of waxing: Turn the case inside out and lay it on a deal top table, say the kitchen table; then, procuring a fairly large lump of beeswax, rub the tick all over, little by little—even the borders must be done—until the wax leaves a strong discolouration of the ticking all over.

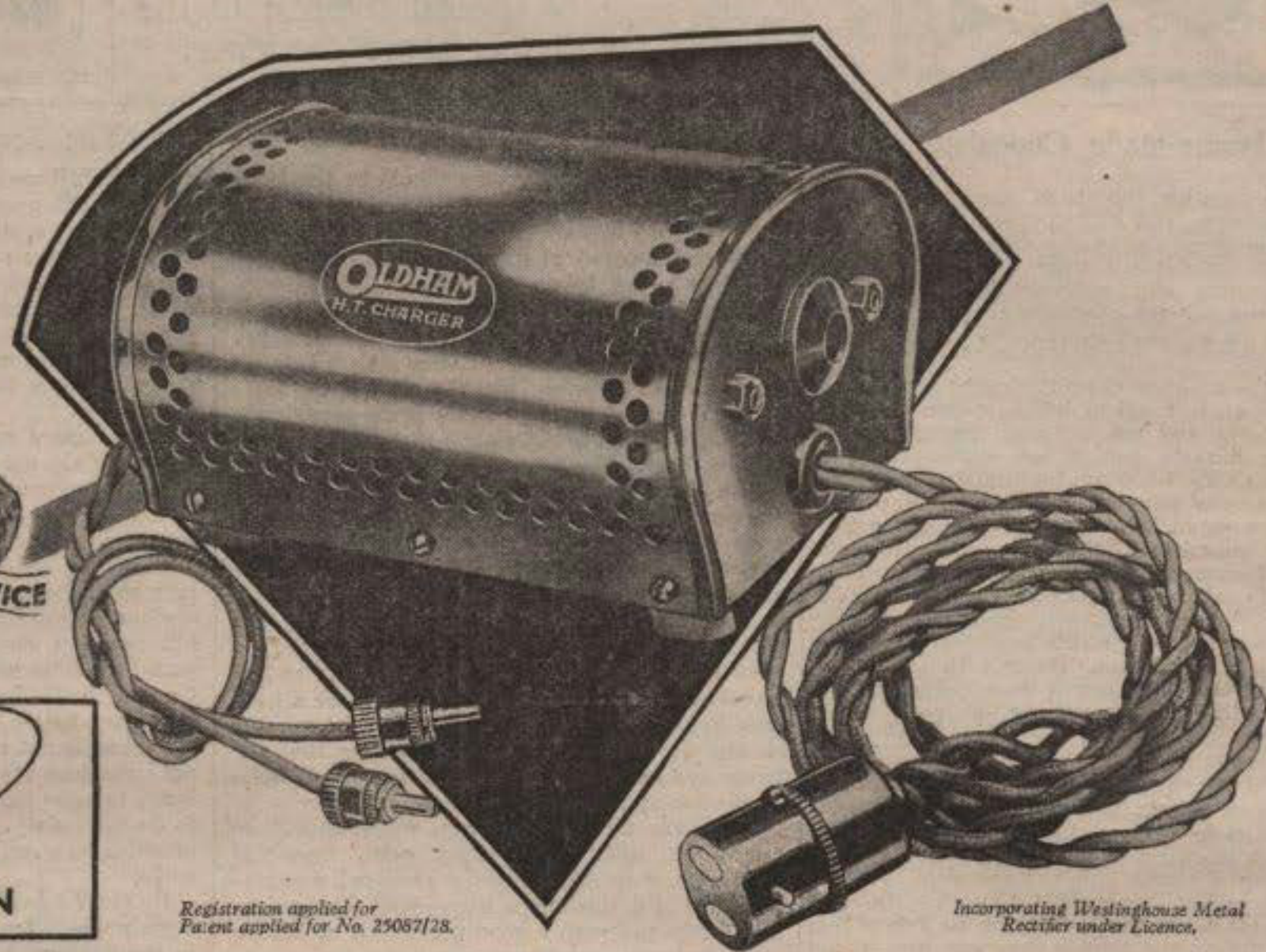
What happens after waxing and filling up the case with feather is, that the very fine feathers or down will stick to the wax on the case and form a natural armour against the large feathers.—Mr. Arthur J. Bendy in a talk on September 27.

To the Editor of THE RADIO TIMES—

A FEW months ago I gave a talk on the care of the dog, recommending among other things the use of paraffin as a cure for vermin on dogs. I have had in the meantime complaints from two listeners that this cure proved far too drastic. So I should like to warn those inclined to try it that it may be safer to dilute the paraffin with water. I have myself used this cure repeatedly on dogs, both big and small, without any ill effects whatever.—Yours truly, NANCY ROSE.

(Continued on page 618, col. 3.)

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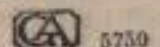
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5750

The B.B.C. Productions Director on the Future of the Radio Play. Technique or Dramatist?

THE time between my commencing the task of establishing the unseen drama and this moment has not been dull. In the somewhat rare intervals between presenting programmes and presenting more programmes, and presenting plays and presenting more plays, my time has frequently been passed—occasionally profitably, more often unprofitably—by reading the pronouncements of various pseudo-authorities on the question of 'What is to be the ultimate technique of the art of radio drama?'

Some of these opinions have been unwarrantably dogmatic, others over-didactic, a few intelligent and helpful.

And now, as the practical authority upon the subject, I have been asked to answer the question myself. I suppose I have heard more plays by radio than anyone in Britain, probably more than anyone in the world. This I have done in order, amongst other things, that I might answer such a question when called upon to do so.

In spite of this application, commendable or otherwise, I must confess that I do not know what is to be the ultimate technique of radio drama. I consider that one of two things is yet required before the question can be answered with any degree of accuracy. The *first* is more time for the evolution of wireless drama from its almost formless, embryo stage; the *second* is the rising of a single-minded, artistic genius who will envisage its tremendous potentialities and devote himself to moulding them to his own use.

Any new radio technique must be based initially on good writing, and upon a sense of drama which must lack nothing in finesse or taste. Writers who could contribute material of this quality are already established in other spheres of writing, and sell their work in more profitable markets. They will not write for us because we cannot offer a competitive price.

Up to the present point of development nothing worthy of superlative praise has been written, especially for the microphone. As in all new movements which seek to call attention to themselves, artifice rather than art has been made use of. But for permanence, quality is essential. Anything insincere or empiric is at once unmasked by the acid test of transmission by wireless. It is as relentless, in its simplicity, as the child who tears the bright-coloured rags from her pretty doll, and finds that they have covered only sawdust and coarse canvas.

Despite the efforts of, to mention a few, Reginald Berkeley, C. A. Lewis, Charles Croker, Richard Hughes, I doubt if they have succeeded in adding one brick solid enough to form part of the foundations of a *new* art. The thing they have done is to entertain, and entertain artistically. But success in entertainment by radio does not predicate the creation of an original technique in that entertainment.

Over three years ago, when I produced

a little play entitled *All Aboard Going Aboard*, to demonstrate for the first time the multiple studio and microphone method of radio-production, over four thousand people wrote in and talked about the 'new technique.' More recently, Conrad's *Lord Jim*, adapted by Cecil Lewis, was again hailed as a 'new technique.' Later, when this same author presented *Pursuit*, listeners again wrote, enthusiastically, saying the same thing. But the technique of these plays is no more the monopoly of radio, because we happen to have fading devices to present scenes swiftly, than the revolving stage at the Coliseum is anything to do with the technique of stage-play-writing. Let us not confuse the technique of radio-production with the technique of radio-play-writing.

Lord Jim was, without doubt, the most artistic piece of work done by broadcast. This is only my opinion, of course, and I hold this opinion because I think that the artistic merit and beauty were inherent in Conrad's work before it was ever heard by radio. It deserved the admirable and entirely efficient adaptation given it by Mr. Lewis.

ARE we seeking for a will-o'-the-wisp in trying to find an art-form for radio which has practically no relation to the dramatic forms already used by competent authors?

Was not *The White Château*—specially written for us by Captain Berkeley, who for its framework used a form unknown to the modern stage—a most successful radio play? Yet that same play in the *same form* was a stage success, and was hailed by several critics as a great war play.

Other examples might be quoted.

Does this not go to prove that the *best* plays are, with slight adaptation, still the best, whether heard by wireless or seen in the theatre? Is it not a case of the most creative dramatist handling his matter with real vision, untrammelled by existing conventions, as opposed to the uninspired author relying on his work being bolstered up by what he knows of stage effects, lighting, colour, etc.?

After carefully reading the more idealistic plays of Strindberg I feel confirmed in my theory. *The Dream Play*, for example, seems an almost perfect wireless play, and severely, a very impossible stage play from the point of view of presentation and construction, yet it was written nearly thirty years ago. It is the work of the genius who, overflowing the limitations of the theatre and the crudity of stage appurtenances, uses the wide plains of human fantasy for his stage, and materializes sub-conscious thought for his characters. Wireless transmission of such inspired work allows the elimination of imperfect illusion (the great destructive factor of visual dramatic presentation), and pours the inspired words directly into the listener's consciousness.

The essence of drama—whether it be solely visual, as the cinema; solely audible, as

MUCH has been written of Radio drama. Experiments such as *Lord Jim*, *Speed* and *Pursuit* have drawn attention to the fading device and the use of multiple studios which make possible a dramatic technique of breadth and movement similar to that of the film scenario. But does the future of broadcast drama depend vitally upon this so-called 'radio technique'? Is it not more vital to find the master dramatist with something significant to say than to trust to what is, after all, no more than a slightly novel means of his saying it?

the wireless; or both visual and audible, as the stage—is still the same for all of them—conflict. How this conflict is expressed is a matter for the author. If he is writing consciously for wireless transmission it means that he must write in terms of sound and action, rather than in terms of sight, sound and action. But the mechanics of presentation should affect him no further than the knowledge of them unconsciously guides him in the construction of his play.

Radio drama is not being *retarded* because we cannot find the new technique—even assuming there is one; the reason that it has not yet completely found itself is because no author of acknowledged genius has set himself to study and write for this medium of sound minus sight.

One thing that seems to emerge is that radio transmission opens the way for the development of an advanced drama of thought-conflict, rather than the conflict of persons which is necessary for the drama of the stage. Physical violence will be superseded by the more intense drama of the mind's conflict within the characters portrayed. The deeper we can place the drama in the human consciousness, the less violent it will become; but it is too early to establish such drama in its entirety. The minds of the auditors must be gradually prepared to receive it. So long as the multitude thinks superficially, we must in part offer superficial drama, that is, the drama of infidelity, of fear, of unhappiness, of love that embraces death; it would neither be effective nor fair to accept financial tribute from the many, and feed only the few.

The ultimate ideal radio play will be, I think it may be safely said, a work which will challenge our appreciation of beauty; but before this ideal can be attained, beauty must be accepted by the majority as not being dull. When the nefarious interests us less than the sublime, or when the sublime needs not the contrast of the nefarious in order that it shall be accepted, then, and not until then, shall we be able to present the ultimate ideal play. It may be that this is not a matter of new technique at all, but rather the willing pen in the hand of the inspired writer, and the willingness to appreciate in the consciousness of the listener.

What the Other Listener Thinks.

Programmes Are Not Gloomy—That After-the-Holidays Feeling—
A Working Mother's View—Tomtit, Listener—A Suggestion.

THE outstanding feature of the broadcast programmes, to my mind, is the atmosphere of cheerfulness which invariably pervades them. It was this which impressed me most the very first time I heard a programme from 2LO. That was in the early days of broadcasting, and since then I have been a constant listener. During the past five years or so I have spent several hours nearly every day in the company of the headphones or loud-speaker, and have thus heard a great many programmes. Most of the items have pleased me, some of them have not appealed to me, a few of them have bored me; but I do not think I have ever heard a broadcast programme that I could describe as gloomy.—W. O., Wandsworth Common, S.W.18.

I AM convinced that most listeners regard the B.B.C. as a theatrical-university, and whenever one of these two aspects preponderates, there is disappointment among the supporters of the other. Let those who wish to get broadcast education pick out their items and listen with that end in view. For the rest, to those who seek amusement, the whole joy of it is that one can switch off when bored, whereas in a theatre, etc., one would become decidedly unpopular in attempting to leave before the end.—H. B., Derby.

MOST of us have that after-the-holiday feeling on the return from our vacation. How we miss those friends we made whilst away! We were personages of importance then. Everyone seemed so interested in our movements; they listened to our comments on the various entertainments we had visited, and chatted to us in return as if we were old friends. Now, on our return home, we are again just an ordinary member of the household. Everyone is too busy reciting their own holiday adventures to trouble to listen to ours. We feel miserable; there seems no one to whom we can turn for sympathy. But we have one friend who will never fail us—one who will refresh our minds and make us happy again. We can sit back in our armchairs and enjoy the Promenade Concerts, the Dance Bands, and the other items we love to hear, and can imagine ourselves once more in our holiday town.—J. G. N., Blackburn.

I HOPE the programmes may so continue to touch the life of the world at many points that lift us out of the ordinary run of things; and if some summer afternoon you could give us ten minutes of the screeching of the gulls on the cliffs at Flamborough, or the sound of the waves breaking on Filey Brig, so much the better. Or if a man comes along who has pedalled his cycle from Teheran to Samarkand, who has travelled with a caravan across the desert, or who has an actual gramophone record of the yells and music (!) of a native dance in the heart of Africa, please welcome him to the studio with both arms.—C. R. R., Leeds.

I BELIEVE the majority of working people need amusement before anything else in the evening. They appreciate good music if it is also stirring, like Sousa's Marches, and the '1812' Overture; but wailing, moody overtures and oratorios are simply impossible to follow, with our minds full of the troubles which are always with us, and often too tired even to think of those. We have an eternal struggle to keep cheerful, and cannot always go out and choose our entertainment. I, as a mother, never go out in the evening, but depend upon the wireless, if I have time to sit down and listen.—M. A. T., Peckham Rye, S.E.15.

WITH so many birds living in the garden, it interests us that a Tomtit is the only one who shows any appreciation of wireless music. Evening is his favourite time, and no other bird disputes with him his perch on the 'lead-in.' Earlier in the year he would frequently trill a sweet obbligato to the music, but as autumn grew nearer his song was rarer. Occasionally he will listen to a talk, possibly less in appreciation than in hope of a change to music. Light chamber music or piano seems to suit his taste, and jazz is often the signal for flight. When the gramophone recital, 'Voices we shall not hear again,' gave the Caruso and Patti records, his attention was polite but unemotional, until Patti sang 'Twas within a mile of Edinbro' Town. This roused him to enthusiasm, and he sang very prettily to it. Robin Adair received only moderate commendation, just a monosyllable or short sentence, as one would say: 'H'm! Yes, not bad.' Home, Sweet Home was received without comment; nor did Caruso strike an answering chord in his feathered breast.—N. H., Llandudno.

As for myself, I sat down to write you a devastating 'con' letter, and after looking carefully and with an unbiased mind through the programme for this week I find I have to praise not only the selection and timing of items, but the miraculous achievement of filling up the time at all in the safe and certain knowledge that everything must interest somebody!—W. A. B., Stoke-on-Trent.

I SHOULD like to tell you how much pleasure the wireless gives to both my mother and myself. Neither of us is able to get out much, and listening adds considerably to our happiness. We specially appreciate the Daily Services and the good orchestral concerts. I am sure the B.B.C. must take endless trouble arranging it all (especially the special efforts—e.g., Geneva), and I never can understand why anybody grumbles!—'APPRECIATIVE LISTENER,' Oxford.

MAY I make a suggestion? Leaving the programmes much as they are, and I suppose that is more or less inevitable, why not lengthen the programme of each class? Let me explain. We frequently get an hour's excellent variety whilst the rest of the evening is devoted to talks or classical music. Now I suggest that the people who are entertained by the variety are bored by the latter, and vice versa. If we had, say, two and a half hours variety one night and a similar length of the classics the following, listeners could choose their programme and spend a whole evening listening to the programme of their choice. Those listeners who like anything would be none the worse off, but many would devote an evening to wireless who now miss something they would like to hear because it means waiting all the evening to hear, perhaps, only half an hour of it. To plagiarise, you cannot 'please all the people all the time, but you could please some of the people all the time (of the evening), or all the people some of the time.'—C. K. F., Southsea.

SUGGESTIONS for the lonely listener: Have a diary in which to note all wireless thrills, memorable events, and plays. For instance, I noted the Grand National, the Derby, the Australian Relay, the start of the *Italia*; make a book of cuttings that deal with topics known through the B.B.C., or collect sketches and wireless jokes, or note music that appeals to you; make your own memory book—of pleasant talks, clever sayings, jokes, noting author and date.

Home, Health, and Garden.

(Continued from page 615).

Old-Fashioned Chutney.

2 lbs. tomatoes,
2 lbs. tamarinds,
1 lb. sharp apples,
½ oz. cayenne pepper,
1 oz. garlic,
½ lb. eschalots,
1 lb. dark brown sugar,
1 oz. salt,
Juice of two lemons,
½ lb. raisins (stoned and chopped),
1 pint vinegar.

Boil tamarinds in vinegar, strain, and add to other ingredients. Boil the whole for three hours, very slowly. Bottle when cold.

To clean burnt saucepans: Fill with cold water, add salt, about a teaspoonful to a pint, and bring to boil. Allow water to cool, then clean pan. All burnt matter will then come off in flakes easily. This is especially good for aluminium ware.

To peel onions: Always peel onions under a running tap of cold water. In this way a whole boiling may be peeled without the least discomfort.

Suet puddings: It may not be generally known that boiling water to mix suet puddings with makes by far the lightest pudding. Use just enough to moisten the ingredients thoroughly, but the mixture must not be at all sloppy.—From the Listeners' Talk, September 24.

This Week in the Garden.

WHERE colchicums or meadow saffrons and autumn-flowering crocuses have been planted they are now adding greatly to the beauty of the garden. Those who have rock gardens should plant a few packets with the dainty hoop-petticoat daffodil, *Narcissus bulbocodium* and the charming little *Narcissus cyclaminus*, which, as its name implies, has the perianth segments turned back like a cyclamen. Other suitable bulbous plants for the rock garden are chionodoxa, often called the Glory of the Snow; the Siberian squill, *Scilla sibirica*, and the dwarf blue *Iris reticulata*. All these are easily grown and are not expensive.

The present is a good time to transplant evergreens, many of which will do much better if they are moved now than if they are left until the soil has become cold. Whenever possible the plants should be moved with a good ball of soil, disturbing the roots as little as possible. In each case the hole for the reception of the plant should be larger than the ball of soil and any roots which extend beyond the ball should be laid out in their natural positions. After treading the soil firm, a good watering should be given. Staking should receive careful attention so as to prevent the roots from being disturbed by high winds. If transplanted now with proper care, evergreens will make new roots before the winter sets in.

Those who intend to put grease bands on fruit trees should obtain the requisite paper and banding grease. The principal use of grease bands is to prevent the foliage from being eaten in the spring by the caterpillars of the winter moths. These moths begin to appear early in October and, of course, it is important to have the bands in position on the trunks of the trees before any moths have gone up. Suitable paper and sticky material may be purchased from horticultural sundriesmen. Bands are most useful on standard and half-standard trees, that is to say, those which have trunks of sufficient length to allow of the band being placed high enough to escape being splashed with earth. On most bush trees bands are of little use because they have to be placed so low that the grease is soon bridged by earth splashed up by rain. Where grease bands are not used one has to rely on spraying to control the pests.

Every opportunity should be taken during fine days to lift and store potatoes and other root crops. The planting of spring cabbage should be completed as soon as possible.

The second talk in the 'Listeners' series will be on October 29. Closing date for contributions October 8. For full details see page 542 in last week's 'Radio Times.'

Chapter Nineteen of 'Old Magic' by Bohun Lunch.*

'Door of the Gate—Toward the North.'

The long, breathless adventure which began with the death of Kakoglou in the stone-quarry is almost ended. Rooke comes upon the secret of the old pocket-book. They dig.

HARVESTER replaced the half-sheet in its original position and the result immediately called forth exclamations. For, with his fingers holding the page in place, the spaces that had been cut out fitted precisely over other drawings, so that for the hand that held the dagger a victim was found, for the pincers a tongue lolled out of a hideous mouth, for a man's head hands held forth a crown, and so on.

'That's all very pretty and interesting,' remarked Carlew, 'but what's the secret?'

'You're an unromantic fellow,' Harvester replied. 'You may be quite sure there's more here than meets the eye at the first glance. What we've got to do—'

They were interrupted by the re-appearance of Rooke, who came in to tell them of the ill news brought by the man from the quarry.

'Your friends from Scotland Yard have gone off in Bruntwith's plane, taking Brake to hospital. This man, Alfred, overheard them and saw them go. There'll be difficulties later on, but we shall overcome them. I imagine that you won't want to prosecute, Harvester.'

'Do you mean the explosions at Culverton?'

'Yes.'

'So far as I'm concerned, I shall leave it alone. But it's out of my hands.'

'The death of Bruntwith and Pembton was the lad's doing. Alfred may get into trouble but not bad trouble.'

'But John Torch?' asked Carlew.

'The detectives were too clever. They talked of evidence, which merely showed that Torch was in the habit of leaving his Culverton home every evening and coming out this way on his motor-bike. They assume that he was plotting with some of these folk here against the syndicate. Actually, being a somewhat timid, or at least a moderate man, he was doing all he could to curb the hot-heads. We can't even be absolutely certain that the Culverton explosions were caused by Hamadon men, though I think it probable. After all, other districts and other properties were involved. But that can wait. What have you got there?'

He bent down and examined the note-book,



'Jove!' he said. 'There's the figure seven written on this chap's tongue!'

listening to Harvester's story of the missing pages.

'This smashes Hamadon's theory,' he said. 'The old man seems convinced that the secret is buried in that page of Latin, copied from the Vulgate. Let's see, what page is that on?'

Harvester turned the leaves.

'Seven,' he said.

'Let's read it,' said Rooke. 'I'll translate as I go. *Et dixit ad me, adhuc conversus videbis abominaciones majores*—and he said unto me, turn thee yet again and thou shalt see greater abominaciones that they do. Who's got a Bible? Half a moment.'

In tense excitement they waited while Rooke went out again and across the courtyard. Presently he came running back.

'Got it first shot,' he said, 'from that housekeeper. Where are we?'

'Book of Daniel,' suggested Carlew.

'Wrong—Ezekiel. Here we are: chapter eight, verse thirteen:—'

'Then he brought me to the door of the gate of the Lord's house which was toward the north; and behold, there sat women weeping for Tamuz—they call him Adonis in the Vulgate. Then he said unto me, Hast thou seen this, O son of man? Turn thee yet again and thou shalt see greater abominaciones than these. And he brought me into the inner court of the Lord's house, and, behold at the door of the temple of the Lord, between the porch and the altar, were about five and twenty men, with their backs toward the temple of the Lord, and their faces toward the east; and they worshipped the sun toward the east.'

'The literal translation from the Vulgate is a bit different. It branches off here,' he went on, 'to something else. Let me think.'

He read over the Latin passage following, and turned back the pages of the Bible at first by one's and two's, and then hurriedly, a book at a time. At last he paused at the Book of Ezra and the beginning of the sixth chapter. He continued reading:—

'Then Darius the king made a decree, and search was made in the house of the rolls—the library, the Vulgate calls it—where the treasures were laid up in Babylon. And there was found at Achmetha, in the palace that is in the province of the Medes, a roll, and therein was a record thus written: In the first year of Cyrus the king, the same Cyrus the king made a decree concerning the

house of God at Jerusalem. Let the house be builded, the place where they offered sacrifices, and let the foundations thereof be strongly laid; the height thereof threescore cubits, and the breadth thereof threescore cubits; with three rows of great stones and a row of new timber; and let the expences be given out of the king's house; and also let the golden and silver vessels of the house of God, which Nebuchadnezzar took forth out of the temple which is at Jerusalem, and brought unto Babylon, be restored, and brought again unto the temple which is at Jerusalem, every one to his place, and place them in the house of God. Now therefore, Tatnai, governor beyond the river, Shethar-boznai, and your companions the Apharsachites, which are beyond the river, be ye far from thence.'

Rooke paused, looking now at the open Bible, now at the written page. As he read, Carlew had scrutinized the drawings once more.

'Jove!' he exclaimed, pointing to the little design brought by the hole in the page in juxtaposition to the hand with pincers. 'There's the figure seven written on this chap's tongue.'

'Yes,' said Rooke, 'and—one, two, three, four—yes, that's the seventh space cut out of the paper. Look at this crown—seven points to that. No, there are not, though. They're eight. Does that mean anything?'

'Don't you see? This half-sheet was stuck here, but you turned over the pages till you came to number seven, and then folded the half-sheet over that instead. Come on—quick—let's look!'

(Continued on page 621.)

* Old Magic is a purely romantic adventure of the Future, and is not intended by its author as propaganda for any point of view.

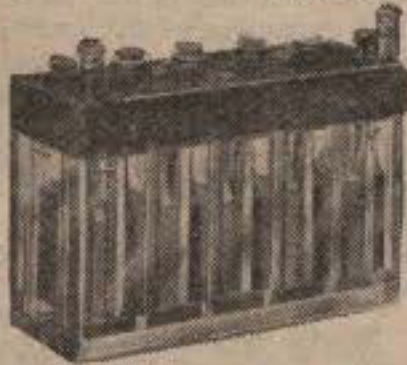


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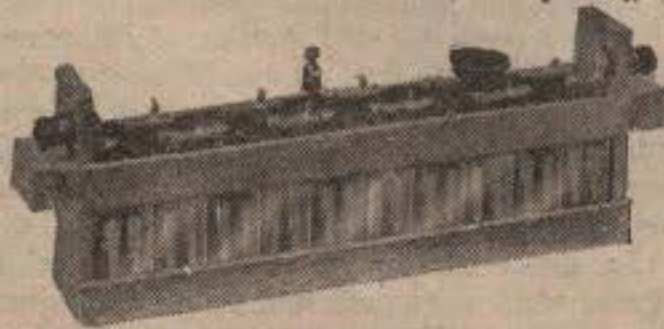
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TAS. fu 21

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(Continued from page 619.)

So saying Rooke fitted the half-sheet in position over the page of Latin, with the result that most of it was obliterated, while the cuts in the paper exposed certain words.

Stuttering, Harvester read them out, as follows, while Rooke translated:—

“*Ostium portae—ad aquilonem—in atrium—inter vestibulum et altare—quinque—ad orientem—in loco ubi immolent hostias—fundamenta—cubitorum sexaginta—de lapibus impolitis tres—referantur—in locum suum—trans flumen.*”

‘Roughly,’ said Rooke, ‘it reads: Door of the gate—to the north—in the courtyard—between the porch and the altar—five—toward the east—in the place where they offered sacrifices—foundations—sixty cubits—three rows of rough stones—let them be brought back—to their own place—across the river.’

‘I wonder if that eight does mean something?’ said Carlew, who in turn had been studying the Bible. ‘Look here. This first bit is from the eighth chapter of Ezekiel. But what about the eighth verse? Read it.’

Rooke lifted up the big Bible and read aloud:—

“Then said he unto me—Son of man, dig now in the wall: and when I had digged in the wall, behold a door.”

They stared at each other in silence.

They decided that it was too late, and they were too tired to do anything more that night. Indeed, in despite of the fresh excitement, with the adventures of the day, the dangers, anxiety, and reliefs culminating in the final thrill of the pocket-book, Carlew and Harvester were hard put to it to keep awake. The man Simon, who acted as a sort of steward at Hamadon, had already prepared beds for them, and thither they now repaired. And since there was no immediate change in the old man's condition, Rooke lay down in his clothes in one of the rooms of the tower.

The following morning, after an early meal, the three friends, with Simon, whom Rooke had taken into his confidence, held counsel.

Rooke jotted down the rough translation he had made.

‘Let's try and make sense,’ he said. ‘Door of the gate—toward the north: what about the door you tried to get through last night, Tom? That's towards the north. Your guess was right. A couple of hundred years ago they did have a road that ran round the north side of the house, and that gate opened on to it. They cut it clean away so that the wall now goes straight down to the river. Let them be brought back to their own place across the river—that seems fairly intelligible. In old days there were probably buildings belonging to Hamadon on the opposite side of the valley across the river. Here—I think I see it! Come on!’ They had been sitting in the kitchen, but

to and fro to it. The foundations are at the place where they offered sacrifices.’

‘There's a very old story,’ Simon put in, ‘that Hamadon goes back to a time when they did sacrifice animals and even people.’

‘Cadogan could help us there,’ said Harvester. ‘He says the image is of amazing age, and some queer, unpleasant things happened to cats and dogs at Holland Town a century ago. What about the image on the wall?’

‘Exactly,’ and Rooke gazed up at the worn and rudely sculptured lines above them. ‘Between the porch and the altar.’ There might easily have been a porch of sorts

to this gateway. Let's assume for the moment that the altar was under the image. Five—call it paces or cubits to the east, and heel to within the shadow of the tree. ‘This,’ he continued, calmly, ‘is where we start digging.’

Simon was a handy man-of-all-trades, and, wielding a crowbar, had, with Carlew's help, soon loosened a big flagstone sufficiently to lift it and its neighbour from their places. This left them room to work with pick and shovel at the rubble of earth and stones below. The work was hard and tedious. Rooke and Harvester could only look on and help by removing the growing pile of debris that the others cast up.

They soon discovered old masonry, and it was presently clear that they were working down on to the top of another wall, or, as they conjectured, the foundations of some old wall long ago demolished.

Shifting their position a little and working with greater difficulty amongst the roots of the tree, they began to clear one face of this thick wall, and before long Carlew's bar slipped from his hand into an empty space a foot or so deep. Digging now with renewed energy, they found large stones here, the interstices between which were not filled with rubble, and presently they disclosed the top of a doorway. This, in answer to a blow from a pick, rang metallic and hollow, and was so rusted that at a second blow the point of the pickaxe pierced one of the plates of which it was constructed.

The concluding chapter of ‘Old Magic’ will be found in next week's issue.

MUSIC OF THE WEEK.

London and Daventry.	Daventry Experimental.	Other Stations.
Sunday, September 30.		
3.30 Orchestral Concert	3.30 Military Band Concert	3.30 Cardiff. The Tonyrefail Silver Band
5.45 Bach Cantata—‘Ye Christian people, weep no more’		
9.5 Chamber Music and the English Singers	9.0 Light Orchestral Concert	3.30 Manchester. Light Symphony Concert
Monday, October 1.		
6.45 Schubert Pianoforte Duets (Isobel Gray and Claude Pollard)	9.30 Instrumental Solos (Including cornet, saxophone and harp)	1.15 Cardiff. National Orchestra of Wales.
9.50 Orchestral Concert		3.30 Glasgow. Light Orchestral Concert
Tuesday, October 2.		
7.45 Military Band Concert	4.0 Light Orchestral Programme	7.45 Cardiff. National Orchestra of Wales
	8.30 Light Opera ‘Chloe’	4.15 Glasgow. An English Concert
	10.15 French Composers' Hour	
Wednesday, October 3		
3.45 Light Classical Concert	3.0 Military Band	7.45 Cardiff. Madrigals, Folk-songs, Suites and Canons
7.45 Chopin Recital (Arthur Benjamin)	6.30 Light Music	7.45 Newcastle. ‘Les Cloches de Corneville’
	8.0 Promenade Concert	
Thursday, October 4.		
7.30 Leeds Festival Concert	3.0 Summer Symphony Concert (Bournemouth Municipal Orchestra)	4.0 Glasgow. Light Classical Concert
	7.30 City of Birmingham Orchestra	7.30 Belfast. ‘Paul Jones’ (Musical Comedy)
	10.15 British Music	
Friday, October 5.		
12.0 Sonata recital (Vyvyan Lewis, ‘Cello, and Clifton Helliwell, Piano)	6.30 Light Music	3.45 Glasgow. Light Orchestral Concert
12.30 Organ recital from St. Botolph's	8.0 Promenade Concert	
Saturday, October 6.		
3.30 Military Band Concert	6.45 Light Music	12.0 Cardiff. National Orchestra of Wales
8.0 Promenade Concert (The last of the season)	10.20 ‘Way Down South’ (A programme of Negro Spirituals, songs and choruses. John Thorne, soloist)	3.30 Manchester. Gilbert and Sullivan Programme

now started up and crossed the courtyard to the little quadrangle.

‘We shall want picks and crowbars,’ Rooke said to Simon, who nodded and hurried away to fetch them.

‘But bring what “back to their own place?”’ asked Carlew.

‘That we've got to see. There was some way across—a passage, no doubt.’

‘Yes,’ Harvester suggested, ‘threescore cubits in length; somewhere about a hundred and twenty feet.’

‘From certain foundations,’ added Rooke, quickly, as Simon rejoined them with the tools. ‘And there'll be three rows of rough stones—great stones—the Authorized Version has it—at the end. We're working

8.45
Appeal by
the
Home Secretary

SUNDAY, SEPTEMBER 30
2LO LONDON & 5XX DAVENTRY
(361.4 M. 830 KC.) (1,604.3 M. 187 KC.)

9.5
The English Singers
in
Chamber Music

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

3.30 AN ORCHESTRAL CONCERT

THE WIRELESS ORCHESTRA
Conducted by STANFORD ROBINSON
SARAH FISCHER (Soprano)
BEATRICE SNELL (Pianoforte)
ORCHESTRA
Overture and Venusberg Music 'Tannhäuser'
Wagner

3.55 SARAH FISCHER with Orchestra
Voi cho sapeto Mozart

4.2 BEATRICE SNELL
Impromptu in F Sharp, Op. 36..... Chopin
Mazurka in A Minor, Op. 68, No. 2.....

4.10 ORCHESTRA
Suite, 'Miniatures in Porcelain' .. Alec Rowley

4.25 SARAH FISCHER
Chanson Espagnol Duparc
La Lethe Aubert
Le Bachelier de Salamanquo Roussel

4.35 BEATRICE SNELL
Danseuse de Delphes Debussy
Prelude in G, Op. 32, No. 5 } Rachmaninov
Prelude in B Flat Major, Op. 23,
No. 2.....

4.45 ORCHESTRA
Ballet Music 'The Perfect Fool' Holst

5.0 A RECITAL
by
ARTHUR CATTERALL (Violin)
Variations Mozart, arr. Catterall
Voiles blanches au crépuscule..... Gaubert
Une Chasse—au bin.....
Rhapsodie Piemontese Sinigaglia
Adagio (Slow Movement)..... Brahms
Norwegian Dance Grieg
Spanish Dance..... de Falla, arr. Kreiser

5.35 SONGS OF THE BIBLE—No. 12
A Song of Love
1 Corinthians xiii, 1-13

5.45 Bach Church Cantata
'YE CHRISTIAN PEOPLE, WEEP NO MORE'
Ach lieben Christen seid getrost
Relayed from the Guildhall School of Music
(For the words of the Cantata see page 625)
Next week's Cantata is No. 96
'Herr Christ, der ein'ge Gottzshon'
('O Christ, Thou blessed Lamb of God ')

8.0 A Religious Service

Evensong of the Octave of the Feast of
St. Michael and All Angels
From the House of the Sacred Mission,
Kelham
S.B. from Nottingham

FOUNDED in 1890 by the Rev. H. H. Kelly, who was its first director and is still on the staff at Kelham, the Society of the Sacred Mission (now directed by the Rev. Reginald H. Tribe, M.C.) is a brotherhood of priests and laymen of the Church of England who spend their lives under the vows of poverty, celibacy and obedience. Its first and chief work is the training of men for the Ministry, and, since its first small beginnings in a house in Brixton, this work has developed until the Society has now become the largest Theological College in the Church of England. The supply of candidates is practically unlimited and, though the strictest selection is exercised, there are now some 130 students in training, and it is hoped to increase the College to 300. As, however, candidates are selected solely on the grounds of their qualifications,



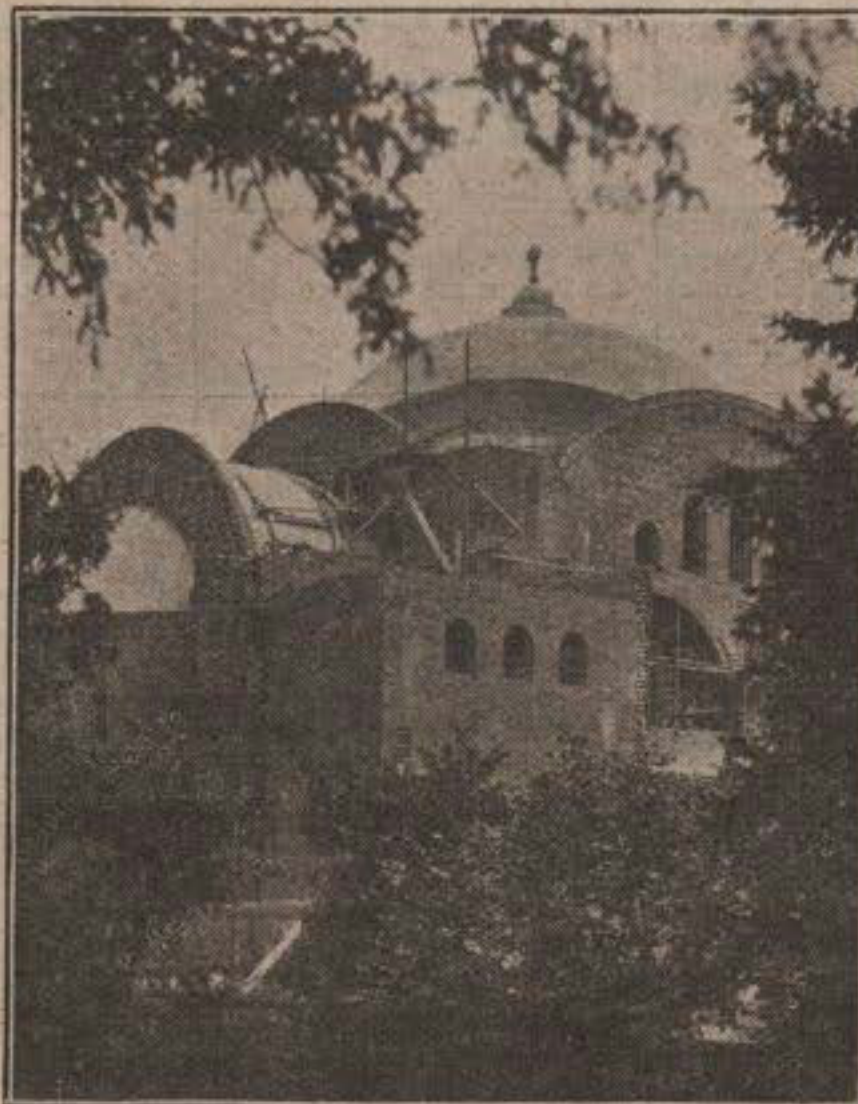
THE HOME SECRETARY.

Sir William Joynson-Hicks, will broadcast an appeal for the Stepney Infant Welfare Centre tonight.

apart from their financial position, and the students are drawn from every class, from pit boys to University graduates, the cost of maintaining the majority of them falls upon the resources of the Society, and necessarily limits the work. A large chapel is now being built, specially suited to the plain-chant singing in which all members of the Community take part, and it is expected that this will, when it is finished, be recognized as one of the most striking modern buildings in the country.

ORDER OF SERVICE:

Our Father and Versicles (Book of Common Prayer)
Psalm 147 (Tone I)
First Lesson, Genesis xxviii, 10-17
Office Hymn 241 (English Hymnal)
Magnificat (Tone VIII), with Antiphon—
Michael Gabriel, Cherubim and Seraphim are



THE NEW CHAPEL AT KELHAM.

Tonight's broadcast service will come, via the Nottingham Station, from the House of the Sacred Mission at Kelham. This picture shows the new chapel, distinguished by many striking architectural characteristics, that is now in process of being built.

they who cease not to cry continually:
Worthy art thou, O Lord, to receive glory and
honour, Alleluia'

Second Lesson—S. Luke xxiv, 1-9
Nunc Dimittis (Tone III), with Antiphon—
'O King all glorious amid Thy saintly com-
pany, who ever shalt be praised, yet over-
passeth utterance: Thou O Lord art in the
midst of us, and we are called by Thy holy
Name; leave us not, Our God; that in the
day of Judgment it may please Thee to place
us in the number of Thy saints and chosen
ones, King most blessed'

Creed. Versicles. Collects (1) of Michaelmas;
(2) for Peace, (3) for Aid against all Perils,
(Book of Common Prayer)
Hymn 243 (English Hymnal)
Sermon, Rev. Fr. STEPHEN F. B. BEDALE, S.S.M.
Hymn 475 (English Hymnal)

8.45 THE WEEK'S GOOD CAUSE:

Appeal on behalf of the Stepney Infant
Welfare Centre by the Rt. Hon. Sir WILLIAM
JOYNSON-HICKS, Bart., M.P.

THIS Infant Welfare Centre, which was the
second to be founded in London, includes
a nursing home with beds for nine babies, a dental
clinic for mothers, and an ultra-violet ray clinic.
During the past twelve months it has dealt with
4,500 cases, and, although half the running
expenses are paid by the Ministry of Health, the
Centre is in urgent need of funds to enable it to
carry on its work.

Contributions should be sent to the Chairman,
Mrs. Edward Grenfell, the Stepney Infant
Welfare Centre, 587, Commercial Road,
Stepney, E.

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

9.5 Chamber Music

THE ENGLISH SINGERS

FLORA MANN NORMAN STONE
NELLIE CARSON NORMAN NOTLEY
LILLIAN BERGER CUTHBERT KELLY
ANTONI SALA (Violoncello)
JOHN IRELAND (Pianoforte)

ENGLISH SINGERS

Madrigals and Ballet:
Sing we and chant it Thomas Morley
Retire, my troubled soul John Ward
The Nightingale Thomas Bateson
Hard by a crystal fountain Thomas Morley
ANTONI SALA and JOHN IRELAND
Sonata Ireland

ENGLISH SINGERS

Folk Songs:
Searching for Lambs arr. Gerrard Williams
An acre of land arr.
The Turtle Dove Vaughan Williams
The Lawyer.....

9.55 JOHN IRELAND

Sonatina Ireland
Moderato; Quasi lento; Rondo
ANTONI SALA
Spanish Dance Granados
Mazurka Popper

ENGLISH SINGERS

Motets and Compline Hymn:
Justorum Animae (The souls of the
righteous) Orlando di Lasso
Hosanna to the Son of David
Orlando Gibbons
O Christ Who art the light... William Byrd

10.30 Epilogue

'When Men Shall Revile You'

THE series of ten Epilogues, based upon
the Sermon on the Mount and headed
by 'The Nine Blessings,' terminates tonight.
Next Sunday will begin a new series based
upon parables from the New Testament
and the Old.

SUNDAY, SEPTEMBER 30
5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

8.0
A Service
from the
Central Hall

3.30 A MILITARY BAND CONCERT

FRANK PHILLIPS (Baritone)
 LEONARD HIRSCH and DAISY SHORROCKS
 (Duets for Two Violins)
 THE WIRELESS MILITARY BAND
 Conducted by B. WALTON O'DONNELL

BAND
 Triumphant Overture Rubinstein
 FRANK PHILLIPS
 Dawn, Op. 24 Holst
 Whither must I wander?.... Vaughan Williams
 The Yeomen of England German

3.53 BAND

Ballet Suite from 'The Nutcracker' Tchaikovsky
 March; Miniature Overture; Reed Pipe Dance;
 Russian Dance—Trepak; Arab Dance;
 Chinese Dance; The Sugar Plum Fairy;
 Flower Waltz

4.15 LEONARD HIRSCH and DAISY SHORROCKS

Duets
 BAND
 Melodie Solennelle Herbert Bedford

FRANK PHILLIPS
 When I heard the learned
 Astronomer
 Edward C. Baird
 Birds in the high Hall garden
 Sonnerell
 Reaping .. Coningsby Clarke

BAND
 Second Divertimento
 Mozart, arr. Gerrard Williams

5.5 LEONARD HIRSCH and DAISY SHORROCKS

Duets
 BAND
 Norwegian Dance..Coquard

5.35-5.45 SONGS OF THE BIBLE
 (See London)

8.0 A Religious Service

(From Birmingham)

Relayed from the Central Hall

Order of Service:
 Organ Prelude
 Hymn, 'Praise, my soul, the King of Heaven'
 (Methodist Hymnal, No. 13)
 Reading
 Anthem
 Prayer
 Hymn, 'My God, I thank Thee Who has made
 the earth' (M.H., No. 379)
 Address by the Rev. E. BENSON PERKINS (of
 the Birmingham Central Mission, Wesleyan
 Methodist Church)
 Hymn, 'Glory to Thee, my God, this night'
 (M.H., No. 909)
 Benediction
 At the Organ, M. L. WOSTENHOLM

8.45 THE WEEK'S GOOD CAUSE (From Birmingham):
 Appeal on behalf of the Staffordshire General
 Infirmary by Dr. CHARLES REID, (Senior
 Physician to the Infirmary)

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 A LIGHT ORCHESTRAL CONCERT
 (From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED
 ORCHESTRA
 (Leader, FRANK CANTELL)
 Conducted by JOSEPH LEWIS

Overture to the Ball (di Ballo) Sullivan

AT twenty-eight, when he wrote this Overture, Sullivan had already achieved a fine command both of the Orchestra and of that knack of writing gay tunes that has so endeared

him to us all. He wrote few pieces more spirited than this, even in the Comic Operas—and that is saying a good deal.

After a short Introduction, there begins a very rhythmical leaping dance-tune (started by the First Violins—chief accompaniment, Horns). This tune holds sway for some time, being given to most instruments in turn, including Flute and Piccolo. Later, there follow several waltz-tunes. Towards the end, the dancers break into a Galop.

AUBREY MILLWARD (Baritone) and Orchestra
 Air, 'Vision fugitive' (Fleeting Vision, from 'Herodias') Massenet

9.20 DOROTHY DANIELS (Pianoforte) and Orchestra
 Pianoforte Concerto No. 1 in C.....Beethoven

THIS Concerto (really Beethoven's second, in order of composition) was written when the composer was about twenty-eight, and is full of life and grace.

FIRST MOVEMENT. As was usual then in the Concerto, the Orchestra alone, in the opening bars, first presents the chief themes. These are soon taken up by the pianoforte, which deals brilliantly with them. Near the end there is a pause for the 'cadenza,' when the piano goes off on an adventure of its own. Beethoven wrote three cadenzas to this Movement, the last of which is one of the finest examples we have of this kind of pianoforte oratory.

The SLOW MOVEMENT is based on an expressive melody which the solo instrument richly decorates. The Clarinet has a particularly beautiful and important part to play.

The LAST MOVEMENT is the usual Rondo, the phrases of its first main tune delightfully extended beyond the usual four-bar length, in a fashion that reminds us of Haydn.

The contrasting second tune comes in on the First Violins and Oboes, and (after a return of the original melody) a third appears on the piano (the left hand leaping spiritedly up and down), accompanied by a brief conversation between Flutes and Bassoons. There are three little cadenzas in this Movement, before the orchestra steps in and has the last word.

AUBREY MILLWARD
 Third Mate Hickey
 Ere your beauty Holbrooke
 Unto my foe.....

10.0 ORCHESTRA

Benedictus Mackenzie
 Scherzo from 'A Midsummer Night's Dream'
 Mendelssohn
 Dance of the Sylphs from 'Faust'.....Berlioz
 March Paraphrase from the 'Welsh' Rhapsody
 German

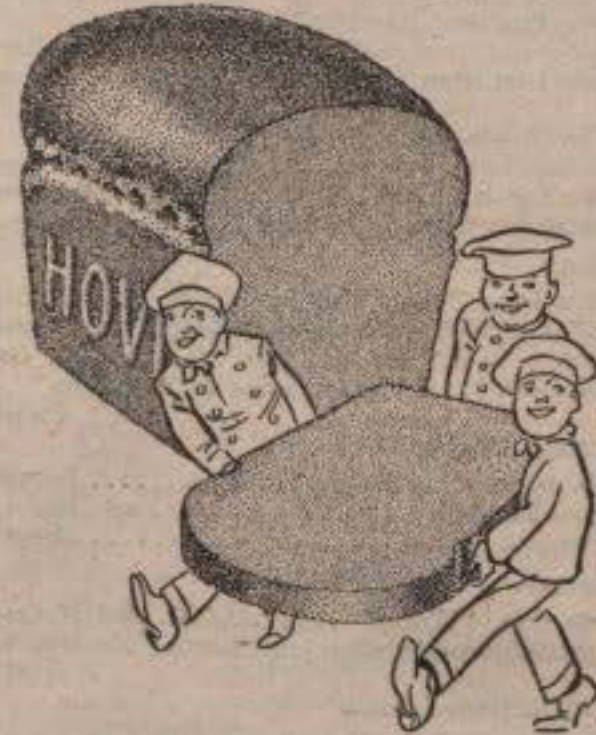
IN this group we have two of the happiest pieces of fairy music. The Scherzo is Mendelssohn's prelude to the second act of *A Midsummer Night's Dream*. It conjures up for us the pranksome Puck and the dainty train of fairies, whom in this Act their Queen sends about their duties.

The Nocturne is called for by Titania to lull to sleep the poor, weary mortals, victims of the fairies' tricks.

10.30 Epilogue

(Sunday's Programmes continued on page 624.)

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Sunday's Programmes continued (September 30)

5WA CARDIFF. 353 M.
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3.30 A SILVER BAND PROGRAMME

THE TONYREFAIL SILVER BAND
Conductor, TOM JENKINS

March, 'The North Star' Rimmer
Overture to 'Raymond'

Ambroise Thomas, arr. Rimmer
Selection from 'Semiramis' Rossini

TUDOR DAVIES (Tenor)

Indian Love Song Delius

The Clock Sachnowsky

Come not when I am dead Holbrooke

BAND

Trombone Solo, 'The Parachute' Sutton

Selection, 'Recollections of Verdi' Rimmer

Cornet Duet, 'Ida and Dot' Losey

Selection from 'The Pirates of Penzance'

Sullivan

TUDOR DAVIES

Ah, moon of my delight Lehmann

Turn Ye to Me arr. Kahn

Venetian Vision Brogi

BAND

Selection, 'Wales' J. Ord Hume

Grand Chorus, 'Hallelujah' Chorus ('Messiah')

Handel

5.0 S.B. from London

5.45-6.15 app. Bach Church Cantata

'YE CHRISTIAN PEOPLE, WEEP NO MORE'

S.B. from London

8.10 A Religious Service

(From the Studio)

Address by the Rev. HENRY NICHOLAS

CHOIR of Bethel Baptist Church, Mount
Stuart Square

Hymn, 'Love Divine, all loves excelling'
(Baptist Church Hymnal, No. 334)

Reading from the Scriptures

Anthem, 'O Tarry thou the Lord's leisure'
E. Cympton

Address

Hymn, 'How calmly the evening once more is
descending' (Baptist Church Hymnal, No. 674)

8.45 THE WEEK'S GOOD CAUSE:

An appeal on behalf of a Wireless Installation at
the Keynsham Poor Law Institution by SIDNEY
FRY, J.P., Chairman of the Keynsham Union.

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

10.30 Epilogue

10.40-11.0 The Silent Fellowship

5SX SWANSEA. 294.1 M.
1,020 KC

3.30 S.B. from Cardiff

5.0 S.B. from London

5.45-6.15 app. Bach Church Cantata

'YE CHRISTIAN PEOPLE, WEEP NO MORE'

S.B. from London

8.0 A Religious Service

Relayed from the House of the Sacred Mission,
Kelham

S.B. from Nottingham

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

10.30 Epilogue

10.40-11.0 The Silent Fellowship

S.B. from Cardiff

6BM BOURNEMOUTH. 326.1 M.
920 KC

3.30 S.B. from London

5.45-6.15 app. Bach Church Cantata

'YE CHRISTIAN PEOPLE, WEEP NO MORE'

S.B. from London

8.0 A Religious Service

Relayed from the House of the Sacred Mission,
Kelham

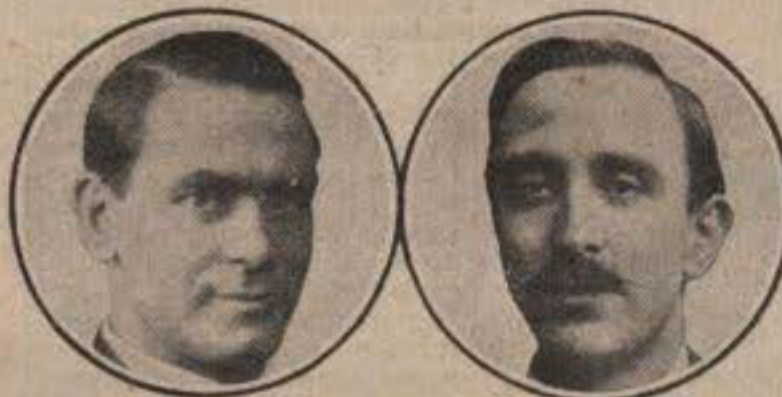
S.B. from Nottingham

8.45 THE WEEK'S GOOD CAUSE:

An Appeal on behalf of the General Infirmary,
Salisbury, by the Right Worshipful THE MAYOR
OF SALISBURY (The Hon. Lady HULSE)

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

10.30 Epilogue



Tom Jenkins (right) conducts the Tonyrefail Silver Band in the afternoon programme from Cardiff today, in which Tudor Davies also sings.

5PY PLYMOUTH. 400 M.
750 KC

3.30 S.B. from London

5.45-6.15 app. Bach Church Cantata

'YE CHRISTIAN PEOPLE, WEEP NO MORE'

S.B. from London

8.0 A Religious Service

Relayed from the House of the Sacred Mission,
Kelham

S.B. from Nottingham

8.45 THE WEEK'S GOOD CAUSE:

Appeal on behalf of the Plymouth Branch of
the British Sailors' Society by Mr. J. R. RANDALL,
Honorary Secretary

AT the Mayflower Hostel is the local branch of
the British Sailors' Society, the oldest and
largest society of its kind in the world. Funds
are urgently needed for extension and alteration
and to meet this need a Nautical Fair and Mari-
time Pageant, opened by the Marchioness of
Carisbrooke, will be held in the Guildhall on
October 16, 17 and 18.

Contributions should be sent to the Honorary
Secretary, the Mayflower Hostel, The Octagon,
Plymouth.

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

10.30 Epilogue

5NG NOTTINGHAM. 275.2 M.
1,090 KC

3.30 S.B. from London

5.45-6.15 app. Bach Church Cantata

'YE CHRISTIAN PEOPLE, WEEP NO MORE'

S.B. from London

8.0 A Religious Service

Relayed from the House of the Sacred Mission,
Kelham

Relayed to London and Daventry

Our Father and Versicles (Book of Common
Prayer)

Psalms 147 (Tone I)

First Lesson: Genesis xxviii, verses 10-17

Office Hymn 241 (English Hymnal)

Magnificat (Tone VIII), with Antiphon—

'Michael, Gabriel, Cherubim and Seraphim
are they who cease not to cry continually:
Worthy art thou, O Lord, to receive glory and
honour, Alleluia'

Second Lesson: S. Luke xxiv, verses 1-9

Nunc Dimittis (Tone III), with Antiphon—'O

King all glorious amid Thy saintly company,
Who ever shalt be praised, yet overpaskest
utterance: Thou, O Lord, art in the midst of
us, and we are called by Thy Holy Name;
leave us not, Our God; that in the day of Judg-
ment it may please Thee to place us in the
number of Thy saints and chosen ones, King
most blessed

Creed. Versicles. Collects (I) of Michaelmas;
(2) for Peace, (3) for Aid against all Peris.
(Book of Common Prayer)

Hymn 243 (English Hymnal)

Sermon, Rev. Fr. STEPHEN F. B. BEDALE,
S.S.M.

Hymn 475 (English Hymnal)

8.45 S.B. from London (9.0 Local Announce-
ments)

10.30 Epilogue

2ZY MANCHESTER. 384.3 M.
780 KC

3.30 A Symphony Concert

THE AUGMENTED NORTHERN WIRELESS
ORCHESTRA

Conducted by T. H. MORRISON

A Comedy Overture Harty
'L'après-midi d'un faune' ('The Afternoon of a
Faun') Debussy

EDA BENNIE (Soprano)

Since the Day (from 'Louise') Charpentier

FRANK MERRICK (Pianoforte) and Orchestra

Concerto, Op. 30 Rimsky-Korsakov

ORCHESTRA

Lyric Suite, Op. 54 Grieg

Shepherd's Boy; Norwegian Rustic March;
Nocturne; March of the Dwarfs

EDA BENNIE

A Birthday Huntington Woodman

How Pansies Grow Grace Torrens

A London Spring Claude Romney

ORCHESTRA

Symphony No. 6 in B Minor, Op. 74 (The

'Pathetic') Tchaikovsky

Adagio; Allegro non troppo; Allegro con

grazia; Allegro molto vivace; Finale; Adagio

Lamentoso

THE RADIO TIMES.

The Journal of the British Broadcasting
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Editorial address: Savoy Hill, London,
W.C.2.

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Programmes for Sunday.

- 5.35 S.B. from London
- 5.45-6.15 app. **Bach Church Cantata**
'YE CHRISTIAN PEOPLE, WEEP NO MORE'
S.B. from London
- 8.0 **A Religious Service**
Relayed from the House of the Sacred Mission,
Kelham
S.B. from Nottingham
- 8.45 **THE WEEK'S GOOD CAUSE:**
The Rev. D. E. G. LLOYD (Chaplain of H.M.
Prison, Manchester), an Appeal on behalf of
the Manchester and Salford Prisoners' Aid Society.
Donations should be sent to the Prisoners' Aid
Society, 90, Great Ducie Street, Manchester
- 8.50 S.B. from London (9.0 Local Announcements)
- 10.30 **Epilogue**

Other Stations.

- 5NO **NEWCASTLE.** 512.5 M
960 kC.
3.30-6.15 app.—S.B. from London. 8.0—S.B. from Not-
tingham (see London). 8.45—The Week's Good Cause: Appeal
on behalf of the Newcastle Diocesan Maternity Home, by the
Rev. Christopher Turner. 8.50—S.B. from London. 10.30—
Epilogue.
- 5SC **GLASGOW.** 405.4 M
740 kC.
3.30—Military Band Concert. The Band of the Royal Naval
Volunteer Reserve (Clyde Division). Conducted by Bandmaster
W. J. McNay. (By kind permission of Captain R. Clifford
Primrose, V.D., Officer Commanding.) March, 'El Abanico'
(Javaloyes); Selection, 'The Mountain Sylph' (Barnett);
Cornet Solo, 'The Lost Chord' (Sullivan) (Soloist, Petty Officer
William Rae); Descriptive Piece, 'The Bells of Ruabon' (Green-
wood). Parry Jones (Tenor): How fair this spot, My lovely
Maiden, sing no more, and When Night descends (Rachmaninov).
Bella Baillie (Soprano): Soft-footed snow (Lie); Synnove's
Song (Kjerulf); Sylvelin (Sinding); A Dream (Grieg). Band:
Selection, 'Acs and Galatea' (Handel); Prelude No. 2 from
'The Merchant of Venice' (Rosse); Euphonium Solo, 'Schu-
bert's Serenade' (arr. Hartmann) (Soloist, Bandman Dewar);
Air and Variations, 'Hollingside' (Douglas). Bella Baillie:
The Birds go North again (Willeby); Art thou troubled?
(Handel); There is no Death (O'Hara). Parry Jones: Silent
Noon (Vaughan Williams); Thou art risen, my Beloved (Cole-
ridge-Taylor); In the Dawn (Elgar). Band: Selection, 'Classic
Gems'; Cavatina (Raff); Selection, 'L'Ebree' (The Jew)
(Apolloni); March, 'Ivanhoe' (Praser). 5.35-6.15 app.—S.B.
from London. 8.0-8.45—Religious Service. From the Studio.
Conducted by the Rev. Stuart Robertson, M.A., of Pollok-
shields West U.F. Church. 8.50—S.B. from London. 9.0—
Scottish News Bulletin. 9.5—S.B. from London. 10.30—
Epilogue.
- 2BD **ABERDEEN.** 500 M
600 kC.
3.30-6.15 app.—S.B. from London. 8.0—Religious Service.
From the Studio. Conducted by the Rev. Melville Dinwiddie,
D.S.O., B.D., of Old Machar Cathedral. Assisted by the Cathedral
Choir. Directed by Marshall M. Gilchrist. Order of Service:
Psalm 121 (Tune: 'French'); Prayer and Lord's Prayer.
Hymn No. 40 (Church Hymnary); Lesson; Anthem, 'To Thee,
O God' (Rachmaninov); Address; Paraphrase No. 54 (Tune:
'Jackson'); Benediction. 8.50—S.B. from London. 9.0—
S.B. from Glasgow. 9.5—S.B. from London. 10.30—Epilogue.
- BE **BELFAST.** 506.1 M
980 kC.
3.30-6.15 app.—S.B. from London. 8.15—Religious Service.
From the Studio. The Station Choir: Hymn, 'Father of all
from land and sea' (L.C.H., No. 431); Scripture Reading;
Anthem, 'Thou wilt keep him in perfect peace' (C. L. Williams);
Address by the Rev. D. Henderson, of Great Victoria Street
Baptist Church. Choir: Hymn, 'The day Thou gavest, Lord,
is ended' (L.C.H., No. 55). Benediction. 8.45—S.B. from London.
10.30—Epilogue.

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phlets direct from the B.B.C. Bookshop,
Savoy Hill, London, W.C.2.

This Week's Bach
Cantata.

Church Cantata No. 114.

'Ach, lieben Christen, seid getrost.'
('Ye Christian people, weep no more.')

AMONG the later Cantatas in date of composition—about 1740—this is also among the finest. The opening chorus on the chorale is truly magnificent—no lesser word will do. The sense of comfort ('getrost') is set before us with exuberant happiness; yet, side by side with the soaring, joyous motive—short ascending phrases—we hear ever and anon a faltering, hesitating theme. Bach no doubt had in mind the line of the text which recalls transgressions and well-merited punishment. The Tenor aria, 'Wo wird in diesem Jammerthale?' ('How may I pass this vale of sorrow?') is a specially effective one, with an interesting contrast in its hurrying middle section, and the chorale, sung by Soprano voice alone, with a beautiful accompaniment, makes a striking effect. There is one phrase which Schweitzer takes as illustrating the sweep of the sower's arm as he scatters the seed. The text of the Alto aria is rather commonplace, but Bach's music, using the first line of the chorale in a very happy way, makes it into a fine expression of the redeemed soul's gladness. The final chorale is nobly harmonized.

English text by D. Millar Craig. Copyright by the B.B.C., 1928.

- I.—Chorus.
Ye Christian people, weep no more, now all
mankind rejoice,
For that the Lord hath chosen us, praise Him
with joyful voices.
Thou we have all transgressed more, our sins,
our sorrows Jesus bore,
Nor shall the sinner perish.
- II.—Aria (Tenor).
How may I pass this vale of sorrow? Where
shall my soul a refuge find?
The hand of God alone shall guide me; beneath
His wing my God shall hide me
And lead me ev'n as I were blind.
- III.—Recitative (Bass).
Thou, sinner, patiently must bear what thy-
self didst prepare by thine own evil-doing;
Of evil hast thou eaten, evil thou didst drink.
Thy sins are like a waterflood wherein thou
shalt be lost, o'erwhelmed thou shalt sink.
As Adam in his pride did eat forbidden fruit,
God's wisdom seeking,
Ev'n so thy pride hath been thy vain and
boastful speaking:
So now full low brought down thou art, O
man, so purify thy heart,
To meet thy death be not afraid:
Repent thy sin and know salvation, from all
thy woes find consolation,
And one at last with Him be made.
- IV.—Chorale (Soprano).
No fruit the wind-blown seed brings forth
on stony ground that falleth;
So to itself, our mortal flesh the earth again
recalleth,
And we to Paradise may win, where Thou,
Lord Jesus, lead'st us in to stand before the
Father.
- V.—Aria (Alto).
No more, O death, by fear my heart is shaken,
For 'tis by thee my soul to peace is taken.
It is decreed that all mankind must die.
With Simeon shall peace alone betide me.
My Saviour through this vale of tears shall
guide me
And call me home unto Himself on high.
- VI.—Recitative (Tenor).
Today bethink thee of thy spirit, and yield
thee to the Saviour blest,
Thy body consecrate to God alone, He hath
made thee in His image.
He watcheth thee that so His love and care
may be
In death and life made manifest.
- VII.—Chorale.
We all are His own children still, in waking
hours and sleeping.
Our way He guideth by His will, our soul from
Satan keeping.
For as in Adam all must die, so Jesus raiseth
man on high,
To God be praise and glory.

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you can make sweets in your own
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The LIBERTY CANDY COMPANY

5 Summit House, Langham Place, Regent St.,
London, W.1. (Two doors below Queen's Hall.)

7.45
A Concert by the
J. H. Squire
Celeste Octet.

- 10.15 a.m. The Daily Service
- 10.30 (*Daventry only*) TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 11.0 (*Daventry only*) Gramophone Records
Symphony in E Flat *Mozart*
- 12.0 A BALLAD CONCERT
MABEL RITCHIE (Soprano)
WARD JACKSON (Baritone)
- 12.30 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
- 1.0 THE PICCADILLY HOTEL ORCHESTRA
Directed by LEONARDO KEMP
- 2.0 Readings in Foreign Languages—I, French by CAMILLE VIERE
- 2.20 Musical Interlude
- 2.30 MISS RHODA POWER: 'What the Onlooker Saw—II, The Coming of Christianity to England'
- 3.0 Musical Interlude
- 3.5 MISS RHODA POWER: 'Stories from Mythology and Folk-lore'
- 3.15 Musical Interlude
- 3.15 (*Daventry only*) East Coast 'Fishing Bulletin'
- 3.20 A Studio Concert
FRANCES HAFFIELD (Mezzo-Soprano)
JAMES HICKEY (Baritone)
PIA DAMERINI (Pianoforte)
- 4.15 ALPHONSE DU CLOS and his ORCHESTRA
From the Hotel Cecil
- 5.15 THE CHILDREN'S HOUR:
'The Bees' Wedding' (*Mendelssohn*) and other Piano Solos, played by CECIL DIXON
'Hints on Hockey' by MARJORIE POLLARD, who has played for England since 1921
'Quaint Little Songs' (*Edward Shenton*)
'The Wood of Life'—an Adventure Story from 'The Path of the King' (*John Buchan*)
- 6.0 Miss FLORENCE PETTY: 'Some Boiled Puddings'
- 6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.30 For Boy Scouts: Mr. N. D. POWER (Late Chief Wolf Cub Commissioner at Imperial Headquarters): 'Seven Months on the Move (A Tour in the Empire)'
- TRAVEL, especially sea travel, is always a topic particularly fascinating to boys. In this talk Mr. Power will describe, in a very lively fashion, a tour from Southampton via Panama, Pitcairn Island, and New Zealand to Sydney; thence, after two months in Australia, to Canada by way of Fiji and Honolulu, and so home.
- 6.45 THE FOUNDATIONS OF MUSIC
SCHUBERT'S PIANOFORTE DUETS
Played by
ISOBEL GRAY and CLAUDE POLLARD
- 7.0 Mr. JAMES AGATE: Dramatic Criticism

MONDAY, OCTOBER 1
2LO LONDON & 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

THE FIRST NEWS BULLETIN.

Listeners will observe that from today onwards the First General News Bulletin will be broadcast at 6.15 p.m. instead of 6.30 p.m.

The 'Foundations of Music' recitals will be given at 6.45 instead of 7.15 and in future will have an additional five minutes allotted to them.

The new timings usually will be:—

- 6.15 p.m. First General News Bulletin.
6.30 p.m. Musical Interlude and/or Bulletins.
6.45 p.m. Foundations of Music.
7.0 p.m. Talk.
7.15 p.m. Musical Interlude.
7.25 p.m. Talk.

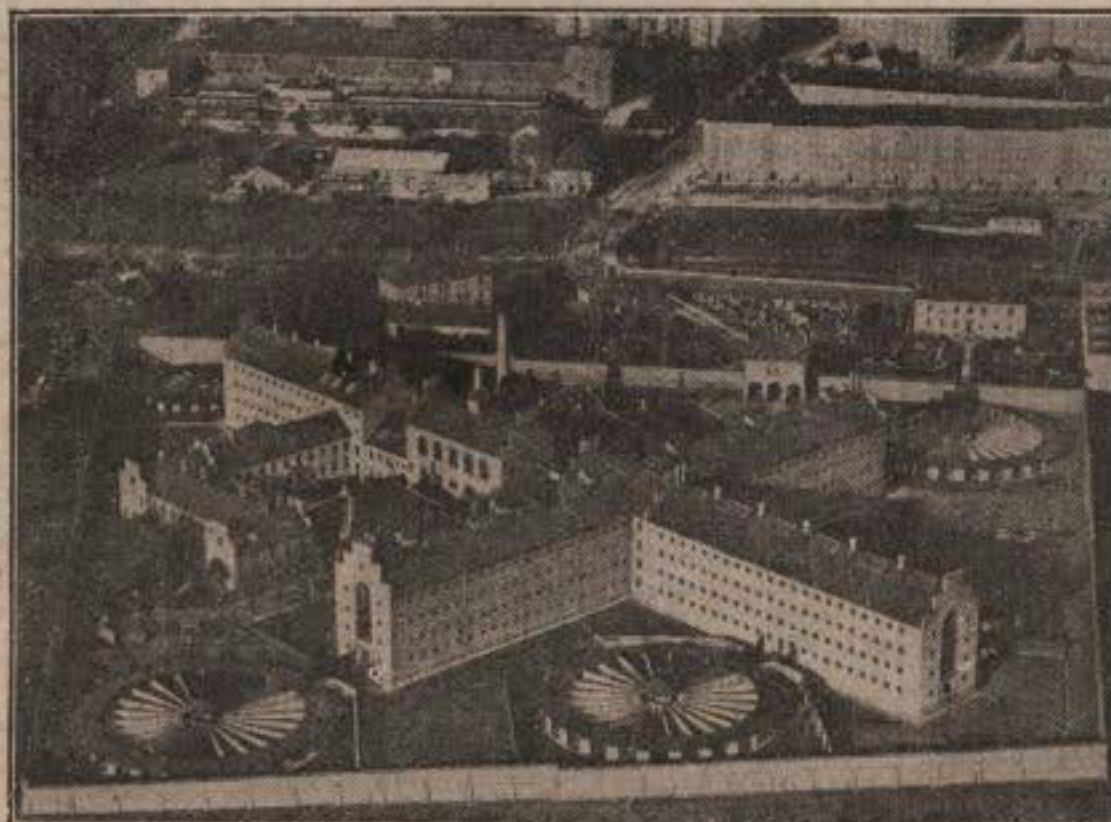
7.15 Musical Interlude

7.25 Mr. S. BREGLIA: Italian Talk

7.45 WYNNE AJELLO and HERBERT SIMMONDS in Duets

THE J. H. SQUIRE CELESTE OCTET

OCTET
Bolero from *Scène de Ballet* *De Beriot*
Always cry for the Moon } 'Lumber Love'
My Man } *Emmett Adams*

7.55 WYNNE AJELLO and HERBERT SIMMONDS
Columbine's Garden *Besly*
Mountain Lovers *Squire*8.2 OCTET
First Rhapsody *Liszt*
A Song of Sleep *Somerset*8.15 WYNNE AJELLO and HERBERT SIMMONDS
Beyond the meadowgate *Phillips*
In a Garden of Roses *Sanderson*8.22 OCTET
Memories of Tchaikovsky
Mirage (Valse Lente) *J. H. Squire*

A GREAT MODERN PRISON IN DENMARK.

This aerial photograph shows the prison of Vestra Faengsel on the outskirts of Copenhagen. The low circular buildings in the foreground are open-air workshops and exercise yards constructed on the solitary plan. Mr. Roy Calvert will describe this and other Danish prisons in his talk tonight.

8.45
de Maupassant
in
Dramatic Form

8.45 Two Sketches

'Disgrace'

by

CYRIL CAMPION

Showing that Burglars too may have their 'esprit de corps'

Characters:

The Father HUBERT HERBEN
Mother MARY JERROLD
Son JACK HOBBS

Scene: A sumptuously furnished flat in Mayfair

and

'The Diamond Necklace'

by

MURIEL LEVY

From a Short Story by GUY DE MAUPASSANT

Characters:

Monsieur Loisel (Paul) FRANK DENTON
Madame Loisel (Marie) LOUI FORD
Madame Forestier (Jeanne) ANN STEPHENSON

9.15 Mr. E. ROY CALVERT: 'Danish Prisons'

IN many ways Denmark, a small, peaceable, agricultural state, is one of the most progressive and interesting countries in Europe. Especially its penal system provides many instructive contrasts with those that we know, which Mr. Calvert will point out in his talk tonight. He himself is an expert on penology, being a member of the Executive Council of the Howard League for Penal Reform, and the author of a book on 'Capital Punishment,' to which Lord Buckmaster contributed a preface.

9.30 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements (*Daventry only*) Shipping Forecast

9.50 AN ORCHESTRAL CONCERT

TREFOR JONES (Tenor)

THE WIRELESS ORCHESTRA

Conducted by JOHN ANSELL
Slavonic March *Tchaikovsky*
Overture to 'King Stephen' *Beethoven*

TREFOR JONES and Orchestra

O Paradise ('L'Africana'—'The African Maid') *Meyerbeer*

10.20 ORCHESTRA

Melody, 'A Bower of Roses' *Schumann*
Waltz, 'Risette' *Fall*
First 'Peer Gynt' Suite *Grieg*

10.40 TREFOR JONES

A Cradle Song } *Sheldon*
Epitaph }
Padraic the Fiddler *Larchet*

ORCHESTRA

Ballet Music from 'Ali Baba' *Lesocq*

11.0-12.0 (*Daventry only*) DANCE MUSIC: ARTHUR ROSEBERRY and his BAND from the Café de Paris

MONDAY, OCTOBER 1

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED

3.0 LOZELLS PICTURE HOUSE ORCHESTRA

(From Birmingham)

- Polonaise in A Chopin
- LEWIS KNIGHT (Bass)
- High Barbaree arr. Carr
- The Splendour of the Stars Needham
- FRANK NEWMAN (Organ)
- Children's Dance Eric Coates
- Ave Maria Schubert
- ORCHESTRA
- Song without Words Chopin
- 'The Nutcracker' Suite ('Casse- Tchaikovsky
- Noisette')
- Rhythmic Paraphrase upon Gounod's 'Faust'

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

LOUIS HERTZEL (in 'Mrs. Struggles finds a Flat')

5.0 A Ballad Concert

CONSTANCE WENTWORTH (Soprano)
FREDERIC LAKE (Tenor)

5.30 THE CHILDREN'S HOUR:

(From Birmingham)

'The Green Jersey,' by Gwyneth Dawe
MAEJORME PALMER (Soprano) and ETHEL WILLIAMS in Songs and Duets
'Dug from the Earth—Iron Mining,' by O. Bolton King

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

6.30 Light Music

OLIVIA HILDER (Soprano)
DOROTHY TRESEDER (Pianoforte)
CUTHBERT SMITH (Tenor)
JOSEPH SLATER (Flute)

OLIVIA HILDER
Mondnacht (Moonlight)
Roselein, Roselein
Aus den östlichen Rosen (Roses from the East)
Er ist's (It is he)..... } Schumann

JOSEPH SLATER
The Bee Schubert, arr. Joseph Slater
Minuet in G Beethoven, arr. Joseph Slater
Waltz of Spring de Jong

DOROTHY TRESEDER
Waltz in F Minor
Prelude in G
Prelude in F
Scherzo in B Minor } Chopin

CUTHBERT SMITH
Helen of Kiroonnel Keel
Ay Waukin O!..... } arr. Malcolm Lawson
Leezie Lindsay

7.20 DOROTHY TRESEDER
Romanze in F Sharp Minor
Aufschwung (Soaring).....
Vogel als Prophet (The Prophet Bird).....
Novellette in E..... } Schumann

CUTHBERT SMITH

Whither must I wander? ... Vaughan Williams
Why so pale and wan? Hubert Parry
Damaak Roses Quilter
Captain Stratton's Fancy Warlock

JOSEPH SLATER

Souvenir } German
Graceful Waltz }

OLIVIA HILDER

Meine Rosa (My Rosa).....
Der Nussbaum (The Walnut Tree)
Du bist wie eine Blume (Thou art like a lovely flower)..... } Schumann

8.0 Story Reading

8.30 VARIETY

(From Birmingham)

IDA GILBERT (Recitals)
The CLEF TRIO (in Vocal Selections)
LOUIS PECSEKAI (Violin)
JACK COLLEY (Entertainer)

9.30 Instrumental Solos

(From Birmingham)

RICHARD MERRIMAN (Cornet)
The Lost Chord Sullivan
JAMES DONOVAN (Saxophone)
Fox-trot, 'Gloria' Hager and Ring
Waltz, 'Ripples'... King
Descriptive Piece, 'Velma'.... Rosebrook

9.44 MILDRED DILLING (Harp)

Bourrée Bach, arr. Renie
Contemplation Renie
Chanson du Chasseur (Huntsman's Song) Groezel
Danse des Lutins (Goblins' Dance) Renie

RICHARD MERRIMAN
I hear you calling me Marshall

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: JAY WHIDDEN'S BAND from the Carlton Hotel

11.0-11.15 ARTHUR ROSEBERY and his BAND from the Café de Paris

(Monday's Programmes continued on page 628.)

The Organs broadcasting from
2LO—LONDON—Madame Tassard's
5GB—BIRMINGHAM—Lozells Picture House
5NO—NEWCASTLE—Havelock. SUNDERLAND
2BE—BELFAST—Classic Cinema
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MILDRED DILLING
will contribute some harp solos to the instrumental programme from 5GB tonight.

8.30 Variety from Birmingham



LET ME BE YOUR FATHER.

I have acted as father and adviser to thousands of others. I give advice free, and when I do so I feel the responsibility of a father, either in advising a career or in guiding our students to success. Having been the self-constituted father and adviser to thousands of others, it is possible I may be able to help

you and guide your footsteps so that you may make a success of your life.

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Monday's Programmes continued (October 1)

5WA CARDIFF. 353 M. 850 KC.

1.15-2.0 A Light Orchestral Concert
Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
Overture to 'Oberon'.....Weber
Two Aubades.....Lalo
Sinfonia (Prelude) from the Oratorio, 'St. Helen at Calvary'.....Leo

2.30 BROADCAST TO SCHOOLS:
F. W. HARVEY: 'Folk Tales of the West—II, Giants and Dragons'

3.0 London Programme relayed from Daventry

4.45 F. O. MILES: 'Today's Film Situation'

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

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 Boy Scouts Bulletin. Miss L. F. HARTLEY, Akela Leader, Commissioner for East Lancashire and Wales. A Talk to the Cubs

6.45 S.B. from London

7.45 DESLYS AND CLARKE
SYNCOATED HARMONY

8.0 Women and the Arts

A programme in celebration of the Festival of Glamorganshire Women's Institutes

Introduced and announced by MABEL RUSSELL.
Mrs. GERVAIS HUXLEY: The Work of Women's Institutes

THE SYLVAN LADY SINGERS
Ivon, my delight.....Celtic Air
Caerphilly Castle.....Celtic Air

ROSINA BUCKMAN (Soprano)
Selected Songs

BEATRICE HARRISON (Violoncello)
Sonata.....Handel

MABEL RUSSELL
Selections from her Repertoire

GWEN FFRANGCON DAVIES
Viola and Olivia. Scene 5, Act I, 'Twelfth Night'
Shakespeare

ROSINA BUCKMAN
Selected Songs

Adagio.....Marcello
Austrian Folk Song.....Krakau, arr. Kreisler
Harlequinade.....Popper

THE SYLVAN LADY SINGERS
Song of the Women's Institutes (Tune, Jerusalem)
Parry

HEN WLAD FY NHADAU
GOD BLESS THE PRINCE OF WALES

9.30 S.B. from London (9.45 Local Announcements)

9.50 THE STATION TRIO:
FRANK THOMAS (Violin), RONALD HARDING (Violoncello), HUBERT PENGOELLY (Pianoforte)
Trio in D Minor Scherzo.....Mendelssohn

10.5 'THE YOUNG IDEA'
A Comedy in One Act by HERBERT SWEARS
Mrs. Lorrimer (A Widow)..WINIFRED EVANS..
Nancy (her Daughter).....NADINE MARCH
Scene: Nancy's den at her Mother's house in the country

The theme of this up-to-date piece is very simple. It shows that though each generation clothes love according to its fancy, yet love has an obstinate habit of remaining exactly the same.

10.30 ANONA WINN in Light Songs

10.40-11.0 TRIO
The Love Spell.....
Dance of the Silver Pool.....
The Bull Frog's Shadow.....
Golden Days.....
(from Suite, 'My Lady Dragon Fly') Finck

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

12.0-1.0 London Programme relayed from Daventry

2.30 S.B. from Cardiff

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.45 S.B. from Cardiff



Miss GWEN FFRANGCON-DAVIES will take part in the 'Women and the Arts' programme from Cardiff tonight. This is the portrait in which Mr. Harold Knight depicted her as Etain in *The Immortal Hour*, one of her most famous roles.

9.15 S.B. from London (9.45 Local Announcements)

9.50-11.0 S.B. from Cardiff

6BM BOURNEMOUTH. 326.1 M. 920 KC.

12.0-1.0 Gramophone Records

2.0 London Programme relayed from Daventry

4.15 TEA-TIME MUSIC FROM BOBBY'S RESTAURANT
Directed by J. P. COLE

Fox-trot, 'Lucky in Love'.....Henderson
Selection from 'Rigoletto'.....Verdi
Valse, 'Show Boat'.....Kern
Entr'acte, 'Second Humoresque'.....Deorak
Selection, 'On the Radio'.....arr. Stafford
Entr'acte, 'Twilight'.....Friml
Valse from 'This Year of Grace'.....Coward
American Suite, 'Yankiana'.....Thurban
Novelty Fox-trot, 'Dainty Miss'.....Barnes

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 For Boy Scouts

6.45-11.0 S.B. from London (9.45 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:
The Three R's

(1) Reading, 'The Wood of Life' (John Buchan)
(2) Rounds, THE MICRO GLEE SINGERS
(3) Rags and Gags, by HARRY GROSE

6.0 London Programme relayed from Daventry

6.15-11.0 S.B. from London (9.45 Local Announcements)

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

No transmission from Nottingham Station to-day

2ZY MANCHESTER. 384.6 M. 780 KC.

12.0-1.0 Gramophone Records

2.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:
Folk Songs of Warwickshire, sung by
HARRY HOPEWELL

The Garden Gate arr. Broadwood and Mailand
Poor Old Horse.....
The Keeper.....arr. Sharp
Songs from 'Golden Hours' (Drummond), sung by
BETTY WHEATLEY

Piano Solos by ERIC FOGG:
Kensington Gardens.....Besly
Gavotte; Graceful Waltz; Romance; Syn-
copated Waltz
A Story, 'The Wood of Life' (John Buchan)

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.45 'Leaves from Ossian'

Fragments from the Poems of the Ancient Gaelic
Bard (Macpherson's Translation)
Set to Music by LIZA LEHMANN

LILY ALLEN (Soprano)
SARA BUCKLEY (Contralto)
ARTHUR WILKES (Tenor)
HAROLD BROWN (Baritone)

THE STATION CHORUS
Chorus Master, S. H. WHITTAKER
THE NORTHERN WIRELESS ORCHESTRA
Conducted by T. H. MORRISON

9.15 S.B. from London (9.45 Local Announcements)

9.50-11.0 VARIETY

HELENA MILLAIS (the Well-known Character
Actress)

NEVILL MELLAND (and his Transcriptions at the
Piano)

STAINLESS STEPHEN (in his Latest Novelty Enter-
tainment)

JO LAMB (Violinist)
J. WOODS-SMITH (Entertainer at the Piano)

Supported by THE NORTHERN WIRELESS
ORCHESTRA

Programmes for Monday.
Other Stations.

5NO NEWCASTLE. 512.5 M. 980 KC.
12.0.—London Programme relayed from Daventry. 2.30.—Broadcast to Schools; James Holmes, B.Sc., 'Physical Geography—I, Maps and their Use.' 3.0.—London Programme relayed from Daventry. 5.15.—The Children's Hour. 6.0.—London Programme relayed from Daventry. 6.15.—S.B. from London. 6.30.—For Boy Scouts. 6.45-11.0.—S.B. from London (9.45 Local Announcements).

5SC GLASGOW. 405.4 M. 740 KC.

11.0-12.0 Gramophone Records. 3.0.—Broadcast to Schools. Schools' Bulletin. 3.15.—S.B. from Aberdeen. 3.30.—Light Orchestral Concert. The Station Orchestra: Overture in B Flat (Schubert). Grace Ballantine (Soprano): 'Jenny's way (Willeby)'; 'The Dreary Steppe (Gretchaninov)'; If my songs were only winged (Hahn). Orchestra: Dance Movements from Handel (Dinck); Suite, 'Four Spanish Pictures' (Luzzatti) (Village Revels); 'The Wishing Well'; 'Mantilla Dance'; Woodland Scenes). Grace Ballantine: 'If I were the Man in the Moon (Fisher)'; 'Poppies for Forgetting (Clarke)'; Three little Character Irish Songs (Richardson). Orchestra: Meditation in C (Squire, arr. Winter); 'Waltz, 'Wine, Women and Song' (Johann Strauss). 4.45.—Organ Recital relayed from the New Savoy Picture House. Mr. S. W. Litch at the Organ. 5.15.—The Children's Hour. 5.58.—Weather Forecast for Farmers. 6.0.—Miss Marjory Rhys: 'Wholesome Meals for School Children'. 6.15.—S.B. from London. 6.30.—Juvenile Organizations' Bulletin. The Boys' Brigade. 6.45.—S.B. from London. 7.45.—Light Orchestral Concert. The Station Orchestra: Overture 'Poet and Peasant' (Suppé). Alice Moxon (Soprano) and Orchestra: 'Deh vien non tardar' ('The Marriage of Figaro') (Mozart); 'Ballatella' ('Pagliacci') (Leoncavallo). Stuart Robertson (Bass-Baritone) and Orchestra: 'Drake's Drum, and The Old Superb (Stanford). Orchestra: 'Norwegian Rhapsody (Svendsen). Stuart Robertson: 'The Happy Lover (arr. Lane Wilson); 'There is a lady sweet and kind (Ford); 'Over the Mountains (arr. Quilter). Orchestra: Overture, 'The Bartered Bride' (Smetana). Alice Moxon: 'To Daisies (Quilter); 'Two little Stars (Stanford); 'In an arbour green (Warlock). Alice Moxon and Stuart Robertson: 'Sound the Trumpet (Puccini); 'Why aigh'st thou, Shepherd? (Jenkins, arr. Dolmetsch); 'Is it the wind of Dawn? (Stanford). Orchestra: Suite from 'Incidental Music to 'Faust' (Coleridge-Taylor)—Dance of the Witches; 'The Four Visions—Helen, Cleopatra, Messalina, Margaret; 'Devil's Kitchen Scene; 'Waltz, 'Acclamations' (Waldteufel). 9.15.—S.B. from London. 9.45.—Scottish News Bulletin. 9.50-11.0.—Scotts Vaudeville. The Station Orchestra: 'Foursome Reel (Kerr). Jock Walker, Some Scotch. Margaret F. Stewart (Soprano): 'He's aye a-kissin' me (Hook); 'Up in the mornin' early (arr. Moffatt); 'Maggie Lauder (Traditional); 'John Grumle (arr. Lee); 'Melville Castle (Traditional). William McCulloch in Scots Character Sketches: 'The Member for the School Board (Little); 'The Picnic (W. H. Macdonald). Alec Sim (Violin): 'Strathspeys: 'Monymusk' and 'Brig-o'-Perth' (Dow); 'Reel, 'Merry may the pair be' (Fraser); 'Slow Air, 'Brees o' Auchtertyre' (arr. Skinner); 'Strathspeys: 'Mr. James Ramsay' (Anderson) and 'Perthshire Volunteers' (Gow); 'Reel, 'John McNeill' (Milne); 'Slow Air, 'The Gallant Weaver' (Traditional); 'Strathspeys: 'Lord Lynedoch' (Gow) and 'Bob Steele' (Young); 'The Bride's Reel (Skinner). Orchestra: 5SC Reel.

2BD ABERDEEN. 500 M. 500 KC.

11.0-12.0.—Gramophone Recital. 3.0.—Broadcast to Schools. S.B. from Glasgow. 3.15.—Prof. F. Arthur Thomson: 'Natural History Round the Year—II, Fruit Scattering.' 3.30.—An Afternoon Concert. Octet: 'The Liberty Bell' (Souza); 'In Days of Romance (Harding). 3.45.—Dorothy Lawrie (Contralto): 'Arise O Sun (Craske-Day); 'Walt (D'Hardelot); 'Homing (Del Riego); 'Easter Flowers (Sanderson). 3.55.—Octet: 'Selection, 'The Little Michus' (Messenger). 4.5.—Ruby Duncan (Pianoforte): 'Des Abends (Schumann); 'Erotic (Grieg); 'Fantasia in C Minor (Bach). 4.15.—Octet: Suite, 'Moorland and Torland' (Lee). 4.30.—Dorothy Lawrie: 'Bridal Dawn (Easthope Martin); 'Serenade (Hall); 'Thank God for a Garden (Del Riego); 'A Memory (Park). 4.40.—Octet: 'Selection, 'Faust' (Gounod). 4.50.—Ruby Duncan: 'Sonata, Op. 27, No. 2 (Beethoven). 5.0.—Octet: 'Pot Pourri, 'Melodious Memories' (Finck). 5.15.—The Children's Hour. 6.0.—Mrs. H. W. L. Much: 'Now that Autumn is here.' 6.15.—S.B. from London. 6.30.—Juvenile Organizations' Bulletin. 6.45.—S.B. from London. 9.45.—S.B. from Glasgow. 9.50-11.0.—Variety. Tom Farrell in her own Compositions. Lawrence Baskcomb (Entertainer). Santa and Barbara (in Duets with Spanish Guitar). Alec Chevreux (Anglo-French Entertainer). Interludes by the Station Octet.

2BE BELFAST. 506.1 M. 980 KC.

12.0-1.0.—Concert. The Radio Quartet: Overture, 'Tancréd' (Rossini); 'Berceuse (Tchaikovsky); Suite, 'Othello' (Coleridge-Taylor). H. Hooton Mitchell (Baritone): 'Onaway awake, beloved (Cowen); 'For Jeannie's Sake (M. Owen); 'The Earl's Messenger (L. Martin); 'I am Fate (B. Hamblen). Quartet: 'Three Irish Pictures (Ansell); 'Selection, 'Carmen' (Bizet, arr. de Groot). 2.0-3.15.—London Programme relayed from Daventry. 4.0.—Handel. Orchestra: Concerto Grosso No. 1 in B Flat, for Strings, Flutes, Oboes, Bassoons and Cembalo. Minuet from 'Bérénice' (arr. W. T. Best); Suite, 'Royal Fireworks' (arr. H. Harty) (Overture); 'Alla Siciliana; 'Bourrée; 'Menuetto. 4.45.—Organ Recital by Arthur Raymond relayed from the Classic Cinema. 5.15.—The Children's Hour. 6.0.—London Programme relayed from Daventry. 6.15.—S.B. from London. 7.45.—A Military Band Concert. Elsie Gaskell (Mzzo-Soprano). The Station Military Band, conducted by E. Godfrey Brown. Band: 'March of the Giants (Finck); 'Overture, 'Semiramide' (Rossini). 8.0.—Elsie Gaskell: 'Rain (Curran); 'Once in a Blue moon (Fisher); 'Only a rose (Friml); 'Cradle Song (Gretchaninov); 'Waters of Minnetonka (Lieurance). 8.12.—Band: 'Selection, 'Rigoletto' (Verdi); 'Persian Dumb from 'Khovantchina' (Moussorgsky); 'Valse Lyrique (Siblius). 8.37.—Elsie Gaskell: 'Stars (Rogers); 'Night and the curtains drawn (Ferrata); 'Ships that pass in the night (Stephenson); 'Little Birdie (Puccini); 'Absent (Metchalle). 8.49.—Band. Ballet Music, 'The Queen of Sheba' (Gounod); 'March, 'Stars and Stripes' (Souza). 9.15.—S.B. from London. 9.50 app.—'Loaves and Fishes'. A Comedy in Three Acts by Charles K. Ayre. 10.30 app.—11.0.—Dance Music: Larry Brennan and his Piccadilly Revelers relayed from the Plaza.

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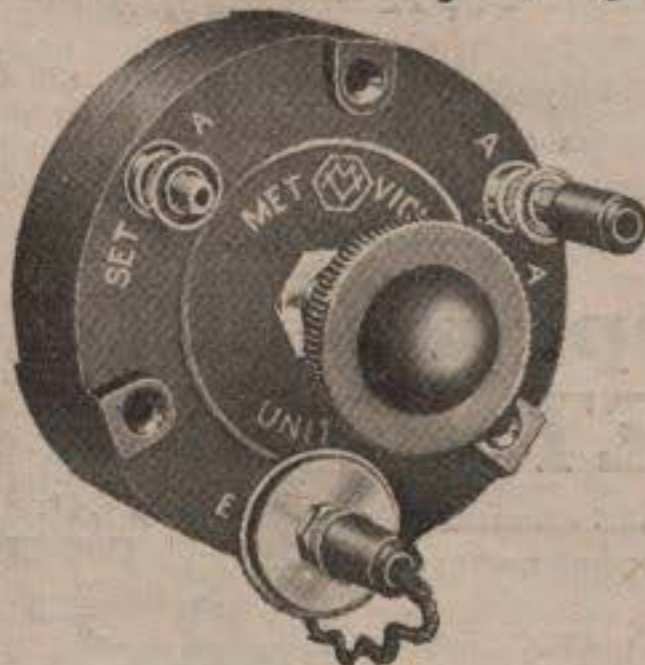
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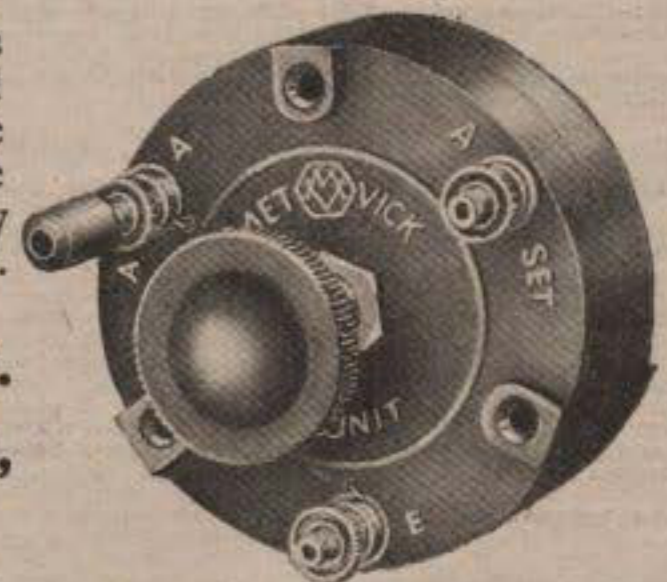
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The Next City Hall Concert.

AT the second Symphony Concert at the City Hall, Cardiff, on October 7, the National Orchestra of Wales will play Dvorak's *New World Symphony*. Another interesting item in the programme is the Overture, *Russian Easter Fete*, by Rimsky-Korsakov, which is little known and rarely heard. One of the unusual features of this work is the fact that a highly-important solo part is played by the second trombone, instead of the first, as is customary. The vocalist for this concert will be Harold Williams (baritone).

Excerpts from Opera.

CARDIFF will broadcast Liza Lehmann's romantic light opera, *The Vicar of Wakefield*, with words by Laurence Housman, on Monday, October 8. The opera is founded on Oliver Goldsmith's novel of the same name. Not all the opera will be performed, but the most important numbers from each of the three acts will be included. The artists taking part are Mavis Bennett, Esther Coleman, Eric Greene, and Roy Henderson.

When Wales was Wild.

MR. A. G. PRYS-JONES, who is giving the first of four talks on Buccanering on Saturday, October 13, collected the first anthology of Anglo-Cymric Poetry in 1917. His own poems were chiefly written when wandering about the country as Inspector of Schools in Carmarthenshire and Pembrokeshire. He generally managed to find an old inn for his headquarters, and there is evidence in the verses themselves that they are direct experiences. So far, his verse has been for grown-ups, although it has been very much used in the schools of Wales. He is shortly publishing a volume of poems for children.

Talks on the Crafts.

IN the special series of talks on 'Crafts by Craftsmen,' the craft of leatherwork is the subject to be dealt with by Mr. Williams on Wednesday, October 10. Mr. Williams has some admirable examples of modelling in leather work at the Museum which he has had specially executed, with Celtic interlaced ornament, in an endeavour to lead amateurs of the craft away from the unsuitable motifs so often used. Listeners who are attracted by the subject and who are able to look at the special models provided can then find further inspiration on some of the old pieces of stone-work in the entrance hall of the Museum.

Bright Music for Brighter Homes.

THE fourth Brighter Homes Exhibition is being held in Cardiff from Tuesday, October 9, to Saturday, October 20. In this exhibition all the most up-to-date features connected with home life will be shown. Modern styles of furnishing and new methods of treatment in decoration will occupy a large part of the space and the latest cooking and cleaning utensils will

not be omitted. But the promoters believe that the beauty of the home cannot be complete unless the housewife gives attention to her own appearance; therefore there will be mannequin displays showing the latest Paris fashions and the latest styles in hair-dressing. Music by Austin C. Moreton and his Dance Band will be relayed from the Exhibition to local listeners on Wednesday, Friday, and Saturday, October 10, 12, and 13.

Sunday Concerts in the National Museum.

A DEVELOPMENT of the work of the National Orchestra of Wales is the commencement of Sunday afternoon concerts which will be given fortnightly in the National Museum of Wales. No charge will be made for these concerts, though the nominal charge of threepence which has always been made for admission to the Museum on Sundays will remain. The concerts will be of a nature suited to the dignity of the place and the time. The first concert will be given on October 7 from 3.30 to 4.30 p.m., when the vocalist will be Horace Stevens (baritone). It would be hard to find elsewhere anything like these concerts given in the wonderful setting of the National Museum, and people of Wales realize what a great asset they are to the musical life of the nation. At 4.45 p.m. the same afternoon the National String Quartet will give a concert of chamber music in the studio. The first violin of this combination is Albert Voorsanger, leader of the National Orchestra of Wales; the second violin Frank Thomas, leader of the Station Trio; the cellist is Ronald Harding, also a member of the Station Trio, while the viola is played by Kenneth Harding, of the National Orchestra of Wales.

Vaudeville.

A VAUDEVILLE programme arranged for Wednesday, October 10, will include items by Florence Oldham, Malcolm Scott, and Tarrant Bailey (solo banjo). Mr. Bailey has often appeared in duets with his father, who is a well-known West Country banjoist, his mother accompanying them on the piano. He has performed in London and the provinces, and recently he decided to abandon a commercial career in order to devote himself to music, for he plays the saxophone, cello, banjo, tenor banjo, guitar, and balalaika.

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9.10
Sir Walford Davies
on Music
for Young and Old

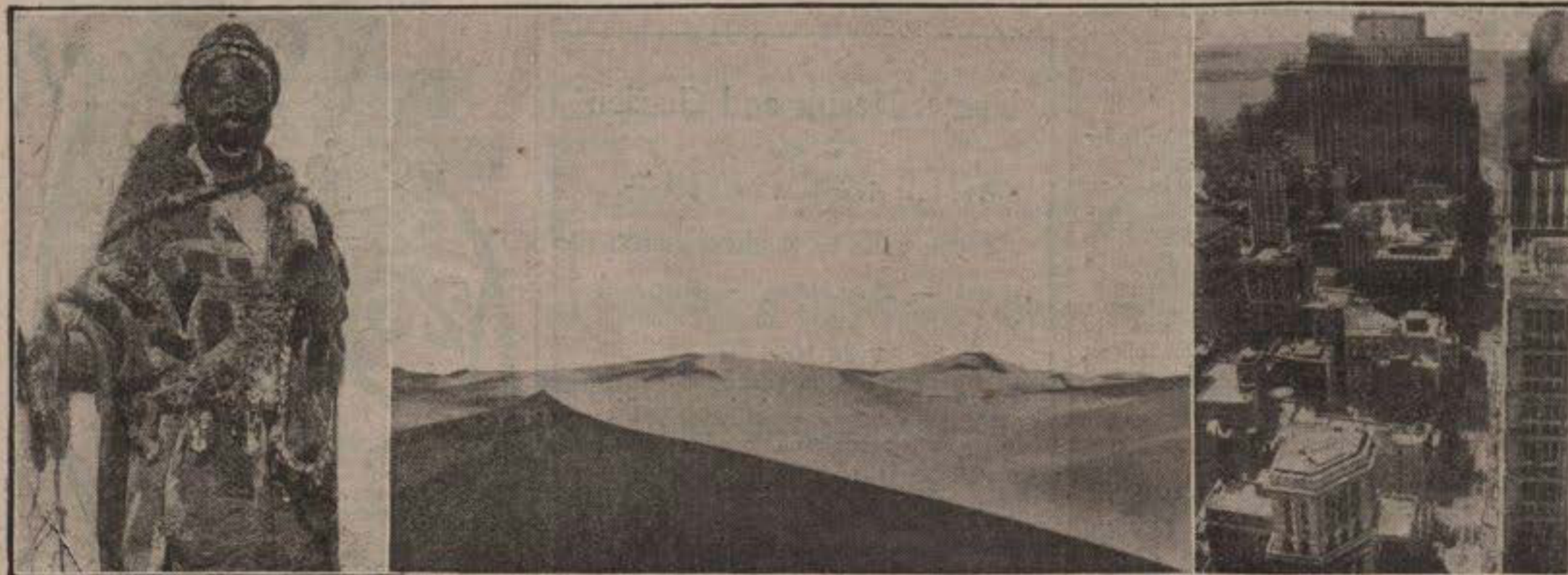
TUESDAY, OCTOBER 2
2LO LONDON & 5XX DAVENTRY
 (361.4 M. 830 KC.) (1,604.3 M. 187 KC.)

9.50
Where is this
Birtle
in the Briar?

10.15 a.m. The Daily Service
10.30 (Daventry only) TIME SIGNAL, GREENWICH ; WEATHER FORECAST
11.0 (Daventry only) Gramophone Records
 Light Music
12.0 A CONCERT
 MURIEL MIDDLETON (Contralto)
 PERCY NICHOLS (Tenor)
 IVY PARKIN (Pianoforte)
1.0-2.0 ALPHONSE DU CLOS and his ORCHESTRA
 From the Hotel Cecil
2.25 (Daventry only) East Coast Fishing Bulletin
2.30 Sir WALFORD DAVIES : ' Music for Beginners '
3.0 Sir WALFORD DAVIES : A Miniature Concert
3.15 Sir WALFORD DAVIES : ' Advanced Music '
3.30 Musical Interlude
3.35 Monsieur STÉPHAN : ' Elementary French '
4.0 LOUIS LEVY and his ORCHESTRA
 From the Shepherd's Bush Pavilion
4.15 Principal GRANT ROBERTSON : ' Short Lives of Great Men—I, Sir Francis Drake '
 IN a fortnightly series of six talks, the well-known historian will deal briefly with the lives of six great Englishmen. The first talk this afternoon covers the life of the Elizabethan seaman who is the first on the roll of our famous admirals. Drake has been called hard names—'pirate,' 'buccaneer,' even, by the Spaniards, 'the dragon of the Apocalypse.' But whatever his failings, he was a fine seaman and a splendid fighting man, worthy of his place at the head of the long list of hard-fisted, grim, and often ruthless captains who kept the mastery of the Narrow Seas at home, and carried the flag of St. George round the oceans of the world.
4.30 LOUIS LEVY and his ORCHESTRA (Continued)
5.15 THE CHILDREN'S HOUR :
 WHO ON EARTH IS IT ?
 The programme for this day is a sort of competition for everybody. Several artists, well-known in the Children's Hour, will take part, but their names will not be given. Listeners are invited to guess the various performers and to send in what they believe to be a list of correct names.

6.0 Miss VICTORIA SACKVILLE-WEST : ' Modern English Poetry '—I
 IN this series of talks, which she will broadcast at fortnightly intervals, Miss Sackville-West will review the course of English poetry since the opening of the century, dealing with the pre-war poets who wrote between 1900 and 1914, the poets of the war, and those of the post-war age. She herself, after making an assured reputation amongst the more perceptive critics with such books as 'Passenger to Teheran' and 'Seducers in Ecuador,' became recognized as one of our foremost living poets when her epic of the English country, 'The Land,' was last year awarded the Hawthornden Prize.
6.15 TIME SIGNAL, GREENWICH ; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
6.30 Musical Interlude
6.45 THE FOUNDATIONS OF MUSIC
 SCHUBERT'S PIANOFORTE DUETS
 Played by ISOBEL GRAY and CLAUDE POLLARD
7.0 Major L. A. M. JONES : ' A Week-end in Paris '
7.15 Musical Interlude
7.25 Professor B. IFOR EVANS : ' Nineteenth-century Novelists, II.—Jane Austen. '
7.45 A MILITARY BAND CONCERT
 HILDA BLAKE (Soprano)
 JOHN BUCKLEY (Baritone)
 THE WIRELESS MILITARY BAND
 Conducted by B. WALTON O'DONNELL
 Overture to 'The Mastersingers'..... Wagner
 HILDA BLAKE
 The UnforeseenCyril Scott
 So we'll go no more a-roving..... M. V. White
 Go not, happy day.....Frank Bridge
 BAND
 First Movement of the Unfinished Symphony
 Schubert
 JOHN BUCKLEY
 Ethiopia saluting the Colours Charles Wood
 Don't Care.....Carpenter
 Captain Stratton's Fancy Warlock

8.25 BAND
 Three Fugal Fancies Hely-Hutchinson
 HILDA BLAKE
 A Blackbird Singing Head
 Magdalen at Michael's Gate Lehmann
 Nightfall at Sea Montagu Phillips
 BAND
 First Movement of Symphony No. 5
 Tchaikovsky, arr. Gerrard Williams
 JOHN BUCKLEY
 Molly O! Howells
 A Lawsuit D. M. Stewart
 The Jolly Carter Moeran
 BAND
 Spanish Scene, 'Sevillaña' Elgar
8.0-8.30 (Daventry only) Mr. S. K. RATCLIFFE : ' America Today, II.—Industry and Labour '
 IN his second talk Mr. Ratcliffe approaches the great American problems relating to Industry and Labour. He reviews the great industries, such as steel, textiles, and motor-cars, and their systems of mass production, and goes on to discuss wages and the standard of living, the meaning of Henry Ford's industrial system, and the average daily life of the average American worker.
9.10 Sir WALFORD DAVIES : ' Music and the Ordinary Listener '
9.30 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN. Local Announcements ; (Daventry only) Shipping Forecast
9.50
Grand Annual Centenary Celebrations
 RELAYED FROM
Birtle in the Briar.
The Home of Nursery Rhymes
 Organized by DOUGLAS WOODRUFF and LANCE SIEVEKING
 Music by: V. Hely Hutchinson, Walter Rubens, Herbert Hughes, Liza Lehmann, Gordon Bryan, Sterndale Bennett.
10.35-12.0 DANCE MUSIC: HERMAN DAREWSKI and his BAND, from the Royal Opera House, Covent Garden



BIRTLE-IN-THE-BRIAR, FROM WHICH THE CENTENARY CELEBRATIONS WILL BE RELAYED TONIGHT.

The little village that is famous as the home of the anonymous author of the Nursery Rhymes will be the scene of the Annual Centenary Celebrations tonight. Above, in the centre, is the old-world village green with the fair in full swing; on the left, the Mayor; and on the right, the sleepy little High Street of the village, unchanged since the days when the anonymous poet wrote his Rhymes.

TUESDAY, OCTOBER 2

5GB DAVENTRY EXPERIMENTAL

(491.8 M 610 K.C.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED

3.0 PAUL MOULDER'S RIVOLI THEATRE ORCHESTRA
From the Rivoli Theatre

4.0 A Light Orchestral Programme
(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by JOSEPH LEWIS

Overture to 'The Bohemian Girl' *Balfe*
MARY FREEMAN (Contralto)
Still as the night *Böhm*
Now sleeps the crimson petal *Quilter*
Tired Hands *Sanderson*

ORCHESTRA
First Norwegian Rhapsody *Svendsen*

4.32 LEONARD NEEDHAM
(Pianoforte)
Rhapsody in F Sharp
Minor, Op. 11, No. 2
Dohnanyi

ORCHESTRA
Selection from 'In a Persian Market' .. *Lehmann*

MARY FREEMAN
It's quiet down here
Brahms

Down Vauxhall Way
Oliver

Golden Dancing Days
Coningsby Clarke

LEONARD NEEDHAM
Rhapsody in B Minor
Brahms
Bohemian Caprice
Smetana

5.17 ORCHESTRA
First Suite from 'The
Two Pigeons' *Messager*

5.30 THE CHILDREN'S
HOUR:
(From Birmingham)

'Mutiny at Sea'—A
True Adventure Story by
Margaret M. Kennedy.
Songs by EMILIE WAL-
DRON (Soprano) and HAROLD CASEY (Baritone).
What is money for? by A. GEORGE LEGG

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

6.30 JACK PAYNE and THE B.B.C. DANCE
ORCHESTRA
THE COBURN SISTERS (Syncopated Dances)
CULLEY and GOFTON (Yorkshire Cross Talk)

8.0 FRANK LAFFITTE
A PIANOFORTE RECITAL
Two Preludes, Op. 28, No. 15 in D Flat; }
No. 11 in B Major } *Chopin*
Waltz in E Minor }
Intermezzo in C, Op. 119 } *Brahms*
Rhapsody in G Minor, Op. 79 }
Gavotte, 'In Pierrot's Garden' *Kenneth A. Wright*
Lesghinka *Liapounov*

8.30 'Charming Chloe'
A BALLAD OPERA
Book by RODNEY BENNETT
Lyrics by RODNEY BENNETT and F. G. WILSON
Music arranged and composed by GERRARD
WILLIAMS

Characters:

Chloe Vane..... MAVIS BENNETT
Madame Lucia de Sorrento.. ESTHER COLEMAN
Lieut. Roger Lovelace, R.N... HENRY WENDON
Sir Roderigo Grimadyke..... GEORGE BAKER

Ben, the Bosun..... HERBERT SIMMONDS
Jeremiah Budgell..... STUART ROBERTSON
Bill } JOHN COLLETT
Bob } STANLEY RILEY
Bones } SAMUEL DYSON

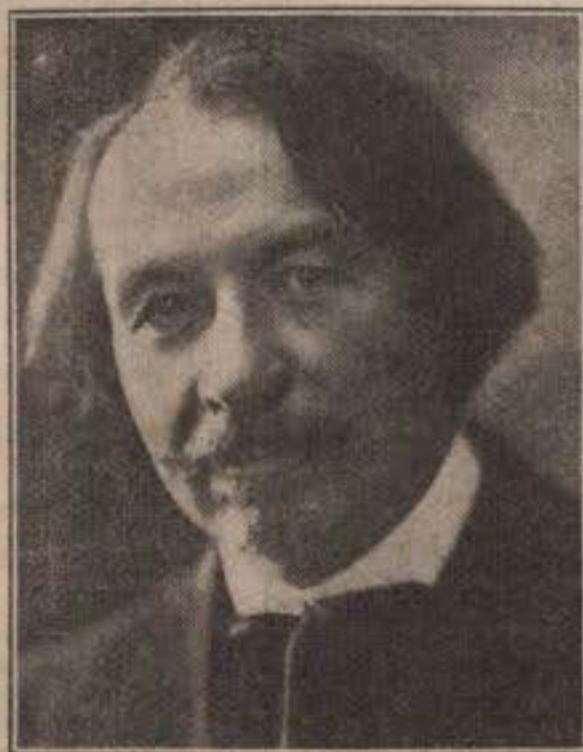
Sir Geoffrey Vane, father of Chloe
HARDING STEERMAN
Impresario at Vauxhall..... J. H. MOORE
Sally..... DORIS OWENS
Narrator..... ROBERT SPEAIGHT
Sailors, Blackguards, Ladies and Gentlemen of
Vauxhall, Villagers

The Scenes:

1. Deck of the Merchantman *Mermaid*
 2. Vauxhall Gardens
 3. Garden of Sir Geoffrey Vane's house at Peter-sham.
- Period: Early Nineteenth Century

Chloe Vane gets bored with her convent-school at Marseilles, and when you come to think of it, what Operatic heroine wouldn't? A maid of infinite resource, moreover, she disguises herself as a cabin-boy on the good ship *Mermaid* in order to reach England. Then the plot begins to thicken!

This merry and amusing libretto is wedded to a very charming 'score.' Much of the music is traditional, in using which Mr. Gerrard Williams follows the lead of Gay, Dibden and other past masters, as well as several moderns. Altogether, an engagingly light-hearted affair.



E.N.A.

GUSTAVE CHARPENTIER

the modern French composer, whose Symphonic Suite from *Louise* will be performed in the 'French Composers' Hour' from Birmingham tonight.

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 A French Composers' Hour
(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA
(Leader, FRANK CANTELL)
Conducted by JOSEPH LEWIS

Prelude to Act III of 'Tess' *D'Erlanger*
Gavotte in C Minor, Op. 23 *Saint-Saëns*

10.30 SAMUEL KUTCHER (Violin) and Orchestra
Violin Concerto in D *D'Erlanger*

THIS work received its first English performance at a concert of the Royal Philharmonic Society in 1903, with Kreisler as soloist.

It is a brilliant, elaborate work, in three Movements, the First *Moderately quick and majestic*, the Second *At a moderate pace*, the Third *Very quick*. Each Movement opens straight away with its principal tune. In the First it is introduced by the soloist, in the Second by Cor Anglais (the soloist soon taking it up), in the Third by the soloist.

11.0-11.15 ORCHESTRA
Symphonic Suite from 'Louise' .. *Charpentier*
(Tuesday's Programmes continued on page 634.)

8.30
Charming
Chloe
To-night



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Tuesday's Programmes continued (October 2)

5WA CARDIFF. 353 M. 850 KC.

- 2.30 London Programme relayed from Daventry
- 4.30 LAURA LAUGHARNE (Soprano)
 Una voce poco fa! *Rossini*
 Bird Songs at Eventide *Eric Coates*
 HUBERT PENGELLY (Pianoforte)
 Gavotte } *Scarlatti*
 Bourree }
 LAURA LAUGHARNE (Soprano) and FRANK POWELL (Baritone)
 La ci daram *Mozart*
 Trot here and there ('Veronique') .. *Messager*
 HUBERT PENGELLY
 The Cuckoo *Daquin*
 Prelude and Fugue in C Minor *Bach*
 FRANK POWELL
 Der Vogel fänger ('The Magic Flute') .. *Mozart*
 Quand 'cro saggio ('Falstaff') *Verdi*
- 5.0 RICHARD BARRON: Poetry Reading—II, Coleridge
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 S.B. from Swansea
- 7.25 S.B. from London

7.45 The Opening Concert of the Season

Relayed from the Assembly Room, City Hall
 NATIONAL ORCHESTRA OF WALES
 Leader, ALBERT VOORSANGER
 Conductor, WARWICK BRAITHWAITE

Overture to 'Hänsel and Gretel' *Humperdinck*

WE hear several of the leading tunes of this charming fairy-tale Opera in its Overture—the Children's Prayer, at the opening (Horns); the Witch's Magic (Trumpets); the Song of the Sandman, and so forth.

DOROTHY BENNETT (Soprano) and Orchestra
 Bell Song ('Lakmé')..... *Delibes*

EVLYN HOWARD-JONES (Pianoforte) and Orchestra
 Concerto *Schumann*

ORCHESTRA
 Sixth Symphony *Glazounov*

ALEXANDER GLAZOUNOV (born 1865) is no musical revolutionary, nor is most of his music pronouncedly Russian. But he has distinct individuality, good command of musical expression, and a fine sense of orchestral effect.

This mastery of the Orchestra is shown in his Symphonies, of which he has written eight. Of these, the Sixth (1897) has always been one of the most popular. It is a very elaborate work, yet easy to take in, for its themes are tuneful and well-defined, and there is never dryness, but true musical feeling in their treatment.

The work is in four Movements. The FIRST MOVEMENT opens with a slow, mysterious Introduction, which hints at some of the material of the quick Movement proper.

The SECOND MOVEMENT is a set of seven variations on a simple tune—a form which Glazounov frequently employs, and always with mastery.

The THIRD MOVEMENT, an *Intermezzo*, is one of the most graceful and delicately treated pieces the composer has written.

The FOURTH MOVEMENT is based on several subjects, from which is constructed a somewhat closely-woven texture.

9.10-12.0 S.B. from London (9.45 Local Announcements)

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

- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 A WELSH INTERLUDE
 'Pyneiau'r Dydd Yng Nghymru'
 (Current Topics in Wales)
 A Review in Welsh, by E. ERNEST HUGHES
 And Welsh Songs

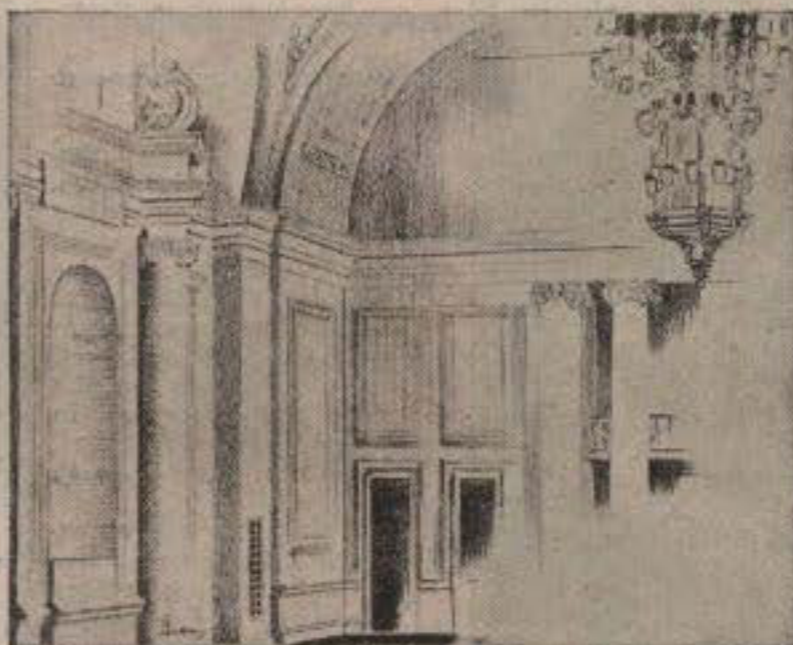
7.25 S.B. from London

7.45 S.B. from Cardiff

9.10-12.0 S.B. from London (9.45 Local Announcements)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 2.30 London Programme relayed from Daventry
- 4.0 THE ROYAL BATH HOTEL DANCE BAND
 Directed by REG. ELGAR, relayed from the King's Hall Rooms
- 4.15 London Programme relayed from Daventry



A CORNER OF THE CITY HALL, in Cardiff, from which the opening concert of the season will be relayed by Card'ff Station this evening at 7.45.

4.30 THE ROYAL BATH HOTEL DANCE BAND (Continued)

5.15 London Programme relayed from Daventry

6.15 S.B. from London

7.0 Rev. F. B. CANNING
 'A Story of Old Dorset—Canford Manor, Past and Present'

7.15 S.B. from London (9.45 Local Announcements)

10.35 DANCE MUSIC: BILL BROWNE'S DANCE BAND relayed from the Westover

11.5-12.0 S.B. from London

5PY PLYMOUTH. 400 M. 750 KC.

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:
 Modes of Travelling—one, to include 'A Balloon Trip' in order to reach 'Happy Land' (Major-General A. J. de Lotbiniere)

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 Mr. CHARLES HENDERSON: 'Oxford—The Foundation and Growth of the Colleges'

7.15 S.B. from London

7.45 The Man from Toronto
 Act I, from the Three-Act Comedy by DOUGLAS MURRAY
 presented by THE PLYMOUTH AMATEUR PLAYERS

Relayed from the Globe Theatre, Royal Marines Barracks

(By kind permission of Brigadier C. L. RAIKES, C.B., D.S.C.)

In Aid of Virginia House Children's Holiday Fund (Maker Camp) and Plymouth Police Widows' and Orphans' Fund

Characters in order of their appearance:

Robert Gilmour (Mrs. Calthorpe's young cousin) PETE NEW

Martha (the maid) RUTH ELLIS

Mrs. Calthorpe (a young widow) GERTRUDE ANDERSON

Mrs. Hubbard (the ugliest woman in Christendom) OLIVE WILLIAMS

Minnie (her daughter) DORIS DOWNING

Mr. Priestley (Guardian, Trustee, Uncle by marriage, and Legal Adviser to Mrs. Calthorpe) L. W. BADEN JONES

Fergus Wimbush (a young Canadian over in England) DAVID CURD

The Scene is the parlour of Beach House, Teignmouth, in Devon, and here the young widow, Mrs. Calthorpe, is faced with the remarkable choice of freedom and comparative poverty or wealth and marriage with an unknown suitor from Canada. The result is a little nerve-racking for all concerned, but none the less highly entertaining, and the first act should stimulate many Plymouth listeners to see the play and find out for themselves how the problem is solved.

8.30 app. DUETS FOR TWO PIANOS
 by
 H. MORETON, Mus. Bac., F.R.C.O.,
 (Borough Organist of Plymouth)
 and
 WINIFRED GRANT
 Marche Hongroise..... *Kowalski*
 Allegro Molto from Sonata in D..... *Mozart*
 Fantasie sur Euryanthe.... *Weber, arr. Ravina*
 Valse and Scherzo *Arensky*
 Danse Macabre..... *Saint-Saëns*
 Tarantella from 'La Danza' *Rossini, arr. Krae*

9.10-12.0 S.B. from London (9.45 Local Announcements)

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

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 Mr. CLIFFORD K. WRIGHT: 'Dreams in Literature'

7.15-12.0 S.B. from London (9.45 Local Announcements)

2ZY MANCHESTER. 384.6 M. 780 KC.

1.15-2.0 The Tuesday Midday Society's Concert
 Relayed from the Houldsworth Hall

2.30 London Programme relayed from Daventry

4.0 THE NORTHERN WIRELESS ORCHESTRA
 March, 'Under the Stars' *Weiss*
 Selection from 'La Belle Hélène' ('The Lovely Helen') *Offenbach*

4.15 London Programme relayed from Daventry

4.30 NORTHERN WIRELESS ORCHESTRA
 Overture to 'The Miller and his Men' .. *Bishop*
 Narcissus *Nevin*
 Song of Sadness (Chanson Triste) .. *Tchaikovsky*
 Selection from 'Good News'

De Sylva, Brown and Henderson
 Waltz, 'Beautiful Spring' *Lincke*
 Incidental Music to 'Monsieur Beaucaire' *Rosse*

5.15 THE CHILDREN'S HOUR:

6.0 London Programme relayed from Daventry
 Manchester Programme continued on page 637)

Player's "Medium" Navy Cut Cigarettes 10 for 6d. 20 for 11½d.



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Tuesday's Programmes continued (October 2)

(Manchester Programmes continued from page 634.)

- 6.15 S.B. from London
- 6.30 **DESLYS AND CLARKE**
in Syncopated Harmony
- 6.45 S.B. from London
- 7.0 **WRITERS OF THE NORTH—IX, THOMAS MOULT**
reading from his novel: 'Snow over Eldon,' and
a poem, 'Brown Earth'
- 7.15 S.B. from London
- 7.45 **Songs and Dances of the North**
From Manchester
- 7.45 **THE NORTHERN WIRELESS ORCHESTRA**
Three Dale Dances Wood
From Liverpool
- 7.55 **Dr. J. E. WALLACE and the TUDOR SINGERS**
Lancashire:
Peace-egging Song .. } *Lucy E. Broadwood*
King Arthur } *and*
Westmorland: } *J. A. Fuller Maitland*
A North-Country Maid }
From Manchester

- 8.10 **THE NORTHERN WIRELESS ORCHESTRA**
Three More Dale Dances Wood
From Liverpool
- 8.20 **THE TUDOR SINGERS**
Cheshire: The Sculling Song;
I will give you the Keys
of Heaven
Lucy E. Broadwood and
J. A. Fuller Maitland
Isle of Man: My Kircie Fo-
Snaightey
Lucy E. Broadwood and
J. A. Fuller Maitland
From Manchester
- 8.35 **THE NORTHERN WIRE-
LESS ORCHESTRA**
The Folk Dances for String
Orchestra Boughton
From Liverpool
- 8.45 **THE TUDOR SINGERS**
Yorkshire: Sword Dance,
Song; Scarborough Fair
Lucy E. Broadwood and
J. A. Fuller Maitland
Devonshire: The Spider;
The Derby Ram
Lucy E. Broadwood and
J. A. Fuller Maitland
From Manchester

- 9.0 **THE NORTHERN WIRELESS ORCHESTRA**
Country Dances Balfour
- 9.10 S.B. from London (9.45 Local Announce-
ments)
- 9.50 Light Orchestral Music
THE NORTHERN WIRELESS ORCHESTRA
March, 'The Flash of Steel' *Colin*
Overture, 'The Naiads' *Sir W. Sterndale Bennett*
Waltz, 'Smiles, then kisses' *Ancliffe*
Selection from 'The Show Boat' *Kern*
Suite, 'Vive la Danse' *Finch*
- 10.35-12.0 S.B. from London

Other Stations.

- 5NO NEWCASTLE.** 512.5 M.
960 kC.
2.30:—London Programme relayed from Daventry. 4.30:—
Organ Recital by Herbert Maxwell relayed from the Havelock
Picture House, Sunderland. 5.15:—Children's Hour: Uncle
Nick and his Choir. 6.0:—London Programme relayed from
Daventry. 6.15:—S.B. from London. 7.0:—Mary Pettie and
Laidman Browne: 'Some Pages from an Eighteenth-century
Prompt Book—V, "She Stoops to Conquer."' 7.15:—S.B. from
London. 10.35:—Dance Music relayed from the Oxford Gal-
eries. 11.15-12.0:—S.B. from London.
- 5SC GLASGOW.** 405.4 M.
740 kC.
3.0:—Broadcast to Schools. S.B. from Dundee. 3.20:—
Jean Jacques Oberlin: Elementary French. Dialogue, 'Theatre
Moderne—Le Voyage de M. Perrichon.' Acte III, Scene 3.
3.40:—Dance Music, relayed from the Plaza. 4.15:—An

English Concert. The Station Orchestra: Overture, 'Plymouth
Hoe' (Ansell). Harold Green (Tenor): Weep you no more,
O mistress mine, Take, O take those lips away, and Now sleeps
the crimson petal (Quilter). Orchestra: Suite No. 1, 'The
Gordian Knot Untied' (Percell). Harold Green: Phyllis has
such charming graces, and My lovely Celia (arr. Lane Wilson);
To Daisies (Quilter). Orchestra: Pavane from 'Romeo and
Juliet' (Gurman); March of the Mogul Emperors (from 'Crown
of India' Suite) (Elgar). 5.15:—Children's Hour. 5.58:—
Weather Forecast for Farmers. 6.0:—London Programme
relayed from Daventry. 6.15:—S.B. from London. 6.30:—
Musical Interlude. 6.45:—S.B. from London. 7.0:—Sir
Donald MacAlister, K.C.B., Principal of Glasgow University
'The W.E.A. and the Home University.' 7.15:—S.B. from
London. 7.45:—In the Tropics. The Station Orchestra.
Concert March, 'Ethiopia saluting the Colours' (Coleridge-Taylor)
Herbert Thorpe (Tenor): Sombroso (A Song of the French Congo)
(Chaminade); La Paloma (Mexican) (Yradier); Nirvana
(Adams). Barbara Laing (Pianoforte): The Jungle Book
(Cyril Scott). Orchestra: Suite, 'Africanas' (Thurhan).
Congo Night, by Richard Hughes. Orchestra: Patrol.
'Jungle Drums' (Ketelbey). Harry Brindle (Baritone): Myself
when young (Lehmann); Bedouin Love Song (Pinsuti); Water
Boy (arr. Avery Robinson). Herbert Thorpe and Harry Brindle:
Where my caravan has rested, and Nile Waters (Lühr); Allah
be with us (Woodford-Finden). Orchestra: Three African
Dances (Ring). 9.10:—S.B. from London. 9.45:—Scottish
News Bulletin. 9.50-12.0:—S.B. from London.

2BD ABERDEEN. 500 M.
600 kC.
12.0-1.0:—London Programme relayed from Daventry.
3.0:—Broadcast to Schools. S.B. from Dundee. 3.20:—S.B.
from Glasgow. 3.40:—Dance Music relayed from the New
Palais de Danse. 4.15:—An Afternoon Concert. R. E. Ander-
son (Baritone). The Station Octet: Marche Militaire (Schubert);



THE PLYMOUTH AMATEUR PLAYERS.
from whose performance of that well-known comedy, 'The Man from Toronto,'
the first act will be relayed by Plymouth Station at 7.45.

Overture, 'The Arcadians' (Monckton and Talbot). 4.30:—
R. E. Anderson: Third Mate (Hickey); The Drum-Major (New-
ton); Beware of the Maidens (Day). 4.40:—Octet: Selection,
'Iolanthe' (Sullivan). 4.50:—R. E. Anderson: Maiden of
Morven (arr. Lawson); Time to go (Sanderson); Macushla
(Macamuraugh). 5.0:—Octet: Pastoral Suite (Ansell). 5.15:—
Children's Hour. 6.0:—London Programme relayed from
Daventry. 6.15:—S.B. from London. 7.0:—Sir George Adam
Smith, D.D., 'The W.E.A. and the Home University.' 7.15:—
S.B. from London. 9.45:—Scottish News Bulletin. 9.50-12.0:—
S.B. from London.

2BE BELFAST. 305.1 M.
590 kC.
2.30:—London Programme relayed from Daventry. 4.30:—
Fantasy. Orchestra: Suite, 'The Fantastic Toy-Shop' (Rossini,
arr. Respighi); Suite Fantastique (Foulds); Carnival Pro-
cession. Entr'acte, 'Forest Fancies' (Haines); Phantasy,
'The Three Bears' (B. Coates) A Children's Overture (R. Qui-
ter). 5.15:—Children's Hour. 6.0:—London Programme re-
layed from Daventry. 6.15:—S.B. from London. 7.0:—
Mr. Leonard T. Scott: Across Africa—Down the Niger by
Canoe. 7.15:—S.B. from London. 7.45:—Popular Orchestra
Concert. Orchestra: Overture, 'Ruslan and Ludmilla'
(Glinka). Harold Harper (Violin): Andante and Finale from
Concerto in E Minor for Violin and Orchestra, Op. 64 (Mendel-
sson). 8.10:—Gilbert Bailey (Baritone): Sea Fever and
Hope the Hornblower (Ireland); Isobel (Frank Bridge); The
Roadside Fire (Vaughan Williams). 8.20:—Orchestra: Suite,
'Surreal Journeys' (arr. Gilbert Bailey); Summer-time on
Bredon (Graham Peel); Now sleeps the crimson petal and Fair
House of Joy (Quilter). 8.54:—Orchestra: Selection, 'Loreley'
(Catalani, arr. Tavan); March, 'Pomp and Circumstance',
No. 4 in G (Elgar). 9.10:—S.B. from London. 9.50 app. —
Autumn. 'Seasons of Mists and Mellow Fruitfulness.' Orchestra:
Overture, 'In Autumn' (Grieg); In the Garden (from the
'Rustic Wedding' symphony) (Goldmark). Gilbert Bailey:
Keats' Ode to Autumn; Set to Music for Baritone Voice, String-
Quartet and Oboe and Clarinet by Napier Miles. Orchestra:
Adagio from Symphony No. 10, Op. 23 (In Autumn) (Raff);
Reading: Autumn (Thomas Hood). Orchestra: Autumn, from
'The Seasons' (Glazounov). 10.35-12.0:—S.B. from London.

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9.50
Iris Hoey in
'The Man
from Toronto'

WEDNESDAY, OCT. 3

2LO LONDON & 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

6.0
Lady Tree gives
Her Own
Programme



10.15 a.m. The Daily Service

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

11.0 (Daventry only) Gramophone Records
Love the Magician De Falla

12.0 A BALLAD CONCERT
MAVIS STODDARD (Soprano)
W. R. ALLEN (Baritone)

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

1.0-2.0 FRASCATI'S ORCHESTRA
Directed by GEORGES HAECCK
from the Restaurant Frascati

2.25 (Daventry only) East Coast Fishing
Bulletin

2.30 Miss C. VON WYSS: 'Nature Study for
Town and Country Schools—II, Humble
Bees and Autumn Flowers'

2.55 Musical Interlude

3.0 Mr. J. C. STOBART and Miss MARY
SOMERVILLE: 'The Foundations of English
Poetry'

3.30 Mrs. H. A. L. FISHER: 'What we Pay
Rates for—II, Looking Backward'

3.45 A Light Classical Concert
ELEANOR MARSHALL (Soprano)
THE HENRY BRONKHURST TRIO:
JULIUS ROSTALL (Violin)
AMBROSE GAUNTLETT (Violoncello)
HENRY BRONKHURST (Pianoforte)

THE TRIO
Trio in C..... Mozart
Allegro; Andante cantabile; Allegro

4.5 ELEANOR MARSHALL
In Youth is pleasure } Armstrong Gibbs
Silver..... }
Mondnacht (Moonlight)..... }
Marienwurmchen (Ladybird)..... } Schumann
Auftrage (Errand)..... }

4.20 THE TRIO
Trio in D Minor Arensky
Allegro moderato; Scherzo; Elegie;
Allegro non troppo

4.45 ORGAN RECITAL by EDWARD O'HENRY
From Madame Tussaud's Cinema

5.15 THE CHILDREN'S HOUR:
'SHEAVES'
—in which Little Wortleberry, having
gathered in, will gather round
THE WIRELESS SINGERS and THE OLOP
SEXTET have been engaged for the
celebration
and various LITTLE WORTLEBERRIANS
(who have already appeared) have pro-
mised to take part

6.0 A League of Mercy Programme
BY LADY TREE
assisted by
GRACIE FIELDS
and
CHARLES LAUGHTON

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

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

6.40 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
SCHUBERT'S PIANOFORTE DUETS
Played by ISOBEL GRAY and CLAUDE POLLARD

7.0 Ministry of Health Talk by Dr. A. SALUSBURY
MACNALTY: 'New Diseases for Old.'

7.15 Musical Interlude

7.25 Dr. ALEX WOOD: 'Mechanics in Daily Life—
III, Friction'

THIS evening Friction is the subject of Dr.
Wood's talk. He weighs its advantages
and disadvantages, and deals with the question
of work done against friction; the measurement
of friction, and the relation of friction to the
efficiency of machines.

7.45 A CHOPIN RECITAL by ARTHUR BENJAMIN
(Pianoforte)

Five Preludes, Nos. 20, 21, 22, 23 and 19
Impromptu in G Flat, Op. 51
Ballad in A Flat, Op. 47



Claude Harris

SYNCOPIATION WITH A SNAP!

Everyone who has heard Deslys and Clarke in the syncopated
harmony that has made them famous in the cabaret world of London
will agree that there are few artists who can get more out of a
syncopated song. Listeners will have several opportunities of
hearing them this week, as, besides taking part in tonight's Vaudeville
programme from London and Daventry, they will broadcast from
some other station each day in the week.

Nocturne in C Sharp Minor, Op. 27, No. 1
Study in G Flat, Op. 25
Waltz in E Minor (Posthumous)

WHEN Chopin was nearly thirty he published
a book of twenty-four Preludes, one in each
key, major and minor. They are very varied
in length and character, some being simple
expressions of single ideas and others well-
wrought expositions of extended trains of thought.

They were written when he was staying with
George Sand at Valdemosa, in Majorca, 'in
a great abandoned Carthusian monastery, in one
of the cells with doors bigger than the gates of
Paris,' as he wrote to a friend. 'The cell is in
the shape of a coffin, high, and full of dust on the
vault. . . . Before the window orange, palm
and cypress trees. . . . Quietness . . . one
may shout and nobody will hear.'

In these Preludes we have every type of
emotion—now gay, now feverish, even morbid,
and again restful and introspective.

The name 'Impromptu' has never been more
truly applied than to the four works which Chopin
calls by this name. They are shapely works,
but they have much of the spontaneity of im-
provizations.

The Third Impromptu, in G Flat, is one of the
least familiar of his pieces. More than one of
his commentators finds in it that melancholy,
bordering on morbidity, which was one of his
characteristics. The first section (repeated at
the end) is a flowing, perpetual motion section.
In the middle there is a long tenor melody.

A Ballad is generally, of course, a definite story
put into the form of a song. Many people
seem to have agreed that Chopin meant
to convey definite stories by the instrum-
ental pieces which he called Ballads. Chopin
told Schumann that the poems of the writer
Mickiewicz, greatest of Poland's national
poets, inspired him.

The Third Ballad is by turns brilliant
and graceful.

Many poetical interpretations have been
imposed on the Nocturnes. This one in C
Sharp Minor has provoked imaginative
flights ranging from comparison with the
song of a monk to a picture of a murder
at sea!

8.15 Vaudeville

CECILY JAMES (Soubrette)
DESLYS and CLARKE
(in Syncopated Harmony)
THE WIRELESS CHORUS in Plantation Songs
TOM KINNIBURGH (Baritone)
JACK PAYNE and the B.B.C. DANCE
ORCHESTRA

9.15 Topical Talk

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

9.50 IRIS HOEY

in
'THE MAN FROM TORONTO'
A Comedy in Three Acts
by DOUGLAS MURRAY

The Characters:
Fergus Wimbush CYRIL RAYMOND
Ruth (his elder sister) MAY SAKER
Ada his younger sister

MARJORIE SEBLEY
Mrs. Calthorpe IRIS HOEY
Mr. Priestley (her legal adviser)
J. SEBASTIAN SMITH
Robert Gilmour (her young cousin)

DEREK WILLIAMS
Martha JOAN MATHESON
Mrs. Hubbard CHLOE GIBSON
Winnie Hubbard (her daughter)

SYBIL JANE
Scene: The Parlour of Mrs. Calthorpe's
seaside cottage at Teignmouth, Devon.

This amusing comedy had a long run when
first produced at the Royalty Theatre and has
since been successfully revived. A charming
widow, Mrs. Calthorpe, wilful, irresponsible,
and impecunious, is left a large sum of money
on condition that she marries Fergus Wimbush,
hailing from Toronto, whom she has never seen.
She resolves to learn all about him first and,
disguised as her own parlour-maid, 'Perkins,'
receives him in her Devonshire cottage. Com-
plications follow thick and fast, but Mrs. Cal-
thorpe is equal to them all. It is a constant
favourite with amateurs, and tonight's perfor-
mance should be of particular interest to
those societies that are planning to produce it
this winter.

11.10-12.0 (Daventry only) DANCE MUSIC:
ALFREDO and his BAND and the NEW PRINCES
ORCHESTRA, from the New Princes Restaurant

WEDNESDAY, OCT. 3

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 kc.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

8.0

Bach from the Queen's Hall

- 3.0 A Military Band Programme**
(From Birmingham)
THE BIRMINGHAM MILITARY BAND
Conducted by **W. A. CLARKE**
- Overture to 'The Marksman' Weber
Selection from 'Haddon Hall' Sullivan
- 3.20 HARRY SENNETT (Tenor)**
As you pass by Russell
An Answer Cohnreich
Brown is my love Quilter
Le Baiser (The Kiss) Goring Thomas
- 3.30 BAND**
Manon's Letter Gillet
- 3.36 PERCY OWENS (Entertainer)**
The Skipper Grey
Coffee Cup's Race Newman
- 3.46 BAND**
Fantasia, 'Gipsy Life' Le Thièrè
- 4.0 HARRY SENNETT**
Daphne Coningsby Clarke
To Daisies Quilter
The Devout Lover White
- 4.10 BAND**
Aubade Printanière Lacomè
- PERCY OWENS**
Cœur de Lion's Batman Herbert
In Turkey where the Harem Lilies grow Burnaby
- 4.23 BAND**
Czardas, 'Dornier Amour' (Last Love) .. Gung'l
- 4.30 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA**
FLORENCE MARKS (in Irish Humour and Pathos)
CYRIL LIDINGTON (Entertainer)
- 5.30 THE CHILDREN'S HOUR**
(From Birmingham):
'The Five Fountains of Rome,' by JESSIE BAYLISS-ELLIOTT, D.Sc.
TONT will Entertain
NORRIS STANLEY (Violin)
'How things work—Motor-Cars,' by Major VERNON BROOK
- 6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**
- 6.30 Light Music**
(From Birmingham)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by **FRANK CANTELL**
- Turkish March Mozart
In the Cloisters Borodin
Gopak Moussorgsky
- 6.45 MURIEL ALLEN (Contralto)**
The Ballad of Semmerwater Peel
The Fairies' Dance Head
A Funny Fellow Head
- 6.55 ORCHESTRA**
Second Selection of Sullivan's Songs .. arr. Higge
Suite of Three Irish Dances Ansell
- 7.22 MURIEL ALLEN**
Blow, blow, thou winter wind Quilter
Trees Rasbach
A Soft Day Stanford
Hanging out the Clothes Oliver
- 7.32 ORCHESTRA**
Who is Sylvia? Schubert, arr. Baron
First Piedmontese Dance Sinigaglia
Selection from 'The Rebel Maid' Montagu Phillips
- 8.0 B.B.C. PROMENADE CONCERT**
Relayed from the Queen's Hall
(Sole Lessees, Messrs. Chappell and Co., Ltd.)
Sir HENRY WOOD
and
HIS SYMPHONY ORCHESTRA

- ASTRA DESMOND (Contralto)**
ERIC GREENE (Tenor)
ADILA FAHRI and JELLY D'ARANYI (Solo Violins)
ROBERT MURCHIE (Flute)
- ROBERT MURCHIE, with Orchestra**
Suite No. 2, in B Minor, for Flute and Strings 'Bach
- I. OVERTURE. A slow Introduction ushers in a fugal Movement.
II. RONDEAU. (Quick.) One tune recurs several times, alternating with contrasting passages.
III. SARABANDE. A stately dance, in two halves, each repeated.
IV. BOURRÉES I and II. Each Bourrée is a lively dance, also in two repeated halves. In the Second Bourrée the Flute comes quietly to the front. The First Bourrée is repeated after the Second.
V. POLONAISE. A graceful dance at a moderate pace (not the type of Polonaise that Chopin wrote). A 'Double' or Variation follows, in which the Flute becomes very agile. This Tune is now in the Bass.
VI. MINUET. This is the earlier form of Minuet—in two repeated halves, like the other dance-pieces in this Suite.
VII. BADINERIE (i.e. 'Pleasantry'). A bit of high-spirited skipping music, of Bach's jolliest brand.
- ASTRA DESMOND and Orchestra**
Air, 'Agnus Dei' (Mass in B Minor) Bach
- JELLY D'ARANYI and Orchestra**
Violin Concerto No. 2, in E Minor Bach
- ERIC GREENE and Orchestra**
Airs:
See what His love will do (Church Cantata, No. 85) Bach
My Jesus is risen (Church Cantata, No. 67) Bach
- ADILA FAHRI and JELLY D'ARANYI, with Orchestra**
Concerto in D Minor for Two Solo Violins and Strings Bach
- ORCHESTRA**
Suite (No. 6) Bach, arr. Wood
- THIS is a collection of six Bach pieces, nearly all taken from his music for keyboard instruments. Sir Henry Wood has scored these pieces for modern orchestra, but in doing so, he has tried to adhere faithfully throughout to the spirit of the original.
- The First Piece is the Third Prelude from the '48.' The Second is a Lament from the Capriccio on the Departure of a Beloved Brother. The Third is from a Partita. The Fourth is from the Sixth English Suite. The Fifth is another Prelude from the '48.' The Sixth is the Prelude from the Third Partita for Solo Violin, of which Sir Henry Wood has provided a brilliant modern orchestral version.
- 9.30 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**
- 9.45 PROMENADE CONCERT PART II**
- ORCHESTRA**
Suite from the 'Water Music' Handel
- ASTRA DESMOND**
Sea Feast (from 'Songs of the Deirdre's Farewell to Hebrides')
Albion arr. and collected by Kennedy-Fraser
Kishmul's Galley Kennedy-Fraser
- ERIC GREENE**
Weep you no more Quilter
An English Rose German
- ORCHESTRA**
Sailor's Dance and Trio ('Rodrigo') .. Handel
- 10.30 DANCE MUSIC; FRANK ASHWORTH'S BAND** from the Hotel Metropole
- 11.0-11.15 GEORGE FISHER'S KIT-CAT BAND** from the Kit-Cat Restaurant
(Wednesday's Programmes continued on page 640.)

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Wednesday's Programmes cont'd (October 3)

5WA CARDIFF. 353 M. 850 KC. 7.45

1.15-2.0 A Light Symphony Concert

Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES

Three Bavarian Dances Elgar
Träumerei (Dreaming) Schumann
Symphony No. 41 in C ('Jupiter') Mozart

IN a Suite, *From the Bavarian Highlands*, for Chorus and Orchestra, Elgar recalled one of his holidays, and the two dances, now to be played, are orchestral adaptations made by the Composer himself. The music, dating from the earlier part of his career, very happily represents a side of his art which endeared him to a large public.

MOZART'S last three Symphonies, and, by common consent, his greatest three, were written within the short space of less than two months, at a time near the end of his life when he was in poverty, and suffering from what he described to a friend as 'gloomy thoughts' which, he said, he 'must repel with all his might.' The *Jupiter*, which we are now to hear, is one of these last Symphonies. Why *Jupiter*? Mozart never called it that. But somebody, apparently, thought it expressed lofty, godlike qualities, and so gave it this name, which is surely not inapt.

There are four Movements—(1) Quick and spirited; (2) Slow, soft and song-like; (3) A gay little Minuet; (4) A Finale, rising to a dazzling climax.

2.30 BROADCAST TO SCHOOLS:

ISAAC J. WILLIAMS:
'Crafts by Craftsmen—
II, The Craft of Metal
Work'

2.55 London Programme relayed from Daventry

3.45 THE STATION TRIO:
FRANK THOMAS (Violin),
RONALD HARDING
(Violoncello), HUBERT
PENGELEY (Pianoforte)

Liebeslied (Love Song) Kreisler
Doll's Dance Poldini
Children's Suite Ansell

TALBOT JONES (Tenor)
The Crimson Poppies Grace Thynne
Jane Lois Barker
O Mistress Mine Quilter

FRANK THOMAS (Violin)
Chansonette (Little Song) Twinning

TRIO
Procession, from 'Little Suite' Debussy
Berceuse (Cradle Song) Järnefelt
Evening Revery Saint-Saëns

TALBOT JONES
Tell me, Charming Creature H. Lane Wilson
To my first love } Löhr
In love }

TRIO
First Movement, Trio in C Minor .. Mendelssohn

4.45 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 S.B. from London

A CONCERT

by THE GERMAN SINGERS

Relayed from the City Hall

Madrigals, Folk-song Settings, Suites and Canons
by Old Masters

WE are to have an evening chiefly of early German music, with our own Henry Purcell finely representing our older British music.

Most of the German music is from the sixteenth century. Ludwig Senfl was Master of the Court Music to the Emperor Maximilian I, in the early years of that century. He edited one of the earliest German printed music books, and wrote Masses and songs.

Melchior Frank (or Franck) worked in similar lines of composition a generation later, and also was Master of the Music to nobility. To his particular credit is placed the improvement of accompaniments to songs.

I

Entry:

Hornpipe for Strings and
Wind Instruments

Henry Purcell

Four-part Settings:

Das Bergwerk wolen wir
preisen (The mine we
will praise—Old Miner's
Song) .. Melchior Frank

With gladness I
rode out } Ludwig
A poor maiden I } Senfl
Poor little owlet
that I am..... }

Secular Cantata:

For Solo, Chorus and all
manner of instruments
The trees stand leafless in
the wood

Rhau, Stoltzer and Senfl

In settings for four and
five parts:

Ich höre in Bächlein
rauschen (I heard
a streamlet mur-
muring) } Jobst
Ach Gott, wie Weh } von
tut scheiden (Ah } Brant
God what grief
to part)

Es jagt ein Jäg-
er wohlgenut
(A huntsman
gaily rides) .. } Caspar
Mir ist ein fei- } Othmayr
straums Mag-
delein (I have
a fine dream
maiden)

Outgoing:

Hornpipe for Strings and Wind Instruments
Henry Purcell

II

Suite: For Strings and Wind from 'Distressed
Innocence' Henry Purcell

III

Canons: For Single Voices and Choir in three to six
parts, some with instrumental accompaniment:

Entry:

Herbei ihr Brüder (Gather round brothers) Salieri
Lacrimoso Mozart
Death is a long sleep Haydn
Hail! glad day Mozart
Gern lachen die Heiden (Gaily smile the hedges)
Kuhlan

Lüftchen so sanft (Breeze so gentle) .. Cherubini
Nein-nein, ich seh es endlich ein (No, no, at last I
understand) Kuhlan
Warum, ihr holden Sterne (Why, you pretty stars)
Cherubini
Comrades, let us drink and break } Mozart
Bona Nox

Outgoing:

Kommt doch zur Polonaise mit, (Come to the
Polonaise)

9.15-11.15 S.B. from London (9.45 Local An-
nouncements)



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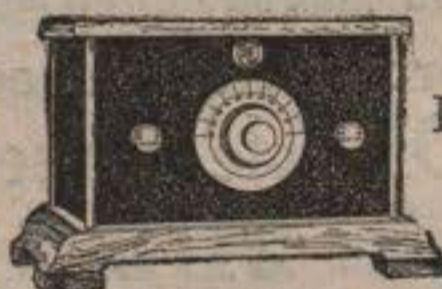
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Wednesday's Programmes cont'd (October 3)

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

12.0-1.0 London Programme relayed from Daventry
 2.30 S.B. from Cardiff
 2.55 London Programme relayed from Daventry
 3.45 **A Concert**
 Light Readings by KATE KOLINSKY
 WILLIAM BEVAN (Tenor)
 THE STATION QUARTET
 T. D. JONES (Pianoforte); MORGAN LLOYD (Violin); A. J. OBOEN (Violin); GWILYM THOMAS (Violoncello)
 5.15 **THE CHILDREN'S HOUR:**
 Music by THE STATION QUARTET
 6.0 London Programme relayed from Daventry
 6.15 S.B. from London
 7.45 S.B. from Cardiff
 9.15-11.15 S.B. from London (9.45 Local Announcements)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

12.0-1.0 Gramophone Records
 2.30 London Programme relayed from Daventry
 4.0 BILL BROWNE'S DANCE BAND
 Relayed from the Westover
 5.15 **THE CHILDREN'S HOUR**
 6.0 London Programme relayed from Daventry
 6.15-11.15 S.B. from London (9.45 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:**
 Play, 'The Land of Let's Pretend'
 This time Mabel goes to Toyland
 6.0 London Programme relayed from Daventry
 6.15 S.B. from London
 9.45 Local Announcements: Mid-week Sports Bulletin
 9.50-11.15 'Biod Cuimnig Ag Eireann'
 (LET ERIN REMEMBER)
 THE ORCHESTRA
 ERNEST WATKISS } (1st Violins)
 GEORGE EAST .. }
 IRENE BUCKINGHAM (2nd Violin)
 ARTHUR DALLING (Viola)
 GEORGE DAY (Cello)
 CHARLES EAST (Bass)
 WINIFRED GRANT (Pianoforte)
 Selection, 'The Shamrock' arr. Myddleton
 OONAH MAIRS (Soprano)
 The Song of Glen Dui Carl Harlebeck
 I know where I'm goin' Herbert Hughes
 You'd better ask me Herman Lohr
 THE ORCHESTRA
 Molly on the Shore Grainger
 DENIS O'NEIL
 In Irish Songs and Stories
 THE ORCHESTRA
 Two Irish Dances Finucane
 OONAH MAIRS
 The Lover's Curse } Stanford
 Slan le Maig }
 Mother Machree Ball
 THE ORCHESTRA
 Londonderry Air arr. O'Connor Morris

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**
 6.0 London Programme relayed from Daventry
 6.15-11.15 S.B. from London (9.45 Local Announcements)

2ZY MANCHESTER. 384.6 M. 780 KC.

12.0-1.0 New Gramophone Records
 2.30 London Programme relayed from Daventry
 3.0 R. E. SOPWITH, 'Books Worth Reading—II, Shakespeare's Merchant of Venice, Act I.' S.B. from Sheffield
 3.20 **THE NORTHERN WIRELESS ORCHESTRA**
 Overture to 'Der Freischütz' (The Marksman) Weber
 3.30 London Programme relayed from Daventry
 3.45 **An Orchestral Concert**
 NORTHERN WIRELESS ORCHESTRA
 March, 'The Uhlan's Call' Eilenberg
 Overture, '1812' Tchaikovsky
 PAT RYAN (Solo Clarinet)
 Serenade Pierné
 Chanson Arabe Rimsky-Korsakov
 ORCHESTRA
 Waltz, 'The Emperor' Strauss
 Entr'acte, 'In the Garden' Goldmark
 Chant Russe Lalo
 Minuet, 'Fleuri' Ganne
 PAT RYAN
 Canzonetta D'Ambrosio
 Fantasia from 'Rigoletto' arr. Bassi
 ORCHESTRA
 Selection, 'La Gran Via' Valverde
 Pizzicato Salabert
 Saltarello Gounod

5.15 **THE CHILDREN'S HOUR:**
 Wales Calling
 Selection, 'The Lock' arr. Myddleton
 Played by THE NORTHERN WIRELESS ORCHESTRA
 Songs Traditional
 Men of Harlech; All thro' the night; Dear Harp of my Country
 Sung by HARRY HOPEWELL
 Songs sung by BETTY WHEATLEY
 ROBERT ROBERTS will tell the story of the First Prince of Wales

6.0 London Programme relayed from Daventry
 6.15 S.B. from London
 6.30 Royal Horticultural Society's Bulletin
 6.40 S.B. from London

8.15 The Vagabonds' Concert Party

S.B. from Hull
 THE VAGABONDS: An Opening Chorus... Montague
 CONNIE TODD: Tonight Chater Robinson
 An Interlude: Misunderstanding .. Dan Gordon
 MILLIE LITTLEWOOD: Coppernob
 Seyler and Windeatt
 JOE NEWBOLD: Ramona Mabel Wayne
 DAN GORDON: The Curate Dan Gordon
 TED COOPER and JOE NEWBOLD:
 Jogging along behind the old grey mare Sutton
 Stay out of the South H. Dixon
 A Tabloid Drama: Peggy Dan Gordon
 HAROLD WHITEHEAD: Two Old Tramps
 D. Holloway
 Duet: I never dreamt you'd fall in love with me
 V. Ellis
 An Interlude: Officer and Sentry .. Dan Gordon
 DORIS FISHER: Love, the Jester M. Fisher
 MILLIE LITTLEWOOD: Nebraska.. Revel and Sissie
 DAN GORDON: Puzzles Osborne
 THE PARTY: A little lovin' every day
 Long and Scott

9.15-11.15 S.B. from London (9.45 Local Announcements)

(Wednesday's Programmes continued in column 2, page 642.)

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THE BROADCAST PULPIT.

Extracts from Recent Addresses.

The Cathedral and the House.

TIME was when men would build their city around the massive pile of the cathedral or the parish church, in such wise that the House of God towered high above all the countryside, and the houses of men, clustered around, seemed by their relative lowliness to be paying reverence to its dignity and sanctity. Thereby, consciously or unconsciously, our forefathers expressed in symbolic fashion the place which worship and the service of God must occupy in every ordered life, as the force which should dominate, pervade, elevate, sanctify all the manifold activities of men. Our modern civilization prefers to rear its cities around the factory chimney; and perhaps, this, too, is a symbol, a sign of the changed view of life in which God and His supreme claims find little place.—*The Rev. W. T. C. Sheppard, Liverpool.*

The Telescope of Theology.

SOMEONE has likened theology to a telescope. It is meant to give you a clearer view of things, but each one wastes time by boasting about his own telescope—one, that his is the oldest, handed down from apostolic times; another, that his is the latest, up-to-date with modern learning. If only we would think, we should see that we were looking at the telescope instead of through it. No wonder we go back from our worship to our work without a glimpse of the Way, the Truth, and the Life. We are of no use to the outside world. It says, 'We don't care a bit about the date of your telescope, but we should be very grateful to you if, as we go into another week of life with its duties and temptations, you could show us something to lift up our hearts and make us want to be better men and women than we often are.'—*The Rev. Arthur Gilbertson, R.N., Plymouth.*

The Measure of Man.

THERE is a picture hanging on the walls of my study, and I can tell you of the position of that picture in one of two ways. I can say that it is five feet from the floor, or I can say that it is four feet from the ceiling. What is man? One answer that comes is, 'Man is a little higher than the brutes; he is five feet from the floor.' But there is another, the Christian, answer: 'Man is a little lower than the angels; that is, he is four feet from the ceiling.' That is how Jesus measured humanity. While others looked on Zaccheus and called him a cheating publican, a despicable blackleg, a profiteer who sold his conscience and his patriotism, Jesus called him a son of Abraham, one who had not utterly bartered away his spiritual birthright. While others looked with loathing upon that woman who was a sinner and flung at her the coarse and brutal name 'harlot,' Jesus saw something nobler in that sordid life, and He called her 'Daughter.' It is a most inspiring fact that Jesus, Who understood life and Who knew what was in man so completely and accurately, always believed the best concerning the world and human nature.—*The Rev. A. W. Massey, Sheffield.*

The Solidarity of Humanity.

THE ideal of God for humanity is that it shall be one; not monotony, but harmony; an underlying unity with an infinite variety and diversity. By the solidarity of humanity we mean the inter-relationship of man with man; the fact that no man, in a world like this, lives to himself; that no nation can, in a world like this, isolate itself and be ultimately independent; that the thing is impossible. We learned it tragically in the days of the War. There were those who attempted to stand out. In some sense no nation was able to stand out at last, because the agony and suffering of each ran to the uttermost end of the world. We are bound up in the bundle of life from which there can be no escape; all nations are inter-related in a spiritual and fine consciousness that does not admit of separation.—*The Rev. G. Campbell Morgan, London.*

Programmes for Wednesday.

(Continued from page 641.)

Other Stations.

5NO NEWCASTLE. 812.5 M. 960 KC.
12.0-1.0.—Gramophone Records. 2.30.—London Programme relayed from Daventry. 4.15.—Music relayed from Fenwick's Tea Rooms, Newcastle-on-Tyne. 5.15.—The Children's Hour. 6.0.—London Programme relayed from Daventry. 6.15.—S.B. from London. 6.30.—Royal Horticultural Society's Bulletin. 6.35.—Musical Interlude. 6.45.—S.B. from London. 7.45.—'Les Cloches de Corneville.' A Comic Opera in Three Acts. English version by H. B. Farnie and R. Reece. Revised Version by Harold Simpson. Music by Robert Planquette. 9.15-11.15.—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.
11.0-12.0.—Gramophone Records. 3.0.—Broadcast to Schools. George Burnett: 'Minstrel and Makar—II, In Praise of Men' (The Battle of Otterbourne, Sir Patrick Spens, etc.). 3.20.—Musical Interlude. 3.30.—S.B. from Aberdeen. 3.45.—Dance Music, relayed from the Plaza. 4.0.—Light Orchestral Concert. The Station Orchestra: Overture, 'Mirella' (Gounod). Albert Froggatt (Baritone): Since my loved one has gone (arr. Hopelkirk); Riddle Song (Traditional, arr. Sharpe); Come, my own one (Butterworth). Orchestra: Selection, 'The Beggar's Opera' (Austin, arr. Baynes). Albert Froggatt: Cuttin' Rushes (Stanford); O Falmouth is a fine town (Shaw); Gifts (Taylor). Orchestra: Portrait of a Dancer in Red, and Lullaby for a Modern Infant (Besly); A Musical Snuff Box (Lisadov). 5.15.—The Children's Hour. 5.58.—Weather Forecast for Farmers. 6.0.—Musical Interlude. 6.15.—S.B. from London. 6.30.—Mr. Dudley V. Howells: Horticulture. 6.45.—S.B. from London. 7.0.—S.B. from Edinburgh. 7.15.—S.B. from London. 7.25.—Dr. Thouless: 'Straight and Crooked Thinking.' 7.45.—Musical Comedy. Olive Groves (Soprano); Herbert Shummonds (Baritone). The Station Orchestra. 9.45.—Scottish News Bulletin. 9.50-11.15.—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.
11.0-12.0.—Gramophone Recital. 3.0.—Broadcast to Schools. S.B. from Glasgow. 3.30.—Miss J. O. Gordon: 'Old Arts in Modern Villages—II, Organizing and Training a Country Choir.' 3.45.—Steadman's Orchestra, directed by George Steadman, relayed from the Electric Theatre. 5.0.—Short Song Recital by Annie King (Soprano): Folk Song (Schumann); The Trout (Schubert); Lullaby (Brahms); Serenade (Strauss); The Rose Enslaves the Nightingale (Rimsky-Korsakov); Love went a-riding (Frank Bridge). 5.15.—The Children's Hour. 6.0.—London Programme relayed from Daventry. 6.15.—S.B. from London. 6.30.—Mr. George E. Greenhow: Horticulture. 6.45.—S.B. from London. 7.0.—S.B. from Edinburgh. 7.15.—S.B. from London. 7.25.—S.B. from Glasgow. 7.45.—S.B. from London. 9.45.—S.B. from Glasgow. 9.50-11.15.—S.B. from London.

2BE BELFAST. 506.1 M. 980 KC.
12.0-1.0.—Gramophone Records. 2.30.—London Programme relayed from Daventry. 3.45.—Light Opera, Orchestra: Overture, 'The Merry Wives of Windsor' (Nicolai); Second Selection, 'The Mikado,' and Valse, 'The Yeomen of the Guard' (Sullivan). A Vocal Interlude. May Wallace (Soprano): Sognal (F. Schira); I'd be a butterfly (T. H. Bayley, arr. Woodman); Stary summer night (Debussy). Light Opera (Continued), Orchestra: Selection, 'The Gondoliers' (Sullivan); Selection, No. 1, 'Merrie England' (German); Selection, 'The Belle of New York' (Kerker). 5.0.—Mrs. John McCloy: 'Some Regions of France through the eyes of her Contemporary Novelists—Bordeaux.' 5.15.—The Children's Hour. 6.0.—London Programme relayed from Daventry. 6.15.—S.B. from London. 6.30.—Royal Horticultural Society's Bulletin. 6.45.—S.B. from London. 9.50 app.—Parade... Shun! Hugo Thompson (Baritone). Orchestra: Selection, 'The Marching out of the Guards' (Ellenberg); Marche Militaire in D (Schubert). Hugo Thompson: The Drummer Boy (German); Corporal Jim (L. Bowen). Orchestra: Marching Song (Hoist); March, 'The Liberty Bell' (Souza). Hugo Thompson: The Dashing Militaire (from 'The Old Guard') (Planquette); Thomas Atkins of the Line (H. Fisher). Orchestra: March Medley, 'Martial Moments' (arr. Winter). 10.30 app.—11.0.—Dance Music. Larry Brennan and his Piccadilly Revelers, relayed from the Plaza.

The Broadcasting of Pictures.

THE B.B.C., in conjunction with the General Post Office, has concluded some preliminary technical experiments in the wireless transmission of still pictures. As a result, arrangements have been made for a short picture transmission daily from Daventry (5XX) outside regular programme hours. These transmissions will begin in October. The material of each transmission will consist of a selection from several subjects. If and when it is discovered that there is a sufficient public demand for still pictures radiated in this way, transmissions will be included in regular programme hours. The Fultograph system will be used for the series of transmissions beginning in October. Methods of transmitting and receiving pictures such as the Fultograph should not be confused with what is commonly known as television, which is in no way involved in this series of experiments, and of which no practical demonstration has yet been made to the B.B.C.

THIS MODERN MUSIC!

Product of an Age of 'Stunts.'

The author of this article certainly does not agree with the opinion of his fellow music critic, Edwin Evans, expressed in our issue of August 31, that contemporary Music is 'in a healthy condition of unimpeded fertility.'

I AM afraid that I am not a whole-hearted admirer of modern music. Taking it compendiously, it seems to me to recall too often a formula which the late Sir Charles Stanford was wont to employ for the chastening of aspiring youth: 'It may be very clever, my boy, but it's damned ugly.'

Naturally, there is modern music and modern music, and I am glad to say that there is some at least—that of Elgar, for instance, at his best the greatest of living composers, in my humble judgment—which I can unreservedly enjoy. But he and his like, writing music at once original, intelligible and beautiful, are as voices crying in the wilderness today, and of the rest one can only say that 'vacant chaff well meant for grain' most accurately describes the bulk of their laboured and uninspired productions.

Of modern music in general one might say indeed that its only defect is that it is so hopelessly unattractive. Turn whithersoever you will, you find the same thing. In all countries the more 'advanced' composers are writing music which is not merely 'caviare to the general,' but more often than not beyond the understanding of even accomplished musicians.

As the late Sir Hubert Parry once put it, modern composers of a certain school seem to be writing deliberately, not for the present day, but for the generation after next. But the mischief is that they insist none the less in inflicting the product on their contemporaries. The remedy, it may be said, is simple. Let futurist music be left to the enjoyment of the future. There is no need to 'reach a hand through Time' and attempt the appropriation of delights destined for the enjoyment of our successors.

As to the cause of this state of things I have not much doubt. This is an age of stunts and self-advertisement, and musicians are no more free from its influences than the workers in any other fields.

But these are results which can only be attained with the utmost difficulty by keeping to the established ways. To do anything great in music on accepted lines requires indeed nothing less than genius. A really inspired master can do it, as Brahms proved in the last generation and as Elgar has shown again in this; but it is quite beyond the capacity of the smaller men. Write nonsense, however; be extravagant, preposterous, outrageous, and you will attract attention at once.

Hence, therefore, some of the monstrous and impossible productions which we are asked to accept nowadays. Composers occupy themselves in thinking out new stunts and sensations, instead of setting down in single-minded fashion the spontaneous promptings of genuine inspiration. Is it surprising, in the circumstances, that these productions find so little favour? Or that we should have so-called leading composers whose works are hardly ever heard?

One of the most curious features of modern music is indeed the way in which some of the biggest reputations are enjoyed by composers whose music is least often performed. Schönberg supplies one case in point and Stravinsky another. Each is commonly regarded as a composer of the first importance, but the actual compositions of both are found so unpalatable, not merely by the vulgar herd, but by the musical public in general, that it is the rarest of occurrences for any of them to be played!

What can one make of such a grotesque situation? And how can it be maintained that all is well with modern music when such a ludicrous state of affairs is possible?

H. A. SCOTT.

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7.30
Festival Concert
relayed
from Leeds

THURSDAY, OCT. 4
2LO LONDON & 5XX DAVENTRY
(361.4 M 830 KC.) (1.604.3 M 187 KC.)

10.35
Fred Elizalde
and
the Savoy Band

- 10.15** The Daily Service
- 10.30** (Daventry only) TIME SIGNAL, GREENWICH : WEATHER FORECAST
- 11.0** (Daventry only) Gramophone Records
Scheherazade Rimsky-Korsakov
- 12.0** A CONCERT IN THE STUDIO
CECIL LUCAS (Cello)
EDGAR THOMAS (Tenor)
DAVID SISSERMAN (Violin)
- 1.0-2.0** The Week's Recital of Gramophone Records, arranged by Mr. CHRISTOPHER STONE
- 2.25** (Daventry only) East Coast Fishing Bulletin
- 2.30** Mr. LLOYD JAMES : 'Speech and Language'
- 2.50** Musical Interlude
- 3.0** Evensong
From Westminster Abbey
- 3.45** Mr. ARTHUR J. BENDY : Odd Jobs about the House—II, How to Choose and Re-make Mattresses'
- 4.0** A Studio Concert
THE MADALENE MOONEY QUARTET
ANNIE PIMBLETT (Soprano)
JOHN PENNER WILLIAMS (Baritone)
- 5.15** THE CHILDREN'S HOUR:
'Skeering the Crows, and other songs, sung by FREDERICK CHESTER
'Old Jock,' the Story of a Swan (H. Mortimer Batten)
'You may sit down, children!'—LESLIE G. MAINLAND resumes his Zoo Talks
- 6.0** JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
- 6.15** TIME SIGNAL, GREENWICH : WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.30** Market Prices for Farmers
- 6.45** THE FOUNDATIONS OF MUSIC
SCHUBERT'S PIANOFORTE DUETS
Played by ISOBEL GRAY and CLAUDE POLLARD
- 7.0** Mrs. M. A. HAMILTON : 'New Novels'

7.10 Major GORDON HOME : Life in Roman Britain—II, Frontier Life.'

IN this, the second talk of his series, Major Gordon Home describes the military life and organization of the garrisons in Britain under the Roman occupation. There were three main legionary bases, with York as the headquarters of the northern military area. Well known, of course, are the two great frontier walls, whose garrison life and military purpose come into the scope of this talk. Major Home describes the different nationalities and religions, drawn from all parts of the Empire, to be found in the ranks of the guarding legions, and he further mentions the organization of various isolated fortresses and temporary camps, and the naval bases and forts along the 'Saxon Shore.'

7.30 Leeds Festival Concert

CONCERT FROM LEEDS TRIENNIAL MUSICAL FESTIVAL, RELAYED FROM TOWN HALL, LEEDS
LONDON SYMPHONY ORCHESTRA

Conducted by

SIR THOMAS BEECHAM

Symphony in E Flat Schumann
THIS Symphony is called the 'Rhenish' because Schumann used to say that the first impulse towards its composition came from his first sight of the Cathedral of Cologne, and that this impulse was strengthened by his presence there at the grand ceremonial of the installation of the Archbishop as Cardinal.

There are, unusually, five Movements.

FIRST MOVEMENT. (Lively.) This is even fierier in places. The two main tunes are the vigorous one with which the piece begins and a charming quiet one, a little later, introduced by the Woodwind and some of the lower Strings.

SECOND MOVEMENT. (In moderate time.) A kind of Minuet, with, at the opening, the tune in some of the bass instruments; this is varied in different ways, and then, for a change, we have another Minuet, followed by the first one again.

THIRD MOVEMENT. A dreamy sort of 'song without words.'

FOURTH MOVEMENT. This solemn Movement represents the impressions made upon the mind of the composer by the cathedral ceremony mentioned above. The full orchestra is used, all the more effectively after the reduction of the last Movement, and the solemn Trombones enter for the first time in the Symphony.

FIFTH MOVEMENT. (Lively.) The spirit here embodied is that of a Rhenish popular festival.
The Blessed Damsel Debussy
Soloists: DORA LABETTE and LOTTIE BEAUMONT
Fugue in C Minor Lord Berners

8.25 INTERLUDE from the Studio

8.40 Leeds Festival Concert
(Continued)

ORCHESTRA

German Requiem Brahms
Soloists: DORA LABETTE and HAROLD WILLIAMS

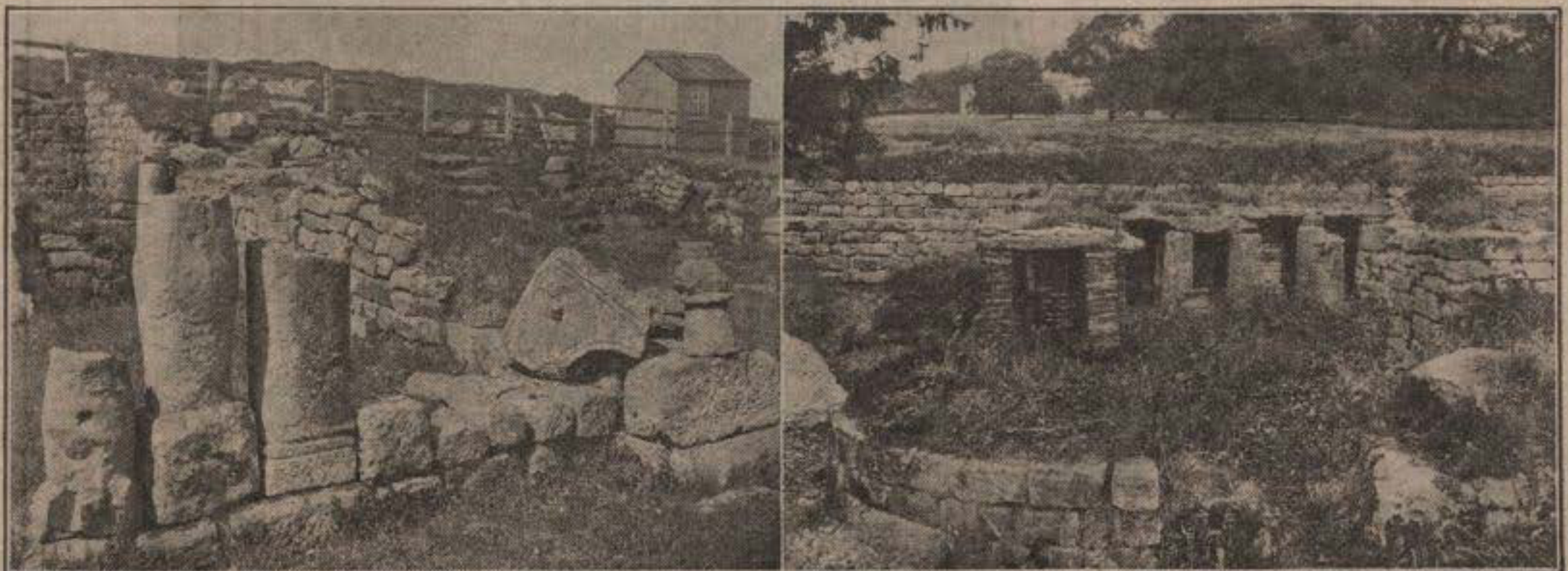
BRAHMS here uses the title *Requiem* not for a setting of the Mass for the Dead, but as descriptive of a work consisting of seven Movements, each a setting of passages from the German Bible. It was written as a memorial to the composer's mother.

1. 'Blessed are they that mourn.'
2. 'Behold all flesh is as the grass.' This has the character of a massive Funeral March. The middle part is an outburst of joyful anticipation.
3. 'Lord, make me to know the measure of my days.' The first part of this is a Baritone Solo.
4. 'How lovely is thy dwelling place.'
5. 'Ye now are sorrowful: howbeit ye shall again behold Me.' This movement, a delicate, ethereal Soprano Solo, was written after the rest of the *Requiem* had already had its first performance.
6. 'Here on earth we have no continuing place.' This is a dramatic movement, divided between the Baritone Soloist and the Chorus.
7. 'Blessed are the dead which die in the Lord.' Brahms follows tradition in closing his *Requiem* with a subdued serene movement.

10.15 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN. Local Announcements.

10.20 Mr. VERNON BARTLETT : 'The Way of the World'

10.35-12.0 DANCE MUSIC: FRED ELIZALDE and his SAVOY HOTEL MUSIC from the Savoy Hotel



WHERE THE ROMANS WATCHED THE WALL EIGHTEEN CENTURIES AGO.

The Roman military system by which Britain was garrisoned will be the subject of Major Gordon Home's talk from London this evening at 7.10. Here are the remains of two of the innumerable fortified posts along the line of Hadrian's Wall—at Borcovicus (Housetead's) on the left, and Cilurnum (Chesters Chollerford) on the right.

THURSDAY, OCTOBER 4

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

7.30 The City of Birmingham Orchestra

3.0 Summer Symphony Concert

Relayed from the Winter Gardens, Bournemouth
THE BOURNEMOUTH MUNICIPAL AUGMENTED
ORCHESTRA

Deputy Conductor Mr. MONTAGUE BIRCH
HILDA BLAKE (Soprano)
MARGUERITE LORIOT (Violin)

ORCHESTRA
Introduction to Act III, 'Lohengrin' .. Wagner
Overture to 'The Bartered Bride' .. Smetana
Violin Concerto in G Minor Bruch
Vorspiel; Adagio; Finale
Soloist, MARGUERITE LORIOT

HILDA BLAKE
The Ships of Arcady Head
Nymphs and Fauns Bemberg

ORCHESTRA
Symphony No. 6, in C Minor Glazounov
Adagio, Allegro pas-
sionata; Tema con
variazione; Intermezzo;
Finale

4.30 LOZELLS PICTURE HOUSE ORGAN (From Birmingham)

FRANK NEWMAN
Overture to 'Si j'étais
Roi' ('If I were King')

Autumn Chaminade
Selection from 'Maritana'
Vincent Wallace

FLORENCE CLEETON
(Soprano)
Love, the Jester

Hunger (A Creole Love
Song) Layton

FRANK NEWMAN
Entr'acte, 'October'

Waltz in B Minor .. Chopin
Pompadour Minuet Godard
'Intermezzo' from Dance
Suite Rosse

FLORENCE CLEETON
What's in the air today? Eden
Sing, joyous Bird Montague Phillips

FRANK NEWMAN
Selection from 'The Pirates of Penzance' Sullivan
Café Chantant Fletcher

5.30 THE CHILDREN'S HOUR: (From Birmingham)

'The Siege of Caldecott Hall'—A Play by
Estelle Steel-Harper
Songs by MARJORIE HOVERD (Soprano)
BITSUM and PECUM will Entertain

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

6.30 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA CULLEY and GOFTON (Yorkshire Cross Talk)

7.30 The City of Birmingham Orchestra

Conducted by ADRIAN C. BOULT
DUSHKIN (Violin)

Relayed from the Town Hall, Birmingham

ORCHESTRA
Overture in D Minor Handel, arr. Elgar
DUSHKIN and Orchestra
Violin Concerto, Op. 61 Beethoven

THE five Drum notes which open the First
Movement form a motif, of which, as the
music unfolds itself, considerable use is made.
The Woodwind has both first and second main
tunes; while the second is being given out (it
begins with a lofty, rising phrase) the Strings
reiterate the opening Drum rhythm. Before

the Soloist enters and the game is fully afoot,
yet a third tune, in Strings and Woodwind, is
heard—a loud one, rising boldly up the scale.

The Second Movement is a lovely example of
Variation form, in which a tender, noble melody
is heard in different forms, as if the Solo Violin
were meditating upon and lovingly caressing it.
This Movement goes directly, without a break,
into the Finale, a gay Rondo.

ORCHESTRA
Suite, 'Cimariosiana' Malipiero

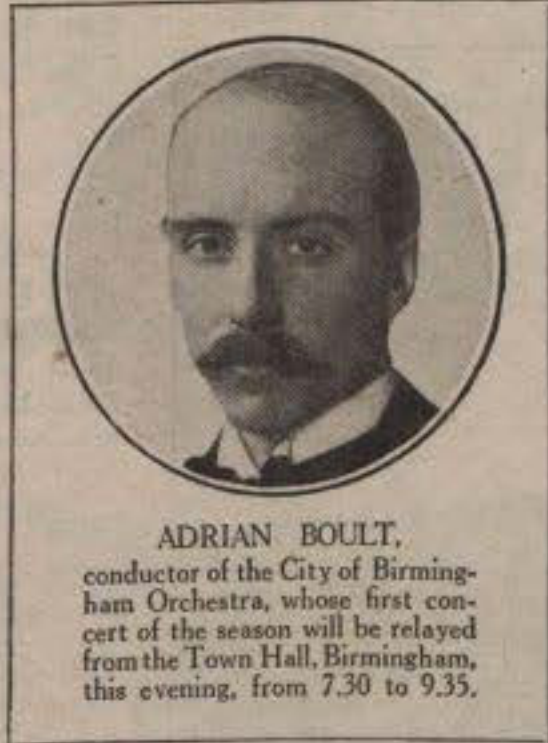
8.35 STUDIO INTERLUDE
MARY WILLETS (Recitals)
Muckle Mouth Meg } Robert Browning
Count Gismond }

8.50 ORCHESTRA
Symphony No. 1, in C Minor Brahms

THE Symphony in C
Minor is in four Move-
ments. The First is very
weighty and unusually
serious, even for Brahms.
The vein of seriousness
affects also the Second
Movement, a gently-flow-
ing piece, partly song-like,
partly rhapsodic. Then
comes a more light-spirited
Movement.

The last Movement
opens with a short, solemn
introduction that keeps
the Violins in soaring
flight for a few bars. Then,
after a change from the
prevailing minor to a major
key and a short pause, the
urgent Finale (still in the
major) starts on its long,
exulting course.

9.35 WEATHER FORECAST,
SECOND GENERAL NEWS
BULLETIN



ADRIAN BOULT,
conductor of the City of Birming-
ham Orchestra, whose first concert
of the season will be relayed
from the Town Hall, Birmingham,
this evening, from 7.30 to 9.35.

9.50 'Columbine'

A Fantasy by REGINALD ARKELL
(From Birmingham)

Dan'l H. HOWELL DAVIES
Nathan'l STUART VINDEN
Columbine GLADYS WARD
Harlequin VINCENT CURRAN
Pierrot LAWRENCE IRELAND

There are circles of green upon Cissbury Hill,
and the slanting rays of the setting sun shed a
glow of evening warmth over the protecting
belt of beech trees. Dan'l and Nathan'l sit
talking near a fairy ring in the ancient Roman
encampment which crowns the summit.

Incidental Music by
THE MIDLAND PIANOFORTE TRIO

10.15-11.15 BRITISH MUSIC

SOME NEW AND LITTLE KNOWN WORKS
THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL

ORCHESTRA
Norfolk Ballad Hubert Hales
Petite Suite Academique (for Strings)
J. D. Davis

10.40 ARTHUR CRANMER (Baritone)
The Lake Isle of Innisfree Muriel Heslett
The Shepherd Boy Sings in the Valley of
Humiliation Ivy F. Klein
Cavalier Percy Turnbull

10.48 ORCHESTRA
Overture, 'The Kentish Downs' Spain Dunk
Lament and Berceuse Tom Sutton
Suite Cameos of the Ballet Ansell
(Thursday's Programmes continued on page 646.)

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Thursday's Programmes continued (October 4)

5WA CARDIFF 353 M. 850 KC.

2.30 London Programme relayed from Daventry

3.45 Sir THOMAS HUGHES: 'Some Welsh Stories'

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.30 Leeds Musical Festival (See London)

8.25 S.B. from London

8.40 Leeds Musical Festival (Continued)

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 Local Announcements

10.20-12.0 S.B. from London

5SX SWANSEA 294.1 M. 1,020 KC.

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.30 Leeds Musical Festival (See London)

8.25 S.B. from London

8.40 Leeds Musical Festival (Continued)

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 Local Announcements

10.20-12.0 S.B. from London

6BM BOURNEMOUTH 326.1 M. 920 KC.

2.30 London Programme relayed from Daventry

3.0-3.30 Service for the Sick

THE STATION CHOIR
Hymn, 'When all Thy mercies, O my God' (A. and M., No. 517)
Scripture Reading
Choir: Anthem, 'O Lord, how manifold are Thy Works'.....*Barnby*
Address by the Rev. R. F. PECHAY, Vicar of Holy Trinity Church
Choir: Hymn, 'The Sower went forth sowing' (A. and M., No. 386)

3.45 Miss MARGARET SANDILANDS: 'Old Saws and Modern Instances'

4.0 London Programme relayed from Daventry

6.15 S.B. from London

7.30 Leeds Musical Festival (See London)

8.25 S.B. from London

8.40 Leeds Musical Festival (Continued)

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 Local Announcements

10.20-12.0 S.B. from London

5PY PLYMOUTH 400 M. 750 KC.

2.30 London Programme relayed from Daventry

3.45 Monsieur A. BRIAIS: Some Literary and Historic Anecdotes—(a) Une leçon de politesse (*Diderot*); (b) Scène d'omnibus

4.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR
We gather at the microphone to give some hints for hidden treasure

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.30 Leeds Musical Festival (See London)

8.25 S.B. from London

8.40 Leeds Musical Festival (Continued)

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 Local Announcements

10.20-12.0 S.B. from London

NORMAN HEMSLEY (Recitations)
Impressions of Bill Sikes (from 'Oliver Twist') (*Dickens*)
Monologue, 'The Difference' (*T. Desmond Kelly*)

STANLEY DENTON (Baritone)
Friend*O. N. Davies*
The 'Bus Conductor'.....*Longstaffe*
Invictus*Huhn*

GEORGE ALTHAM
Twelfth Rhapsody.....*List*

NORMAN HEMSLEY
Death of Sidney Carton (from 'A Tale of Two Cities') (*Dickens*)

STANLEY DENTON
Droop not, young lover*Handel*
The Watchman*Squire*

5.15 THE CHILDREN'S HOUR:
We journey again with UNCLE PHILLIP—this time to the Rhone Valley. Songs by HARRY HOPEWELL.

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.35 Market Prices for Local Farmers

6.45 S.B. from London

7.30 Leeds Musical Festival (See London)

8.25 S.B. from London

8.40 Leeds Musical Festival (Continued)

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 Local Announcements

10.20-12.0 S.B. from London



THE GREAT TOWN HALL OF LEEDS, which was opened by Queen Victoria just seventy years ago. A Festival Concert will be relayed from the Town Hall, and broadcast from all stations, this evening at 7.30.

Other Stations.

5NO NEWCASTLE 512.5 M. 950 KC.

2.30:—Broadcast to Schools; Prof. J. L. Morison, M.A., 'Some Stories and Characters from the History of the U.S.A.—I, Captain John Smith and the Beginning of the English Colonization of North America.' 3.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—Violin Recital by Ella Tomlinson. 6.15:—S.B. from London. 6.45:—S.B. from London. 7.30:—Leeds Musical Festival (See London). 8.25:—S.B. from London. 8.40:—Leeds Musical Festival (Contd.). 10.0:—Weather Forecast, Second General News Bulletin. 10.15:—Local Announcements. 10.20:—S.B. from London. 10.35:—Delys and Clarke: 'Syncope Harmony.' 10.50-12.0:—S.B. from London.

5SC GLASGOW 405.4 M. 740 KC.

2.45:—Mid-Week Service, conducted by the Rev. James McCardel, B.D., of Shettleston Parish Church, assisted by the Station Choir. The Choir: Hymn No. 109 (R.C.H.): Reading, Psalm No. 107, vv. 23-31; Address 'Man's extremity is God's opportunity'; Prayer; Benediction; Voluntary. 3.0:—Broadcast to Schools. S.B. from Edinburgh. 3.30:—Musical Interlude. 3.45:—Miss Barbara Sinclair, O.B.E., 'Women in Public Work.' 4.0:—A Light Classical Concert. The Station Orchestra. George Foote (Pianoforte). 5.15:—Children's Hour. 5.50:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.15:—S.B. from London. 6.30:—S.B. from Edinburgh. 6.45:—S.B. from London. 7.30:—Leeds Musical Festival (See London). 8.25:—S.B. from London. 8.40:—Leeds Musical Festival (Contd.). 10.0:—Weather Forecast, Second General News Bulletin. 10.15:—Scottish News Bulletin. 10.20-12.0:—S.B. from London.

2BD ABERDEEN 500 M. 600 KC.

12.0-1.0:—London Programme relayed from Daventry

3.0:—Broadcast to Schools. S.B. from Edinburgh. 3.30:—S.B. from Glasgow. 4.0:—An Octet Concert, relayed from the Sculpture Court, the Art Gallery. 5.0:—James Ferguson (Baritone). 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—S.B. from Edinburgh. 6.45:—S.B. from London. 7.30:—Leeds Musical Festival (See London). 8.25:—S.B. from London. 8.40:—Leeds Musical Festival (Contd.). 10.0:—Weather Forecast, Second General News Bulletin. 10.15:—S.B. from Glasgow. 10.20-12.0:—S.B. from London.

2BE BELFAST 506.1 M. 980 KC.

2.30:—London Programme relayed from Daventry. 3.0:—Opening Speeches at the Ulster Wireless Traders' Exhibition, relayed from the Ulster Hall. 3.30:—A Religious Service. 3.45:—London Programme relayed from Daventry. 4.1:—Dance Music: Larry Brennan and his Picaadilly Revelers, relayed from the Plaza. 5.0:—Mr. T. O. Corrin: 'The Growth of Music—III, Orchestral Music.' 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.30:—Paul Jones—A Musical Comedy in Three Acts. Words by H. B. Farnie and Music by Robert Planquette. 9.35:—Weather Forecast, Second General News Bulletin. 9.50:—Paul Jones (Contd.). 10.15:—Regional News. 10.20-12.0:—London.

5NG NOTTINGHAM 275.2 M. 1,090 KC.

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.30 Leeds Musical Festival (See London)

8.25 S.B. from London

8.40 Leeds Musical Festival (Continued)

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 Local Announcements

10.20-12.0 S.B. from London

2ZY MANCHESTER 384.6 M. 780 KC.

12.0-1.0 Gramophone Records

4.30 A Ballad Concert
GEORGE ALTHAM (Pianoforte)
First Movement of the Italian Concerto....*Bach*
Study in C Sharp Minor*Chopin*

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WEEK

FIRST ANNOUNCEMENT OF **"EKCO"** 1929 MODELS



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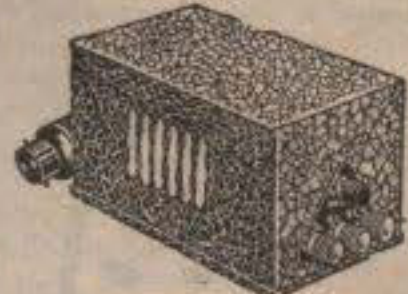
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Model.	Current Output.	Voltage Tappings	A.C. Rectification.	D.C.	A.C. inclusive of Valve and Royalty
1F.10	10 MILLIAMPS For 1 to 3 valve sets, or those requiring not more than 10 milliamps	60 or 90 or 120		17 6	—
2F.10		60 and 120	Valve	£1 9 6	£3 13 6
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3FB.20		0-120 var. 120 fixed		—	£6 15 6
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4F.60		60 " 120 "		£3 12 6	£7 2 6
1V.60	60 MILLIAMPS For 1 to 10 valve sets or those requiring not more than 60 milliamps	0-120 var. 120 fixed	Valve	£3 18 6	£7 13 6
2V.60		"Power" fixed		£5 0 0	£8 12 6
FV.120		0-120 var. 0-120 " 200 fixed		Valve	£7 15 0
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News from Southern Stations.

Bournemouth.

ON Thursday, October 11, Mrs. Eric Sharpe will give a particularly interesting talk entitled 'On the Banks of the Seine.'

CORFE CASTLE, in its long annals, has probably had no more interesting, as it has certainly had no more skittish, chatelaine, than Lady Elizabeth Hatton, who flourished in the reign of Queen Elizabeth. We shall realize what a dance this young woman led her venerable spouse, who was no less a personage than the great Sir Edward Coke, Lord Chancellor of England, if we listen to Dr. Winslow Hall's talk on Tuesday, October 9, entitled 'A Froward Mistress of Corfe Castle.'

Plymouth.

A RELIGIOUS service will be broadcast from the Plymouth studio on Sunday evening, October 7. There will be an address by the Rev. Phillip Rogers, of the Shirwell Congregational Church, and the Shirwell Male Voice Choir will be in attendance.

HUSBANDS UNLIMITED is the title of a farcical duologue, being an adventure of James Augustus, which the Micrognomes are presenting at 5.45 p.m. on Tuesday, October 9.

ON Tuesday evening, October 9, Mr. Charles Henderson, continuing his series of talks on Oxford, will deal with the West Country element at Exeter College. A chamber music concert will also be broadcast from the Plymouth Studio during the same evening. It will include items by Margaret Wilkinson (soprano), George Strathon (baritone), and the Margery Moore String Quartet.

Daventry Experimental.

ON Sunday afternoon, October 7, the City of Birmingham Police Band, conducted by Richard Wassell, will broadcast a programme including Holst's *Suite in F Major*, the Overture to *Ruy Blas*, and Svendsen's *Tone Poem Carnival in Paris*. The artists are Walter Glynn (tenor) and David McCallum (violin). At the evening concert on the same day by the Birmingham Studio Symphony Orchestra, Stiles Allen (soprano) will sing arias from Weber's *Oberon* and *Der Freischutz*, while the orchestral items will include Bantock's Overture to a Greek Tragedy, and the well-known suite from *Sigurd Jorsalfar* by Grieg.

A SELECTION from Humperdinck's delightful fairy opera, *Hansel and Gretel*, will be included in a programme of light music to be given by the Studio Orchestra at 6.30 p.m. on Monday, October 8. Originally written by Humperdinck for a children's Christmas celebration by his own fireside, this little amateur production provoked such inspiration in the composer that the playlet grew and blossomed into a full-fledged opera.

AFTERNOON listeners on Tuesday, October 9, will hear a popular programme by the Birmingham Studio Orchestra consisting of such well-known suites as Edward German's *Nell Gwyn Dances*, Luigini's *Egyptian Ballad Suite*, and Hubert Bath's *The Troubadour*. The artists are Barbara Frewing (contralto) and W. A. Clarke (bassoon), who will play Hurlstone's *Sonata for Bassoon*, consisting of four movements. At 10.35 p.m. the same evening a short playlet, *Landing the Shark*, by Vivien Tidmarsh, in which the characters will be taken by Alfred Butler, Janet Eccles, and John Moss, will be followed by a talk on 'Temperament,' by Miss Gloria Glamis, a celebrated film actress. This, however, must not be taken too seriously.

THE Birmingham Military Band will be responsible for the afternoon programme on Wednesday, October 10, in the course of which there will also be items by Ivy Fennell-Williams (soprano) and

Joyce Rollitt (pianoforte). At 6.30 p.m. a programme of light music, dedicated to Ireland, will be given. It will include Stanford's Overture to *Shamus O'Brien*, while Gabriel Lavelle (baritone), who is no stranger to 5GB listeners, will sing a number of popular Irish airs. Cornet solos will be played by Richard Merriman. Later during the same evening Clapham and Dwyer, Helen Alston, Albert Daniels, the Audley Mouth Organ Trio, and Philip Brown's Dominos Dance Band will take part in a vaudeville programme.

ANOTHER organ recital by Frank Newman will be relayed from the Lozells Picture House Organ on Thursday afternoon, October 11, vocal items being provided by Dorothy Showell (soprano). At 9.15 p.m. the same evening, there is to be a ballad concert in which the artists are Eva Kersey (violin), Dorothy Bennett (soprano) and Esther Coleman (contralto). The two last-named will combine in the duets, *Petit Noel*, by Audran, and *Sous le dome epais*, by Delibes. After the news bulletin the Birmingham Studio Symphony Orchestra, with Ethel Bartlett and Rae Robertson, will be heard in the *Concerto in E Flat Major* for two pianofortes by Mozart. *The Carnival Overture*, by Dvorak, the *Heroic March*, by Saint-Saëns, and the Suite, *Carélia*, by Sibelius, will complete the programme.

A BALLAD concert, in which the artists are John Booth (tenor), Cecil Lucas (contralto), and Angel Grande (violin), has been arranged for Saturday afternoon, October 13. It will be followed at 4.30 p.m. by dance music relayed from the West End Dance Hall, Birmingham, studio interludes being provided by Bert Copley (entertainer). During the evening listeners will have an opportunity of hearing that great 'cellist, Arnold Trowell, in a symphony concert which begins at 8.30 p.m. He will play the *Second Concerto in D Major*, by Haydn, arranged by himself, other items in the programme being Schubert's *Symphony No. 1 in D* and Handel's Suite from the *Water Music*.

The Microphone Says—

AFRICA would be Paradise but for the insects. The tsetse kills your animals and gives you sleeping sickness; another insect gives you beri-beri, or elephantiasis; another kills you with liver-fever, or 'blackwater'; another with leprosy; another with 'yellow Jack'; another devours your legs with sores; another burrows into your toes and lays a colony of young below the skin; to say nothing of the ordinary malarial mosquito that either kills you outright or saps your strength and your memory with recurrent attacks.

But most amazing are the innumerable myriads of ants. I do not speak of those 'white ants' or termites of which Maeterlinck has written so appalling an account—the creatures that pile up those pinnacles of red clay, working only in the dark, and that may at any time eat away the inside of the mud walls in your primitive house and bring them crumbling down into dust without warning. I am thinking rather of the multitudes of large black ants, and the huge armies of the red or 'soldier' ants, that march in hosts together, devouring all in their course, including chickens and pigs. They are so careless of the individual life that when they had bitten into my boots they let me wipe off their bodies but left their heads clinging to the leather with their jaws, and when I brushed away a bridge that they had made over a little stream by hooking their bodies together into a living rope, they at once set to work to build another in the same place.—Henry W. Nevinson: *A Walk in Central Africa.*

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'Charming Chloe'
A
Ballad Opera

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2LO LONDON & 5XX DAVENTRY
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9.15
Noel Coward
comes to
The Microphone

- 10.15 a.m. **The Daily Service**
- 10.30 (Daventry only) **TIME SIGNAL, GREENWICH; WEATHER FORECAST**
- 11.0 (Daventry only) **Gramophone Records**
Light Music
- 12.0 **A SONATA RECITAL**
VYVYAN LEWIS (Violoncello)
CLIFTON HELLIWELL (Pianoforte)
Sonata in E Minor..... *Brahms*
- 12.30 **AN ORGAN RECITAL**
by
LEONARD H. WARNER,
Relayed from St. Botolph's Church, Bishopsgate
Prelude and Fugue in F Minor *Bach*
Benedictus, Op. 59, No. 9 *Reger*
March (from Fourth Symphony)
Mendelssohn, arr. J. Woodhouse
Prelude and Toccata (from First Suite)
Borowski
- 1.0-2.0 **LUNCH-TIME MUSIC**
MOSCHETTO and his ORCHESTRA
From the May Fair Hotel
- 2.25 (Daventry only) **East Coast Fishing Bulletin**
- 2.30 **Mr. B. A. KEEN: 'The Why and Wherefore of Farming—III, The Importance of the Soil in Plant Growth'**
- 2.55 **Musical Interlude**
- 3.0 **Mr. CLIFFORD W. COLLINSON: 'Round the World—III, In the South Sea Islands'**
- 3.20 **Musical Interlude**
- 3.25 **Miss BERRY: 'Looking at Great Pictures: Animals in Art—III, Some Horses'**
- 3.40 **Musical Interlude**
- 3.45 **PLAY TO SCHOOLS**
'THE RIVALS'
(*Sheridan*)
Act I, Scene 2 (omitting from the entry of Julia to the entry of Mrs. Malaprop)
Act III, Scene 3
Act IV, Scene 2
Act V, Scene 1 (from the entry of Lydia and Maid)
- THE** wittiest play of one of the wittiest men who ever wrote for the English stage, *The Rivals* was first produced at Covent Garden in January, 1775. It was Sheridan's first play, and it failed. Four years later, when he was manager of the Drury Lane, he put it on again, with better success. It has now passed into the repertory of stage classics, and one of the most notable revivals took place at the Lyric Theatre, Hammersmith, a few years ago. With its romantic young lady and her very practical lover, and so famous a trio of characters as Mrs. Malaprop, Bob Acres, and Sir Lucius O' Trigger (one of the few stage Irishmen really credibly drawn), and its humour culminating in the unforgettable duel scene, *The Rivals* is a comedy of manners that will always appeal to anybody who can appreciate either humour or wit.
- 4.30 **FRANK WESTFIELD'S ORCHESTRA**
From the Prince of Wales Playhouse, Lewisham



NOEL COWARD
will broadcast from London tonight.

- 5.15 **THE CHILDREN'S HOUR:**
'ALFIE DECIDES TO KEEP GUINEA-PIGS'
An 'ERBERT' PLAY in which the Players will (as usual) be:
Lottie CONSTANCE GALLAVAN
Grandad RALPH DE ROMAN
Alfie E. LE BRETON MARTIN
'Erbert' C. E. HODGES
- 6.0 **'How to Enjoy the Countryside'**
THE railways and the highways stretch their network all over the country, but the countryside itself eludes them. To get to grips with it, one must leave the traffic routes and walk. That is what the rambler does. He may have some particular interest—in flowers or birds or

- trees, agriculture or antiquities—or he may merely enjoy walking around the country in congenial company. This talk will explain the aims and methods of the Rambling Clubs, with special reference to the Countryside and Footpaths Preservation Conference, which opens at Leicester next week.
- 6.15 **TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**
- 6.30 **Musical Interlude**
- 6.45 **THE FOUNDATIONS OF MUSIC**
SCHUBERT'S PIANOFORTE DUETS
Played by ISOBEL GRAY and CLAUDE POLLARD
- 7.0 **Mr. G. A. ATKINSON: 'Seen on the Screen'**
- 7.15 **Musical Interlude**
- 7.25 **Dr. E. S. WATERHOUSE: 'Some Ideas and Ideals of the World's Religions—II, The Psychology of Ritual and Belief'**

7.45 **Charming Chloe**
(See centre column)
The Story

Chloe Vane gets bored with her convent-school at Marseilles, and when you come to think of it, what Operatic heroine wouldn't? A maid of infinite resource, moreover, she disguises herself as a cabin-boy on the good ship *Mermaid* in order to reach England. This merry and amusing libretto is wedded to a very charming 'score.' Much of the music is traditional, in using which, Mr. Gerrard Williams follows the lead of Gay, Dibden and other past masters, as well as several moderns. Altogether, an engagingly light-hearted affair.

9.15 **Mr. NOEL COWARD** will make a last appearance at the microphone before leaving for America

PLAYWRIGHT, revue writer, lyricist, composer, actor and almost everything else, Mr. Noel Coward can safely be called the most brilliant young man that the post-war generation has produced in England. He is very soon to go to America to take charge of the New York production of *This Year of Grace*, the revue now running at the London Pavilion, of which he wrote the book, the lyrics and the music, in which he will act in New York. Tonight's broadcast is, therefore, a farewell appearance on this side.

9.30 **WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Road Report. Local Announcements (Daventry only) Shipping Forecast**

9.50 **Vaudeville**
VIVIENNE CHATTERTON and IVAN FIRTH
(Vocal Duets and Thumb Nail Sketches)
DOROTHY McBLAIN
(The Girl who Whistles in her Throat)
SANDY ROWAN (Scotts Comedian)
TOMMY HANDLEY
(in 'The Disorderly Room,' by Eric Blore)
JACK PAYNE and the B.B.C. DANCE ORCHESTRA

10.45 **SURPRISE ITEM**

11.0-12.0 (Daventry only) **DANCE MUSIC: GEORGE FISHER'S KIT-CAT BAND** from the Kit-Cat Restaurant

CHARMING CHLOE

7.45
A BALLAD OPERA
Book by **RODNEY BENNETT**
Lyrics by **RODNEY BENNETT** and **F. G. WILSON**
Music arranged and composed by **GERRARD WILLIAMS**

Chloe Vane **MAVIS BENNETT**
Mme Lucie de Sorrento **ESTHER COLEMAN**
Lieut. Roger Lovelace, R.N. **HENRY WENDON**
Sir Roderigo Grimsdyke .. **GEORGE BAKER**
Ben, the Bosun **HERBERT SIMMONDS**
Jeremiah Budgell... **STUART ROBERTSON**
Bill } **JOHN COLLETT**
Bob } Sailors { **STANLEY RILEY**
Bones } **SAMUEL DYSON**
Sir Geoffrey Vane, father of Chloe
..... **HARDING STEERMAN**
Impressario at Vauxhall **J. H. MOORE**
Sally **DORIS OWENS**
Narrator **ROBERT SPEAIGHT**
Sailors, Blackguards, Ladies and Gentlemen of Vauxhall, Villagers

1. Deck of the Merchantman *Mermaid*
2. Vauxhall Gardens
3. Garden of Sir Geoffrey Vane's house

GULLY.

FRIDAY, OCTOBER 5

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 AN ORGAN RECITAL
by
LEONARD H. WARNER
Relayed from St. Botolph's Church, Bishopsgate
Festal Commemoration *John E. West*

MARY LOHLEN (Soprano)
So early *Nicholas Gatty*
Little Lady of the Moon *Eric Coates*
Sunday *Molly Carew*
A Blackbird's Song *Sanderson*

LEONARD H. WARNER
Romance, Op. 5 *Tchaikovsky, arr. Lemare*
Psalm-prelude No. 1 (Ps. xxxiv, verse 6)
..... *Herbert Howells*
Pastorale Prelude (on a descending Scale bass)
..... *Stainer*

MARY LOHLEN
Summer is a-coming in.. *arr. Frederick Corder*
Water parted from the sea *Arns*
There's not a swain on
the plain..... *Purcell*
Shepherd's Cradle Song
..... *Somervell*

LEONARD H. WARNER
Prelude (Sonata No. 6 in
E Flat Minor)
..... *Rheinberger*

**4.0 JACK PAYNE and the
B.B.C. DANCE OR-
CHESTRA**

**FLORENCE MARKS (in
Irish Humour and
Pathos)**
**CYRIL LIDINGTON (Enter-
tainer)**

**5.30 THE CHILDREN'S
HOUR:**
(From Birmingham)
'The Red Hot Poker,'
by *Nicolina Twigg*
**CHRISSE STODDARD (So-
prano) and ALFRED
BUTLER (Baritone) in
Songs and Duets**
'Sea Legends,' by *T.
Davy Roberts*

**6.15 TIME SIGNAL, GREEN-
WICH; WEATHER FORE-
CAST, FIRST GENERAL
NEWS BULLETIN**

6.30 Light Music
(From Birmingham)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by **FRANK CANTELL**
Overture, 'Stratonice' *Méhul*
Selection from 'The Damnation of Faust'
..... *Berlioz, arr. Foulds*

6.55 MARY POLLOCK (Soprano)
The Fiddler of June *Leslie Elliott*
When the Moon is blue *Cowper*
Jack and Jill *Sanderson*

7.5 ORCHESTRA
Waltz from 'The Prodigal Child' *Wormser*
Spanish Serenade, 'Ay-ay-ay' *Freire*
Bacchanale from 'Samson and Delilah'
..... *Saint-Saëns*

7.23 MARY POLLOCK
Daffodils *Cyril Scott*
A Sunset Song *Landon Ronald*
A Little Love Serenade.....
An Eriskay Love Lilt.... *arr. Kennedy-Fraser*

7.35 ORCHESTRA
Ballet Suite *Popy*
Two Hungarian Dances *Brahms*

8.0 B.B.C. PROMENADE CONCERT
Relayed from the Queen's Hall
(Sole Lessees, Messrs. Chappell & Co., Ltd.)
SIR HENRY WOOD
and
his SYMPHONY ORCHESTRA
CAROLINE HATCHARD (Soprano)
STUART WILSON (Tenor)
ANGUS MORRISON (Pianoforte)

ORCHESTRA
Third 'Leonora' Overture *Beethoven*
STUART WILSON with Orchestra
Song Cycle, 'An die ferne Geliebte' (To the
Distant Beloved) *Beethoven*
ANGUS MORRISON
Pianoforte Concerto, No. 4, in G *Beethoven*



Beck & Macgregor
ANGUS MORRISON

is the solo pianist in the last Prom. but one
of the season, which will be relayed tonight
by 5GB.

THERE are in this
Concerto (it is Beet-
hoven's Op. 58, in the
key of G) several points
of treatment that were
new and striking when,
a hundred and nineteen
years ago, the work was
produced.

First Movement. The
first new thing is that,
instead of beginning with
the usual burst of Full
Orchestra (a plan he had
followed in his three
earlier Concertos), Beet-
hoven lets the Soloist
announce the first main
tune. Besides this, there
are several other leading
tunes, the second main
one being given to Violins
(a minor key melody in
'arpeggio' steps), and
two or three others being
brought in.

The Second Movement
provides another of the
work's points of rarity
and interest. It is very
short, and consists of a
lovely dialogue between
Orchestra and Piano-
forte.

Third Movement. This, the Composer directed,
was to follow closely on the Slow Movement.
It is a sprightly Rondo, clearly and cleanly built.
CAROLINE HATCHARD
Concert Aria No. 6, 'Ch'is mi scordi di te' (That
I should forget thee) *Mozart*
ORCHESTRA
Fifth Symphony *Beethoven*

**9.30 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN; Road Report**

9.45 PROMENADE CONCERT
Part II
ORCHESTRA
Symphonic Poem, 'Death and Transfiguration'
..... *Richard Strauss*
CAROLINE HATCHARD
Closing Doors *Bax*
Serenade *Carpenter*
The voices of children *Rummell*
STUART WILSON
Flow not so fast, ye fountains *Dowland*
Scotch Song *Purcell*
The Crocodile *arr. Lucy Broadwood*
ORCHESTRA
Ballet Suite, 'Alceste' *Gluck*

**10.30 DANCE MUSIC: MARIUS B. WINTER'S
DANCE BAND from the Hotel Cecil**

**11.0-11.15 GEORGE FISHER'S KIT CAT BAND from
the Kit Cat Restaurant**
(Friday's Programmes continued on page 652.)

8.0 Another 'Prom.' Concert

-and 6 months ago
she couldn't
play a note!



If in six short months you could add piano-
forte playing to your accomplishments what
new joys would be opened up! Yet this can
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Friday's Programmes continued (October 5)

5WA GARDIFF. 353 M. 850 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.0 JOHN STEAN'S CELEBRITY ORCHESTRA
Relayed from the Carlton Restaurant

5.15 THE CHILDREN'S HOUR

6.0 JAMES WALKER 'The Journalist Interviewed'

6.15 S.B. from London

6.30 A short Discussion on the Preservation of Rural Wales

6.45-11.0 S.B. from London (9.45 Local Announcements)

Songs:
Little Lady of the Moon Coates
My Hope Ashford
Fox-trot, 'Away down South' Warren
Serenade Stacey
Valse, 'Little Mother' Rapee
Fox-trot, 'How long has this been going on?' Davis

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 For Farmers: Introductory Talk

6.45-11.0 S.B. from London (9.45 Local Announcements)

3.20 London Programme relayed from Daventry

4.30 THE NORTHERN WIRELESS ORCHESTRA
March, 'The Light Horse' Blon
Selection, 'A Life on the Ocean' Binding
Suite, 'The Garden' Dubois
Liesleslied (Love Song) Kreisler
Evonsong Easthops Martin
Intermezzo, 'Nola' Arndt

5.15 THE CHILDREN'S HOUR:
Four Cautionary Tales and a Moral (*Liza Lehmann*), sung by HARRY HOPEWELL.
Songs of the Little Folk (*Coates*), sung by BETTY WHEATLEY
Story, 'Kacmi, Keeper of Goats' (*Mary Entchistle*)
Piano Solos by ERIC FOGG: Nocturne (*Brian Hope*); Bittersweet (*Frank Bridge*)

6.0 The Rev. E. C. TANTON: 'Literary Centenaries of 1928—VIII. Oliver Goldsmith'

6.15 S.B. from London

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

12.0-1.0 Gramophone Records

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 S.B. from London

5PY PLYMOUTH. 400 M. 750 KC.

12.0-1.0 London Programme relayed from Daventry

6.30 ORCHESTRAL MUSIC
relayed from the Theatre

6.45-11.0 S.B. from London (9.45 Local Announcements)

7.45 A Popular Request Programme

THE STATION SOCIETY
Selection from 'The Gondoliers' Sullivan

SYDNEY CHARLES (Tenor)
Parted Tosti
If I might only come to you Squire
Nirvana Adams

GLADYS COURTLAND (Mezzo-Soprano)
Sweet and low Barnby, arr. Jude
In an Old-fashioned Town Squire
The Brightest Day Easthops Martin

OCETET
Hungarian Dance in G Minor Brahms

JOHN RORKE (Baritone)
In Music-Hall Songs of Long Ago

OCETET
Barn Dance, 'Down South' Myddleton

SYDNEY CHARLES
I'll sing thee songs of Araby Clay
O Na Byddai'n Haf O Hyd Davies
Maire my Gair Aitken

GLADYS COURTLAND
Slave Song Del Riego
My Ain Folk Lemon
A Perfect Day Jacobs-Bond

OCETET
Song of Sadness (Chanson Triste) Tchaikovsky
Serenade, Op. 15 Moszkowski

9.15-11.0 S.B. from London (9.45 Local Announcements)



THE FOUNDATIONS OF MUSIC THIS WEEK.
Isobel Gray and Claude Pollard will play Schubert's pianoforte duets, in this series, from London and Daventry this evening at 6.45.

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:
Nursery Rhyme Day
Including 'Mistress Mary Quite Contrary's School'—An extract from 'Santa Claus in Summer' (*Compton Mackenzie*)

6.0 London Programme relayed from Daventry

6.15-11.0 S.B. from London (9.45 Local Announcements; Forthcoming Events)

Other Stations.

5NO NEWCASTLE. 512.5 M. 960 KC.

12.0-1.0:—Gramophone Records. 2.30:—London Programme, relayed from Daventry. 5.15:—Children's Hour. 6.0:—Lady Margaret Sackville: 'England and the Squires—III. Four Generations of English Squires.' 6.15:—S.B. from London. 6.30:—For Farmers: Dr. R. W. Wheidon, 'Grass and Management—II.' 6.45:—S.B. from London. 7.45:—My Programme, by Councillor Arthur Lambert. 9.15-11.0:—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

2.30:—Broadcast to Schools. S.B. from Edinburgh. 2.45:—Dr. M. J. Newbiggin: 'Travellers' Tales of other Lands—Algeria and Tunisia.' 3.15:—Shakespeare for Schools: Scenes from the Tragedy of 'Julius Caesar,' including Mark Antony's Oration, by the Glasgow Station Players. 3.45:—Light Orchestral Concert. The Station Orchestra: Overture, 'The Bronze Horse' (Auber). Helen McMaster (Contralto): To Music (Schubert); Happy Song (Del Riego); Life and Death (Coledige-Taylor). Orchestra: Suite Infantine (Lardell)—Aubade; Danse des Enfants—Gavotte (Dance des Galants—Polka; Danse des Filles—Valse. Helen McMaster; In the Autumn (Franz); Snowflakes (Cowen); Like to the Damask Rose (Eignar); Carmena (Lans Wilson). Orchestra: Suite, 'The Miracle' (Hunpednick)—Prelude; Procession and Children's Dance; Banquet Scene and the Nuns' Dance; March of the Army and the Death Motif; Christmas Scene and Finale, Act I. 4.45:—Organ Recital relayed from the New Savoy Picture House. Organist, Mr. S. W. Leitch. 5.15:—Children's Hour. 5.55:—Weather Forecast for Farmers. 6.0:—Miss Ethel Harding: 'A Visit to a Monastery on Lake Ladoga, Finland.' 6.15:—S.B. from London. 6.30:—Peter Reid: Agricultural Talk—'Braxy.' 6.45:—S.B. from London. 7.45:—Gala. A Programme by Tyrone Guthrie. Her Grace the Duchess of Wroxte has thrown open the grounds of Wroxte Park to the Public. The Public avails itself of her Grace's invitation. 8.35 app.:—Waltz Favourites by the Station Orchestra. 9.45:—Scottish News Bulletin. 9.50-12.0:—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.

11.0-12.0:—Gramophone Recital. 2.30:—Broadcast to Schools. S.B. from Edinburgh. 2.45:—S.B. from Glasgow. 3.45:—A Short Pianoforte Recital by Jean Johnston: Braes o' Anchtertyre, South of the Gramplains, and Mason's Apron (arr. Scott Skinner); Mary MacLeod's Cradle Song; Where Gadie Rins, Stirling Castle, and Fairy Dance (arr. Moffat); Gay Gordons,

6BM BOURNEMOUTH. 326.1 M. 920 KC.

12.0-1.0 Gramophone Records

2.30 London Programme relayed from Daventry

4.30 TEA-TIME MUSIC
Relayed from Beale's Restaurant
Directed by GILBERT STACEY

March, 'Yeomen' Henderson
Valse, 'Lonely Nights in Hawaii' Iey
Selection, 'On the Radio' Stafford

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

6.0 A Vagabond's Bookshelf

6.15-11.0 S.B. from London (9.45 Local Announcements)

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

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

2ZY MANCHESTER. 384.6 M. 780 KC.

3.0 BROADCAST TO SCHOOLS:
Mr. W. H. BARKER: 'Studies of African Life—III. Atlas Region—Colonist and Shawiya'

Programmes for Friday.

Glen Grant, and Gladstone Reel (Scott Skinner). 4.0.—The Playhouse Orchestra, directed by R. E. Cahill, relayed from the Picture Playhouse. 5.0.—'In China—II, The Gentle Art of Healing,' by Fayit Newbery. 5.15.—Children's Hour. 6.0.—Peter Craigmyle: 'Football Topics.' 6.15.—S.B. from London. 6.30.—S.B. from Glasgow. 6.45.—S.B. from London. 7.45.—Scottish Programme. Octet: Scottish Fantasia (Stephen). 8.0.—Dorothy King (Soprano): I dreamed I lay (arr. Henderson); Hey, the bonnie breast knot (arr. Moonie); An' o' for ane and twenty, Tam (arr. King). 8.9.—Lawrence Morgan (Tenor): Jessie, the Bower o' Duiblano (arr. Smith); The Lum (arr. Adams); O' a' the airts (Lees). 8.18.—Octet: Scottish Symphonic Dances (Wright). 8.23.—William McCulloch (Entertainer): At the Pantomime (Anstey). 8.32.—Dorothy King: Bonnie Leslie (arr. Mooney); There's nae luck about the bocce (arr. Burnett); O whistle and I'll come tae you (arr. Moffatt). 8.45.—Lawrence Morgan: Afton Water (arr. Henne); My wife's a winsome wee thing (arr. Balfour White). 8.50.—William McCulloch: A Merc Man's Idea of an 'At Home Day' (Anon.). 8.55.—Octet: Elightsome Reel (Kerr). 9.0.—Drelys and Clarke: Syncopated Harmony. 9.15.—S.B. from London. 9.45.—S.B. from Glasgow. 9.50-11.0.—S.B. from London.

2BE

BELFAST.

806.1 M.
990 KC.

12.0.—Organ Recital by Herbert Westerby Mus. Bac. (Lond.) relayed from the Grosvenor Hall: Fantasia in D Minor (Stanford); Villanella (Ireland); Concert Allegretto (R. Goss-Custard); Caprice in B Flat (Faulkes); Londonderry Air (arr. J. St. Archer); Postlude in D Minor (Holloway). 12.30-1.0.—Light Music. The Radio Quartet: Marche Pompouse (Becker); Suite, 'The Village Green' (E. April); Selection, 'Merrie England' (German); Fox-trot, 'More than anybody' (H. Barrie). 2.30.—London Programme relayed from Daventry. 4.30.—Dance Music: Larry Brennan and his Band relayed from the Plaza. 5.0.—A Pianoforte Recital. Albert Taylor: Pas des Amphores (Chaminade); Nocturne and River Gardens (M. Besly); Hark, hark, the lark (Schubert-Liszt). 5.15.—Children's Hour, relayed from the Ulster Minor Hall. 6.0.—London Programme relayed from Daventry. 6.15-11.0.—S.B. from London.

From Royalty to Radio.

(Continued from page 611.)

there were 1,400 marriages. He married all who came, indifferent so long as his fee was paid. His marriages, moreover, were not merely irregular, they were legally void—no marriages at all. It was long before the authorities stopped the scandal and Wilkinson was tried and sentenced to transportation.

After such unsavoury subjects as absconding debtors and mock marriages, let us recall in conclusion that Cruden, compiler of the famous 'Concordance,' lived in the Savoy, that old Fuller, author of the once-famous 'Worthies of England,' was curate at the chapel, that buried there are Wither the poet; Anne Killegrew the poet and painter; the son of the Master of the Savoy, and Douglas Cameron, the last man to be executed for taking part in the Jacobite Rising of 1745. Queen Victoria took keen interest in the chapel. She had it repaired in 1843, and after it was burnt down it was rebuilt at her cost.

The Savoy Chapel as then rebuilt still stands within a stone's throw of both the Strand and the river, its quiet churchyard a sanctuary amidst the Babel of business London, whither a great flock of starlings returns each spring. And, next to it, is 'Savoy Hill,' the G.H.Q. of Broadcasting, the fame of which has largely replaced in the public mind that of the kings and cut-throats who tenanted the once-splendid palace. With the projected schemes for the vast reconstruction of the river bank, much that is historically picturesque will vanish; it will become increasingly difficult to trace beneath the soaring concrete of a new age the course along which history once flowed. This reminder of what 'the Savoy' once stood for is, therefore, perhaps not untimely. ANTHONY CLYNE.

'WORLD RADIO' BROADCASTING MAP OF EUROPE

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SATURDAY, OCTOBER 6

2LO LONDON & 5XX DAVENTRY

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(1,604.3 M. 187 KC.)

8.0
The Last
'Prom'
of the Year

- 10.15 a.m.** The Daily Service
10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST
1.0-2.0 THE CARLTON HOTEL OCTET
Directed by RENE TAPONNIER
From the Carlton Hotel
2.25 (Daventry only) East Coast Fishing Bulletin
3.30 A MILITARY BAND CONCERT
FRANCES WALKER (Soprano)
FRANKLYN KELSEY (Baritone)
DAVID McCALLUM (Violin)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
March, 'Pomp and Circumstance' ('Land of Hope and Glory') Elgar
3.35 FRANCES WALKER and FRANKLYN KELSEY
How dear is our day ('Chu Chin Chow')
Norton
Memories ('Mousiné') .. Howard Talbot
3.42 BAND
Selection English Melodies ('The Rose')
Myddleton
3.55 FRANCES WALKER
Cousin Maud } Hermann Löhr
Aunt Lucilla }
4.2 BAND
Reminiscences of Wales F. Godfrey
4.16 DAVID McCALLUM
Nocturne Chopin, arr. Sarasate
Frasquita Serenade Lehar
Scherzo Dittersdorf, arr. Kreisler
Antique Caprice Erno Balogh
Hungarian Dance .. Brahms, arr. Joachim
4.32 BAND
Irish Rhapsody Victor Herbert
4.46 FRANKLYN KELSEY
Beware of the Maidens Maude Craske Day
Nini, Ninette, Ninon .. Lionel Monckton
4.52 BAND
Reminiscences of Scotland .. F. Godfrey
5.6 FRANCES WALKER and FRANKLYN KELSEY
Two Little Sausages ('Girls of Gottenberg') Lionel Monckton
Half past two ('Arcadians')
Talbot and Monckton
5.12 BAND
The Guards' Patrol A. Williams
5.15 THE CHILDREN'S HOUR:
'THE PRINCESS ON THE GLASS MOUNTAIN'
A new play made from an old story
'Thereupon the King made instant Preparations for a Wedding, to which everybody was invited: and a Banquet was given such as has never been heard of before or since. Thus did the Prince gain the King's Daughter and half the Kingdom: and when the Feastings had lasted about seven days, the Prince took his Fair Young Bride in Great State to his father's Kingdom, where he was received with Great Joy'
6.0 THE BERNARD RUSSELL HARP QUINTET
Rickshaw Ride } Niemann
Paradise Bird at the Waterfall }
Romance and Gavotte (from 'the Phantom Castle') Kenneth A. Wright
Three Miniatures Adlington
Jack o' Lantern; Pan; There were three witches
6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
6.40 THE BERNARD RUSSELL HARP QUINTET
Chanson pour Nini Billiant
Hornpipe Herbage

- 6.45** THE FOUNDATIONS OF MUSIC
SCHUBERT'S PIANOFORTE DUETS
Played by ISOBEL GRAY and CLAUDE POLLARD
7.0 Mr. ERNEST NEWMAN: 'Next Week's Broadcast Music'
7.15 Musical Interlude
7.25 Miss ELEANOR E. HELME: 'Eye-Witness Account of the English Ladies' Golf Championship'



Original in the possession of Mrs. Klemm

Sir Henry Wood will conduct tonight the last of this year's Season of Promenade Concerts. For thirty-five years now he has been the sole conductor of this most popular series of concerts and has done more than any other Englishman to make music 'safe for democracy.' The success of the 'Proms' bears witness not only to his musicianship, but to his energy and enthusiasm, for the rehearsals and other preliminary work for such an undertaking constitute a labour which would be beyond the powers of most men.

THE English Ladies' Championship has been the chief event in the world of golf this week, and followers of the game will be glad to hear the main features of the play described by Miss Eleanor Helme, who is herself a well-known golfer and an old International.

- 7.45** 'THE BRENTWARDINE MYSTERY'—II
Mr. and Mrs. G. D. H. COLE
8.0 B.B.C. PROMENADE CONCERT
Relayed from the Queen's Hall
(Sole Lessees, Messrs. Chappell and Co., Ltd.)
Last Concert of the Season
Sir HENRY WOOD
and
his SYMPHONY ORCHESTRA
ELSIE SUDDABY (Soprano)
KEITH FALKNER (Bass-Baritone)
SEYMOUR WHINYATES (Violin)

- Prelude to Act III, 'The Mastersingers' Wagner
Overture, 'The Rock' Dorothy Howell
KEITH FALKNER
Three Sea Songs Stanford
Drake's Drum; Devon, O Devon; The Old Superb
SEYMOUR WHINYATES
Violin Concerto Mendelssohn

IN the FIRST MOVEMENT of this Concerto (Very quick, impassioned) there are two main themes. The first is given out at once, at a high pitch, by the Solo Violin. The Second (which is delayed for some time) is a placid melody played by a quartet of Flutes and Clarinets (Clarinets at first on the top), whilst below, the Soloist sustains his lowest note.

Most of the Movement is made out of these two tunes. At the end, if there is on break, a Bassoon is left suspended on a long-held note, which leads into—

The SECOND MOVEMENT (Moving gently). This is a sort of exalted 'Song without Words.'

Following on the Second Movement there is a passage of meditation and indecision for Strings (led by the Soloist), then, with a preliminary fanfare, we are plunged into the exuberant, dancing FINALE.

ELSIE SUDDABY and Orchestra
'Air des Adieux' (Farewell Song from 'Joan of Arc') Tchaikovsky

ORCHESTRA
Suite, 'Scheherazade' .. Rimsky-Korsakov
THOSE who know the Ballet *Scheherazade* will note that its story is very different from that which Rimsky-Korsakov originally chose for illustration. He selected four of the Arabian Nights tales as the basis of his work, but did not set out to illustrate their happenings closely. The Sultana, the bewitching teller of the tales to her lord the Sultan, is represented by a Violin theme of improvisatory style, that comes in many times in the course of the Suite.

The four separate pieces are entitled:—
The Sea and Sinbad's Ship; The Story of the Kalendar Prince; The Young Prince and Princess and (a) *The Festival at Bagdad*; (b) *The Sea; Shipwreck, Conclusion*. There is a fine storm in this.

- 9.30** WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

- 9.45** PROMENADE CONCERT
PART II

ORCHESTRA
Fantasia on British Sea-Songs
arr. Sir Henry Wood

ELSIE SUDDABY
Sea-wrack Stanford
Sweet Suffolk Owl Elizabeth Poston
The Maiden Hubert Parry

KEITH FALKNER
Ethiopia saluting the Colours... Charles Wood
Down by the salley gardens..... Martin Shaw
Come, landlord, fill the flowing bowl! Traditional

ORCHESTRA
First 'Pomp and Circumstance March' Elgar
GOD SAVE THE KING

10.30 Local Announcements; (Daventry only) Shipping Forecast

10.35-12.0 DANCE MUSIC: FRED ELIZALDE and his SAVOY HOTEL MUSIC, from the Savoy Hotel

Programmes for Saturday.

**5GB DAVENTRY
EXPERIMENTAL**

491.8 M.

610 KC.

TRANSMISSIONS FROM THE LONDON STUDIO
EXCEPT WHERE OTHERWISE STATED.

- 3.30 VARIETY**
(From Birmingham)
THE MIDLAND PIANOFORTE SEXTET. (Leader,
FRANK CANTRELL)
SINCLAIR LOGAN (Baritone)
EDITH JAMES (Songs at the Piano)
CHRISTINE SILVER (Character Sketches)
- 4.30 THÉ DANSANT**
(From Birmingham)
BILLIE FRANCIS and his BAND
Relayed from the West End Dance Hall
CYRIL LIDINGTON (in Light Songs)
- 5.30 THE CHILDREN'S HOUR:**
(From Birmingham)
'Little Brother Bushy-Tail,' by E. M. Griffiths
CHRISSE THOMAS and her Musical Glasses
Songs by BERNARD SIMS (Baritone)
- 6.15 TIME SIGNAL, GREENWICH; WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN**
- 6.40 Sports Bulletin (From Birmingham)**
- 6.45 Light Music**
THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL
Overture to 'The Little Minister' ... Mackenzie
Selection from Offenbach's Operas ... arr. Ansell
- 7.5 MURIEL HERBERT (Soprano)**
Greeting Rebecca Clarke
Autumn Herbert
The Fuchsia Tree Quilter
Fair House of Joy Quilter
- 7.12 ORCHESTRA**
December from 'The Months' .. Tchaikovsky
Gipsy Dance from 'The Huguenots' Meyerbeer
Waltz, 'Immortelles' Gung'l
- 7.32 MURIEL HERBERT and String Orchestra**
O Willow, Willow Traditional Air
The Warming Pan Kenneth A. Wright
Fountain Court Herbert
- 7.40 ORCHESTRA**
Ballet Music from 'Feramors' Rubinstein
- 8.0 Vaudeville**
(From Birmingham)
TOMMY HANDLEY
(The Wireless Comedian)
MASON and ARMES
(Entertainers at the Piano)
PENROSE and WHITLOCK (Two Old Sports)
J. B. PHILLIPS (Whistling and Mimicry)
PATRICIA ROSSBOROUGH (SYNCOPIATION at the
Piano)
PHILIP BROWN'S DOMINOES DANCE BAND
- 9.0 Left! Right! Left!**
(From Birmingham)
A Programme of Popular Marches and Marching
Songs
by the
BIRMINGHAM STUDIO ORCHESTRA and CHORUS
Conducted by JOSEPH LEWIS
- 10.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN. Sports Bulletin (From Birmingham)**
- 10.20-11.15 'Way Down South'**
(From Birmingham)
A Selection of Negro Spirituals
Songs and Choruses
by
JOHN THORNE (Baritone)
THE BIRMINGHAM STUDIO CHORUS and ORCHESTRA
Conducted by JOSEPH LEWIS
(Saturday's Programmes continued on page 657.)

**Especially
to Men
and
Women
over
Forty**



Science replies to the Question:

"How shall we combat the increasing strain of modern life?"

The Result of Important Researches carried out at Berne University, Switzerland,
by E. BUERGI, M.D., Professor of Medicine at the University.

The wear and tear of modern life exhausts our reserve of energy—the intense nervous stress to which we are constantly subjected produces degenerative diseases of the arteries and the heart. According to medical statistics, deaths from heart failure have increased over 400 per cent. in recent years.

The Tragedy of Middle-Age.

The greatest tragedy of middle-age is "hardened arteries." The arteries become hardened and narrowed through the deposit of lime salts and the blood has to be "forced" through the narrowed arteries instead of being propelled in a natural manner. An excessive strain is consequently put upon the heart, producing what is known as "High Blood Pressure," often resulting in Heart Failure. This is the most prevalent cause of premature old age.

How can this wastage of the human organism be repaired? How can we prolong "the prime of life" when intelligence is at its highest and the value of the individual to the community is greatest? Stimulants and drugs only aggravate. Something more rational, more constructive is needed.

Dr. Buergi's Great Discovery.

For a number of years E. Buergi, M.D., Professor of Medicine at the University of Berne, Switzerland, searched deeply into this problem. At last he found the answer at the very source of Nature's vitalizing and re-creative power.

Scientists have long known that there exists in plants and vegetables an "energy substance" upon which the whole living creation depends. A remarkable thing about this substance is its close similarity to human blood pigments. Sir Arthur E. Shipley, F.R.S., stated: "It is the most wonderful substance in our world."

Dr. Buergi, after 15 years research, discovered a method of extracting this life-giving "energy substance" for medicinal purposes. It has been given the name "PHYLLOSAN"—(pronounced FIL-O-SAN).

Hailed with enthusiasm by the Medical World.

From its first announcement, Dr. Buergi's discovery was hailed with acclamation by scientific and medical men. One of England's leading medical journals, "The Prescriber," described it as "An announcement which has been received with interest and enthusiasm by medical men all the world over."

PHYLLOSAN was immediately subjected to the most searching clinical tests. These tests convincingly established its medicinal value, which has since been confirmed in thousands of cases all over the world, including a long series of hospital cases independently reported upon by the Clinical Research Association, London.

What Phyllosan Does!

In maturity, PHYLLOSAN renews the blood and restores the arteries to their normal flexible condition, thus reducing high blood pressure. It strengthens the heart. It increases all the physical and vital forces of the body.

In youth, PHYLLOSAN invigorates the blood, builds bone and body tissue, and rapidly assists children of physical backwardness to obtain their full health and strength.

In cases of anemia, malnutrition and general debility, PHYLLOSAN is a speedy and sure corrective.

Phyllosan is not a Drug.

It cannot be too strongly emphasised that PHYLLOSAN is the discovery of an eminent scientist of international repute. It is not a drug, brings no re-action, and can be taken with absolute safety by both children and adults with equally beneficial results.

THE PRACTITIONER: "Clinical experiments show that Phyllosan brings about an increase of physical and vital force."

THE ROYAL NAVAL MEDICAL JOURNAL: "It is a valuable agent in the treatment of Anæmia, Chlorosis and kindred diseases."

THE MEDICAL REVIEW: "There is no remedy in evidence capable of strengthening the entire organism with the same efficiency as Phyllosan."

Start taking

PHYLLOSAN

TO-DAY!



Take two or three tablets
(children one or two tablets)
three times daily before meals.

Ask your Chemist! PHYLLOSAN is supplied in small tasteless tablets and can be obtained from your chemist in two sizes at 3s. and 6s. per bottle. The 5s. size contains double quantity. If you have any difficulty in obtaining PHYLLOSAN, write to the Sole Distributors: FASSETT & JOHNSON, LTD. (Dept. 2), 89, Cluckwell Road, E.C.1, who will be pleased to forward explanatory literature on request. The word PHYLLOSAN is Registered. Pronounced FIL-O-SAN.

BRILLIANT DISCOVERY BANISHES HAIR TROUBLES

Baldness Can Be Conquered

WONDERFUL TREATMENT BRINGS HAIR HEALTH AND HAPPINESS TO THOUSANDS

Full Particulars and Splendid Five-Fold
HAIR HEALTH GIFT
FREE to Readers of "The Radio Times"
 FILL IN AND FORWARD FORM BELOW.

If you are interested in this unique announcement, you are a sufferer from one of the many forms of "hair sickness." It may be partial or (superficially) complete baldness, it may be the anxiety-breeding, worrisome preliminary of "Falling Hair," Premature Greyness, Dandruff, the Too Greasy or Too Dry condition of hair or scalp or some similar and allied condition.

The simple, natural and yet highly scientific method of treatment evolved by Mr. Frederick Godfrey, of Whatstandwell, will assuredly put an end to your trouble once and for all, and enable you to maintain a magnificent growth of strong, vital and lustrous hair, which will be the justifiable envy of all your friends and a source of amazement to those who witness a veritable transformation.



SPLENDID GROWTH OF NEW HAIR.

"Am pleased to say a wonderful improvement has been effected. I was rapidly becoming bald on the front part of the scalp, as you will see from photograph. Now, after carrying out your treatment, I am pleased to say that I have a splendid growth of new hair."—G. B.

determined to bring his marvellous method within reach of the great majority.

The popularity of the "Renohair" method of Hair Culture has increased by leaps and bounds. Men and women of all ages suffering from a wide variety of hair trouble have found in this wonderful treatment, coupled with the carefully compiled individual advice which Mr. Godfrey gives to every client, the specific they had hitherto vainly sought.

WHY THIS METHOD SUCCEEDS.

Here is a statement which brooks no contradiction. "Renohair" is a method, of combating and dispelling every form of hair trouble, which never fails, because it is built up on the strictly scientific foundation of the re-growth of hair by nutrition. Not only will your hair be restored to a condition of vital lustre, exceptional strength, and perfect health by this method, but, by ensuring a regular and unflinching supply of the right kind of nourishment to the hair roots, it will be so maintained for an indefinite period.

Mr. Godfrey has made arrangements whereby all readers of *The Radio Times* who suffer from

- | | |
|-----------------------|------------------------|
| 1. Patchy Baldness | 7. Scurf or Dandruff |
| 2. Baldness | 8. Dry Brittle Hair |
| 3. Falling Hair | 9. Splitting Hair |
| 4. Greasy Hair | 10. Lank Lifeless Hair |
| 5. Lustreless Hair | 11. Fading Hair |
| 6. Hair Losing Colour | 12. Grey Hair |

may receive full particulars of his discovery free of any charge, and readers will find that the cost of carrying out Mr. Godfrey's advice is very much less than is entailed by other far less successful methods.

BALD PATCHES COVERED WITH NEW HAIR.

"I have received great results from your first month's treatment. The bald patches are covered with new hair which is quite long. The rest of my hair is in fine condition, as you will note on the photograph I am sending you, as I think you would like to see the results of your work."—C. E.

NEW HAIR GROWN IN SEVEN DAYS.

"Am delighted to report a great improvement. The new hair commenced to show itself in seven days, and at the time of writing (thanks to your excellent treatment) my head is practically covered with hair. Personally, I think it absolutely wonderful when one considers that I have been bald for at least seven years."—A. H. C.



Mrs. P. E. P., whose lovely head of hair is shown in the above three photographs, writes:—"I have to thank you most sincerely that the Alopecia (baldness) has entirely disappeared, with every indication that there will be no recurrence of the trouble."

£1,000 GUARANTEE

I guarantee that all testimonials published in connection with "Renohair" are genuine extracts from reports received. If any person can prove otherwise I will forfeit the sum of £1,000.
 Frederick Godfrey.

AMAZING FIVE-FOLD FREE HAIR GROWTH OFFER!

SPECIALLY MADE TO "RADIO TIMES" READERS.

Will you accept the Offer—the Free Gift, and the Assurance of Fine, Healthy, Free-Growing, Lustrous, Silky Hair? They may All be Yours for the posting of this Form TO-DAY.

To Frederick Godfrey (R.T.),
 Whatstandwell,
 Matlock, Derbyshire:

NAME

ADDRESS

.....

Please Print Name and Address in Block Letters.

Here state nature of your [hair ailment].....

(It is only necessary to enclose two 1½d. stamps (value 3d.) to cover cost of postage and packing.)

"The Radio Times," 28/9/28

HAIR BECOMING STRONGER EVERY DAY.

"Before using your treatment my hair was thin and scraggy, and was falling off very quickly, but now I have no loose hair and it is becoming stronger every day. Accept my thanks for the great interest you have taken in me."—T. M.

YOUR TREATMENT IS A MIRACLE.

"I am much obliged to your for the treatment. It is really successful; I have grown hair on the bald parts. It is no use making a long eulogy of your capabilities, but all I need say, in short, is your treatment is a miracle, and hope it will now come to the knowledge of humanity at large."—Mr. C. A. B.



IT HAS WORKED WONDERS.

"I am very highly satisfied with your 'Renohair'; it has worked wonders, and my hair has grown wonderfully well. I have tried many different kinds of hair restorer, and none has taken any effect at all; but yours has worked well, and my hair is growing wonderfully. I shall highly recommend it to all my friends who are suffering never had anything to com-

from scalp trouble, as I have done with it."—Mr. F. S.

HAIR AND SCALP IN SPLENDID CONDITION.

"Words fail me to thank you for such a wonderful discovery. My hair and scalp are in a splendid condition. Quite a lot of the grey hair has turned to a light brown. I feel sure that in a short time my hair will be its natural colour. Thanking you once again."—Miss C. D.

YOUR TREATMENT EXCELLENT.

"My hair has got much thicker and has grown quite an inch longer; also it is much brighter and has more life in it than before. I think your treatment excellent."—Miss R. K.



Mr. Frederick Godfrey, whose inventive genius and careful research led him to discover a wonderful method of Hair Culture. He produced a magnificent growth of hair in his own case, and has repeated this success to the delight of over 10,000 users of his amazing treatment. Every reader should take advantage of his remarkable offer announced here to-day.

Saturday's Programmes cont'd (October 6)

(Continued from page 655.)

5WA CARDIFF. 353 M. 850 KC.

12.0-12.45 A Popular Concert

Relayed from the National Museum of Wales NATIONAL ORCHESTRA OF WALES

Overture, 'A Roman Carnival' Berlioz
Ballet Suite from 'The Betrothal' Gibbs
Nocturne and Scherzo Mendelssohn
Theme and Variations (Suite in G) .. Tchaikovsky

BERLIOZ had a white-hot imagination always ready to pour out brilliant ideas in the most grandiloquent way. Add to that the fact that he had at his finger-tips an amazing knowledge of orchestration, and you may well expect that in this picture of *A Roman Carnival* in the sixteenth century he will make you see the gorgeous affair as vividly as he himself did when he wrote the overture.

ARMSTRONG GIBBS, in 1921, was invited by Granville Barker to compose music for the production of Maeterlinck's *The Betrothal*. Here is some of that distinctive and very appropriate music.

TCHAIKOVSKY'S Suite consists of four Movements: (1) *Elegy*; (2) *Melancholy Waltz*; (3) *Scherzo*; (4) *Theme and Variations*. The last is a lengthy piece—twelve Variations in Tchaikovsky's most brilliant vein, showing him as one of the dearest writers in this form, and a magnificent orchestrator. The Polonaise, the last of the Variations, is the longest and most developed.

Like many of the works of this self-doubting man, the Suite was produced in anxiety, with many a dubious moment, and the inevitable query, 'Am I played out?' His moods of exaltation were often shot with fear. When he had finished the work he wrote, 'A work of greater genius than the new Suite never was. My opinion of the new-born composition is thus optimistic. God knows what I shall think of it a year hence. . . .'

- 3.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 STANLEY DARK: 'And that reminds me'
- 7.15 S.B. from London
- 7.25 HARRY HART interviewed by L. E. WILLIAMS: 'The Growth of Soccer in Wales'
- LEIGH WOODS: 'Sport in the West of England'
- 7.45-12.0 S.B. from London (10.30 Local Announcements; Sports Bulletin)

5SX SWANSEA. 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
- 6.15 S.B. from London
- 7.0 S.B. from Cardiff
- 7.15 S.B. from London
- 7.25 S.B. from Cardiff
- 7.45-12.0 S.B. from London (10.30 Local Announcements; Sports Bulletin)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 6.15 S.B. from London
- 6.40 Local Sports Bulletin.
- 3.30 London Programme relayed from Daventry
- 6.45-12.0 S.B. from London (10.30 Local Announcements; Sports Bulletin)

5PY PLYMOUTH. 400 M. 750 KC.

- 3.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR:
Reading: 'How Lilac Found Her Voice' (Geoffrey Bevan)
Songs from 'Oddments' (John Holliday), sung by MOLLY SEYMOUR
- 6.0 London Programme relayed from Daventry
- 6.15-12.0 S.B. from London (10.30 Items of Naval Information; Sports Bulletin; Local Announcements)

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

- 3.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR:
The Mayor's Reception
The AUNTS and UNCLAS are entertained in the Town Hall at Puddlecombe-on-Sea, and present their final Episode in the Life of Jessamine
Plays by Winifred A. Ratcliff
Music by ADA RICHARDSON
- 6.0 London Programme relayed from Daventry
- 6.15-12.0 S.B. from London (10.30 Local Announcements; Sports Bulletin)

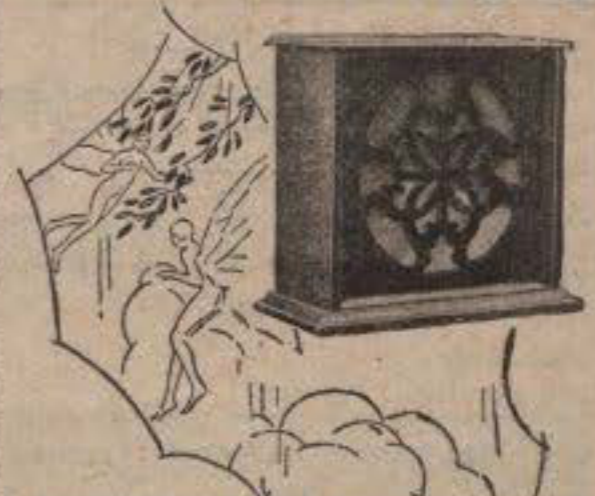
(Saturday's Programmes continued on page 658.)



MEMORIES OF THE SAVOY OPERAS.

A concert of Sullivan's music, including much that he wrote for the famous Savoy operas, will be broadcast from Manchester this afternoon.

Immortal Music



WHITELEY-BONEHAM LOUD SPEAKER

Immortal is the music of the Masters, broadcast nightly. But to derive the maximum enjoyment from this music, a Whiteley-Boneham Loud-speaker, with its lifelike reproduction, is essential.

Prices: £2.7.6 to £4.4.0

Ask your dealer or write to us

WHITELEY, BONEHAM & CO., LTD.,
Nottingham Road, Mansfield, Notts.

GIVE YOUR SET A CHANCE!

A High Aerial is as good as Another Valve.

PATENT STEEL WIRELESS MAST

DAMP PROOF!
ROT PROOF!!
GALE PROOF!!!

26 Feet high. In 3 sections of 1 1/2 in. Steel tube tapering to 1 in. Carriage, London 1/6; Midlands, 2/6; elsewhere 3/6. Weight 24 lbs. Two masts for 28/6. **15/-**

34 Feet high. In 4 sections of 1 1/2 in. Steel tube tapering to 1 in. Carriage London 2/6; Midlands 13/6; elsewhere 4/-. Weight 34 lbs. Two masts for 40/-. **21/6**

The "Super" MAST
42 Feet high. In 5 sections of heavy 1 1/2 in. Steel tube tapering to 1 in. A real bargain. Carriage, London 2/6; Midlands 3/6; elsewhere 4/6. Weight 46 lbs. Two masts for 65/-. **29/6**

are made of British Steel in 9 ft. lengths, from 1 1/2 in., tapering to 1 in. and are supplied with cast-iron bed plate, steel ground pegs, stay rings, galvanised steel flexible wire stays cut to lengths, pulleys, bolts and fullest erecting instructions. No further outlay necessary.

NO HOLES TO DIG.

Minimum Radius 3 ft. 6 in. The easiest Mast to erect. Anyone can put it up. **GUARANTEE.** Money refunded without question if not satisfied. **Pay C.O.D.**

Waterproof Log Lin., double length, 26 ft. Mast 1/6; 34 ft. Mast 2/6; 42 ft. Mast 2/6. P.R. Colloid Coating for protecting the Masts against weather—sets in one hour, 2/6. Sufficient for one Mast.

P.R. MASTS 17-5, PATERNOSTER SQ., LONDON, E.C.4.
(Opposite Post Office Tube)

Saturday's Programmes continued (October 6)

2ZY MANCHESTER. 384.6 M 780 KC

3.30 A Sullivan Concert
 THE NORTHERN WIRELESS ORCHESTRA
 Overture to 'The Yeomen of the Guard'
 Selection from 'H.M.S. Pinafore'
 JOSEPH GREEN (Tenor)
 The Sailor's Grave
 The Letter
 Love laid his sleepless head

ORCHESTRA
 Selection from 'Patience'

THE STATION REPERTORY PLAYERS
 present
 'Mrs. Bill Entertains'
 A Light Comedy by CONSTANCE ENNE
 Scene: The Sitting-room of the Wellinghams' flat
 Time: Early evening

Cast:
 Parker (A Maid)..... LUCIA ROGERS
 Repton (Wellingham's Valet) CHARLES NESBITT
 June Wellingham.....HYLDA METCALF
 Bill Wellingham (Her Husband)...D. E. ORMEROD
 Larry Oliver.....H. R. WILLIAMS
 A Burglar.....F. A. NICHOLLS

Bill Wellingham had married June with full knowledge of the fact that she had been accustomed to every luxury which money could buy. He had the necessary financial resources, but abhorred having to pay his wife's dress bills. Consequently, their first year of married life did not run smoothly.

SULLIVAN CONCERT (Continued.)

ORCHESTRA
 Selection from 'Ruddigore'
 JOSEPH GREEN
 Thou art lost to me
 Drinking Song ('Rose of Persia')
 Once again

ORCHESTRA
 New Sullivan Selection..... arr. Godfrey

5.15 THE CHILDREN'S HOUR:
 THE STATION REPERTORY PLAYERS
 present
 'THE GHOST OF BATTERSBY MANOR'
 A Humorous Play by C. E. Hodges

Characters:
 Professor Theophilus Tillett
 Stella (his niece)
 Professor Hornbeam (his unscrupulous rival)
 Mr. Tonks (bricklayer and handyman)
 Mary (the housemaid)
 Gerald Ducane (a guest)

Songs by BETTY WHEATLEY

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 Major WILLIAM CROSS: 'The Amazon River'
 —Father of Waters'

7.15-12.0 S.B. from London (10.30 Local Announcements; Sports Bulletin)

Other Stations

5NO NEWCASTLE. 812.5 M. 980 KC.
 3.30:—London Programme relayed from Daventry. 4.15:—Music relayed from Tilley's Blackett Street Restaurant. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15-12.0:—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.
 11.0-12.0:—Gramophone Records. 3.30:—Dance Music relayed from the Plaza. 4.30:—Recital—Laurence Morpan (Tenor): Serenade and My Sweet Repose (Schubert); My Life's Delight and Fair House of Joy (Quilter); Secrecy (Wolf); Columbine's Garden (Besly); Trees (Basbach); In the silence of Night (Rachmaninov); Devotion (Schumann); Tomorrow (Strauss). 5.0:—Musical Interlude. 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.15:—S.B. from London. 6.40:—Scottish Sports Bulletin. 6.45:—S.B. from London. 7.0:—S.B. from Edinburgh. 7.15:—S.B. from London. 7.25:—Peter M. McLeod, 'Shinty.' 7.45:—S.B. from London. 10.30:—Scottish News and Sports Bulletin. 10.35:—Deslys and Clarke, Syncopated Harmony. 10.50-12.0:—S.B. from London.

2BD ABERDEEN. 500 M. 800 KC.
 3.30:—Dance Music relayed from the Net: Palais de Danse. 4.10:—Studio Interlude. Agnes Brock (Contralto); Meadow Sweet (Brahm); The Spinning Wheel (Lees); Keep on hopin' (Maxwell). 4.20:—John Beveridge (Entertainer); Every man by the name of Smith (Jerry Sullivan); There's nothing over sixpence in the store (Weston and Lee); Oh, Mary (Walsh and Godfrey); Because I'm a family man (Leo). 4.33:—Agnes Brock: Coming Home (Willeby); Can't Remember (Gostley). 4.40:—Dance Music (Continued). 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.40:—S.B. from Glasgow. 6.45:—S.B. from London. 7.0:—S.B. from Edinburgh. 7.15:—S.B. from London. 7.25:—S.B. from Glasgow. 7.45:—S.B. from London. 10.30:—S.B. from Glasgow. 10.35-12.0:—S.B. from London.

2BE BELFAST. 506.1 M. 980 KC.
 3.0-3.15 app.:—Radio League Bazaar. In the Ulster Minors' Hall. Opening Speech by the Lady Mayoress. It is the purpose of the Belfast Radio League to raise funds sufficient to endow a Cot in the Children's Hospital, Queen Street. 4.0:—A Leoncavallo Programme. Orchestra: Selection, 'I Pagliacci' (arr. G. Godfrey). Minuet and Serenade; Ballatella; Spanish Suite, Sevillana; Gitana—Tango; Granadinas. Tarantelle. 4.45:—Organ Recital by Arthur Raymond, relayed from the Classic Cinema. 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.40:—Irish League Football Results. 6.45-12.0:—S.B. from London.

Publications Subscription Scheme.

The B.B.C. has instituted a subscription scheme for the convenience of listeners who wish to avoid the trouble of applying for individual pamphlets from time to time. The scheme only applies to the series mentioned below, and listeners may subscribe for any of the series, or inclusively for all of them. The names of forthcoming pamphlets and other relevant details will be published in 'The Radio Times' and elsewhere from time to time.

BROADCAST OPERA SEASON 1928-1929	THE GREAT PLAYS SERIES 1928-1929.	AIDS TO STUDY PAMPHLETS. Autumn, 1928.	SCHOOL BROADCASTS. Autumn, 1928.
<p>The New Season opened on September 26 with 'Maritana.' Listeners who wish to subscribe for the libretti of the New Season are advised to do so early.</p> <p>For a subscription of 2/- the B.B.C. will forward in the first week of each month, a copy of each libretto, or of any number, pro rata.</p> <p>OPERAS TO BE BROADCAST</p> <p>'Maritana' (W. Vincent Wallace) Wed. Sept. 26, 1928</p> <p>'Pelléas and Mélisande' (Debussy) Oct. 31</p> <p>'Samson and Delilah' (Saint-Saëns) Nov. 28</p> <p>'Blue Forest' (Aubert) Dec. 19</p> <p>'Lakmé' (Delibes) Jan. 30 1929</p> <p>'Coq d'Or' (Rimsky-Korsakov) Feb. 27</p> <p>'Ivanhoe' (Sullivan) Mar. 27</p> <p>'Flying Dutchman' (Wagner) April 24</p> <p>'Jongleur de Notre Dame' (Massenet) May 29</p> <p>'The Swallow' (Puccini) June 26</p> <p>'Werther' (Massenet) July 31</p> <p>'Le Roi l'a Dit' (Delibes) Aug. 23</p>	<p>'The Betrothal' to be broadcast on Oct. 8 and 10 as the second of a series of twelve great plays which are to be given monthly. A booklet will be published in connection with each play and will contain a long article by a well-known critic or actor, illustrations, a list of characters and a full synopsis.</p> <p>The series can be obtained for an inclusive charge of 2/- for the twelve.</p> <p>GREAT PLAYS TO BE BROADCAST.</p> <p>'King Lear'.....Shakespeare</p> <p>'The Betrothal'.....Maeterlinck</p> <p>'The Pretenders'.....Ibsen</p> <p>'Life's a Dream'.....Calderon</p> <p>'The Fantasticks'.....Rostand</p> <p>'Sakuntala'.....Khalidasa</p> <p>'The Cherry Orchard'.....Tchekov</p> <p>'There are Crimes and Crimes'.....Stendberg</p> <p>'Minna von Barnhelm'.....Lessing</p> <p>'Electra'.....Euripides (Two not yet settled.)</p>	<p>In connection with the new Session of Talks and Lectures the under-mentioned pamphlets are being published and can be obtained either separately at 2d. each post free, or can be subscribed for at the rate of 4/- to cover 3 sessions' supply of about 24 pamphlets.</p> <p>FIRST HALF OF SESSION (Ready Shortly). TALKS AND LECTURES SYLLABUS.</p> <p>Mechanics in Daily Life.....Dr. Alex. Wood Life in Roman Britain.....Major Gordon Home Some Ideas and Ideals of World Religion Dr. E. S. Waterhouse America Today.....Mr. S. K. Ratcliffe</p> <p>SECOND HALF OF SESSION (Ready in October) Science in the Modern World Prof. E. N. da C. Andrade Modern Britain in the Making.....Mr. G. D. H. Cole Tendencies in Industry Today.....Lord Melchett. Mr. H. D. Henderson, Maj. Walter Elliot, M.P. Miss Lynda Grier, Sir Herbert Samuel, M.P. Wayfaring in Olden Times.....Miss Grace Hadow How to Begin Biology.....Mr. Norman Walker</p>	<p>The undermentioned pamphlets, which are being published in connection with the afternoon broadcasts to schools, will be found of great assistance to listeners generally, and can be obtained either separately at 2d. each post free or can be subscribed for at the rate of 4/- to cover 3 sessions' supply of about 24 pamphlets.</p> <p>SCHOOL PAMPHLETS (Ready September 3) SCHOOL SYLLABUS (Ready Now).</p> <p>SYLLABUS FOR SECONDARY SCHOOLS. Scholars' Music Manual.....Sir Walford Davies Elementary French Manual.....Mon. E. M. St.phan Speech and Language.....Mr. A. Lloyd James (For Teachers only.) Looking at Pictures.....Anna Berry Foundations of Poetry J. C. Stobart and Mary Somerville What the Onlooker Saw.....Rhoda Power Nature Studies.....Miss Von Wynn The Why and Wherefore of Farming.....A. B. Keen Round the World.....Clifford Collinson, Ernest Young and other Travellers Special Terms to schools on application.</p>
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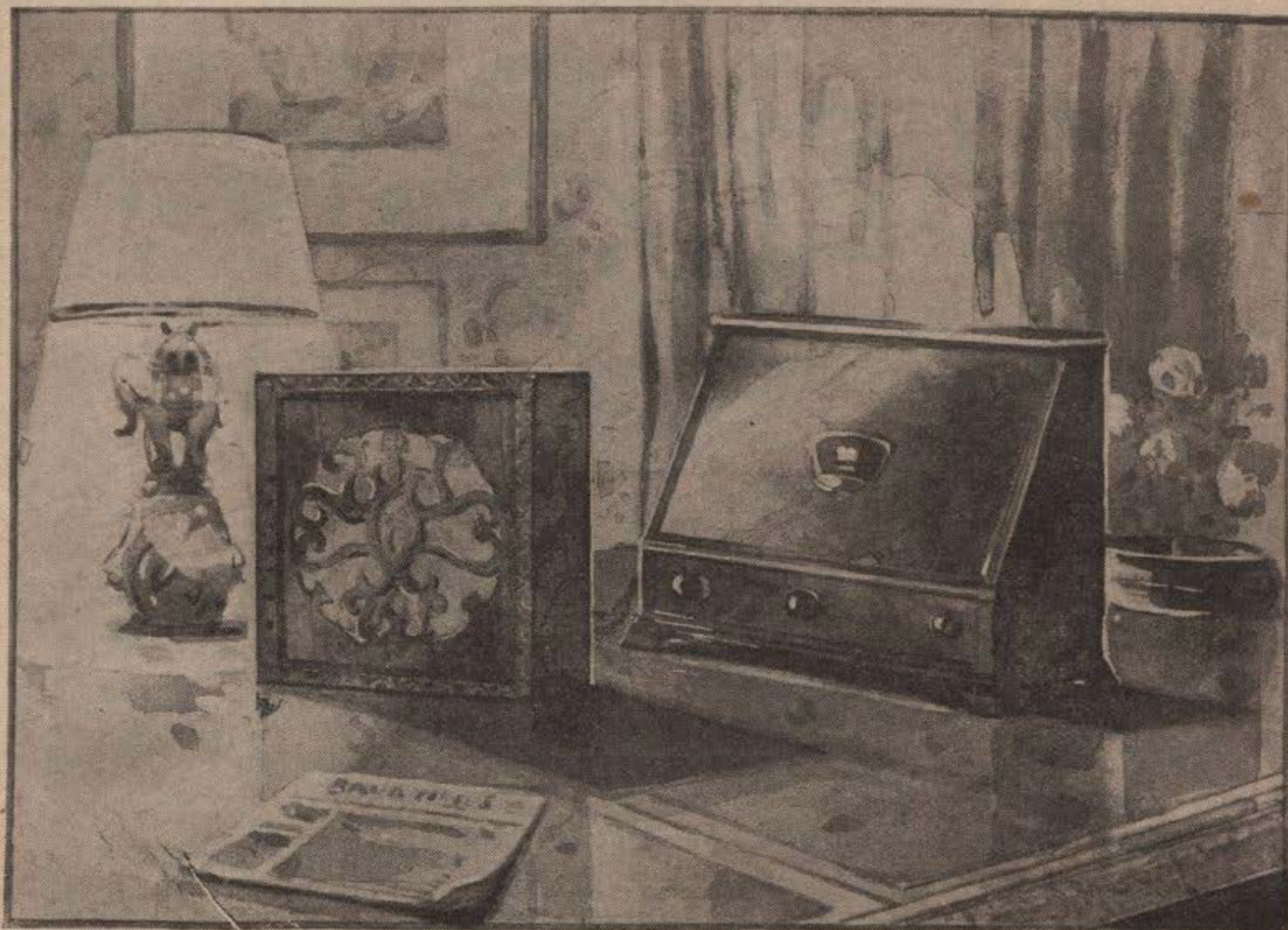
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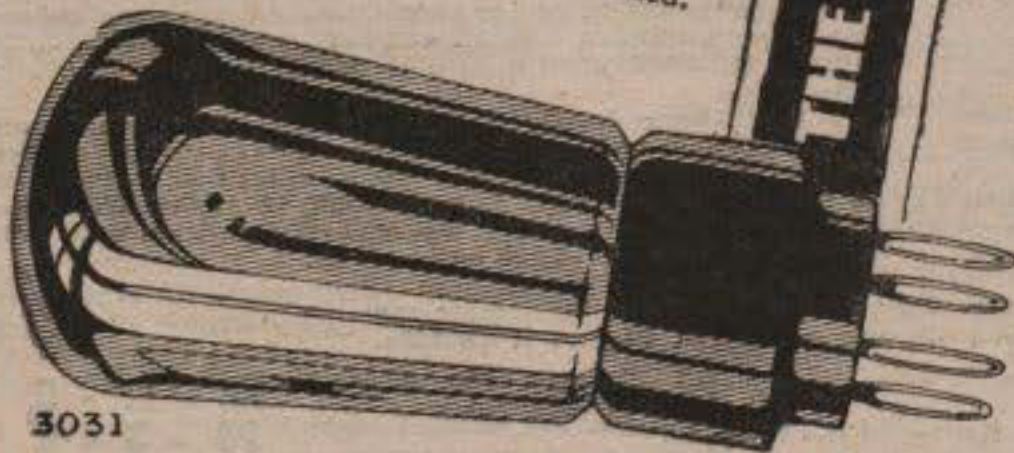


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R.C. 210	150	40	86,000	0.47
L.F. 215	120	7	7,000	1.00
P. 227	120	4	2,900	1.40

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Type	H.T. Volts	Ampl. Factor	Imp. ohms	Slope
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H.F. 407	150	18	21,000	0.85
R.C. 407	150	40	100,000	0.40
L.F. 407	120	8	5,700	1.40
P. 415	120	5.5	2,900	1.90

SIX VOLTS

Type	H.T. Volts	Ampl. Factor	Imp. ohms	Slope
G.P. 607	120	14	12,000	1.10
H.F. 607	150	20	20,000	1.00
R.C. 607	150	40	90,000	0.45
L.F. 607	120	9	5,300	1.70
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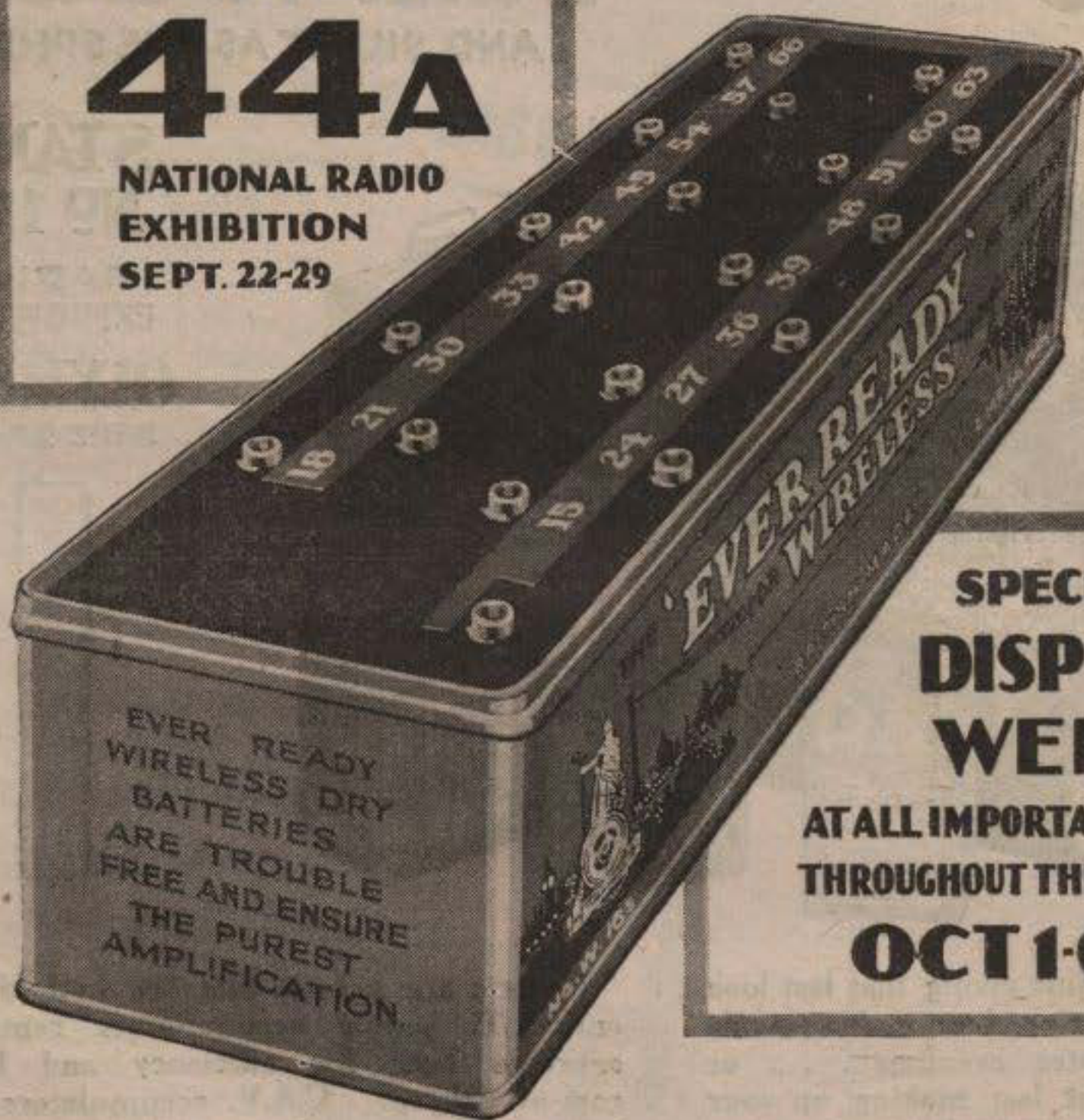
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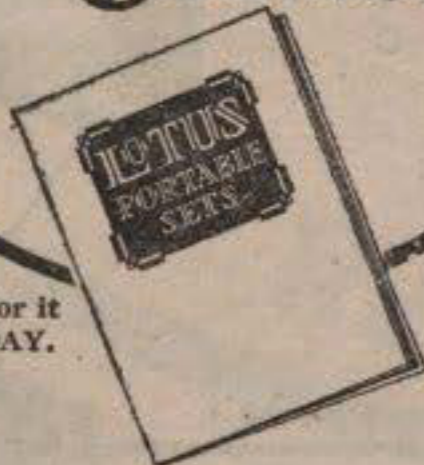
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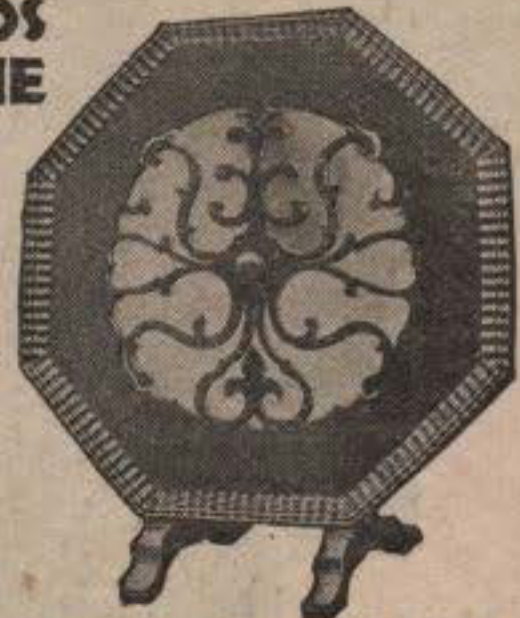
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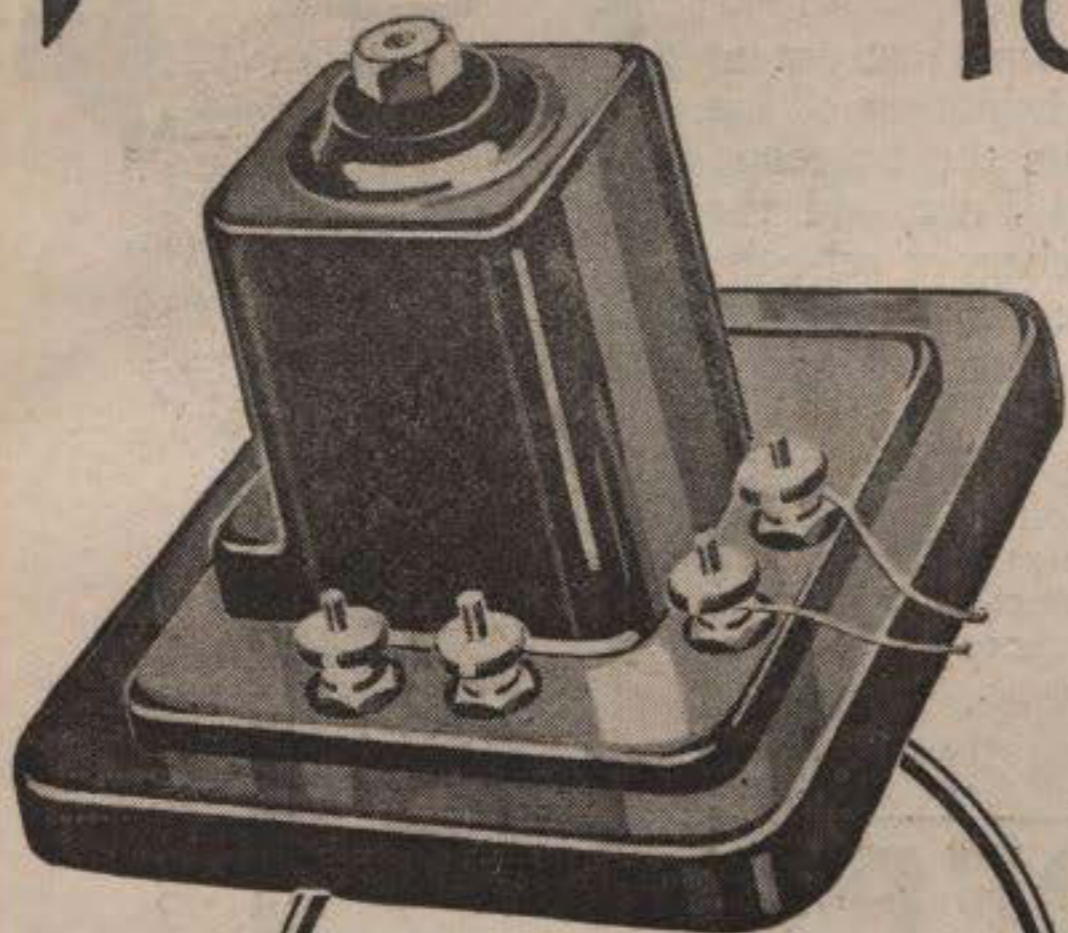
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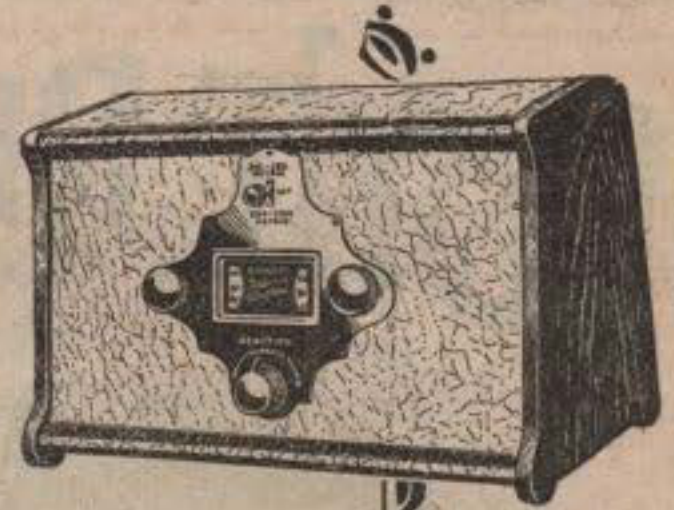
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A famous product by a famous firm. Variable tapping 0 to 120 and 1 fixed 120. Maximum output 16 m/a. For A.C. Mains, rectification by valve.

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Please send FREE Paper model and Instruction Book
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60 V.
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No Short Circuiting!

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In this H.T. Battery improved now beyond comparison, internal resistance is reduced to the absolute minimum. Again and again after the most exacting periods of work it will regain its normal strength.

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M.C. 224



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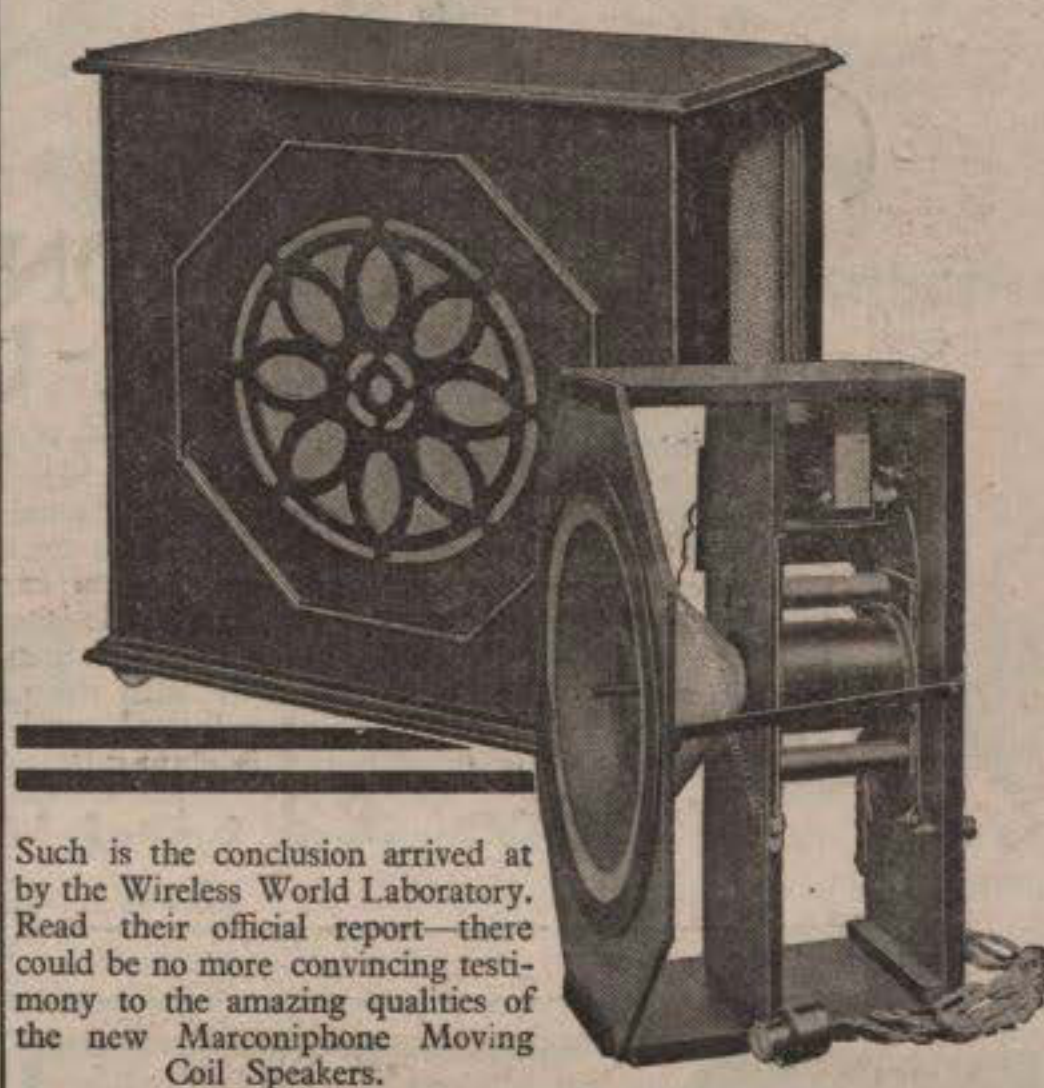
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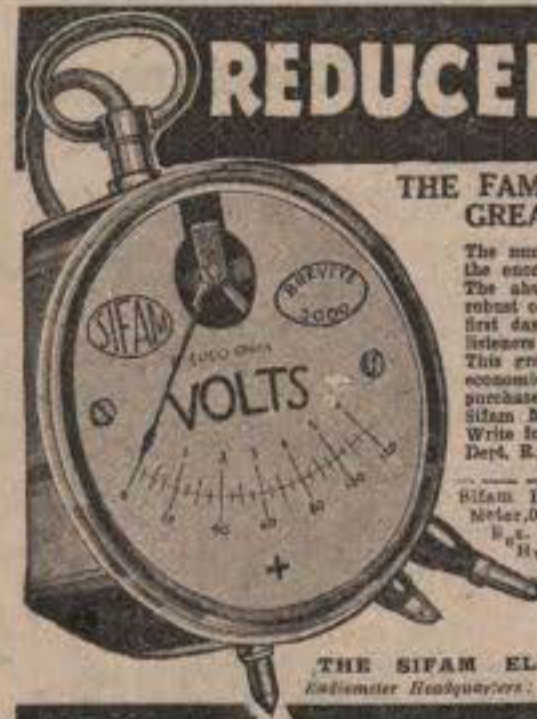
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PR 9	3.5-4	.063	18,000	14	Det.
PR 10	3.5-4	.063	10,000	8-7	L.F.
PR 11	3.5-4	.063	65,000	40	R.C.
PR 16	5.6	.1	19,000	13	H.F.
PR 17	5.6	.1	18,000	17	Det.
PR 18	5.6	.1	9,500	9	L.F.
PR 19	5.6	.1	60,000	40	R.C.
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"Unsurpassed for purity of tone and selectivity—the equal of any," is the opinion expressed in hundreds of letters from satisfied users—the originals can be seen at our offices.

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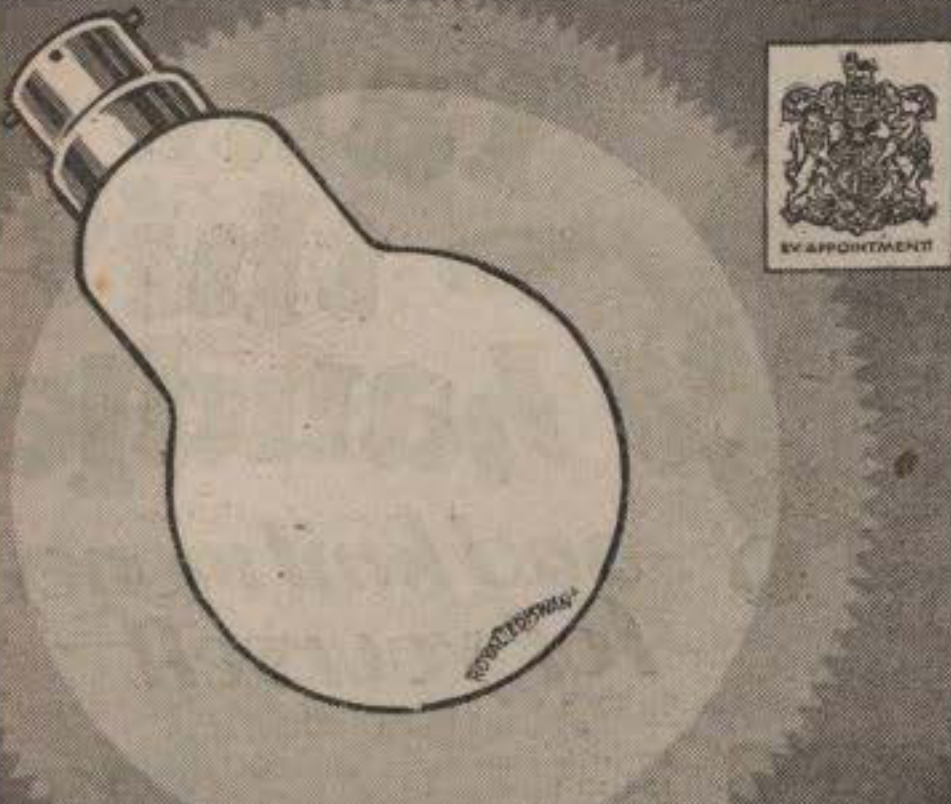
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The NEW "Dime" Acousticon is the very latest achievement of to-day's leading Aural aid experts. It represents the absolute perfection of THE ONLY INSTRUMENT FOR THE DEAF WHICH HAS EVER BEEN AWARDED A GOLD MEDAL BY BRITISH ROYALTY. Everyone is astonished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

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See page 670 for full list of branches

M.C. 211

WONDERFUL WIRELESS OFFER

The Graves 'VULCAN' Two-Valve Wireless Set is the World's greatest achievement in Wireless Value and Efficiency.

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Every possible refinement which can be put into a 2-Valve Set has been embodied in this wireless masterpiece. Every requisite is included, no extras are required, and full detailed instructions are sent with each set. A combination of Power, Selectivity, and Clearness of Reception which eclipses all previous results from a popular-price set. It will compare with results obtained from sets costing two or three times the price.



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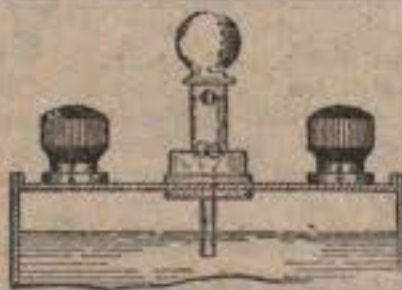
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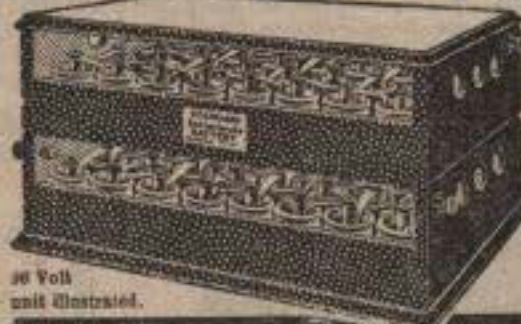
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