

IF YOU ARE FOLLOWING THE BRENTWARDINE MYSTERY, SEE PAGE 54.

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NATION SHALL SPEAK PEACE UNTO NATION

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Land Lines Across the Frontiers.

A great future, not only from the programme angle but from that of international peace and understanding, awaits the development of the International Relay. The recent successful relay from the Ostend Kursaal demonstrated that such broadcasts have passed beyond the stage of experiment. The accompanying article describes the way in which these relays between nations are carried out.

IT will be recalled that a symphony concert given in the Kursaal at Ostend formed the main part of the programme from all British stations except 5GB on Sunday evening, September 9. This concert was also transmitted from the Brussels Station, and was a success, the quality being good, and there was in general an absence of line noise. This transmission marks a step forward in achieving the aim of the B.B.C. to link up the S.B. system in this country with similar systems in other European countries, so that international exchanges of programmes may become a regular feature of the programmes of all countries, and that, just as at present, events of national importance in this country are broadcast 'S.B. to the British Isles,' so, in the future, events of international importance may be broadcast 'S.B. to Europe.' Thereby, the owner of the purely local station receiver, be it crystal or valve, will be able to 'hear the life of other countries,' as Mr. Vernon-Bartlett put it in a recent article in *The Radio Times*.

Considerable technical difficulties are involved in the transmission of music over long lengths of telephone cable or over air lines, and it is thought that readers of *The Radio Times* will be interested to know of these and to learn how they may be—and, in fact, are being—overcome. It is proposed, therefore, to deal, in this article, in as non-technical a manner as possible, with this subject.

There are at the outset two questions which readers may well ask. Firstly, 'How does this Ostend transmission differ from the previous line relays we have heard from the Menin Gate, from Ostend, from Brussels, and from Cologne?' and, secondly, 'I, with

my four-valve set, can hear most European stations, and so can get the programmes direct—possibly I get a little interference at times—but surely the B.B.C., with its technical resources, can do better than I can. Why not, then, use a wireless link and so get over the difficulties which transmission over lines involves?'

IN THIS WEEK'S ISSUE:

'The Voice from the Machine'
 HUMBERT WOLFE.

'Broadcasting and the Future'
 Dr. COSTLEY-WHITE.

'The Betrothal'
 HERBERT FARJEON.

'How Bach Performed His Cantatas'
 Dr. SANFORD TERRY.

'The Brentwardine Mystery'
 M. and G. D. H. COLE.

In answering the first of these questions, it should be stated that, following the first transmission from the Menin Gate just over a year ago, M. Braillard, Chief Engineer of Radio Belgique, Brussels, and President of the Technical Committee of the Union Internationale de Radiophonie, proposed that a series of experiments should be undertaken with a view to investigating the suitability of the Brussels-London cable for transmission of music. These experiments were undertaken, some involving technical measure-

ments and others the transmission of actual programmes over this line to test out apparatus which had been temporarily installed as a result of these measurements. Listeners had the opportunity of listening to some of these later tests in the transmissions from Brussels, Liège, and Cologne. It was as a result of these tests that it was decided to equip this line permanently, so that it could be rendered suitable for music transmission at short notice, and without engineers from this country having to go over to Belgium with temporary apparatus on each occasion. This work has been accomplished during the past month or two, and the Belgian engineers have built special amplifiers and correctors, which are now installed. Therefore it was possible to carry out the transmission from Ostend on September 9 on a maintenance basis, and it is hoped shortly to arrange similarly for further exchanges of programmes from Brussels and Cologne.

Before dealing with the technical difficulties involved, it will be well to answer the second question: 'Why not use wireless?' Firstly, it must be realized that foreign programmes must compete with home programmes on a strictly programme basis, for although, at the outset, the added interest to the listener of the actual place of performance may in part compensate for loss of quality, it will not continue to do so, and the ultimate success or failure of international S.B. will depend on the programme matter relayed, which presupposes equally good quality for both the home and the foreign programme. The medium by which we receive the foreign programme must, therefore, permit of good quality being received

(Continued overleaf.)

all the time—i.e., it must be guaranteeable on a service basis. And this is where wireless fails, for, quite apart from interference by other broadcast stations, Morse and atmospheric (the latter of which are outside human control), it is an unfortunate fact that, on the normal broadcast band, fading sets in at distances greater than about 100



Cologne, headquarters of West German broadcasting, with which it is hoped to link London during the coming winter.

frequencies above 2,000 to 3,000 cycles per second, but the more modern ones will transmit up to 5,000 to 6,000 cycles per second in many cases, and, in Germany notably, cables are now being laid having special circuits for broadcasting which will transmit up to 9,000 cycles per second. On a compromise it has generally been found

advisable to use cable circuits on the Continent if frequencies up to 6,000 can be transmitted, for the reliability factor is so important, and it is better to transmit up to 5,000 or 6,000 cycles per second all the time than to transmit the whole gamut up to 10,000 cycles part of the time—with a background of heavy line noise and cross-talk.

Assuming, then, that cable is to be used, it is found that although frequencies up to 5,000 to 6,000 cycles per second can be passed over the cable, the higher frequencies will become attenuated very much more rapidly than the lower frequencies. It is, therefore, necessary to instal correctors or equalizing networks at points along the line, so that the low fre-

quencies may be cut down to the same extent as the higher ones. The second point of importance is that, while the 'wanted signal' (the music or speech) is attenuated along the



Brussels, home of Radio Belgique and centre of the Belgian repeater-system. The famous church of Saint Gudule.

line, line noises are picked up as the length increases and thus the ratio of noises to signal increases. It is, therefore, necessary to instal amplifiers at points along the line, so that this ratio is not allowed to rise above a certain value. The distance apart of the amplifiers will depend on the type of cable, and is governed by the actual attenuation of the higher frequencies. In practice, with the cables now in use it is about fifty miles, and the correctors are installed at the same points: in fact, in some cases the corrector is actually made as part of the

amplifier, i.e., the amplifier is arranged to have a frequency amplification characteristic which exactly compensates for the loss at all frequencies of the preceding section of cable. Thus, for transmission from London to Cologne, repeaters (amplifiers and correctors) are installed at Canterbury, La Panne, Bruges, Ghent, Brussels, Liège,



Canterbury, the last link in the chain between Cologne and Savoy Hill. The south-west corner of the cathedral.

miles from the transmitter, no matter how much power is used, and it is therefore impossible to predict whether, at any given time, a certain station will be receivable or not. Thus no service guarantee can be given, and we are forced to turn to the line relay, which at least we can control, and from which, by taking suitable precautions, we can expect a guarantee of service.

Let us now consider the requirements for a successful relay by line. To preserve the original character and timbre of the music, it is necessary to transmit equally all frequencies from 30 to 10,000 cycles per second in the ideal case. But, due to the tolerance allowed by the human ear, an extremely good aural picture of the original music will be obtained if we transmit equally all frequencies up to 5,000 or 6,000 cycles per second. We shall, it is true, lose some of the brilliance which is attributable to the higher harmonics of some instruments, notably the violin, but still the picture will be satisfying to all but the most critical using the most perfect receivers which can be built in the present state of the art. Secondly, there must be an absence of background noises which are picked up on a telephone line. Thirdly, having achieved the first two points, the line conditions must remain constant from hour to hour and from day to day, so that results can be repeated at will; in fact, we can be certain of obtaining a service.

There are two main types of telephone circuits which can be considered for these requirements. Firstly there is 'air line'—telephone wires carried overhead on poles—and, secondly, underground cable. It is found that air line will satisfy the frequency characteristic requirements, but that it is subject to noise, and, due to being exposed to the weather, it is not so constant or reliable as cable. The frequency performance of underground and submarine cables differs considerably with different types of cable. The older cables would not transmit fre-

Aachen, and Cologne. It will be realized that the closest co-operation is necessary between the broadcasters and the telephone administrations concerned, in order to ensure that the system works efficiently, and it is due to the ready assistance given by the Belgian, British, and German Post Office engineers that experiments have been made possible on the London-Cologne circuit, and that the circuit has now been equipped on a service basis. In general, the repeaters are installed at the local post office, and where possible, the places chosen have been those where there already exist repeater stations for commercial telephony. Thus trained personnel is available, and the existing high- and low-tension batteries can be used, thus facilitating the maintenance of the broadcasting repeaters. Detailed arrangements differ in different countries, for, as in this country and in Belgium, the repeaters are the property of the broadcasting authority, whereas in Germany they are installed by the Post Office as part of the broadcasting technical service, for which the Post Office is wholly responsible in that country. It is possible that in the future the majority of European high quality long-distance telephone cables will be equipped by the telephone administrations with repeaters which are suitable for broadcasting as well as for commercial telephony (which requires a band of frequencies of only 200 to 3,000 cycles), so that a line completely suitable for broadcasting can be hired by the broadcasting authority. This, of course, will be a very convenient arrangement, and its inauguration can only be a matter of time—when the telephone administrations concerned can ascertain if the expenditure involved would be covered by the charges which could be made for such service.

The conclusion of this article will be featured in next week's issue.

THE VOICE FROM THE MACHINE

A Possibility of the Future. By Humbert Wolfe.

THE only person fit to listen is Mr. H. G. Wells,' I said. 'It is the Time-Machine come true.' 'We wanted,' replied the small man in the large spectacles, 'a less aggressive mind—something a little more virgin.' 'A blank sheet,' I agreed, heartily. 'Well, mine can fairly be so described, if it is compared with that closely-written, illuminated and illuminating MS. which is the proud possession of Mr. Wells.' 'We hoped,' said the young engineer busy with the miracle of steel, coils and lamps, 'that you would at least be receptive. What languages do you understand? Could you, for example, manage Athenian Greek if that came through, or the Latin of Cicero?' 'You don't mean,' I said, gasping, 'that I might overhear the great Periclean speech on the fallen, or the defence of Socrates? It isn't credible. And if it were, I shouldn't dare. I should, I think, never come back.' 'But would you understand it, pronounced, as it would be, in an entirely unfamiliar way?' 'I doubt it,' I said, 'and I doubt equally whether I could follow mediæval French, or even Chaucerian English. I think it must be a little nearer home. But can you select your century and your country?' 'It's far from perfect as yet. A week ago, when we had got on to the Mermaid Tavern, and Ben Jonson had actually begun to recite "Drink to me only," a sudden unintelligible roar came through, very far, very high, very strange. It was identified, though with some doubt, as the Greeks cheering after Marathon. Again yesterday we heard what was almost certainly William Pitt the younger in the middle of his great Guildhall speech, only to be switched on to a strange and terrible sound of a great horn. One of us guessed (though it was only a guess) that it was Roland's Fontarabian horn. At any rate it extinguished William Pitt.' I endeavoured to look as though I were comparatively unmoved, but in actual fact I was expecting

The author of this striking fantasy is one of the greatest of contemporary poets. His books, 'News of the Devil,' a poetic satire on the Press, 'This Blind Rose,' and 'The Unknown Goddess,' have been more widely read and discussed than any volumes of their kind since the War. In the accompanying article he touches upon the awe-inspiring possibilities of an invention of the future.

my heart to leap out of my mouth at any minute. I hoped that I wouldn't bite it when it came.

'What,' I stammered, 'have you in mind for me?' 'The choice by desire of the Board,' he said courteously, 'is left to you. I assume from what you say that it should be something in England not later than the Elizabethan period. We could have a try, if you like, for the Globe Theatre.' 'I think not,' I said hastily; 'if anybody is to hear Shakespeare's voice, I think it should be a Royal Commission, consisting of Yeats, de la Mare, and Ralph Hodgson. I'm not at all certain that anybody else's ears would be tuned to the right pitch. I'd like something a great deal humbler. You couldn't get me Herrick at Dean Prior somewhere about 1640? I'd like to hear him telling Prudence what he's to have for dinner, and calling Tracy off the flower-beds.' 'I think that would be difficult. The silencer cuts off the centuries, but it's better with time than space. I dare say that we could get the seventeenth century, but I'm almost certain that it would be London calling. The larger units seem in some way to block the smaller. We might be able to get Charles's execution.'

'God forbid,' I cried. 'I should feel unclean for the rest of my life, if I heard that. I'd much rather have Charles II setting his spaniel at Nell Gwynn.' 'The time is going,' the engineer said severely. 'Let us be serious.' 'Well, then,' I cried, 'let's try for the attic in Gough Square with Boswell recommending the Scottish tour.' 'Take that pair of ear-pieces,' said the engineer, pointing, 'and remember every sort of yell and roar will come through. Once when the

spherics a gentle whisper tore across the universe.

'Hell,' I cried, and made to lay down the ear-pieces, but was checked by a movement of my friend's hand. The scream was all but unbearable. Suddenly, however, there came a lull, and through it cracked like a trumpet a French voice saying—what was it saying?—'de l'audace, encore de l'audace, toujours de l'audace.' But what had that to do with Dr. Johnson and Gough Square? We were half a century out and in Paris. But was it, could it be, Danton? The voice went on ringing with beautiful unswerving periods, and suddenly, as though not a crowd but a whole world were singing, swelled triumphant, fierce, angry, but, above all, unspeakably gallant. 'Allons enfants de la patrie. Le jour de gloire est arrivé.' The Marseillaise—perhaps the first time it was ever sung. But why, I asked myself, furiously, with all time to choose from had I fallen on exactly that? I had no passion for revolutions, and every form of violence—even bright violence—was wholly detestable to me. I frowned at the operator, who worked vigorously at his switches. There was a renewal of the scream, and then the ensuing silence was broken by the sound of a deep voice saying, 'Sir, a woman preaching,' but before the sentence had come to an end there was a crash so insupportable that I almost fainted. When I was able to listen again there was another voice in the air, coming, it seemed, from very far, rarefied like old, old brandy, and yet, like that, with a marvellous concentrated body. It was speaking, I thought, Latin. Slowly, heavily, and pompously. A great fear began to possess me. 'Veritas,' I thought it said, or 'Englised.' 'What is truth?' I threw down the ear-pieces, as pale, I imagine, as the engineer, who had instinctively done the same. 'If we had heard the answer!' I said. He did not speak.



silencer didn't work the listener had his eardrum blown clean in! And died of it. So hold them a little way off your head till you see me move my hand.' He busied himself with levers, buttons, and handles. Suddenly a scream that made all atmo-





For the Dwellers in Flats.

I HAVE some friends who live in so small a flat that once when Henry (the husband, that is) made a dissatisfied gesture in the bathroom he split his thumb-nail on the stuffed stag's head in the dining-room across the hall. Well, perhaps not. Still, there are very small flats, many of them carved out of the structure of very large houses,



'There are very small flats!'

and the problem of how to furnish them is a serious one. At 6 p.m. on Monday, October 15, Mrs. Leslie Menzies is giving the first of a series of three talks on this question—the furnishing and decorating of a small flat.

A Note on Vaudeville.

THE secret of a really successful vaudeville programme lies very largely in the choice of a compère. This was particularly evident on September 24, when George Graves was 'in the chair.' His Edwardian geniality struck the key-note of a programme notable, among other things, for Kathleen Hamilton's uncannily exact impression of A. J. Alan and 'Seamark's' acting in his own sketch. The list of forthcoming attractions is headed by Clarice Mayne, who appears in a special bill on Monday, October 22, with Claire Greet, Tommy Handley, the two Hoffmans and Gilbert Morris and Doris Rowland. On the following Saturday, October 27, Ronald Gourley makes a welcome reappearance with Julian Rose, Lawrence Baskcomb, the Don Vocal Quartet and Doris and Elsie Waters.

His Aims in the Theatre.

EVERYONE is interested in the theatre—and everyone will be interested in the series of talks by theatrical producers and managers on 'My Aims in the Theatre' which opens at 9.15 on Wednesday, October 17, with a talk by Sir Barry Jackson. As Mr. Barry V. Jackson, this wealthy Midlander built up, from an amateur society called 'The Pilgrim Players,' the present Birmingham Repertory Theatre, which is not only a centre of the drama in its home town but has provided us Londoners with plays and actors. I say 'us Londoners,' though I am one only by adoption and can remember Mr. Jackson and his Pilgrim Players as they used to be on Saturday nights at the Edgbaston Assembly Rooms. Sir Barry has aimed at a consistently high standard of play and production. He has given London (after Birmingham) Shaw's 'Metabolical Pentateuch,' 'Back to Methuselah,' and 'Caesar and Cleopatra,' 'The Immortal Hour,' 'St. Bernard' and 'The Farmer's Wife.' I suspect that he has never made much money from the theatre, but he certainly has not wasted money. A personal account of his aims and beliefs should be interesting and enlightening.

BOTH SIDES OF THE MICROPHONE



The Republic Without Women.

AT 9.15 on Friday, October 19, Mr. Robert Byron is coming to Savoy Hill to talk about 'Mount Athos.' The promontory which takes its name from the mountain (the Mount Acte of ancient Greece) is the seat of a strange monastic republic more than a thousand years old. During the eighth and ninth centuries the mountain became the home of anchorites who had fled from religious persecution in Byzantium. During the next hundred years the first of the twenty monasteries which now form the republic was founded by St. Athanasius. Despite outside interference, the constitution of this community has remained unaltered. The affairs of Athos are in the hands of an assembly of twenty members, one from each monastery. The population of the 'Holy Mountain' numbers about 7,000, of which 3,000 are monks, the rest being lay-brothers. They occupy themselves, apart from their religious exercises, with fishing and agriculture. The fortified monasteries, of Byzantine architecture, are exquisitely beautiful, and contain many treasures in the shape of pictures and manuscripts, though the latter were much reduced in number during the last century by the vandalism of the monks, who used the material as bait for fishing, and by the Turks, who during the War of Greek Independence employed the parchments to make cartridges. The strangest thing, though, about Athos is the fact that, during the ten centuries of its existence as a community, no female, either animal or human, has been allowed to set foot within its territory.

From 'St. Martin's.'

THE evening service from London and Daventry on Sunday, October 14, will be relayed from St. Martin-in-the-Fields. The Rev. Pat McCormick, D.S.O., will give the address. The Appeal the same evening is to be given by Lord Glenconner on behalf of the Prince of Wales General Hospital, London, N.15, of which he is chairman. This hospital, with its two hundred beds, is the largest voluntary institution of its kind in North London and serves a large industrial area. But it has to meet an annual expenditure of £36,000, with an investment income of only £1,000, and is in addition faced with the rebuilding of its out-patient department at a cost of £25,000. Donations, which will be gratefully acknowledged, should be sent to Stanley Henderson, Esq., Prince of Wales General Hospital, London, N.15.

The Music of Russia.

THE popularity of Russian music with British audiences is very evident in these days. A Russian concert which 5GB is broadcasting from the Birmingham Studio on Tuesday, October 16, will attract many listeners. Works by Rachmaninoff, Rimsky-Korsakov, Glinka, Alabié and Glazounoff will be heard, with Russian songs sung by Leonie Zifado. The rapid rise of a school of musical composition in Russia is a strange story. Until the later eighteenth century (the age of Bach, Handel, and Mozart) the country was sunk in a welter of mediævalism and ecclesiastical tyranny. A hundred years sufficed for the production of a national music technique which ranks with any in Europe. How much further their development will be extended it is yet difficult to say, for we hear little of the young composers who are growing up in the U.S.S.R.

Melodrama.

THREE English listeners pick up on a powerful set a mysterious station with a wavelength close to that of Barcelona which, night after night, broadcasts the same programme. One night when they are listening, they hear the monotonous music interrupted by a cry of 'Help! Come and rescue us. Bring food for thirty-seven days!' Calculations establish the fact that the source of these mysterious transmissions must emanate from somewhere in the hinterland of the Sahara. The three friends make an expedition to the desert and find one man dying and another imprisoned in the heart of a great machine, which, years before, an advanced civilization had designed to minister to all its wants but which has reached such a cruel state of perfection that it has killed off its inventors.' This is not the first instalment of our new serial story, but the opening of X, a new thriller which London and Daventry are to broadcast on October 29. X is a melodrama with an argument. If the argument is not entirely a new one (it owes a little to Capek's *R.U.R.*) it makes, in this case, a most exciting play. Melodrama is popular at the moment. Listeners seem to have enjoyed *The Greater Power*, which was pure 'Drury Lane.' One is almost tempted to wonder whether the future of radio drama does not lie in this direction. Everyone likes a good 'story' and there is no need to observe the 'unities' where radio drama is in question.

The Menace of the Dance.

THE Jazz controversy is one which never loses interest. Sir Henry Coward's recent flare-up in these columns has started the bonfire burning again. Listeners are writing to me in positively eighteenth-century language. And Jack Payne, whose plea for a hearing for the syncopated orchestra was not aimed at Sir Henry, has come in for a volley of abuse from a number of my correspondents, who seem to imagine that the patent leather shoe of the saxophonist contains in every case a cloven hoof. You may like jazz or you may not—but I personally cannot agree with those who term it 'soul-destroying' and 'bestial.' Their vocabulary is at fault. If they must attack jazz let me suggest the terms 'noisy' and 'mean-



'Fair game for our Elmer Gantrys.'

ingless.' Dancing and dance music have always been fair game for our Elmer Gantrys. Says a writer in a Spanish contemporary, 'We ought to be alarmed that the Tango has extended its conquests beyond the cabaret and penetrated to the homes of the middle-classes.' As a good member of those same middle classes, I beg to reply, 'Let us not be alarmed. There are very few Englishmen who can dance the Tango without falling over!'



BOTH SIDES OF THE MICROPHONE



Can You Solve the Mystery?

EXTRACT from the *Parisien* :—

'OUTRAGE AT THE LOUVRE.
'Vandalism of Unidentified Visitor.

'Following the closing of the Louvre yesterday evening (writes our correspondent), one of the attendants making a round of the rooms was horrified to discover, crudely carved with a sharp instrument, upon the left ankle of the famous statue



'Far into the early hours.'

of Pallas Athene, the following inscription :—

"GEORGE DOGSB—"

'This outrage was immediately reported to the directors of the museum who, though they sat far into the early hours of this morning, were unable to cast any light upon the mystery. That the unknown vandal was disturbed at his dastardly work is evident from the unfinished state of the inscription.'

I am wondering whether it is not my duty to speak up in the sacred cause of Art.

Opera for Everyone.

THE name of Sir Thomas Beecham figures prominently in this week's programmes. On Friday he is conducting the first of the B.B.C. Season of Symphony Concerts. On Monday he is speaking from Manchester on 'The Imperial League of Opera.' A word about the League will therefore not be out of place. Its aim is to make opera regularly available for opera-lovers in London and the great provincial towns and to bring back to England, by the offer of permanent contracts, those distinguished British singers who have had to seek work in other countries. It is reckoned that there are 150,000 opera-lovers in Great Britain. If each of these pays the annual subscription of ten shillings to the League, the total sum available will, with a margin of safety, be sufficient to put Sir Thomas's scheme on a firm, practical footing. A single year of trial would be useless. In such a short period of time the League would scarcely be able to begin its work. British singers returning from work abroad will naturally expect the same guarantee of permanency which they can obtain elsewhere. Subscribers are therefore asked to subscribe ten shillings per annum for five years. In return for their support they will have fine seasons of opera, a permanent orchestra chosen from the best players in the country (which, in addition to playing in the opera performances, will give symphony concerts and other concerts of a popular kind under distinguished conductors), prior and reduced rates of subscription to the opera and concert seasons and other advantages. Enquiries should be addressed to The General Secretary of The Imperial League of Opera, 161, New Bond Street, W.1.

Contemporary Chamber Music—II.

ON Monday, October 15, at 8 p.m., we are to hear from London the second of the new B.B.C. series of Chamber Concerts, which began on September 3 with a concert by the Brosa Quartet. The second concert is to be given by the Vienna String Quartet, led by Rudolph Kolisch, which will play the second of Schönberg's Quartets and a new trio by Anton Webern. The vocalist is Margot Hinnenberg-Lefebvre.

Varia.

AMONG next week's musical programmes the following should be of interest in a wide audience: 3.30, Sunday, October 14 (5GB), a pianoforte recital by Margarete Wit; 10.15, Thursday, October 18 (5GB), a concert by the Wireless String Orchestra, including Corelli's *Concerto Grosso in C Minor*; 7.45, Friday, October 19 (London), a Light Orchestral Concert; and on Saturday evening, October 20 (London) an 'Old Folks' programme recalling *Zampa*, *Florodora*, *The Blue Danube*, etc.

Irene Scharrer.

IN the course of a Ballad Concert (2LO and 5XX) on Sunday evening, October 14, Irene Scharrer is to give a recital of pianoforte works by Scarlatti, Purcell, and Chopin. Other soloists in this concert will be Elsie Black (contralto), Cyril Towbin (violin), and Spencer Thomas (tenor).

Three Pounds a Minute.

THE transatlantic telephone service being now in operation, we are to have on Friday, October 26, a short revue entitled *Give me New York!* The idea of this is that an English impresario, being anxious to place a London revue with a New York theatre magnate, persuades his company to submit specimens of it to New York over the 'phone. The call costs £3 a minute—hence the speed of the show!

"The Announcer"

Our Diarist Again.

Samuel Pepys, Listener.

By R. M. Freeman.

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



Sept. 10.—Resolving, my wife and I, to make the most of this, our last day here, we to ramble the great common behind Holinbury Hill, as fayr a stretch of wild moorland as ever I did behold, 3 or 4 miles of it; and so come to Pitch Hill (but the mapp-makers name it Coneyhurst), where we did linger awhile on the summit joying ourselves of the good ayres and wide prospects. Presently down to *The Windmill* at the foot of it and refresh ourselves off a ribbs of beef, very noble beef of the right mottled grain; thereto, for me, 1 pint ripe old Burton ale (10^s), for my wife 1 small lemon (2½^s) to my great content.

So away, going North by a woodland track and come to Peaslake, where is the rarest little churchyard ever I saw. It perches on the spine of the ridge looking down on the church, with noe artifice in the laying out of it, but all natural untrimmed heather and furze, that do set off the tombstones most sweetly beyond everything. Whereon was moved to expatiate, the wild yet fayr simplicity of it, and how, if I were a corpse, this is the spot of all others where I had liefest lie. But all my wife says is she pities the poor undertaker's men theyr having to carry the coffins up so steep a place, which is very like a woman that can never see but the proaisiest side of any matter, and have, I believe, no more sentiment nor imaginatioun in them than the beests of the field allmost.

This night cook serves us a blackbury pudding to our dinner, a choicely good pudding for the savour of it, but all is spoiled for me by the seeds of the blackburies behind my plate, most naughtily sharp seeds, naughtier even than raspbury seeds for sticking into a man's gums. Whereby, after sundry vain endeavours to dislodge these curst seeds with my tongue, was fain to leave table in the greatest possible anguish and to rinse out my mouth and my plate. But, Lord! The horrid cunning wherewith the seeds hide themselves! And no sooner (as you believe)

quitted the last of them, and put back your plate, than 5 or 6 more come out of ambush to stick into you. So took me 4 rinsings-out with a shrewd tooth-brushing atop of them, before I was full ridd of the devilish seeds.

Sept. 12.—A letter from old Betty Youdle from Brampton that nurst me as a child. She comes to London this day to her daughter in Islington and would have me meet her at King's Cross. Which, rather than disappoynt the good old soul, I did, and to search for her among the trippers on the platform; but catches sight of me first and calls out very loud, at 8 or 10 paces' distance, 'Law! Master Sam! How stout you be got!' Which was a simple sort of thing to shout at a man in the hearing of all the trippers and did inwardly vex me. But what was worse was her bringing a great market-basket of garden-stuff, potatoes, cabbages, pumpkins, and God knows what else, which she charges me carry to Missus (meaning my wife) with her best respects. So, as I could not wound her by declining the basket, I had to take it, with great trouble of mind in being seen with the damned thing both in the underground and in the walk from station home. Whereby did resolve, the next time Betty comes to Town, my wife shall meet her. And, by God's grace, I mean to stand to it.

To Jimble's, where we danced awhile to the wireless. He hath a new portable sett and is selling the old one chepe. Come to me to ask myself: Shall this perhaps make a fitting wedding-gift for sister Pall?

However, I must first consider of that matter, in particular how new (or otherwise) it looks by daylight, before I ask Jimble what he wants for it.

Sept. 14.—This day my wife and I both sick of the Kolliwobbles, that come, I believe, of a rabbit we had last night to our dinner, and suspected it, at the time, of being overkept, and now sure of it.

The Wit and Wisdom of Earlier Days

Bringing it to the Microphone for our Entertainment.

ONE of the recent broadcast 'surprise' items bore the interesting germ of an idea for future radio development. The occasion was an informal conversation between Mr. Hannen Swaffer, Mr. James Agate, and others on the merits and demerits of a play which had just been performed before the microphone.

The criticisms which these prominent men of the theatre delivered are not germane to this article, but the aftermath, as it were, of these comments provided a very interesting element for consideration.

This aftermath took the form of a semi-private chat, spontaneous and unprepared. The atmosphere of the studio seemed to be one of complete ignorance of the half-million or more listeners, and the result was that each listener no doubt developed an intense natural enjoyment in respectable eavesdropping.

This idea of encouraging the listener to play the part of a legitimate Paul Pry might be enlarged upon. It is a part which comes readily to all of us. Much as we may, for example, admire the public life of some great statesman, we usually find (when the opportunity arises) that his private life interests us more. We like his super-humanity, but we dote on his being a mere man. We enjoy catching him unprepared—we prefer a photograph of him shaving to one of him addressing the House—and we would rather read his conversations with his valet than his contributions to constitutional history.

NOW to wireless this trait of human nature offers great possibilities. At first sight, it might appear that the unattainable ideal would be to instal a secret microphone in a private house, and broadcast the views of the great on such mundane affairs as the breakfast bacon or the people next door. But in a world so uncertain as this, where any one of us might find ourselves translated to instant greatness, such a course has its dangers. Instead, therefore, the B.B.C. might turn its attention to times and persons who could be treated with impunity.

Broadcasting is not yet a decade old. Most of the great conversations of history, therefore, have not had the opportunity of being broadcast. But they are on record, written in the many 'lives,' reminiscences and memoirs which constitute our biographical literature. It should be quite feasible to re-speak some of them in such a way as to make them once again delight the ears of listeners.

In such an event, the choice of matter would need great care. The eloquence and oratory of days gone by is not the same thing as the gossip of those days. The latter would still retain the evergreen personal element—the little complaints and bombasts, hopes, despairs and egotisms which constitute the stock-in-trade of ourselves today. The former would be dealing with matters no longer of vital interest.

ONE of the most fruitful sources of talk for re-talking could be found in the 'Life' of that arch-talker, Dr. Johnson. Broadcast from this great book of Boswell, one might hear again the massive machinery of eighteenth-century reason ponderously annihilating opponents one by one. Dr. Johnson was a giant in mental stature and his talk was spoken to scale. If the thing were well done, we should be able to tune in to the crash of

the 'Sir!' with which he prefaced most of his sentences, and then sit back and listen (with more composure than they who first heard his words) while the great debater and dictionary-maker battered some pedant to pieces with his words. To such a conversational hour there should be provided a background of teacups all a-chink, for the most momentous pauses which the doctor made were those when he lifted his tenth or twelfth cup of 'tee' to his lips.

FROM the heavy batteries of Johnsonian talk we should find a happy change on another evening when one of Lamb's 'Thursday Nights' was broadcast. Here we should be in company with whimsical, fanciful Elia and other notables of the early nineteenth century. We should listen to their talk, tinged with the colours of the growing Romantic Movement, and lit with a light of happiness and nonsense which the sombre salons of Johnson would have ostracised. Over all the company we should have Lamb, the city clerk and greatest English essayist, presiding with his stammering reserve, his delight in puns and his human insistence on 'having his little joke.' If we were fortunate we might hear one or two of his answers to questions put to him—answers wherein his dignity went to the winds—answers such as the one he gave when asked, 'Do you like babies, Mr. Lamb?'—'B-b-b-oiled, madam.'

The eighteenth and nineteenth centuries were wonderful times for 'table talk.' It was then that there flourished that institution which was the true university of talk, the salon. Certain hostesses, such as Lady Holland of Holland House, made their homes headquarters for encouraging the famous ones of the day to talk. At these 'At homes' everything was subordinated to the development of this art. Everyone was compelled to join in—the *tête-à-tête* of these days was disallowed. As a result there was talk worth listening to, and worth broadcasting nowadays. Tongues were used as weapons in spirited duels—duels sometimes fought with rapier precision and, less frequently, as affairs of bludgeons.

NO broadcasting of conversations would be complete without at least one item taken from the purely domestic gossip of some past celebrity. While the salons were acting as conversational parliaments, the hearths of the great were platforms for as much homely chatter as ever they have been, and as ever all hearths will be. Thus the modern woman's heart would go out at once to the speaker of words which begged a husband not to depart and leave her with a house to paint and decorate, not to have the windows hermetically sealed in order to keep out real or fancied noise, not to be constantly converting bedrooms into studies, studies into bedrooms, or putting hot, grimy pans on new carpets to the latter's ruination.

Yet the woman who could listen to the conversations between that genius Thomas Carlyle and his wife Jane Welsh Carlyle would probably hear of such things. And if they could stimulate sympathy or interest, pride in emancipation or gratitude for the sufferings of women that their menfolk might be the better able to give great things to the world, surely the possibilities of their being broadcast might be considered.

ALFRED DUNNING.

The Broadcast Pulpit.

Extracts from Recent Addresses.

The Power of Sacrifice.

PERHAPS there is nothing in the teaching of Jesus that has perplexed and offended people so much as His criticism of the old principle of 'an eye for an eye and a tooth for a tooth.' His revision of that law was: 'Resist not him that is evil.' That method of retaliation has only once been attempted—in the conflict of the helpless Christian Church with the Roman Empire; and the strange thing is that it succeeded. If anybody were mad enough to try it in the modern world, would it succeed again? It depends, I suppose, on how long and to what extent he was prepared to suffer. But God has put in the hands of men one weapon that is invincible, the power to sacrifice themselves. It is the weapon which He Himself employed to conquer the world.—*The Rev. Handley Jones, Birmingham.*

The Fallacy of Chance.

SOME people who shrink from belief in God take refuge in a belief in chance. They avoid thinking much about such problems at all, and in practice trust to their luck. This seems specially applicable to the harvest which depends so much upon the weather—about which even the wisest of men is still very ignorant. One year the crops are good, and another bad. This country has a good harvest one year and that one another year. A farmer must take his chance and hope for the best, they say. But this is no solution of the problem. All our modern science is built up on the belief that what governs nature is not chance but law. The more we know, the more we control. It is only the ignorant and the savage who are content to believe in chance.—*The Rev. Canon F. W. Head, Liverpool.*

God or Man?

THE great hindrance to religion today is that men are less certain about God than their fathers used to be. One name we give Him is Nature. We have learnt from modern science a great deal about the laws of nature and by studying them we have learned how to control and use the forces of nature. So we are inclined to lay great stress on what man has done and to think less about God. Men have come to personify nature, but nature is not really a person, only a name given to the working of certain forces which are largely beyond our control. If we are honest with ourselves we must get back to the power or mind which controls these forces and their laws.—*The Rev. Canon F. W. Head, Liverpool.*

The Vanishing Dream.

WHEN we are young we all dream heroic dreams. Then we come to the borders of our manhood and womanhood, we approach the threshold we have so often dreamed of when we were little children, but the pageantry we looked for and the glory we foresaw did not meet us. Our joys have nothing spectacular about them; they are just the joys of a thousand other homes. Our sorrows are not remarkable; we can point to a score of hearts that have been torn like ours. We are not the geniuses we once thought we were. Life is more ordinary and commonplace than we ever dreamed. So springs our disappointment of maturity; so springs the temptation of innumerable sins. It almost seems as if the promise of life had cheated us, and how many men turn away in a rage from life's plain duties because they are dull?—*The Rev. T. Clegg, Stoke-on-Trent.*

Aldous Huxley—M. & G. D. H. Cole—André Maurois
contribute to next week's issue, published Friday, October 12.

During the coming winter listeners are to hear concerts by three of the Famous Orchestras of the North.

The accompanying article sketches the history of the Hallé Society's Orchestra, the Liverpool Philharmonic Society's Orchestra and the Leeds Symphony Orchestra, and briefly outlines the scope of their forthcoming seasons.

THIS season will see considerable contributions by Northern orchestras to the programmes of the B.B.C. Many of these contributions will take their



SIR HAMILTON HARTY.

place in the national programmes; whilst a large number will also be interchanged between the stations of the Northern grouping. The orchestras concerned in this considerable addition to musical broadcasts are the Hallé Orchestra, the Liverpool Philharmonic Society's Orchestra, and the Leeds Symphony Orchestra.

Since 1857, when the Hallé Society made its first appearance, one activity at least has made Manchester the envy of the rest of England for six months out of the twelve. From the very beginning, two outstanding features have made the work of this organization remarkable: the personnel of its orchestra and the programmes of its concerts. Only the best interpreters available have been admitted into the ranks of that orchestra; and the programme have never revealed any tendency to pander to a so-called 'popular taste.'

When Sir Charles Hallé died, in 1895, there was an interregnum of guest-conductors; and since then the command has been taken, successively, by Sir Frederic Cowen, Richter, Balling, Sir Thomas Beecham, and Sir Hamilton Harty. Sir Hamilton still retains command; and, with his sensitive interpretations and courageous choices, has finely extended the purpose and reputation of the orchestra. Its players are intensely devoted to the tradition of the Society; twenty-five members hold the Hallé's gold medal for twenty years' service.

But it is the perfection of its ensemble playing that has raised the Hallé Orchestra to its present eminence. No orchestra can hope to obtain a fine rendering of any considerable composition if it lacks a good ensemble; and that is perhaps why, at the severest tests, even some of our best-known

orchestras fail. Sir Hamilton, with his Celtic imagination, his enthusiasm, and his firm but pliant hand (plus the important fact that he and his colleagues play together at some sixty to seventy concerts each winter) has placed the Hallé Orchestra in a position second to none in the country.

Manchester.

Among the programmes that will be broadcast from the Hallé Society's concerts this forthcoming season, the following are particularly noteworthy. One evening will be devoted to Berlioz' *The Trojans at Carthage*—an interesting choice in view of the fact that the Hallé has been more responsible than any other orchestra for the popularization of this colourful but neglected composer. Ansermet is the guest-conductor on November 15, and will give a concert of modern music, ranging from Honegger to Stravinsky—and including, also, Mozart's

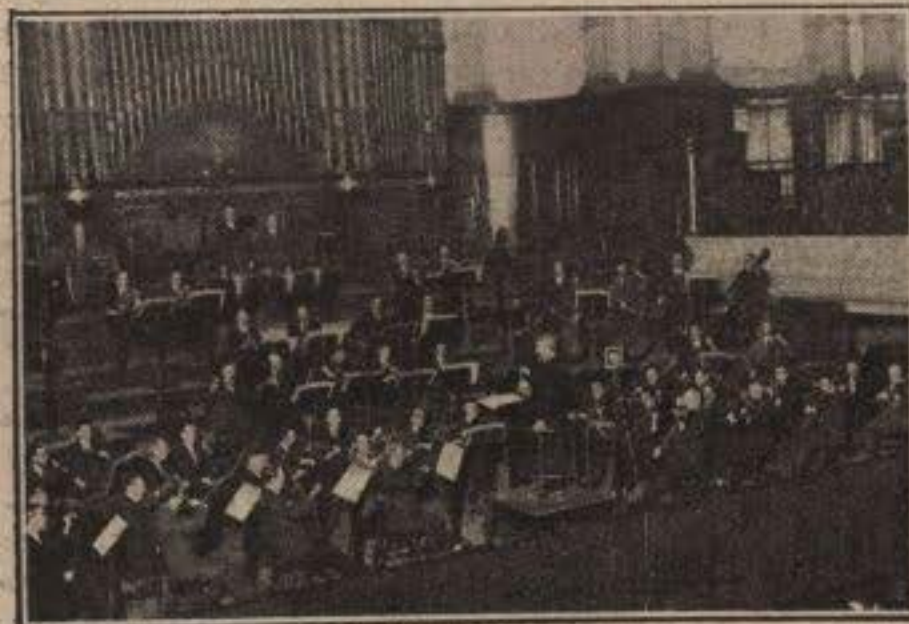
Familiarly known as 'the Phil,' this fine orchestra has, since 1849, occupied the palatial building in Hope Street that is generally called the Philharmonic Hall. Both artistically and financially, its activities have been continuously prosperous. After the retirement of Sir Frederic Cowen, in 1912, the committee decided not to appoint a permanent director, preferring to engage guest-conductors—a policy that has held ever since. Thus, among the conductors during the forthcoming season, will be Albert Coates, Karl Alwin, Pierre Monteux, and Sir Henry Wood.

Chief in interest, perhaps, among the Society's broadcasts during the season are the following items: Vaughan-Williams' *Pastoral Symphony*, a pianoforte concerto to be played by Iturbi, Schumann's *Fourth Symphony*, Beethoven's *Eroica*, and Elgar's *Enigma Variations*. Four of these concerts will be relayed throughout the North of England region—two of the four being also relayed through Daventry Experimental.

Leeds.

The Leeds Symphony Orchestra, though of much later origin than the Liverpool Philharmonic, is approaching by leaps and bounds the high standard that has become associated with these other two Northern Orchestras. Its chief activities are the Leeds Saturday Concerts—a series that, under the conductorship of Julius Harrison, has been more and more eagerly watched of late. Its finely varied programmes reveal a courage that is highly commendable.

Mr. Julius Harrison, though by birth and training one of that notable band



The Hallé Orchestra recording under Sir Hamilton Harty in the Free Trade Hall, Manchester.

Symphony in E Flat Major. On another evening, Szigeti will play Beethoven's *Violin Concerto in D*. And there will also be performances of Beethoven's *Triple Concerto*, Brahms' *Violin Concerto in D* (with Arthur Catterall as the soloist), Delius' *Sea-drift*, Prokovieff's *Suite, The Love of Three Oranges*, Elgar's *The Music Makers*, and Respighi's *The Fountains of Rome*. Altogether, of the twenty-two Hallé concerts eleven will be broadcast; of these, some (in addition to being available through the stations of the Northern grouping) will be relayed to all stations of the British Isles, and others to Daventry Experimental.

Liverpool.

The Liverpool Philharmonic Society's Orchestra (that has numbered among its conductors Hallé himself, Max Bruch, Benedict, and Mellon) dates as far back as 1840—indeed, further still, if we take into reckoning the various musical societies out of which it was the inevitable growth.



MR. JULIUS HARRISON.

of West Country musicians, has, since 1919, given the best of his services to the North. Listeners are familiar with his work as conductor by reason of the several broadcast

(Continued on page 53.)

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HOME, HEALTH AND GARDEN.

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



Good Boiled Puddings.

THE great aim in boiled puddings should be to consider the digestibility, wholesomeness, and attractiveness of the sweet to be served; also to consider what other food the boiled pudding is to follow, and—a very important factor—what is to follow after the boiled pudding. For example, if it is soft or jammy, that would leave the mouth in a very unclean condition and tend to encourage decay of the teeth, so it should be a rule to have some cleansing food to finish with—e.g., fruit, salad, or a little bit of stale bread cut in very thin slices and baked in a slow oven.

Above all, remember that if you are not leading an active life you should avoid puddings, or indulge in them only occasionally. They are very useful for children, supplying so much in the way of nourishment, and are an appetizing way of giving them fat. It is also good to remember that it is unwise to indulge in violent exertion, such as games, for half an hour to an hour after a meal with a pudding.

Suet Pudding.

- ½ lb. flour.
- 2 ozs. breadcrumbs.
- 3 ozs. suet or margarine.
- ½ teaspoonful baking powder.
- Pinch of salt.
- Cold water to mix.

Rub margarine into dry ingredients, or, if suet is used, grate it finely and mix it with the dry ingredients. Add the water gradually, mixing with a knife till a stiff paste is formed. Knead lightly with the hand for a minute. Shape into a roll, wrap in a pudding cloth, which must first have been scalded with boiling water and wrung fairly dry, then well dredged with flour. Place the roll on the floured side. Roll up and tie each end with string. Put into boiling water and boil 2½ hours if suet used; 1½ to 2 hours if margarine used.

This pudding may be varied by the addition of ½ lb. of any kind of dried fruit, or ½ lb. of chopped dates; or the mixture can be rolled out and jam spread on it, or chopped apples (½ lb.), mixed with 2 ozs. currants, 1 tablespoonful of sugar, 2 tablespoonfuls of breadcrumbs, and a little grated nutmeg.

Here now is a favourite Caramel pudding:—

- ½ lb. rice.
- 1 pint milk (boiling).
- 3 tablespoonfuls sugar.
- 2 eggs.
- 1 tablespoonful water.
- Flavouring (vanilla, lemon, etc.).

Add the rice and flavouring to the boiling milk; simmer 20 minutes. Stir in the beaten eggs, then take the mixture off the fire. Now put the sugar into a saucepan with the water. Boil till it turns brown—this must be watched carefully. Pour this into a warm, greased basin, coating the sides and bottom with the sugar. Quickly fill the basin with the rice mixture. Cover with greased paper. Put into a saucepan of boiling water with the water coming half way up the basin; keep the lid on, and let the water boil slowly for 30 to 40 minutes. This pudding is sufficient for four to five persons.

Here is a cheap Christmas Pudding:—

- ½ lb. flour.
- ½ lb. brown sugar.
- ½ lb. suet or 3 ozs. butter.
- 1 tablespoonful black treacle (warm).
- ½ of a grated nutmeg.
- 1 lb. dates, stoned and chopped.
- 1 teaspoonful of ground ginger if desired.

Mix these ingredients thoroughly well together. Put into a greased basin, cover with grease paper, and boil 3 hours. Note that no egg or milk is needed.

How to Choose and Remake Mattresses.

WHATEVER the filling of your mattress may be, always choose a good covering, and you may then have the mattress remade several times.

For a cheap filling the black shoddy is the best, and for better filling horsehair or a mixture of horsehair and sheep's wool gives the greatest satisfaction. There are several qualities of horsehair—the longer the fibre the better. Wool mixed with horsehair makes an ideal mattress; the wool keeps the horsehair lively or resilient and stops a lot of chafing, and the hair is not so likely to work through the cover. There is also an imitation horsehair which gives very satisfactory results.

Now for the remaking of mattresses. To remove stuffing from the mattresses, cut one of the twine stitches that run round the border and then unpick the others. Cut out the tufts carefully and you may use the old tufts again. Open a portion of the border at one end, say, about one-third the width of mattress.

The filling can now be removed by handfuls. If the filling is wool or shoddy, pull it into pieces about the size of a coconut or smaller, and beat it on the floor, in the open preferably, with two canes or sticks, one in each hand, and with a quick alternate up and down motion, until it becomes loose and lumps disappear. The dust will thus be beaten out of it, and it will be ready for replacement.

If hair be the filling, this should first be beaten and then picked by hand, a small piece being held in left hand, and right-hand forefinger and thumb tearing small pieces away from left until all knots or clumps are away. When the filling has all been teased or beaten out, divide it into three equal parts and then divide your cover in its length by placing a chalk mark, or any other method of indication, on outside of cover. The idea of this is to make sure that your case is filled evenly and that you do not find yourself short of filling. Lay your case out on a large table, which should be as large as the mattress, or on the floor, and replace the filling by handfuls evenly. When you have placed the third of your filling, this should just reach to your chalk marks for the third of your space, and so on each third until filled. Sew up the mouth of case; then, if you wish, you can give the mattress a few blows with a long stick lengthways and crossways.

The stitching up is simple after a little practice. Thread your double-pointed 10in. or 12in. needle with a length of, say, 2½yds. of fine twine, well waxed. Now pass the needle through the border about 1in. from top edge at an angle to the right and upwards until the point appears about 3ins. from border through case on the top; now pull the needle nearly through but not quite, leaving the twine inside the case, and swing the needle over to the left, returning it to the next position, 3ins. further along the border. You will now have the point at thread end of needle coming through at second position, pull it right out and you have made one stitch. A large knot at end of twine will keep it from slipping through. Now proceed right round the case, then turn the mattress over and do another row of stitches, pull down the tufts firmly after replacing tufts, and your mattress should be equal to a new one.—*Mr. Arthur J. Bandy in a talk on October 4.*

This Week in the Garden.

THERE are many gardens, including some quite small ones, in which the ground lends itself to the construction of a dry-wall garden. And there is no better time than the present for building a wall, for plants put in now will become established and give a fair display next spring.

The particular stone for the purpose is a matter of taste, but sandstones and limestones are best. It is well not to have all the stones of exactly the same size or shape. The soil that is used between the stones and at the back of the wall is an important factor. See that it is a good growing medium and worked for at least two feet behind the wall.

While building is proceeding the plants should be placed between the layers of stones. Spread the roots out so that they can get into the bank of soil behind the wall. This method of planting is far more satisfactory than attempting to plant after the wall has been built.

Where the walls are over three feet high it is advisable to give them a few inches of batter—i.e. a slope backwards. It requires very little and is hardly noticeable except on very high walls, yet it adds considerably to the stability of the whole work. Some of the best wall plants to give masses of colour are Pinks, Aubrietias, Arabis, Perennial Candytuft, Alyssum and the Helianthemums or Rock Roses.

Most Chrysanthemums must now be housed, but it is advisable to leave the very late varieties in the open so long as possible, placing them in a sheltered but open place. Those put under glass must have an abundant supply of air at the top and bottom ventilators during night and day, until they become accustomed to their new quarters.

When gathering apples and pears, a note should be made of any trees on which the fruits are affected by the disease known as 'scab.' In mild cases the blemishes are only skin deep, but bad attacks cause the fruits to crack. When pruning these trees in the winter scabbed shoots and spurs should be removed, and early next spring the trees should be sprayed as a protection against a repetition of the attack.—*From the Royal Horticultural Society's Bulletin.*

Granny's Cake.

Cream ½ cupful of butter with 1 cup of granulated sugar. Add 1 egg. Mix with 1½ cupfuls of flour, 1 teaspoonful of mixed spice. Stir 1 teaspoonful of scald into a cupful of apple sauce, then alternately add a little of the sauce and a little of the flour to the butter-sugar-egg mixture, until all is well blended. Beat thoroughly. (If desired ½ cupful of chopped raisins or nuts may be added.) Pour into a square, well-greased tin, and bake in a moderately hot oven. The cake may be cut into squares and stored in a tin.

To Freshen Faded Carpets.

Thoroughly brush with a stiff handbrush, then take a pie-dish with about 1 pint of tepid water, add 1 dessertspoonful of liquid ammonia, dip brush in liquid, brush and then wipe with clean duster, renewing the water as required and colour will be restored.

To Wash Blankets.

Dissolve 1 ounce of glue in 1 pint of hot water. Fill the bath with hot water. Stir in glue water. Put blanket in bath, leave ½ hour, stirring occasionally. Put through wringer, then rinse in hot water, stirring again. Put on line, when dry will be fluffy and quite like new.—*From Listener's Talk of September 24.*



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Broadcasting and the Future—VII.

And what is Education?

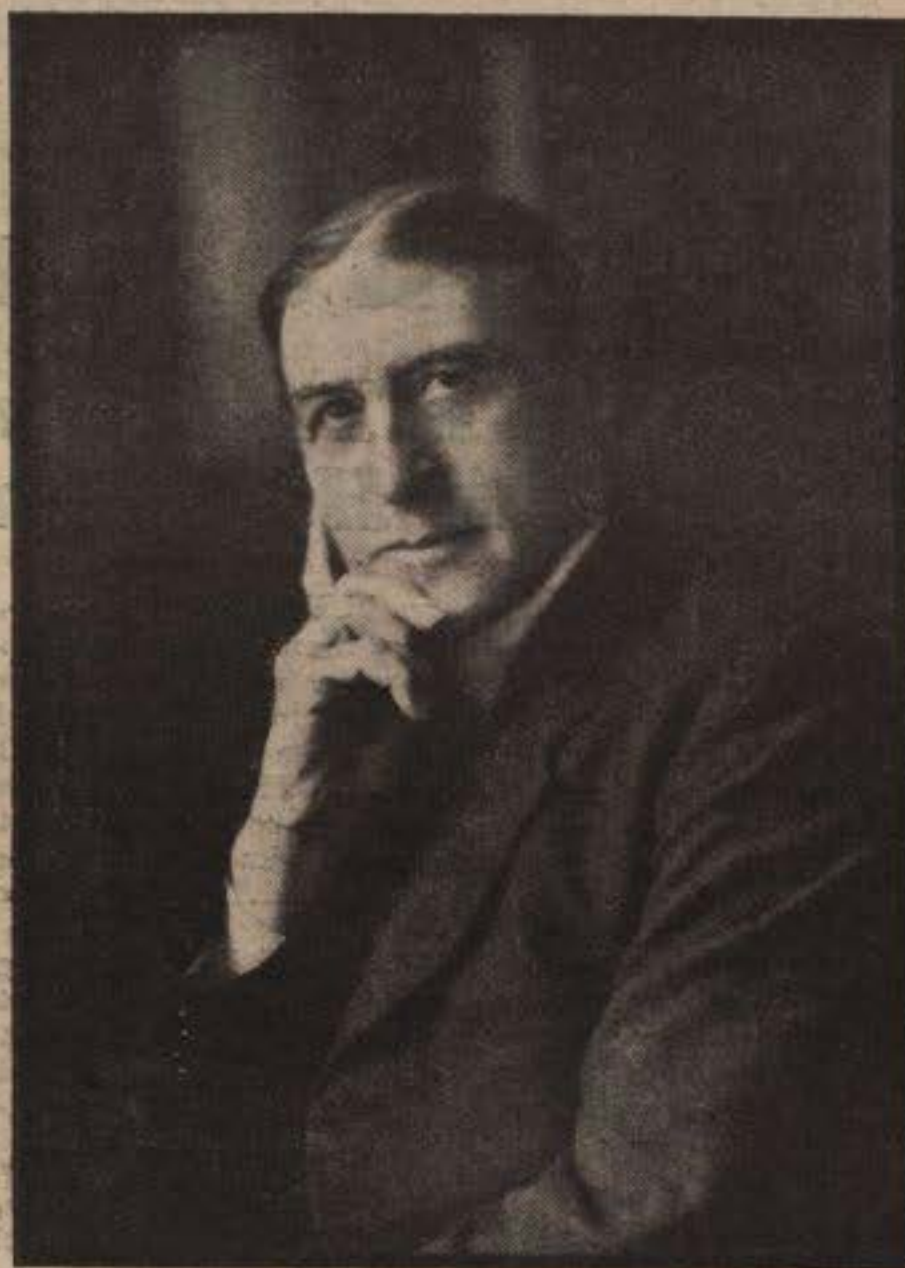
Dr. Costley-White, Headmaster of Westminster School, in this final article in our series on Broadcasting and the Future, points out that the policy of true education should be the provision of provocative and stimulating ideas and that the future value of broadcasting as an educational force lies not only in its regular transmissions of definitely educational talks and lectures, but in its continuing to mould the listener's character by interesting him in the life and letters of the world which surrounds him.

WHAT broadcasting is we know. It is one of the most potent, as it is one of the newest, forces in modern life. Fortunately from the outset, with a foresight which we English make no claim commonly to exhibit, its powers have been marshalled under a centralized control, at once wise, open-minded, and generous. But what is education? It is nothing less than the life-long process of moulding human character. It begins in the nursery; it assumes a more specialized form during the progressive stages of school; it does not cease when enfranchised manhood brings in its further successions of 'dangerous ages.' Its instruments are experience, teaching, and suggestion—that is, the deliberate or the unconscious influence of personalities. Nor is the influence of personalities confined to those which are still alive. The influence of a man's life, his books, his art, long after he is dead is none the less personal influence.

It is clear that, the meaning of education being this, in such a process the part played by the system of broadcasting is very great. Is it too much to say that it is comparable with the invention of the printing press and the provision of free compulsory schooling in its capacity to affect the character of an entire nation? The listener is being educated without knowing it. He is listening to a sympathetic friend, unknown and unseen, who has something good to share with him. He can escape in a moment, if his company fails to interest him, without hurting anybody's feelings. From the contact with another mind he will time and again derive a thought which will linger in his own. He will have gained a new idea, which will change his outlook, compel him to fresh study of books or men or things—in a word, contribute to re-shape his character. Perhaps, without irreverence, one may draw a parallel. Why did the greatest of all educators habitually speak in parables? Not, as was sometimes supposed, in order to conceal truth; but because, speaking to a mixed and shifting audience of varied capacities, experiences, and interests, He realized that thus from out of His universal message one mind would be receptive of one point, another of another. Similarly, from the comprehensive utterances of the B.B.C., some thoughts will strike home here, others only there. There may be some hearers,

too, who came merely to be amused and went away exalted.

Thus far I have considered broadcasting in its general aspect as indirectly, but inescapably, an educational force in the country.



Dr. H. COSTLEY-WHITE.

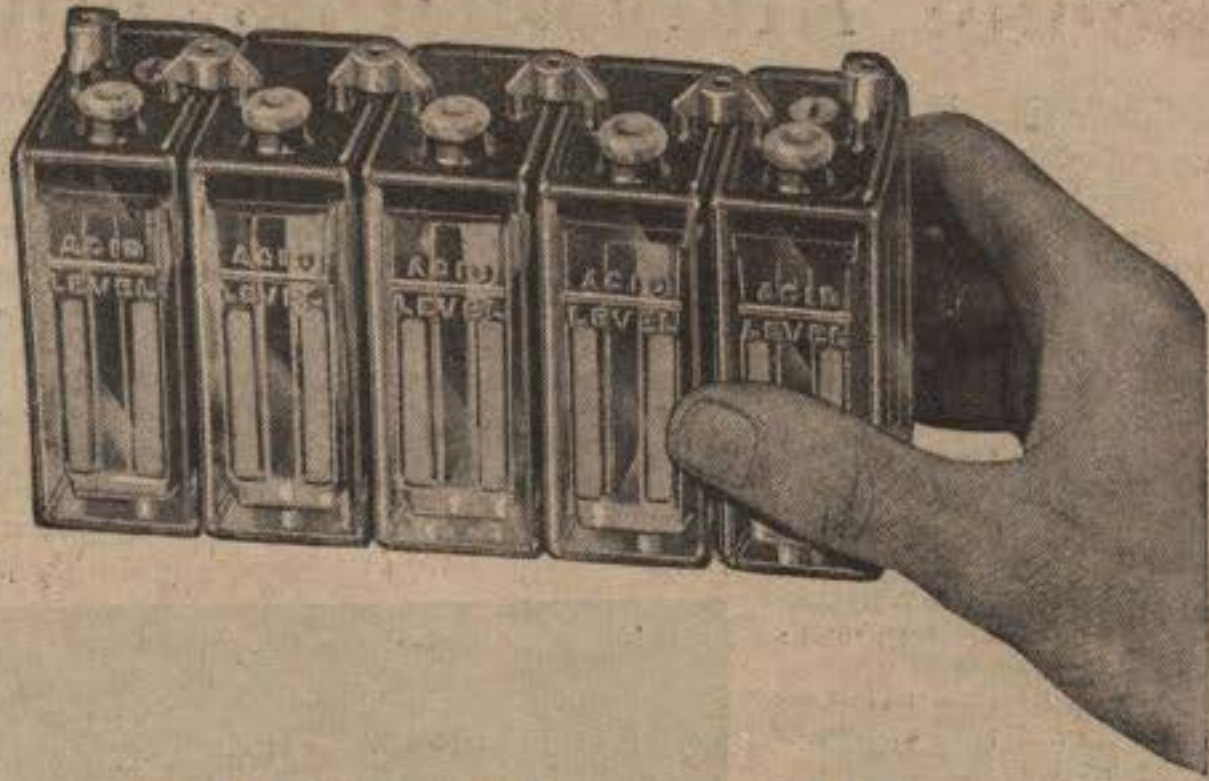
We will come presently to its specific educational programmes designed for the young. The former is the more important consideration; for 'life is but thought,' and the B.B.C. is daily pouring out material for thought to thousands of listeners. It matters intensely what material is provided and how it is utilized. Most of us have not been accustomed to think at all; it is too difficult an exercise. Hitherto we have not even bothered much to provide ourselves with material to stimulate thought. But here we get it unawares. We listen from a variety of motives, and the arresting idea which seizes us comes after, not from what we hear, but from what, as it were, we overhear. The lecturer, whatever his topic, has set us on a track which leads us to profitable studies in fields far from his original

theme. He set out to interest us; the issue was that he inspired us—a new spirit was in our lives. To be an instrument of national education may not be the set purpose of the B.B.C., but that is what it proves to be.

There are some who complain that the programmes are too 'high-brow.' Would they not be the first to resent it, as small schoolboys will, if they were played down to and deprived of what was worth having? Broadcasting may well provide entertainment and amusement, as it does. But that is not enough. Nor are entertainment and improvement mutually exclusive aims. Rightly regulated they are complementary to each other, and often, indeed, may be identical. Broadcasting should do for education what it has been doing: it should feed the minds of its hearers with good matter, awaken their imagination and train their taste.

It has already been suggested that not only the definitely educational lectures, but all that the wireless says to us, and the music that it plays to us, helps to educate our countrymen in a very real sense. These things serve to nourish, to quicken, to refine. What can the B.B.C. do directly for schools? Encouraging experiments have been made. A remarkable testimony to what has been achieved in the elementary schools has recently been published in a Report of a special investigation made in the county of Kent. The Director of Education for that county sums up the results when he says: 'Broadcast lessons can never supersede the teacher. On the other hand, the

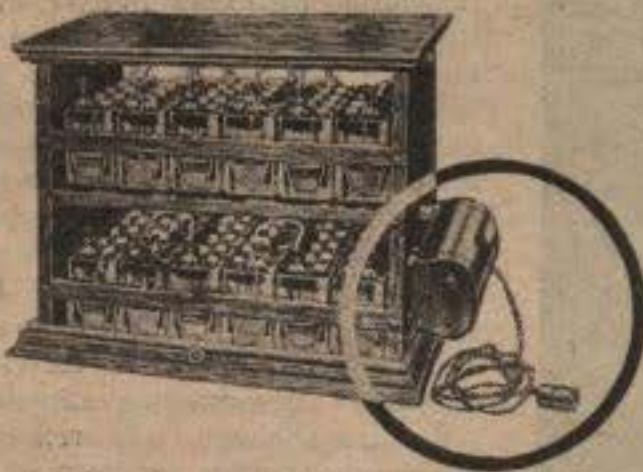
teacher cannot afford to ignore the new instrument which science has put into his hands. Moreover, the usefulness of wireless today is no indication of what it may ultimately become.' It is clear that there is a wide field for a series of school lectures by expert teachers, not to replace but to reinforce the lessons given in the schools, and to suggest methods and resources for further study of the subjects. Greater use of such advantages will doubtless be made as the mechanical means of receiving the sounds in a class-room become more perfect and accessible. In secondary schools one can imagine how much the study of modern languages might be assisted by carefully-timed lectures and recitations given by foreigners speaking their own tongues.



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H.T. Eliminator with an insufficient output "motorboating" is almost certain. Your cheapest, safest and most dependable H.T. is an Oldham H.T. Accumulator and an Oldham H.T. Charger

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5814.

The Twentieth and Concluding Chapter of

Bohun Lynch's Romance, 'Old Magic.'

'BEHOLD a door,' quoted Carlew, as Simon, with a tremendous blow of his pickaxe, burst it from its hinges.

A low, narrow, stone-lined passage ran beneath the tower, sloping downwards. Simon went to fetch candles, no one at Hamadon having an electric torch. On his return, Rooke and he led the way. After a few yards there was a sharp turning and they found themselves at the top of an almost precipitous incline, parts of which were roughly hewn in steps from the living rock.

Scrambling and sliding, the four men made their way down the shaft-like tunnel until the increasing dampness of the walls and the slight trickle underfoot warned them that they were approaching the river. There the passage grew less steep and Rooke, a few paces ahead of Simon, suddenly found himself knee-deep in water.

'There's the ruin of an old cow house just above here,' said Simon.

'That must have been part of Hamadon's in the old days,' said Rooke; 'no doubt there was a way out.'

A few yards farther on the tunnel began to slant upwards again. They had passed under the stream.

For some little way before this point the rock ended and the passage was once more supported by un-mortared stone work. As they paused, Carlew suddenly cried out.

The stones of which the arched roof and sides of the passage had been built had hitherto been of small size, but they had now come to a place where much larger stones were used. These they examined. Sure enough, there were three rows of them.

'Three rows of unpolished stones,' said Carlew. 'Let's have the crowbar.'

Simon handed it back to him, while Harvester held his candle. Carlew pushed the point of the bar in the space between two of the stones. He pulled to one side and both stones shifted. He worked the point a little farther in, and before long, a larger stone above the first two projected far enough to be lifted out. Two or three others speedily followed and Carlew was able, by kneeling down, to put his arm with the candle into the opening. He could now see a small square chamber cut out of the rock, with some dark shape at the far side.

'Come on,' he said, and immediately began to pull away more stones.

The little room was not more than eight feet square, though higher. It was empty, except for that which Carlew had seen—again the presentment of the image, but a statue this time, sculptured in the round and standing on a low pedestal. It was of an indeterminate colour, nearly black.

'So you see,' Rooke said as they sat that afternoon in the courtyard of Hamadon's, 'you see the old magic wins. There are many thousands of pounds' worth of gold in that old ungodly idol—for it is that, and for all that Simon's superstition about it may make him say, it will melt down most satisfactorily. And I will not surrender to the syndicate.'

'You will not surrender?'

'The old man died this morning, as you know,' the antiquarian said simply. 'I walk into his shoes. I knew no more than you what was in store for me, when I came down here. Simon saw the likeness when he came into the bar of the inn. Face and voice—exact. I knew my grandmother was a Devon woman. I have only just learned that she was a Hamadon. She changed her name before she was married. She was ashamed of it. The old man knew, when Simon brought me here. He and all Hamadons of the past have kept records of the race, so far as they have been able to. That list of names that was torn out of the pocket-book—those

were the heads of the family from the earliest known down to the eighteenth century.'

'Heads of the family,' Rooke went on dreamily. 'I wonder if you will understand if I tell you? Hamadon—the village and the property around—are what is left of something without parallel. It was never subdued; in its innermost heart it was utterly inviolate. It was never conquered by Roman, Saxon, or Norman. And yet only the head of the family and one or two of the trusted elders ever knew the secret, though the people of the place must have had a sort of subconscious understanding of it.'

'What secret?' asked Tom Rooke.

'Hamadon has been untouched. Think what I said—unconquered. Part of England, of Devon? Geographically—that is all. Hamadon has always been and is—a tiny kingdom, and I,' he added, with a glance at the drawn blinds before him in the tower—'I am the King.'

THE END.

MUSIC OF THE WEEK.

London and Daventry.	Daventry Experimental.	Other Stations.
Sunday, October 7.		
5.45. Bach Church Cantata.	3.30-5.15. Military Band.	3.30-5.15. Manchester. The British Trio.
9.5-10.30. Emilio Colombo and his Orchestra.	9.0-10.30. Orchestral Concert.	5.45. Bach Church Cantata.
Monday, October 8.		
1.0-2.0. Organ Recital, Southwark Cathedral.	6.30-8.0. Light Music. (Orchestra, pianist, singer).	9.35-11.0. Cardiff. 'Vicar of Wakefield' (L. Lehmann).
9.35-11.0. Virtuoso String Quartet.		
Tuesday, Oct. 9.		
7.45-9.0. Military Band.	10.15-10.35. Recital (Segovia).	7.45-9.0. Glasgow. Programme by Dublin Artists.
Wednesday, Oct. 10.		
3.45-4.45. String Quartet and Singer.	3.0-4.30. Military Band.	10.20-11.0. Aberdeen. Scottish Music.
10.20-11.0. Ballad Concert.	6.30-8.0. Light Irish Music (Orchestra).	
	9.15-10.15. Military Band.	
Thursday, Oct. 11.		
9.35-10.30. Hungarian National Programme.	3.0-4.30. Bournemouth Municipal Orchestra.	7.45-9.0. Cardiff. National Orchestra, Wales.
Friday, Oct. 12.		
8.0-10.0. B.B.C. Symphony Concert.	9.0-10.10. From the Comic Operas.	3.45-4.45. Glasgow. Light Orchestral Concert.
Saturday, Oct. 13.		
3.30-5.15. Orchestral Concert.	3.30-4.30. Ballad Concert.	7.45-9.0. Belfast. Programme of 'Open Air' Music.
7.45-9.0. Military Band.	8.30-10.0. Symphony Concert.	9.35-10.35. Newcastle. Band.

They stood for a moment, staring. Then the silence was broken by Simon.

'Don't touch it,' he exclaimed, his voice trembling, all the deep superstition of Hamadon finding voice in a terrified outburst. 'Don't go near it.'

Rooke took no notice, but went up to the crude and hideous statue and laid his hands upon it.

'Bronze, I suppose,' he muttered with a look at Carlew.

One on either side they tried to move it, without the faintest success.

Harvester now came forward, ignoring the frightened Simon.

'Let me look,' he said calmly—but there was the slightest hint of authority in his tone, as who should say, 'Here's something I understand'—'Hold my candle,' he added to Carlew.

He leaned forward and examined the image with close care. Then he took out a penknife and scraped at the surface of the bent elbow. There came immediately an answering streak of brilliant metal.

'The image is made of pure gold,' he said.



MET-VICK RECEIVERS

ADVANCE WITH THE TIMES



SIR LANDON RONALD writes:—

November 1925.

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August 1928.

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A testimonial from such an acknowledged musical authority (*The Principal of the Guildhall School of Music and famous Conductor*) is most gratifying. No doubt the volume and clarity of the new Met-Vick A.C. 5-valve Receiver is even better than that of the Cosmos Universal 5-valve Set which Sir Landon had originally, but the most far-reaching and important improvement is that these Met-Vick Mains Operated Sets work entirely from the electric light socket or wall plug whatever the supply, without Accumulators or High Tension Batteries.

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How Bach Performed His Cantatas.

One of the most noteworthy projects ever undertaken by the B.B.C. is the broadcasting on Sunday evenings of Bach's great series of Church Cantatas. The accompanying article by Dr. Sanford Terry, author of 'Bach: a Biography' and 'Bach's Cantata Texts,' will interest many listeners, as showing the great difficulties under which the composer laboured in not only the weekly composition but the weekly performance of his Cantatas.

IN the usage of Bach's generation the Cantata was a piece of concerted music having its appointed place in the Lutheran liturgy of churches whose resources permitted its performance. It differed from the Anglican anthem in the fact that its use was restricted to a particular service, the so-called Hauptgottesdienst, on Sundays and certain festivals.

The materials for the Cantata's performance, in Leipzig and elsewhere, were provided by two organizations controlled and maintained by the municipal Rath (Council).—(1) the Town's Musicians (Stadtmusic), and (2) the Town School (Stadtschule). The Stadtmusic were a corporation of official players, string and wind, whose duties included the obligation to assist the Cantor in the performance of the Cantata and music of similar character—the annual Passion music, festival *Magnificat* and *Te Deum*. With the rest of the service they had no concern, and were free, as they still are, to leave the church gallery after completing their restricted part in it. In Leipzig they met Bach's requirements very inadequately, both in numbers and efficiency. He was consequently driven also to employ amateurs among his choristers, or members of the University Musical Society, of which he was for many years conductor.

Bach's singers were furnished by the foundationers of St. Thomas's School, the principal Stadtschule, ancestors of the green-capped Thomäner of today. They numbered fifty-five, only a fraction of whom (distinguished as *chorus primus* or *primus coetus musicus*) sang the Cantata. For, like other Stadtschulen, St. Thomas's provided choirs for all the churches under the Council's control. Hence, in addition to his title as Cantor, Bach styled himself 'Director Musicæ Lipsiensis,' signifying his wider responsibility. Thus, every Sunday morning, four separate processions were conducted by a master or prefect from the school to the particular church each served, Bach himself attending the *chorus primus* to that one of them in which the Cantata was to be sung. Only two of the four churches had this privilege—St. Thomas's and St. Nicolas's, the two Hauptkirchen. The latter used its own Cantor and choir for its week-day services, but was served by Bach's *chorus primus* on Cantata Sundays, and by his *chorus secundus*, or Motet singers, on the Sunday following.

Relatively to the music they had to perform, Bach's singers were inadequate in number, immature in quality and ability. At the root of his difficulties was the fact that his generation no longer tolerated the medieval tradition which held the

provision of church choirs to be the chief and peculiar function of Stadtschulen, restricting their class-rooms to youths possessed of good voices or exhibiting musical ability. Bach exercised his right to examine and report on candidates for admission, but the Council did not always accept his conclusions, preferred youths whom he had marked as incompetent, and on occasion even admitted candidates he had not examined at all. Of his fifty-five singers in 1730 only seventeen were able to sing his music, and he classed as many more as 'useless.' Thus, his Cantata choir, or *chorus primus*, did not exceed twenty in number. Moreover, it supplied all four vocal parts. For St. Thomas's was not a choir-school of the English pattern, a body of sopranos trained to co-operate with professional adult altos, tenors, and basses. Its scholars frequently stayed on at school till they had turned twenty, even twenty-one, and not rarely entered it when they were little short of twenty. Consequently, Bach's Cantata choir was juvenile, adolescent, immature, ill-balanced: in 1744-5, at a time when he produced his last set of Cantatas with their stupendous choruses on choral melodies, it numbered five sopranos, two altos, three tenors, and seven valiant but ineffectual basses!

Let us accompany Bach and his *chorus primus* to St. Thomas's for Hauptgottesdienst on a Sunday morning outside Advent and Lent, when Cantatas were not sung. The school, in its lofty building hard by the church, has risen early: for at 6.30 a.m. St. Thomas's middle bell, a veteran of 250 years, has boomed its monotonous note over the city, and the God-fearing citizens are already arriving, some on foot, others in chairs, for an arduous session of worship. The service begins at seven, but soon after the Mittelglocke started its tolling the scholars have assembled in the dining-hall, ready to proceed to their several duties. The younger (soprani) are garbed in black cloth suits and cloaks, the elders are breeched and wigged. At 6.45 Bach enters from his own wing of the school building. He, too, is in black, but a white cambrie shirt, fitting closely round his neck, is visible at his wrists. He wears a round wig and his Cantor's gown; in his hand is the MS. of the impending Cantata, to which probably he

has just given the finishing touches. At a signal the *chorus primus* descends to the church square, crosses it to the south-western porch and climbs the broad stairway to the choir-gallery on the western wall. The organist, Görner, is already at the keyboard of the larger of the two organs at the back of the gallery, the Stadtmusic also are assembled, preparing their instruments and conning their parts in Bach's, or his wife's, sturdy script. Towards the front of the gallery stands a clavicebalo at which Bach takes his seat, while his singers place their caps and cloaks on benches at the back and remain there till summoned to their places at the balustrade in front.

At seven o'clock the booming bell is silent, and candlesticks are set upon the altar in the distant chancel beyond the low arch of the central tower. The organist begins a voluntary and the clergy enter from the vestry wearing white surplices, large befeater ruffs round their necks, and birettas. One of them proceeds to the altar, another to the lectern beneath the central chancel arch, and the service begins. First, an old-style Motet is sung by the choir, and thereafter the essential parts of the ancient Roman Office are sung or intoned from the altar—the *Kyrie*, *Gloria in Excelsis*, and Collect. The Epistle is read from the lectern and a seasonal hymn follows it, between each verse of which the organist preambles. The Gospel is then sung by the minister at the altar, and the Nicene Creed follows, intoned by choir and congregation. It is now about 7.40 a.m., and the moment for the Cantata's performance has arrived. The clergy withdraw to the vestry, Bach's singers gather round the clavicebalo, his instrumentalists complete their tuning, the organist his registration. Bach raises his right hand, which grips a folded paper, and the Cantata begins. Its duration is normally twenty minutes, and, if it is in two parts, the second follows the sermon, which, with its preliminary hymn, fills an hour, from 8 to 9. Church notices, lengthy prayers, the General Confession and Absolution follow, and, after pronouncing the Pauline Benediction, the preacher vacates the pulpit. The administration of the Holy Supper then proceeds. Hymns, and sometimes a Motet, are sung in the course of it, and at midday the heroic congregation troops out of church, to snatch a hasty repast before the Mittelglocke again summons it to Vespers at 1.45 p.m. For Bach and his *chorus primus*, however, the week's chief duty is over, and another of his stupendous masterpieces, the series of which we are now hearing broadcast, has been launched on the sea of immortality.



5.45
Bach Cantata
from
Birmingham

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

3.30 AN ORCHESTRAL CONCERT

GEORGE PARKER (Baritone)
THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL

Tragic Overture..... Brahms
Tone Poem, 'Serbia'..... Edric Cundell

3.52 GEORGE PARKER and Orchestra
Madamina..... Mozart

4.0 CHARLES DRAPER (Clarinet) and Orchestra
Concerto..... Mozart

4.30 ORCHESTRA
Andante Cantabile for Strings (from Quartet,
Op. 11)..... Tchaikovsky
Moorish Rhapsody (from 'The Cid')..... Massenet

4.40 GEORGE PARKER
Piping down the valleys wild
G. Giegther
When I am dead, my dearest
John Ireland
When first my way to fair I took
B. Burrows
Evening Hymn Purcell, arr. Harvey

4.48 ORCHESTRA
Suite, 'Joux d'Enfants' (Children's
Games)..... Bizet
Overture, 'Cockaigne'..... Elgar

FROM twelve pieces for Piano
Duet, written when he was
thirty-four, Bizet selected a few and
orchestrated them. These charming
reflections on the pretty ways of
children include a miniature March,
picturing a procession approaching
and passing into the distance, a
Cradle Song for Muted Strings and
Woodwind, an Impromptu, sub-
titled *The Pigeon*, a Duet between
Little Husband and Little Wife, and
finally a ballroom scene, *The Galop*.

COCKAIGNE is a picture of
London, the town of the Cock-
neys.

The meaning of Elgar's tunes will
be apparent to all who hear them.
As the pageant passes, we see a
number of people in a hurry, a sober
citizen or two, a pair of lovers, a cheeky mini-
ature version of the sober citizen, a military
band, first in the distance and then close by,
the lovers seeking seclusion in a church, and
the street again with its familiar associations.

5.15 A Missionary Talk. Dr. GORDON ROBERTS,
C.I.E., M.D., 'A Doctor Among the Demon
Worshippers'

5.30 Readings from
BUNYAN'S 'PILGRIM'S PROGRESS'
I—CHRISTIAN'S SETTING FORTH

NOW that the series of 'Songs of the Bible'
has come to an end, an interesting new
series of readings begins. This is the tereen-
tenary year of John Bunyan, the 'inspired
tinker,' most English of writers, whose 'Pilgrim's
Progress' is not only a fine spiritual autobio-
graphy, but a magnificent piece of rugged, virile,
unaffected prose; the prose of a man who wrote
for the sake of what he had to say without
much caring how he said it, but whose style
springs from passionate sincerity and the in-
fluence of long familiarity with the great English
of the Bible. The readings from Bunyan will
continue until Christmas, and include many
of the most famous incidents in the journey
of Christian from the City of Destruction to
the Celestial City.

(See also page 10)

SUNDAY, OCTOBER 7
2LO LONDON & 5XX DAVENTRY
(361.4 M. 830 KC.) (1,604.3 M. 187 KC.)

9.5
Emilio Colombo
and
His Orchestra

5.45 **Bach Church Cantata**
(No. 96)

Relayed from the Church of the Messiah,
Birmingham

'O CHRIST, THOU BLESSED LAMB OF GOD'

LOUISE TRENTON (Soprano)
DOROTHY D'ORSAY (Contralto)
TOM PICKERING (Tenor)
ARTHUR CRANMER (Bass)

G. D. CUNNINGHAM (Continuo)

THE BIRMINGHAM STUDIO CHORUS and
ORCHESTRA

Conducted by JOSEPH LEWIS

(The words of the Cantata will be found on page 19)

Next week's Cantata is No. 56: 'Ich will den
Kreuzstab gerne tragen' [I with my cross-staff!]



ONE OF THE DRAPER'S SCHOOLS

Russell Hill School, at Purley, is one of the big schools for children
connected with the drapery trade, for which an appeal will be broad-
cast from London and Daventry

S.O A Religious Service

From the Studio

Conducted by the Rev. C. F. ANDREWS, M.A.

Order of Service:

Hymn, 'Jesu, Lover of my soul' (A. and M.
No. 193)

Prayer

Bible Reading—St. John xiv

Hymn, 'When I survey the wondrous Cross'
(A. and M., No. 108)

Address by the Rev. C. F. ANDREWS, M.A.

Prayer

Hymn, 'O Love that will not let me go'
(A. and M., No. 699)

Benediction.

AS an interpreter of the East and of the West
to one another, few men have done more in
our generation than Mr. C. F. Andrews, who
will give the address in the broadcast service
tonight. After a time as Vice-Principal of West-
cott House, Cambridge, and as a member of the
Pembroke College Mission, Waltham, he went
out to India, in 1904, as one of the Brothers of
the Cambridge Mission to Delhi. Today there is
no Englishman more trusted in India by Indians,
from the least peasant to the two celebrities,
Tagore and Gandhi, who are his close personal
friends. On several occasions he has been chosen
by Indians as a spokesman for their country,

and only last year the Viceroy, Lord Irwin
paid a tribute to him for his great, though un-
official part, in helping towards the solution
of the Indian difficulty in South Africa. 'Recon-
ciliation' is the keynote of his life and work.
He has written several books, chief of which
are 'The Renaissance in India,' and a book
on social problems, entitled 'Christ and Labour.'

8.45 THE WEEK'S GOOD CAUSE:

Appeal on behalf of the Warehousemen,
Clerks and Drapers' Schools at Purley and
Addington, by the Hon. GEOFFREY HOPE-
MORLEY, Chairman of the Board of Management
of the Schools.

AT Purley and Addington, in Surrey, are two
of the finest schools in the country, well
known, of course, to most people in the textile
trade, and to them come fatherless boys and
girls from every section of the trade throughout
Great Britain and Northern Ireland.
From the great retail stores and
the big wholesale warehouses in
the cities, and from the tiny drapers'
shops in the remotest villages the
children come, when the father has
died before he had time to provide
adequately for their future. For
seventy-five years the Schools have
been clothing and maintaining these
youngsters, and not only giving
them the same sound education
which is given by our great Public
Schools, but launching them out on
business careers, and watching over
their interests for the first few years
of their business lives.

Contributions should be addressed
to the Secretary, Schools' Office,
Wakefield House, 32, Chespside,
E.C.2.

8.50 WEATHER FORECAST, GENERAL
NEWS BULLETIN; Local Announce-
ments; (Daventry only) Shipping
Forecast

9.5 An Orchestral Concert

EMILIO COLOMBO and his ORCHESTRA

SILVIO SIDELI (Baritone)

MEGAN THOMAS (Soprano)

Relayed from the Hotel Victoria
ORCHESTRA

Overture to 'Orpheus'..... Gluck

SILVIO SIDELI
Melody, 'Si vous l'aviez compris' (If you had
understood)..... Debussy

MEGAN THOMAS
Air, 'Non mi dur' (Tell me not, from 'Don
Juan')..... Mozart

ORCHESTRA
Caucasian Suite..... } arr. Colombo
Suite, 'Caucasienne'..... }

EMILIO COLOMBO (Violin)
Viennese Caprice..... Kreisler
Waltz..... Durand-Colombo

ORCHESTRA
Selection from 'Aida'..... Verdi

SILVIO SIDELI
Wait..... d'Harlet
Primavera (Spring)..... Tirindelli

MEGAN THOMAS
Nymphs and Fauns..... Beethoven

ORCHESTRA
Second Hungarian Rhapsody..... Liszt

10.30 **Epilogue**
'Parables'

SUNDAY, OCTOBER 7

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

9.0 Birmingham Studio Orchestra

3.30 A MILITARY BAND PROGRAMME (From Birmingham)

THE CITY OF BIRMINGHAM POLICE BAND
Conducted by RICHARD WASSELL

March from 'The Queen of Sheba' *Garnod*
Overture to 'Ruy Blas' *Mendelssohn, arr. Retford*

WALTER GLYNNE (Tutor)
Florinda *Orlando Morgan*
Phyllis has such charming graces *Young* } *arr. Lane Wilson*
The Slighted Swain . . . *Anon.* }

BAND
Tone Poem, 'Carnival in Paris' *Svendsen, arr. Godfrey*

4.5 DAVID McCALLUM (Violin)
On Wings of Song *Mendelssohn, arr. Achron*
The Cuckoo *Daquin, arr. McCallum*
Mazurka *Musin*

BAND
Air from 'Rinaldo' *Handel, arr.*
Minuet from 'Winterbottom' *Winterson*
'Samson' *from*

Cornet Solo, 'Oft in the stilly night' *arr. Wassell*
(Soloist, P.C. COOK)

4.30 WALTER GLYNNE
Bonny wee thing *Lehmann*
A Barcarolle at Dawn *Chopin, arr. Bateman*
Who is Sylvia? *Schubert*

BAND
Suite in F. *Holst*
March; Song without Words; Song of the Blacksmith; Fantasia on The Dargason

DAVID McCALLUM
Nobody knows the trouble I've seen (Negro Spiritual) *arr. White*
'Toy Soldiers' March *Kreisler*
Gipsy Airs *Nachts*

BAND
Polonaise from Third Suite *Tchaikovsky*

5.15 Missionary Talk. (See London)

5.30-5.45 Reading from Bunyan (See London)

S.O. A Religious Service (From the Birmingham Studio)

Order of Service:

Hymn, 'O worship the King' (Songs of Praise, No. 337)
Act of Worship
Anthem, 'Lord, in thankful love adoring' *Schubert*
Reading, Hebrews ii, Verses 1-3, 8-10, 24-27, 13
Act of Faith, Hope and Love
Hymn, 'Here in the Country's Heart' (Songs of Praise, No. 257)
Address by the Rev. F. HOWARD PERKINS (of the Parish Church, Birmingham)
Hymn, 'Through the night of doubt and sorrow' (Songs of Praise, No. 384)
Benediction

8.45 THE WEEK'S GOOD CAUSE
(See London)

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 AN ORCHESTRAL CONCERT (From Birmingham)

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

Overture to a Greek Tragedy *Bantock*

ORSMOND ANDERTON, Bantock's biographer, tells us that the Overture, which was first heard at the Worcester Festival of the Three Choirs in 1911, was conceived with Sophocles' *Oedipus at Colonus* in mind, and that it aims at suggesting the working of Fate—and, in its close, the peaceful end which Oedipus found at Colonus. The second main tune (four Horns and Solo Violin), we are told, stands for Oedipus' daughter Antigone.

STILES ALLEN (Soprano) and Orchestra
Air, 'Ocean, thou mighty monster' (from 'Oberon') *Weber*

ORCHESTRA
Siegfried Idyll *Wagner*

9.35 STILES ALLEN and Orchestra
Air, 'Ah perfidious one' *Beethoven*

THIS is an essay in the Italian style, written when Beethoven was about twenty-six. It consists of a long recitative, with various changes of pace, in which the wronged one upbraids the deceiver, and calls for heaven's vengeance upon him. Then, with a revulsion of feeling, she begs the 'avenging gods' to spare him. 'For him I lived,' she declares, 'and I would die for him.'

Then, in a slow Air, she pleads with the hard-hearted one himself to stay, for if he departs, she must perish of grief.

In the final section she asks why he treats her thus, and beseeches him to have pity on her distress.

ORCHESTRA
Sokim Melody *Walford Davies*
Carillon *Elgar*

EVERYONE likes the fine tune of Walford Davies' *Melody*. It was written to celebrate the tercentenary, in 1908, of the birth of Milton, and performed in St. Mary-le-Bow Church, close to where Milton was born, on the birth date, December 9.

CARILLON was Elgar's contribution, in the early months of the war, to 'King Albert's Book.' The music accompanied a patriotic poem by the Belgian, Emile Cammaerts, entitled *Sing, Belgians, Sing!* During the recitation of the verses the music takes a subsidiary position; it is in the Prelude and the Interlude between the stanzas that its full power is revealed. The present arrangement dispenses with the declamation.

10.5 STILES ALLEN and Orchestra
Air, 'Softly sighs' (from 'Der Freischütz'—'The Marksman') *Weber*

ORCHESTRA
Suite from 'Sigurd Jorsalfar' *Grieg*

10.50 Epilogue
(Sunday's Programmes continued on page 18.)



The Rev. C. F. ANDREWS, one of the most prominent Englishmen working in India, will give the address in the broadcast service from London tonight.

The Medicine Habit is NOT necessary.

Nature has provided a simpler way—more effective, more lasting.

CONSTIPATION IS THE ROOT OF MOST BODILY ILLS. IT CAN BE PREVENTED OR REMEDIED EASILY AND NATURALLY.

The whole tendency of modern ideas on health is to break away from the notion that ill is a necessary part of existence and that they can only be alleviated by the continual use of medicine and by a system of self-doctoring. Now people are learning that the prevention is far more important than the cure, and that there are certain sane, sensible methods of living which prevent many of the common ailments which used to afflict mankind.

It is now generally admitted amongst medical men that the cause of these common ailments can, in a large proportion of cases, be traced to constipation. Sir Arbuthnot Lane says, "Constipation is the master disease, the disease of diseases. It is responsible for all bodily ill of civilized man and cannot be regarded too seriously."

In the majority of cases the habit of depending on medicines is totally unnecessary. Medical science has proved without a shadow of a doubt, that nature has provided her own means of keeping the bodily system in a state in which it functions easily and regularly. Unfortunately many people are deprived of this natural preventative—the "roughage" from the outer covering of the wheat.

The "roughage" from the outer covering of the wheat is all that is required to gently stimulate the juices of the stomach and keep the alimentary canal free and clear. Many men and women (and more unfortunately many children) never get a sufficient amount of this "roughage" because it is eliminated very largely in the preparation of white bread and many forms of brown bread. "Constipation," says Doctor Aslett Baldwin (addressing the Royal Society of Medicine), "is due to the removal of the aperient properties of the grain from flour—these reside in the germ and the bran which should be retained."

These essential qualities of the wheat are retained in their full proportion only in genuine wholemeal—Allinson's Wholemeal which contains the whole of the health-and-strength giving qualities of the finest selected wheat our country and empire produces.

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Sunday's Programmes continued (October 7)

5WA CARDIFF 353 M 880 KC

3.30 An Orchestral Concert
 NATIONAL ORCHESTRA OF WALES:
 Conducted by WARWICK BRAITHWAITE
 Overture, 'Fingal's Cave' Mendelssohn
 First 'Wand of Youth' Suite Elgar
 Two Hungarian Dances Brahms
 THE Movements in the first Wand of Youth
 Suite are: (1) Overture; (2) Serenade;
 (3) Minuet; (4) Sun Dance; (5) Fairy Pipers;
 (6) Fairies and Giants.

HORACE STEVENS (Baritone) and Orchestra
 Wotan's Farewell ('The Valkyrie') .. Wagner
 ORCHESTRA
 Siegfried Idyll Wagner
 Introduction, Act III, 'Lohengrin'..... Wagner

4.30 A SONG RECITAL by
 HORACE STEVENS (Baritone)
 Three Poor Mariners arr. Quilter
 A Soft Day Stanford
 By a Bier-side Armstrong Gibbs
 Love is a bable Hubert Parry

4.45 Chamber Music
 THE NATIONAL STRING QUARTET
 ALBERT VOORSANGER (1st Violin), FRANK
 THOMAS (2nd Violin), KENNETH HARDING
 (Viola), RONALD HARDING (Violoncello)
 Quartet in F (The 'Nigger'), Op. 96 .. Deora
 Allegro ma non troppo; Lento; Molto vivace;
 Vivace ma non troppo

5.15-6.15 app. S.B. from London

8.10 A Religious Service
 THE CHOIR OF ALL SAINTS' CHURCH, CARDIFF
 Hymn, 'When all Thy mercies, O my God'
 (A. and M., No. 517)
 Reading, St. Luke ii. 46
 Hymn, 'Take not thought for good or raiment'
 (A. and M., No. 539)
 An Address by the Rev. D. ELLIS JONES, L.D.,
 Vicar of All Saints' Church, Cardiff
 Hymn, 'Ye Holy Angels bright' (A. and M.,
 No. 346)

8.45 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
 5.15-6.15 app. S.B. from London

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

10.30 Epilogue
10.40-11.0 The Silent Fellowship
 S.B. from Cardiff

6BM 326.1 M 920 KC BOURNEMOUTH.

3.30-6.15 app. S.B. from London

7.50 A Religious Service
 Relayed from the Punshon Memorial Church

ORGAN
 Finale, in March style J. Stainer

8.0 SERVICE
 Hymn, 'Angel Voices ever singing'
 (Methodist Hymn Book, No. 658)
 Prayer
 Scripture Reading
 Anthem (The Choir): 'O Lord, my
 God' S. S. Wesley
 Address by the Rev. JOHN WILSON,
 M.A., Minister of Westbourne Congregational Church
 Hymn, 'Ere I sleep' (M. H. B., No. 926)
 Benediction

ORGAN
 Andante Moderato H. Smart
 (Organist and Choirmaster, FREDERICK P. BRAZIER)

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

10.30 Epilogue

5PY PLYMOUTH. 400 M. 750 KC.

3.30-6.15 app. S.B. from London

8.0 A Religious Service
 From the Studio

THE SHERWELL MALE VOICE CHOIR
 Chorus, 'Holy and Blessed' arr. Abt
 Psalm 103
 Hymn, 'Lead, Kindly Light' (Tune: 'Sandon')
 Purday

Prayer
 Anthem, 'Far from my Heavenly Home'
 arr. Page

Address by the Rev. J. PHILLIP ROGERS, B.A.,
 Minister of Sherwell Congregational Church
 Hymn, 'Jesu, Lover of my soul' (Tune: 'Aberystwyth')
 Joseph Parry
 Benediction

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

10.30 Epilogue

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

3.30-6.15 app. S.B. from London

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

10.30 Epilogue

2ZY MANCHESTER. 384.6 M. 780 KC.

3.30 Chamber Music
 FROM MANCHESTER

THE BRITISH TRIO: ARTHUR CATTERALL (Violin),
 CLYDE TWELVETREES (Violoncello), JOHN WILLS
 (Pianoforte)

Trio in C Minor, Op. 101 Brahms
 In four Movements

FROM LEEDS

3.55 ELSIE SUDDABY (Soprano)
 Old English Songs:
 Ye nymphs of the plain Boyce
 By thy banks, gentle Stour Leveridge
 Advice Purcell
 Hark! the echoing air Purcell

FROM MANCHESTER

4.5 ROY HENDERSON (Baritone)
 Sombre Woods Lully, arr. A. L.
 Was ever nymph like Rosamond? Arne
 Furibondo spira il vento (Furiously blows the
 wind) Handel

4.15 TRIO
 Trio in E Mozart
 In three Movements

FROM LEEDS

4.30 ELSIE SUDDABY
 The Little Waves of Breffny Peck
 The Early Morning Poston
 Sweet Suffolk Owl Bairstow
 The Hostel Bairstow

FROM MANCHESTER

4.40 ROY HENDERSON
 The Shepherdess Atkins
 A Bohemian Legend Mann
 Shelley's 'Ode to Music' Belford

4.50 TRIO
 Trio in D Minor, Op. 32 Arensky
 In three Movements

5.15-6.15 app. S.B. from London

7.45 SACRED MUSIC by THE STATION QUARTET

8.0 A Religious Service
 From the Studio

'LOYALTY'
 THE STATION CHOIR
 Hymn, 'Jesu, my Lord, my God, my All' (A. and
 M., No. 191; Congregational Hymnary, No.
 128)

Scripture Reading: St. John, Chapter vi, Verses
 57-69
 Anthem, 'God so loved the world' Moore
 Address by the Reverend R. W. THOMPSON,
 M.A., B.D., of Bolton
 Hymn, 'The day is past and over' (A. and M.,
 No. 21; Congregational Hymnary, No. 693)

8.35 SACRED MUSIC by THE STATION QUARTET

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

10.30 Epilogue

Other Stations.

5NO NEWCASTLE. 312.5 M. 960 KC.

3.30-6.15:—S.B. from London. 8.0:—A Religious Service, relayed from St. Nicholas Cathedral. Address by the Rev. C. F. Knyvett. 8.45:—S.B. from London. 10.30:—Epilogue.

5SC GLASGOW. 405.4 M. 740 KC.

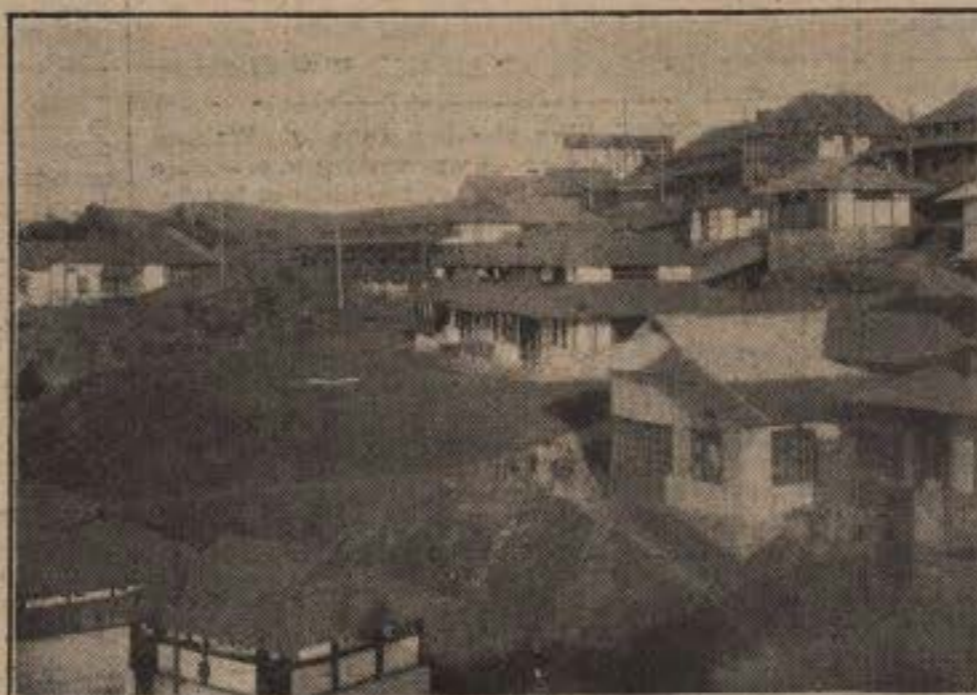
3.30:—Light Orchestral Concert. The Station Symphony Orchestra, conducted by Herbert A. Carruthers. William Primrose (Violin); Hughes Macklin (Tenor). 5.15-6.15 approx.:—S.B. from London. 6.30-7.15:—Religious Service from the Studio. Conducted by the Rev. W. Holmes Coats, M.A. Assisted by the Station Choir. 8.45:—S.B. from London. 10.30:—Epilogue.

2BD ABERDEEN. 800 M. 600 KC.

3.30:—S.B. from Glasgow. 5.15:—S.B. from London. 6.30-7.45:—S.B. from Glasgow. 8.45:—S.B. from London. 9.0:—S.B. from Glasgow. 9.5:—S.B. from London. 10.30:—Epilogue.

2BE BELFAST. 508.1 M. 980 KC.

3.30-6.15 app.:—S.B. from London. 6.30-7.15:—S.B. from Glasgow. 8.45:—S.B. from London. 9.5:—Chamber Music Concert. Isabel F'Anson (Soprano). The Pirral Trio. 10.30:—Epilogue.



A MISSION HOSPITAL IN ASSAM.
 Some of the buildings at the great Welsh Mission Hospital at Shillong, about which Dr. Gordon Roberts will speak in his missionary talk this afternoon.

H. W. Post

This Week's Bach Cantata.

Church Cantata No. 96.

'Herr Christ, der ein'ge Gottessohn'
('O Christ, Thou blessed Lamb of God')

THIS Cantata belongs to the same splendid period in Bach's career as the one which was sung last week, and, like it, is conceived on an imposing scale.

The opening chorus, a fantasia on the chorale, with the melody given to the Alto voices, is treasured by musicians for the finely-wrought beauty with which it is worked out: it is one with a quite individual character of its own. An animated semi-quaver figure runs through the accompaniment, played by two high-pitched instruments—the piccolo (flauto piccolo), and the now practically obsolete violino piccolo, the instrument which the Germans call a 'Quartgeige'.

The Tenor aria, 'Ach ziehe die Seele' ('Draw closer, my spirit'), is typical of Bach at his best, with an expressive accompaniment, but the Bass aria is even more interesting. The text tells of wandering, uncertain steps, and the music is eloquent of doubt and hesitation. Bach uses similar motives elsewhere to depict vacillation of spirit. But at the words 'gehe doch, mein Heiland, mit' ('where Thou art, my Saviour, shew') the broken, stumbling figure gives way at once in all the parts to a steady march-beat, slight in texture, but decided and quite sure of itself.

The chorale at the end is very simple and dignified.

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

I.—Chorus.

O Christ, Thou blessed Lamb of God, the
Father's only Son,
Our sins Thou tookest upon Thee, as it was
propheesied.
Thou art the Star of morning, the heav'n on
high adorning,
The Light of Life Thou art!

II.—Recitative (Alto).

O wondrous Love unbounded, wherein Thou
still mankind shalt cherish,
Ev'n on that awful day, when earth shall pass
away, at last to perish!
Beyond our understanding is Thy might!
For lo, a virgin did conceive
And God's own Son did bear, whom David
swore of old
As his own Lord to worship; in Him all men,
if ye believe,
Ye shall not be at last confounded.
O blessed Gift of grace that God on us be-
stoweth!
That opens Heaven's gates, and Satan over-
throweth.

III.—Aria (Tenor).

Draw closer my spirit in love to the Saviour,
O Jesus, Redeemer, be gracious to me!
Enlighten me, that I may faithfully know
Thee,
So guide me that alway my life may but shew
Thee
A spirit devoted that hungers for Thee!

IV.—Recitative (Soprano).

I need Thy hand, O God, Thy gracious leading,
For I have sinn'd and gone astray, my feet
have wandered from Thy way
Thy precepts all unheeding. But Thou, O
Lord, with Thou beside me,
If Thou wilt light my way and ever guide me,
So shall my way be blest, and I shall find Thy
rest.

V.—Aria (Bass).

Nor behind me, nor before me, can I see the
way I'd go.
There Thou art, my Saviour, show, for the
darkness falleth o'er me;
Stay by me, do not forsake me, and at last to
Heaven take me!

VI.—Choral.

O'erwhelm us with Thy mercy, awake us to
Thy grace,
That we, new born, arising, may stand before
Thy face,
So all the Earth shall know Thee, and praise
and honour shew Thee, for ever more, Amen.

The Tinker who wrote 'The Pilgrim's Progress.'

A word about John Bunyan by the Rev. Bernard Cockett, Minister of the Bunyan Meeting House at Bedford. This afternoon we are to hear the first of a series of readings from 'The Pilgrim's Progress,' in honour of the Tercentenary of Bunyan which falls in November.

THREE hundred years ago, in a brazier's cottage by the side of a running brook in the fields at Elstow, John Bunyan was born.

As a youth of sixteen, after the death of his mother and sister, he joined the Parliamentary Army at Newport Pagnell in days when England was struggling for her civil and religious liberty.



The discharged soldier married an unknown but good wife with two noble Dowry Books, and settled as a tinker in the little cottage at Elstow. Christopher Hall's sermon against Sabbath-breaking, the Voice from Heaven while playing tip-cat on the village green near the Market

Cross, and overhearing three Christian women talking of the new birth of the soul and their love of the Saviour, were milestones in Bunyan's spiritual pilgrimage. John Gifford, the Non-conformist Rector of St. John's, an ex-Royalist major, revealed to the ex-Parliamentary private the secrets of the Gospel; while Martin Luther's Commentary on the Galatians was balm to his wounded conscience. Bunyan joined Gifford's church, where 'faith in Christ and holiness of life' was the basis of membership, rites and ceremonies being considered 'circumstantial,' not essentials. The tinker turned preacher, and his experimental knowledge of the grace of God gave him a love for Christ as hot as fire. The passionate prophet stirred the countryside, until the ecclesiastical monopoly of that period cast the lay preacher into prison.

Bunyan spent twelve years (1660-1672) in the county gaol, tagging the faces which his blind daughter Mary sold, acting as unofficial chaplain, reading the Bible and Foxe's 'Book of Martyrs' and writing books, 'Grace Abounding,' a romance of redemption, belonging to this period. In 1672 the Declaration of Indulgence set Bunyan free, and he applied for a licence to preach in Ruffhead's Barn, in the orchard in Mill Lane. The property cost £50, and Bunyan's Meeting House re-established Gifford's church, founded in 1650, on the same broad basis of churchmanship.

In 1675 our minister was imprisoned in the town gaol on the Bedford River Bridge, and there he wrote the guide book of all pilgrim souls, finishing the second part in his humble St. Cuthbert's Street home, where 'The Life and Death of Mr. Badman' and 'The Holy War' first saw the light. 'Bishop' Bunyan toured the Midland counties, establishing and strengthening churches; and after his Pilgrim had brought him fame—100,000 copies being sold in his lifetime—he lectured and preached in London to great congregations.

A mission of mercy took him to Reading, and after reconciling a father and son he rode to London through a storm. After the Sunday service a serious illness developed, and worn out by prison life and many labours, he passed away, aged sixty, on August 31, 1688, being buried at Bunhill Fields.

Bunyan's untiring industry produced sixty books. 'The Pilgrim's Progress' has been translated into 120 languages, and accompanies the Bible in Christian missions. Bunyan was our minister (1672-1688). We treasure his personal relics: walking-stick, cabinet, jug, will, vestry chair, church book, with many other precious mementoes, and we hope that a Bunyan Museum, adequately equipped and endowed, will become his tercentenary memorial.

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PROFESSOR J. A. FLEMING, F.R.S.,

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6.45
Helen Henschel
 sings
Schubert's Songs

MONDAY, OCTOBER 8
 2LO LONDON & 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

9.35
Segovia, the
Virtuoso
of the Guitar.

10.15 a.m. **The Daily Service**

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

11.0 (Daventry only) **Gramophone Records**
 Symphony No. 1 *Beethoven*

12.9 **A BALLAD CONCERT**

IVY FENNEL WILLIAMS (Soprano)
 DAVID EVANS (Baritone)

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

1.0 **AN ORGAN RECITAL**
 By **EDGAR T. COOK**
 From Southwark Cathedral

EDGAR T. COOK
 Fantasia in F. Minor..... *Mozart*

GLADYS CURRIE
 Songs

EDGAR T. COOK
 Sinfonia to Cantata, }
 'Wailing, Crying'... } *Bach, arr.*
 Sinfonia to Cantata, } *Harvey Grace*
 'We thank Thee, God!'
 Study in B Minor *Schumann*

GLADYS CURRIE
 Songs

EDGAR T. COOK
 On the Rhine..... }
 Carillon on Westminster } *Viervo*
 Chimes from Third Suite }

2.0 **BROADCAST TO SCHOOLS:**
 Readings in Foreign Languages

2.20 **Musical Interlude**

2.30 **Miss RHODA POWER:** 'What the Onlooker Saw — III, The Coming of the Dances.'

3.0 **Musical Interlude**

3.5 **Miss RHODA POWER:** 'Stories from Mythology and Folk-lore: How Flowers came to the Earth (an Australian Story)'

3.15 **Musical Interlude**

3.15 (Daventry only) **East Coast Fishing Bulletin**

3.20 **A Studio Concert**
 MACKENZIE LANG (Tenor)
 RUTH KEMPER (Violin)
 HELEN THORPE (Pianoforte)

4.15 **ALPHONSE DU CLOS and his ORCHESTRA**
 From the Hotel Cecil

5.15 **THE CHILDREN'S HOUR:**
 'The Rescue of Old Tom the Drake, from 'Lorna Doone' (*Blackmore*)

Several Piano Solos, including Gavotte (*Balfour Gardiner*), played by **Cecil Dixon**

'The Last Raid of Black Bjorn' — An Adventure Story of the days of King Alfred (*Frank C. Britten*)

'Dithering Ditties' (*Dalhousie Young*) and other songs sung by **FRANKLYN KELSEY**

6.0 **Household Talk:** **Miss MABEL COLLINS,** 'Scones and Biscuits'

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

6.30 **For the Boys' Brigade and Church Lads' Brigade**

6.45 **THE FOUNDATIONS OF MUSIC**
 SCHUBERT'S SONGS
 Sung by **HELEN HENSCHL** (Soprano)
 An die Musik (To Music)

Gretchen am Spinnrade (Margaret at the Spinning Wheel)

Der Fischer (The Fisherman)
 Heidenröslein (Hedge Roses)
 Rastlose Liebe (Restless Love)

IN his thirty-one years Schubert set to music over six hundred poems. How many of these songs are commonly sung at concerts? Probably not a tenth. Not all are masterpieces, but an amazingly large proportion of them have power to move us strongly. It is good to have this week's selection of a score or more, many of them great favourites, and a few less familiar.

For his authors Schubert went to Goethe, Schiller, William Müller, Frederick Schlegel, and

pluck the wild rose, and so pricked his fingers, may or may not have a moral. Schubert doesn't trouble about that, but simply wafts us in music a breath of the rose's freshness and beauty.

Rastlose Liebe has its counterpart in Schubert's music, which has an unquiet accompaniment and fails to settle down in any one key until the last page, on which the words 'Crown of life, Joy without rest, thou art Love,' are much repeated in the key of C.

7.0 **Mr. DESMOND MACCARTHY:** Literary Criticism

7.15 **Musical Interlude**

7.25 **Monsieur E. M. STÉPHAN:** French Talk

7.45 **Vaudeville**

GRACE FIELDS
 THE BALALAIKA SEVEN
 TOMMY FIELDS and NINO ROSSINI
 MURIEL GEORGE and ERNEST BUTCHER

LEONARD HENRY

HARRY HEMSLEY

ELSIE CARLISLE

and

THE REVUE CHORUS

(Accompanied by the DANCE ORCHESTRA)

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

9.0 **WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**

9.15 **Sir THOMAS BEECHAM:** 'The Imperial League of Opera.' *S.B. from Manchester*

NOBODY has done more than Sir Thomas Beecham to provide the British public with grand opera in the grand tradition, and his present scheme for an Imperial League of Opera promises to provide it with more than it has ever yet had. A fuller reference to this subject of his talk tonight will be found on the 'Both Sides of the Microphone' page.

9.30 **Local Announcements; (Daventry only) Shipping Forecast**

9.35 **Chamber Music**

SEGOVIA (Guitar)

THE VIRTUOSO STRING QUARTET
 MARJORIE HAYWARD (1st Violin),
 EDWIN VIRGO (2nd Violin), RAYMOND JEREMY (Viola), CEDRIC SHARP (Violoncello)

QUARTET
 String Quartet in D (Op. 18, No. 3) . . . *Beethoven*
 Allegro; Andante con moto; Allegro; Presto

10.5 **SEGOVIA**
 Selected Pieces

10.20 **QUARTET**
 Italian Serenade..... *Hugo Wolf*

10.27 **SEGOVIA**
 Selected Pieces

10.42 **QUARTET**
 String Quartet in G (Op. 76, No. 1) . . . *Haydn*
 Allegro con spirito; Adagio sostenuto; Presto;
 Allegro ma non troppo

11.0-12.0 (Daventry only) **DANCE MUSIC:**
 JACK HYLTON'S AMBASSADOR CLUB BAND, under the direction of **RAY STARITA**, from the Ambassador Club

(Monday's Programmes continued on page 22.)

7.45—VAUDEVILLE—7.45



GRACIE FIELDS
 Comedienne

ELSIE CARLISLE
 and the
 Revue Chorus
 accompanied by
 the B.B.C. Dance
 Orchestra



LEONARD HENRY
 Comedian



HARRY HEMSLEY
 the well-known
 child impersonator

TOMMY FIELDS
 and
NINO ROSSINI

in a pot-pourri
 of
 music and song



MURIEL GEORGE
 and
ERNEST BUTCHER

in folk-songs and
 traditional songs



other German poets, besides our own Shakespeare, Scott, Cibber, and Pope.

To Music (the words of which are by Schöber, one of Schubert's earliest friends) is an invocation to the 'divine voice' to enlighten the darkness of the heart, and to fill the soul with the love of noble things.

The words of *Gretchen am Spinnrade* are from Goethe's *Faust*. Margaret, left alone, is filled with dread. She recalls her lover's attractions—his eye and the sound of his voice, and lingers lovingly on the thought of his kiss. Here she pauses in her spinning for a moment, and the accompaniment tells how she re-starts her spinning-wheel. She continues her meditation, longing for the bliss denied her.

Der Fischer tells of the surprising thing that happened to a fisher-lad, to whom appeared a mermaid, inviting him to come down beneath the waves and visit her lovely land. Nobody knows what happened, but no mortal eye ever again saw that fisher-boy!

Goethe's tiny poem about the boy who would

The pleasures of Foreign Travel are multiplied ten-fold when you have learnt, by the new Pelman Method, to speak the language of the country. A book, fully describing this method, will be sent gratis and post free, to every reader using the coupon printed below.



HOW EVERYONE CAN LEARN A FOREIGN LANGUAGE.

PELMAN INSTITUTE'S REMARKABLE DISCOVERY.

Can you read Spanish?
No.
Do you know any German?
No.
Here are two books, one printed in Spanish, the other in German.
Yes.
Can you read them?
Of course not.
Well, try and see.

An Hour Later.

Miraculous! I can read and understand every word.

THE above conversation is typical of the experiences of the thousands of men and women who are now learning French, German, Spanish, and Italian by the new Pelman Method.

A Business Man, for example, visits the Languages Department of the famous Pelman Institute. He is a very poor linguist. He knows a little French, but not much. He doesn't know a single word of Spanish, German or Italian. Yet, when handed a book printed entirely in Spanish and another printed in German (neither containing a word of English), he is able to read them through correctly and to understand every word.

Needless to say, such a visitor is immensely impressed and at once enrolls for the Pelman Course in the particular language in which he is interested.

Still more numerous are those who write to the Institute for particulars of the method and, having read them, decide to enrol for one of the Courses. These soon become enthusiastic admirers and advocates of the new Pelman Method.

Revolutionising Language Teaching.

This method is revolutionising the teaching of Foreign Languages.

It enables you to learn French in French, German in German, Italian in Italian, and Spanish in Spanish, thus avoiding all translation from one language into another.

It enables you to think in the particular language you are learning.

It enables you to learn a Foreign Language without spending months in a preliminary struggle with a mass of dull and difficult grammatical rules and exceptions. It introduces you to the language itself straight away and you pick up the grammar almost unconsciously as you go along.

It enables you to dispense with the labour of memorising by heart long vocabularies of foreign words. You learn the words you need by actually using them so that they stay in your mind without effort.

It enables you to write and talk in a Foreign tongue, to read Foreign newspapers and magazines, and to enjoy the masterpieces of French, German, Italian and Spanish literature, many of which have never been translated.

There are no classes to attend. The new method enables you to learn a Foreign Language in your spare time, in your own home, and in from one-third to one-half the usual time.

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

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

A Naval Commander writes:

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

Others write in the same strain of the Pelman Courses in German and Italian. Here are a few typical examples of letters received from readers who have adopted this new method:—

"I can thoroughly vouch for the efficiency of instruction (in Italian) given by this means and have recommended it to several friends."
—(I.W. 121.)

"I found the (French) Course very interesting, easily understood and quite free from the usual drudgery of learning a foreign language by translation."
—(C. 132.)

"Your method of instruction is unique. I hadn't the faintest inclination to go abroad this year, but the rapidity with which I am grasping the language, thanks to you, has fired my ambition. In order to receive the full benefits of your instruction in Spanish I am going to Madrid for six weeks to put what I have learnt into practice. When I return I intend to take your courses in each of the other three languages. I have at last seen the force of that slogan 'truth in advertising.' Your advertisements are not exaggerated. You lay the facts before the public and then proceed to substantiate them."
—(S.E. 185.)

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

"I have managed, during the past few months, to obtain a better knowledge of colloquial and idiomatic French than I acquired in three years at school."
—(C. 416.)

"I should like to say how very much I enjoy the lessons (in Italian) and cannot sufficiently praise your excellent mode of instruction. I wish I had studied under your system years ago."
—(J. 101.)

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

"Now that I have completed the whole (Spanish) Course, after six months' work, perhaps you will allow me to say how much I have enjoyed it and how much I have learned from it. The carefully graduated system offers an invaluable incentive to steady, regular work, and as a schoolmaster I have been much struck with the excellence of the teaching methods employed. I shall recommend the Course to any of my friends who wish to learn Spanish."
—(S.T. 220.)

"It would have taken me as many years to learn by any ordinary method as much (French) as I have learnt in months by yours."
—(P. 145.)

In fact, everyone who has followed it is delighted with the ease, simplicity, interesting nature, and masterly character of the new Pelman Method.

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PELMAN SPANISH COURSE } three
PELMAN GERMAN COURSE } of these
PELMAN ITALIAN COURSE }

and full particulars of the new Pelman Method of learning Foreign Languages without using English.

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MONDAY, OCTOBER 8

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

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3.0 LOZELLS PICTURE HOUSE ORCHESTRA

(From Birmingham)

- Overture to 'Rienzi' Wagner
- JAMES DOHERTY (Baritone)
- To a Miniature Brahms
- Invictus Hubn
- FRANK NEWMAN (Organ)
- March from the 'Nutsucker' Suite Tchaikovsky
- Meditation Massenet
- ORCHESTRA
- Medley, 'Snacks in Bars' Egerer
- Prelude, Op. 1, No. 3 Rachmaninov

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

TONI FARRELL in her own Compositions

5.0 A Ballad Concert

ELSIE HULME (Mezzo-Soprano)
ARTHUR BROUGH (Baritone)
ADELINA LEON (Violoncello)

- ELSIE HULME
- Sincerity Clarke
- A Birthday Cowan
- ARTHUR BROUGH
- The Ship of Rio Keel
- Love is a sickness Gibbs
- ADELINA LEON
- Study Gottermann
- Air (Tre Giorni—Three Days) Pergolesi
- Tarantella W. H. Squire
- ELSIE HULME
- Ships that pass in the Night Stephenson
- A Little Twilight Song.... Words by Weatherly
- ARTHUR BROUGH
- Lookin' at the Sky Oliver
- The Modern Philosopher... Dick Henry

5.30 THE CHILDREN'S HOUR:

(From Birmingham)

- Songs by NORA LEAKE (Soprano)
- 'Magicians of Words' by DALLAS KENMARE and IDA GILBERT
- JACKO will Entertain

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

- Overture to 'Susanna's Secret' Wolf-Ferrari
- Selection from 'Hänsel and Gretel' Humperdinck

THE scent of cigarette smoke in his wife's boudoir aroused the jealousy of Susanna's husband, until Susanna confessed that the smoker was none other than herself. Such is the plot of the one-act Opera (written in 1909, before the days of women's emancipation as smokers)

to which Wolf-Ferrari attached this wholly appropriate gay-spirited Overture.

HUMPERDINCK, though he was fairly well known as a composer before he brought out *Hänsel and Gretel* (in 1893), tasted the rich fruit of perfect success with that work—success to which he never again quite attained. We acclaim him all the more heartily because, though he was closely associated with Wagnerian opera (he was a right-hand man to Wagner in the preparation of *Parsifal*), he never merely copied the master, yet contrived to learn a great deal from him, so that *Hänsel and Gretel* gained tremendously by Humperdinck's absorption of the spirit of Wagnerian methods. In any selection from the Opera we shall almost certainly hear some of those leading tunes that occur in the Overture—the Children's Prayer that, we remember, comes at the opening of it, on the Horns, the Witch's Magic, the Song of the Sandman, and other tunes that we hum as we come away from a performance of the work.

EDNA WILLOUGHBY (Pianoforte)

- Malaguena } Albeniz
- Sous le Palmier (Under the Palm Tree) }
- Cordoba }
- Andalusian Dance, 'Playera' Granados

ORCHESTRA

- Romance, 'Le Soir' (Evening) } Gounod
- Funeral March of a Marionette }

7.0 CHARLES HILL (Tenor)

- Farewell in the Desert Adams
- Just because the Violets Kennedy Russell
- Chérie (Darling) Valentine

ORCHESTRA

Selection from 'Poppy' Jones and Sasauela

EDNA WILLOUGHBY
Spinning Song from 'The Flying Dutchman' Wagner, arr. Liszt
Widmung (Dedication) Schumann, arr. Liszt

ORCHESTRA
Oriental Suite...Poppy

7.42 CHARLES HILL

The Beat of a Passionate Heart Phillips
Angels guard thee Godard

A little Weeing Einsfell
ORCHESTRA
The Yeomanry Patrol Squire

8.0 'The Betrothal'

(See centre of page)

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: THE PICCADILLY PLAYERS, directed by AL STARITA, and THE PICCADILLY HOTEL DANCE BAND, from the Piccadilly Hotel

11.0-11.15 JACK HYLTON'S AMBASSADOR CLUB BAND, under the direction of RAY STARITA, from the Ambassador Club

8.0 'The Betrothal'

or 'THE BLUE BIRD CHOOSES' A Fairy Play

by MAURICE MAETERLINCK.

Music by ARMSTRONG GIBBS
Being a sequel to 'The Blue Bird,' Translated by ALEXANDER TEIXEIRA DE MATTOS (See also page 34)

Characters:

- Tyltyl JOHN REEVE
- Fairy Beryluno } DORA GREGORY
- The Neighbour }
- Millette MONICA DISNEY
- Belline TITA CASARELLI
- Rosella PEGGIE ROBB-SMITH
- Amiette ANNE FURNIVAL
- Jalline PHYLLIS KONSTAN
- Rosarelle JEAN SHEPHERD
- Destiny ERNEST HAINES
- Light JOAN MATHESON
- Granny Tyl } HILDA SIMS
- Mummy Tyl }
- Gaffer Tyl } J. SEBASTIAN SMITH
- Daddy Tyl }
- Drunken Ancestor ... }
- The Great Ancestor FRANK PETLEY
- The Great Mendicant.... } FRANK DENTON
- Murderer Ancestor..... }
- The Sick Ancestor } GERALD JEROME
- The Great Peasant..... }
- First Child JOAN BRIERLEY
- Second Child YVONNE IRONSIDE
- Third Child MARIS WRIGHT
- Fourth Child BUNTY JOHNSON
- Oldest Child PATRICIA HAYES
- Youngest Child } LORNA ROBERTS
- (Smallest of them all) ... }
- Phantom } MARJORIE SEDLEY
- Mother Joy..... }

THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL

Monday's Programmes continued (October 8)

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
 Military March } Schubert
 Musical Moment in F }
 Tone Poem, 'The Enchanted Lake' } Liszt
 Marching Song } Holst
 Country Song }
 Overture, 'Carnival' Dvorak

LADDOV (1835-1914) was one of the Russian 'nationalists' who liked to base their works on their country's legends and tales, and who kept apart from the main stream of European music in the latter half of last century. *The Enchanted Lake* may be any remote place where fairies and water-sprites disport.

'**OVERTURE**' may signify a concert piece that is meant to stand alone, although the word suggests that a stage piece or some other long work is to follow. *The Carnival Overture* is an example. It is one of three works originally intended by Dvorak to be movements of a Symphony, and afterwards called 'Overtures.' This one was evidently to supply the 'Scherzo' or bright movement of the Symphony.

High spirits are its prevailing note. The title's suggestion of youth's eager enjoyment fits it perfectly. It is full of open-air feeling, and one may easily imagine a scene of masks, gay costumes, Chinese lanterns, and confetti—with a quiet corner somewhere for tender conversation.

2.30 BROADCAST TO SCHOOLS: Mr. F. W. HARVEY, 'Folk Tales of the West Country—III, Elves of Land and Water'

3.0 London Programme relayed from Daventry

4.45 F. O. Miles: 'The Film—VI, The Future of the Film'

5.0 JOHN STEAN'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 For the Boys' Brigade

6.45 S.B. from London

9.15 SIR THOMAS BEECHAM: The Imperial League of Opera, S.B. from Manchester

9.30 Local Announcements

9.35-11.0 'The Vicar of Wakefield'

Selections from the Romantic Light Opera by **LIZA LEHMANN**

LIZA LEHMANN has told how she had long been attracted by the operatic possibilities of Goldsmith's *Vicar of Wakefield*, and how, in 1906, David Bispham, the distinguished American singer, encouraged her to write a work on that subject, he to sing the part of the Vicar. Laurence Housman wrote the libretto, and Liza Lehmann's husband, Herbert Bedford, orchestrated her music.

Besides Bispham the cast included Isabel Jay as Olivia, Edith Clegg as Sophia, Richard Temple as Burchell, and Walter Hyde as Squire Thornhill.

Olivia MAVIS BENNETT (Soprano)
 Sophia ESTHER COLEMAN (Contralto)
 Squire Thornhill ERIC GREENE (Tenor)
 The Vicar ROY HENDERSON (Baritone)
THE STATION REPERTORY CHOIR
THE STATION ORCHESTRA
 Conducted by WARWICK BRAITHWAITE

Act I
 Introduction and Opening Chorus: 'We're all going down to the Fair'
 Song (Soprano): 'To-morrow'
 Song (Contralto): 'The Blackbird'
 Duet (Soprano and Baritone): 'Go Fortune, Fortune turn they wheel'
 Duet (Soprano and Tenor): 'Rose and Lily'
 Chorus: 'What have I got at the fair?'

Act II
 Chorus of Reapers: 'Now that Autumn's golden days are ending'
 Song (Tenor): 'There are birds in the valley'
 Song (Soprano): 'Prince Charming'



A MASTERPIECE IS BORN!

The Vicar of Wakefield, Liza Lehmann's romantic light opera based on Goldsmith's famous novel, is to be broadcast from Cardiff tonight. This picture illustrates a famous (if not authentic) story about the appearance of the book—how Johnson found Goldsmith surrounded by angry creditors, and sold the MS. for a few pounds to satisfy their demands.

Barlesque Scene (Baritone): 'The Mad Dog'
 Chorus: 'Sunset is calling'
 Love Scene (Soprano and Tenor)
 Finale (Baritone)

Act III
 Chorus: 'When the wild-rose hedge has blossom'd'
 Duet (Soprano and Baritone)
 Song (Contralto): 'Honey lies in the comb'
 Recit. and Song (Baritone) with Carol
 Song (Soprano): 'When lovely woman'
 Recit. and Song (Tenor)
 Final Chorus: 'Up with the mistletoe'

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

9.15 S.B. from Manchester

9.30 Local Announcements.

9.35-11.0 S.B. from Cardiff

(Monday's Programmes continued on page 24.)

Wanted—Women Writers!

By Margery Tudor

(A Successful Woman Journalist)

How often one hears women say longingly, "If only I could write." The tone in which the wish is uttered suggests that they have not the slightest hope of fulfilling it, that they think it is really a tremendous presumption.

This desire for self-expression is natural and commendable. To make one's ideas take definite shape, and to widen one's outlook are excellent aims to which everyone is entitled. Every woman should be able to express herself winningly. One of the most completely satisfying pastimes is to be found in writing. That it is also remunerative adds to its attractiveness.

The happiest women I know are two free-lance journalists. They have found what so many people lack—the power to break the monotony of their everyday routine and to link themselves to a wider mental life. Both of them took up writing merely as a hobby and, when need arose, they were able to make a very comfortable livelihood.

Do you want to write? Why not try to put your ideas to profitable use? Granted that you have a little natural ability, the mastery of a few simple rules will enable you to produce articles and stories for which editors will pay you good prices.

There are many markets open to women writers. How big the field may be realised when one considers that nearly a hundred principal magazines and periodicals are devoted entirely to feminine matters.

In addition to these publications, there are dozens of daily, evening, and weekly papers with women's pages and magazines innumerable that contain women's sections. Each journal makes its own special appeal. Catering for this appeal is a matter of training—not a very arduous one when it is guided by established writers.

At the Regent Institute you will find successful authors and journalists ready to give you the full benefit of their knowledge and experience. Women's journalism is one of the special features of the postal tuition, and so thorough and practical is the training that many students sell their work after a few lessons, while keen women pupils have been enabled to cover the fee several times over before completing their courses.

You will have individual attention. Your latent literary gifts will be discovered and directed into profitable channels. You will be encouraged to work along the lines that appeal to you most.

Mr. Harold Herd, the Director of Studies, will tell you if you have any aptitude for journalism. He will not urge you to write if he sees no promise in your work. Why not write to him to find out just where your chances lie?

Post the following coupon in an unsealed envelope (3d. stamp), or write a simple request for the prospectus.

THE REGENT INSTITUTE (Dept. 258F),
 Regent House, Palace Gate, London, W.8.

I shall be glad to receive a copy of your prospectus, "How to Succeed as a Writer," with full particulars of your postal tuition. It is understood that I am not committed to any expense or obligation whatever.

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Why not hear a demonstration at the new "Celestion" Showrooms (one minute from Victoria Station)? You are under no obligation in doing so. Or ask your dealer to demonstrate. "Celestion" illustrated literature, giving full particulars of all models and of the Celestion-Woodroffe Gramophone Pick-up, Price £4.4.0, sent free on request. Made under licence.

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Monday's Programmes continued (October 8)

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
March, 'The Lord Mayor's Day' Hall
Valse, 'Soldiers' Songs' Gangl
Selection from 'This Year of Grace' Coward
Entr'acte, 'Second Serenade' Toselli
Fox-trot, 'Give me a night in June' Friend
Selection, 'Classica' arr. Ewing
Entr'acte, 'Serenade-Berceuse' (Cradle Song)
Lucian
Valse, 'Ramona' Wayne
Suite, 'Summer Days' Eric Coates
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.15 S.B. from London
6.30 For the Boys' Brigade
6.45 S.B. from London
9.15 S.B. from Manchester
9.30 Local Announcements
9.35-11.0 S.B. from London

5PY PLYMOUTH. 400 M. 750 KC

- 12.0-1.0 A Gramophone Recital of Light Music
2.30 London Programme relayed from Daventry
4.0 THE ROYAL HOTEL TRIO
Directed by ALBERT FULLBROOK
Relayed from the Royal Hotel
5.0 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR:
Starting out for the week with the Nursery Rhymes, 'Old Mother Hubbard' and 'Polly, put the kettle on.' Reading, 'Seventh of a Seventh Seven Times' (M. J. Redman)
6.0 London Programme relayed from Daventry
6.15 S.B. from London
9.15 S.B. from Manchester
9.30 Local Announcements
9.35-11.0 S.B. from London

5NG NOTTINGHAM. 275.2 M. 1,090 KC

No transmission from Nottingham today

2ZY MANCHESTER. 384.6 M. 780 KC

- 12.0-1.0 Gramophone Records
2.0 London Programme relayed from Daventry
3.15 THE NORTHERN WIRELESS ORCHESTRA
March, 'Robin Hood' Scherzinger
Overture to 'La Cenerentola' (Cinderella)
Rossini
Barcarolle and Hunting Scene Mendelssohn
JOHN J. MORRIS (Concertina)
Il Bacio (The Kiss) arr. Shackleton
Meditation (Ave Maria) Gounod, arr. Shackleton
ORCHESTRA
Waltz, 'Lorraine' Godin
Suite, 'Caucasian Sketches' Tappoletto-Ivanov
TILLY EARNSHAW (Contralto)
The Asra Rubinstein
The Shepherd's Song Elgar
Queen Mary's Song Elgar
ORCHESTRA
Selection from 'Le Roi d'Ys' (The King of Ys)
Lalo, arr. Tavan

- JOHN J. MORRIS
Intermezzo rom 'Cavalleria Rusticana'
Mascagni
Love's Greeting (Salut d'amour) Elgar
Ebb-tide Edward Austin
ORCHESTRA
Scherzo, Op. 16, No. 2 Mendelssohn
Shadow Dance ('Dinorah') Meyerbeer
TILLY EARNSHAW
Arise, O sun Day
Like to the Damask Rose Elgar
You Hambler
ORCHESTRA
Waltz from 'The Lilac Domino' Cavillier
Selection, 'Tangled Tunes' Ketelbey

- 5.15 THE CHILDREN'S HOUR:
Folk Songs of Worcestershire—I
Sung by HARRY HOPEWELL
Poor Mary arr. Broadwood
The Three Dukes } and Maitland
Bold Nelson's Praise }
My Boy Willie } arr. Sharp
Songs of Soho (Fred Drummond)
Sung by BETTY WHEATLEY
Berwick Market; The Singer; In a Crowded Street; The Bells of Soho
Piano Solos, played by ERIC FOGG
In the Highlands Barratt
The Island Cave; Early Morning
My Pet Confrey

- 6.0 London Programme relayed from Daventry
6.15 S.B. from London

- 7.45 Light Orchestral Music
THE NORTHERN WIRELESS ORCHESTRA
Overture to 'The Merry Wives of Windsor'
Nicolai
JACK AUDLEY (Entertainer)
ORCHESTRA
Pierrette }
The Gold Ring } Chaminalde
JACK AUDLEY (Entertainer)
ORCHESTRA
Selection from 'A Princess of Kensington'
German

- 8.35 A FAMOUS SONATA
ERIC FOGG (Pianoforte) and
KATHLEEN MOORHOUSE (Violoncello)
Sonata in E Minor, Op. 38 Brahms
Allegro non troppo; Allegretto quasi menuetto; Allegro

- 9.0 S.B. from London
9.15 S.B. from Manchester
9.30 Local Announcements

- 9.35-11.0 Vaudeville
GRACE FIELDS
(The Famous Character Comedienne)
ATHEY and JOYCE
(In an Original Entertainment)
THE HAWAIIAN TRIO
(In Native Melody and Song)
RENÉE RUDARSI and BILLY CARLTON
Entertainers with Piano, Violin and Banjulele
Accompaniment)
CHRISTINE SILVER
(In her Latest Character Studies)
NORRIS PARKER
(Popular Musical Comedy Vocalist)
Supported by
THE NORTHERN WIRELESS ORCHESTRA

Other Stations.

- 5NO NEWCASTLE. 512.5 M. 960 KC
12.0:—London Programme relayed from Daventry. 2.30:—Broadcast to Schools: Mr. James Holmes, B.Sc. 'Physical Geography—II. Topographic Maps.' 3.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15-11.0:—S.B. from London.

Programmes for Monday.

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, 'Son and Stranger' (Mendelssohn); Jean Hamilton (Soprano): Sea Rapture (Eric Coates); Villanelle (Dell'Arcana); The Goddess in the Garden (Granados). Orchestra: Selection, 'The Girl of the Golden West' (Puccini); Jean Hamilton: Air de Lia (Debussy); Nightfall at Sea (Phillips); Cherry Ripe (Lehmann). Orchestra: Polonaise, Arietta and Passacaglia (Handel, arr. Harty); March of the Dwarfs (Moszkowski). 4.45.—Organ Recital, relayed from the New Savoy Picture House. Organist, Mr. S. W. Letch. 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.—Juvenile Organizations' Bulletin. The Boy Scouts. 6.45.—S.B. from London. 7.45.—Band Night. The Shotts Foundry Band. Conducted by Mr. Herbert Bennett. March, 'The Great Little Army' (Alford); Selection of Stephen Adams' Songs (Ord Hume). The Waverley Male Voice Quartet: March of the Men of Harlech (arr. Guard); 'I'll ay call in by you Toon' (arr. Finlay); John Peel (arr. Fletcher). Band: Beethoven's Fifth Symphony (arr. Bennett). Quartet: Don't you cry, my honey (Nolly); Fishing, and The Story of the Tack (arr. Parks). Band: Selection, 'Poluto' (Donizetti, arr. Swift); Selection, 'Ten Minutes w/ Burns' (Carter). 9.0.—S.B. from London. 9.15.—S.B. from Manchester. 9.30.—Scottish News Bulletin. 9.35-11.0.—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.
 11.0-12.0.—Gramophone Records. 3.0.—Broadcast to Schools. S.B. from Glasgow. 3.15.—Prof. J. Arthur Thomson: Natural History round the Year—III, The Work of Earthworms. 3.30.—An Afternoon Concert. The Station Octet. Overture, 'Quo Vadis?' (Scasola). 3.45.—Louise Craig (Soprano): Dear little soul (Moncton Travers); The Greatest Wish (Del Riego); For love's dear sake (Arthur F. Tate); Sunshine and Rain (Blumenthal). 3.55.—Octet: Water Music (Handel). 4.5.—Alexander Bain (Baritone): The Trumpeter (Arlis Dix); Because I were shy (arr. Johnston); Mate o' Mine (Elliott). 4.15.—Octet: Three Dances from 'Nell Gwyn' (German). 4.25.—Louise Craig: Dolly's Revenge (Henry Postel); The Kerry Dance (Molloy); The Fairy Pipers (Brewer); H I might come to you (W. H. Squire). 4.35.—Octet: 'Prince Igor' Dances (Borodin). 4.50.—Alexander Bain: Bonnie Wee Thing (Fox); Why shouldn't I? (Kennedy Russell); Polly (W. H. Squire). 5.0.—Octet: Egyptian Ballet. 5.15.—Children's Hour. 6.0.—London Programme relayed from Daventry. 6.15.—S.B. from London. 6.30.—Juvenile Organizations' Bulletin. 6.45.—S.B. from London. 9.15.—S.B. from Manchester. 9.30.—S.B. from Glasgow. 9.35-11.0.—S.B. from London.

2BE BELFAST. 506.1 M. 980 KC.
 12.0-1.0.—Concert. The Radio Quartet. Overture, 'La Dame Blanche' (Boieldieu); Shrine in the Woods (H. Carr); Romance and Two Dances from Incidental Music to 'The Conqueror' (German). Ethel Anderson (Mezzo-Soprano): To the Forest (Tchaikovsky); Sunday (Brahms); Lifeless and grey the sea lies, and Russian Snow Song (Lohr). Quartet: Suite, 'On the Briny' (H. Carr); Selection, 'Cavalleria Rusticana' (Mascagni). 2.0-3.15.—London Programme relayed from Daventry. 3.30.—Beethoven. Orchestra: Overture, 'Fidelio'; Symphony, No. 4, in B Flat. 4.12.—A Vocal Interlude, Muriel Childs (Contralto); With Orchestra, 'Creation's Hymn' (Beethoven); Death and the Maiden, Thou bringest peace, and Whither? (Schubert). 4.24.—Orchestra: Ballet, 'Roses d'Amour' (Glazounov); Valse Caprice (Rubinstein, arr. Müller-Berghaus). 4.45.—Organ Recital by Arthur Raymond, relayed from the Classic Cinema. 5.15.—Children's Hour relayed from the Ulster Minor Hall. 6.0.—London Programme relayed from Daventry. 6.15.—S.B. from London. 6.30.—Boys' Brigade Monthly Bulletin. 6.45.—S.B. from London. 7.45.—A Military Band Concert. The Station Military Band, conducted by Harold Lowe. March, 'The Mad Major' (Alford); Overture, 'Poet and Peasant' (Suppe); Selection, 'The Bohemian Girl' (Belle). 8.10.—Kenneth Ellis (Bass): The Ladies of St. James (R. Clarke); From Inverness to Fell (H. Fisher); The Pools of Silence (M. Wingate); Hell's Pavement and Cape Horn Gospel (F. Keel). 8.22.—Band: Selection 'H.M.S. Pinafore' (Sullivan). 8.32.—Maurice McDonough with Band. Euphonium Solo, 'O ruddler than the cherry' (Handel). 8.40.—Kenneth Ellis: A Russian Love Song (E. Overbeck); The Ringers (H. Lohr); The Vow (M. Wingate); Tavern Song (H. Fisher). 8.52.—Band: Descriptive Piece 'The Irish Wedding' (Pruerner). 9.0.—S.B. from London. 9.15.—S.B. from Manchester. 9.35 app.—Variety: Helen Aston (Songs et Piano and Musical Monologues); Harold Hurdle (Xri-Kate); Pursall and Stanbury (Syncopated Songs); Harry Reymos (Musical Ventriloquist Act). 10.30 app.—11.0.—Dance Music. Larry Brennan and his Band, relayed from the Plaza.



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 and very much
 better!

Before you buy—before you even think of
 buying new underwear, find out about

TUPLEX

The latest and greatest advancement
 in the making of good underwear.

YOU should know all there is to know about TUPLEX, because it is so very different from the underwear you are wearing—it is different and it is better—*much, much* better. To know TUPLEX is to want to wear it in preference to anything else.

It is difficult to imagine a fabric with its two sides totally different and still *only one fabric*, neither thicker nor thinner than that which you are accustomed to wearing—yet that is what TUPLEX is!

Because it is so difficult to imagine it, we are anxious you should send for a sample and see for yourself how it is possible, by the method, to make a fabric which is so very much like what you are used to wearing and yet, in everything that matters, is so very different and so *great an improvement*.

There is no kind of underwear being worn to-day upon which TUPLEX is not, in the very nature of things, an improvement—and there can be nothing more delightfully comfortable to wear.

TUPLEX is made in a full range of the customary styles and shapes of Vests and Combinations in four well-proportioned sizes. Also for Children.

When you receive your sample of TUPLEX material—

you will marvel at the wonderful manner in which this fine, soft, cosy fabric is made—it will seem almost incredible that such a thing is possible, but, *being possible*, you will readily appreciate what delightfully comfortable and exceptionally satisfactory Underwear TUPLEX most surely is.

The sample is quite large enough for a washing test.

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 The Journal of the British Broadcasting Corporation.
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 Editorial address: Savoy Hill, London, W.C.2.
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7.0
Should Women
Be Paid
As Much as Men?

- 10.15 a.m. The Daily Service
- 10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 11.0 (Daventry only) Gramophone Records
Miscellaneous
- 12.0 A CONCERT IN THE STUDIO
PHYLLIS WRIGHT (Contralto)
THE RUDI TRIO
- 1.0-2.0 ALPHONSE DU CLOS and his ORCHESTRA
From the Hotel Cecil
- 2.25 (Daventry only) East Coast Fishing Bulletin
- 2.30 BROADCAST TO SCHOOLS:
SIR WALFORD DAVIES: 'Music for Beginners'
- 3.0 SIR WALFORD DAVIES: Miniature Concert
- 3.15 SIR WALFORD DAVIES: 'Advanced Music'
- 3.30 Musical Interlude
- 3.35 Monsieur E. M. STÉPHAN: 'Elementary French'
- 4.0 LOUIS LEVY and his ORCHESTRA
From the Shepherd's Bush Pavilion
- 4.15 FOR SECONDARY SCHOOLS:
MR. DESMOND MACCARTHY: 'Modern Men of Letters—II, Thomas Hardy'
- 4.30 LOUIS LEVY and his ORCHESTRA (Continued)
- 5.15 THE CHILDREN'S HOUR



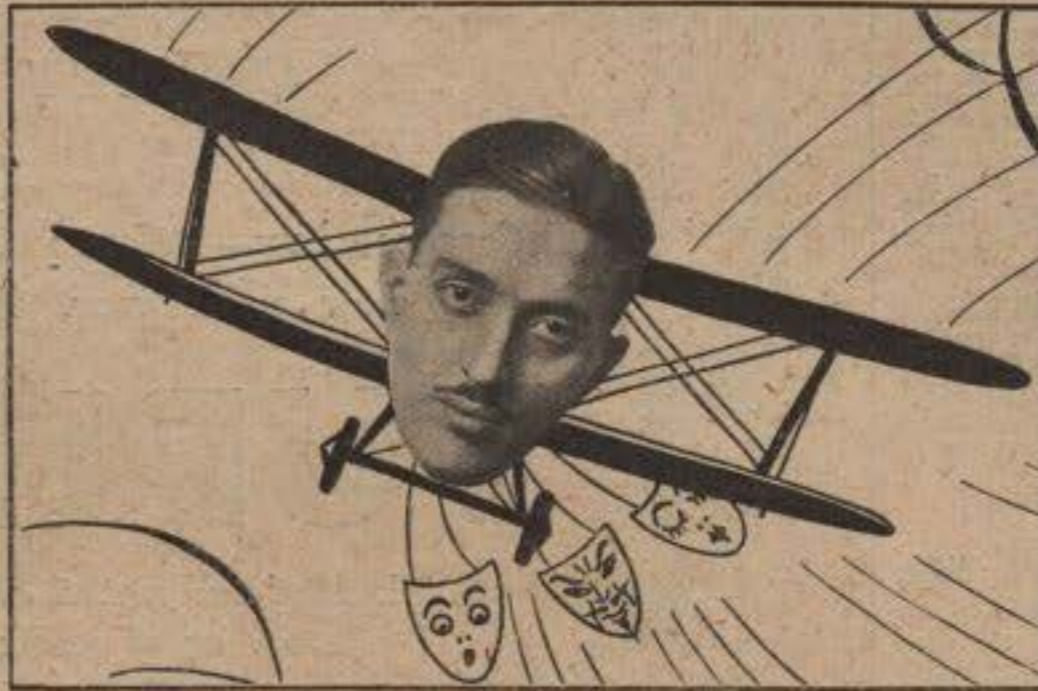
Wherein we go to Egypt

- 6.0 SIR WILLIAM BEACH THOMAS: 'The Best of Autumn'—II
- 6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.30 Musical Interlude
- 6.45 THE FOUNDATIONS OF MUSIC
SCHUBERT'S SONGS
Sung by HELEN HENSCHER (Soprano)
Der Erlkönig (The Erl King)
Alinde
An die Nachtigall (To the Nightingale)
Die Unterscheidung (The Distinction)

THE words of *The Erl King* are by Goethe. They picture a father on horseback hastening home with his sick child. The ghostly Erl King flies with them, unseen and unheard by the father, but both seen and heard by the boy.

TUESDAY, OCTOBER 9
2LO LONDON & 5XX DAVENTRY

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



The first of Albert de Courville's 'Air Raids' is planned to start over the London and Daventry area at 9.40 tonight

9.40
De Courville's
First
Air Raid

Evans' talk this evening. The fine background of the Yorkshire moors, against which their books are set; the kindness of Anne; the fierce passion of Emily; the sturdy competence of Charlotte—all combine to produce an unexampled family record of literary achievement.

7.45 A MILITARY BAND CONCERT

- OLIVE KAVANN (Contralto)
- SYDNEY NORTHCOTE (Tenor)
- THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
March, 'Nelson's Call'..... Vanis
Overture to 'Raymond'..... Ambrose Thomas
- OLIVE KAVANN
In an Old-fashioned Town... Squire
Fifinella..... Oliver

8.5 BAND
Selection from 'Gianni Schicchi'
Puccini, arr. R. J. F. Howgill

- SYDNEY NORTHCOTE
The Maiden Blush..... } From Suite }
To Daisies..... } 'To Julia' } Quilter
The Night Piece..... }

- 8.25 OLIVE KAVANN
Allah be with us..... Woodford-Enden
Blackbird's Song..... Cyril Scott
- BAND
Russian Ballet..... Luigini
Czardas; Slow Waltz; Scene; Mazurka;
Russian March

- SYDNEY NORTHCOTE
Pretty Ring Time..... Warlock
Illusion..... Grenville
Rosaline..... Parry
- BAND
Punchinello and Farandole from Concert Suite
Raoul Pugno

8.0-8.30 (Daventry only) Mr. S. K. RATCLIFFE:
'America To-day—III, The Great American City'

THIS evening Mr. Ratcliffe reviews a series of typical great American cities. He discusses their system of local government; their civic enterprises as displayed in their amazing public parks, libraries, and art galleries, and he goes on to consider ordinary daily life in any great American city.

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 SIR WALFORD DAVIES: 'Music and the Ordinary Listener'

9.35 Local Announcements; (Daventry only) Shipping Forecast

9.40 'AIR RAIDS'

Light entertainment in a series of rapid flights planned and launched by

ALBERT DE COURVILLE

The well-known Theatrical Producer, assisted by
JACK PADBURY'S COSMO CLUB SIX

10.40 DANCE MUSIC: ARTHUR ROSEBERY and his BAND from the Café de Paris

11.15-12.0 AMBROSE'S BAND from the May Fair Hotel

(Tuesday's Programmes continued on page 28.)

The music most graphically pictures the hard riding through the night (verse 1), the boy's terror at seeing the ghostly figure (verse 2), the Erl King's wheedling invitation (verse 3), the boy's renewed terror and the father's attempt to comfort him (verse 4), the Erl King's second invitation (verse 5), the boy's last outcry and the father's consolation (verse 6), the Erl King's grasp of the boy (verse 7), and the boy's death (verse 8).

An die Nachtigall is a plea to the bird to hush its song, for Love lies sleeping upon the maiden's heart.

In *Die Unterscheidung* a lass lays down the law to her lad. He is to play the faithful, love-sick cavalier, whilst she is to be jealous when she pleases. She will treat him as a brother (with just a little more affection, perhaps), but nothing more.

7.0 QUESTIONS FOR WOMEN VOTERS

II— SHOULD WOMEN BE PAID AS MUCH AS MEN?

An informal Discussion

between

Miss ELLEN WILKINSON, M.P.

and

Mr. WILLIAM H. THODAY

THE whole labour market has been convulsed by the late war and its economic consequences. Women have entered it—undoubtedly to stay—on a large scale. The wages problem in relation to the competitive employment of men and women cannot be ignored by anyone interested in the political sociology of our time.

The feminist banner in tonight's debate is to be upheld by Miss Ellen Wilkinson, the well-known Labour M.P., who was Organizer of the National Union of Women's Suffrage Societies from 1913 to 1915; whilst her antagonist, Mr. Thoday, is an ex-President of the London School Masters' Association and a former Treasurer of the National Association of School Masters.

7.15 Musical Interlude

7.25 Professor B. IFOR EVANS: 'Nineteenth-century Novelists—III, The Brontës'

S.B. from Sheffield

OF the great English authors, few are so remarkable as the family of three Brontë sisters, whose work is the subject of Professor

Here's
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and prosperity
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£250 A YEAR FOR LIFE—FROM AGE 55

Think of it! A care-free life from age 55. An income of £250 a year absolutely secure to you for the remainder of your days—even if you live to be a centenarian. An income irrespective of business or other investments, and not subject to market fluctuations, trade conditions, or political troubles. What a boon to you and yours! What a burden off your mind!

The plan devised by the Sun Life of Canada, the great Annuity Company, with Government-supervised assets of over £82,000,000, makes this splendid prospect possible for you. You deposit with them a yearly sum you can well afford out of your income, and the money, under the care of this most prosperous Company, accumulates to your credit and to it are added extraordinarily generous profits. Thus you share in the Company's prosperity.

The figures here given assume an age of 35, and are estimated on present profits, but readers who fill in the enquiry form and send it to the Company receive, without obligation, figures for their own age and circumstances. Full details of the plan will also be sent.

£250 a Year for Life

Just at the age you begin to feel you ought to take things more easily, the Sun of Canada makes it possible for you to do so. From 55 years of age you will receive £250 a year for life. If you prefer it, a cash sum of about £3,000 will be given you instead of the yearly income.

£20 a Month if Unable to Work.

Supposing you adopted this plan now, and next week, next year, or any year until you were 55, you become—through illness or accident—permanently incapacitated for earning a living, £20 a month will be paid to you until the £250 a year becomes due. And from the time of such incapacity no further deposits need to be made by you.

Income Tax Rebate.

If Income Tax remains as now, you will save nearly £250 during the run of the arrangement. This is additional to the profit you make on the transaction.

£2,000 for Your Family if Anything Happens to You.

Should you not live to the age of 55, £2,000, plus accumulated profits, will be paid to your family. If death results from an accident, the sum would be increased to £4,000, plus the profits.

Any Age, Any Amount.

Though 35 and £250 a year for life have been quoted here, the plan applies at any age and for any amount. Whatever your income, if you can spare something out of it for your and your family's future, this plan is the best and most profitable method you can adopt.

£82,000,000 Assets.

The Sun of Canada has assets of over £82,000,000, which are under Government supervision. It is in an impregnable position. Do not, therefore, hesitate to send for particulars of this plan, which may mean great things for you and yours.

Don't let this opportunity go by. Fill in and post this Enquiry Form to-day. It may make a world of difference to you and yours.

To J. F. JUNKIN (Manager), SUN LIFE ASSURANCE CO. OF CANADA
(Division 12), 2, 3 and 4 Cockspur Street, Trafalgar Square, London, S.W.1.

Assuming I can save and deposit £.....per.....please send me—without obligation on my part—full particulars of your Endowment plan showing what income or cash sum will be available for me.

Name
(Mr., Mrs., or Miss)

Address

Occupation

Exact date of birth R.T. 5-10-28

TUESDAY, OCTOBER 9

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED

7.45
The
Liverpool
'Phil.'

7.45 The Liverpool Philharmonic Society's First Concert

Relayed from the Philharmonic Hall
(S.B. from Liverpool)

Conductor, ALBERT COATES

Vocalist, Madame LJUNGBERG (Soprano)

ORCHESTRA

A Faust Overture Wagner
Symphony No. 4 ('Tragic') Schubert

Madame LJUNGBERG, with Orchestra

Santuzza's Air (from 'Cavalleria Rusticana') .. Mascagni

Madre Pietosa ('La Forgo del Destino') .. Verdi

9.0 app. STEPHEN WEARING (Pianoforte)

From the Liverpool Studio

Study in A Flat Chopin
Spinners near Carantec
(from Suite, 'In Brit-
tany') .. Rhené-Baton

Concert Study in F Minor
Liszt

Minuet from 'The Maid
of Arles' ('L'Arlésienne')
Bizet, arr. Rachmaninov

Fantasy Impromptu
Chopin

Intermezzo in Octaves
Leschetizky

9.20 Liverpool Philharmonic Society's Concert (Continued)

ORCHESTRA

March and Scherzo from
the Opera, 'Love of
the Three Oranges'

Prokofiev
Eight Russian Folk
Songs Liadov

Madame LJUNGBERG,
with Orchestra

Voce di donna ('La
Gioconda') .. Ponchielli
Air from 'Tosca' .. Puccini

ORCHESTRA
'Enigma' Variations
Elgar

10.0 WEATHER FORECAST; SECOND GENERAL NEWS BULLETIN

10.15 A Recital by Segovia (Guitar)

10.35-11.15 'Landing the Shark'

A Play by VIVIAN TIDMARSH
(From Birmingham)

Gerald Graystone, a bucket-shop keeper

ALFRED BUTLER

Mary South, his typist JANET ECCLES

Thomas Bevan, a detective JOHN MOSS

Gerald Graystone is discovered at the desk
of his office in the City

Followed by

'Temperament'

A Radio Fiasco by W. H. ROBERTS
Miss Gloria Glamis, the Celebrated Film Actress,
will give a talk on 'Temperament'

Gloria Glamis VIVIENNE CHATTERTON

Musical Interludes by

THE MIDLAND PIANOFORTE TRIO

3.0 PAUL MOULDER'S RIVOLI THEATRE ORCHESTRA

From the Rivoli Theatre

4.0 An Orchestral Programme (From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by JOSEPH LEWIS

Overture to 'Raymond' Ambrose Thomas
Suite of Three Dances from 'Nell Gwynn' German

4.20 W. A. CLARKE (Bassoon)

Sonata Hurlstone

W. Y. HURLESTONE, who died in 1906, at the age of thirty, left some fragrant chamber music. Three pieces contain work for the Bassoon, and one of these, the Sonata in F, we are to hear. Its four Movements, which contain some most graceful music, well devised to give the Bassoonist opportunities for showing his own and his instrument's artistic capacity, are: (1) *Lively*; (2) *Ballad*; (3) *Fairly quick*; (4) *At a moderate pace*.

4.35 BARBARA FREWING (Contralto) and Orchestra

Recit. and Air, 'Che faro senza Euridice?' ('What shall I do without Eurydice?') from 'Orpheus' Gluck

THE background of Gluck's air is this:—Eurydice, the wife of Orpheus, is dead. The sorrowing husband is allowed to descend into Hades and bring her back, but he must not, in doing so, look on her face. He finds her, and bids her follow him. She, not understanding his averted look, thinks that he no longer loves her, and weeps so that he forgets his vow, and shows his love in one glance. She falls lifeless. *Che faro?* expresses the husband's sore grief. In the end, the god of Love, touched by his distress, again restores Eurydice to him.

ORCHESTRA

Suite, 'The Troubadour' Hubert Bath
My Lady's Demecane; The Jester; Serenade; Castle Revelrye

4.57 BARBARA FREWING

Ob, soft was the song Elgar
Do not go, my love Hageman
At the Well Hageman

5.7 ORCHESTRA

Waltz, 'Fatinitza' Johann Strauss
'Egyptian Ballet' Suite Luigini

5.30 THE CHILDREN'S HOUR:

(From Birmingham)

Songs by MARY POLLOCK (Soprano)
'A Knight of St. John,' a Play by Una Broadbent
MARGARET ABLETHORPE (Pianoforte)

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

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

CECILY JAMES (Soubrette)
THE DESTISANO BROTHERS
(Piano and Accordion Duettists)



Use these New Designs for PASSE-PARTOUT!

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Your Photographic Dealer or Stationer stocks a good selection. Choose patterns which will "set off" your prints and enliven your decorative schemes. The quickest, most artistic and least expensive framing for photographs, enlargements and all small pictures.

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The amazing new Kriss Kross Stropper is almost human in its action.

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By simply turning the handle it stropps your Safety Razor Blades on both edges with equal efficiency, lifting the blade up, turning it over, and rotating the leather stropper within the machine. And the blades are so sharp, so evenly stropped that a comfortable shave is a certainty every morning.

KRISS KROSS STROPPER

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Ask your Hairdresser to sharpen 3 Blades Free in the Kriss Kross. In case of difficulty send your Blades to

THE KRISS KROSS AGENCY
(Dept. F), 121, Kingsway, London, W.C.2.

Tuesday's Programmes continued (October 9)

5WA CARDIFF. 353 M. 850 KC.

2.30 London Programme relayed from Daventry

4.0 **A Symphony Concert**
Relayed from the National Museum of Wales

NATIONAL ORCHESTRA OF WALES
Academic Festival Overture.....*Brahms*
Symphony No. 2, in B Minor.....*Borodin*

IN 1880, the University of Breslau made Brahms a Doctor of Philosophy, and this Overture was a graceful recognition of the honour. The title may sound rather solemn, but the Overture is one of the gayest pieces of music Brahms wrote. It is scored for Full Orchestra, with plenty of 'percussion'—Kettle Drums, Big Drum, Cymbals, and Triangle.

The chief themes are all well-known German students' songs. Some of them are familiar also to us in England.

There are four such popular tunes in the Overture. It starts with an original theme, followed by another tune (also Brahms's own) and a return of the first melody. This is worked up a little, and then a few bars of soft music introduce the first main tune, rather like a hymn-tune, played by Trumpets. This is known as *The Stately House*.

The next tune is a livelier one—*The Father of his Country*.

The third tune is the *Freshman's Song* (dating from the early eighteenth century), which is humorously blurted out. The full orchestra takes it up, the instruments joining in in turn, as a scattered company of students coming home from a jollification might do.

The last tune to be used is *Gaudeamus igitur*, known to University students the world over.

5.0 RICHMOND HELLYAR: 'The Mystery of Growth'

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 A WELSH INTERLUDE
KATE ROBERTS

Reading one of her own short stories, in Welsh: 'Rhwyng Dau Daniaid o Gyfeth'

7.25 Prof. B. IFOR EVANS: 'Nineteenth Century Novelists—III, The Brontes. S.B. from Sheffield'

7.45 S.B. from Swansea

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

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

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:
Songs and a Story by LILIAN MORGAN

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 A WELSH INTERLUDE
S.B. from Cardiff

7.25 S.B. from Sheffield (See London)

7.45 'Y Blodyn Glas'
Opera Gomic Cymraeg Mewn Dwy Act
(Buddugol yn Eisteddfod Genedlaethol Cymru, 1926)

'THE BLUE FLOWER'
A Welsh Comic Opera in Two Acts
(Awarded the Prize at the Welsh National Eisteddfod, 1926)

Y Geiriau a'r Gerddoriaeth Gan
(Words and Music by)
J. EDDIE PARRY

Cymeriadau (Characters):

Plant y Pentro (Village Children):
Olwen CEINWEN REES
Mair EILEEN ASHTON
Glyn MYRDDIN REES
Rhys WILLIAM JOHN THOMAS
Prif Forwyn y Tylwyth Teg (Chief Fairy)
..... HILDA STEVENS
Brenhines y Tylwyth Teg (Fairy Queen)
..... MURIEL WILLIAMS
Village Children, Fairies, etc.
Supported by a Small Orchestra
Act I.

Golygfa (Scene):

A shady woodland on a May morning. The children are dancing around a Maypole, when they are interrupted by Glyn, who tearfully tells them that he must leave them in a few days to seek employment. Mair tells them of the Blue Flower, which has the magic power of changing its wearer into anything he wishes. They decide to seek it. Glyn refuses to believe, and is presently joined by Rhys, a droll lout, to whom he confesses that the children are simple enough to believe in fairies.



THE FAIRY QUEEN AND HER ATTENDANTS who will sing in *Y Blodyn Glas* when it is broadcast from Swansea and Cardiff this evening at 7.45.

While they discuss the improbability of fairies, they are suddenly surrounded by a number of the sweetest little elves imaginable. Rhys becomes friendly, and when the children eventually return tired out after a fruitless search, he suggests that the fairies should take them all to 'Gwlad Yr Haf,' or 'Summer Land.'

Act II.

Golygfa (Scene):

The Queen's Bower, built of butterfly wings. The children are welcomed by the Queen, but they suddenly miss Rhys. When the children are searching for him, he enters breathlessly. The Queen finds that he has lost the Blue Flower, and he is therefore condemned to die, in spite of earnest prayers by Glyn and the children.

The Queen commands a fairy to blindfold him, but no one has a handkerchief ready. Rhys offers his own, and as he pulls it out, the Blue Flower falls at his feet. He is forgiven, and the children are allowed to return to the earth once again, after making a promise to report anyone who disbelieves in fairies to Her Majesty when they next visit Summer Land.

The Opera arranged for broadcasting by the AUTHOR

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

(Tuesday's Programmes continued on page 30.)

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A,6

Tuesday's Programmes continued (October 9)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

2.30 London Programme relayed from Daventry

4.0 TEA-TIME MUSIC

Relayed from Beale's Restaurant

Directed by GILBERT STACEY

Suite, 'Riviera Scenes'.....Brooke
Valse, 'Together'.....Henderson

4.15 London Programme relayed from Daventry

4.30 TEA-TIME MUSIC (Continued)

Fox-trot, 'Blue bird, sing me a song'.....Hanley
Selection from 'La Bohème'.....Puccini

Songs:

One Hour.....Longstaffe
Hinton and Dinton and Mere.....Holliday
Andantino.....Lemare
Selection from 'Ruddigore'.....Sullivan
Fox-trot, 'Wherever you are'.....Hanley
March, 'Progress'.....Stacey

5.15 London Programme relayed from Daventry

6.15 S.B. from London

6.30 A Talk by the Station Director

6.40 S.B. from London

7.0 Dr. WINSLOW HALL: 'A Froward Mistress of Corie Castle'

7.15 S.B. from London

7.25 S.B. from Sheffield (See London)

7.45 S.B. from London

9.35 Local Announcements

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

11.10-12.0 S.B. from London

5PY PLYMOUTH. 400 M. 750 KC.

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:

Play, 'Abou Hassan,' adapted from 'The Arabian Nights' (Mabel Bennett)

5.45 'HUSBANDS UNLIMITED'

Being an adventure of James Augustus, by STUART READY

A Farceical Duologue

Presented by THE MICROGNOMES

James Augustus.....CHARLES STAPYLTON
Beryl Vernon.....PAULINE CARR

James Augustus is just an ordinary sort of young man who is whiling away the tedium of a wet Saturday afternoon by making himself as comfortable as possible in the seclusion of his 'den.' He feels the security of his bachelor stronghold but, before his affairs this evening are over, there will be reason for doubt as to whether his stronghold is so impregnable as he believes at the moment.

6.15 S.B. from London

7.0 Mr. CHARLES HENDERSON: 'Oxford's Relation with Cornwall and Devon—The West Country Element at Exeter College'

7.15 S.B. from London

7.25 S.B. from Sheffield (See London)

7.45 A Chamber Music Concert

THE MARGERY MOORE STRING QUARTET:

SYLVIA HILL (first violin), CHRISTINA McLEOD (second violin), MARGERY MOORE (Viola), MARGOT READ (Violoncello)

First Movement, Quartet in G, No. 12...Mozart

MARGARET WILKINSON (Soprano)

Hark, the echoing air.....Purcell
My mother bids me bind my hair.....Haydn
Solveig's Song ('Peer Gynt').....Grieg

GEORGE STRATHON (Baritone)

'Revenge,' Timotheus cries.....Handel
I will not grieve.....Schumann

QUARTET

First Movement, Scherzo and Finale, from Quartet in F, Op. 18, No. 1.....Beethoven

MARGARET WILKINSON

The Lass with the Delicate Air....Michael Arns
E'en as a lovely flower.....Frank Bridge
My heart is like a singing bird....Hubert Parry
Faery Song from 'The Immortal Hour'
Boughton

QUARTET

Minuet.....Boccherini

Two Scottish Dances:

Strathspey.....McEwen
Reel.....McEwen

Two Japanese Dances:

The Harvest of the Sea Salts.....McEwen
Butterfly Dance.....Schubert
In Hungarian style.....Schubert

GEORGE STRATHON

Weep you no more.....Quiller
My Life's Delight.....Quiller
The Two Grenadiers.....Schumann

QUARTET

Minuet and Finale, from Quartet in G, Op. 76, No. 1.....Haydn

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

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

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 Mr. CLIFFORD K. WRIGHT: 'The Gentle Art of Repartee'

7.15 S.B. from London

7.25 S.B. from Sheffield (See London)

7.45 A VIOLIN RECITAL

by

ENID TAIT

Concerto in E Minor (First Movement)

Mendelssohn

8.0 An Hour of Melody

RONALD CLIFF (Baritone)

THE NOTTINGHAM OCTET

Directed by ADA RICHARDSON

OCTET

New Selection of Gilbert and Sullivan Melodies
arr. Dan Godfrey

RONALD CLIFF

Songs from 'Diehterliebe' (The Poet's Love)
Schumann

OCTET

Incidental Music to 'Othello'...Coleridge-Taylor

RONALD CLIFF

Eleanore.....Coleridge-Taylor
The Gentle Maiden.....arr. Somervell
My Lovely Celia....Monro, arr. Lane Wilson
Still as the Night.....Böhm
Drink to me only.....arr. Quiller

OCTET

Grieg's Melodies.....arr. Urbach

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

(Tuesday's Programmes continued on page 33.)

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R.T.

Programmes for Tuesday.

(Continued from page 30.)

2ZY MANCHESTER. 384.6 M. 780 KC.

- 1.15-2.0 The Tuesday Midday Society's Concert
Relayed from the Houldsworth Hall
Pianoforte Recital by NIEDZIELSKI
In a Programme of Polish Music
- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR:
Fairy Stories told by JEAN NIX
Songs, 'Off to Fairyland' (Frederick Mullen),
Sung by BETTY WHEATLEY—The Fairy Ring;
The Queen of the Fairies; Robin Goodfellow;
Toyland; Dreamland
Fairy Music by THE SUNSHINE TRIO
Waltz, 'Fairy Dream' (Winter); Wood Nymphs
(Eric Coates)
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.30 ORCHESTRAL MUSIC relayed from the Theatre Royal
- 6.45 S.B. from London
- 7.0 'Writers of the North'—X, JAMES AGATE
reading two short essays: 'Half remembered things' from the published collection 'White House and Red Lion'; and 'Wanted—A A Typist,' from 'The Common Touch'
- 7.15 S.B. from London
- 7.25 S.B. from Sheffield (See London)
- 7.45 The Liverpool Philharmonic Society's Concert
Relayed from the Philharmonic Hall
S.B. from Liverpool
Conductor, ALBERT COATES
Vocalist, Madame LJUNGBERG (Soprano)
ORCHESTRA
A 'Faust' Overture Wagner
Symphony No. 4 ('Tragic') Schubert
Mme. LJUNGBERG (with Orchestra)
Santuzza's Aria ('Cavalleria Rusticana')
Mascagni
Madre Pietosa (Compassionate Mother, from
'The Force of Destiny') Verdi
- 9.0-12.0 S.B. from London (9.35 Local Announcements)

Other Stations.

- 5NO NEWCASTLE.** 512.5 M. 960 KC.
2.30:—London. 4.30:—Organ Recital by Herbert Maxwell.
5.15:—Children's Hour. 6.0:—London. 7.0:—Mary Pettie and Laidman Brown: 'Some Pages from an Eighteenth-century Prompt Book—VI. "The Provoked Wife." 7.15:—London. 7.25:—S.B. from Sheffield. 7.45:—'The Bridge of Tync.' A Fantasy in Five Episodes. Specially written for broadcasting by Lieut.-Col. G. R. B. Spain. 9.0:—London. 10.40:—Dance Music, relayed from the Oxford Galleries. 11.15-12.0:—London.
- 5SC GLASGOW.** 406.4 M. 740 KC.
3.0:—S.R. from Dundee. 3.20:—Jean Jacques Oberlin: Elementary French. 3.40:—Dance Music. 4.15:—Station Orchestra: Harry T. Robertson (Tenor). 5.15:—Children's Hour. 5.55:—Weather Forecast for Farmers. 6.0:—Mr. G. A. Fowles: 'Coming Home by Bus.' 6.15:—London. 7.0:—Mr. William Power. 7.15:—London. 7.25:—S.B. from Sheffield. 7.45:—From Dublin's Fair City. A Programme by Dublin Artists. Specially arranged by Mr. Seamus Clandillon (Director, Dublin Broadcasting Station). 9.0-12.0:—London.
- 2BD ABERDEEN.** 500 M. 600 KC.
12.0-1.0:—London. 3.0:—S.B. from Dundee. 3.20:—Glasgow. 3.40:—Dance Music. With Interludes in the Studio by Forbes M. Rae (Tenor). 5.15:—Children's Hour. 6.0:—London. 6.15:—London. 7.0:—Glasgow. 7.15:—London. 7.25:—S.B. from Sheffield. 7.45:—S.B. from London. 9.35:—Glasgow. 9.40-12.0:—London.
- 2BE BELFAST.** 308.1 M. 980 KC.
2.30:—London. 4.30:—Children's Music. Orchestra. 5.15:—Children's Hour, relayed from the Ulster Minor Hall. 6.0:—London. 7.25:—S.B. from Sheffield. 7.45:—Three Centuries of Italian Opera. Orchestra, conducted by E. Godfrey Brown. Gaby Valle (soprano). Loughi Cellini (Tenor). 9.0-12.0:—London.

Some Future 5GB Events from Birmingham.

IN the Light Orchestral Programme on Monday evening, October 15, William Primrose, the leading young violinist, will play the *Concerto in E Major* by Bach, while Paul Eugene (baritone) will sing an Aria from Massenet's *Herodis*, in addition to other songs. The concert will be followed at 9.30 p.m. by two plays of the iron road. The first *In the Tunnel*, described as a dramatic thrill, and written by Rupert Croft-Cooke, was broadcast from the Birmingham Studio eighteen months ago and created so much interest that it has been considered worth while to give a repeat performance. The cast will include Wortley Allen, F. A. Chamberlain, Margaret Kennedy, Courtney Bromet and Stuart Vinden. The action takes place in a compartment of an express train passing through a tunnel which, some time previously, was the scene of a tragedy. The other play, entitled *What a Nerve!* is a farcical adventure by Stuart Ready, in which the two characters will be played by Stuart Vinden and Molly Hall. Incidental music will be provided by the Midland Pianoforte Trio.

INCLUDED in the orchestral programme on Tuesday afternoon, October 16, is an African Suite by Dorothea Barcroft. This Suite was the outcome of a two years' stay in Kenya Colony, that part of British East Africa now being visited by the Prince of Wales and Duke of Gloucester, and the aim of the music is to convey atmosphere of this big game country, particularly stressing native rhythms and general tone colouring. The suite consists of five movements: (1) On Safari (a Caravan Journey), depicting incidents in the day's march; (2) Kraal Song, with its characteristic rhythm; (3) Shamba Song, reminiscent of the quaint melodies sung by the native boys while at work on the plantations; (4) Kenya Idyll—descriptive of moonlight on the Tana River, and (5) a Massed N'Goma—a Festal Tribal Dance, with its strong and dignified rhythms. The artists are Bergitte Blakstad (contralto) and Herbert Stephen (violoncello).

AFTER a short interval, another broadcast from the Café Restaurant, Corporation Street, Birmingham, will be given at 6.30 p.m. on Friday, October 19, when Pattison's Salon Orchestra, under the direction of that popular Birmingham violinist, Norris Stanley, will give a selection from *Iolanthe*, a Fantasia on *Aida* and other popular items, while solos will be provided by Norris Stanley (violin), Charles Badham (pianoforte) and Harry Miller (violoncello). At 9 p.m. the same evening listeners will have the opportunity of hearing a programme of excerpts from popular operas. The operas include *Maritana*, *Il Trovatore*, and *The Magic Flute*, the artists being Emilie Waldron (soprano), Alice Vaughan (contralto), Geoffrey Dams (tenor) and James Howell (bass), supported by the Birmingham Studio Symphony Orchestra, conducted by Joseph Lewis.

AN annual Birmingham feature are the Children's Concerts relayed from the Town Hall and the first broadcast of the season takes place on Saturday, October 20, at 2.30 p.m., when the City of Birmingham Orchestra will give a programme of light classics, under the baton of that well-known conductor, Adrian Boult. Included in the programme is the Slow Movement from the *Violin Concerto in E Minor* by Mendelssohn, in which the solo violinist will be Paul Beard. This will be followed at 3.45 p.m. by a programme by the Metropolitan Works Band, conducted by G. H. Wilson, when interludes of a light nature will be given by Norman Phillips and Partner, and Tom Brownson, the well-known boy soprano. The artists in the symphony concert at 9 o'clock the same evening are Joan Elwes (soprano) and Harold Rhodes (pianoforte).

CHARACTERS from DICKENS



KATE NICKLEBY

"I am afraid millinery is an unhealthy occupation," said Miss La Creevy. "I recollect getting three young milliners to sit to me when I first began to paint, and I remember that they were all pale and sickly." "Oh! that's not a general rule, by any means," observed Mrs. Nickleby.

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The Second of the Great Plays Series: 'THE BETROTHAL'



An Introduction to the Play, by Herbert Farjeon.

The second of the 1928-29 Series of Twelve Great Plays, Maurice Maeterlinck's fantasy, *The Betrothal*, is to be twice broadcast this week: on Monday (5GB) and Wednesday (all other Stations). On page 60 will be found particulars of the series of booklets which the B.B.C. is publishing in connection with these productions. The third great play will be Ibsen's *The Pretenders* (November).

IN inviting me to write about Maurice Maeterlinck's fairy play, *The Betrothal*, without first ascertaining my opinion on its merits, the Editor of *The Radio Times* has committed what may be regarded as a very brave or a very rash act. For he must be aware by this time that I am not one of the most lenient dramatic critics in London, and that the odds are heavily against my liking this sequel to *The Blue Bird*.

Well, I don't like it. But, whatever the policy of the B.B.C. may be, let me make it clear that, if I were on the Board of Control, I should not oppose the broadcasting of *The Betrothal*, any more than, if I were the manager of the Old Vic., I should oppose the production of *Titus Andronicus*, or any more than, if I were a director of the *Daily Mail*, I should oppose the publication of reports of public catastrophes. Good or bad, these things are there, and they have made their mark, and they may as well be faced. Maeterlinck is a famous playwright, and familiarity with his work is a matter of modern education. One may listen to a play for instruction just as much as to a 'talk.' And I hope you will remember this when you listen to *The Betrothal*, and that you will be prepared to challenge it more than most people are prepared to challenge most plays.

The fact that a work of art is make-believe, and that if you try to dodge the artist's magic wand, you are just not playing the game, induces in most consumers of art a very sound state of acquiescence. When the story-teller begins, 'Once upon a time there was a Fairy Prince,' it is not for you to retort, 'Pardon me, but there was never anything of the kind!' But I am not sure that, having got you cornered, it is quite fair for the story-teller to intrude into the tale a conscious philosophy. This, I know, is a heterodox suggestion, and opens up an enormous field for discussion. But whatever the conclusion of such a discussion might be, it is clearly important that, having put yourself into a voluntary state of coma, you should still be alert enough to resist any attempt to thrust down your mouth drugs which might operate against your better judgment after the term of your voluntary coma has expired.

I suggest, then, that you should be on guard against swallowing as gospel all the philosophy Maeterlinck slips into his fairy kingdom. His fundamental idea seems to be hopelessly mistaken. 'It is all,' says the Fairy Berylune, 'so wonderfully simple: anything that's ugly isn't true, never has been true, and never will be.' This reveals

Maeterlinck as a kind of ethical Christian Scientist. He declares beauty to be a fact and ugliness a fiction. It is the philosophy of cowardice, and its cardinal error is in the arbitrary division of experience into the beautiful and the ugly. But I do not propose to argue the point here. All that I wish to do is to make you argue the point for yourself before you accept or reject it. Because he introduces the Fairy Berylune as a Good Fairy, you must, as an honourable



MAURICE MAETERLINCK.

Maurice Maeterlinck, the Belgian mystic playwright, was born at Ghent in 1862. He was educated as a barrister, but, on visiting Paris and making the acquaintance of Villiers de l'Isle-Adam and the symbolist group of poets, turned to literature. He first became famous as the author of *La Princesse Maleine*, a play which excited great interest in literary circles. Maeterlinck has always led a simple and retired life in Belgium. His best-known plays are *The Blue Bird* (to which *The Betrothal* is a sequel), *Pelleas and Melisande*, *Alladine and Palomides*, *The Death of Tintagiles*, *Monna Vanna* and *Joyzelle*; among his non-dramatic works *The Treasure of the Humble* and *The Life of the Bee* are widely read in every language.

consumer of art, receive her as a Good Fairy. But you must remember at the same time that the author is putting into her mouth thoughts which some other playwright might put into the mouth of a Foolish Fairy. You must remember, in short, that what Berylune says is not, by all the honourable rules of the game, said to you but to a little boy called Tytyl.

I would ask you to bear the same point in mind during the conversations on Love which occur in the course of *The Betrothal*.

The idea of the play with respect to Love is the idea that somewhere in the world there exists one ideal mate, and one only, for every human being. There is nothing new in this idea, which has been held and is held by hundreds of thousands of people. But it seems to me an idea that should be attacked rather than encouraged, for has it not been responsible for much of the unhappiness that succeeds the first flush of love? You think that there is an ideal woman waiting for you somewhere. In reality, there is no ideal woman. They all fall short of the perfect complement in some respect, and the sooner you recognize this fact, the likelier you are to live a happy married life. But if you do not recognize this fact, you will be forever restless. Having begun by deceiving yourself into the belief that you have, by some miracle, chanced upon the one woman in the world for you, it is inevitable that you should discover your mistake. And if, discovering your mistake, you continue to believe that there is still this one ideal woman waiting for you somewhere, you will go on looking for her, even though the woman you have married may be the most suitable you are likely to come across in a dozen incarnations.

Again and again, unhappiness in marriage is due to this initial deception. Each pretends that the other is *exactly* what he or she wants. There is a conspiracy of blindness to one another's defects. And an evil conspiracy it is. The important thing in love, if it is to be lasting, is to recognize not the resemblances ('How like one another we are!') but the differences ('It's going to be pretty serious, you being so fond of dancing and me hating it!') And then to go into the affair with your eyes as wide open as they are ever likely to be.

But I do not really want to influence you against *The Betrothal*. I merely want to make you ask yourself, 'Is it really so? Do I agree with the author when he says that man is granted only one love, and that the others are merely unfortunate errors that bring sorrow to innumerable lives? Or when he says that if you look into the heart and essence of things there are no misers? Or when he says that one should feel ashamed when one is not in love?'

For Maeterlinck does not challenge you to reply as Shaw challenges you to reply. He asks you to take it lying down on a bed of roses, whereas Shaw dares you to refute it sitting up on a seat of thorns.

So up with the earphones, and on guard! But don't let Maeterlinck coo you over to his side—or me frighten you over to mine.

7.0
Mr. Wickham Steed
on the
League of Nations

WEDNESDAY, OCT. 10
2LO LONDON & 5XX DAVENTRY
(361.4 M. 830 KC.) (1,604.3 M. 187 KC.)

8.0
The Second of
the
Great Play Series

- 10.15 a.m. **The Daily Service**
- 10.30 (Daventry only) **TIME SIGNAL, GREENWICH; WEATHER FORECAST**
- 11.0 (Daventry only) **Gramophone Records**
'Rigoletto,' Part I *Verdi*
- 12.0 **A BALLAD CONCERT**
MOLLY IYERSON (Soprano)
JOHN PENNAR WILLIAMS (Baritone)
- 12.30 **JACK PAYNE and THE B.B.C. DANCE ORCHESTRA**
- 1.0-2.0 **FRASCATI'S ORCHESTRA**
directed by **GEORGES HARK**
From the Restaurant Frascati
- 2.25 (Daventry only) **East Coast Fishing Bulletin**
- 2.30 **BROADCAST TO SCHOOLS:**
Miss C. VON WYSS: 'Nature Study for Town and Country Schools—III, When wasps are about'
- 2.55 **Musical Interlude**
- 3.0 **Mr. J. C. STOBART and Miss MARY SOMERVILLE: 'The Foundations of English Poetry'**

3.30 **Mr. H. A. L. FISHER: 'What we pay Rates for—III'**
IN her third talk Mrs. Fisher reaches perhaps the crux of the problem tackled in her series, in facing the question, 'Why we pay rates.' She shows that besides the services which rates aid the taxes in supporting, there are also services from which some parts of the country benefit more than others, while others belong rather to the whole country. With regard to such questions as poor-relief in the new conditions of acute local unemployment in certain areas, and road repairing, it is very debatable whether they should be local or national burdens.

- 3.45 **A Light Classical Concert**
DAVID BRYNLEY (Tenor)
THE MARIE WILSON STRING QUARTET
- 4.45 **AN ORGAN RECITAL by EDWARD O'HENRY**
From Madame Tussaud's Cinema
- 5.15 **THE CHILDREN'S HOUR:**
'UNREST LIES THE HEAD THAT WEARS A CROWN'
—or so it would seem from
'The King's Dilemma'—a Whimsical Story,
written and told by **GERALDINE ELLIOT**
The Music will include selections by
'THE GERSHOM PARKINGTON QUINTET, and
'The King's Breakfast'—another Royal Perplexity (*Milne and Fraser-Simpson*), sung by
DALE SMITH
- 6.0 **Musical Interlude**
- 6.15 **TIME SIGNAL, GREENWICH; WEATHER FORECAST, 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 SONGS
Sung by **HELEN HENSCHEL (Soprano)**
Mignon's Song, 'So laßt mich scheinen' (Thus let me seem)
Fischerweise (Fisher's Song)
Am Strome (By the stream)
Auf dem Wasser zu singen (To be sung on the water)

THE first song comes from that incident in Book 8 of Goethe's *Wilhelm Meister*, in which Mignon dresses up as an angel, bringing presents for the birthday of two children. She sings of her longing to become the blest spirit she appears to be, and ends:—
Free have I lived from sordid care,
Yet have I known still sharper pain—
The weight of age too soon to bear;
Make me for aye a child again!

In *Fischerweise* the fisherman gaily sings of his life, than which he could wish none better. On the quay he spies a maiden, angling in vain, 'You may as well give up your artful pranks, sly creature,' he thinks, 'you won't deceive the fish!'

7.0 **Mr. WICKHAM STEED: 'The Meaning of the Ninth Assembly'**
THIS evening a considered survey of the whole proceedings at the Ninth Annual Assembly of the League of Nations will be broadcast by Mr. Wickham Steed, Editor of *The Review of Reviews*, a former Editor of *The Times*, and one of the foremost British experts on foreign affairs.

7.15 **Musical Interlude**

7.25 **Dr. ALEX. WOOD: 'Mechanics in Daily Life—IV, Forms of Energy'**
THIS evening Dr. Wood deals with various forms of energy. He discusses the relation between heat and work; the various forms, and common transformations of energy, and the great question of methods of Conservation of Energy. In this connection he touches upon the various attempts that have been made to solve the fascinating problem of Perpetual Motion.

7.45 **A RECITAL BY JOHN THORNE (Baritone)**
The Bayly Berith the Bell away .. *Peter Warlock*
Sleep is a little death *A'Becket Williams*
(Words by Cawshay Williams. First Performance)

- Arab Love Song
D. M. Stewart
- Dream Song .. *Victor Hely-Hutchinson*
- The Exile
Armstrong Gibbs
- Sorrow *Cyril Scott*

8.0 'The Betrothal'
(See centre column.)

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

- 10.20 **A Ballad Concert**
DORA LABBETTE (Soprano)
HUBERT EISEDELL (Tenor)
ANTONIO BROSA (Violin)
DORA LABBETTE

- The Nightingale *Grieg*
- Little Snowdrop *Stanford*
- HUBERT EISEDELL**
- Soft-footed Snow *Lie*
- Why so pale and wan? *Quilter*
- ANTONIO BROSA**
- Arabesque *Benjamin*
- Cradle Song *Audin*
- Mazurka *Chopin, arr. Kreisler*
- DORA LABBETTE and HUBERT EISEDELL**
- Dear Love of Mine *Goring Thomas*
- Golden Song, from 'Lilac Time,' *Schubert*
arr. Clutsam
- The Keys of Heaven *Traditional*
- 10.45 **ANTONIO BROSA**
- Tango *Albeniz, arr. Elman*
- Spanish Dance (La Vida Breve—The Brief Life)
de Falla, arr. Kreisler
- DORA LABBETTE**
- A Lullaby *Harty*
- Sweetheart, come along (Folk Song)
arr. H. Gibson
- 10.56 **HUBERT EISEDELL**
- The early morning *Peel*
- Red Devon *Clarke*
- 11.0-12.0 (Daventry only) **DANCE MUSIC:**
HERMAN DAREWSKI and his BAND, from the Royal Opera House, Covent Garden



- Tytl **JOHN REEVE**
- Fairy Berylune } **DORA GREGORY**
- The Neighbour }
- Millette **MONICA DISNEY**
- Belline **TITA CASARELLI**
- Rosella **PEGGIE ROBB-SMITH**
- Amiette **ANNE FURNIVAL**
- Jalline **PHYLLIS KONSTAM**
- Rosabelle **JEAN SHEPHERD**
- Destiny **ERNEST HAINES**
- Light **JOAN MATHESON**
- Granny Tyl }
- Mummy Tyl }
- Gaffer Tyl } **HILDA SIMS**
- Daddy Tyl }
- Drunk Ancestor } **J. SEBASTIAN SMITH**
- The Great Ancestor }
- The Great Mendicant } **FRANK PETLEY**
- Murderer Ancestor }
- The Sick Ancestor } **FRANK DENTON**
- The Great Peasant } **GERALD JEROME**
- First Child **JOAN BRIERLEY**
- Second Child **YVONNE IRONSIDE**
- Third Child **MARIS WRIGHT**
- Fourth Child **BUNTY JOHNSON**
- Oldest Child **PATRICIA HAYES**
- Youngest child (Smallest of them all)
LORNA ROBERTS
- Phantom }
- Mother Joy } **MARJOBIE SEDLEY**

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if she wants a healthy baby,
if she is anxious about baby
if she cannot feed baby,
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WEDNESDAY, OCT. 10
5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

8.0
Clapham and Dwyer

3.0 A MILITARY BAND CONCERT

(From Birmingham)

THE BIRMINGHAM MILITARY BAND
Conducted by W. A. CLARKE

Siamcse Patrol Lincke
Overture to 'Maritana' Vincent Wallace

IVY FENNEL-WILLIAMS (Soprano)

Waltz Song from 'Romeo and Juliet' .. Gounod
Damon Stange
Come unto these yellow sands Nicholls

BAND

Idyll, 'Blumengeflüster' (Whisperings of the Flowers) Von Blon
The Butterfly Bendix

JOYCE ROLLITT (Pianoforte)

First Movement (Variations) from Sonata, Op. 26
Beethoven

BAND

Suite, 'From Foreign Lands' Moszkowski

IVY FENNEL-WILLIAMS

Love the Jester Montague Phillips
Little Lady of the Moon Eric Coates
Cherry Ripe Horn, arr. Lehmann

JOYCE ROLLITT

Study in E, Op. 10
No. 3, .. Chopin
Fairy Tale, Op. 34,
No. 2. .. Medtner
Prelude in G Minor,
Op. 23, No. 5
Rachmaninov

BAND

Suite of Three Irish
Pictures. .. Ansell
My Lady's Minuet
Wood

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

TONI FARRELL in her own Compositions
WALTER TODD (Entertainer)

5.30 THE CHILDREN'S HOUR:

(From Birmingham)

'Goldenbob and the Wren,' by Janet Muir.
Songs by HAROLD CASEY (Baritone). 'Then and Now—Johnny comes home from the Fair,' by Helen M. Enoch. HELEN ALSTON will Entertain

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

6.30 Light Irish Music

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by JOSEPH LEWIS

Overture to 'Shamus O'Brien' Stanford
Two Irish Dances Finucane
May Day; Jig

GABRIEL LAVELLE (Baritone)

Has sorrow thy young days shaded?
Traditional Air
Molly Brannigan Stanford
Kitty, my Love arr. Hughes

7.0 ORCHESTRA

Selection from 'The Emerald Isle'
Sullivan and German

RICHARD MERRIMAN (Cornet) and Orchestra
Killarney Balfe

ORCHESTRA

Waltz, 'Irish Whispers' Ancliffe
Irish Reel, 'Molly on the Shore' Grainger

7.32 GABRIEL LAVELLE

Norah O'Neale arr. Hughes
Black Sheela of the Silver Eye Hurty
I've a nice slated house Traditional Air

RICHARD MERRIMAN and Orchestra

Danny boy Irish Air, words by Weatherly
Selection of Irish Airs, 'The Shamrock'
Myddleton

8.0

Vaudeville

(From Birmingham)

BARBER and LORIMER
(Entertainers at the Piano)

CLAPHAM and DWYER
(in Another Spot of Bother)

HELEN ALSTON (Songs at the Piano)

ALBERT DANIELS (Child Impressions)

THE AUDLEY MOUTH ORGAN TRIO

PHILIP BROWN'S DOMINOES DANCE BAND

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 A MILITARY BAND CONCERT

SOPHIE ROWLANDS
(Soprano)

JULIETTE ALVIN
(Violoncello)

THE WIRELESS
MILITARY BAND
Conducted by
B. WALTON O'DONNELL

Overture to 'Hänsel
and Gretel'
Humperdinck

SOPHIE ROWLANDS

Mimi's Song
Puccini
My dearest heart
Sullivan



Ivy Fennell-Williams (left) sings in the Military Band Concert from Birmingham this afternoon, and Helen Alston (right) takes part in the Vaudeville programme at 8.0 tonight.

9.30 JULIETTE ALVIN

Arioso Bach, arr. Frank
Minuet Valensin

BAND

Three Norwegian Dances Grieg

9.52 SOPHIE ROWLANDS

How do I love thee M. V. White
The Lake Isle of Innisfree Muriel Herbert
St. Nicholas Day in the Morning
Easthope Martin

10.0 JULIETTE ALVIN

Intermezzo Lalo
Andaluza Granados

BAND

Rustic March and Saltarello from 'Colomba'
MacKenzie

10.15-11.0 DANCE MUSIC: CIRO'S CLUB BAND, under the direction of RAMON NEWTON, from Ciro's Club

11.0-11.15 HERMAN DAREWSKI and his BAND from the Royal Opera House, Covent Garden

The Organs broadcasting from

2LO—LONDON—Madame Tussaud's
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Wednesday's Programmes continued (October 10)

5WA CARDIFF. 353 M. 850 KC.

1.15-2.0 A Light Symphony Concert
Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
Overture to 'Don Juan' Mozart
Concerto Grosso No. 8, for Two Violins, Violon-
cello and Strings Corelli
Symphony No. 8, in B Minor (Unfinished)
Schubert

2.30 BROADCAST TO SCHOOLS:
ISAAC J. WILLIAMS: 'Crafts by Craftsmen—III,
Leather Work'

2.55 London Programme relayed from Daventry

3.45 THE STATION TRIO:
FRANK THOMAS (Violin); RONALD HARDING
(Violoncello); HUBERT PENGELLY (Pianoforte)
Trio in B Flat, Op. 97 Beethoven

BEETHOVEN, when he played his own works in public, did not always get for the playing the high praise given to his compositions. When this Trio (his Op. 97) was first heard in public, three years after its completion, the young Moscheles (later to be known as a famous pianist and teacher), wrote in his diary that the music was 'full of originality,' but that the composer's playing 'lacked clearness and precision'; nevertheless, the critic 'observed several traces of the grand style of playing.'

There are four Movements in the Trio. The FIRST is cheerful and bold, very clearly made out of two main tunes, with scarcely any subsidiary matter.

The SECOND MOVEMENT is a gay, jesting piece, a Scherzo. In the middle section an odd, creeping theme is set forth in fugal style, each instrument having a part at it in turn. Then the first section is repeated, and in the Coda (tailpiece) we have recollections of the chief themes of both sections.

The THIRD MOVEMENT is a set of five Variations on a simple, appealing theme.

The LAST MOVEMENT is a Rondo in which two main tunes alternate, with (after the second appearance of the opening one) an episode of new matter in the middle. Then the two main tunes reappear, and a Coda at full speed exhilaratingly winds up.

MABEL LINWOOD (Contralto)
To our Lady of Sorrows .. Morfydd Llwyn-Owen
Go not, happy day..... Frank Bridge
A Memory Goring Thomas
TRIO

Little Suite Debussy
THE Little Suite was originally written for Piano Duet, then arranged (by another hand) for Orchestra.

Boating, the first piece in the set, begins in the gentle, swaying style of a Barcarolle.

The second piece is entitled Processions. After a rather deliberately-moving march tune has been treated, there is a middle section, in what may be called a refined rag-time manner. Then the tune of the opening march returns, combined with that of the middle section.

The third piece is a graceful Minuet. Lastly there is a Ballet.

MABEL LINWOOD
When childer plays Walford Davies
A Prayer to our Lady Donald Ford
I have twelve oxen..... Ireland
TRIO

Nocturne Widor
Pavane for a Dead Princess Ravel
Two Old English Tunes Quilter

A PAVANE was originally a dance, of a slow, stately character. Its solemn nature makes it specially suitable for a memorial piece.

Ravel's Pavane is one of his best works, though on a small scale. Originally written for Piano-forte, it is also scored for a small Orchestra. The music centres upon a slow, sustained melody, beautifully scored throughout in the full orchestral version.

4.45 AUSTIN C. MORETON and his DANCE BAND
Relayed from The Western Mail Brighter Homes Exhibition, the Drill Hall

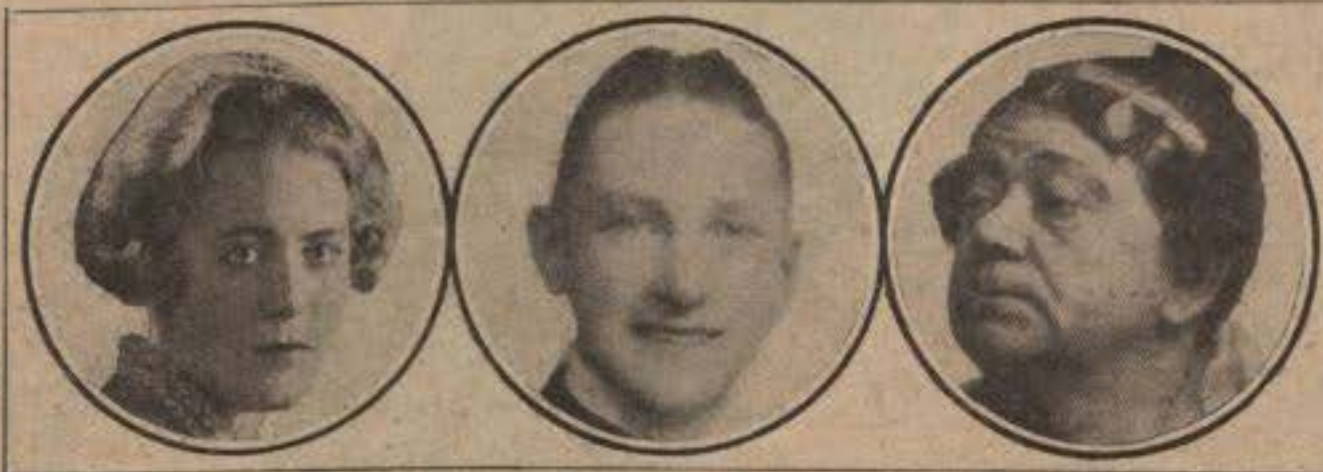
5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

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

10.20-11.0 Vaudeville

FLORENCE OLDHAM (Light Songs at the Piano)
MALCOLM SCOTT (The Woman who Knows)
TARRANT BAILEY, junr., the Lightning Banjoist
(Solo Banjo, Guitar, Balalaika)



VAUDEVILLE FROM CARDIFF TONIGHT.

Three people who will make up Cardiff's Vaudeville bill tonight between 10.20 and 11.0: Florence Oldham (left), Tarrant Bailey, junior, and Malcolm Scott (right) — 'the woman who knows.'

5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.15-11.0 S.B. from London (10.15 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:
Punchinello Relates his Travels (Anon.)
The Story Book reveals a new Story, and the Piano plays 'A Children's Suite' (Ansell)

6.0 London Programme relayed from Daventry

6.15-11.0 S.B. from London (10.15 Local Announcements; Mid-week Sports Bulletin)

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

6.15-11.0 S.B. from London (10.15 Local Announcements)

2ZY MANCHESTER. 384.5 M. 780 KC.

12.0-1.0 New Gramophone Records

2.30 London Programme relayed from Daventry

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
TOM ROWLANDS (Tenor)
E. A. PALMER (Clarinet)
THE STATION TRIO:
T. D. JONES (Pianoforte); MORGAN LLOYD (Violin); GWILYM THOMAS (Violoncello)

5.15 THE CHILDREN'S HOUR:
Music by THE STATION TRIO

6.0 For Boy Scouts: A Camp Fire—by the 1st Pontardulais (Wesley) Troop of Boy Scouts

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

10.20-11.0 S.B. from Cardiff

6BM BOURNEMOUTH. 325.1 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

3.0 Mr. R. E. SOPWITH, 'Books Worth Reading—III, Shakespeare's "Merchant of Venice," Act II.' S.B. from Sheffield

3.20 THE NORTHERN WIRELESS ORCHESTRA
Overture to 'The Siege of Rochelle' Balfe

3.30 London Programme relayed from Daventry

3.45 THE NORTHERN WIRELESS ORCHESTRA
March, 'Monte Carlo' Finch
Suite, 'At Boscombe' Evelyn Sharpe
Portsmouth; Beaulieu; Aldershot

THE CLOISTER MALE VOICE QUARTET

O, who will o'er the dowds De Pearsall
In this hour of softened splendour
Pinsuti, arr. West

When evening's twilight Hatton
ORCHESTRA

Selection, 'Midnight Revels' Balfour
DORIS WYATT (Pianoforte)

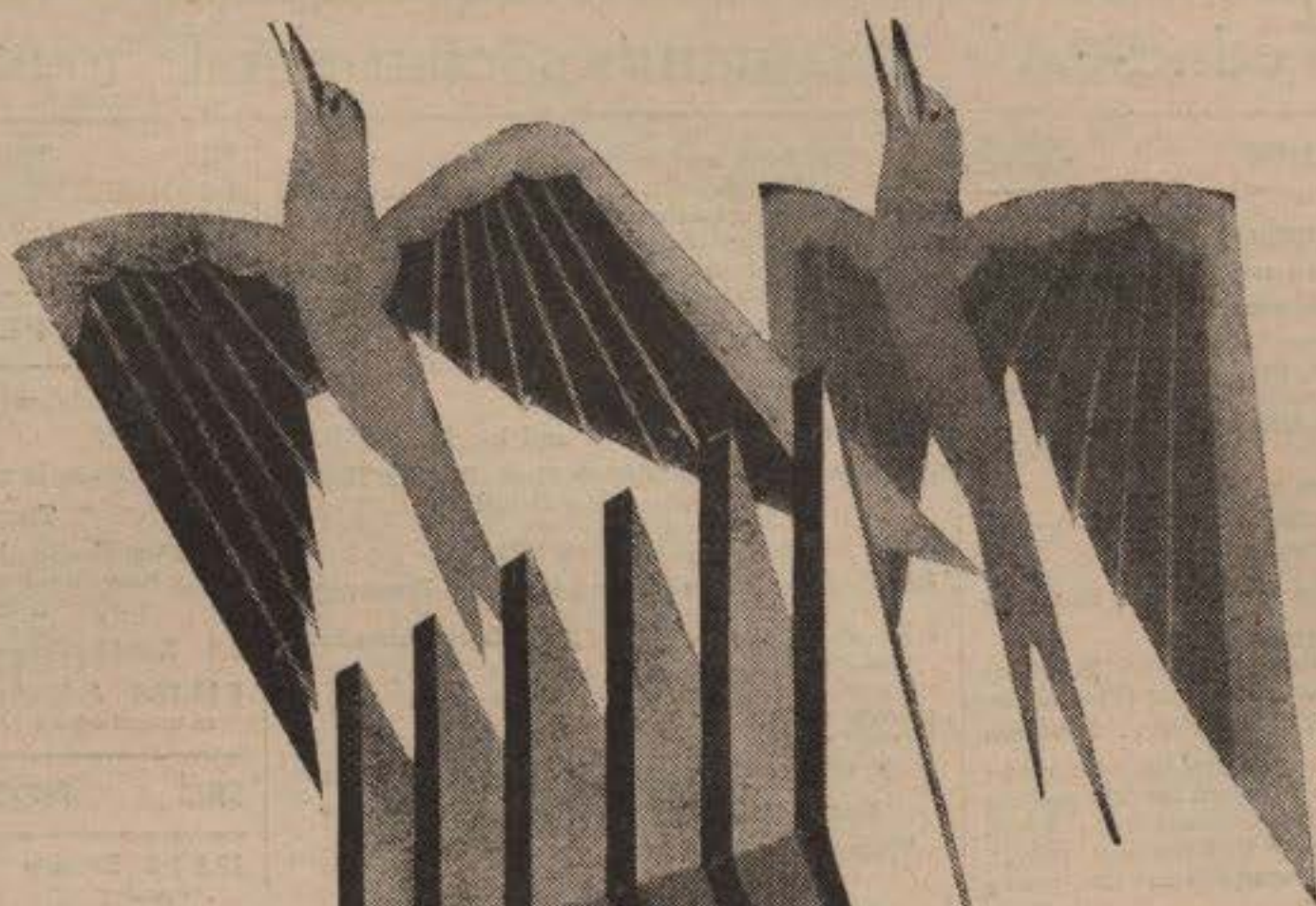
Waltz from 'Naila' Delibes, arr. Dohnanyi
QUARTET

Love will find out the way arr. Bantock
Pickaninny Lullaby Macy
In Absence Dudley Buck
ORCHESTRA

Serenade, 'The Students' Bucalossi
Intermezzo from 'Naila' Delibes

DORIS WYATT
Finale from Sonata, Op. 7 Grieg
First Impromptu in A Flat, Op. 29 Chopin
ORCHESTRA

Selection, 'Potted Overtures' Engleman
(Manchester Programme continued on page 39.)



*In
the service of
wireless*

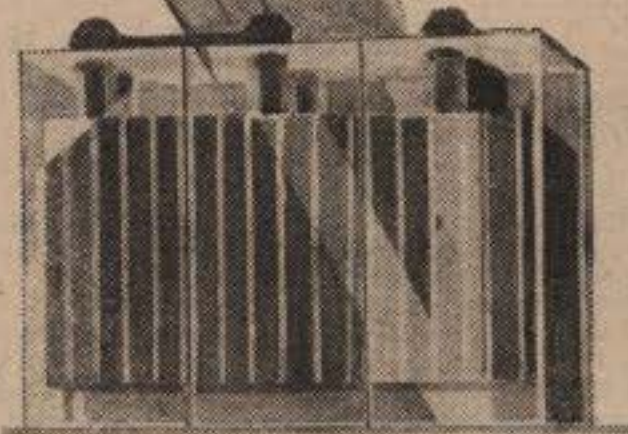
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BATTERIES FOR WIRELESS

Exide Batteries: Clifton Junction, Near Manchester.



Programmes for Wednesday
(Manchester Programme continued from page 37.)

- 5.15 THE CHILDREN'S HOUR:**
Radio Sketch—'A Glimpse of Schubert' (H. G. Sear), containing solos by BETTY WHEATLEY, HARRY HOPEWELL and ERIC FOGG
Selection from the works of Schubert played by THE NORTHERN WIRELESS ORCHESTRA
- 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
- 7.45 Chorales**
Sacred Music by Old Masters,
Sung by THE GERMAN SINGERS,
and relayed from the Manchester Cathedral
Let us Praise Thee O Christ—Hymn in four parts with instruments *Baltasar Resinaris, 1544*
Missa 'Pange Lingua' four voices
Josquin de Pres, 1530
- 8.0** S.B. from London (10.15 Local Announcements)
- 10.20-11.0 Marches and Waltzes**
THE NORTHERN WIRELESS ORCHESTRA
March, 'The Spirit of Pageantry' Fletcher
Waltz, 'September' Godin
March of the Dwarfs Mozakowski
Waltz, 'Eugene Onegin' Tchaikovsky
March from 'The Queen of Sheba' Gounod
Waltz, 'The Grenadiers' Waldteufel
Patrol, 'The Wee Macgregor' Amers

Other Stations.

- 5NO NEWCASTLE.** 512.5 M. 960 kC.
10.50-11.50 app.—Opening of the New Tyne Bridge by His Majesty the King. 12.0-1.0.—Gramophone Records. 2.30.—London Programme relayed from Daventry. 4.15.—Music relayed from Fenwick's Terrace Tea Rooms. 5.15.—The Children's Hour. 6.0.—Owen Thurston in Comedy Character Studies and Songs. 6.15.—S.B. from London. 6.30.—Royal Horticultural Society's Bulletin. 6.45-11.0.—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—III, Brave Women; Edom O'Gordon; The Border Widow's Lament, etc.' 3.20.—Musical Interlude. 3.30.—S.B. from Aberdeen. 3.45.—Dance Music relayed from the Locarno Dance Salon. 4.45.—Recital—George Boyd (Bass); Now Phœbus sinketh in the West (arr. Moffatt); King Charles (White); When a Maiden takes your Jancy ('Il Seraglio') (Mozart); Droop not, young lover (Handel); An Afridi Song (Elliott); Old Clothes and Fine Clothes (Shaw); The Bandolero (Stuart); Glorious Devon (German); Onaway, awake, beloved (Cowen). 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. 7.25.—Dr. R. H. Thooless; 'Straight and Crooked Thinking.' 7.45.—S.B. from London. 10.20.—Giacie Fields (Comedienne). 10.35-11.0.—Request Recital. Florence MacBride (Violin); Le Cygne (Saint-Saëns); Tambourin (Gossec, arr. Barmester); Londonderry Air (arr. Tertis); Czardas Mouth; (Samoa Lullaby (Tod Boyd); Liebeshied, Schon Rosmarin, and Caprice Viennais (Kreisler).
- 2BD ABERDEEN.** 500 M. 800 kC.
11.0-12.0.—Gramophone Records. 3.0.—Broadcast to Schools. S.B. from Glasgow. 3.30.—Miss J. O. Gordon; 'Old Arts in Modern Villages—III, More about Choral Singing.' 3.45.—Steadman's Orchestra, directed by George Steadman, relayed from the Electric Theatre. 5.0.—Herbert Ewan (Entertainer); Love, wonderful love (Clifford Seyler and Reginald Morgan); Oh, how she could play a Ukulele (Benny Davies and Harry Alet); Stay out of the South (Dixon). 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. 7.25.—S.B. from Glasgow. 7.45.—S.B. from London. 10.15.—S.B. from Glasgow. 10.20-11.0.—A Scottish Programme. Reel and Strathspey Society.
- 2BE BELFAST.** 308.1 M. 980 kC.
12.0-1.0.—Gramophone Records. 2.30.—London Programme relayed from Daventry. 3.45.—A Percy Fletcher Programme. Orchestra: March, 'Spirit of Pageantry'; Overture, 'Vanity Fair'; Rural Suite, 'Woodland Pictures.'—Introduction and Dance (In the Hayfields), Romance (An Old-world Garden), Humoreske (The Bean Feast); Lyrical Melody, 'Peal o' Mine'; Three Frivolities—Mam'selle Mannequin, The Dansant, Café Chantant. 4.28.—A Vocal Interlude. Elsie Jackson (Soprano): Songster's Awakening (Fletcher); Salsam (Lang); Were I a Moth (M. Phillips); The Market (M. Carew); Shepherds Gay (W. Sanderson). 4.40.—Orchestra: Valse Intermezzo, 'Bal Masque' and Three Light Pieces (Percy Fletcher)—Lully Lulu, Fîllette, Folie Bergère; Grand March, 'The Crown of Chivalry, Fîllette, Folie Bergère; Grand March, 'The Crown of Chivalry, Fîllette, Folie Bergère.'—Mrs. John McCloy: 'Some Regions of France through the Eyes of her Contemporary Novelists—Provence.' 5.15.—The Children's Hour. 6.0.—Organ Recital by Arthur Raymond, relayed from the Classic Cinema. 6.15.—S.B. from London. 6.30.—Royal Horticultural Society's Bulletin. 6.45.—S.B. from London. 10.20-11.0.—'The Daisy-Chain.' Twelve Songs of Childhood. The Music composed by Liza Lehmann.

South Wales Notes.
A Glance at future Cardiff Programmes.

The Welsh Countryside.

FOLLOWING the lead of the Council for the preservation of Rural England, a similar organization has been formed for Wales. It aims first to ensure that powers given to local authorities are understood and enforced, and second, to educate public opinion and especially to enlist the support of the youth of Wales. In order to draw public attention in the Principality to the work of this Society a special programme entitled 'The Welsh Countryside' will be given on Friday, October 19. A prominent Welshman will speak and all the artists in the programme will be Welsh. Mr. A. G. Prys-Jones will read a selection of his poems, including some unpublished ones; the Nantymoel Children's Choir will sing, and Miss Doreen Jenkins, who is professor of the harp at Cardiff University College, and has played before the Prince of Wales, will give some solos. Mr. Watcyn Watcyns (better known as Wat Watcyns) will also be heard in Welsh melodies.

The Treasures of Bristol.

THE discovery of a number of valuable records dealing with the Mayors' Court, and dating back to Queen Elizabeth's reign, will be described in the course of three talks on Bristol's Council House, which Miss Harding, Keeper of the City Archives, is giving during the next few weeks. It was thought that these records were stored at the Mansion House and that they were destroyed during riots in the early part of the nineteenth century, but actually they were safely stored at the Council House. The earliest volumes are bound in parchment, banded with leather, and having an overlapping piece of parchment which could be buckled or tied round the covers. In the first talk, entitled 'The Entry,' on Monday, October 15, Miss Harding will deal with Temple Meads Station, for to talk on the entrances of Bristol would be a feature in itself.

Shivery Tales.

GHOSTS are generally associated with haunted houses in towns and cities; pavements are considered exempt. In the country, special spots on lonely roads or moors and commons are unpopular at night, and the distinction between ghost and demon is one for pedants in daylight. Mr. F. W. Harvey, the Gloucestershire poet, will deal with both varieties in a talk on Monday, October 15, under the general heading 'Folk Tales of the West.'

Reviving the Cottage Home Industries.

IN the broadcasts to schools this autumn, a special feature is being made of practical subjects. This makes the teacher's co-operation absolutely indispensable, because the talks are useless unless the children are encouraged to do something about it, that is to say, to make something. A talk on the craft of weaving by H. Fitzpatrick, on Wednesday afternoon, October 17, will certainly have a practical bias; his earliest recollections of hand loom weaving date from his childhood, in the West of Ireland, where the production of coarse woollens was carried on in the cottages, for home use only. As a schoolboy he spent much time in searching museums for exhibits of ancient looms and other implements used in the craft. In 1922 Mr. Fitzpatrick left Ireland and carried on a one-man business for four years in England by weaving woollen materials. Then an opportunity arose in South Devon for him to devote his time to research into the earlier methods of vegetable dyeing, carding, spinning, weaving, and finishing. From his research he hopes to evolve a system of manufacture which may be profitably carried on in the cottage homes of rural districts.

(Continued on page 45.)

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7.45
Sprigs
of
Shamrock

THURSDAY, OCTOBER 11

2LO LONDON & 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

9.35
Spend an
Hour
in Hungary

- 10.15 a.m. **The Daily Service**
10.30 (Daventry only) **TIME SIGNAL, GREENWICH; WEATHER FORECAST**
11.0 (Daventry only) **Gramophone Records**
"Rigoletto" (Part II) *Verdi*
12.0 **A CONCERT**
MARGARET SEVENS (Contralto)
ERNEST HARGREAVES (Tenor)
PHILIPPA Saxe-Wyndham (Pianoforte)
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 **BROADCAST TO SCHOOLS:**
Mr. A. LLOYD JAMES: "Speech and Language"
2.50 **Musical Interlude**
3.0 **Evensong**
From WESTMINSTER ABBEY

tion. Its happy-hearted music has long since won for it a secure place in our affections.

Die Forelle is a sprightly little impression. The sportive trout is frisking in its limpid pool. Alas, comes an angler. Well, thinks the watcher, so long as the water's clear, he can't catch it. But the wretch stirs up the mud, and the trout can't see his manœuvres, and is caught. What a shame!

7.0 Mr. FRANCIS TOYE: "Music in the Theatre"

7.15 **Musical Interlude**

7.25 **Major GORDON HOME: "Life in Roman Britain—III, Town Life"**

THIS evening the description of life in Roman Britain passes from military to ordinary town life. London was even then capital of the country. Major Home discusses the relative sizes of the main towns and their expansion; the 'colonies' and the smaller towns, and the extent to which they were 'Romanized.' He describes social conditions and local government, going into the details of buildings, shops, and private houses; drainage, lighting, water supply, cemeteries, and police.

8.45 **POETRY READING**
by Miss LILIAN HARRISON: "Modern American Poetry"

THE literature of America is known over here almost entirely by its playwrights and novelists; for every hundred who are familiar with the work of Sinclair Lewis or Eugene O'Neill it would be hard to find one who has read the poetry of Carl Sandburg or Edna St. Vincent Millay. But modern American poetry is well worth getting acquainted with, particularly in the department of free verse, and this evening's reading will give listeners an interesting selection of the writings of some typical contemporary poets from the other side.

9.0 **WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**

9.15 Mr. VERNON BARTLETT: "The Way of the World"

9.30 **Local Announcements. (Daventry only) Shipping Forecast**

9.35 **Hungarian National Programme**
(See centre of page)



- 3.45 Mr. ARTHUR J. BENDY: "Odd Jobs about the House—III, How to Stain Floors"
4.0 **A STUDIO CONCERT**
BARBARA HOWARD (Soprano)
FRANK POULTON (Bass)
THE LONDON ENSEMBLE QUINTET
5.15 **THE CHILDREN'S HOUR:**
"THE WRONG POCKET"
—and why Woppitt the Kangaroo preferred the Right One—written and told by HUGH CHESTERMAN
Whistling Solos, Songs, and Imitations by RONALD GOURLEY
'Hark!'—being the Adventures of a Small Boy and his dog Rag (*H. Mortimer Batten*).
6.0 **Musical Interlude**
6.15 **TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**
6.30 **Market Prices for Farmers**
6.35 **Musical Interlude**
6.45 **THE FOUNDATIONS OF MUSIC**
SCHUBERT'S SONGS
Sung by
HELEN HENSCHEL (Soprano)
Wie Ulfru fischt (How Ulfru Fished)
Der Einsame (The Solitary One)
Wiegenlied (Cradle Song)
Die Forelle (The Trout)

DER EINSAME is a song of content, sung by one who, alone by his country fireside, can be happy with pleasant memories of work and play and no other company than the chirping crickets.

The *Wiegenlied* (Cradle Song) is too well known to need a word either of elucidation or commenda-

FOLLOWING upon the recent Swiss National Programme comes tonight a programme devoted to the life and music of Hungary. A Hungarian exile in London. The clogged saw-dust of a saloon bar. A veiling fog noisy with traffic and the mournful stammer of a barrel organ. And then a dream journey made to Buda-Pesth, where this same evening the sun is gilding the bright ribbon of the Danube. St. Stephen's Day, with first its solemn service to the patron saint and later wild dancing and laughter to the tune of the *Tzigane* band. The chatter of Magyar voices, the thrum of a gipsy tune. The stammering of a barrel organ in the fog. "A drink, please!" but no imagination can make it as sweet as Tokay. London: Buda-Pesth—a world apart.

7.45 Sprigs of Shamrock

"Show me a sight
Bates for delight

An auld Irish wheel wid a young Irish girl at it."

MARY O'FARRELL

"Where was the playboy could claim an equality
At comicality, Father, wid you?"

DENIS O'NEIL

"How sweet the answer echo makes
To music at night!"—Tom Moore

GERALD SCOTT (Baritone)

THE GERSHOM PARKINGTON QUINTET

THE WIRELESS SINGERS

Conducted by STANFORD ROBINSON

10.30-12.0 **DANCE MUSIC: FRED ELIZALDK and his SAVOY HOTEL MUSIC, from the Savoy Hotel**

THE B.B.C., in conjunction with the Post Office, has concluded some preliminary technical experiments in the wireless transmission of still pictures.

Arrangements have now been made for some public experiments in order to test whether, firstly, the technical arrangements will be successful in the hands of the general public, and, secondly, whether the public will maintain a continued interest in picture reception. The B.B.C. have realized from the beginning that the transmission of pictures, partly because a receiving loud-speaker set is essential, and partly because not everyone wishes to spend the time and trouble necessary for the reception of pictures, may not have a widespread appeal.

During the experiments, the long wave station at Daventry (call sign 5XX) will transmit pictures outside regular programme hours, and those interested will have an opportunity of participation. If and when technical arrangements justify service conditions, and there is, in the opinion of the Corporation, an adequate public demand for the transmission of still pictures, such transmissions will be included in regular programme hours. The amount of time set aside for picture transmissions must again depend upon public demand. Listeners not equipped with the necessary apparatus will not be able, during picture transmissions, to receive the ordinary broadcasting programmes. Moreover, they will be subjected, if their sets are switched on, to a noise resembling, in some measure, a wavering tuning note.

During the forthcoming experiments, the picture transmitter used by the B.B.C. will be the Fultograph, which is employed by Wireless Pictures (1928) Ltd. Certain essential particulars of the picture transmission may be had on individual application to the B.B.C.

THURSDAY, OCTOBER 11

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0

A Famous Symphony Orchestra

3.0 First Symphony Concert

of the
Winter Season

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

Deputy Conductor, Mr. MONTAGUE BIRCH
JAMES ALSOP (Violoncello)

ORCHESTRA

God Save the King
Overture, 'Cockaigne' *Elgar*
Pastoral Symphony *Vaughan Williams*
Molto moderato; Lento moderato; Moderato pesante

JAMES ALSOP and
Orchestra

Concerto *Haydn*
Allegro moderato;
Adagio; Allegro

ORCHESTRA

Suito, 'Mother Goose'
Ravel

- (1) Pavane of the Sleeping Beauty; (2) Hop o' my Thumb; (3) Little Ugly, Empress of the Pagodas! (4) Conversation of Beauty and the Beast; (5) The Fairy Garden

Royal Hunt and Storm
from 'The Trojan'
Berlioz

(First Performance at
these Concerts)

4.30 LOZELLS PICTURE HOUSE ORGAN

(From Birmingham)

FRANK NEWMAN

Overture to 'Morning,
Noon, and Night in
Vienna' *Suppé*
Poem *Fibich*
Selection from 'Carmen'
Bizet

DOROTHY SHOWELL
(Soprano)

Love the Jester..... } *Montague Phillips*
Sunflakes..... }
FRANK NEWMAN

Suite of Ballet Music from 'Faust' *Gounod*
Entr'acte, 'Jovialities' *Marie*

DOROTHY SHOWELL

Trees *Rasbach*
Don't hurry *Sanderson*

FRANK NEWMAN

Selection from 'Il Trovatore' *Verdi*
Evensong *Easthope Martin*

5.30 THE CHILDREN'S HOUR:

(From Birmingham)

'Doggy Days,' by IDINA RAY
EDA KERSEY (Violin)

A Story told by GLADYS COLBOURNE
Songs by ESTHER COLEMAN (Contralto)

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

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

CECILY JAMES (Soubrette)
THE DESTISANO BROTHERS
(Piano and Accordion Duettists)

8.0 Chamber Music

VIVIEN LAMBELET (Soprano)
BERNARD SHORE (Viola)
ANGUS MORRISON (Pianoforte)

BERNARD SHORE and ANGUS MORRISON
Sonata for Viola and Pianoforte.... *Arnold Bax*
Molto Moderato; Allegro energico ma non troppo presto; Molto Lento

8.30 VIVIEN LAMBELET

Her Song *Ireland*
To Violets *Clive Carey*
Pierrette in Memory *Peterkin*
Out on the Downs *Baumer*
Exomologhissis (Confession—in Greek)... *Samara*
L'Ane Blanc *Huc*
Cae cilia (French Canadian) *Fuillermoz*

8.45 BERNARD SHORE and ANGUS MORRISON

Sonata for Viola and
Pianoforte, Op. 120,
No. 1, in F Minor
Brahms
Allegro appassionato;
Andante un poco
Adagio; Allegretto
grazioso; Vivace

9.15 A Ballad Concert

(From Birmingham)

DOROTHY BENNETT
(Soprano) and ESTHER
COLEMAN (Contralto)

Petit Noël (Little Christmas Carol)... *Audran*

EDA KERSEY (Violin)

Rondo, Op. 53
Schubert, arr. Friedberg
The Gentle Maiden
Irish Air, arr. *Cyril Scott*
Waltz in E Minor
Chopin, arr. Yeats

9.30 DOROTHY BENNETT

The Last Rose of Summer
arr. Stubbs

Non ho parole... } *Sibella*
La Girounette... }

ESTHER COLEMAN
Recompense... *Sanderson*

Caprice *Felix White*
Among the Willows *Montague Phillips*

9.45 EDA KERSEY

The Little Shepherd *Debussy*
Un poco triste (Rather sad)..... } *Suk*
Burlesque..... }

DOROTHY BENNETT and ESTHER COLEMAN
Sous le dôme epais (Under the thick Dome)
Delibes

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 AN ORCHESTRAL PROGRAMME

(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED
ORCHESTRA

(Leader, FRANK CANTELL)
Conducted by JOSEPH LEWIS

Carnival Overture *Deorak*

10.27 ETHEL BARTLETT and RAE ROBERTSON

(Pianoforte) and Orchestra

Concerto in E Flat, for two Pianofortes and
Orchestra *Mozart*

10.53-11.15 ORCHESTRA

Suite, 'Karelia' *Sibelius*
Heroic March *Saint-Saëns*

(Thursday's Programmes continued on page 42.)



EDA KERSEY

will play some violin solos in the Ballad
Concert from Birmingham tonight
at 9.15.

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PERFORMANCE**
at a Junior Price!



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Thursday's Programmes cont'd (October 11)

5WA	CARDIFF.	353 M. 850 KC.	6BM	BOURNEMOUTH.	326.1 M. 920 KC.
2.30	London Programme relayed from Daventry		2.30	London Programme relayed from Daventry	
3.45	C. M. HAINES: 'Theatrical Mysteries—V. Kotzebue'		3.45	Mrs. MACKAY SHARPE: 'On the Banks of the Seine'	
4.0	London Programme relayed from Daventry		4.0	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR		6.15-12.0	S.B. from London (9.30 Local Announcements)	
6.0	London Programme relayed from Daventry		5PY	PLYMOUTH.	400 M. 750 KC.
6.15	S.B. from London		2.30	London Programme relayed from Daventry	
7.45	A Symphony Concert		3.45	Monsieur A. BRIAIS: 'Some Literary and Historic Anecdotes—L'èpée de Monsieur Ampère' (Thécel)	
	Relayed from the Assembly Room, City Hall NATIONAL ORCHESTRA OF WALES Leader, ALBERT VOORSANGER Conducted by WARWICK BRAITHWAITE Overture, 'Russian Easter Festival' <i>Rimsky-Korsakov</i>		4.0	London Programme relayed from Daventry	
	THE composer said that in this Overture he intended to suggest the atmosphere of religious merry-making on Easter Sunday morning. The influence of old pagan customs was, in Russia, mingled with the more solemn Easter celebrations. Rimsky-Korsakov had in mind also 'reminiscences of ancient prophecy and of the gospel narrative,' prefixing to his piece two scriptural quotations. One is from Psalm lxxviii, beginning 'Let God arise, and let His enemies be scattered. . . ' and the other from St. Mark, chapter xvi, describes Mary Magdalene and the others coming to the sepulchre of Jesus, finding the stone rolled away, and hearing the wonderful tidings from the angels: 'He is risen!'		5.15	THE CHILDREN'S HOUR: Souvenirs collected from everywhere—even a story, 'The Word of Wonder,' from 'Ten Minute Tales' (Stephen Southwold)	
	HAROLD WILLIAMS (Baritone) and Orchestra I have attained to power ('Boris Godounov') <i>Moussorgsky</i>		6.0	London Programme relayed from Daventry	
	ORCHESTRA Symphony No. 5, in E Minor ('The New World') <i>Dvorak</i>		6.15-12.0	S.B. from London (9.30 Local Announcements)	
	AS everyone knows, the 'New World' of Dvorak's Symphony is America, in which country the composer spent some years, teaching and conducting. His interest in the music of the American Negro led him to give characteristic colour to certain of his works by using themes based on, though not exactly reproducing, Negro popular tunes—the 'spirituals' with which we are now so familiar. The second chief theme of the Movement we are to hear, for instance, is much like that favourite Negro tune set to 'Swing low, sweet chariot.' The keen response which this Symphony always arouses is due not a little to its wealth of lovely orchestral colouring. Sometimes we have soft, rich, warm tones, sometimes splendour of brilliance, sometimes the bright and varied delicacy of mosaic.		5NG	NOTTINGHAM.	275.2 M. 1,030 KC.
	Of the four Movements, the First, beginning with a rather solemn Introduction, goes on to lead a vigorous, lively life; the slow Second Movement, we are told, was intended as an expression of the composer's reflections on Hiawatha's courtship of Minnehaha; the Third is a boisterous Scherzo (scratch Dvorak and you find the Bohemian peasant); and the Fourth, forceful and dramatic, contains recollections of tunes from the other Movements.		2.30	London Programme relayed from Daventry	
	9.0-12.0 S.B. from London (9.30 Local Announcements)		5.15	THE CHILDREN'S HOUR	
	5SX	SWANSEA.	294.1 M. 1,020 KC.	6.0	London Programme relayed from Daventry
2.30	London Programme relayed from Daventry		6.15-12.0	S.B. from London (9.30 Local Announcements)	
5.15	THE CHILDREN'S HOUR		2ZY	MANCHESTER.	354.6 M. 780 KC.
6.0	London Programme relayed from Daventry		12.0-1.0	Gramophone Records	
6.15	S.B. from London		4.30	THE NORTHERN WIRELESS ORCHESTRA Galop, 'Sans Souci'..... <i>Kirchner</i> Overture to 'A Midsummer Night's Dream' <i>Ambroise Thomas</i> Ballet, 'Asmodeus'..... <i>Jacobi</i> Cavatina..... <i>Raff</i> Selection from 'The Daisy Chain'..... <i>Lehmann</i>	
7.45	S.B. from Cardiff		5.15	THE CHILDREN'S HOUR: Our Journey across Europe with UNCLE PHILIP brings us to the Riviera. THE SUNSHINE TRIO will play Riviera Scenes..... <i>Brooke</i> On the Quay; By the Moonlit Sea; At the Casino Songs sung by BETTY WHEATLEY	
9.0-12.0	S.B. from London (9.30 Local Announcements)		6.0	London Programme relayed from Daventry	
	6.35	Market Prices for Local Farmers	6.15	S.B. from London	
	6.45	S.B. from London	6.35	Market Prices for Local Farmers	
	7.45	'The Highwayman of Knutsford'	6.45	S.B. from London	
		Specially written for broadcasting by RONALD GOW			
		Presented by THE STATION REPERTORY PLAYERS			
		(Manchester Programme continued on p. 41.)			



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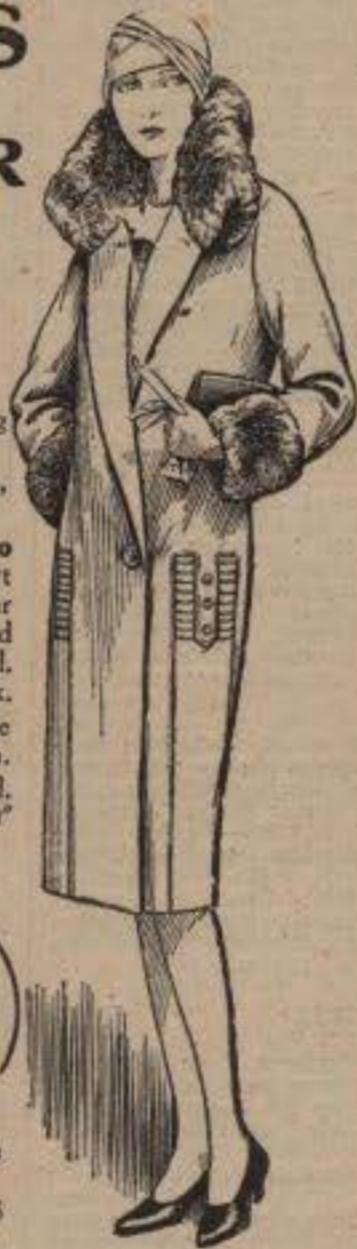
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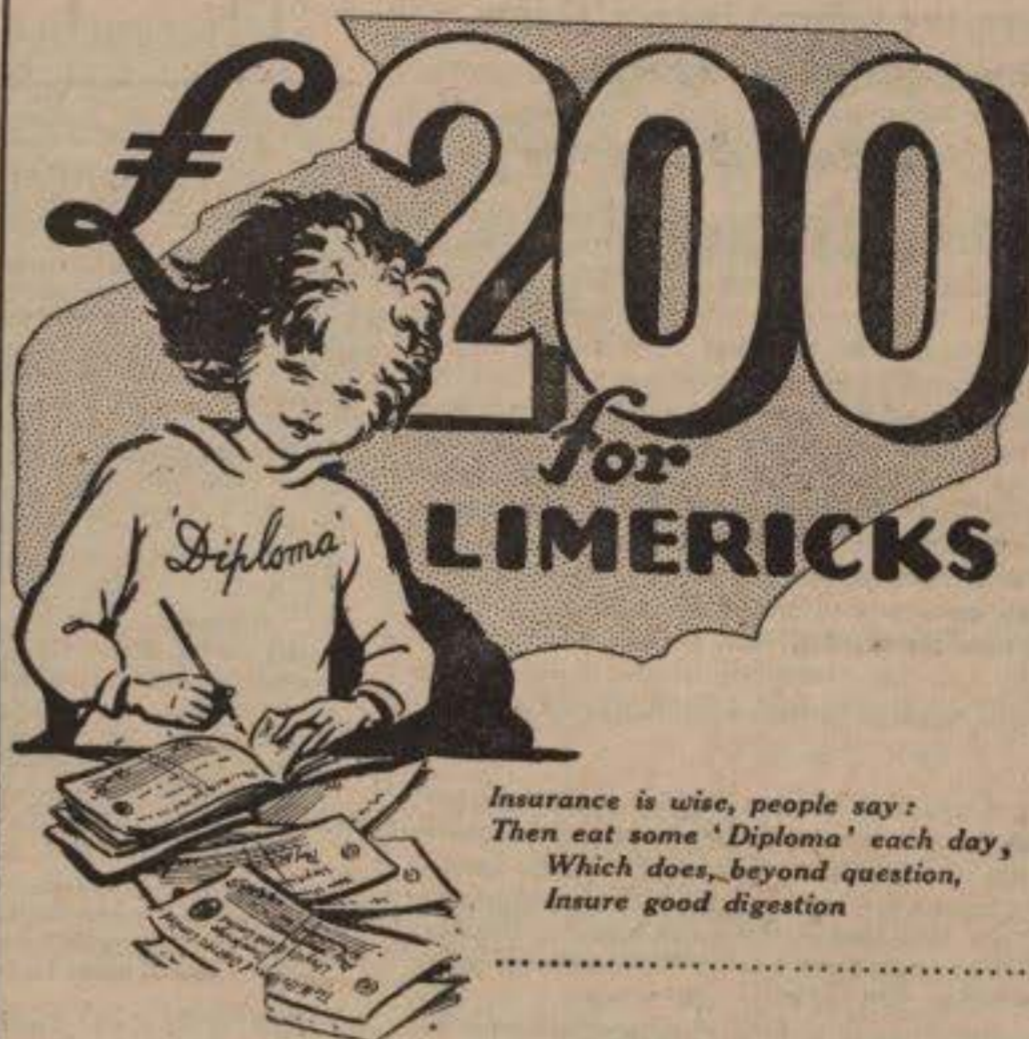
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What the Other Listener Thinks. A Working-Man's Point of View—Outposts of Empire—Is the Music-hall Dead?—A Plea for Fiction—'Goodnight.'

I AM only a working man but I believe that if sets cost, say, £100 and licences £50 per annum, there would be less grousing. It is only a few years ago that we were able to hear someone speak, through the medium of wireless, in our own home. I agree, we must progress, but we must give those who are striving to do so a fair chance. I have noticed that the majority of grouserers are those who have numerous other entertainments on their doorsteps. How many listeners, particularly those in the autumn of life, have been taken to our Mother City to be present (though hundreds of miles away in many cases) at various ceremonies, etc., of which they never dreamt, i.e., the Ceremony of the Keys at the Tower of London?—C. C. Borrowby, Yorks.

MAY I put in a humble plea for those members of our Empire whose lives are passed in lonely outposts and outback farms of distant lands? I have seen a few such in Australia and Canada, and I am sure that if the great army of listeners in England could but visualize the conditions under which these British men and women live, they would not grumble at individual programmes, but one and all acclaim broadcasting as the greatest benefit which this century has brought such folk. In pre-radio days a farmer's wife often never saw another woman for months on end. Imagine if you can her state of loneliness and depression, in some cases leading her to insanity itself. Now, those old unhappy days are gone, and the lonely settler is no longer alone, for he can, after his long day's toil, bring all the world to visit him at his fireside.—E. J. P., Dilwyn, Herefordshire.

THE Music Hall is dead. Let it rest in peace. In its present form it is a joke and a bad one at that. The various 'sisters' must make Marie Lloyd—last of the immortals—turn in her grave. The new Tivoli is a sign of the remorseless times. And we must move with them.—Senex, Manchester.

MAY I plead for a continuation of your fiction experiment. I believe your serial is shortly to end. I would suggest a series of first-class short stories. 'Manslaughter' was an experiment well deserving of repetition.—F. J. C., Bournemouth.

I HAVE heard a whole group of people, at the end of the evening programme, reply one by one 'good night' to the announcer. I believe that many people will reply to that farewell because they would feel a kind of guilt if they didn't, just as they would if they ignored to say 'hello' to a passing acquaintance in the street.—E. A. J., Richmond.

BRIEFLY, my experience as a tolerant and unmusical person is this, that next to the sound of a nail scraping on a piece of slate, I know of no more nerve-racking noise than a dance band playing jazz.—H. P. S., Seaton, Devon.

GUTENBERG could not invent printing without causing a conflagration that rages yet. The wireless broadcast has a like power to affect, not only the British nation, but all mankind. It will have effect in moulding its tastes, literature, art, science, and, above all, its ethics; though if this be for good or evil is the responsibility of the 'powers' behind the microphone; and a grave and serious responsibility it is indeed, fateful to nations yet to be.—W. V. M., Birmingham.

Thursday's Programmes cont'd (October 11)

(Continued from page 42.)

- Joe Snag A. G. MITCHESON
Ezekiel Snipe D. E. ORMEROD
Simon Ketch F. A. NICHOLS
Greasy Sam HAROLD CLUFFY
Jack Hesketh BERTRAM HALEY
Dick Wragg J. EDWARD ROBERTS
Edward Higgins of Knutsford LEO CHANNING
Pot Boy KENNETH BURCHILL
Court Cotillon d'Estaminet W. E. DICKMAN
Sir Peter Colville GEORGE BERNARD SMITH
Mary (His Daughter) HYLDA METCALF

Vocalists: BEATRICE COLEMAN; STANLEY R. MAHER and HIS HIGHWAYMEN

Taking fancy by the hand, we find ourselves one night, about the middle of the eighteenth century, in the narrow main street of Knutsford in Cheshire. Standing outside the comfortable tavern, we hear the sound of singing and 'Romance' bids us enter. The low-beamed tap-room is occupied by a sinister gang, singing and drinking lustily. Joe Snag is sitting by the fire, and among the rest we recognize Ezekiel Snipe, Simon Ketch, Greasy Sam, and other notorious highwaymen. A diminutive pot-boy supplies them with drinks which never seem to be paid for.

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

Other Stations.

5NO NEWCASTLE 312.5 M 960 KC.

2.30.—Broadcast to Schools: Prof. J. L. Morrison, M.A., 'Some Stories and Characters from the History of the U.S.A.—II, The Pilgrim Fathers.' 3.0.—London Programme relayed from Daventry. 5.15.—Children's Hour. 6.0.—Radio Bulletin. 6.15.—S.B. from London. 7.45.—Variety. Harry Sculthorpe in Xylophone Solos. 7.55.—Betty Humble and William Hendry. In Musical Comedy Duets. Of Fairy Wand and William Hendry. In Musical Comedy Duets. Of Fairy Wand (Wallace); Give me thy hand, oh Falstaff (Mozart). 8.5.—William Hendry: Yeomen of England (German). 8.18.—A Matter of Business. A One-Act Sketch for Broadcasting by Muriel Levy. 8.20.—Harry Sculthorpe in Xylophone Solos. 8.30.—The Frustrated Elopement. A One-Act Sketch by Harold Melvill. 8.35.—Betty Humble and William Hendry: For aye my love, and Love is meant to make us glad (German); Night of Stars (Offenbach). 8.45.—S.B. from London. 9.35.—Tilley's Restaurant Orchestra. Conducted by W. Walker. Orchestra: Selection, 'Cavalleria Rusticana' (Mascagni) Violoncello Solo, 'Scherzo' (Van-Goena). 9.47.—Gwladys Garside (Contralto): Secrecy; Through the Night (Hugo Wolf); At the Well (Hagemann). 9.47.—Hughes Macklin (Tenor): Phyllida (Fischer); There is a flower that bloometh (Wallace); La donna e mobile ('Rigoletto') (Verdi). 10.7.—Orchestra: Valse, 'Des Alouettes' (Drigo); Trio No. 2 (Frank Bridge). 10.17.—Gwladys Garside: Unmindful of the roses (Eric Coates). An Old Carol (Quilter); I heard you singing (Eric Coates). 10.25.—Hughes Macklin: Ah! so pure ('Martha') (Flotow). 10.35-12.0.—S.B. from London.

5SC GLASGOW 405.4 M 740 KC.

2.45.—Mid-Week Service, conducted by Rev. J. A. C. Murray, R.D., of the Park Parish Church, assisted by the Station Choir. Hymn No. 451, 'Approach, my soul'; Reading, St. Mark v, vv. 14-19. Address, 'The Ultimate Discovery' (page 21, Dr. Morrison's 'Gateways to the Stars'); Prayer; Benediction; Voluntary. 3.0.—Broadcast to Schools. S.B. from Edinburgh. 3.30.—Musical Interlude. The Station Orchestra: Overture, 'Mirella' (Saint-Saëns); Entr'acte, 'Reconciliation' (Fletcher); Margaret Simpson in a few songs 'at the Piano: Wherever you go, whatever you do (Shay and Grossmann); Laugh, Clown, laugh (Florito). Orchestra: Selection, 'La Bohème' (Puccini); Margaret Simpson: Love Lies (Kelland); Once in a blue moon (Lang); Sweetheart, I'm dreaming of you (Laplan and Rigby). Orchestra: Waltz, 'Sirlilietta' (Blon). 5.15.—Children's Hour. 5.58.—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. 7.45.—S.B. from Aberdeen. 8.15.—Vaudeville. Clapham and Dwyer in further Spots of Bother. Marova in Russian Gipsy Songs. Peg Gordon at the Piano. Interludes by the Station Orchestra. 9.0-12.0.—S.B. from London.

2BD ABERDEEN 600 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.—Concert by The Station Orctel, relayed from the Sculpture Court, the Art Gallery: Marche Militaire (Schubert); Overture, 'William Tell' (Rossini); Suite, 'Peer Gynt' No. 2 (Grieg); Scottish Fantasia (Stephen); Three Dances from 'Henry VIII' (German). 5.0.—A Song Recital in the Studio by Bezie Gibson (Soprano): Waltz Song ('Tom Jones') (German); Fallen Roses (Tate); Thoughts (Howard Fisher); She wandered down the mountain side (Del Riego). 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. 7.45.—Song and Story of the Gael. Jennie M. B. Currie (Soprano), John Bain (Bocifer).

8.15.—A Hebridean Programme. J. B. Munro (Tenor). The Station Orctel. Orctel: Overture, 'Fingal's Cave' (Mendelssohn). 8.25.—J. B. Munro: Kishmool's Galley; The Island Herdmaid; Heart of Fire Love (Kennedy-Fraser). 8.35.—Orctel: Fantasia, 'Songs of the Hebrides' (Kennedy-Fraser). 8.45.—J. B. Munro: Deirdre's Farewell; The Island Shelling Song; The Mull-fisher's Love Song (Kennedy-Fraser). 8.55.—Orctel: Merry Mardoon (from 'Gaelic Melodies') (Foulds). 9.0.—S.B. from London. 9.30.—S.B. from Glasgow. 9.35-12.0.—S.B. from London.

2BE BELFAST 506.1 M 980 KC.

2.30.—London Programme relayed from Daventry. 4.0.—A Wagner Programme. Orchestra, conducted by E. Godfrey Brown. Orchestra: Overture, 'Rienzi' (arr. Hoffmann); Prelude to Act III from 'Tannhäuser' (arr. Rutschky); Siegfried Idyl. 4.40.—David Wilson (Baritone), with Orchestra: O Star of Eve; Gazing around (from 'Tannhäuser'). Orchestra: Entry of the Gods into Valhalla (from 'The Rhinegold'). 5.0.—H. Richard Hayward: 'What do you know about your own county town?—Omagh.' 5.15.—Children's Hour. 6.0.—London Programme relayed from Daventry. 6.15.—S.B. from London (9.30 Regional News). 9.35 app.—'Old Drury.' This is the first of a series of Feature Programmes, entitled 'Playbills,' in which are traced the varying fortunes of the London theatres. The Theatre Royal, Drury Lane, has first place. The Old Régime: 1. A Prologue, written by Dr. Johnson for the reopening of the theatre in 1747. 2. 'No Song, No Supper.' 3. Mr. Garrick makes his positively last appearance in 'The Wonder' by Mrs. Centlivre. 4. 'Hamah Droog.' 5. The end of Mr. Sheridan's tenancy. The New Régime: 1. Pantomime—Sir Augustus Harris surpasses himself—Dan Leno. 2. The Autumn Melo. 3. Grand Opera in English. 4. 'Decameron Nights.' 5. Back to Shakespeare. 'The Dream' at the 'Lane.' The American Invasion: 1. 'Rose Marie.' 2. 'The Desert Song.' 3. 'The Show Boat.' Artists: Marjorie Dixon, Cyril Liddington, Arthur Malcolm, Philip Herbert, Hilda Johnstone, Ann Merlyn, A. S. Loxton, Coffey May, Nora Campbell, Kathleen Porter. The Orchestra conducted by Harold Lowe. The Programme directed by John Watt. 10.40-12.0.—S.B. from London.

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South Wales Notes.

(Continued from page 39.)

Dialect Poems.

CARDIFF justly claims to be a cosmopolitan city, and a walk to the docks is a profitable alternative to discovering the Tower of Babel. The youngsters of school age learn Welsh as well as English, and many of them have parents who speak neither one nor the other. Special dialects are not so often heard, and Mr. Richard Barron, who gives a series of readings on Victorian poets, will include dialect poems in his reading from Tennyson on Tuesday, October 16. Tennyson's humour comes out more strongly in these poems than in the better known longer poems.

The Talks by Professor Ernest Hughes.

PROFESSOR ERNEST HUGHES, of Swansea, who is responsible for a weekly Welsh interlude on current events, is generally regarded as a human encyclopaedia. Welsh playwrights submit their efforts to him in manuscript, for his criticism, which is never destructive. His power to clarify the vision of others is the quality of the true teacher, compositions are not broken down and reconstructed, but are charged with greater vitality. For some time Professor Hughes has acted as producer for the Welsh Drama Society at Swansea, and has been actively interested in the translation of suitable English plays into Welsh. He is also a prominent member of the National Union of Welsh Societies. His next talk is at 7 p.m. on Tuesday, October 16.

You Can't Believe All You See.

SOMETIMES theatrical properties are difficult things to stow away when a concert party has to proceed at express speed from one engagement to another. Two members of the 'Super-Six' who were giving *The Village Fire Brigade* wore their firemen's helmets when being transported in a small two-seater and aroused much interest in the villages through which they passed. Traffic made way for them and the Welsh proved no whit behind their Irish cousins in 'Spreading the News.' All the members of the 'Super-Six' are ex-Army men. Their services are in demand at British Legion Concerts. The 'Super-Six' is giving a programme of 'Music, Mirth, and Mummery' on Wednesday, October 17.

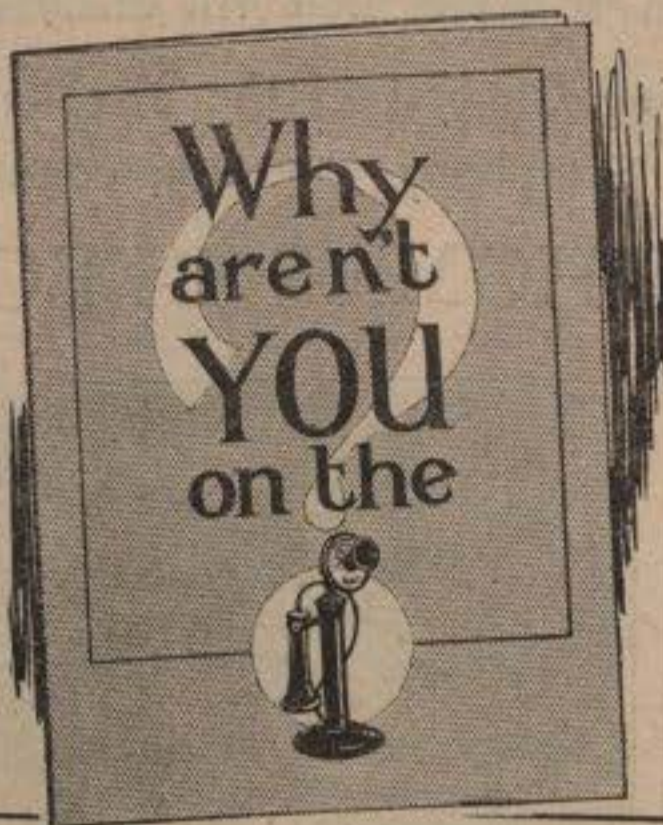
About Bulbs.

CARDIFF is the centre of the very flourishing movement, the South Wales Gardens Guild, so that Mrs. Marion Cran, the Honorary Treasurer of the National Gardens Guild, will have an interested audience for her talk on 'Tulip Time,' which is in the programmes for Friday, October 19. This talk is specially topical, as Mrs. Cran recommends the first fortnight of November as the best time to plant the bulbs. The South Wales Branch is making a special effort to encourage young gardeners and offers prizes to children for paintings of flowers.

Other Items.

THE GOLDEN LEGEND, adapted from the poem by Longfellow, will be given on Sunday evening, October 14, with Doris Vane, Rispa Goodacre, Walter Glynn, and Herbert Simmons as vocalists, the choruses being sung by the Station Repertory Choir.

WEDNESDAY has hitherto been the classical day in the free concerts at the National Museum of Wales, and this autumn the whole period, 1.15-2 p.m., will be devoted to the performance of one big symphony. Visitors to the Museum on this day are music lovers who come for the whole period and have lunch before, after, or not at all.



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The Opening Concert of the 1928-29 Season of
B.B.C. Symphony Concerts, conducted by

SIR THOMAS BEECHAM.

THE 1928-29 Season of Symphony Concerts which opens at the Queen's Hall to-night is distinguished by a notable list of conductors and the number of works which are to receive their first performance in this country. The former include to-night's conductor, Sir Thomas Beecham, Franz von Hoesslin of the Bayreuth Festival, Ernest Ansermet, Albert Coates, and Albert Wolff, Director of Music to the Opera Comique, Paris. Among the latter are new works by Casella, Bantock, de Sabato, etc.

The choice of Sir Thomas Beecham for to-night's opening concert is a fortunate one. Not only is he a conductor new to broadcasting (he made his debut before the microphone only last week when a concert was relayed from the Leeds Festival), but also one of our ablest and most active musicians.

To those listening to tonight's concert the following brief notes may be of interest:—

Suite, 'The Gods go a-begging' (First Concert Performance)..... *Handel, arr. Beecham*

THE music was arranged by Sir Thomas Beecham from various works of Handel, for use in a Ballet produced by the Diaghilev Company in London in the summer of 1928.

Brigg Fair.....*Delius*

BRIGG FAIR is an English folk-song which Delius has made the basis of an orchestral Rhapsody. He has prefaced his score with the words of the ballad. This is the first verse:—

It was on the fift' of August
The weather fine and fair,
Unto Brigg Fair I did repair
For love I was inclined.

The singer meets his 'dear' at the Fair, and ends thus:

The green leaves they shall wither
And the branches they shall die,
If ever I prove false to her,
To the girl that loves me.

The Rhapsody is scored for a large orchestra. The introduction (Slow Pastoral) consists mainly of little arabesques on Flutes and Clarinets, suggestive of bird songs.

The tune is then given out as an Oboe Solo, with light chordal accompaniment of Woodwind and *pizzicato* (plucked) Strings.

The rest of the work consists of almost continuous variations on the tune.

Serenade, Eine Kleine Nachtmusik.....*Mozart*

EINE KLEINE NACHTMUSIK—'A little Night-music'—suggests a light composition for evening performance. Mozart's work is simply a collection of four delightful little separate pieces



Sir THOMAS BEECHAM.

8.0 The First Concert of the B.B.C. Season of SYMPHONY CONCERTS

Relayed from the Queen's Hall
(Solo Lessees, Messrs. Chappell and Co., Ltd.)

The B.B.C. Symphony Orchestra
conducted by
SIR THOMAS BEECHAM.

Part One

Suite, 'The Gods go a-begging'
(First Concert-Performance) *Handel, arr. Beecham*
Brigg Fair.....*Delius*
Eine Kleine Nachtmusik.....*Mozart*
Fugue.....*Berners*

9.0 *Interlude from the Studio, Second General News Bulletin, etc.*

Part Two

9.15 Third Symphony in E Flat.....*Schumann*

—a kind of small Symphony, but light as air and gay as the summer evenings for which such music was written.

The first of these four pieces is a lively, dainty one, the second is a thoughtful Romance, the third is a rhythmical Minuet and Trio, and the Finale is a wing-footed Rondo.

Fugue.....*Berners*

LORD BERNERS (born Gerald Hugh Tyrwhitt) is a modern musician who believes in bringing humour and caricature into music. He has studied with Casella and Stravinsky.

The Fugue, written in 1924, has been heard as an interlude between the Ballets presented by Diaghilev's Russian company.

Third Symphony ('Rhenish').....*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 will be some listening to the work this afternoon who immediately after the war became well acquainted with that Cathedral, and the incident of its influence upon the composition of this work may interest them.

There are, unusually, five Movements in this Symphony.

FIRST MOVEMENT. (Lovely.) This is even fiery in places. The two main tunes are the vigorous one with which the pieces 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.' The louder-toned instruments take a rest whilst this is going on.

FOURTH MOVEMENT. ('Feierlich,' i.e. in the spirit of solemn ceremonial.) This 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—probably what the Composer found around him as he came out of the cathedral into the square on the occasion that prompted the composition of the Symphony. There is a dance element to be felt in this Movement.

Second Concert: October 26.

SIR HENRY WOOD
with
The B.B.C. Symphony Orchestra.
SZIGETI,

in the First Performance in England of
Casella.....Violin Concerto
Borodin.....Symphony No. 2 in B Minor

Third Concert: November 9.

SIR HAMILTON HARTY
with
The Hallé Orchestra.

Three Symphonies:
Schubert.... B Minor ('The Unfinished')
Beethoven.....No. 7 (A Major)
Brahms.....No. 4 (E Minor)

Fourth Concert: November 23.
Choral Concert.

GRANVILLE BANTOCK
with

The B.B.C. Symphony Orchestra
The National Chorus.
First Performance of a new Work
based on Bunyan's masterpiece,
'The Pilgrim's Progress.'

For details of the six further concerts of the season (Conductors: Von Hoesslin, Ansermet, Coates, Harty, Ronald, and Wolff) and of the two extra choral concerts, listeners are referred to our issue of September 14 last. Single and subscription tickets may be obtained on application to the B.B.C., Savoy Hill, W.C.2, Messrs. Chappell's Box Office at the Queen's Hall, and the usual Agencies.

8.0
The
First B.B.C.
Symphony Concert

FRIDAY, OCTOBER 12
2LO LONDON & 5XX DAVENTRY
(361.4 M. 830 KC.) (1,604.3 M. 187 KC.)

10.20
Tommy Handley
and others
in Vaudeville

- 10.15 a.m. The Daily Service
- 10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 11.0 (Daventry only) Gramophone Records Miscellaneous
- 12.0 A SONATA RECITAL
MERCIA STOTESBURY (Violin)
ADELINA DE LAVA (Pianoforte)
- 12.30 AN ORGAN RECITAL
by
LEONARD H. WARNER
From St. Botolph's, Bishopsgate
Fantasia and Fugue on 'Bach' Liszt
Two Pictures, 'Night' and 'Dawn' Cyril Jenkins
Meditation Harvey Grace
Overture to 'William Tell' Rossini, arr. Lemare
- 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 BROADCAST TO SCHOOLS:
Mr. B. A. KEEN: 'The Why and Wherefore of Farming—IV, Tilling the Soil: Why and How it is Done'
- 2.55 Musical Interlude
- 3.0 Mr. J. GRANVILLE SQUIERS: 'Round the World—IV, On the Grasslands of East Africa'
- 3.20 Musical Interlude
- 3.25 Miss BERRY: 'Looking at Pictures—IV, Animals in Art, Animals through Oriental Eyes'
- 3.40 Musical Interlude
- 3.45 A CONCERT TO SCHOOLS
- 4.30 FRANK WESTFIELD'S ORCHESTRA
From the Prince of Wales Playhouse, Lewisham
- 5.15 THE CHILDREN'S HOUR:
Daffodils in April,
Purple Fogs in May,
Sweet peas like butterflies
Upon a summer day,
Brown leaves in autumn,
Green leaves in spring,
And berries in the winter
When the carol-singers sing.
The Place:
Trafalgar Square
The Time:
Ten o' the clock
The People:
The Flower-Woman, The Gentleman with the Gardenia, The Little Lady with Sixpence, the Paper Boy, and others
- 6.0 Mr. F. W. MILES: 'Planting a Fruit Garden'
- 6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.30 Ministry of Agriculture Fortnightly Bulletin
- 6.45 THE FOUNDATIONS OF MUSIC
SCHUBERT'S SONGS
Sung by
HELEN HENSCHEL (Soprano)
Frühlingsglaube (Belief in Spring)
Die junge Nonne (The Young Nun)
Lachen und Weinen (Laughing and Weeping)
Die Sterne (The Star)



Portrait, Leeds

VAUDEVILLE TONIGHT.

Another good vaudeville programme will be broadcast from London tonight at 10.20, when Nora Delany (whose picture appears above) will entertain, and Tommy Handley and Marjorie Sedley will present a sketch—'Selling a Ukulele.'

FRÜHLINGSGLAUBE. In Spring all seems gay. One forgets past sadness and future cares.

In *Die junge Nonne* there is a picture of a storm, in which the novice recalls her tempestuous life when love raged in her heart, and her soul was dark. Now all is peace, for she has found heavenly consolation.

Lachen und Weinen—laughter and sorrow, love brings both. Bliss at dawn, tears at evening—who knows why?

The lesson of *Die Sterne* is that man must aspire—must keep his eyes on high and fine things, if he is to find true happiness.

7.0 Musical Criticism

7.15 Musical Interlude

7.25 Dr. E. S. WATERHOUSE: 'Ideas and Ideals of the World's Religions—III, Religion as Law'

THIS evening Dr. Waterhouse reaches, in his survey of Religion, the study of Religion as Law. He points out the strength and the weaknesses of the state religion of Rome, and proceeds to discuss religion as the expression of Divine Law. This theory is exemplified to a great extent in the Old Testament, and also in some degree in the system of Islam. Under both systems the idea is emphasized of the identity of Religion with submission.

7.45 HELEN HENSCHEL (Soprano)

Nymphs and Shepherds Purcell
A Soft Day Stanford
Did you ever Stanford
The two sisters Scottish Ballad, arr. A. Cloughton
Bridgewater Fair English Folk Song, arr. Cecil Sharp

8.0 B.B.C. Symphony Concerts

FIRST CONCERT OF THE SEASON
Relayed from the Queen's Hall
(Sole Lessees, Messrs. CHAPPELL and Co., Ltd.)

THE B.B.C. SYMPHONY ORCHESTRA

Conducted by

Sir THOMAS BEECHAM

Suite, 'The Gods go a-begging' (First Concert Performances) Handel, arr. Beecham
Brigg Fair Delius
Serenade, 'Eine Kleine Nachtmusik' Mozart
Fugue Berners

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Road Report

9.15 Symphony Concert

Part II

Third Symphony ('Rhenish') Schumann
(For Notes on the Concert see facing page.)

10.0 Local Announcements; (Daventry only) Shipping Forecast

10.5 Topical Talk

10.20 Vaudeville

NORA DELANY
(Entertainer)

TOMMY HANDLEY and MARJORIE SEDLEY

In a sketch
entitled

'SELLING A UKULELE'

By CHARLES HAND and JOYCE CROCKET

THE THREE JACKS

(Syncopated Harmony)

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

10.45 SURPRISE ITEM

11.0-12.0 (Daventry only) DANCE MUSIC: JAY WHIDDEN'S BAND from the Carlton Hotel

(Friday's Programmes continued on page 49.)

Home, Health and Garden

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Garden Talks by MARION CRAN.

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| | | In Two Parts ... | 6/6 |
| L1978 | { | Leonore (No. 3)—Overture (Beethoven) ... | 12-inch |
| L1979 | | In Four Parts on Two Records ... | 6/6 each |
| L1021 | { | "Tannhauser"—Grand March (Wagner) ... | 12-inch |
| | | "Coriolan"—Overture in "C" minor (Beethoven) ... | 6/6 |

All the above actually recorded in the Scala Theatre, London.

HEDDLE NASH, Tenor

- | | | | |
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| 230 | { | Hail, thou dwelling pure and lowly ("Faust") ... | 12-inch |
| | | In Her Simplicity ("Mignon") ... | 4/6 |

HAROLD WILLIAMS, Baritone

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|------|---|----------------------|---------|
| 4923 | { | Thanks Be To God ... | 10-inch |
| | | To-morrow ... | 3/- |

HARRIET COHEN, Piano

- | | | | |
|------|---|--|---------|
| 4746 | { | Choral Prelude—Beloved Jesus, We are Here (Bach) ... | 10-inch |
| | | Choral Prelude—Mortify us with Thy Goodness (Bach) ... | 3/- |

YELLI D'ARANYI, Violin

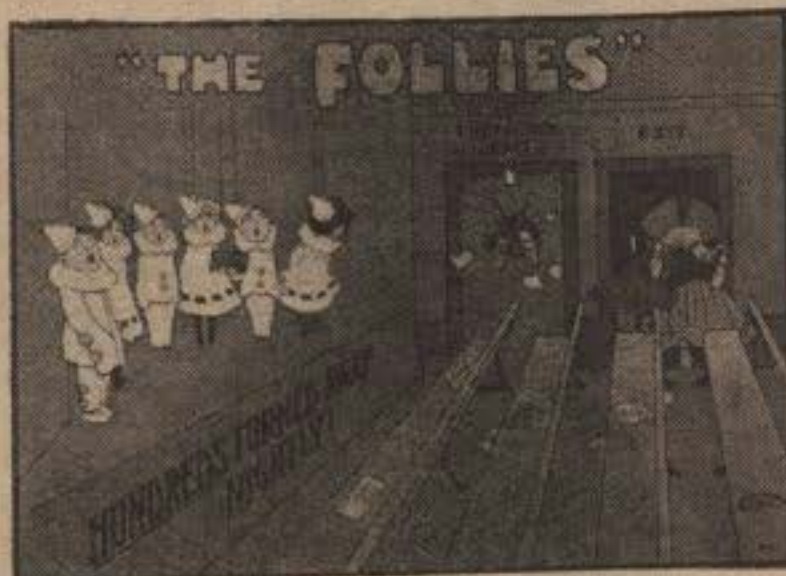
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‘Pelissier and Co.’

A brief reminiscence of the celebrated ‘Follies’ by ‘Carados’ (H. Chance Newton), the theatrical journalist. The Follies are recalled by the broadcasting to-night (from 5GB) and to-morrow (other Stations) of a revue based upon their famous songs and sketches.



John Hassall's famous poster for the Follies.

FEW, I think, will venture to deny that the blithe band known so long as the Follies formed the cleverest and most comical group of entertainers within the memory of modern man.

Very naturally, they have always been associated with the name of H. G. Pelissier, who for several years was their director and chief funmaker. The Follies, however, did not really originate with Pelissier, but from a concert party chief and pierrot provider, namely the late Sherrington Chinn, who had started them as a little sing-song party at the seaside, borrowing the idea from an amateur troupe which had been run by the Baddeley Brothers, the famous tennis players. After a few flutters therewith, Chinn sold the title and goodwill of the Follies to Pelissier, who speedily boomed them into a big success.

This popular pierrot or Folly, Harry Gabriel Pelissier, like so many who afterwards took to the stage, was intended more for commerce than for comic acting. He was the son of a diamond merchant, who was a descendant of that renowned French warrior, Marshal Pelissier.

Young Harry, soon disdaining the desk, yearned to become a comic singer in the halls. Ere long he contrived to make his debut therein, and failed promptly. Harry pegged away, however, still visualizing stage success, which, alas, was a long time coming. When at last he acquired the ‘goodwill’ of the Follies, his brief personal variety experience, plus his constant visits to the music halls, helped to make one of the first, and certainly one of the biggest, of the many successes which popped up in the Follies entertainment.

This was the ‘Potted Music Hall’ episode, which even now, after twenty years have passed, still causes those who saw it, and I saw it many times, to laugh loudly in gladsome remembrance of that rollicking series of good turns.

Night after night did this skit evoke continuous peals of laughter, punctuated by thunders of applause for the Follies’ principal mirthmakers. These drolls included, in addition to my old friend Pelissier, such keen and clever humorists as Morris Harvey, now one of our chief revue comedians, Lewis Sydney, Dan Everard, Douglas Maclaren, Gwennie Mars (whose young daughter, Marjorie, is already showing such acting promise on the stage), Dollis Brooke, Ethel Allendale, Effie Cook, Doris Vane, and Muriel George, who is now with her husband, Ernest Butcher, troling forth folk-songs in all the leading variety houses.

The Follies’ music-hall mixture, with its saucy

‘serios,’ its flamboyant ‘duettist’ sisters, its brilliantly blatant minstrelsy, its weepful warbling of ballads, its non-agile ‘acrobats,’ and in fact every burlesque-able turn of the variety world, was by no means ‘the only big laugh provided by the Follies.’

They served up also all sorts of strange scenas, of which many will remember especially their musical scenas illustrative of ‘beverages’ and other needful articles of consumption. Above all, they aroused volcanic outbursts of hilarity by means of their ‘Potted Plays.’ In these Pelissier and his party audaciously burlesqued such great stage favourites as the soulful Mrs. Pat Campbell, the fervent and splendidly declamatory Lewis Waller, the suave and polished Sir George Alexander, and the elusive and keen-witted Sir Herbert Tree, to name no others.

A year or two after Pelissier and Co. had begun to frolic, a beautiful young girl went to him for an engagement. She speedily made her debut with them as a ‘mimic,’ a kind of turn then very popular in the music halls.

Now, the new young mimic at the Follies was no other than Fay Compton (born Mackenzie), whose brother Compton Mackenzie, now the famous novelist, was then a sort of resident lyricist and potted play-maker to the Follies.

Within a year of Fay Compton’s joining the Follies, she then about eighteen, she married Harry Pelissier. Their wedded life, alas, was very brief, for poor Harry passed away from overwork, at the early age of 39.

During Pelissier’s regime of the Follies, embracing perhaps eleven years, that enormously popular troupe appeared at all sorts of London theatres, both dramatic and variety. These included the following: the Palace, the Tivoli, the Alhambra, the Royalty, Terry’s, and the Apollo (at the last-named theatre the Follies had quite a long run).

For these shows Pelissier and his above-mentioned collaborators were joined by that very humorous conductor-composer, Herman Finck, who started there by working up some of Pelissier’s own tunes, following them with many airs of his own.

Pelissier took a strong fancy to Finck’s famous composition, *In the Shadows*, so much so that he wrote a lyric to it, which, however, wasn’t needed and didn’t fit.

A strange fellow was Pelissier, very lovable, very larkish, and much given to inviting all his company to boundless hospitality.

One strange little habit of his was to present his friends with wrist-watches. Indeed, poor Harry was generosity itself, and had he not terribly overworked himself, he might still be one of London’s leading laughter-makers.

His ever-restless artistic spirit was always seeking fresh fields to conquer, and it so happened that he wrote and produced a pantomime and revue for the Empire and the Alhambra respectively; gigantic productions, both of which, unfortunately, were failures.

From the Follies’ pattern came, of course, several other similarly blithe bands, culminating in the Co-Optimists, which firm shut down, temporarily, not long ago, after five years’ solid success.

Surely London and the provinces to boot, in these days of the need for honest mirth, could well do with again, and be devoutly thankful for, such an entirely comical, thoroughly clean entertainment as that which was provided so artistically by the Good Old Follies.

H. CHANCE NEWTON.

FRIDAY, OCTOBER 12

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

9.0 A Musical Comedy Programme.

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3.0 AN ORGAN RECITAL

by

ALLAN W. BUNNEY

Organist and Director of the Choir, Christ Church, Hampstead, relayed from St. Mary-le-Bow Church

Toccata in F Bach

JOAN VINCENT (Soprano)

Ah, lo so (Ah, I know it, from 'The Magic Flute') Mozart

The Trout Schubert

Dream Valley Quilter

Ecstasy Rummel

ALLAN W. BUNNEY

Caprice in B..... Bernard Johnson

Chorale Prelude on 'Irish',..... Stanford

Heroic Piece Franck

JOAN VINCENT

A Pastoral (from 'Roslinda') Veracini, arr. A. L.

Hush Song Harty

My lover he comes on the sloop

H. Clough-Leigher

Cherry Ripe Horn, arr. Lehmann

ALLAN W. BUNNEY

Two Bourées Handel

Pastoral Karg-Elert

Minuet Scherzo Jongen

Verset Dupro

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

TONI FARRELL in her own Compositions
WALTER TODD (Entertainer)

5.30 THE CHILDREN'S HOUR

(From Birmingham)

'Barty's Bassoon,' a Play by Florence M. Austin
W. A. CLARKE (Bassoon)

TONI will Entertain

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

6.30 Light Music

MARGERY PHILLIPS (Contralto)

JOHN PAUER (Pianoforte)

THE HENRY SENSIBLE QUINTET

QUINTET

Overture to 'The Bat'..... Johann Strauss

MARGERY PHILLIPS

Ye banks and braes arr. Martin Shaw

Orpheus with his lute..... Somervell

Homing Birds Cecil Baumer

QUINTET

Slow Valse, 'Les roses chantent'
(The roses sing)..... Popy

JOHN PAUER

Melody in E Rachmaninov

7.8 QUINTET

Selection from 'Mignon'
Ambroise Thomas, arr. Tavan

MARGERY PHILLIPS

What if I were young again ('The Bosun's Mate') Folk Song, arr. Smyth

Son of my Heart Parish-Robertson

Song of the Open La Forge

QUINTET

Elegy Massenet

Minuet in G [Beethoven]

Musical Moment Schubert

JOHN PAUER

Devotion Schubert-Liszt

Consolation, No. 2 Liszt

Ballet Music Schubert, arr. Fischhof

QUINTET

Suite, 'A Lover in Damascus' Woodforde-Finden

8.0 'The Follies'

Under the direction of DAN EVERARD

DAN EVERARD

DOLLIS BROOKE

DORIS VANE

LEWIS SYDNEY

WILLIAM STEPHENS

OLIVE KAVANN

HARRY PEPPER

JACK PAYNE and THE B.B.C.

DANCE ORCHESTRA

(See also opposite page.)

9.0 From the Musical Comedies and Comic Operas

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA,
conducted by JOSEPH LEWIS

Selection from 'Merrie England' German

ROSE HIGNELL (Soprano) and Studio Chorus

Can it be Love? ('Betty')..... Rubens

Marching with the Band. ('The Happy Day')..... Rubens

ORCHESTRA

Waltz from 'Tom Jones' German

GEORGE BAKER (Baritone) and Studio Chorus

I love the Girls ('Betty')..... Rubens

Jack's the Boy ('The Geisha')..... Monckton

9.35 ORCHESTRA

March from 'The Duchess of Dantzig' Caryl

ROSE HIGNELL and GEORGE BAKER

A Paradise for Two ('Maid of the Mountains')
Tate

A.B.C. ('San Toy') Jones

CHORUS and ORCHESTRA

Choral Fantasia on 'The Beggar's Opera'

arr. Austin

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Road Report

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

11.0-11.15 JAY WHIDDEN'S BAND, from the Carlton Hotel

(Friday's Programmes continued on page 50.)



Zummerzet Zyder—a famous Follies song.

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Friday's Programmes continued (October 12)

5WA	CARDIFF.	353 M. 850 KC.
12.0-1.0	London Programme relayed from Daventry	
2.30	London Programme relayed from Daventry	
3.40	AUSTIN C. MORETON and his DANCE BAND Relayed from <i>The Western Mail</i> Brighter Homes Exhibition, the Drill Hall	
4.30	London Programme relayed from Daventry	
5.0	JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA Relayed from the Carlton Restaurant	
5.15	THE CHILDREN'S HOUR	
6.0	WHY? THE PLAIN MAN ASKS THE EXPERT An Interview with a Connoisseur—J. KYRLE FLETCHER	



Faughan & Freeman

THE FOUNDATIONS OF MUSIC.
Miss Helen Henschel will sing Schubert's songs in the Foundations of Music series this week.

6.15	S.B. from London
7.45	GRACIE FIELDS (Comedienne)
8.0-11.0	S.B. from London (10.0 Local Announcements)

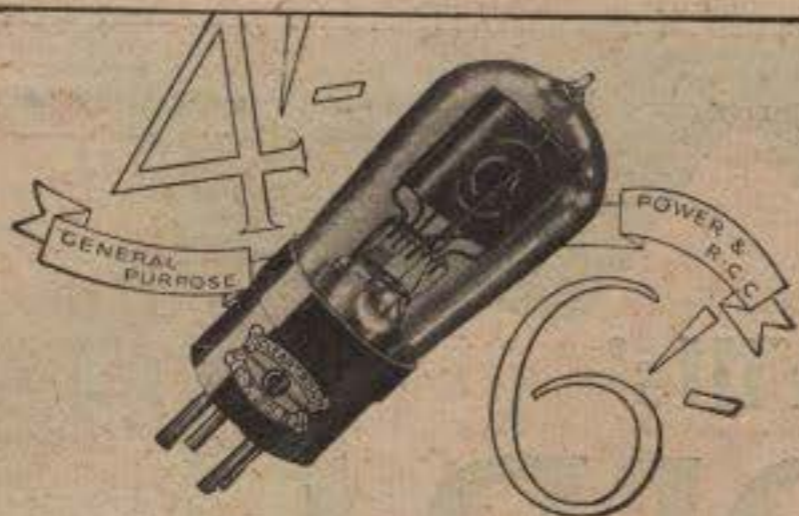
5SX	SWANSEA.	294.1 M. 1,020 KC.
12.0-1.0	Gramophone Records	
2.30	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR	
6.0	London Programme relayed from Daventry	
6.15	S.B. from London	
7.45	GRACIE FIELDS (Comedienne) S.B. from Cardiff	
8.0-11.0	S.B. from London (10.0 Local Announcements)	

6BM	BOURNEMOUTH.	326.1 M. 920 KC.
12.0-1.0	Gramophone Records	
2.30	London Programme relayed from Daventry	
4.30	THE ROYAL BATH HOTEL DANCE BAND Directed by REG ELGAR Relayed from the King's Hall Rooms	
5.15	THE CHILDREN'S HOUR	
6.0	London Programme relayed from Daventry	
6.15-11.0	S.B. from London (10.0 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: From All Times Tunes collected from Old English, French, German, and American Manuscripts Reading, 'On the Broken Pier,' a Story of a Hundred Years Ago (David Ker)	
6.0	London Programme relayed from Daventry	
6.15-11.0	S.B. from London (10.0 Local Announcements; Forthcoming Events)	

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	MR. EDWARD U. IRELAND: Some Suggestions for Amateur Composers, with Illustrations	
6.15-11.0	S.B. from London (10.0 Local Announcements)	

2ZY	MANCHESTER.	384.6 M. 780 KC.
3.0	BROADCAST TO SCHOOLS: Mr. W. H. BARKER: 'Studies of African Life: Sahara—Shamba and Tuareg'	
3.20	London Programme relayed from Daventry	
4.30	THE NORTHERN WIRELESS ORCHESTRA The Yeomanry Patrol Squire Selection from 'Falstaff' Verdi, arr. Tavan Compass Suite Travers North; South; East; West Waltz, 'Vision of Salome' Joyce Selection from 'The Student Prince' Romberg	
5.15	THE CHILDREN'S HOUR: Jester Songs (Bantock), sung by HARRY HOPEWELL The Jester; In Tyme of Old; Will-o'-the-Wisp Under the Rose; Tra-la-la-lic Odds and Ends (Frederick Drummond), sung by BETTY WHEATLEY Odds and Ends; The Fairies' Jumble Sale; With Megan at the Fair ERIC FOOTE will play some of his own Compositions A Story, 'Hepzibah's Mysterious Egg' (Bowen)	
6.0	CHARLES OWEN: 'The Decay of Dialect' (Manchester Programme continued on page 53.)	



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Programmes for Friday.

(Manchester Programme continued from page 50.)

- 6.15 S.B. from London
- 6.30 ORCHESTRAL MUSIC relayed from the Theatre Royal
- 6.45-11.0 S.B. from London (10.0 Local Announcements)

Other Stations.

5NO NEWCASTLE. 512.5 M. 960 KC.

12.0-1.0:—Gramophone Records. 2.30:—London Programme relayed from Daventry. 5.15:—The Children's Hour: Rita Brunstrom with 'Teddy and Chimpy'. 6.0:—London Programme relayed from Daventry. 6.15-11.0:—S.B. from London (10.0 Local Announcements).

5SC GLASGOW. 405.4 M. 740 KC.

2.10:—Speeches by the Right Honourable Sir John Gilmour, Bt., D.S.O., Secretary of State for Scotland, and Dr. James MacFarlane, Chairman of the Infirmary, at the opening ceremony of the New Casualty Wards of the Glasgow Royal Infirmary. Relayed from Glasgow Royal Infirmary. 2.30:—Broadcast to Schools. S.B. from Edinburgh. 2.45:—Miss Isabel Scott Mowbriff: 'Travellers' Tales of Other Lands—III, Egypt, Cairo, and the Pyramids'. 3.5:—Concert to Schools. Isaac Losowsky (Violin): Aria (Bach); Romance in G (Beethoven). Andrew Bryson (Pianoforte): Three Preludes—Op. 28, No. 20; No. 17; No. 22; Polonaise, Op. 26, No. 1 (Chopin). Isaac Losowsky: Minuet (Mozart); Humoreske (Dvorak). Andrew Bryson: Black Key Study, Op. 10, No. 5 (Chopin); Impromptu in A Flat, Op. 142, No. 2 (Schubert). 3.45:—Light Orchestral Concert. 'The Station Orchestra: Overture, 'Zampa' (Hérold). Helen Young (Violin): Mélodie (Tchaikovsky); Mazurka (SHT). Orchestra: Three Dances from 'Hullo, America' Processionale et Danse Florale; Valse des Adoratrices; Danse Barbare (Pine). Helen Young: Swing Song (Ethel Barns); Valse Nocturne (Drigo, arr. Auer); Tambourin (Gossec, arr. Barnester); Gavotte (Rameau, arr. Barnester). Orchestra: Selection 'Will o' the Whispers' (Connelly). 4.45:—Organ Recital. Relayed from the New Savoy Picture House. Organist, Mr. S. W. Leitch. 5.15:—The Children's Hour. S.B. from Edinburgh. 5.58:—Weather Forecast for Farmers. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—Agriculture Talk. 6.45:—S.B. from London. 7.45:—The Foundations of Drama. No. 1 (and only)—Mr. Lou Vert. 8.0-11.0:—S.B. from London (10.0 Scottish News Bulletin).

2BD ABERDEEN. 500 M. 600 KC.

11.0-12.0:—Gramophone Records. 2.30:—Broadcast to Schools. S.B. from Edinburgh. 2.45:—S.B. from Glasgow. 3.45:—A Song Recital by W. M. Carnegie (Baritone): The 'Lock' (Loewe); The Vagabond (Vaughan Williams); An Old English Love Song (Allison); Eleanor (Coleridge-Taylor); Port of Many Ships (Keel). 4.0:—The Playhouse Orchestra, directed by E. E. Cahill, relayed from the Picture Playhouse. 5.0:—Miss Flora Cameron: 'Women Covenanters—II, Lady Orsall Bailie'. 5.15:—The Children's Hour. S.B. from Edinburgh. 6.0:—Mr. Peter Craigmyle: Football Topics. 6.15:—S.B. from London. 6.30:—S.B. from Glasgow. 6.45:—S.B. from London. 10.0:—S.B. from Glasgow. 10.5-11.0:—S.B. from London.

2BE BELFAST. 506.1 M. 980 KC.

12.0:—Organ Recital by Herbert Westerby, relayed from the Grosvenor Hall: Moderato from Third Sonata (Faulkes); Prelude on 'Bowe Bells' (with Carillon) (J. F. Bridge); Trumpet Fantasia (S. Wesley); Passamezzo (B. Johnson); Indian Serenade (Vibard). 12.30-1.0:—Light Music. The Radio Quartet: Overture, 'Le Diable' (Herman); Serenade (Drigo); Selection of Haydn-Wood's Popular Songs (arr. Higgs); Fox-trot, 'That's my weakness now' (B. Green). 2.30:—London Programme relayed from Daventry. 3.30 app.:—Opening of the New Wing of the Samaritan Hospital, Belfast, by H.R.H. Princess Mary. 4.0:—London Programme relayed from Daventry. 4.30:—Light Opera and Comedy, Orchestra: Overture, 'Yeoman of the Guard,' and Selection, 'Iolanthe' (Sullivan); Valse, 'Door of her dreams,' from 'Rose Marie' (Friml); Selections, 'The Desert Song' (Romberg) and 'Buddisore' (Sullivan). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15-11.0:—S.B. from London.

An appeal on behalf of the Plymouth Branch of the Police Court Mission will be broadcast by the Rev. Preb. C. W. H. Sewell on Sunday, October 14.

Another of his series of talks will be given by Mr. Charles Henderson, of the University College of the South-West, Exeter, on Tuesday evening, October 16, the title being 'Oxford's Awakening in the Last Century: The Oxford Movement.'

'The Channel Islands' will be the subject of a talk from the Bournemouth Studio by Mrs. E. B. Mayne on Tuesday, October 16. These islands, where feudal customs still survive, are the last remnant of the Duchy of Normandy, which was lost to England during the reign of King John. They are of great interest historically, and are no less famed for their scenic beauties.

FAMOUS ORCHESTRAS OF THE NORTH

(Continued from page 7.)

concerts at which he has appeared. He is, moreover, well known as a composer—his best-known work being the *Worcestershire Suite for Orchestra* that can already boast some forty or fifty performances. His latest composition is a setting of Rossetti's *The Blessed Damozel*, which is to receive its first performance at the October Blackpool Festival.

The principal items included in the two Leeds Symphony concerts to be broadcast to all stations of the Northern grouping are César Franck's Symphony in D Minor, an entr'acte from Delius' opera *The Village Romeo and Juliet*, and a new *Overture to a Comedy* by Keith Douglas. These concerts are particularly interesting in the fact that this is the first year during which the Leeds Symphony concerts have been broadcast. A far wider notice will thus be taken of a series of concerts that deserve, for the very variety of their programmes and the increasingly good quality of their performance, every encouragement.

By these concerts alone, the North of England emphatically gives the lie to the notion that a proper appreciation of music presupposes an extensive leisure. Here, where folk are most thickly housed, and where an adequate leisure is the precious perquisite of the few, music finds as staunch a following and as fine an interpretation as anywhere in the country. It would almost seem, indeed, as though where music is the more hardly won it is the more zealously guarded. Where life is lived tensely, amid grime and noise and smoke, the arts alone can provide that green and necessary escape without which a man were spiritually dead. And music is perhaps the finest escape of all.

The effect of such a broadcast service as is represented by the relaying of these various concerts is almost incalculable. During the coming season, nine orchestral concerts (at least) of the highest rank will be available to all listeners, who care to tune-in to the stations of the Northern grouping; others, additionally, will be available through Daventry Experimental. Music that is almost impossibly hard to come by, for the average music-lover, will be heard in houses situated in the remotest districts. And, further, those who actually live within the towns themselves, have the best musical resources of sister-towns available to them.

So the North, that already has so brave a reputation for its music, not only carries on its old tradition, but also adds to it considerably by widening its audiences, by embracing the hitherto excluded enthusiast, and by laying a foundation upon which the future may even more splendidly build.

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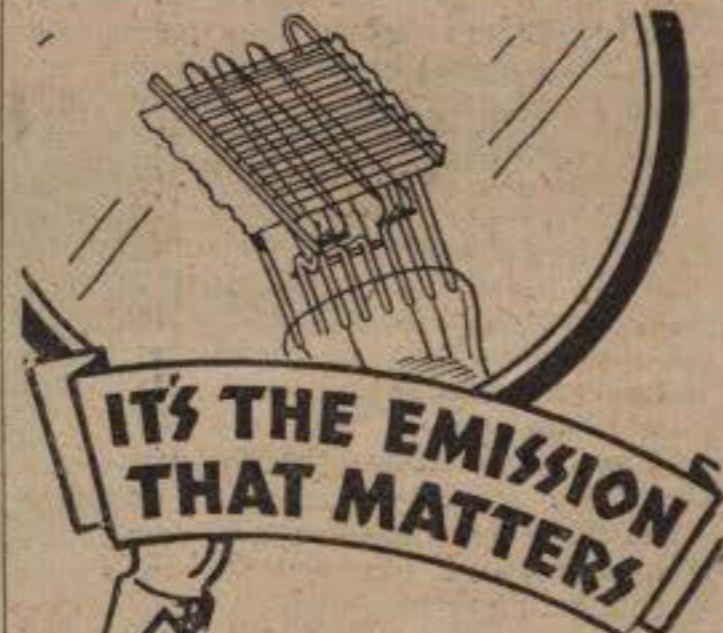
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In case you may have missed any important clue when listening on Saturday, September 29, to the first instalment of

The BRENTWARDINE MYSTERY

By Margaret and G. D. H. Cole,

here is the text of it. In next week's issue we shall be printing Instalment Two.



OF course, everyone had heard of Carol Lethbridge, even before that shocking affair at Brentwardine. He was only a clerk at Streatham when he drew the favourite for the Stock Exchange sweep; and when the usual horde of newspaper reporters came down to interview him, he surprised and delighted them by announcing that he intended to give up his job and write novels. And he actually did write a novel; and, what was perhaps more surprising, that novel—it was called 'Lord, What Fools!'—was a startling success.

It was announced that Carol Lethbridge was at work upon his masterpiece. It was to be called 'This England' and he was going to buy a motor-caravan, and spend a year—perhaps even two years—touring the countryside and accumulating his materials. Simultaneously with the first announcement appeared a second—that Carol Lethbridge was going to marry Miss Ida Cattermole, only daughter of England's chief sporting peer, and herself a star of London society. Ida Lethbridge explained to innumerable reporters how she longed to cook eggs and bacon over a camp-fire on a dewy morning.

But, as everyone knows, that journey was never completed. You are now about to hear how Michael Prendergast, the young doctor who was so great a friend of the famous Superintendent Wilson of Scotland Yard, came to be an actor in the Lethbridge tragedy. We will give Dr. Prendergast's story in his own words.

It was pure accident that brought me on the scene in the Brentwardine mystery. I had taken a furnished cottage near Brentwardine for the summer; and, whenever I could get away from work, I was spending my time down there. On this particular day I was expecting my friend Wilson—you know, Superintendent Wilson of Scotland Yard—down for the week-end. And I was motoring into Ludlow when the thing happened. There's a long, stiff climb up out of Brentwardine on the Ludlow road, which skirts along the edge of the hill with a pretty steep drop on one side. The first bit climbs straight up from the little town with a one in six gradient, and then the road curves sharply round to the right and goes sideways up the face of the hill, climbing steeply all the way. I was some way past the bend, when I suddenly saw, ahead and above me, what looked at first like a great motor-van, tearing dangerously down the hill actually on the crown of the road. I had only just time to jerk my car right into the bank on the near side before it went hurtling past, barely missing

my back wheels. I can tell you I was pretty well scared. The van was lurching violently as it went past, and the man in the driver's seat was bouncing about like a pea in a drum. Of course, I realized at once that, if he couldn't check himself before he came to the bend with its frightful hill, it was a hundred to one he'd be over and rolling down the hillside itself. And that would mean the end of him. I had stopped when I was forced into the bank; and, as they passed, I looked after them, and saw a woman looking out of the window in the back door of the caravan. Of course, I only got a glimpse of her, but I have never seen such terror on any face, and I would have sworn that she was wrenching at the door desperately, as if it had stuck fast. Well, I turned my own car as quickly as I could, and went down the hill after them.

While I was turning the car, I thought I heard a crash and a cry. As I came to the bend in the road, there wasn't a sign of the great caravan; but the low stone wall that guarded the outside of the road had been torn clean away just on the bend. A hundred feet below me lay the caravan, its wheels in the air and flames already shooting out of its side. It must have somersaulted half-a-dozen times, and then caught fire. And now it was blazing away so fiercely that I doubted whether anyone could have got near. I turned back to get help—for there were two or three cottages, just round the bend—when I caught sight of a man's body, lying on the hillside, just under the broken wall, and I knelt down to have a look at him. He was quite unconscious, and bleeding nastily from an ugly cut on the head where he must have struck the stone wall. But he was not dead; indeed, apart from the cut, which did not look dangerous, he seemed hardly damaged. First of all, I tied him up roughly, to stop the bleeding, and then I thought he could wait till I found out what had happened to the woman I had seen leaning out of the back of the caravan. But I saw I must get help; so first I ran down to the cottages, shouting as I went, and battered at the door of the nearest one. No one answered. I tried the next, with the same result; and then I gave it up as a bad job, and raced back to the broken wall. Just by the bend in the road a very steep little path ran down into the valley, making a short cut into Brentwardine. I took this, and a minute later stood beside the burning wreckage of the caravan. It was still smoking furiously; but the fire had already done its worst, and, whatever happened, I had to make an effort to find out if the woman was there, dead or alive. The coachwork of the van was

already nearly burnt away, and from the ruins I soon drew the crushed and charred body of a woman. She must have been killed, mercifully, almost at the first leap of the caravan, and by now her body was burned almost past recognition. I turned back to the wreckage to see if there were traces of any other passenger, but there were none.

I was still searching when I heard a sort of cry from the road, and I looked up, and saw a man coming through the gap. As he came near, I could see his face, and it was wild with terror.

There came another shout from the road; and, looking up, I saw the local doctor, who was leaning out of his car just above the wall. 'There's a man hurt by the wall,' I shouted. 'Will you look after him?' and he cried back that he would take him into Brentwardine, unless I wanted him down below. 'No,' I shouted back. 'There's no one alive here. I'll stay, if you'll send help.' Then I turned back to the man beside me, who had not moved since his first cry. It was not till then that I looked at him closely, and when I did I knew at once who he was. 'You're Carol Lethbridge,' I said. He gave a start, and stared up at me. I repeated my remark, and he seemed to take it in at last. 'Yes,' he said in a sort of stupefied voice, 'I'm Lethbridge, and this—this is my wife.' 'What happened?' I asked. 'Your driver was tearing down the hill at a frightful pace. He seemed to have lost all control of his car. What was he doing? And where were you?' What he told me was this. The driver of the car, whom I had found lying unconscious by the wall, was his friend Hugo Warren, the film actor, who had been driving the van into Brentwardine, while Lethbridge himself got out and walked, meaning to join the others there. His wife, who had a headache, was lying down inside the van. He and his wife, he told me, were touring England in their caravan, and Warren had joined them for a few days. As the chauffeur was on leave, the three of them were managing without help. Somehow Warren must have lost control; but Lethbridge said he could not imagine how that had happened. He was not a particularly experienced driver, but he was not a novice. 'On that hill,' I said, 'even a good driver might have had a smash.' 'I didn't know,' Lethbridge groaned, 'what a hill it was. I don't know this country. If I had, I'd have kept the wheel myself. If I'd had any idea—' At this point he fairly broke down, and cried like a baby. I then remembered, that, unlike many famous couples, he and

(Continued on page 58.)

WHO DID IT?
WHO DID IT?

SATURDAY, OCTOBER 13
2LO LONDON & 5XX DAVENTRY
(361.4 M. 830 KC.) (1,604.3 M. 187 KC.)

9.35
The Present Follies
Recall The Past

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 TAPPONNIER**
from the Carlton Hotel

3.25 (Daventry only) **East Coast Fishing Bulletin**

3.30 AN ORCHESTRAL CONCERT

MAY BLYTH (Soprano)
NIKOLAI NADEJIN (Bass)
JESSIE CORMACK (Pianoforte)
THE WIRELESS ORCHESTRA,
conducted by **JOHN ANSELL**

March, 'The Trumpet Call' *Fucik*
Overture, 'Tantalusqualen' (The Torments of Tantalus).... *Suppe*

MAY BLYTH
Nile Air ('Aida')..... *Verdi*

AIDA has stolen out to meet her lover, Radames, by the banks of the Nile. She sings of her dear native moonlit land from which she is parted, and wonders if she is to see her lover for the last time.

ORCHESTRA
Suite, 'In a Fairy Realm'... *Ketelbey*

NIKOLAI NADEJIN
(I have attained) } *Moussorgsky*
(supreme power) }
('Boris Godounov') }
Song of the Flea.....

4.5 **ORCHESTRA**
Selection from 'Carmen'
Bizet, arr. De Groot

JESSIE CORMACK
The Island Spell..... *Ireland*
Tambourin..... *Benjamin*
Windmills..... *Moeran*
Second Pierrot Piece... *Cyril Scott*

ORCHESTRA
The Londonderry Air
arr. O'Connor-Morris
Country Dance Tune, 'The Irish Washerwoman'..... *Sowerby*
Overture, 'A Night in Granada'
Conrad Kreutzer

MAY BLYTH
Songs my Mother taught me *Deoral*
If thou wert blind... *Noel Johnson*
Lullaby..... *Sandford*
You..... *Cross*

ORCHESTRA
Waltz, 'Spring Songs'.... *Gungl*

5.0 **NIKOLAI NADEJIN**
Love went a-riding..... *Frank Bridge*
When the King went forth to War *Koeneman*
A vuochella (Neapolitan)..... *Tosti*

ORCHESTRA
Children's Suite..... *Lardelli*
Pot-Pourri, 'Melodious Memories'.... *Finck*

5.15 **THE CHILDREN'S HOUR:**
'Fill in the Blanks, please!'—a Competition in which we ask listeners to guess the missing words. **HELEN ALSTON, GENIAL JEMMA, and WONDERFUL JAMES** will supply the music. There will also be the story of 'The Ring' (*D. H. Nicholson*)

6.0 **Musical Interlude**

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

6.40 **Musical Interlude**

6.45 **THE FOUNDATIONS OF MUSIC**

SCHUBERT'S SONGS
Sung by **HELEN HENSCHEL** (Soprano)
Die Vogel (The Bird)
Mignon's Song: Nur wer die Sehnsucht kennt (Only the longing heart knows)
Der Wachtelschlag (The Quail Cry)
Im Abendroth (At Sunset)
Der Musensohn (The Son of the Muses)

7.0 **Mr. ERNEST NEWMAN: 'Next Week's Broadcast Music'**

7.15 **Musical Interlude**

7.25 **Lieut.-Col. M. F. McTAGGART: 'The Mind of a Horse'**

MOST people realize that the horse is an intelligent animal, but only horsemen know quite how exceptionally intelligent a good horse can be. This evening Lieut.-Col. McTaggart, a military expert on horses, who will be remembered for his broadcast on the occasion of the last Horse Show, will reveal some interesting facts about horses and horsemanship.

7.45 **A MILITARY BAND CONCERT**

ELSIE GRIFFIN (Soprano)
KENDALL TAYLOR (Pianoforte)
THE WIRELESS MILITARY BAND
Conducted by
B. WALTON O'DONNELL
Overture to 'The Bohemian Girl'
Balfe

ELSIE GRIFFIN
Bid me discourse..... *Bishop*
Over the Sea..... *Martin Shaw*
Elf and Fairy..... *Densmore*

8.2 **BAND**
Suite, 'From the South'... *Nicodé*
Legend from La Provence; Moorish Dance Song; In the Tavern

KENDALL TAYLOR
First Movement Sonata, Op. 5
Brahms
Prelude in B Flat Minor.... *Chopin*
Prelude in E Flat, Op. 23
Rachmaninov

Shenandoah..... *arr. H. Rutland*
Shepherd's Hey..... *Grainiger*

8.30 **BAND**
Selection from 'Herodias' *Massenet*

ELSIE GRIFFIN
Night Wind..... *Farley*
Of a' the Airts..... *arr. Hadow*
A Red, Red Rose.....

BAND
Four Dances from 'The Rebel Maid'..... *Montague Phillips*
Jig; Gavotte; Graceful Dance; Villagers' Dance

9.0 **WEATHER FORECAST; SECOND GENERAL NEWS BULLETIN**

9.15 **Mr. and Mrs. G. D. H. COLE, 'The Brentwardine Mystery'—III**

(For the text of the first instalment of this mystery serial, see opposite page. Instalment two will appear in next week's 'Radio Times'.)

9.30 **Local Announcements; (Daventry only) Shipping Forecast**

9.35 **'The Follies'**
Under the Direction of **DAN EVERARD**

DAN EVERARD
DOLLIS BROOKS
DORIS VANE
LEWIS SYDNEY
WILLIAM STEPHENS
OLIVE KAVANN
HARRY PEPPER

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

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

PELISSIER'S
FAMOUS
FOLLIES



WILL BE
REVIVED
TONIGHT!

Many old memories will be recalled tonight when the songs that made the Follies famous are sung again. Here is the genius whose spirit will preside over the broadcast as he did himself over every Follies' show—H. G. Pelissier, of immortal memory; and below are two of his old company who will take part in the performance—Lewis Sydney (left) and Dan Everard (right).



IN *Die Vogel* the voice suggests the free swoop and curve of the bird, and contrasts its care-free life with the anxieties and narrowing cares of men.

Mignon's Song, from Goethe's *Wilhelm Meister*, is well known in settings by various composers, Tchaikovsky's being the most commonly sung of all. 'Only the longing heart can know my grief, far from the loved one,' is its burden.

In *Der Wachtelschlag* the call of the quail is fancifully likened to a voice crying 'Fear God,' 'Love God.' The listener is enjoined, as he surveys the rich fruits of the earth, to 'Praise God' and, whenever he stands in terror, to 'Pray to God.' Always he is to 'Trust in God,' who ever holds him in His care.

Im Abendroth is an evening meditation on the loveliness of God's world, that calms the soul and fills it with the assurance of His presence.

Der Musensohn is a lively lad who pipes for any who will hearken.

MENDELSSOHN LAUGHED FOR 3 DAYS.



This incident, reproduced from *Faust* in 1889, and depicting a chorus of Covent Garden, made Mendelssohn laugh for three days. This is one of the scenes of illustrations in "GROVE'S."

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SATURDAY, OCTOBER 13
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8.30
Special
Symphony
Concert

3.30 A Ballad Concert
(From Birmingham)

- JOHN BOOTH (Tenor)**
Phyllida Fisher
Once Again Sullivan
Ships of Yule Martin Shaw
CECIL LUCAS (Contralto)
A Summer Night Coring Thomas
The String of Pearls Lydt Phillips
ANGEL GRANDE (Violin)
Sarabande and Bourrée Bach
Prelude Bach, arr. Kreisler
JOHN VAN ZYL (Baritone)
Rolling Stone Hamblen
It's time to go Sanderson
The Rebel Wallace

- 4.0 JOHN BOOTH**
The Ghost Evelyn Sharpe
Pale Morn of Tears Knight
The Southdown Shepherd Allwyn
CECIL LUCAS
Ombra mai fu (Shade ever dear) ("Largo") Handel
Golden slumbers kiss your eyes Air

- ANGEL GRANDE**
Cancion . . . de Falla
Saeta
Nin-Kochanski
Zapatcado
Sarasate

- JOHN VAN ZYL**
Myself when young
Lehmann
Pass, Everyman
Sanderson
Onaway, Awake
Cowen



Ashmoor Burch (left) sings in the concert of Light Music this evening at 6.45, and Percy Whitehead in the Symphony Concert at 8.30 to-night.

- 4.30 THE DANSANT**
(From Birmingham)
BILLIE FRANCIS and his BAND
Relayed from the West End Dance Hall
BERT COPLEY (Entertainer)

- 5.30 THE CHILDREN'S HOUR:**
(From Birmingham)
'Snooky goes a-hunting,' by **PHYLLIS RICHARDSON**
BERT COPLEY will Entertain
JACK PAYNE (The Newsboy Whistler)

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

- 6.40 Sports Bulletin (From Birmingham)**

- 6.45 Light Music**
GERTRUDE DICKESON (Soprano)
ASHMOOR BURCH (Baritone)
THE SLYDEL OCTET

- OCTET**
Invitation to the Waltz Weber
Love Song Mozart
Minstrels Debussy

- GERTRUDE DICKESON**
The Old Knitted Shawl Squire
Cherry Ripe Lehmann
Wings d'Hardelo

- 7.10 ASHMOOR BURCH**
Songs of the Gipsy Trail Easthope Martin
When you come to me; The Wedding of Sara Lee
Caroli Osman Perez Friere

- OCTET**
Panorama and Waltz from 'The Sleeping Beauty' Tchaikovsky
Serenade in C Elgar

- 7.35 GERTRUDE DICKESON and ASHMOOR BURCH**
Memory Street Elsa Macfarlane
Columbine's Garden Maurice Besly

- OCTET**
raumbild (Dream Vision) Von Blon
Suite from 'Callirhoë' Chaminade

- 8.0 A Story Reading**

8.30 A Symphony Concert
(From Birmingham)

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

- Overture to 'The Magic Flute' Mozart
PERCY WHITEHEAD (Baritone) and Orchestra
Wolfram's Song from 'Tannhäuser,' 'Gazing around' Wagner
Air, 'Now your days of philandering are over,' from 'Figaro' Mozart

- ARNOLD TROWELL (Violoncello) and Orchestra**
Second Concerto in D Haydn, arr. Trowell

- PERCY WHITEHEAD**
Thou wilt not go Old English, arr. Somervell
When from my love I looked Old English, Bartlett

- Siesta Besly
Julia Parry

- Love is a sickness Armstrong Gibbs
ORCHESTRA
First Symphony Schubert
Adagio—Allegro vivace; Andante; Menuetto; Allegro vivace
Suite from 'The Water Music' Handel, arr. Horty

- 10.0 WEATHER FORECAST; SECOND GENERAL NEWS BULLETIN**

- 10.15 Sports Bulletin (From Birmingham)**

- 10.20-11.15 DALE SMITH (Baritone)**
THE VICTOR OLOF SEXTET

- SEXTET**
Selection from 'La Boutique Fantasque' (The Eccentric Toyshop) Rossini, arr. Respighi
Colonial Song Grainger

- DALE SMITH**
Spring Sorrow Ireland
The Pavane of the Duchess of Medina Bocket Williams

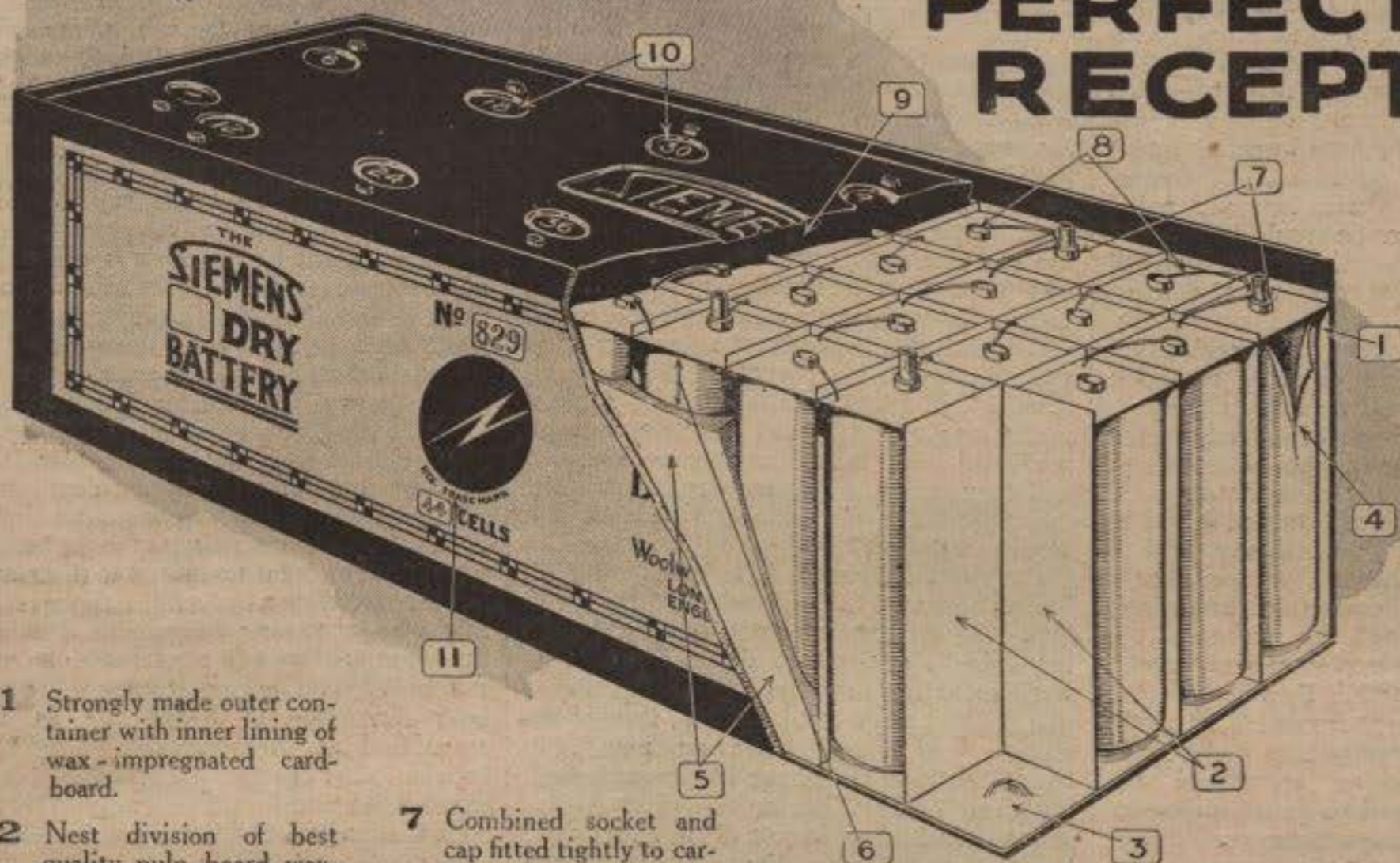
- Sigh no more, Ladies Aikin
Captain Stratton's Fancy Warlock

- 10.40 SEXTET**
Minuet, 'My Lady Lavender' Kenneth A. Wright
Hungarian Dance, No. 7, in D Brahms
To a Wild Rose (Woodland Sketches)
In Autumn MacDowell
To a Water Lily

- DALE SMITH**
Sea Shanties arr. Taylor Harris
Stormalong; Hullabaloo Balay
Shallow Brown arr. R. R. Terry
The Drummer and the Cook ..

- SEXTET**
Fantasia on Puccini's 'La Bohème'
(Saturday's Programmes continued on page 59.)

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The Brentwardine Mystery.

(Continued from page 54.)

his wife were said to be very much in love with each other.

At length—it seemed hours—help came from Brentwardine, and those stupid cottagers who hadn't been there when they might have been of some use, began to stream down the path. Then arrived a police car from Ludlow, with the local inspector and a couple of policemen on board. Of course, I had missed Wilson's train long ago, and I did not know whether he would be waiting for me or have hired a car for himself. I saw no point in staying on the scene of the tragedy; so, after telling the inspector all I knew about it, I said good-bye to Lethbridge and, climbing up again to the road, started off once more towards Ludlow. About a couple of miles from the town I picked up Wilson, who, after waiting some time, had decided to walk on. He got into the car and we turned back to Brentwardine, while I told him what had delayed me. He listened, as he always does, almost as if he were not interested, but, when we reached the scene of the accident, he surprised me by saying he would like to look at it himself. By this time the remains of the car were surrounded by a ring of villagers. Mrs. Lethbridge's body, however, had been removed, and there was no sign of either Lethbridge or the inspector.

Wilson went up to the wreckage and began poking about in it. I saw him lift up several

pieces of blackened metal and stare at them hard. Then he took a newspaper out of his pocket and carefully wrapped up in it two of the broken pieces. Then, carrying his parcels, he climbed up again to the road, and made me show him exactly where Warren had been lying unconscious. He walked up and down for some time here, looking at the tyre-marks and the broken wall, and he took out his pocket-book and drew a sketch-map showing the shape of the road, just where the car had gone over, and where Warren had been found. Finally, he picked up, just by the wall, another little piece of metal—it looked like a screw of some sort—and put that too in his pocket. 'What's it all about?' I asked him at last. 'Anyone would suppose this was a crime, not an accident.' He looked at me a moment, and then said, 'Well, perhaps it is. But tell me this. Why was the door of the caravan locked?'

'I'm afraid I gaped. 'Locked!' I said. 'Yes,' he said. 'It was locked.' He would give no further explanation, but made me drive him straight down into Brentwardine to the inspector. When we found him, Wilson went in to see him, leaving me outside, and stayed there an immensely long time. I should have been very bored, but that the local doctor turned up again, and we went off to have a drink and a talk. He had just come from the patients, and told

me that Warren was getting on quite nicely, though still unconscious. Lethbridge, however, had collapsed completely, and had been put to bed at the inn, where Warren also was. 'It's a bad bit of road,' the doctor said. 'I'm surprised there's never been an accident there before.' At this moment I saw Wilson coming in search of me. He gave me a quick look, as if he wondered whether I had been letting my tongue run on, but he only asked the doctor a few questions about Lethbridge's injuries. Then we went off to look for lunch. I noticed that Wilson had left behind the parcels which he had taken from the wrecked van. I supposed the inspector must have them in charge, and I racked my brains for hours to think what they could mean. Of course, at this stage I'd no real idea that it was anything but an ordinary accident, though it gave me rather a nightmare to think of that poor creature hammering at a locked door while the van went tearing on to destruction. From what Wilson had said, I thought there might be something fishy about that door; but you might as well try to make an oyster talk as Wilson if he doesn't want to; and the later developments found me as much astonished as everyone else. However, I believe other people are going to tell you about those, and I must be going. I've got a consultation on in half an hour. Good night.

(For Instalment Two see next week's issue.)

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Saturday's Programmes continued (October 13)

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 to 'The Merry Wives of Windsor' *Nicolai*
 Keltic Lament *Foidls*
 Irish Tune *arr. Grainger*
 Molly on the Shore *Grainger*
 Three Dances, 'Nell Gwyn' *German*
 Symphonic Poem, 'The Preludes' *Liszt*
- 3.30 London Programme relayed from Daventry
- 4.30 **AUSTIN C. MORETON and his DANCE BAND**
 Relayed from *The Western Mail* Brighter
 Homes Exhibition, the Drill Hall
- 5.15 **THE CHILDREN'S HOUR**
- 6.0 London Programme relayed from Daventry
- 6.15 *S.B. from London*
- 7.0 **Mr. A. G. PRYS JONES: 'The Exploits of Henry Morgan, Buccaneer'**
- 7.15 *S.B. from London*
- 7.25 **Mr. A. S. BURGE: 'Rugby Gossip'**
- 7.35 *S.B. from Swansea*

7.45 A Popular Concert

Relayed from the Assembly Room, the City Hall
NATIONAL ORCHESTRA OF WALES
 Conducted by **WARWICK BRAITHWAITE**
 Overture to 'Poet and Peasant' *Suppe*
WYNNE AJELLO (Soprano) and Orchestra
 One fine day ('Madame Butterfly') *Puccini*

THE well-known air from Puccini's Japanese Opera is the pathetic song of the deserted Butterfly, who believes her husband is still true to her. She declares that 'One fine day he will return.'

ORCHESTRA
 Pizzicato ('Sylvia') *Delibes*
 Song of Sadness (Chanson Triste) *Tchaikovsky*
 Humoresque *Mendelssohn*

MAURICE COLE (Pianoforte) and Orchestra
 Concerto No. 1 in G Minor *Mendelssohn*

MENDELSSOHN'S Italian and Swiss tour in 1831, when he was twenty-two, delighted him, and this work, which he wrote soon after his return, seems to be an expression of his high spirits, his gusto in enjoying the pleasures that life was bringing him.

There are three Movements:
FIRST MOVEMENT (Very quick, fiery). Mendelssohn plunges almost at once into his first main tune, which the Piano has by itself.
 The soloist and Orchestra for a while toss a conversational ball to and fro, and then the quiet second main tune creeps in.
 These tunes are developed in vigorous fashion, and after their recapitulation, a Trumpet and Horn passage leads us to a new key for the next Movement, which follows without a break.
SECOND MOVEMENT (Rather slow). One main tune, expressive and restful, suffices here. It is given out by the Cello, to which Mendelssohn was fond of giving themes. The Movement consists of delicate, varied repetitions of this, by either the soloist or the Orchestra.
THIRD MOVEMENT. A short introductory section (Very quick) leads to the brilliant first main tune, a galop for the Piano. Here is the essence of youthful vivacity, that in Mendelssohn was never tinged with vulgarity, but always had in it something high-toned and urbane.
 After the opening tune comes a second idea, a coruscation of arpeggios, much used throughout the Movement.
 A third motive is a phrase for Flutes, consisting of a repeated four-note figure, the second note trilled.
 Using these materials with a brilliant spon-

taneity and handling his Orchestra (especially the Woodwind) with delightful ease and certainty, Mendelssohn works up the Movement, rounding it off with a final irresistible outburst.

ORCHESTRA
 Scherzo ('A Midsummer Night's Dream') *Mendelssohn*
 Air for Strings *Bach*
 Suite, 'Romance and Two Dances' ('The Conqueror') *German*

9.0-12.0 *S.B. from London (9.30 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**



S. HEN MORGAN
Part 2, Chap. 3, etc.

The exploits of the famous buccaneer—perhaps the most famous of all that grim race—will be the subject of a talk that Mr. Prys Jones will broadcast from Cardiff this evening at 7.0.

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*

7.35 **Mr. J. C. GRIFFITH-JONES: 'Association Football Topics'**

7.45 *S.B. from Cardiff*

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

6BM BOURNEMOUTH. 328.1 M. 920 KC.

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

5PY PLYMOUTH. 400 M. 750 KC.

- 3.30 London Programme relayed from Daventry
- 5.15 **THE CHILDREN'S HOUR:**
 The World encompassed in forty-five minutes
- 6.0 London Programme relayed from Daventry
- 6.15 *S.B. from London*
- 6.40 Sports Bulletin
- 6.45-12.0 *S.B. from London (9.30 Items of Naval Information; Local Announcements)*

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

- 3.30 London Programme relayed from Daventry
- 5.15 **THE CHILDREN'S HOUR:**
 Aboard the Fairy Train—Another Exploit concerning a Pinkie Fairy Nursery Rhyme. Play by WINIFRED RATCLIFF, music by ADA RICHARDSON
- 6.0 London Programme relayed from Daventry
- 6.15 *S.B. from London*
- 6.40 Sports Bulletin
- 6.45-12.0 *S.B. from London (9.30 Local Announcements; Sports Bulletin)*

2ZY MANCHESTER. 384.6 M. 780 KC.

- 3.30 **Musical Comedy Excerpts**
THE NORTHERN WIRELESS ORCHESTRA
 March, 'In Bond Street' ('The Girl on the Film') *Kollo*
 Selection from 'Sybil' *Jacobi*
HELSEY BLAIR (Baritone)
 Selected Songs
ORCHESTRA
 Waltz from 'The Dollar Princess' *Fall*
 Selection from 'Tell Me More' *Gershwin*
MABEL SKELLEY (Soprano)
 Selected Songs
ORCHESTRA
 Selection from 'Going Up' *Hirsch*
HELSEY BLAIR
 Selected Songs
ORCHESTRA
 Selection from 'That's a Good Girl' *Charig and Meyer*
MABEL SKELLEY
 Selected Songs
ORCHESTRA
 March, 'The Middies' ('The Marriage Market') *Jacobi*
 Selection from 'Oh, Kay!' *Gershwin*
- 5.15 **THE CHILDREN'S HOUR:**
 Looking Eastwards
THE STATION REPERTORY PLAYERS
 Present
 'ABOU HASSAN'
 A Radio Play
 Adapted from 'The Arabian Nights,' by Mabel Bennett
 Incidental Music by the NORTHERN WIRELESS ORCHESTRA
 Songs sung by HARRY HOPEWELL from 'Five Oriental Songs'
 A Merchant's Song } *Treharne*
 At the Street Corner }
- 6.0 London Programme relayed from Daventry
- 6.15 *S.B. from London*

Saturday's Programmes continued (October 13)

7.0 Mr. T. A. COWARD: 'Gerard of the "Herbal,"
An Early Cheshire Botanist'

7.15 S.B. from London

7.25 Mr. F. STACEY LINTOTT: Sports Talk

7.45 A Request Programme

THE NORTHERN WIRELESS ORCHESTRA

Overture, 'Chal Romano' (Gipsy Lad); *Kotelbey*

Gopak *Moussorgsky*

HAROLD HOWE (Tenor) and HILDA NAYLOR
(Soprano)

Mountain Lovers *Squire*

Maiden in Grey *Barnicott*

Miserere ('Il Trovatore') *Verdi*

ORCHESTRA

Ballet, 'My Lady Dragon-Fly' *Finck*

The Call of the Sun; The Bull Frog's Shadow;

The Dance of the Silver Pool; Golden Days;

The Love Spell; The Last Dance of Summer

HAROLD HOWE and HILDA NAYLOR

The Voyagers } *Sanderson*

Until } *Ronald*

O lovely night *Ronald*

ORCHESTRA

Hunting Scene *Bucalossi*

March, 'The London Scottish' *Haines*

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

Other Stations.

5NO NEWCASTLE 412.5 M. 960 KC.

3.30—London Programme relayed from Daventry. 4.15—Music relayed from Tilley's Blackett Street Restaurant. 5.15—Children's Hour. 6.0—Song Recital by Hilda Vincent (Soprano); Meeting of the Waters (Irish Melody); Doll's Song ('Tales of Hoffmann') (Offenbach); Forest Lullaby (Arthur Baynon); Minuet (Dell'Acqua). 6.15—S.B. from London. 6.40—Local Sports Bulletin. 6.45—S.B. from London.

7.25—T. W. Bell, Secretary of the Northumberland Football Association, 'Association Football.' 7.45—Gracie Fields (Comedienne). 8.0—'The Follies' (See London Programme). 9.0—S.B. from London. 9.35—Leasingthorne Colliery Prize Band, conducted by E. Smith; Melodious Revue (Rimmer). 9.47—Joseph Farrington (Bass): 'I'll sail upon the Dog-star (Purcell); The eyes of my beloved (Handel, arr. Whittaker); As in the cup the lead flies up ('Lullou') (Wallace). 9.59—Band: Selections from 'Faust' (arr. Hare). 10.10—Joseph Farrington: 'Tis Kismet and The Airman's Song (Cariyon de Lyle); An Interlude (Easthope Martin); Rinton and Dinton and Mere (Holliday). 10.22—Band: The Calliph of Bagdad (Boieldieu); Bells of Onseley (Ord Home). 10.35-12.0—S.B. from London.

5SC

GLASGOW

405.4 M. 740 KC.

11.0-12.0—Gramophone Records. 2.50 app.—Running Commentary on the Association Football Match between Queen's Park and Hibernians, relayed from Hampden Park. Commentator, Mr. O. S. Robertson. 4.45 app.—Orchestral Interlude. The Station Orchestra in a Selection of Up-to-date Dance Numbers. 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. 7.45—S.B. from Edinburgh. 8.0—'The Follies' (See London Programme). 9.0—S.B. from London. 9.35—A Nicht w! George, a programme devised, arranged and produced by Arthur Black. 10.35-12.0—S.B. from London.

2BD

ABERDEEN

500 M. 600 KC.

3.30—Dance Music, relayed from the New Palais de Danse. 4.0—Dorothy Forrest (Soprano): That's my weakness now (Green and Stept); Stay out of the South (Dixon); Sitting on the Stairs (Hicks); And then you came along (Fain). 4.10—Dance Music (continued). 4.20—Dorothy Wallace and Catherine Barclay (Duet for Two Pianos): Concerto in D Minor, First Movement (Allegro) (Bach). 4.30—Dance Music (continued). 4.40—Dorothy Forrest: Just leave the Southland to me (Repel); I never dreamt (Ellis); The man I love (Gershwin); Dear, on a night like this (Conrad). 4.50—Dorothy Wallace and Catherine Barclay: Variations on themes of Beethoven (Saint-Saens). 5.0—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—Canon Wilkinson: 'Saturday Night'—III. 7.15—S.B. from London. 7.45—S.B. from Edinburgh. 8.0—An Old Favourite Programme. The Station Octet: Overture, 'Poet and Peasant' (Suppe). 8.12—The Grandholm Choir, directed by Alec. Leitch: Sweet and Low (Barbary); The Ash Grove (arr. Dunhill); Steal Away (Negro Spiritual) (arr. Mansfield); Scotland Yet (arr. Sneddon). 8.22—David MacCallum (Violin): Nocturne (Chopin-Sarasate); Caprice Antique (Erno Balogh); Gipsy Airs (Naches). 8.32—Octet: Minuet in G (Beethoven). 8.35—Choir: The Flowers of the Forest (arr. Hatley); The boatie row (arr. Maxfield);

Ye banks and braes (arr. Maxfield); The Rowan Tree (arr. Robertson). 8.45—David MacCallum: The Last Rose of Summer (Moore); Mazurka (Musin); Hungarian Dance (Brahms-Joachim). 8.55—Octet: Patrol, 'The Wee MacGregor' (Amey). 9.0—S.B. from London. 9.30—S.B. from Glasgow; 9.35-12.0—S.B. from London.

2BE

BELFAST

806.1 M. 960 KC.

3.30—Light Music. Orchestra: Overture, 'Raymond' (Thomas); Largo in G (Handel, arr. Helmesberger); Suite, 'Dance Revels' (M. Phillips). Lottie Miller (Contralto): Let me still languish from 'Rinaldo' (Handel); Sabbath Morning at Sea (Elgar); O ma lyre immortelle (Gounod). Orchestra: Cantilene (with Melody for Violoncello) (L. Ganne); Three Dances from 'Neil Gwyn' and Overture, 'Neil Gwyn' (German); Operatic Selection, 'Norma' (Bellini). 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—S.B. from London. 7.45—An Open-Air Programme. Orchestra, conducted by E. Godfrey Brown: Suite, 'A Summer's Day in the Country, Op. 55 (N. Gade); Summer Night on the River (Delius); By the Tarn (Goossens). 8.10—Harry Hopewell (Baritone): Tewkesbury Road (M. Head); I will go with my father a-ploughing (Quilter); The Woodland Tador (E. Austin); Summer Highland Days (G. Peel). 8.22—Orchestra: Suite, 'In the Cotswolds' (A. E. Brent-Smith). 8.34—Harry Hopewell: The Windmill (Nelson); Out on the Downs (Banner); The Four Cross Roads (L. Phillips); Bird Songs at Eventide (E. Coates). 8.46—Philip Whiteway (Violin): The Lark Ascending (for Solo Violin and Orchestra) (Vaughan Williams). 8.56—Orchestra: Dancing on the Green, from 'Rustic Revels' (P. Fletcher). 9.0-12.0—S.B. from London.

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

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.

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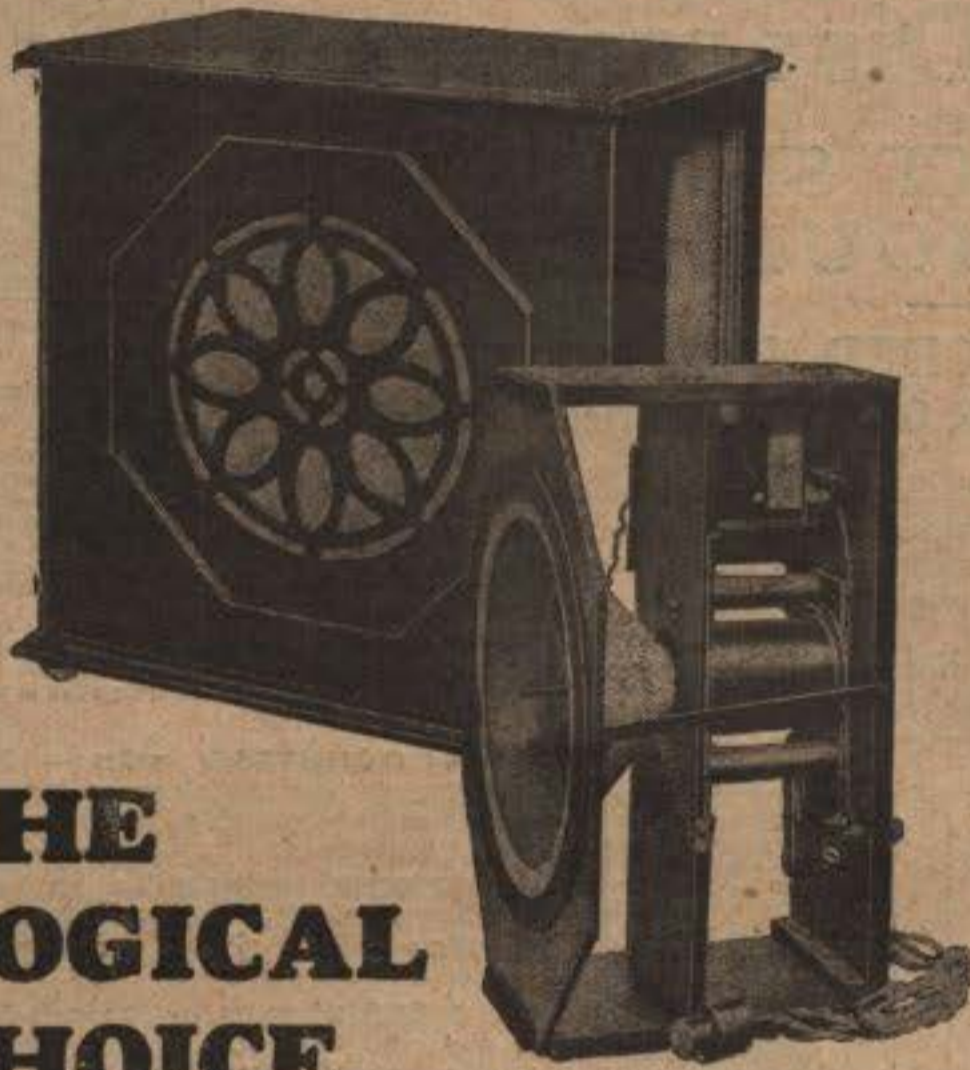
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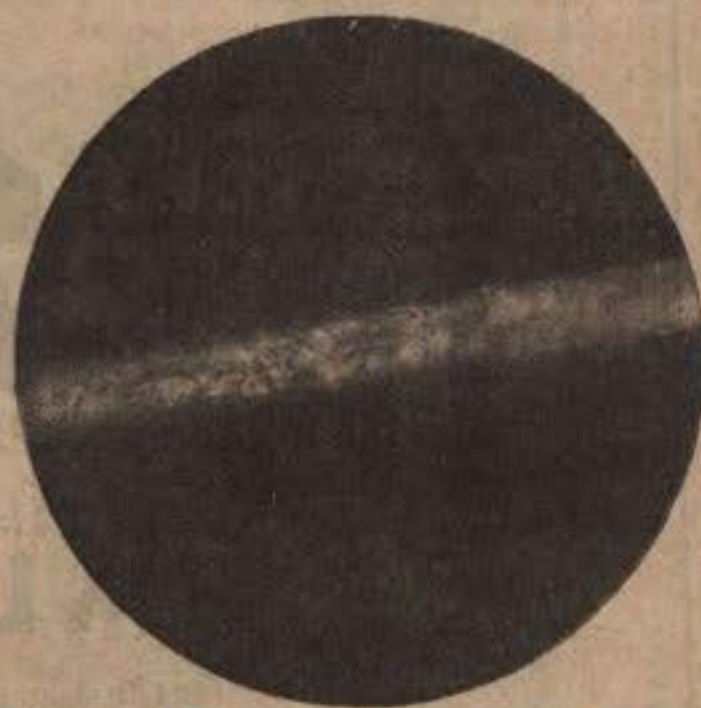
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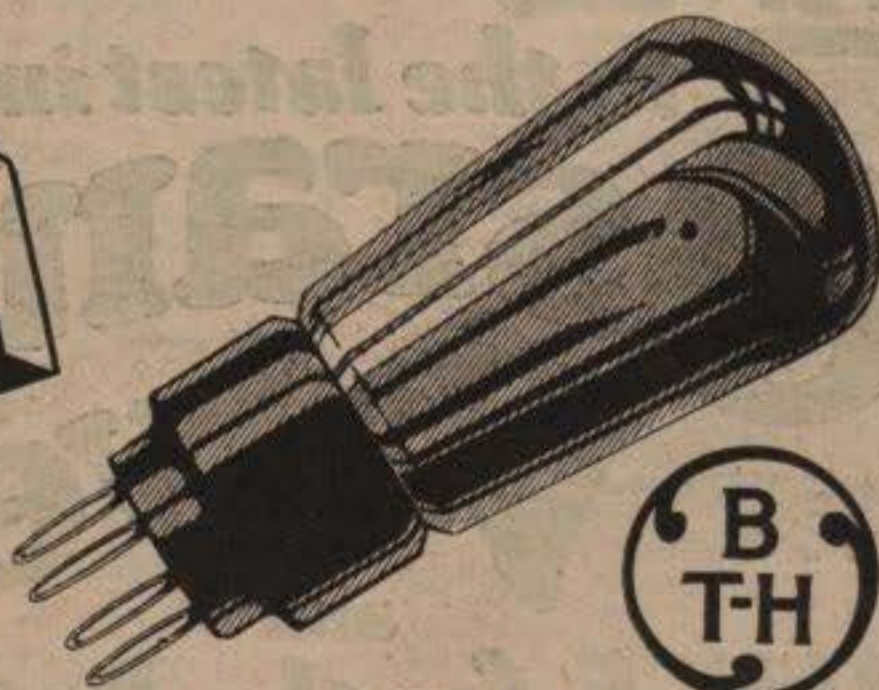
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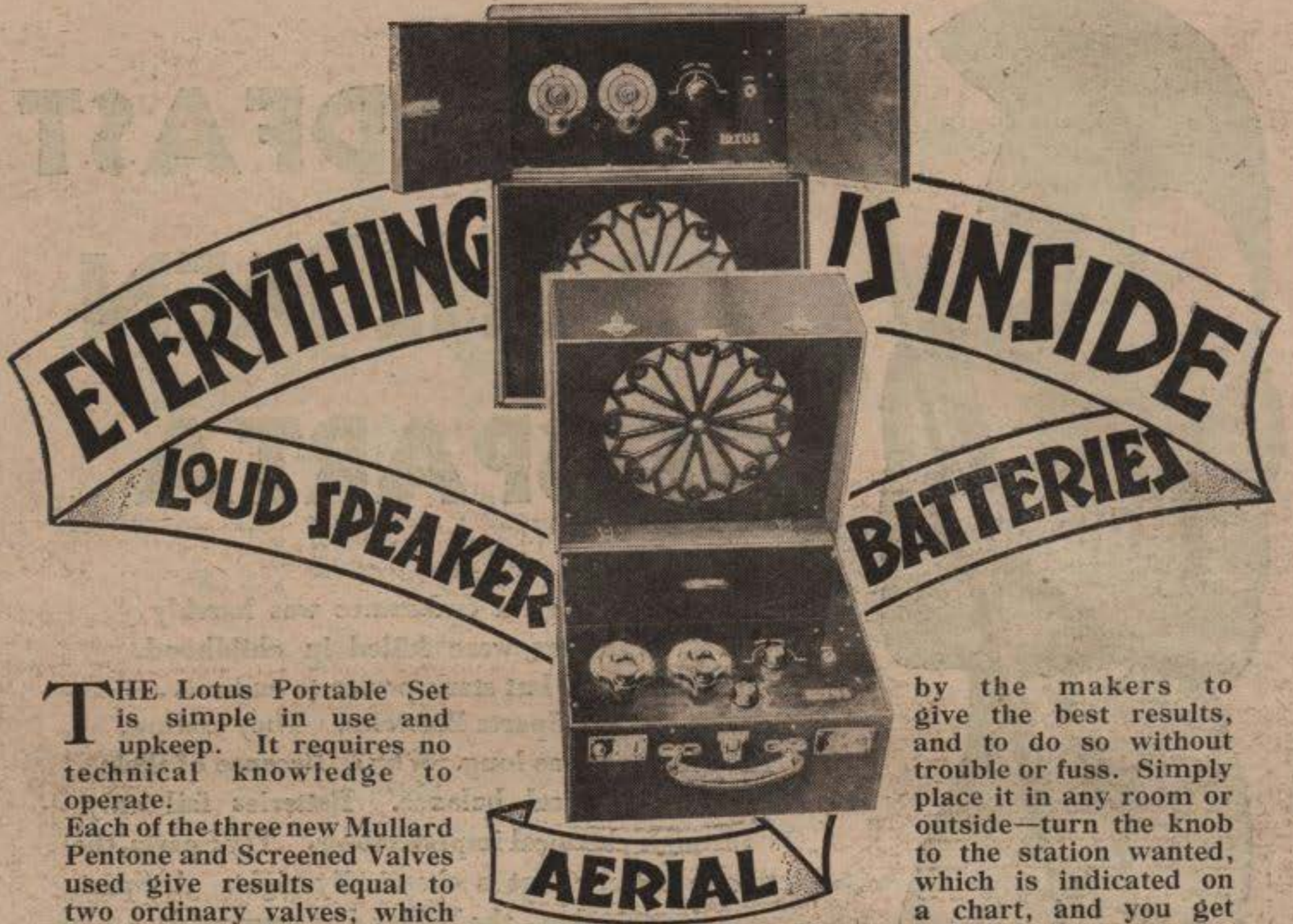
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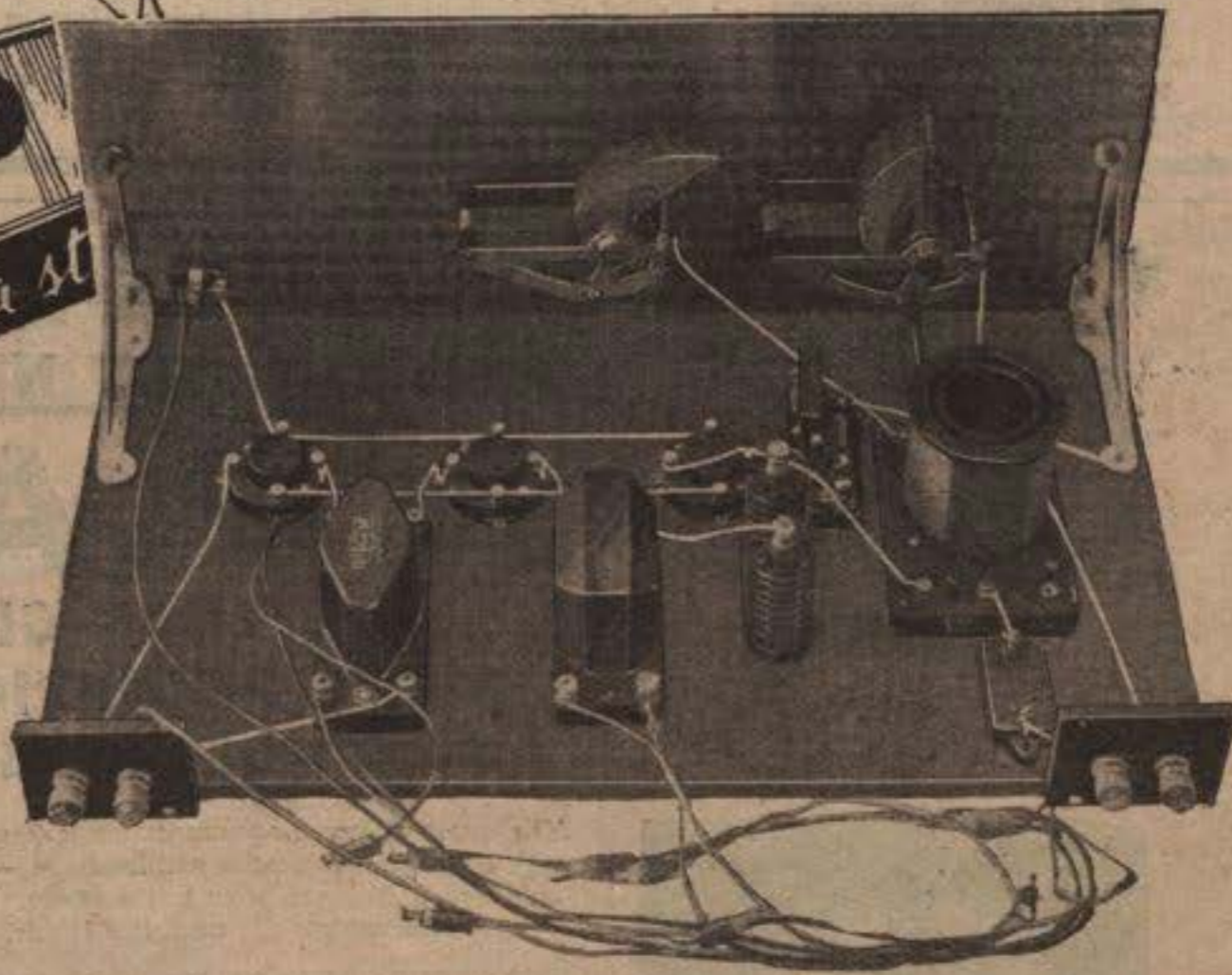
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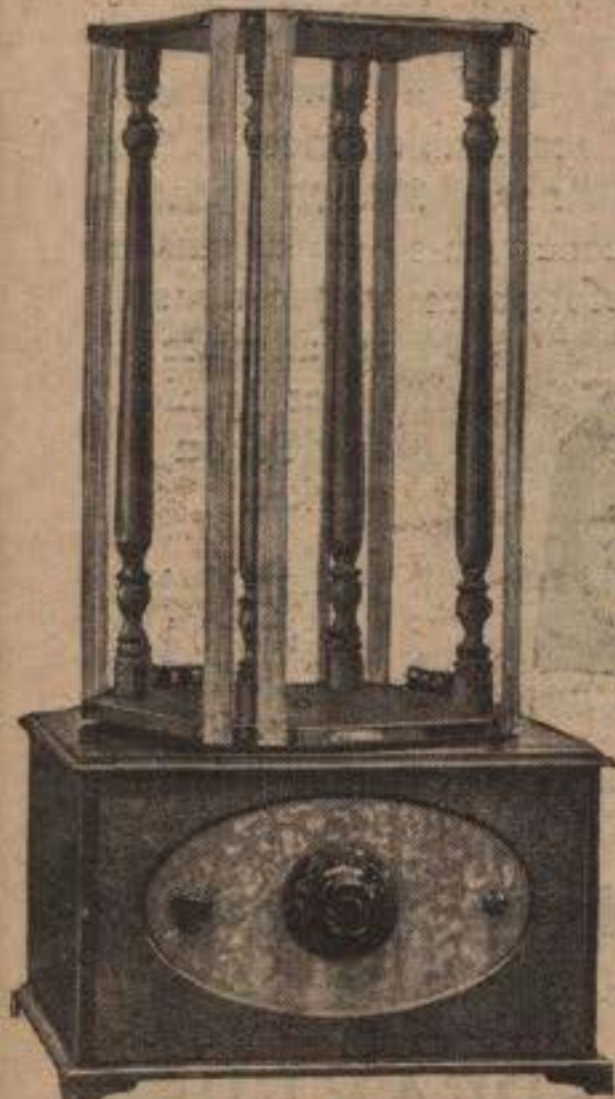
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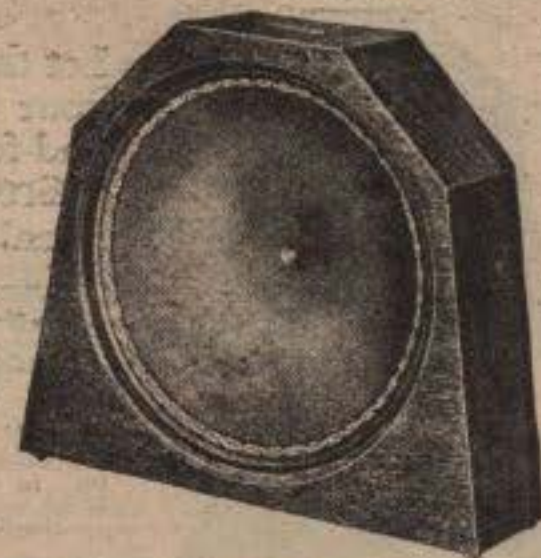
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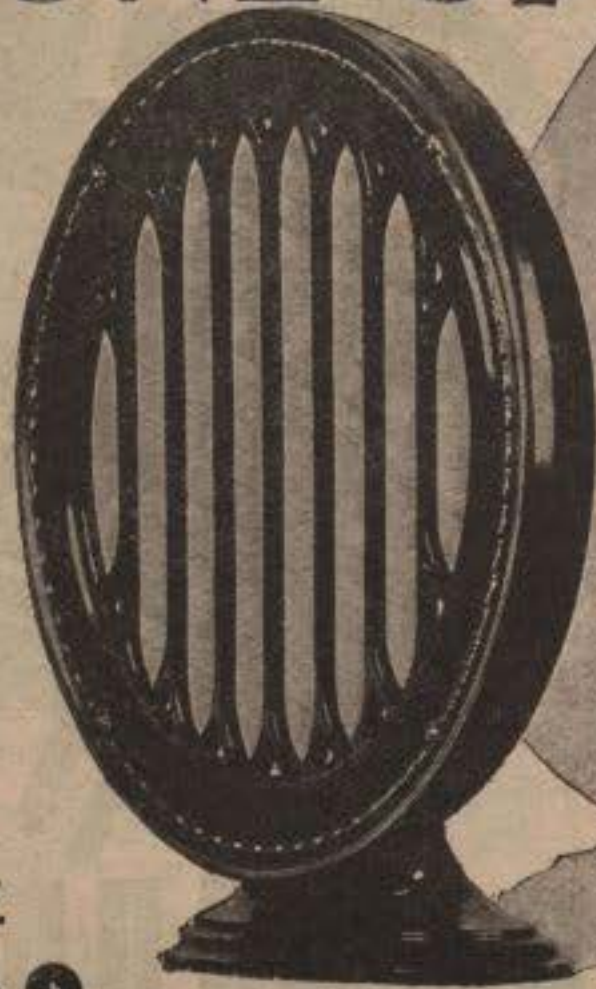
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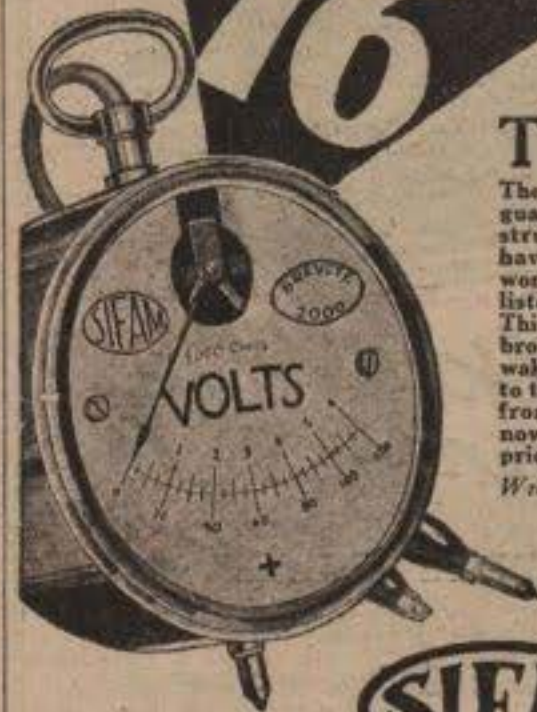
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