

PROGRAMMES OF THE WEEK (October 14-20).

THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



Vol. 21. No. 263.

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

OCTOBER 12, 1928.

Every Friday. Two Pence.

Can Literature be Broadcast?

Mr. Aldous Huxley, the famous Novelist, is inclined to think not.

Editorial Note.—While welcoming to our columns one of the most distinguished of contemporary writers, we cannot refrain from registering a comment upon Mr. Huxley's argument. In one respect, he seems to us to do less than justice both to the B.B.C. and its listeners. He appears to regard the B.B.C. as an institution which follows cautiously certain well-worn and constricted lines of artistic development, confining its programmes to matter of 'the lowest common measure of artistic excellence.' In effect, he accuses the B.B.C. of attempting the impossible object of 'pleasing all the people all the time.' Such an ideal, if indeed it ever were held by Savoy Hill, has long since been discarded. A perusal of the programmes would reveal to Mr. Huxley the catholicity of the matter broadcast. Modern

chamber music and musical comedy, the literary short story, and the comedian's monologue—there is place for each and each has its adherents. For our own part, we see no reason why the length or nature of any short story should stand in the way of its being broadcast, provided that the project is artistically a sound one from the point of view of microphone production. This would not, of course, be the case with a story of superlative length or particular emphasis upon such a subject as sex. We are inclined to agree with Mr. Huxley that the microphone may not be pre-eminently the suitable medium for literature, but it would be deplorable if the material of broadcasting were to consist only of the second-rate, the so-called 'popular.' Happily it does not. Nor is the 'popular' invariably 'second-rate.'

THEORETICALLY, any human activity that is susceptible of being expressed in terms of sound can be broadcast. Anything, for example, that can be printed in a book can be read into a microphone and thence, across the ether, into the ears of listeners. Theoretically. But there are practical difficulties which severely limit the actual realization of these theoretical possibilities. It is possible to broadcast the contents of any book; but in practice the majority of books will never be broadcast for the simple reasons that they are too long, or that their appeal is not universal, but specialized, or because they are too difficult to be understood, or too subtly beautiful to be appreciated, at a single hearing. The wireless station will never replace the printing press. There will always be readers as well as listeners.

What applies to literature in general applies to that particular little province of literature which we call the Short Story. Theoretically, any short story can be broadcast. But in practice, we can feel quite certain, only a very small proportion of the short stories actually composed by authors of merit will ever be broadcast. Let us go into the reasons for this in detail.

The short story is short in relation



ALDOUS HUXLEY

from a portrait by the Hon. John Collier

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to the novel, which has been defined by Mr. E. M. Forster as a piece of fiction of more than fifty thousand words. A short story is any piece of fiction of less than fifty thousand words. Some excellent short stories are only two or three thousand words long, others run to twenty or thirty thousand words. A volume of three hundred pages may contain three short stories or twenty. There is no rule; the length depends on the nature of the subject treated and the author's method of treatment. True, artificial and arbitrary rules have been imposed by the editors of magazines which buy short stories. In America, which is the principal market for short stories, the standard length for such pieces of fiction is about six or eight thousand words. A few years ago editors wanted only three or four thousand. Increase in the number of advertising pages has necessitated a corresponding increase in pages of text, and writers must now double the length of their stories in order that the spaces between the eulogies of tooth-paste and plumbing fixtures, motor-cars and candy, may be duly filled. Now, the number of words that can be audibly and expressively read out loud in an hour is from eight to ten thousand. This means that a long short story

(Continued in column 2 overleaf.)

'International S.B.'

The first part of this article on International Relays appeared under the heading of 'Land Lines across the Frontiers' in last week's issue of THE RADIO TIMES. It dealt with the special quality of land lines necessary for long-distance relays and the 'repeater-stations' which must be established in order to ensure an adequate service over an internationally extended circuit.

THE whole subject of the use of international cable circuits for broadcast relays has been under consideration by the International Consultative Committee on long-distance telephone circuits for the past three years or more. This body, as its name indicates, is consultative, but its recommendations are in general accepted by the various Governments represented on it. One has been impressed recently by the frequent announcements made by the Postmaster-General of the opening of new telephone circuits affording direct communication between places in Great Britain and the Continent. There is an enormous amount of technical and administrative work to be done before these circuits are opened for public use, and it is this International Consultative Committee which first deals with all the points involved. As a result of their work, certain technical standards for cables, repeaters, etc., have been laid down, so that these international circuits have become a workable proposition. It has realized the value of international broadcasting as a public service, and also as a means for improving the load factor on international cable circuits at night, when there is but little ordinary traffic, and is in touch with the Union Internationale de Radiophonie, so that the latter may furnish it with information regarding the requirements of the various broadcasting authorities. The International Union has recently appointed a special committee to deal with the subject of International Relays, so that requirements and results may be the better co-ordinated.

It will, therefore, be realized that the subject of International S.B. is being pursued actively and internationally, and that the particular part which the B.B.C. has played in the relays between this country, Belgium, and the Rhineland, is but one link in a very long chain. Other national links exist at the moment in most countries, and experiments are in progress internationally between Switzerland and South Germany, and between Czecho-Slovakia, Austria, Germany and Poland.

In conclusion, it may be of interest to indicate how and when the London, Brussels, Cologne route may be extended, for it is this route which will carry the majority of the programmes affecting British listeners. Firstly, from Brussels there radiate out a number of cables which, when equipped with repeaters, will be suitable for broadcasting—*via* Rosendal to Holland, *via* Lille to France, and to the South to Luxemburg, with a later extension to Switzerland. The link to Holland will probably be the first to be equipped, within the next few months.

From each of the German main broadcasting centres (Hamburg, Cologne, Stuttgart, Frankfurt, Munich, Berlin, etc.), cables

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Can Literature be Broadcast?

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(the phrase is idiotic, but unavoidable) would take anything from three to five hours to read; a medium-sized short story, two hours or an hour and a half; a short story of standard American magazine length, about an hour or three-quarters of an hour. The mere statement of these figures is enough to make it obvious that a whole class of short stories (containing some of the most admirable specimens of fiction in existence) can never be broadcast at all. Few broadcasting stations, I imagine, will want to make use of any story the reading of which takes more than an hour. And even an hour may seem a little long. For broadcasting purposes the ideal short story would be one of three or four thousand words, of twenty or thirty minutes.

SO much for the first difficulty in the way of broadcasting short stories. There are other difficulties no less grave—difficulties arising, not from the length of the story but from its character, from its subject matter and style. Thus, there are many very fine short stories which deal with what are beautifully and vaguely called 'controversial subjects' in a 'controversial' manner. In practice this generally means that they deal with the subject of sex in a manner more frank than that in which rural deans and middle-aged maiden ladies are accustomed to deal with it. There are, of course, other controversial subjects—that is to say, other subjects about which one cannot talk in an unconventional manner without shocking a substantial percentage of adult men and women. Political economy, for example, is highly controversial. The statement that the present system of distributing wealth is not the best and most efficient that can be devised by human and even divine ingenuity is one which many admirable citizens find profoundly distressing, outrageous, and immoral. Only less controversial are questions of religion, of birth-control, of party politics. With most of these subjects, however, the short story is not very likely to deal; for the writer of fiction, the subject of sex remains the most important of controversial topics.

The directors of broadcasting concerns, like the editors of popular magazines with large circulations, do not like controversial contributions which may offend a substantial proportion of their public. Their objection eliminates another large class of artistically admirable short stories. Almost as widely unpopular as the shocking story is the too true, the cruel, the tragic, the sordid story. The great majority of films and magazine stories have happy endings for the good reason that the great majority of cinema-goers and magazine readers do not like unhappy ones; they are mostly remote from reality, because most people do not like to have reality shown to them. The wireless caters for a public as large, mixed, and indiscriminate as the cinema or the big magazines. This public contains the ordinary percentage of shockable, tragedy-shy reality-haters, to whose preferences and dislikes due deference has to be paid. This means that

yet another and very important class of short story can seldom or never be broadcast. When the necessary discounts have been made we discover that the only short stories that are ever likely to be freely broadcast are stories of less than five thousand words dealing conventionally and not too realistically with safe subjects of an untragic and optimism-provoking nature. In other words, the only short stories that are ever likely to be freely broadcast are short stories of exactly the same kind as are now published in the popular magazines. For those who are interested in literature and the realities with which literature is supposed to deal, it will be a matter of perfect indifference whether such stories are broadcast or not. They know in advance that practically all the short stories in which they are interested are not likely to be broadcast at all. When they wish to read the stories that interest them they will turn, as they have always done, to books.

ONE of the great charms of literature is that it is an art which can be appreciated in silence and solitude. It need not, like music, be performed. Once a book is printed there is a direct communication between author and reader. The broadcasting of stories has the effect of interposing a quite unnecessary interpreter between reader and writer; it breaks the silence, intrudes on the solitary privacy in which the literature-lover is privileged to enjoy his favourite art. Personally I would never dream of listening to a story if I could read it to myself. Even a good story. And in practice, as we have seen, the majority of stories read into the microphone are likely to be as poor as the majority of stories published in the magazines or turned into films, and for the same reasons—first, because there are not enough good stories being produced to supply the daily demand, and, second, because, even if there were, most of them would be very distasteful to a great many people. A publisher need not consider the many people to whom the book he is publishing will be distasteful. Only those who like the author's work will buy the book; he is publishing for a limited audience. But an editor who is selling two million copies of his magazine, a film producer who is catering for a world-wide public, a wireless director who is broadcasting over whole countries and continents, have no such freedom. They are not appealing to a special but to a mixed and general public. They must hit on a kind of lowest common measure of artistic excellence. They cannot afford to purvey outstanding originality, because, except in rare cases, outstanding originality (especially in literature) is liable to offend at least as many people as it pleases.

We are thus forced to conclude that, so far as literary art is concerned, the broadcasting of short stories is as irrelevant as the publication of short stories in popular magazines. The thing may be done, and may even prove a popular attraction; but that it can in any way either assist or harm the cause of literature I greatly doubt.

The Ready Writers.

SAVOY HILL
WITH THE LID OFF.
VIII.

A considerable department of the B.B.C. is needed to deal with the vast number of letters received from listeners. That this work is not without its humorous side is revealed in the accompanying article.

The Dowager
Duchess
An elementary
text-
book on fox-
trotting and
similar danc-
ing.



voice among millions of listeners?' Wait a bit, gentle stranger! Your opinion, of whatever purport, is recorded on a daily report of programme correspondence. These grow into weekly summaries which are considered by all heads of departments concerned, so you have cast your own vote to be taken into account together with the other matters that guide programme construction. Your suggestions are never ignored, though they may not prove feasible in practice, and your requests are listed. The B.B.C. can never promise to comply with requests, for their number is legion and suitable opportunities may not arise for weeks or even months. Inquiries, which mainly concern programme matter broadcast, need a special sub-section giving a free service, although the inquirer sometimes forgets to enclose his return postage!

So the Programme Correspondence Section is the point of immediate contact with those that would speak as well as listen. It ministers to their needs, responds to their joys and (when possible) soothes their sorrows. It affords means of quick circulation throughout the organization of useful correspondence, ensuring that no letter shall be overlooked nor necessary reply delayed. In the latter respect it begs listeners to devote programme letters to programme subjects and shows signs of producing a recent communication that contained a criticism of a play, a requisition for opera libretti, a detailed description of a receiving set which would not receive, an application for an audition, another for membership of the Radio Circle, a 'Which Station was That?' coupon, and a demand for full information as to the seating capacity of the Queen's Hall. This was followed within three days by an indignant protest against 'unpardonable delay in replying to letters.' The 'effects' expert had to supply a wind machine capable of producing a sufficiently profound sigh to meet that case, and the Programme Correspondence Section registered a headache.

C. R. W.

MEN of science tell us about the universal permeation of ether, but it is the Programme Correspondence Section at Savoy Hill that registers the penetration of the sound-charged waves into the homes of the wireless audience and has its finger on the pulse of response. Response is ready, welcome, and infinitely diverse. It is unique in its frankness, for there is no veiling of feeling when blessing or blame is dealt out to the B.B.C., and its handling affords wonderful opportunities for temperamental study, as well as a 'barometric' record of work done. It is obvious that system is necessary in that section, where the heaped piles of letters are reinforced by every incoming post, and the first business of the day is the careful sorting into appropriate categories—appreciation, suggestion, request, criticism, inquiry, and general correspondence, of which the last deals with every conceivable aspect of broadcasting. Pick up a few letters at random and find out for yourself what the public wants:—

'Excuse my writing as I am only a working man's second wife and I want to say me and him are very fond of the wireless of an evening. You seem to have something for everybody only we would like to hear His Majesty the King more oftener in the studio having a picture of his dear grandmamma Queen Victoria hanging over our crystal set and please have Sally in our Ally again.'

'I most strongly protest against the waste of my time and licence fee in broadcasting news twice a day. I live not two hundred yards from a newsagent and have two evening papers (final editions) delivered at my door every night.'

'The Dowager Countess of — presents her compliments to the Directors of the B.B.C., in which she is a shareholder, and would be glad if they will recommend to her an elementary, or slightly advanced, text-book on fox-trotting and similar dancing.'

And then, where humour is *not* unconscious:—

'I understand that you welcome suggestions and criticisms relating to your programmes.'

'I have been a listener now for more than two years, but have never before yielded to the temptation of adding to your postbag, in which must be a mass of correspondence of little value.'

'The point that I desire to make concerns talks in which you and, I suppose, some of your listeners are interested. I admit that you cover a great deal of ground, from Tortoise to Modern Transport (which sub-

jects might be suitably combined), and I do not deny that such lesser matters as household affairs are not overlooked. I speak feelingly on the latter point, as my wife is an ardent amateur cook, and I was desperately ill after a dose of your Easter cakes, which were the most poisonous of anything yet broadcast. The infantile mortality was probably dreadful, though doubtless hushed-up by the other Government Departments with which you associate.

'I anticipate your reply, in which you will endeavour to blame my wife, and repudiate it in advance. As a matter of fact, she suffered too, and we both had to cancel our Bank Holiday arrangements.'

'Now to come to the point to which I have been leading up; it is obvious from the number of your licence-holders that many people are interested in tripe. I suggest therefore that a talk on this subject be broadcast. I could compile it with the aid of a few back numbers of *The Radio Times*, and am perfectly ready to do so, free of charge, on payment of railway fare and cost of dismantling my wireless set.'

It is all in the day's work. Amusement is blended with the pleasure of making many friends and seasoned with occasional abuse. Abuse is not criticism, and though there always will be individuals whose expression of opinion consists of a string of more or less objectionable phrases, they have never yet done themselves or the broadcasting service any good in correspondence. They are sometimes anonymous, and, when so, find a speedy resting place in the waste-paper basket. A sad waste of vituperative energy! The real critic is not of that feather. He may sometimes be a little selfish in wanting too much of the programmes to himself, or rather cross if he finds vaudeville when he feels inclined for symphony, and *vice versa*. But it is a frequent pleasure to meet on postal ground the well-read man of affairs who can debate a point without heat and accept an explanation without questioning its honesty. Perhaps, though, the best letters are from the old folks whose life's work is done and who find new pleasures or revive old memories with the aid of wireless. They write intimately with little bits of personal detail or family news, like familiar friends, as do the blind and invalid listeners to whom broadcasting means so much during their long hours of idleness and monotony.

Now, a word more as to system. 'It is no use,' say many correspondents, 'writing to the B.B.C. about programmes, because they have their own ideas, and what is one

The First Concert of the Hallé Society's Season.

See Thursday's programme, page 114.



The Amateurs—Bless 'em!

I AM convinced that the finest piece of acting I ever saw—and, mark you, I have seen Tree, Bernhardt, Duse, and Harry Tate—was that of the headmaster of my first school as Blind Pew in Stevenson and Henley's play, *Admiral Guinea*. The horror of his tapping stick and whining voice so possessed this round-eyed schoolboy that to this day I can give myself a fright by merely thinking of it. I have a wholesome respect for amateur acting. I am only amazed that, among a people professedly self-conscious and aloof, there should



'The village doctor studies the part of Caesar.'

be, each winter, so many amateur theatricals. The season of Thespis is approaching, with Hallowe'en, Christmas, and Twelfth Night; the village doctor dusts his buskins and studies the part of Caesar; the young man from the bank, coached by his mother, is preparing to astonish the suburb with his rendering of Mr. Pim. And Penelope Wheeler and Geoffrey Gilbey, at 7.25 on Wednesday, October 24, are giving a joint talk on 'Amateur Dramatics.' Geoffrey Gilbey is a racing expert, but he runs a boys' club in the East End. Mrs. Wheeler has previously broadcast talks on this subject.

The Genius of the 'Old Vic.'

WHATEVER changes may sweep across the theatres of 'the West End,' the 'Old Vic' remains the same, the home of Shakespeare and opera in South London, a training-school for actors and actresses who can acquire a knowledge of their art by hard work in classical repertory. The playhouse in the Waterloo Road owes its fame and prosperity to two women of genius who have been its lessees and managers—the late Emma Cons and her niece, Lilian Baylis, who still, after thirty years, holds office. Miss Baylis has successfully accomplished a task which was at first believed to be impossible—that of producing Shakespeare throughout a long annual season at prices less than half those charged to the north of the river. She has made the 'Old Vic' world-famous, and was the first woman outside the University to be given an Honorary M.A. of Oxford. On Wednesday, October 24, Miss Baylis is coming to the microphone to give her ideas in the second talk of the series, 'My Aims in the Theatre.'

Correction.

IN a recent note on the Swiss National Programme I stated that the charming yodelling which formed part of that programme was performed by a choral society of waiters. This, it appears, was not so. No member of the Swiss Choral Society in question is connected with the hotel business. The dulcet tones were those of five bankers and three business men.

BOTH SIDES OF THE MICROPHONE



Sir Henry's Health.

THERE are rumours abroad to the effect that Sir Henry Wood, after his most successful Season of 'Proms,' is suffering from a breakdown of health. Let me take this opportunity of stating that Sir Henry is in excellent health and congratulating him on having carried through, for the thirty-fourth year in succession, an undertaking which would severely tax the physical as well as the musical capacity of most conductors.

The Second B.B.C. Symphony Concert.

SIR HENRY is to conduct the second of the new Season of B.B.C. Symphony Concerts at the Queen's Hall on Friday, October 26. This concert will be relayed from London and Daventry at 8 p.m. The principal works in the programme will be Borodin's *Symphony in B Minor* and Casella's *Concerto for Violin and Orchestra* (the first performance in England). Josef Szigeti, the Hungarian violinist, will play the solo part in the Concerto. Borodin, who died in 1887, is best known to the average man as composer of the opera *Prince Igor*. Casella is a modern Italian composer. The second half of the programme will include *The Ride of the Valkyries* and the *Rhapsody A Shropshire Lad*, by George Butterworth, who was killed in the war.

A Tolstoy Play.

THE recent Centenary and Mr. Aylmer Maude's talk will have drawn the attention of many listeners to Tolstoy, whose previous acquaintance with his work may have been limited to the butchered film versions of 'Resurrection' and 'Anna Karenina' (so wittily re-entitled *Love*). On October 24 London and Daventry are broadcasting a one-act play, entitled *Michael*, adapted from Tolstoy's story, 'What Men live by,' by Miles Malleson, himself the author of *The Fanatics*, *Conflict*, and *Merrileon Wise*.

X—What?

LAST week I wrote of the new 'thriller,' mysteriously entitled X, which London is to broadcast on Monday, October 29. I hope that I did not betray too much of the plot. I think not, for in addition to the main situations I outlined, there are others, played in the heart of the great machine, which are more thrilling still. The central idea behind this play is a fine one—a great machine, alone in the Sahara, which has destroyed, one by one, the men who invented it; two English explorers, who, having lighted upon the machine, are trapped within it; a rescue party which, in its turn, is imprisoned and finds its way of escape barred by a Robot man manufactured by the machine, who resists the bullets fired at him until—I could go on like this for ever, but, before I reveal the whole secret, I think I had better stop and leave the play to tell its own story on the 29th.

The Truth about Flying.

FLYING (pardon the unintended jest) seems to be in the air. Light aeroplane clubs are springing up all over the country, with a membership which thinks as little of flying from John o' Groats to Land's End as you or I of taking a 'bus from Charing Cross to Oxford Circus. There will be many listeners to the talk which Colonel the Master of Sempill and Mrs. Forbes Sempill are to give from London at 7.25 p.m. on Saturday, October 27. They will discuss their recent trip round Britain in a light seaplane.

The Lighter Side.

DOROTHY DICKSON and Geoffrey Gwyther return to the microphone on Monday, October 29, in a vaudeville, but which includes also Arthur Prince, Elspeth Douglas-Reid, Billy Hill and Horace Perceval (who appears on the 26th in that 'shilling a second' revue, *Give Me New York!*), and Tommy Handley. The last-named is, to me at least, a perpetual source of delight. His burlesque of the weekly 'criticisms' which he broadcast a week or so back was in a high vein of satire. I wondered, as I listened, whether James Agate (if he, too, was listening) enjoyed Tommy's critique of *The Onion Orchard* and that final tag in French!

Should Married Women Work?

ON Tuesday, October 23, the third short discussion in the fortnightly series of 'Questions for Women Voters' is to deal with a problem that is very much before the public at the moment, but which is always a subject of vehement controversy—'Should Married Women Work?' The protagonists will be Dame Beatrix Lyall, D.B.E., a well-known member of the L.C.C., who will put the reasons why, in her view, married women should not take up paid employment; and Mrs. E. D. Simon, wife of one of Manchester's leading citizens and its former Lord Mayor, who will maintain that women should be free to choose for themselves. Mrs. Simon is one of the leading women speakers in the Liberal Party and a strong and consistent feminist.

Cracked China.

TO my simple mind, the most pleasant 'side show' of any at the fair is that booth where, at a price of seven balls for sixpence, you are allowed to smash china. Such luxuries should become generally available; there would be far less trouble in the world if, every time we got worked up, we were able to pay our sixpence to smash as many plates, cups, and jugs as our fancy (and our aim) dictated. But I wander from my subject. On October 24 there is to be a variety show entitled 'Cracked China,' the overture to



'Every time we get worked up.'

which will be a general smashing of china in the studio. The programme will contain nothing genuinely Chinese, but will expose for our delectation all those false views of China and things Chinese which have been perpetuated in popular story and song—the Chinatown of 'Limehouse Blues,' the mandarin who waits forty years for revenge (see *Mr. Wu* and other successful pieces), and so on. There will, as a matter of fact, be one piece of real Chinese music—but no one hearing it will believe that it is genuine. 'Cracked China' will be designed and sponsored by Bruce Winston.

BOTH SIDES OF THE MICROPHONE



Note from Spain.

THE revolting outrage at the Louvre to which I referred last week (letters 'George Dogsb—' were, you remember, found hacked upon the ankle of a famous statue) is succeeded by the following announcement in a Spanish newspaper: 'On Thursday evening, October 4, Professor George Dogsboddy, the noted English author, will read from the Carramba Radio Station an extract from his latest and most powerful novel, "David Copperfield." Prof. Dogaboddy is, of course,



'They ought to arrest him!'

the author of "The Mill on the Floss," and of the most successful of contemporary works of fiction.' 'Professor' Dogsboddy, indeed! He—a retired bird-seed factor! This last exploit may be fairly said to have beaten 'The Mill on the Floss' as a piece of fiction. They ought to arrest him. But will they? No. He looks too like a Spanish cartoonist's conception of an English professor.

Solomon and Clayson.

OF the famous pianists who are heard more or less regularly by listeners, Pouishnoff and Solomon, I think, share the honours of popularity. The latter is to broadcast again on Thursday, October 25. He will give a joint recital with Roger Clayson. His programme includes pieces by Searlatti, Daquin, Rameau, Chopin, Debussy, and Rachmaninoff.

Freedom of the City.

ON Monday, October 22, the shortly-retiring Archbishop of Canterbury is to be presented, at the Guildhall, with the Freedom of the City of London. Between 12.30 and 12.50 p.m. on that day London and Daventry listeners will hear a relay of the proceedings—an address by the City Chamberlain, Sir Adrian Pollock, admitting the Archbishop to the Honorary Freedom of the City, also Dr. Davidson's reply.

Among Other Programmes.

GLANCING through next week's musical programmes from London, I note the following, which should have a general appeal. On Sunday afternoon, October 21, the Wireless Military Band gives a programme, including Gounod's *Queen of Sheba Ballet* and Svendsen's *Norwegian Rhapsody*, and, on Tuesday evening, October 23, a programme of works by Chabrier, Ivanov, Brahma, and Mendelssohn. On Monday evening, October 22, the St. James String Sextet will be heard in a programme of light music. On Friday evening, October 26, Sinclair Logan will give a short recital of songs by English composers—Boughton, Vaughan Williams, Rowley, Ireland, Foss, and Warlock. And on Sunday, October 21, at 9.5 p.m., May Huxley and Rex Palmer are to sing in an orchestral concert of light works.

'The Unknown Warrior.'

MESSRS. METHUEN have just published 'The Unknown Warrior,' Cecil Lewis's brilliant translation of Paul Raynal's play which earlier in the year was the talk of the London theatre world. Those of you who have been interested in the fine work which Mr. Lewis is doing for broadcast drama may care to possess 'The Unknown Warrior.' It is published at 7s. 6d.

Pampanini.

THE famous Italian soprano, Pampanini, will take part in an orchestral concert from London on Thursday, October 25. Her appearance in a Studio programme is a notable event, and one of particular interest in view of her recent triumphs at Covent Garden.

Chamber Music.

THE celebrated London String Quartet, led by John Pennington, is taking part in a Chamber Recital on Wednesday, October 24. Two quartets will be heard—Schubert's in *D Minor* and Haydn's in *D Major* ('The Lark'). The soloist will be Steuermann, the German pianist.



The National Chorus.

I HEAR from Stanford Robinson that the new National Chorus, for which entries closed on September 12 last, is shaping very well indeed. The National Chorus will make its first public appearance at the Queen's Hall on November 23, when Granville Bantock will conduct his new work, *The Pilgrim's Progress*.

The Late Bohun Lynch.

THE sudden death, on October 2, of Bohun Lynch, the novelist and caricaturist, came as a sad blow to those of us who admired him as a writer and knew him as a friend. Almost his last piece of work was the story 'Old Magic,' which he wrote specially for *The Radio Times*. Though he was only forty-four when he died, Mr. Lynch belonged to a generation of writers of which few remain. We are the poorer for the loss of his whimsical and witty conversation and the brown billycock, check overcoat and 'bird's eye' tie which he affected.

"The Announcer"

Another Instalment of a Favourite Feature.

Samuel Pepys, Listener.

By R. M. Freeman.

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

Sept. 16 (Lord's Day).—To Church to Mr. Blick, who is home from his holidays, his face all mahogany by being in the sun. He makes his sermon on *The Good Samaritan*, but I heard onlie snatches of it, my attention being caught with Admiral Norther's hayr (what there be of it) that, last time I saw it, was dingy gray, but now saucy chestnut-brown, yet do betray him where the gray stubble sprouts agayn on his nape; a thing that did make me merrie to observe.

Mumps, his niece, sits with him, whom I promist some days since to take on the river to-morrow a-skulling. Church upp, she would, I believe, have spoken with me hereon, but I dodged her, not chosing to have her speak it in my wife's hearing.

On the way home my wife talks of nothing but Widow Fripp's new hatt, the 6th, she says, the woman hath had since midsummer and to wonder who pays for them all. Which did, I confess, make me sad, my wife's having soe little reverence for sacred matters that she gives all her mind to the woman's hatts instead of to the worship of God in His holy house on Lord's Day.

Sept. 17.—Upp betimes and to debate with myself whether I shall tell my wife of my being to goe on the river with Mumps; which I know will vex her to the heart, albeit most unreasonably. So, upon a consideration of what is kindest to my wife, did resolve to say nothing rather than say what will vex her; withal to keep my tongue clear of fibbs, unless she drive me to them. Which, woman-like, she needs must, asking me outright at breakfast what I do in my country cloathes. Hereby was very sorrowfully forced into telling her the tale of a day's golph at Walton Heath with Squillinger of the Navy Office; whereto, to give it circumstance, did presently goe off carrying my bagg of clubbs with me, yet damming my luck in having to weicht myself with the curst things. Soe devilish a matter is a woman's jealous curiosity that will oftentimes drive a man into all manner of fibbing shifts and other inconveniences, whether he will or no.

So—having dropt my bagg of clubbs at Waterloo in the cloke-room—I by train to Hampton Court, where Mumps awaits me. Here, taking boat above the lock, to pull upp to Sunbury, with the greatest possible pleasure in learning rogueish Mumps the trick of the skulls; which I do by placing my hands over hers to guide them, and have ever found this by far the best way of learning young wenches how to use the skulls.

Come to Sunbury to the Magpie, we did eat lunch in the summer-house by the river, a good lunch (6s.), well-favoured wench that waits on us (1s.), to my great content. Afterwards lingering awhile in the garden, smoaking and feeding the swans, with some diversion by a tabby-catt that sits on the landing-stage spitting at the swans and the swans hiss back at the catt, both of them very bold with their tongues but not otherwise endangering themselves, like a parcel of bickering women.

Anon, down stream, agayn to Hampton Court and to see Mumps to Piccadilly Circus. But Lord! In seeing Mumps to Piccadilly Circus did wholly forget my bagg of golph-clubbs at Waterloo, and onlie to remember them when, upon my reaching home, my wife asks me what I have done with them. Whereto could make her noe better answer, on the spur of the moment, than my having inadvertently left them behind in the clubb-house at Walton Heath—the 2nd fibb in 1 day that my wife's jealous inquisitiveness hath forced me into, God forgive her for it.

As I am turning on the wireless this night, my wife did suddenly spring it on me her having seen one in Germain St. this afternoon, and, but for her knowing he was golphing with me at Walton Heath, could have sworn it was Mr. Squillinger. This puts me in such a shake that I broak one of the valves of my sett; which in a manner of speaking vexed me, yet in another manner did comfort me by my being too busy bending over the broaken valve to let my wife see my guilty face. So often it is that Providence do bring good for us out of seeming evill, even out of 10s. 6d. frittered away in a broaken valve.



Radio Good Manners.

'Astyanax' on a Code for Listeners.

THE other day Mr. St. John Ervine, in his own uncompromising fashion, asked for trouble, and presumably got it. He actually arraigned a large proportion of London theatre-goers for the crime of bad manners—if I may borrow Mr. Compton Mackenzie's delightful phrase. He pointed out that the audience is as integral a part of the theatre as the actors or the playwright, and that the audience must do its job like them. Now an audience, whether at a play or before a loud-speaker, has only a 'small part' in comparison with dramatist or 'star,' but that job is very essential to the well-being of drama or of radio. It consists of punctuality, attention, and proper application of the critical faculty.

It is, I think, difficult to understand the point of view of people who take enough trouble to decide to hear or see some sort of entertainment, but who at the same time will not take just that extra amount of trouble which will enable them to enjoy that entertainment properly. Yet there are plenty of people like the famous party, mentioned by Mr. Ervine, who walked into the stalls of a West End theatre recently some twenty minutes before the end of the last act of the play they had come to see! I suppose they might say with justice that having paid for their seats they were entitled to occupy them when they chose. Of course they were. But it implies an extraordinary poverty of imagination.

In listeners bad manners takes various forms. First, of course, there is the fiend who can only be compared with the gentleman of the old bicycling days who would insist on improving your machine by taking it to bits. You can ride a bicycle or you can experiment with it. You can listen to a wireless set, or you can disembowel it and spend your time in failing to 'get' Omsk and Timbuctoo. But you cannot do both with the same set. The unmannerly listener insists on this impossible combination, and will interrupt a symphony concert to explain how his set is better than the one next door, or to boast and demonstrate how he is in touch with the Great Lakes owing to his mechanical genius.

Then there is the listener who is too lazy to do more than switch on and leave on, so that he eats, talks, and sleeps against a radio background, to which he never really pays any attention. This combines insults to his wife's food, his friends' conversation, his wireless set, and his own common sense.

Next, and perhaps most important and most prevalent, is the listener who deliberately chooses to listen to items on the programmes which he dislikes. He treats the consequent exasperation as a mental tonic, and his ensuing letter of condemnation as a delightful self-indulgence. Now the Shakespeare enthusiast does not pay a visit to the Gaiety and then write an abusive letter to the management of the theatre, comparing *The Girl from Caronia* unfavourably with *Romeo and Juliet*. Yet an enthusiast for jazz will solemnly listen to a complete symphony concert apparently solely in order to be able to abuse the B.B.C. afterwards for allotting so much time to classical music. And the reverse is true of many enthusiasts for classical music, who apparently take a delight in torturing themselves with the dance music they know they abhor.

Is it too much to demand of listeners that if they like talks, they should listen to talks, and write criticism of talks as to whether they are good, bad,

or indifferent? And the same with any other category of things broadcast. Every taste is catered for. That is precisely why listening indiscriminately is the act of a half-wit. Find fault as much as you please with shortcomings in such programme items as you know you ought to like. But refrain from cursing a thing against which you cherish a violent prejudice before you begin to listen at all!

In the recent controversy initiated by Mr. Victor France, who pleaded for less and better broadcasting, it was discovered that an overwhelming body of opinion was against him for many excellent reasons. But for each individual the rule should certainly be one of *less but more carefully selected listening*, and of more reasonably weighed criticism. Heaven forbid that radio should escape the critic's lash. But it must be the critic's lash, and not the monomaniac's scorpions! If you hate the very idea of broadcasting—if the sight of a loud-speaker makes you see red—you had far better not listen at all, for the expression of your point of view on the subject of radio will be quite valueless.

If you hope to get the best out of radio, you must give it its due; its due of punctuality and of serious attention. You must take trouble. You must read and select from programmes. You must regard an engagement with your 'set' as you would regard a theatre or a concert appointment. You must listen on time, and while you listen you must not only refrain from conversation yourself but persuade your friends to do the same. You must have your reception 'tuned' as carefully as your piano. You must make certain allowance for the human element on the other side of the microphone. And you must remember all the other listeners in the country. In short, you must apply a standard of good manners to your listening. And if the B.B.C. can help indirectly and in some sort towards a revival of good manners at the present time, when such things are too often decried as useless—because, for example, they do not encourage great speed on a motor-bicycle—it will have added another laurel to its crown.

'ASTYANAX.'

(Continued from column 3.)

more humane than a duel—a football match than a gladiatorial show. We are not operated upon without anaesthetics. And it is even probable that to be killed by a battle-axe was more painful than to be stifled with poison-gas.

We stand at one of those crises which must, regrettably enough, be called a parting of the ways, for lack of a better term. Are we to stand by our machines, taking to the air when the roads are solid with cheap motor-cars, and creating more and more spurious markets for unnecessary products, in order to produce the benefits conferred, for example, by radio and modern surgery? Or can we achieve a simplification of life, which is not the mere simplification of savagery? Must mediævalism be accompanied by murder? Or must the age of machines be tarnished by vulgarity and ugliness? Can the better part of two contrasting civilizations be combined? Or must we put up with a desecrated countryside in order to provide the machines, in which we visit that countryside, with fuel?

In short, is it necessary to go back to 'ills we know' lest in advancing we 'fly to others that we know not of'?

C. R. BURNS.

Which Way Now?

Mankind Stands at the Crossroads of Civilization.

THE immediate future is going to be an extraordinarily interesting time during which to be alive. Unless all the obvious symptoms are quite fantastically at fault, we have almost reached the point in history at which industrial civilization, which began with the industrial revolution of the nineteenth century, must adapt itself to the conditions it has erected, or perish on a funeral pyre of its own building and lighting. For, in its present form, what may be called the age of machines seems to have reached a stage beyond which it cannot go. It has made life infinitely fuller and more complicated. It has made great attacks on those two supreme enemies of mankind, space and time. And while on the other hand it seems doubtful if the human machine can endure the consequent complexity, speed and elaboration of modern existence, on the other we find the machines, by their own increasing perfection and numbers, defeating their own ends. Machinery was made for man. And man is beginning to look about him, a trifle dazed, a little suspicious as to whether the time has not come when man can be said to be made for machinery.

In the political realm a similar process has been taking place. The great war-period proved that modern democracy, founded on the corner-stone of individual liberty, had reached a stage in which it was a positive handicap to the states in which it flourished. National emergency compelled individualism to subordinate itself to discipline and the common weal. And, as most of the countries of Europe have remained more or less in varying states of emergency ever since the Treaty of Versailles, we find individualistic democracy replaced in one country after another by different kinds of reactionary despotism. Russia, Poland, Italy, Spain, Turkey—it is a formidable list for that world which was to be 'made safe for democracy.'

Yet this reaction is more apparent than real. People are beginning to look backwards over the course of history, and to ask themselves if the progress, which has been so vaunted, for which so many sacrifices have been made, has been anything but an ever-quickening advance into a blind-alley. Are we happier for gramophones, dictaphones and telephones? For gilded restaurants and super-cinemas? For aeroplanes, League football and chewing-gum? Is modern man a better or a nobler animal than his ancestor who believed that hunting, gambling and war were the only three worthy occupations for a man?

The fact is, of course, that he is. It is so easy to sentimentalize the 'good old days' with the aid of a romantically tinted pair of glasses. It is so easy to allow exasperation with the present to weight the scales in favour of the past. You sit in a stuffy, blocked tube carriage, with a fat man standing on your feet with an elbow in your ribs—your car breaks down fifty miles from anywhere—your radio set will not function just when you want to hear a special programme—you get mixed up in a football crowd in your best clothes—and the whole of modern civilization seems detestable and useless.

But the disadvantages of today must not blind us to the equivalent disadvantages of the day before yesterday. We are more comfortable, materially, than our ancestors were. We have baths and glass windows. We do not often starve as a matter of course. We are kinder. A prize-fight is

(Continued at foot of column 2.)

Next week's issue contains contributions by

Ronald Knox—M. & G. D. H. Cole—John Van Druten

What the Other Listener Thinks of Jazz.

Recent articles by Constant Lambert ('The Future of Jazz'), Sir Henry Coward ('Jazz Has No Future!'), and Jack Payne, have aroused keen interest among our readers, from whose letters we are printing a few selected points of interest.

An Open Letter to Sir Henry Coward.

DEAR SIR HENRY,

SOONER or later you must have expected an answer to your constant public denunciations of jazz. Your most recent thoughts on the subject were published a short time ago in *The Radio Times*, and provided an excellent illustration of the tendency of man to rationalize and justify those emotions of his, the reason for the existence of which he cannot inform himself. Your rationalization of your reaction to jazz was unintelligently expressed and occasionally unintelligible where recollection in tranquillity might have been useful for curious readers.

The excellence of Constant Lambert's article, showing, as it did, the cool, balanced mind of a man who listens to George Gershwin's *Rhapsody in Blue* and pronounces it 'unsatisfactory,' instead of hysterically calling it 'hideous, a nightmare,' shows up very well against yours. It was interesting and encouraging; it accepted the phenomenon of jazz and examined it as a vital mind would examine those of its characteristics which were new. 'There is little doubt, I think, that the fox-trot, unlike the valse, has coincided with a period that is eminently suited to make the best use of its serious possibilities.' The constructive value of this sort of criticism is apparent.

I want now to discuss your article with you. Constant Lambert suggests the likelihood of jazz having its future in the adaptation of its serious possibilities to music, nowhere implying that jazz has a future as jazz. As a reply, therefore, your article is pointless. The occasion has simply provided you with another opportunity for being peevish in public.

To begin with, as a musician you illegitimately take an ethical view of the situation and not unexpectedly blunder; 15,000 dance bands in England, each with an average combination of six, presupposes at least 90,000 dance band musicians. A number of these people are able to play and improvise to an accompaniment on more than one instrument, to arrange dance pieces and orchestrate them very acceptably. I submit that this, on a not very much smaller scale, is nothing more than a revival of the musical aspect of the Elizabethan age when few men lacked the ability to take their parts in a song, impromptu or otherwise. What state of affairs could provide more hope for the possible appreciation of serious music and the



advancement of instrumental and orchestral knowledge? What right have you to decry anything that enables men from the richest to the poorest, players and hearers, to be in constant touch with melody, rhythm, and instrumental tone colour, whatever its quality? Is this a small thing?

As for your irresponsible remarks on the dances accompanying jazz music, one can only reply that if they had any foundation, the police would hastily remove those performers from the floor.

I should now like to draw your attention to an important point. You say in so many words that you don't know, and never have known, what instruments figure in a dance band, or what a dance band sounds like (*vide* the paragraph immediately preceding the *résumé* of the 'indications that the writing on the wall' has appeared). Such ignorance of the subject disqualifies you from competent criticism.

History is full of men who have decried the present until their successors have worshipped it as the past. You are a good illustration of the proverb 'History repeats itself,' but unfortunately the latest repetition, as far as jazz is concerned, seems to be either in your yellow press sensationalism or in the infantile pleadings of the champions of jazz that it is as good as, if not better than, serious music.

Did you read Mr. Jack Payne's short article in *The Radio Times* the week following the appearance of yours? 'But there are many, nevertheless, who appreciate dance music. They derive a lot

of pleasure from dancing, or even listening to the melodies and rhythm played by a really good dance band. They do not expect from it such works as are played by a symphony orchestra, but are reasonable enough to look to each for its own music.' Are we to be obliged to go to leaders of dance bands for sane remarks on jazz?

Yours truly,

MARTIN HOWE.

ALTOGETHER, in spite of the fact that Sir Henry thinks jazz will die, he has failed completely to convince me, and I think I may speak for anyone who has heard a dance band within the last five years.—R. H. Y., N.W.6.

I, FOR ONE, am a lover of good music, and delight to listen to a classical selection and the beautiful renderings of famous pieces at the Promenade Concerts, which the B.B.C. have so ably helped to be broadcast, but I also do enjoy a good dance band. Mr. Payne is quite right when he points out that one does not always wish to concentrate on heavy reading; in fact, personally, I think a good light story occasionally is conducive to health.—L. E. F., Romford.

THE main difference, in my opinion, between a drum-and-fife and a jazz band is that in the former the players try to get the best out of an inferior instrument, whereas, in the latter, the saxophone, whose tone (though rather uncertain) is pleasing in a military band, is forced to give farmyard imitations—'the saxophone's petulant bleat,' as it has aptly been called by a writer in *Punch*—and that noble instrument the trumpet, by being muted, is degraded to the level of a comb-and-paper.—W. H. M., Staines.

APOLLO—when the gods fell from the sky,
And had to earn their bread or starve and die—
In many guises wandered o'er the land,
But never yet conducted a jazz band.

MR. EDGAR WALLACE of the present day is the nearest to a literary jazzist I can find: that is, his works are so light that they become silly. Directly we open one of Wallace's books, and read one sentence, we are compelled to read another. His style is enticing, apart from his 'thrilling' plots. So with jazz: it is enticing, we must listen to the drumming rhythm, but there is no suggestion of a plot or climax, and the drumming does become monotonous. Edgar Wallace without a plot!—A. L. J., Norwich.

I THINK that if the defence of Jazz put up by Mr. Jack Payne is the best that can be put up for it, surely it is in a poor way.—E. H. B., Warwick.

I WISH to register an emphatic protest against the continued and continuous infliction (by the B.B.C.) upon sensitive ears, of that type of so-called music which is broadly termed Jazz. This horrible cacophony can only be regarded as a hark-back to primeval savagery and appeals only to the lower or more primitive instincts. It is usually accompanied, in part, by 'singing' of a negroid nasal nature, the words being, almost invariably, asinine in form and, not infrequently, sensual in motive. It is true that I have it in my power to switch off whenever Jazz is broadcast. But I fail to see why I should have to exercise that power. I have paid for my licence.—A. M. G., Aberdeen.

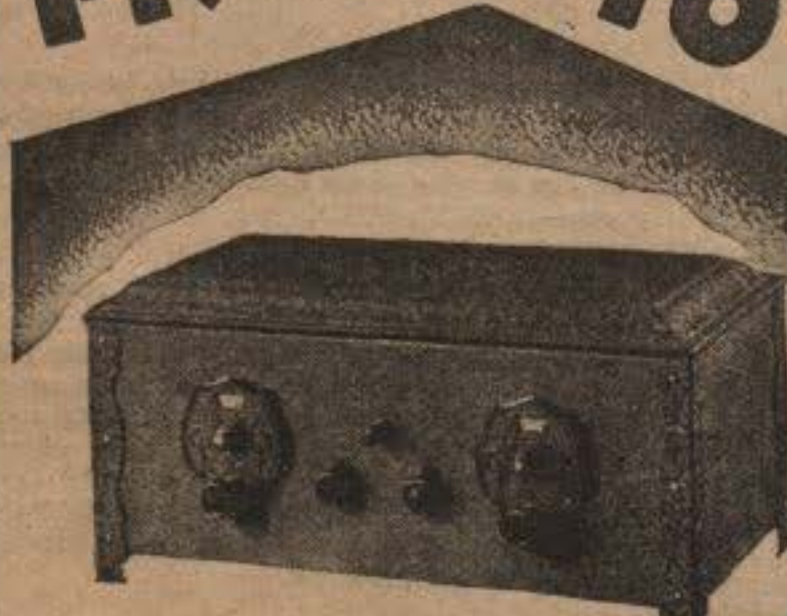
'International S.B.'

(Continued from page 78, column 1.)

already exist to neighbouring towns and stations, and these, fitted with repeaters, are capable of transmitting frequencies up to 7,000 cycles, and up to 9,000 cycles in some cases. In Germany, however, stations work in groups, and there is far less general S.B. than in this country, as first-class artistic talent is much more diffused among the various towns than is the case in this country. The extension of the London-Cologne link to other parts of Germany awaits the completion of the music circuits in the new Cologne-Berlin cable—by way of Hanover. This is promised for the summer of 1929. It will be seen, therefore, that for this winter relays to and from Great Britain will be confined to Belgium and the Rhineland stations, with the possible addition of Holland to the circuit, and that in the following winter a far more extensive network will be available to the whole of Germany, with probable extensions to Switzerland, Austria, Hungary, Czecho-Slovakia, and Poland. Precise

information is not available to indicate when suitable lines will connect up to Italy and the Scandinavian countries, but it is hoped that it will not be at a far-distant date. The situation in France is dependent on the formation of the new broadcasting authority. Suitable cables exist in the country (including a direct Paris-London line) but they require the installation of suitable repeaters to render them adequate for the transmission of music. As instances of transmission over these cables, using ordinary commercial telephone repeaters, the recent broadcasts from Paris of the Peace Pact ceremony and from Geneva of the opening speech of the League of Nations Assembly may be mentioned. It will be seen that at the present time International S.B. of intelligible speech can be achieved, but the language difficulty will always stand in the way of international relays of the spoken word forming part of ordinary programmes; and thus it is for music that the lines must be made suitable.

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HOME, HEALTH AND GARDEN.

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Home-Made Sweets.

I WOULD advise all who make sweets to buy a sugar boiler's thermometer, which shows the exact degree at which the sweet is cooked; it should be placed in a jar of hot water before using and again when the sweet is cooked.

Aluminium saucepans are the best to use. If an enamel pan is used, see that it is not chipped, and it must have a lid. Wooden spoons should be used for stirring. A marble slab is very useful, but a large earthenware dish with a smooth surface will do instead.

Whenever possible use a cane sugar. It will be necessary to have a supply of glucose or cream of tartar, either of which prevent the sugar from granulating while cooking.

When making a sugar and water sweet such as Barley Sugar, do not stir after the syrup has boiled.

Here are some recipes which can be used either for sweets or chocolate centres.

Caramels.

- ½ lb. pale yellow sugar.
- 2 large tablespoonfuls of glucose.
- 1 breakfastcupful of milk.
- 6 ozs. of butter.

Put sugar, glucose, one-third of the butter and half the milk in a large pan, melt very slowly, stirring all the time; when the sugar has dissolved and is boiling, boil rapidly till the thermometer registers 230°, then add the second third of the butter, boil to 235°, add the remainder of the butter and milk, boil quickly, stirring all the time, to 250°. Pour the caramel into a warm, greased tin; be careful not to scrape the caramel from the sides of the pan into the tin as well, as this is likely to make the batch go sugary; leave till half cold, then run a sharp knife round the edge and turn out on to a pastry board, cut into small squares; these can be wrapped in waxed paper or coated with chocolate.

Cream centres are made from Fondant, and for this you will need:—

- 1 lb. granulated sugar.
- 1 teaspoonful of glucose or a pinch of cream of tartar.
- ½ pint of cold water.

Flavourings and colourings.

Put the sugar and water in the pan, and melt slowly. When dissolved, add the glucose or cream of tartar, put on the lid, and boil till the steam rises; take off the lid, put in the thermometer, and boil to 240°, or till a little syrup dropped in cold water will form a soft ball. Pour the syrup into a basin rinsed with cold water. When half cold, beat and stir with a wooden spoon till thick and white, knead with the hands till smooth, cover with waxed paper, leave for half an hour, divide it into four or more pieces, flavour and colour each piece to taste, break off small pieces, and mould into balls, oblongs, squares, or cut with small round cutters, and place on greaseproof paper to dry; turn if necessary. If peppermint flavour is wanted, use oil, not essence, of peppermint.

Toffee Peppermint Brittle.

This makes a very good sweet for covering with chocolate.

- ½ lb. granulated sugar.
- 2 ozs. of glucose.
- 2 ozs. of butter.
- 1 tablespoonful lemon juice.
- 1 teaspoonful of bicarbonate of soda
- 1 teaspoonful of cream of tartar
- ½ gill of water.
- Oil of peppermint.

Put the sugar, glucose, water, and lemon juice in the pan, dissolve slowly; when melted, add the butter, and boil to 280° on the thermometer or till

a little dropped into cold water snaps and becomes brittle at once. Stir all the time. Lift the pan off the stove, stir in the mixed cream of tartar and bicarbonate of soda, add oil of peppermint to taste; when it foams up, pour into a greased tin, or on to a greased marble slab, and when half cold, cut into squares, wrap in waxed paper, or cover with chocolate when cold.—*Mrs. Heal, in a talk on September 17.*

Four Fruit Marmalade.

Take one large grapefruit, 2 oranges, 2 lemons, and 2 apples, choosing them of a size to give as near as possible an equal quantity of each fruit. Wash, peel and core the apples. Cut the other fruits in half, squeeze out the juice and remove the seeds. Put the apples and the skins of the other fruits through the mincing machine. Add to the juice, and measure. Add three times the measure of water, and allow to stand overnight. Next morning boil all together for one hour. Allow it to stand overnight again, then add an equal measure of sugar, previously warmed in the oven, and boil until it will set. Put into jars and tie down while hot.

A Tasty Supper Dish.

Take as many hard-boiled eggs as required. Place slices of tomato alternately with slices of egg in a pie-dish, previously buttered, and pour over all cheese sauce, and bake for fifteen minutes.

For the Sauce.

Melt in a saucepan a piece of butter the size of a walnut, stir in a dessertspoonful of flour in a teacup of milk and ½ oz. to 1 oz. of grated cheese.—*From the Listeners' Talk of September 24.*

This Week in the Garden.

UNTIL a comparatively few years ago shrubs were regarded by most people as rather dull things only suitable for forming a species of hedge to give privacy or to hide unsightly objects. Gradually, however, people have begun to realize that laurels and privet are not the only shrubs, but that there are many remarkably handsome kinds well worth growing for their beauty, and worthy of a place in any garden whether a screen is needed or not. In consequence, shrubs are rapidly growing in popularity, and one wonders whether the shrub border will not one day be a serious rival to the herbaceous border.

In making a shrub border care should be taken to include kinds which brighten up the autumn and winter.

When new ground is being prepared for shrubs it should be deeply trenched, keeping the top soil on the top. If the soil is poor it would be well to work in some decayed garden refuse or similar material.

The rock garden should be carefully overhauled, clearing away all dead and decaying matter to prevent damping off. If it is proposed to remodel any part of the rock garden the present is a good time to undertake the work, for the plants will then have time to become established before the winter sets in and so give a display of bloom the first season. The soil should be deeply and well-prepared, attention being given to any special requirements of the plants which are to be put in.

The planting of daffodils should be completed as soon as possible, but it is too early yet for tulips. They should go in next month.

If any root-pruning of fruit trees is necessary, the present is a good time to do it. One should remember that root-pruning is in the nature of a surgical operation, to be undertaken as a last resort, and not as a matter of cultural routine. And, of course, only trees which are making rank growth should be root-pruned. An unfruitful tree which is making no wood needs not the knife, but manure.

—*From the Royal Horticultural Society's Bulletin.*

How to Stain Floors.

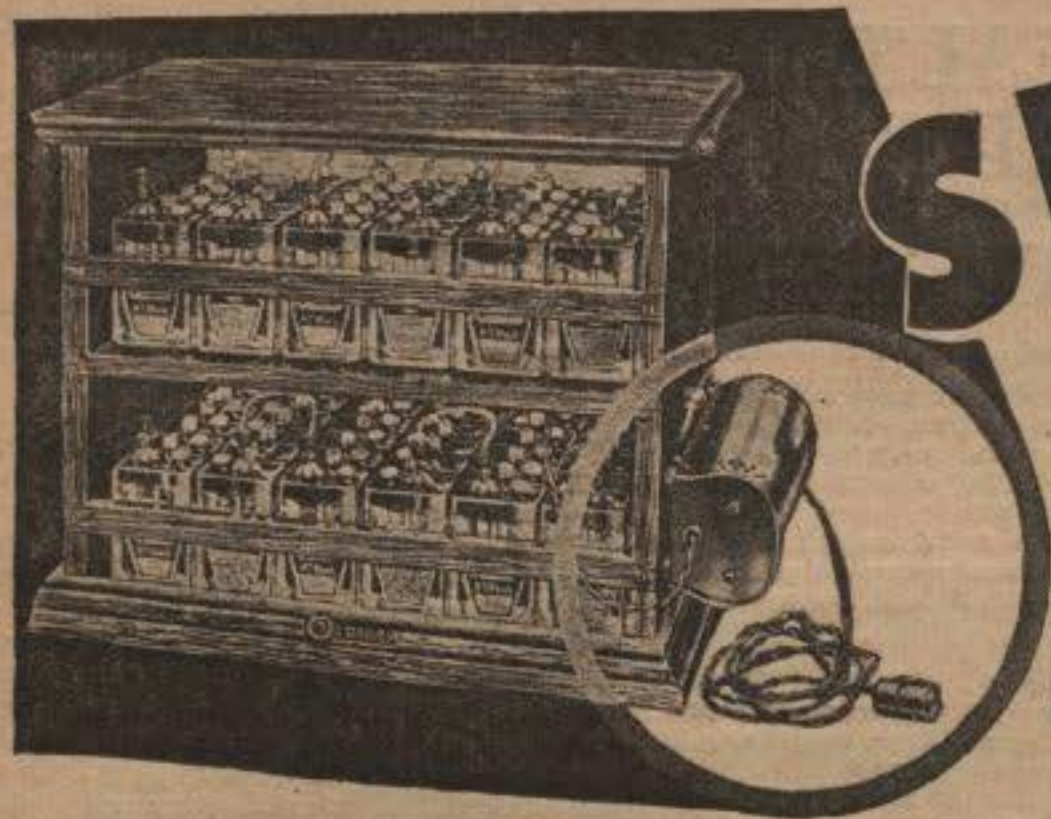
EXAMINE your floors and remove all tacks or nails from the space you wish to stain, and with a piece of coarse glasspaper, say middle 2, go over each board and rub down superfluous roughness. You may find that a knot is missing from a board, or holes caused from other than knots. A cork can be used to fill these, and then rub down with the sandpaper to level it. For stopping small holes you can use beeswax, melted, and a little placed in the holes with a knife, warming the knife—or ordinary putty. In either case, it should be coloured as near as possible to the colour of the stain.

Decide on the space you wish to stain, and if it is only to form a surround to a carpet allow about two inches smaller than the carpet. Make a distinct line to work to, for nothing looks so amateurish as staining edged irregularly. This can be done with a straight-edge or rule, or, what is better, a chalk line.

If you wish to stain your floor oak colour, either dark, light or medium, which is usually the favourite colour, and you want to make a permanent job of it so that it does not wear off, it must be done by process, that is, stained and then varnished, not the two combined. I am speaking now with the idea that you are staining a floor that has not been stained before. You can purchase from most oil and colour shops what is called oak crystals, usually about two shillings a pound. Take an old bucket or can and boil some water, say one quart, and when boiling add a piece of common soda about the size of a walnut. Then shake in about half a pound of your oak crystals (I say shake, because it will fall into your boiling water in separate particles, and will not be so likely to be lumpy or coagulate), stir with a thin piece of stick, and allow to boil for a few minutes, and then cool off. You can now try your stain for colour by rubbing a little on to a piece of wood corresponding with your floor, if possible, and then with another piece of dry rag rub off the superfluous stain and note the colour. You can add more crystals for a darker effect, or water to secure a lighter colour. Ordinary cold water can be added.

Take a small piece of tin, or glass will do, about 6ins. or 8ins. long and 4ins. wide, and a small brush. This is to enable you to work your stain close up to the skirting without staining the latter. The piece of tin should be held at an angle from the skirting, but close up at the bottom. Just stain in about 2ins. of your board with small brush, and then you can use a larger brush, if you wish, to get over the larger spaces. I have found the most useful and best way for the larger surfaces is a sponge. This you take in the hand and dip into the stain and then rub in. Work your stain on in the same direction as the grain of the wood, and when you come to your chalk line for inner edge of staining, again use your small brush so that you can make an even line or finish to the stain. Go the full length of a board at one time if possible, as joints in your staining may show with a blacker mark, and before the stain has dried rub over with a piece of rough canvas or cloth. The floor should now be sized. Concentrated size can be bought in powder form, and a quarter of a pound dissolved in one quart of boiling water is about the right proportion. This should be brushed while warm (not boiling) all over the stain quickly and not too

(Continued on page 119.)



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Dame Ethel Smyth, the Celebrated Composer and Conductor, on Women's Contribution to Music.



JELLY D'ARANYI,
the Hungarian violinist, sister of the equally
famous Adila Fachiri.

NOWADAYS, in all departments of human effort, two things are necessary: a thorough training, followed by untrammelled opportunities for exercising the trade you have learned. In the past, no doubt, situations were easier to rush; but in this, our twentieth century, Joan of Arc could never have superseded Marshal Foch. In the same way we are all agreed, I fancy, that holiday canoeing on the South Coast, or even life-long practice in rowing and punting on the Thames, would not be sufficient to turn out a female Drake or Cook! . . . Well, up to quite recent times, the excursions of women into the world of music have not been much more extensive than the above-described seafaring operations (except of course as regards singing, where the female has always been indispensable). Today there are as many fine violinists of one sex as of the other; but in the latter part of the nineteenth century I can only recall one eminent woman fiddler, Norman-Neruda. As for the professional female orchestral player, the idea of such a being had hardly risen above the horizon in the early years of this century. And well do I remember that Lady Folkestone's String Band of women amateurs was looked upon as an aristocratic fad.

But, by and by, students at our musical colleges began clamouring to learn stringed instruments, and presently half the string bands consisted of girls. Later on the mouth-piece of certain wind instruments was permitted to insert itself between feminine lips, and to cut a long story short, there is not an instrument in the orchestra that is not taught today to female musical students. Some of

the best woodwind players in the country are women, but horns and the *bass* brass are still unpopular. I cannot think why; if Dame Clara Butt, Miss Margaret Balfour, and other fine, broad-chested singers one knows had been instrumentalists, they might well have taken to the Bass Tuba!

But all this is a new development, and what I would ask people to realize is, that it has not been going on long enough for us to say what woman's contribution to music really amounts to. Time enough has not elapsed for us to define it yet; unless to enlarge on the discipline, enthusiasm, and endurance of the woman orchestral player—qualities to which conductors who are not anti-woman by nature or on principle (or both, like a few I could name!) have often testified. Now, in literature, there is some scope for talking about women's contribution, since even in the ladylike nineteenth century nobody could prevent them from writing novels in their bedrooms and secretly offering them to publishers, as did Jane Austen, the Brontës, Mrs. Gaskell, and others. But books on philosophy, astronomy, physics, mathematics, and other so-called 'serious' subjects they could not write, having no opportunity of studying such high matters. As for medicine, the Faculty had wisely suppressed competition by causing herb-healing women to be burnt alive as witches! (The last bonfire of the sort was, I believe, in 1820.)

Even now, though barriers are yielding—slowly yet surely yielding—a certain all-round emancipation of the female *spirit* is only at its initial stages. Every sort of emancipation and settling down to freedom is a slow business. And so it is with women's activities.

In this connection I often wonder how many people reflect that what brings about peaks like Mt. Blanc and Mt. Everest is the general lie of the country, the elevation of the lesser ranges round about the giants. Alas! even today most women have, so to speak, to work up from the flat of under-education, starved opportunity, prejudice, opposition, and what not; and the peaks among them have had to hurl themselves aloft from the sea level, like the Peak of Teneriffe, instead of being born nine-tenths of the way upwards on the shoulders of relative dwarfs, like the Cashmere hills, or the 'beginners' mountains' round about Zermatt!

In a word, when, among women lawyers, physicians, composers, administrators, reformers, etc., there are as many stars of the third and fourth magnitude—nay, of the seventh and eighth—as

among men (whereas today only geniuses of astounding vitality and will power, such as Josephine Butler, Dr. Garrett Anderson, Florence Nightingale, Gertrude Bell and Co., are strong enough to push on to fruition) then, and not till then, shall we know how we stand.

These considerations are particularly cogent in the case of a highly technical, complex art like music, where the only 'contribution' that really counts is creative ability—a quality as necessary to the executant as to the composer. For instance, men have always participated in that noblest exercise of art, orchestral playing; fine music of every kind, classical and modern, has marched across their desks, feeding such flame as their bosoms harbour. Here the gifted learn, automatically and gratis, to play at sight, to phrase, to score, to conduct! . . . What a superb education! and how amusing, yet also how tragic, to reflect, that Suggia, the Harrisons, Marjorie Hayward, d'Aranyi, Fachiri, and other great artists of the wrong sex, would have applied in vain for admission to any first-class London orchestra save Sir Henry Wood's!!! . . .

Of course it will soon be difficult for even the most reactionary musicians to persist in this uncivilized, utterly un-English policy. But, until absolute sex equality, *on principle, and in practice*, has been achieved, and till time enough has elapsed for it to bear fruit, it will be impossible to decide what contribution women are making—or are capable of making—to the spiritual riches of the Universe. And among the most priceless of these is surely—Music.



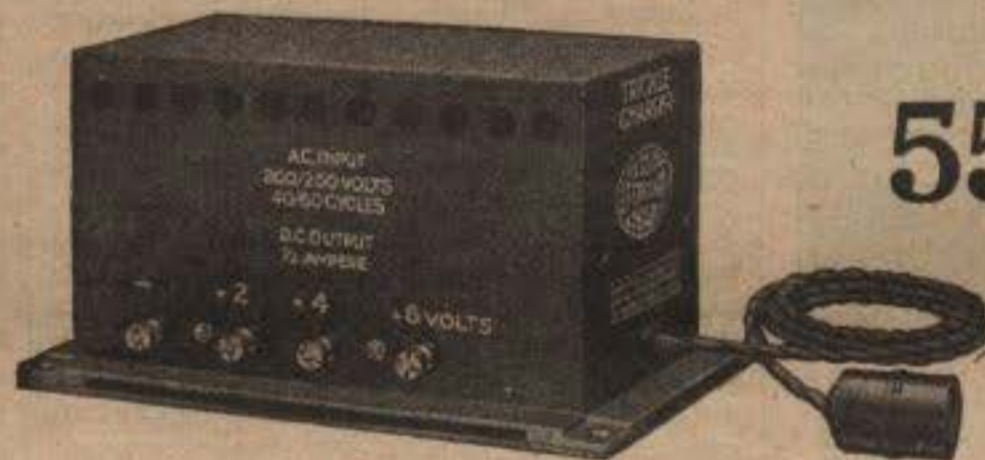
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M. André Maurois, the French novelist and biographer, must be the most English Frenchman alive—English, that is, in his love and understanding of our language, history, literature, and manners. In the accompanying essay, entitled,

'Showing England to My Children,'

he gives another and most amusing sidelight on 'Ourselves as Others see Us.'*

WHEN I spoke to the microphone last spring, I felt very shy. To speak on the telephone is bad enough under any circumstances; but imagine what an ordeal it is to telephone in a foreign language to several million people you don't know. However, this time I feel happier. Some of you were kind enough to write that you had understood my English. Moreover, this is a holiday season, and I cherish a secret hope that there is nobody left to listen.

My holiday I spent this year in England; I want to show my children a country which has come to play a great part in my life. I would like them, like myself, to feel at home in that country, and I believe that the best way to achieve this is to show it to them early in their life. Now, when I formed this plan, I thought that I ought to choose as a centre a typical county. But which was, I wondered, the most typical, the most representative, of English counties? I asked one of my friends who comes from Wiltshire. 'Well, of course,' he said, 'Wiltshire, my dear fellow. I can hardly understand your asking the question. Where can you find a scenery more beautiful than the Downs? Where an historical background older than Stonehenge? Where a better cathedral than Salisbury? Where a more beautiful English forest than Savernake?' This convinced me, and I decided to go to Wiltshire. When I informed of my decision another English friend who lives in Sussex, he looked very indignant: 'Wiltshire?' he said, 'Wiltshire? Never heard of it. Oh! yes, I know, you mean those barbarian tribes over there in the west. . . . My dear fellow, you don't call it representative, do you? Representative of what? No, if you want a typical English county, go to Sussex.' 'Go to Kent,' said a third friend. 'Come to Somerset,' said a fourth. 'Come to Devon,' said a fifth. The result is that I am in Surrey, near Guildford, and quite pleased with it. But in the hotel where I live, every day new friends give me new

advice. 'Of course,' they say, 'it is very jolly here; but after all, it's only a glorified Normandy. No, if you want to see real England, go to my county, go to Yorkshire.' From all this, I have deduced for my children a first principle in English geography: 'Every English county is the most typical and the

most beautiful of all the counties.' And the extraordinary thing about it, an Irishman would say, is that it is true.

Of course, we don't spend all our time in Surrey; we brought a car over from France, and we try to see the country. I say 'try' because it is not always easy. The roads are wonderful; you are very lucky to have a Chancellor of the Exchequer who offers you such beautiful roads. Also the discipline of the roads is better than on the Continent. But the real difficulty for a foreigner who travels in England is to find his way directly he leaves the main road. To ask one's way from the inhabitants is useless; they never know. I dare say it is the same in France; but in France I don't care, I know. Here I suffer. Yesterday I was looking for the house of a friend who has lived in the same district for forty years. We stopped in a village and inquired from a cyclist,

'Well,' he said, 'I don't think it's very far



Where can you find a historical background older than Stonehenge?

from here, but, to be frank, I don't know. I am a stranger in these parts.'

Two girls passed by. We repeated the question.

'Well,' they said, with a charming smile, 'we would like very much to tell you, but we don't know. We are only here for the week-end.'

Behind them came a man in a bowler hat, who looked rather solemn. 'This one will know,' my children said. 'Look here,' he answered, 'you might take the first to the left, then first to the right, and then inquire in the next village. But it's only a guess, because, you see, I don't belong here, I come from Clapham Common.' At one time I thought I was saved, because I had found a very old man who really was a native of the village, but then he was too old, he was ninety-four; he had known, he told me, but he had forgotten.

After this experience, we made a note, my children and myself, of a second principle of English geography: 'No Englishman lives in his own village.' My daughter says that, during the holiday, all Englishmen under twenty live in camps, and all Englishmen

above twenty in charrs-à-bancs, but I don't think she is quite right.

What I would like to do, in the course of these little journeys, would be to give to my children an idea of the history of England, and to show them how historical facts became on your land monuments, roads, and landscapes. As a preparation, I began by reading them the beautiful book of Rudyard Kipling, 'Puck of Pook's Hill'; it is a book I admire immensely; it seems to me that it would be impossible to show with more art and more simplicity the various civilizations which made England, and also impossible to make history more lively for us. But after we had finished the book, I wondered how to compose a tour which would enable me to show my children historical remains of these various periods. To begin with and to make them understand what primitive England was like, I took them to Avebury. My Wiltshire friend was right: there is nothing more beautiful than the Downs, and I know very few landscapes more impressive than this huge circular mound, now covered with grass and grazed on by flocks of sheep, and where probably, three thousand years ago, savage tribes sat to attend religious ceremonies. A few yards from there is the avenue of giant stones, and a little further the wonderful artificial hill, Silbury, which must really have been as big a work as the Pyramids. All round, on the Downs, you can see the barrows, these strange tombs silhouetted against the sky-line. It is a very strong impression. One feels as if one had suddenly been landed among fantastic surroundings and one participates for a moment of a deeply remote life, one of the oldest in history.

To get some idea of Roman England, I took them farther, to Bath. Of course, there are Roman roads all over England, but in Bath I could show them huge monuments which enabled us, with the help of Kipling, to evoke the society life of that colony where Roman officials and officers met the Romanized natives. We also had great pleasure there in seeing the town of the eighteenth century, one of the most charming in all Europe. On the way back we visited Salisbury Cathedral and its lovely close.

The following period is nowhere better represented than where we live, near Guildford. Guildford Castle is Norman. Chaucer's

(Continued on page 91.)



When you ask the inhabitants they never know.



A very old man who really was a native.

* Broadcast from London in the form of a talk on Friday, August 31.

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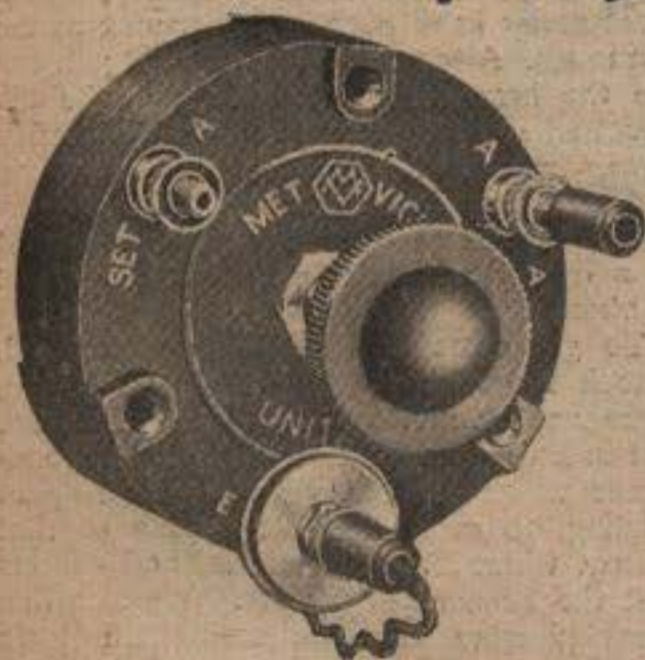
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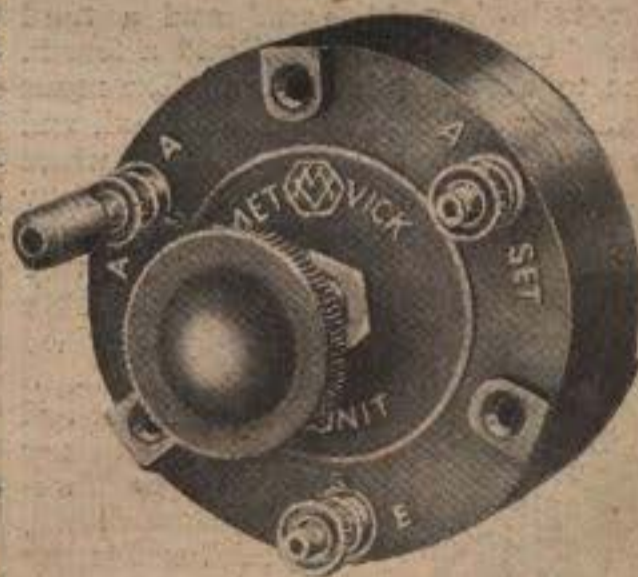
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The Maurois children experience a 'nice draught,' visit Madame Tussaud's, are delighted with 'the town that looks like a huge boat,' raise their hats to Lord Nelson, and decide that nothing in all England is so delightful as the tin canoes on the lake at Southsea.

(Continued from page 89.)

Pilgrims' Way crossed our garden, and the village where we live, Shalford, is the scene of 'Pilgrim's Progress.' 'Vanity Fair' was Shalford's fair, and took place on Shalford Common. We walk every day in the Slough of Despond. Helped by the very interesting book of Mr. Belloc on the 'Old Road,' we tried to follow the Pilgrim's Way. Starting from Winchester, where we visited the school, we came home via Alton, Farnham, Shalford, Saint Catherine's Chapel, from where the Pilgrim's Way crosses the river on the other side of which is a wood still called Chantry Wood because the pilgrims used to sing there. Though my children are very young (the youngest is six), I think that they understood while they walked uphill that many many years before, groups of Englishmen on foot or on horseback followed that same road going to Canterbury. To my mind, nothing is better than such lessons in history, illuminated by real images and actions.

Of course, I had to show them London. We went there by train, with a kind old gentleman who kept on opening all the windows 'to make a nice draught,' he said. 'Why did he call it a nice draught?' my children said; 'It is a draught, but it isn't nice.' I showed them Westminster and the Tower. The sinister tales of the beefeaters, all these stories of beheaded Queens, of smothered children, of roaming ghosts, gave to my children the idea that the History of England, from 1300 to William and Mary, is nothing but a long murder case. I did my best to destroy such false ideas by describing them the cheerful atmosphere of the Elizabethan period. I recited Shakespearean songs, but no, they were in a tragic mood. I took them to Madame Tussaud's, but there again they asked many questions: 'Who is this one?—Jane Grey. What happened to her?—She was beheaded. And this one?—Katherine Howard. Did she die, too?—Yes, she was beheaded. And the red one, there?—That's Mary Queen of Scots. What happened to her?—She is

going to be beheaded.' My youngest son listened with a deep interest. When we came to the room where are M. Doumergue, Suzanne Lenglen, Lindbergh, he was very much attracted by Mlle. Lenglen, and looked at her quite a long while, and then turned to me: 'Is she a Queen?' 'Yes, a queen of tennis.' He reflected a little and asked in a sweet voice: 'And who cut her head off?'

caps off. 'Rather touching, sir,' said the policeman, 'to see the little French boys taking their hats off to Lord Nelson.' I agreed.

We then proceeded to Southsea, where the canoe lake was a great success. You know that they have there little tin boats which are worked by handles and very easy to steer, so that you can without any danger send alone on the water a boy of four or five. Never had my children seen anything they liked half as much. This is the letter the youngest wrote that same night to his grandmother in France. I read it in French first:—

'Chère grand-mère, nous aimons beaucoup l'Angleterre. C'est très beau. Nous avons vu la cathédrale de Salisbury qui est très belle, at le bateau où Nelson est mort, qui est tout doré avec des canons en bois, et l'Abbaye de Westminster où on couronne les Rois d'Angleterre, et La Tour où on leur coupe la tête. Mais ce qu'il y a de plus beau en Angleterre, ce sont les canots de Southsea.'

('Dear grandmother, we are very fond of England. It is a fine country. We have seen Salisbury Cathedral and the ship where Nelson died, all gold with wooden guns, and Westminster Abbey where they crown the Kings of England,

and the Tower where they cut their heads off. But the finest thing in England are the tin canoes at Southsea.)

But they were to have a stronger impression still. That same night a patrol of boy Scouts (19th Woolwich), who had camped in our garden by the Pilgrim's Way, gave us a parting concert. They had a bonfire, and my children sat with them in the night under the stars, listening to old English songs and the Marseillaise whistled by the Scouts, and cheering the skipper, a nice old man. Nothing could be more pleasant than the bright faces of these young pilgrims amongst surroundings of such antiquity. It was a good symbol of the youth and the traditions of England. My boys brought back from that evening an impression of kindness and beauty which I hope will be for them the foundation of lasting friendships.

MUSIC OF THE WEEK.

London and Daventry	Daventry Experimental	Other Stations
Sunday, Oct. 14		
3.30-5.0. Orchestral Concert.	3.30-4.0. Recital. Margarete Wit.	5.45. Glasgow. Bach Church Cantata.
5.45. Bach Church Cantata (Glasgow).	9.0-10.30. Vienna String Quartet.	9.5-10.40. Cardiff. 'The Golden Legend.'
Monday, Oct. 15		
8.0-9.0. Vienna String Quartet.	8.0-9.30. Light Orchestral Concert.	3.15-5.15. Manchester. Orchestral Concert.
Tuesday, Oct. 16		
7.45-9.0. Light Orchestral Concert.	8.0-9.0. 'Autumn' (Orchestra). 9.0-10.0. Russian (Orchestra).	7.45-9.0. Belfast. Military Band.
Wednesday, Oct. 17		
9.35-10.30. Quintet, Flute, Singer.	3.0-5.30. Military Band. 6.30-8.0. Light Music. 8.30-9.20. 'Faust,' Act III (Carl Rosa Co.)	7.45-9.0. Newcastle. Ballad Concert. 7.45-9.0. Aberdeen. Scottish Concert.
Thursday, Oct. 18		
7.45-9.30. Halle Concert.	3.0-4.30. Symphony Concert, Bournemouth Municipal Orchestra. 9.0-10.0. Military Band.	7.45-9.0 Cardiff. Symphony Concert (National Orchestra of Wales).
Friday, Oct. 19		
7.45-9.0. Light Orchestral Concert.	6.30-8.0 Light Music. 9.0-10.0. Popular Operatic Programme.	8.0-10.30. Belfast. Belfast Philharmonic Society Concert. 7.45-9.0. Manchester. Orchestra and Singer ('Seascape').
Saturday, Oct. 20		
3.30-4.15. Ballad Concert.	3.45-5.30. Band Programme. 9.0-11.15. Symphony Concert.	7.45-9.0. Cardiff. National Orchestra of Wales.
Monday to Saturday,		
6.45. Schubert's Pianoforte Sonatas.		

He was a little disappointed when I told him that it hadn't been done yet.

Then, in order to give them an idea of England as a naval power, I took them to Portsmouth. They liked the London-Portsmouth road, where most of the inns still display the same signs as in the days when Mr. Secretary Pepys used to go down and visit the fleet. Portsmouth was all beflagged because the King was at Cowes, and my boys were delighted. 'A town that looks like a huge boat,' they said. We visited Nelson's *Victory*, led by a friendly policeman, who told us that over sixty Frenchmen had seen the *Victory* this same month. Innumerable trippers went over the ship, led by sailors, who gave them historical explanations about Nelson, Napoleon, Villeneuve, and Trafalgar. When we came to the place where Nelson died, my sons, like everybody, took their

5.45
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Cantata
from Glasgow

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

3.30 An Orchestral Concert
 THE WIRELESS SYMPHONY ORCHESTRA
 Conducted by
BASIL CAMERON

- Overture to 'Russian and Ludmilla' .. Glinka
- Masque Suite .. Handel, arr. Dunhill
- Tone Poem, 'In the Steppes of Central Asia' .. Borodin
- Fourth Symphony .. Dvorak
- Berceuse (Cradle Song) .. Jarnefelt
- Spanish Caprice .. Rimsky-Korsakov

RUSLAN AND LUDMILLA is a strange Opera of Dukes and Knights, Poets, Dwarfs, and Fairies, and a gigantic head which, when it blows, creates storms. The Overture is an effective piece of bright, quick music. There are two chief tunes, which are first stated, then developed (in a contrapuntal way that shows the effects of the teaching of Dehn, Glinka's master, (who was a great Bach student), and then restated.

MR. DUNHILL has arranged a number of Handel's short pieces (mostly movements in dance styles) into a Suite. The titles of the various pieces are *Prelude and Pastorale, Rigaudon* (originally a Provençal dance for a single pair of partners, having a leaping step in it), *Sarabande* (for long the chief slow dance of the old Suites), *Gavotte, Minuet* and *Gigue*.

WE know Dvorak best, perhaps, by his 5th Symphony, *From the New World*. His Fourth (in G) is a shorter work, lasting little more than half an hour—a light-hearted and straightforward affair.

It was written in the winter of 1889-90, when the composer was forty-eight.

It is in four Movements. In the vigorous opening Movement listeners who remember the once popular tune of 'Private Tommy Atkins' will notice a theme very much like its opening phrase.

The other three Movements are a slow one, then a graceful dance-like piece, and finally a Movement in the style of the lively Slavonic Dances that lovers of Dvorak know well.

BORODIN (1834-1887), Doctor of Medicine and Professor of Chemistry, became one of the leading nationalist composers in nineteenth-century Russia. He wrote this 'Sketch' in 1880.

A 'programme' is printed on the title-page of the score. Freely translated, it is as follows:—

'In the silence of the sandy steppes of Central Asia ring the first notes of a peaceful Russian song. One hears, too, the melancholy strains of songs of the Orient; one hears the tramp of horses and camels as they come. A caravan, escorted by Russian soldiers, crosses the vast desert, fearlessly pursuing its long journey, trusting wholly in its Russian warrior guard.

'Ceaselessly the caravan advances. The Russian songs and the native songs mingle in one harmony; their strains are long heard over the desert, and at last are lost in the distance.'

Borodin aims at suggesting the great spaces of the plains by high, held notes which continue almost unbroken throughout.

The Russian song is heard at the opening on a Clarinet, answered by a Horn. A few moments later the Cor Anglais (Contralto Oboe) plays the Oriental song.

- 5.0 A Recital**
 by
DENNIS NOBLE (Baritone)
- Sylvia now your scorn
 - I attempt from love's sickness
 - I saw that you were grown so high
 - I'll sail upon the Dog star
 - Largo-al-Facotum
 - The conjuration
 - Wood Magic
 - Love Flute
 - The Courtyard
 - What the West Wind Whispers
 - A Benediction
- } Purcell
 } Rossini
 } Martin Shaw
 } (From the Songs
 } ('Sappho')
 } Alma Goatley

- 7.55 St. Martin-in-the-Fields**
 THE BELLS
8.0 THE SERVICE
 Hymn, 'Be Thou my Guardian and my Guide'
 Confession and Thanksgivings
 Psalm 46
 Lesson
 Magnificat
 Prayers
 Hymn, 'I heard the Voice of Jesus say'
 ADDRESS by the Rev. PAT McCORMICK, D.S.O.
 Hymn, 'Saviour, again to Thy dear Name we raise'
 Blessing

8.45 THE WEEK'S GOOD CAUSE:
 An Appeal on behalf of the Prince of Wales's General Hospital, by Lord GLENSCONNER, Chairman of the Hospital
THROUGHOUT the area of the North-East Middlesex suburbs, Essex and Herts, the people look for treatment to the Prince of Wales's General Hospital, with its 200 beds; whilst the fact that a majority of its patients find their work and livelihood in the City and inner London gives it a strong claim for the support of the general public.
 Contributions should be addressed to the Chairman, the Prince of Wales's General Hospital, London, N.15.

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

- 9.5 A Ballad Concert**
ELSIE BLACK (Contralto)
 Many a Dream
- None but an aching heart
- A Moonlight Night

} Henschel
 } Tchaikovsky
 } York Bowen

- 9.14 IRENE SCHARER (Pianoforte)**
 Sonatas in C Minor and C Major Scarlatti
 Gavotte
- Minuet
- Toccata

} Boyce, arr. Crazton
 } Purcell
 } Paradise

- 9.26 SPENCER THOMAS (Tenor)**
 An Old Carol
- The Dreaming Lake
- When lovers meet again

} Quilter
 } Head
 } Hubert Parry

- 9.34 CYRIL TOWBIN (Violin)**
 Recitative and Scherzo Caprice (for Violin alone)
- Legend
- Minuet
- Capriccio—Waltz, Op. 7

} Kreisler
 } L. Godowsky
 } Handel, arr. Burmester
 } Wieniawski

- 9.50 ELSIE BLACK**
 A Japanese Lullaby
- Trem
- A Visit from the Moon

} Stanford
 } Martin Shaw
 } ...

- 9.58 THE WIRELESS SINGERS**
 Conducted by STANFORD ROBINSON
 Who shall have my lady fair?
- Meg Merrilies
- Laugh at loving if you will
- Phoebe

} Pearcell
 } Boughton
 } Percy Pitt
 } Stanford

- 10.8 IRENE SCHARER**
 Nocturne in G
- Studies:
- in G Flat (Octave Study)
- in C Sharp Minor (Double Thirds)
- in G Flat (Black Key)

} Chopin

- 10.20 SPENCER THOMAS**
 The Lake Isle of Innisfree
- I heard a piper piping
- I love my God as He loves me

} Herbert
 } Baz
 } Bullock

- 10.30 Epilogue**
 'The Sower'
 (Daventry only)
10.40-11.0 The Silent Fellowship
 S.B. from Carliff



A RELIC OF BUNYAN.
 'The Pilgrim's Progress,' from which another reading will be given this afternoon, is supposed to have been written whilst Bunyan was in jail in 1676. Here is the warrant, dated March, 1674, by which the magistrates of Bedford authorized the arrest, for unlawful preaching, of 'one John Bunnyon,' or 'Bunnion,' as he is variously described.

- 5.30 Reading from 'The PILGRIM'S PROGRESS**
 (John Bunyan)

- 5.45 Bach Church Cantata**
 (No. 56)
 'I, WITH MY CROSS-STAFF'
ROBERT BURNETT (Baritone)
 THE STATION CHOIR and ORCHESTRA
 Conducted by HERBERT A. CARRUTHERS
 S.B. from Glasgow
 (For the words of the Cantata see page 95)
 Next week's Cantata is No. 180, 'Schmucke dich, O liebe Seele' ('Rise, O Soul').

SUNDAY, OCTOBER 14

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.30 A PIANOFORTE RECITAL

By MARGARETE WIT

- Three Songs Without Words Mendelssohn
- Waltzes Brahms
- Nocturne in F. Chopin
- Mazurka in E Flat Minor Chopin
- Ballad in G Minor Chopin

4.0 A MILITARY BAND CONCERT

- Alice Moxon (Soprano)
 Livio Mannucci (Violoncello)
 THE WIRELESS MILITARY BAND
 Conducted by B. WALTON O'DONNELL
 Overture to Thackeray's 'Vanity Fair' Percy Fletcher

4.8 ALICE MOXON

- To Daisies Quiller
- Sea Wrack Stanford

4.15 BAND

- Selection from 'Carmen' Bizet

4.30 LIVIO MANNUCCI

- Sarabande Croft, arr. Orazton
- Mazurka... Nöck
- Intermezzo (Goyescas) Granados, arr. Cassado

4.40 BAND

- Suite from 'The Miracle' Humperdinck

THE spectacular play, *The Miracle*, was produced a few years before the war. The Suite made from it contains five Movements—a *Prelude*, *Procession and Children's Dance*, *Banquet Scene and Nuns' Dance*, *March of the Army and Death Motif*, and *Christmas Scene and Finale, Act I.*

5.0 ALICE MOXON

- The Milkmaid Dunhill
- A widow bird sate mourning Lidzey
- Feast of Lanterns Bantock

5.7 BAND

- Mock Morris Grainger
- Irish Reel, 'Molly on the Shore' Grainger

THIS is what Grainger, in his own free-and-easy language, tells us of his racy *Mock Morris*:—'No folk-music tune-stuffs at all are used herein. The rhythmic cast of the piece is Morris-like, but neither the build of the tunes nor the general lay-out of the form keeps to the Morris-Dance shape.'

Molly on the Shore is the name of an old Irish reel, and the composer has made his piece out of this and another reel, *Temple Hill*. His use of the orchestra will be found to be vivid and highly coloured. Percy Grainger was born at Melbourne in 1883, but during the war took on American nationality. One of his friendships is commemorated in the British Folk Music Settings, of which this piece is one; they are 'lovingly and reverently dedicated to the memory of Edward Grieg.' This particular piece is also inscribed 'Birthday gift to Mother, 1907.'

5.15 LIVIO MANNUCCI

- Largo Veracini
- Prelude Handel

5.25 BAND

- Wag. March of the Priests ('Athaliah') Mendelssohn

5.30-5.45 READING FROM

'THE PILGRIM'S PROGRESS' (John Bunyan)

8.0 A Religious Service

From the Birmingham Studio
 Order of Service:
 Come, Holy Ghost, our souls inspire (A. and M., No. 157)
 Lord's Prayer
 Collect
 Magnificat
 Reading, St. Luke xxiii, 24-33
 Hymn, 'In the Lord's atoning grief' (A. and M., No. 105)
 Address by the Rev. Canon FRANCIS G. BELTON (of St. Patrick's Church).
 Hymn, 'When I survey the wondrous Cross' (A. and M., No. 108)
 Blessing

9.0 Vienna String Quartet

8.45 THE WEEK'S GOOD CAUSE:

(From Birmingham)
 Appeal on behalf of the Birmingham Maternity Hospital by Major B. J. F. FORD

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 Chamber Music

MARGOT HINNEBERG-LEFEBRE (Soprano)

THE VIENNA STRING QUARTET

RUDOLF KOLISCH (Violin); FELIX KHUNER (Violin); EUGEN LEHNER (Viola); BENAR HEIFETZ (Violoncello)

MARGOT HINNEBERG-LEFEBRE Songs

9.10 THE VIENNA STRING QUARTET

String Quartet No. 13, in B Flat, Op. 130 Beethoven

(1) Adagio ma non troppo—Allegro. (2) Presto. (3) Andante con moto, ma non troppo. (4) Alla danza tedesca; Allegro assai. (5) Cavatina; Adagio molto espressivo. (6) Finale; Allegro

9.45 MARGOT HINNEBERG-LEFEBRE

Songs

10.0 THE VIENNA STRING QUARTET

String Quartet in A Minor, Op. 51, No. 2 Brahms

(1) Allegro non troppo. (2) Andante Moderato. (3) Quasi minuetto; moderato. (4) Finale; Allegro non assai

10.50 Epilogue 'The Sower'

(Sunday's Programmes continued on page 94.)

No wireless receiving apparatus, crystal or valve, may be installed or worked without a Post Office licence. Such licences may be obtained at any Post Office at which Money Order business is transacted, price 10s. Neglect to obtain a licence is likely to lead to prosecution.



Alice Moxon (soprano) and Livio Mannucci (cellist) take part, with the Wireless Military Band, in the Concert from 5GB this afternoon.

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Sunday's Programmes continued (October 14)

5WA CARDIFF. 353 M. 850 KC.

- 3.30 S.B. from London
- 5.45-6.15 app. S.B. from Glasgow (See London)
- 6.30 S.B. from Swansea
- 7.55 S.B. from London

8.45 THE WEEK'S GOOD CAUSE:
An appeal on behalf of the Royal United Hospital, Bath

8.50 WEATHER FORECAST, NEWS; Local Announcements

9.5 'The Golden Legend'

By ARTHUR SULLIVAN

Elsie DORIS VANE (Soprano)
Ursula RISPAN GOODACRE (Contralto)
Prince Henry WALTER GLYNNE (Tenor)
Lucifer HERBERT SIMMONDS (Baritone)

THE STATION REPERTORY CHOIR
THE NATIONAL ORCHESTRA OF WALES
Conducted by WARWICK BRAITHWAITE

Prologus, Lucifer and Chorus
Solo and Chorus, 'Hasten, hasten'
Scene 1, Prince Henry, Lucifer, and Chorus
Solo, 'I cannot sleep'
Duet, 'All hail, Prince Henry'
Solo and Chorus of Female Voices, 'Through every vein'
Scene 2, Elsie, Ursula, Prince Henry, and Chorus
Introduction and Solo, 'Slowly, slowly'
Chorus, Evening Hymn, 'O Gladsome Light'
Duet, 'Who was it said Amen?'
Solo, 'My Redeemer and my Lord'
Scene 3, Elsie, Prince Henry, Lucifer, and Chorus
Duet, 'Onward and onward'
Chorus, 'Me receptet Sion illa'
Solo, 'Here am I too'
Solo, 'It is the sea'
Solo and Chorus, 'The night is calm and cloudless'
Scene 4, Elsie, Prince Henry, Lucifer, and Chorus
Ensemble, 'My guests approach'
Scene 5, Ursula and a Forester
Recitative, 'Who is it coming?'
Solo, 'Virgin, who lovest the poor and lowly'
Scene 6, Elsie and Prince Henry
Duet, 'We are alone'
Epilogue
Chorus, 'God sent His messenger, the rain'

Prince Henry of Hoheneck, lying sick in body and mind at his castle of Vautsberg, on the Rhine, has consulted the famous physicians of Salerno, and learned that he can be cured only by the blood of a maiden who shall of her own free will consent to die for his sake. Regarding the remedy as impossible, the Prince gives way to despair, when he is visited by Lucifer, disguised as a travelling physician. The fiend tempts him with alcohol, to the fascination of which he ultimately yields in such measure as to be deprived of place and power, and driven forth as an outcast.

Prince Henry finds shelter in the cottage of one of his vassals, whose daughter, Elsie, moved by great compassion for his fate, resolves to sacrifice her life that he may be restored. The prayers of her mother, Ursula, are of no avail to turn her from this purpose, and in due time Prince Henry, Elsie, and their

attendants set out for Salerno. On their way they encounter a band of pilgrims, with whom is Lucifer, in the garb of a friar. He also is journeying to Salerno.

On reaching their destination, Prince Henry and Elsie are received by Lucifer, who has assumed the form of Friar Angelo, a doctor of the medical school. Elsie persists in her resolve to die despite the opposition of the Prince, who now declares that he intended to do no more than test her constancy. Lucifer draws Elsie into an inner chamber, but the Prince and attendants, breaking down the door, rescue her at the last moment.

Miraculously healed, Prince Henry marries the devoted maiden, and is restored to his rightful place.

The six scenes of the cantata illustrate passages in the foregoing story. In the Prologue the defeat of Lucifer is foreshadowed by an impotent attempt to wreck the Cathedral of Strasburg. In the Epilogue the beneficent devotion of Elsie is compared to the course of a mountain brook, which cools and fertilizes the arid plain.

10.40-11.0 The Silent Fellowship

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

- 3.30 S.B. from London
- 5.45-6.15 app. S.B. from Glasgow (See London)

6.30 A Religious Service

Relayed from Argyle Presbyterian Church of Wales

Sanctus (Attwood), 713 (C.H.)
Prayer of Invocation
Lord's Prayer (Chanted)
Hymn, 'Let us with a gladsome mind' (Innocents 574—Joseph Smith)
Scripture Lesson
The Beatitudes, 722
Prayer
Anthem, 'The Lord is my shepherd' (Schubert)
Hymn 228, 'From all that dwell below the skies'
Address by the Rev. W. E. ROBERTS
Hymn 479, 'Love Divine, all loves excelling'
Benediction
Vesper

Precentor, LIONEL ROWLANDS
Organist, LILLIAN STRATTON

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

9.5 S.B. from Cardiff

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

6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 3.30 S.B. from London
- 5.45-6.15 app. S.B. from Glasgow (See London)

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

10.30 Epilogue

5PY PLYMOUTH. 400 M. 750 KC.

- 3.30 S.B. from London
- 5.45-6.15 app. S.B. from Glasgow (See London)

7.55 S.B. from London

8.45 THE WEEK'S GOOD CAUSE:

The Rev. Preb. C. W. H. SEWELL, appealing on behalf of the Plymouth Branch of the Police Court Mission

THE National Police Court Mission was founded in the year 1876 under the auspices of the Church of England Temperance Society. The Mission at present employs over two hundred female and male missionaries who are engaged in their work of redemption and prevention in the Police Courts of our cities and most of the large towns. The work is un-nominal and the missionaries are ready to help all who pass through the courts to make a fresh start in life.

Subscriptions may be sent to the local treasurer, Miss Derry, 52, Whiteford Road, Plymouth.

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

10.30 Epilogue

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

- 3.30 S.B. from London
- 5.45-6.15 app. S.B. from Glasgow (See London)

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

10.30 Epilogue

MANCHESTER. 2ZY 384.6 M. 780 KC.

- 3.30 S.B. from London
- 5.45-6.15 app. S.B. from Glasgow (See London)

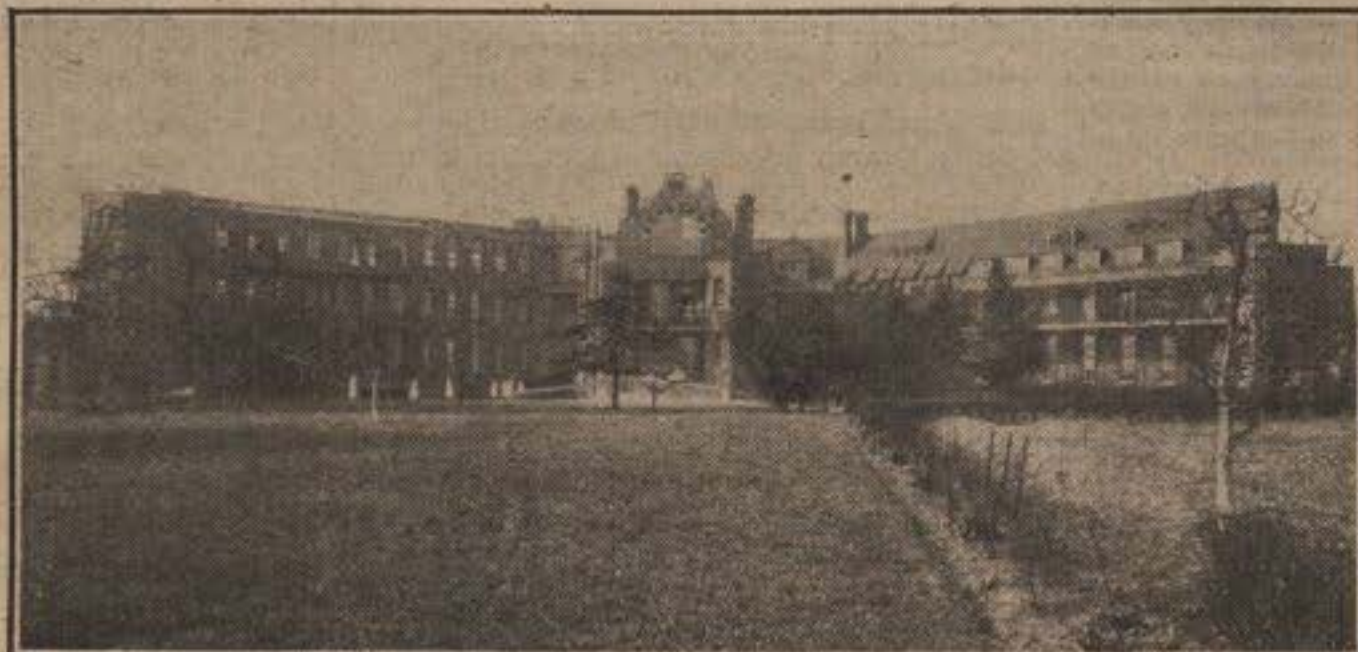
7.55 S.B. from London

8.45 THE WEEK'S GOOD CAUSE:

Appeal on behalf of the Henshaw's Institute for the Blind by Sir EDWIN STOCKTON.

Donations should be sent to the Honorary Treasurer, Henshaw's Institute for the Blind, 90, Deansgate, Manchester

8.50 WEATHER FORECAST, NEWS (9.0 Local Announcements)



THE PRINCE OF WALES'S GENERAL HOSPITAL, for which Lord Glenconner will broadcast an appeal from London and Daventry tonight.

Programmes for Sunday.

9.5 Northern Bands and Choirs—II
S.B. from Sheffield

THE CITY OF SHEFFIELD POLICE BAND, conducted by HARRY W. TAIT
Overture to 'The Mastersingers' Wagner
DR. STATON'S CHOIR, CHESTERFIELD
Russian Church Hymns in English (unaccompanied)—
Come, O blessed Lord Tchaikovsky
Hymn to the Trinity Gretchaninov
I will love Thee Kalminoff
BAND
Fantasy, 'The Three Bears' Eric Coates
CHOIR
Russian Church Hymns (Continued)—
Glory to God, the Father Rachmaninov
Incline Thine Ear Ippolitoff-Ivanov
Rejoice in the Lord Ballakirev
BAND
Scherzo Symphonique, 'The Prentice Sorcerer' ('L'Apprenti Sorcier') Dukas
CHOIR
English Hymns with accompaniment by the Band—
Jerusalem Hubert Parry
The Lord my Shepherd is (Scottish Metrical Version of the 23rd Psalm) (Tune, Kedron), arr. Robertson
BAND
Suite, 'Picturesque Scenes' Massenet
CHOIR
Jesu, Lover of my Soul (Tune, Aberystwyth) Joseph Parry
Praise to the Holiest Dykes
BAND
Marche Slave Tchaikovsky

10.50 Epilogue

Other Stations.

5NO NEWCASTLE. 512.5 M. 960 kc.
3.30.—S.B. from London. 5.45-6.15 app.—S.B. from Glasgow (See London). 7.55.—S.B. from London. 8.45.—The Week's Good Cause: Appeal on behalf of the Northumberland and North Durham Society for the Protection of Animals, by Mrs. Phyllis Harvey. 8.50.—S.B. from London. 10.30.—Epilogue.

5SC GLASGOW. 475.4 M. 740 kc.
3.30.—S.B. from London. 5.45-6.15 app.—Bach Church Cantata (No. 56), 'I with my cross-staff.' Robert Barnett (Baritone). The Station Choir and Orchestra, conducted by Herbert A. Carruthers. Relayed to London and Daventry. 7.55.—S.B. from London. 8.45.—The Week's Good Cause: Appeal on behalf of the Settlement Movement by the Very Rev. Harry Miller, M.C., D.D. 8.50.—Weather Forecast, News. 9.0.—Scottish News Bulletin. 9.5.—Instrumental Concert. Alfred Pietsch (Flute) and the Station String Orchestra: Suite No. 2, in B Minor (Bach). Mildred Dilling (Harp) and Orchestra: Deux Pieces Symphoniques (Henle). Orchestra: Serenade in D, No. 6 (K. 239) (Mozart). Isaac Losowsky (Violin): A Bourree (Moffatt). Nocturne (Chopin, arr. Wilhelmj); Liebestraud (Kreisler); La Noce Bretonne. Orchestra: St. Paul's Suite (Holt). Mildred Dilling: Air de la Cantate (La Pentecote) (Bach, arr. Beon); Vers la Source dans le Bois (Near the Spring in the Wood) (Tourner); Chanson du Chasseur (The Hunter's Song) (Grove); Danse des Lutins (Dance of the Elves) (Reid). Orchestra: Miniature Fantasy (Goossens). 10.30.—Epilogue.

2BD ABERDEEN. 600 M. 600 kc.
3.30.—S.B. from London. 5.45-6.15 app.—S.B. from Glasgow. 7.55.—S.B. from London. 8.45.—S.B. from Glasgow. 8.50.—Weather Forecast, News. 9.0.—S.B. from Glasgow. 9.5.—A Light Symphony Concert. The Augmented Station Orchestra, conducted by Paul Askev: Overture, 'Sollenne' (1812) (Tchaikovsky). 9.21.—Percy Heming (Baritone) and Orchestra: Drake's Drum and The Old Superb (Songs of the Sea) (Stanford). 9.29.—Constance Willis (Contralto) and Orchestra: Non so piu and Voi che sapete (The Marriage of Figaro) (Mozart). 9.37.—Orchestra: Aubade (Lalo). 9.45.—Percy Heming: The Knight of Bethlehem (D. C. Thomson); A Prayer to our Lady (Donald Ford); The Holy Child (Easthope Martin). 9.55.—Constance Willis: The Swan (Grieg); E'en tho' my heart (Tchaikovsky); Secrecy (Wolf); Eltonville (Chaurinade). 10.5.—Orchestra: Symphony No. 40, in G Minor (Mozart). 10.30.—Epilogue.

2BE BELFAST. 506.1 M. 980 kc.
3.30.—S.B. from London. 5.45-6.15 app.—S.B. from Glasgow (See London). 6.30.—Organ Recital by Thomas H. Crowe, relayed from the Fisherwick Presbyterian Church: Allegro appassionato, from Organ Sonata, Op. 5 (Basil Harwood). René McMurray (Soprano): Hark, the glad sound, the Saviour comes (T. H. Crowe). Thomas H. Crowe: Andante from Organ Sonata, Op. 5 (Basil Harwood). René McMurray: O Divine Redeemer (Gounod). Thomas H. Crowe: Maestoso—Introduction—Fugue—Fifteenth Century Hymn and Conclusion (Basil Harwood). 7.0.—Religious Service, relayed from the Fisherwick Presbyterian Church. Order of Service: Scripture Sentences; Hymn, 'Let all the world in every corner sing'; Invocation; Praise, 'All people that on earth do dwell'; Reading; Prayer; Anthem, 'Honour the Lord with thy substance, and with the first-fruits of all thine increase'; Prayer and Lord's Prayer; Praise, 'Lord of all being'; Address by the Rev. T. B. Stewart Thomson, M.C., M.A., B.D., of Edinburgh; Prayer; Praise, 'Make me a captive, Lord'; Benediction. 7.55 app.—S.B. from London. 10.30.—Epilogue.

This Week's Bach Cantata.

Church Cantata, No. 56.

'Ich will den Kreuzstab gerne tragen.'
('I with my cross-staff gladly wander.')

UNLIKE the Church Cantatas which have been broadcast Sunday by Sunday, since May of this year, No. 56 is for one solo voice throughout, until we reach the chorale at the end. Several of the cantatas are cast in such a form, and at least one other is included in this year's projected arrangements. 'Among the most splendid' is a phrase which has already appeared in notes on other cantatas, but it must be used of this work also; musicians all the world over are agreed in regarding it as a noble piece of profoundly devotional music, instinct with Bach's deep sincerity. It is one of those, too, of which he carefully revised the parts himself, furnishing valuable clues to his wishes in the often disputed matter of phrasing.

The singer who undertakes it must have a vivid sense of its dramatic power and fervour, and must be able to carry us with him as the poem, and with it the music, passes gradually from a mood of sorrowful acceptance of the Cross, to an exultant welcome of approaching death.

In the first aria, the accompaniment is eloquent of grief which resignation has transfigured; it is based on a motive which Bach often uses to present suffering, though nowhere more expressively. At one point there can be heard a wave-like figure in the orchestra; the word 'Schiff-fahrt' (voyage) has turned Bach's thoughts to the sea.

The other aria is built up on a long, flowing, melody, and the final chorale is a very beautiful one.

(The text is reprinted by courtesy of Messrs. Breitkopf and Hartel.)

I.—Aria.

I with my cross-staff gladly wander,
It comes from God's own loving hand,
All suffering o'er, 'twill lead me yonder
To God in His promised land;
Then sorrow and pain shall be buried for aye,
My Saviour will wipe all my tears away.

II.—Recitative.

My journey through the world is like unto a ship;
Affliction, cross and woe are billows that o'erwhelm and bind me,
And each new day of Death remind me,
And yet I have an anchor sure, a rock of mercy and strength,
Wherewith my God sends help at length,
And thus He saith to me: 'I am with thee,
I will not leave thee ever nor forsake thee!'
And when the storm is o'er, and calmed is the angry foam,
I step forth from the ship into my home,
That is the heav'nly home, within whose open portal
Shall I unite with saints immortal.

III.—Aria.

Triumph, triumph now is mine,
Sin and death are trampled beneath me,
My strength is in the Lord most High,
With eagles' wings I'd cleave the sky,
Nor weary in my upward soaring,
But join the band of souls adoring,
O that it might be this day.

IV.—Recitative.

With girded loins I stand and wait
My summons to the blessed state,
If so be I may merit,
The hope at Jesus' hands to inherit,
How blessed will it be
When I the port of rest at last shall see!
Then sorrow and pain shall be buried for aye,
My Saviour will wipe all my tears away.

V.—Choral.

Come O death, thou twin of slumber,
Come and cut my sorrows short;
Loose my ship from ropes that lumber,
Bring me safely into port.
Let who will seek to evade thee,
Thou dost need not to persuade me,
For I gain through thee alone
Access to my Saviour's throne.

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6.0
Advice on How to Furnish a Small Flat.

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

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

11.0 (Davenport only) **Gramophone Records**
Incidental Music to 'The Maid of Arles' ('L'Arlesienne') Bizet

12.0 **A BALLAD CONCERT**
ETHEL COOPER (Soprano)
FRANK PHILIP (Baritone)

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

1.0 **THE PICCADILLY HOTEL ORCHESTRA**
Directed by LEONARDO KEMP
From the Piccadilly Hotel

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

2.20 **Musical Interlude**

2.30 **Miss RHODA POWER:**
'What the Onlooker Saw—
IV, The Making of the Doomsday Book'

3.0 **Musical Interlude**

3.5 **Miss RHODA POWER:**
'Stories from Mythology and Folk-Lore'
How a Rabbit caught the Sun
(An American-Indian Story)

3.15 **Musical Interlude**

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

3.20 **A Studio Concert**
MARGARET MINOR (Contralto)
AUDRIE FORD (Violin)
DENISE LASSIMONNE (Pianoforte)

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

5.15 **THE CHILDREN'S HOUR:**

The Hidden City, and the finding thereof, as told to Sir Walter Raleigh by the captain of his flagship, the *Destiny*—from 'The Path of the King' (John Buchan)

CECIL DIXON will play Piano Solos, including *Petite Valse (Povishnoff)*

Hints on Cross-Country Running, and how to get the best out of it, by GEORGE NICOL

The Fortune Hunter and Songs of the Elfin Pedlar, sung by REX PALMER

6.0 **Household Talk:** Mrs. LESLIE MENZIES, 'Furnishing a Small Flat—I'

THE face of England is still covered with those solid, spacious houses that our ancestors built themselves—too solid to fall down, but too spacious for their descendants to afford. This is the age of the flat, and a floor space that in the Victorian age would have been thought hardly adequate for a drawing room, and into which the Elizabethans would not have squeezed a bedroom, now suffices for all the needs of many a family entitled to be styled well-to-do. Even if the sort of flat that was so amusingly pictured on the 'Both Sides of the Microphone' page last week is not yet universal, congestion is the rule, and compactness and economy of space are the chief essentials in modern furniture. In this series of talks Mrs. Menzies will describe various schemes for furnishing and also decorating a small flat at a very reasonable cost.

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

MONDAY, OCTOBER 15
2LO LONDON & 5XX DAVENTRY
(361.4 M. 830 KC.) (1,604.3 M. 187 KC.)

6.30 **Girl Guides' Programme:** Mrs. COWAN DOUGLAS, Head of Brownies, will tell a Pack Story

6.45 **THE FOUNDATIONS OF MUSIC**
SCHUBERT'S PIANOFORTE SONATAS
Played by MARTHA BAIRD

7.0 **Mr. JAMES AGATE:** Dramatic Criticism

7.15 **Musical Interlude**

7.25 **Mr. S. BREGLIA:** Reading from the 'Novelle di Enrico Castelmuvovo'

7.45 **Vaudeville**
YVETTE DARNAC
in French, Spanish and English Songs



THE VIENNA STRING QUARTET.

A combination famous on the Continent, who will broadcast in the second of the series of Special Chamber Music Concerts, relayed from the Arts Theatre Club tonight.

8.0 Contemporary Chamber Music—II

Relayed from The Arts Theatre Club
MARGOT HINNENBERG-LEFEBRE (Soprano)
LEON GOOSSENS (Oboe)

THE VIENNA STRING QUARTET
RUDOLPH KOLISCH (Violin), FELIX KHUNER (Violin), EUGEN LEHNER (Viola), BENAR HEIFETZ (Violoncello)

LEON GOOSSENS and THE VIENNA STRING QUARTET

Third Movement (vivace) from Quintet for Oboe and Strings Arthur Bliss

ARTHUR BLISS (born 1891), lately spent three years in California, during which he produced but few pieces. His output is not very great, and practically all his published compositions date from after the war. The *Colour Symphony* and the *Conversations* for String and Wind instruments (chamber music) are perhaps his best known works.

This Quintet, published in 1928, is dedicated to the notable American patron of Music, Mrs. Elizabeth Sprague Coolidge, who inaugurated the Berkshire (Mass) Festivals of chamber music, and has given an annual prize of 1,000 dollars for a composition.

The Quintet is in three Movements. In the First, the engaging theme that opens the ball is much used, in one form or another—changed in pace, mood, and rhythm. The Second Move-

8.0 Contemporary Chamber Music Concert.

ment (At a comfortable, not slow pace) has some bold sweeps of melody and striking figuration, and works up to a powerful emotional climax before its delicate, pastoral-piping end.

The Last Movement starts a lively, jiggling tune, that runs an exhilarating course. In the middle the composer introduces a tune called 'Connelly's Jig,' which the Oboe gives out whilst the Strings slightly support it.

RUDOLF KOLISCH, EUGEN LEHNER and BENAR HEIFETZ

Trio for Violin, Viola and Violoncello (1927), Op. 20 Anton Webern
1. Sehr langsam; 2. Sehr getragen und ausdrucksvoll.

MARGOT HINNENBERG-LEFEBRE, LEON GOOSSENS, EUGEN LEHNER and BENAR HEIFETZ
Serenade ('Die Serenaden'—1925), Op. 35

Paul Hindemith
A Little Cantata in Three Parts; text by various romantic poets, for Soprano, Oboe, Viola and Violoncello.

THE VIENNA STRING QUARTET
Second String quartet (1907-8), Op. 10

Arnold Schönberg
(1) Massig; (2) Sehr rasch; (3) Langsam; (4) Sehr Langsam.
(3) and (4) 'Litanei' and 'Entrückung,' Poems by Stefan George
(Soprano, MARGOT HINNENBERG-LEFEBRE)

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

9.15 **Topical Talk**

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

9.35 A MILITARY BAND CONCERT

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

March, 'The London Scottish' Haines
Overture to 'Shamus O'Brien' Stanford

9.45 **ROBERT EASTON (Baritone)**
Hybrias the Cretan Elliot
The Midnight Review Glinka

9.52 **BAND**
Fantasia on Delibes's Ballet, 'La Source' (The Fountain)

10.2 **CLAUDE POLLARD (Pianoforte) and ISOBEL GRAY (Pianoforte)**
Waltzer, Op. 86 Kirchner

10.10 **BAND**
Neapolitan Scenes Massenet
The Dance (Tarantella); Procession, Improvization and the Festival.

10.22 **ROBERT EASTON**
Eldorado Mallinson
Off to Philadelphia Baynes

10.30 **BAND**
Romance Tchaikovsky

10.37 **CLAUDE POLLARD and ISOBEL GRAY**
Impromptu in E Flat Schubert, arr. Poldini
Tourbillon Melan-Geroult

10.45 **BAND**
The Guard's Patrol A. Williams

11.0-12.0 (Davenport only) **DANCE MUSIC:**
ALFREDO and his BAND and the NEW PRINCES ORCHESTRA, from the New Princes Restaurant
(Monday's Programmes continued on page 98.)

EDGAR WALLACE'S ADVICE

Take Up Pelmanism. It is "The Machine Tool of Thought."



London & Freeman.
Mr. Edgar Wallace.

MR. EDGAR WALLACE is recognised everywhere as one of the most rapid workers and prolific writers who has ever lived. Innumerable novels and plays, all of them popular and successful, pour from his pen. Such a body of excellent, well-constructed work could only be produced by a man possessing high powers of concentration and application and a scientifically trained brain. It is interesting, therefore, to note that Mr. Edgar Wallace is a great admirer of Pelmanism, and advises everyone who wishes to "get ahead" in life to take it up.

"I have found Pelmanism," he writes, "the most useful method for the organisation of thought. The little books have made it possible to 'card-index' my mind and systematise my memory. To students of all ages it seems to me to be indispensable. It is the machine-tool of thought."

Defects Banished.

A short course of Pelmanism brings out the mind's latent powers and develops them to the highest pitch of efficiency. It banishes such defects as:—

- | | |
|-------------------|---------------------------|
| Depression | The "Inferiority" Complex |
| Timidity, Shyness | |
| Forgetfulness | Indecision |
| The Worry Habit | Weakness of Will |
| Unnecessary Fears | "Defeatism" |
| Indefiniteness | Procrastination |
| Mind-Wandering | Brain-Fag |

which interfere with the effective working power of the brain, and in their place it develops such positive qualities as:—

- | | |
|------------------|--------------------|
| —Concentration | —Organising Power |
| —Optimism | —Directive Ability |
| —Cheerfulness | —Forcefulness |
| —Observation | —Courage |
| —Perception | —Self-Confidence |
| —Judgment | —Self-Control |
| —Initiative | —Tact |
| —Will-Power | —Reliability |
| —Decision | —Driving Force |
| —Originality | —Salesmanship |
| —Resourcefulness | —Business Acumen |
- and a Reliable Memory.

All over the country people of every type and occupation are increasing their Efficiency, and consequently their Earning-Power, by means of Pelmanism, and are training their minds and developing their intellectual and business powers with the aid of the wonderful "Little Grey Books" issued by the Pelman Institute.

Pelmanism develops your Personality. It gives you increased Courage, Initiative, Forcefulness and Determination. It strengthens your Will Power. It cures Timidity and drives away Depression—that curse of modern life. It banishes harmful and morbid thoughts from your mind. It enables you to cultivate a more cheerful and optimistic outlook. It increases your Happiness and enables you to appreciate more fully and more vividly the beauties of Nature, of the Arts, and of Life generally.

In a sentence, Pelmanism enables you to live a fuller, richer, happier, and more successful life.

Here are a few letters which have been received from readers who have taken the Course:—

- A Doctor** says that he has steadily increased his practice as a result of Pelmanism.
- A Shop Assistant** reports that he has secured a new position with three times the scope of the old and twice the salary.
- An Able Seaman** states that he has got a responsible job on his ship, and extra pay, "thanks to Pelmanism."
- A Machine Worker** writes: "I realise that the Pelman System is more valuable than gold, and bless the day I commenced the course."
- An Electrician** writes: "I have already gained a substantial rise in wages, which I put down solely to your training."
- A Clergyman** says that his preaching has improved since he took up Pelmanism.
- A Dental Surgeon** states that Pelmanism has helped him to concentrate.
- A Saleswoman** writes that she has secured two rises in 12 months.
- An Accountant** reports "a substantial increase" in salary.
- A Shorthand Typist** writes: "I have found a much greater interest in life. I am much happier, for I have found the pleasure which comes from Self-Confidence."
- A Manager** states that as a result of Pelmanism he has received the following benefits: "Salary increased from £230 per annum, first to £400, then to £800, now to £1,000 in two years. My age is 33 years."

Cheerfulness Regained.

- A Housewife** writes: "My greatest difficulty in life was the finding of contentment and happiness. As I progressed through the course my character changed. At the present time I am more content and happy than I have ever been before in my life."
- A Nurse** writes: "I have a much brighter outlook on life, and have to a large extent regained poise of mind and body. No matter how tired or dismal I may feel on waking, before I am half-way through the exercises I feel quite cheerful and ready for anything."
- A Teacher** writes: "I have more Self-Confidence and am not so subject to fits of Depression."
- A Civil Servant** writes: "I began the course in a state of mental distress caused by fears and a foreboding of evil. I have succeeded in regaining confidence and driving these (fears) away. I have thus acquired a calmness of outlook that reflects itself in my work, in my conversation and in my appearance."
- An Engineer** writes: "I have abolished unnecessary fears. I can now talk with confidence to my superiors, whereas previously I was rather inclined to be flustered."

An Aeronautical Draughtsman writes that he is carrying on certain work with only four junior men to assist him, when generally there are six seniors and six juniors engaged. "This," he writes, "means greatly increased responsibility and need of Observation and Organisation, and it comes home to me every day how much I am benefiting from Pelman methods."

An Assistant Analyst writes: "I am more efficient now than before I commenced the Course. Before taking the Course I had occasional feelings of Depression, but I have found a sure remedy for this in Pelmanism. My response to the beauties of Nature is greatly increased owing to improved powers of Observation, and a walk in the country is now a delight—whereas I used to look upon it as a mere physical exercise."

This is only a small selection from the thousands of similar letters in the possession of the Institute. They come from men and women engaged in practically every known profession, business, or occupation. Clerks and Managing Directors, Merchants and Shop Assistants, Barristers, Doctors and Artisans, all testify to the value Pelmanism has been and is to them.

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 - To become a first-rate organiser,
 - To develop Initiative and Originality,
 - To become a clever salesman,
 - To acquire a strong personality,
 - To banish Depression,
 - To talk and speak convincingly,
 - To work more easily and efficiently,
 - To cultivate a perfect memory,
 - To win the confidence of others,
 - To appreciate more intensely the beauties of Art and Nature,

To widen your intellectual outlook, in short, to make the fullest use of the powers now lying, perhaps latent or only semi-developed, in your mind, you should send at once for a free copy of "The Efficient Mind," which tells you all about the revised Pelman Course and shows you how you can enrol on specially convenient terms.

The coupon is printed below. Fill it up and post it to-day to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1, and by return you will receive a copy of this book and full information about the system that has done so much for others and the benefits of which are now obtainable by you.

Call or write for this free book to-day. Readers who can call at the Institute will be cordially welcomed. The Chief Consultant will be delighted to have a talk with them, and no fee will be charged for his advice.

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CHECK IT WITH THE TIME SIGNAL

MONDAY, OCTOBER 15

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

9.30 Two Plays of the Iron Road

3.0 LOZELLS PICTURE HOUSE ORCHESTRA (From Birmingham)

Overture to 'Cosi Fan Tutte' (They all do it) *Mozart*

CHARLES DEAN (Baritone)
The Windmill *Nelson*
The Open Road *Duncombe*

FRANK NEWMAN (Organ)
Violin Song from 'Tina' *Rubens*
Minuet *Boccherini*
Londonderry Air *arr. O'Connor Morris*

ORCHESTRA
Selection from 'The Merry Widow' *Lehar*
Dance of the Tumblers *Rimsky-Korsakov*
Xylophone Solo, 'Circus Galop' *Peter*
(Soloist, LESLIE LEWIS)

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

5.0 A Ballad Concert PERCY WHITEHEAD (Baritone) TREVOR OWEN (Tenor)

PERCY WHITEHEAD
Songs

5.8 TREVOR OWEN Cuckoo *Martin Shaw* To Mary *M. V. White* Ninetta *Brewer*

5.15 PERCY WHITEHEAD Songs

5.22 TREVOR OWEN Dearest, I bring you daffodils *Forster* The Island Herdmaid (from 'Songs of the Hebrides') *Arr. Kennedy-Fraser and Kenneth MacLeod* Thank God for a Garden *Del Riego*

5.30 THE CHILDREN'S HOUR: (From Birmingham) 'Twinkle Tries to be Clever,' by MONA PEARCE GWEN LONES (Violin) 'Dug from the Earth—Gold Mining,' by O. BOLTON KING Jacko will Entertain

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

6.30 Light Music NORA D'ARCEL (Soprano); STANLEY POPE (Baritone) W. L. TRYTEL and his OCTET Selection from 'Gipsy Love' *Lehar*

6.40 NORA D'ARCEL Lonely am I now no longer *Weber* The Shepherd Boy *Caningsby Clarke* Irish Folk Song *Foots*

6.48 STANLEY POPE The Pretty Creature *Storage* While the foaming billows roll *Linley* The Slighted Swain *Anon, arr. Lane Wilson*

6.56 OCTET Liebesfreud (Love's Joy) *Kreisler* Pour un baiser (For a kiss) *Tosti* Selection from 'Madame Butterfly' .. *Puccini*

7.20 NORA D'ARCEL Night and Morning *Noel Johnson* Croon, croon, underneath the moon .. *Clusam* The Night wind *Farley* The Smile of Spring *Fletcher*

7.28 STANLEY POPE In summertime on Bredon *Peel* Think no more, lad, laugh, be jolly... } *Somercell* Loveliest of trees, the cherry now ... }

7.36 OCTET Hungarian Dance *Brahms* Nicolette *Batten* Tales from the Vienna Forests. *Johann Strauss* Love's Triumph *Trytel*

8.0 A Light Orchestral Programme (From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by JOSEPH LEWIS

Overture to 'The Bartered Bride' ... *Smetana*

PAUL EUGENE (Baritone)
and Orchestra
Air, 'Dors au cite perverse'
(from 'Herodias')
Massenet

8.15 WILLIAM PRIMROSE (Violin) and Orchestra Concerto in E Minor, Op. 64 *Mendelssohn*

8.40 ORCHESTRA First 'Peer Gynt' Suite *Grieg* Morning; Anitra's Dance; The Death of Ase; In the Hall of the Mountain King

8.55 PAUL EUGENE O sole mio (Oh my sun Neapolitan Serenade).. *Di Capua* Bois Epais (Sombre Woods) *Lully*

9.5 ORCHESTRA Suite of 'Neapolitan Scenes' *Massenet* Joyous March *Chabrier*



WILLIAM PRIMROSE,
with the Birmingham Studio
Orchestra, will play Mendels-
sohn's Violin Concerto in E,
Minor tonight at 8.15.

9.30 Two Plays of the Iron Road (From Birmingham)

'IN THE TUNNEL'

A Dramatic Thrill by RUPERT CROFT-COOKE
The Old Gentleman WORTLEY ALLEN
The Old Lady F. A. CHAMBERLAIN
The Girl MARGARET KENNEDY
The Young Man COURTNEY BROMET
The Man in the Far Corner .. STUART VINDEN

The old gentleman is seated in one corner of the compartment of an express train, opposite the old lady. Near them are the girl and the young man, while empty seats divide the quartet from the man in the far corner.

Followed by

'WHAT A NERVE'

Being the Third Adventure of James Augustus,
by STUART READY
James Augustus STUART VINDEN
Stephanie MOLLY HALL

Just as the train is leaving, James leaps into a compartment occupied only by Stephanie. He is out for adventure—and gets it.

Musical Interludes by the MIDLAND PIANOFORTE TRIO

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: GEORGE FISHER'S KIT-CAT BAND, from the Kit-Cat Restaurant

11.0-11.15 ALFREDO and his BAND and the NEW PRINCES ORCHESTRA, from the New Princes Restaurant

Monday's Programmes continued (October 15)

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
Children's Overture *Quilter*
On Hearing the First Cuckoo in Spring .. *Delius*
A Somerset Rhapsody *Holst*
Hinnoresque *Dvorak*
Ballad in A Minor *Coleridge-Taylor*

2.30 BROADCAST TO SCHOOLS:
Mr. F. W. HARVEY, 'Folk Tales of the West—
IV, Country Ghosts and Demons'

3.0 London Programme relayed from Daventry

3.15 AUSTIN C. MORETON and his DANCE BAND,
relayed from *The Western Mail* Brighter Homes
Exhibition, the Drill Hall

4.15 London Programme relayed from Daventry

4.45 Miss D. HARDING: 'Visits to Bristol's
Council House—I, The Entry'

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 Girl Guides: Miss M. Acland: 'Wild
nature seen during camp'

6.45-11.0 S.B. from London (9.30 Local An-
nouncements)

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

6.15-11.0 S.B. from London (9.30 Local An-
nouncements)

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

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 For Girl Guides

6.45-11.0 S.B. from London (9.30 Local An-
nouncements)

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:
Shopping Days
Sketch, 'The Morning's Shopping'

6.0 London Programme relayed from Daventry

6.15-11.0 S.B. from London (9.30 Local An-
nouncements)

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
Overture to 'Morning, Noon and Night in
Vienna' *Suppé*
Waltz, 'Treasure of Love' *Waldteufel*

TOM SHERLOCK (Baritone)
O buy my strawberries } *Olver*
The Nightingales of Lincoln's Inn ... }
Down Vauxhall Way }



MARTHA BAIRD
will play Schubert's pianoforte sonatas in the
Foundations of Music series this week.

ORCHESTRA
Minuet from 'Don Juan' *Mozart*
Selection from 'The Blue Train' *Stolz*

MABEL MORRIS (Contralto)
I think *D'Hardelot*
Why? *Gwyn Williams*
Open thy blue eyes *Massenet*

ORCHESTRA
Three Light Pieces *Somerville*

TOM SHERLOCK
A jovial monk am I *Audran*
Good Company *Stephen Adams*
When the Sergeant Major's on Parade
Longstaffe

ORCHESTRA
Three Dream Dances *Coleridge-Taylor*

MABEL MORRIS
Far greater in his lowly state *Gounod*
Hills of Donegal *Sanderson*

ORCHESTRA
Selection from 'Pagliacci'
Leoncavallo, arr. Tavan
(Manchester Programme continued on page 100.)

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- Florentine March
- E6067 The Cadets' March
- Hail, Europe!

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- E6052 A Musical Jig Saw (2 Parts)
- E6028 New Sullivan Selection
- E6002 "Monsieur Beaucaire" (2 Parts)

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WESLEYAN & GENERAL ASSURANCE SOCIETY
CHIEF OFFICES - BIRMINGHAM



Monday's Programmes continued (October 15)

(Manchester Programme continued from page 99.)

5.15 THE CHILDREN'S HOUR:
Folk Songs of Gloucestershire, sung by HARRY HOPEWELL
Feast Songarr. Broadwood and Maitland
The Holly and the Ivyarr. Sharp
Good morning, Pretty Maidarr. Hadow
Songs from Pillcock Hill (*Alec Rowley*), sung by BETTY WHEATLEY
Story, 'The Hidden City' (*John Buchan*)
Piano Solos by ERIC FOGG

6.0 London Programme relayed from Daventry
6.15 S.B. from London (9.30 Local Announcements)

9.35-11.0
Playwrights of the North—I

THE STATION REPERTORY PLAYERS

Present

'TALL CHIMNEYS'

A Drama in Three Acts by

JAMES LANSDALE HODSON

Cast:

Helen Shaw (Roger's daughter)

KATHLEEN FAIR

Roger Shaw (her father)

D. E. ORMEROD

Daniel Phipps (collector of fiddles and prints)

F. A. NICHOLS

Nancy Shaw (Roger's second wife)

MARGARET HALSTAN

James Shaw (Roger's son)

H. R. WILLIAMS

Dick Webb

CHARLES NESBITT

Alice Hardcastle (an old school friend of Roger's)

LUCIA ROGERS

Sarah (housekeeper at Treetop House)

BERENICE MELFORD

Peter O'Grady (Helen's fiancé)

W. E. DICKMAN

Sir Raglan Mortimer (a financier)

GEORGE BERNARD SMITH

Ned Robinson (manager of the Firefly Mill)

J. EDWARD ROBERTS

Mary Richardson (a reporter)

HYLDA METCALP

Time: February, 1920.

Act I. Scene 1.

The Drawing-room at Tree-top House, Oldham.

Scene 2.

The same—some hours later.

Act II. Scene 1.

The same—5.0 p.m. next day.

Scene 2.

The same—some hours later.

Act III. Scene 1.

The Manager's Office at the Firefly Mill—three months later, morning.

Scene 2.

The same—afternoon.

Scene 3.

Drawing-room at Treetop House, a few hours later



TALL CHIMNEYS.

James Lansdale Hodson's drama, will be broadcast from Manchester and other Stations tonight at 9.35. This is the first in the new series of 'Playwrights of the North.'

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.

5SC GLASGOW. 405.4 M. 740 kc.

11.0-12.0—Gramophone Records. **2.30**—Broadcast to Schools. S.B. from Edinburgh. **3.15**—S.B. from Aberdeen. **3.30**—Light Orchestral Concert. The Station Orchestra: Overture, 'Masaniello' (Auber). James Mason (Baritone): Dorothy's a Buxom Lass, and High Barbaree (Carr); Thyllida (Fisher); Beware of the Maidens (Day). Orchestra: Selection, 'Round the Map' (Finck). James Mason: The Two Grenadiers (Schumann); The Song of the Waggoner (Smith); Isobel (Bridge); Roadways (Lohr). Orchestra: Selection, 'L'Enfant Prodigue' (Wormser); Suite, 'My Lady Dragon Fly' (Finck). **4.45**—Organ Recital relayed from the New Savoy Picture House, Mr. S. W. Leitch at the Organ. **5.15**—Children's Hour. **5.58**—Weather Forecast for Farmers. **6.0**—Margery Blyth: 'Winter Supper Dishes.' **6.15**—S.B. from London. **6.30**—Juvenile Organizations' Bulletin: The Girls' Guildry. **6.45**—S.B. from London. **7.45**—Will Evans and Norah Emerald in a humorous Sketch. **8.0**—S.B. from London. **9.30**—Scottish News Bulletin. **9.35**—Recital by May Huxley (Soprano): Solveig's Song (Grieg); Ecstasy (Rummel); At the Well (Hageman); Will-o'-the-Wisp (Spross); The Feast of Lanterns (Bantock); L'Altra notte (The Other Night) ('Meistofele') (Boito); Le Beau Rêve (The Lovely Dream) (Flegier) (with Flute Obligato played by Alfred Pictou); A des Oiseaux (To Birds) (Hée); Chanson Norvégienne (Norwegian Song) (Fourdrain); Sérénade (Gounod). **10.0-11.0**—'Compleat Compromise,' or 'Controversy Confounded,' A Radio Entertainment for Everybody by Edwin Lewis. What are your tastes? Classic, Jazz or Rolling Comedy?

2BD 500 M. 600 kc. ABERDEEN.

11.0-12.0—Gramophone Records. **2.30**—Broadcast to Schools. S.B. from Edinburgh. **3.15**—Prof. J. Arthur Thomson: 'Natural History Round the Year—IV, The Squirrel's Store.' **3.30**—Afternoon Concert. Octet: Overture, 'Per Omnes' (Chomel). **3.45**—William C. Johnston (Tenor): The Trumpeter (J. Airlie Dix); My Joan (Daniel Wood); Annie Laurie (John Scott). **3.55**—Octet: Melody in F (Rubinstein); Moonlight (Collins). **4.5**—Addie Ross (Soprano): Knowest thou that dear land? ('Mignon') (Thomas); At the mid hour of night (Cowan); Pleading (Elgar); Charming Chloe (German). **4.15**—Octet: Selection, 'Our Miss Gibbs' (Caryl and Monckton). **4.25**—William C. Johnston: She is all so slight (May Brahe); Until (Sanderson); The March of the Cameron Men (Alfred Moffatt). **4.35**—Octet: Suite, 'In a Fairy Realm' (Kretzbey). **4.50**—Addie Ross: Four Old World Dance Songs (Phillips). **5.0**—Octet: Selection, 'Iolanthe' (Sullivan). **5.15**—The 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. **9.30**—S.B. from Glasgow. **9.35-11.0**—S.B. from London.

2BE BELFAST. 306.1 M. 980 kc.

12.0-1.0—A Concert. The Radio Quartet: Overture, 'Fia Diavolo' (Auber); Love in Arcady (H. Wood); Selection, 'A Country Girl' (Monckton). Elsie McCullough (Soprano): Serenade (Gounod); Hy heart is like a singing bird (Parry); A Brown Bird Singing (H. Wood). Quartet: Suite, 'Sylvan Scenes' (Fletcher); Four Dances from 'The Rebel Maid' (M. Phillips). **2.0**—London Programme relayed from Daventry. **3.30**—French Composers. Orchestra: Suite, 'Pelléas et Mélisande,' Op. 80 (Fauré); Serenade and Valse, and Suite in D, for Trumpet, Two Flutes and Strings (d'Indy). **4.10**—Marjorie Sinclair (Soprano): Phidyle (Duparc); Le Colibri (Chausson) (Violin Obligato by Ernest A. A. Stoneley); Mändoline (Debussy); The Snowing (Bemberg). **4.22**—Orchestra: Legend for Harp and Orchestra, Op. 122 (Thomé) (Soloist, Pauline Barker); Scenes Bretonnes, Op. 24 (Ropartz). **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. **9.35** app.—Tallo Ho! Orchestra, conducted by E. Godfrey Brown: Galop, 'Fox Hunters' (Gladman). **9.40**—Elliot Dobie (Bass) and Chorus: With Orchestra, 'The Fox,' and To-morrow the fox will come to town (Traditional, arr. Wood). **9.50**—Orchestra: Intermezzo for Four Hunting Horns, 'Impressions Champêtres' (Kling). **9.55**—Elliot Dobie: The Beagle Inn (Traditional); Cumberland Way (M. Lee); Old Towler (W. Shield); A Barrel of Beer (L. Johnston). **10.5**—Reading. **10.12**—Elliot Dobie and Chorus: With Orchestra, 'Drink, Puppy, Drink' and John Peel (Traditional). Orchestra: Galop, 'Hares and Hounds' (Ellenberg). **10.30** app.—11.0—Dance Music: Larry Brennan and his Piccadilly Revellers, relayed from the Plaza.

Other Stations.

5NO NEWCASTLE. 312.5 M. 960 kc.
12.0—London Programme relayed from Daventry. **2.30**—Mr. James Holmes, B.Sc.: 'Physical Geography—III, Weather.'

For South Wales Listeners.

A Glance at Future Cardiff Programmes.

Provocation!

WHENEVER a silver band is in the programme it is certain that many listeners will seize their postcards and write to the station, 'Please let us have another soon.' An old favourite at the Cardiff Station is the Cory Silver Band, conducted by J. G. Dobbing. Wales is essentially a country of musical competitions, and this band claims that they have won every trophy offered in South Wales, a fact which has encouraged them to appear in London, Manchester, Bristol and Gloucester. The leader, Mr. Dobbing, is a native of Birkenhead, who, being the son of a bandmaster, determined to follow his father's profession.

Another Home Programme.

BY the Fireside' is the title of a programme arranged for Sunday, October 21. It will include instrumental music, poetry readings, glee and madrigals, and an equal number of Welsh and English hymns—not the first of its kind from Cardiff, as on several occasions the atmosphere of the home has been captured with its informality, its delightful surprises and its spontaneous hospitality. What is more natural, when musical or artistic people meet in the house of a mutual friend, than an impromptu entertainment with leisure between the items for criticism and appreciation?

Welsh Stories.

THERE are many bards in Wales, but few short story writers. Indeed, whenever the Welsh short story is mentioned it is usually coupled with the name of Miss Kate Roberts, who is recognized to be the chief exponent. She is a mistress at the Girls' County School, Aberdare, and her stories have appeared in many periodicals, and one volume has been published under the title *O Gors Y Bryniau*. Miss Roberts will read one of the stories, entitled *Y Gwynt*, on Tuesday, October 23, at 7 p.m., during the Welsh interlude.

More Folk Tales.

THE fifth talk in the series on Folk Tales by Mr. F. W. Harvey will be given on Monday, October 22, under the title 'Folk Tales in the Making.' Mr. Harvey finds two great classes from which folk tales are derived. The one values courage, the other cunning. The former values free-will, the latter fatalism. But the meeting place for both is the heart-fire, and from the fire-lit circle they go out to many lands.

A Venetian Night.

A SHORT play entitled *The Council of Three*, by Frank Bremner, will be heard during a Venetian Night arranged for Wednesday, October 24. The scene is laid in Venice in 1703 and one Inquisitor from 'The Council of Ten' and one from 'The Council of the Doge' are examining a woman accused of treason. There will also be Italian songs sung by John Collinson, and orchestral items, including Mendelssohn's *Gondola Song*.

A Hunting Programme.

IT is generally accepted that fox-hunting has a history in England of over six hundred years, but for two-thirds of that period stags, bucks and hares were the chief quarry, the fox being regarded as vermin, so that attempts were made to exterminate it altogether by means of nets and holes in the ground. A 'Tally Ho!' programme has been arranged for Tuesday, October 23, with Topless Green and the Station Male Voice Choir in *John Peel* and many other hunting songs.

Pottery.

IN the 'Crafts by Craftsmen' series of talks to schools on Wednesday, October 24, the subject to be dealt with is Pottery. The urge to mould forms is present in all children, and if no special material is available they are perfectly happy for a time making mud-pies and sand castles. This develops until the greatest joy is to make something which can be preserved. Here a practical difficulty presents itself, for few schools are equipped with kilns for firing and with facilities for glazing. In the schools where pottery is being done, it is found that it is one of the most educative of crafts, for there are historical, geographical and chemical considerations which cannot be ignored with impunity. It also insists upon sound work, for 'tried by fire' is no figure of speech so far as pottery is concerned, but a very humbling fact.

Not the Right Jacob.

MR. WALLACE CUNNINGHAM, who takes part in a Vaudeville programme on Thursday, October 25, gave at one time a popular ventriloquial hour, in which he used a dummy called Jacob. At one performance, when the hall was crowded, Mr. Cunningham summoned Jacob and there was no response. He continued to hold back Jacob in order to produce an effect. When the whole audience was so still that you could hear a pin drop, suddenly a little old man came in and took a seat in the very front. It was the living image of Jacob as Mr. Cunningham had described him. The effect on the house was remarkable.

More About Buccaneers.

THE story of Buccaneers which Mr. A. G. Prys-Jones will tell on Saturday evening, October 27, is one which leaves pirate yarns far behind. Henry Morgan, the most noted Welsh buccaneer, was knighted, and when the Earl of Carlisle found it safer to execute his duties as Governor of Jamaica at a happy distance, Morgan was appointed Deputy-Governor. Doubtless, the Earl acted on the policy—Set a thief to catch a thief, for Morgan hanged some buccaneers and took bribes from others. He was the typical highwayman of the sea, and his motto was 'Your money or your life.'

From Other Southern Stations

Bournemouth.

THE second of a series of talks entitled 'Some Hampshire Worthies,' will be given by Mr. Hugh Roberts on Tuesday, October 23, in which he will refer to names famous in literature, science, and social life.

Plymouth.

THE service on Sunday evening, October 21, will be relayed from the George Street Baptist Church, Plymouth, and will be addressed by the Rev. T. Franklyn Chambers, Minister of the Mutley Baptist Church. The musical portion of the service will be contributed by the Choir of the George Street Church.

A comedy entitled *Sardines for Tea*, by Gladys Joiner, will be presented by the Micrognomes at 5.45 p.m. on Tuesday, October 23. At 7 p.m. the same evening Mr. Charles Henderson will continue his series of talks on Oxford, the sub-title being 'Oxford today and tomorrow.'

A programme of the works of Sullivan will be heard at 7.45 p.m. on Tuesday, October 23, the artists taking part being Constance Wentworth (soprano) and Frederic Lake (tenor). The orchestral items will include the march from *Iolanthe*; a selection, *The Rose of Persia*; and a gavotte, *Graceful Dance*.

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6.0
Review
of
Modern Poetry

TUESDAY, OCTOBER 16
2LO LONDON & 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

9.40
De Courville's
Second
'Air Raid'



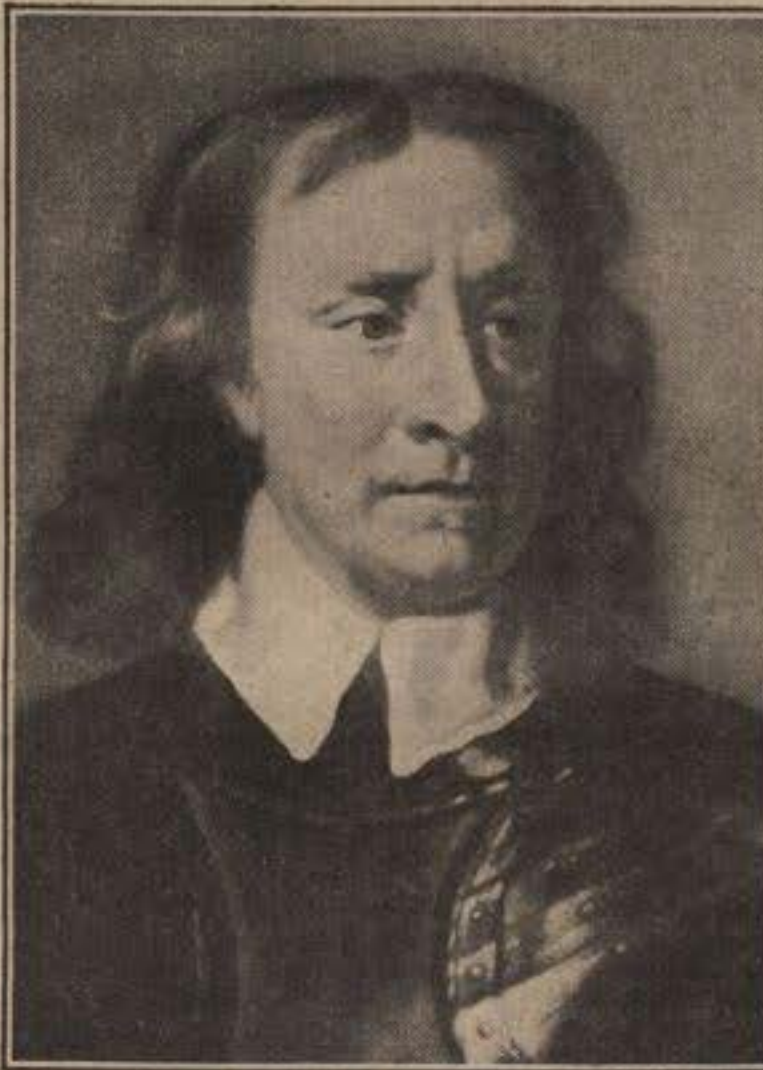
- 10.15 The Daily Service
- 10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 11.0 (Daventry only) Gramophone Records (Miscellaneous)
- 12.0 A CONCERT IN THE STUDIO
LOUISE MARTIN (Soprano)
WALTER FENNELL (Baritone)
DORIS VEVEBS (Violoncello)
- 1.0-2.0 ALPHONSE DU CLOS and his ORCHESTRA
From the Hotel Cecil
- 2.25 (Daventry only) East Coast Fishing Bulletin
- 2.30 BROADCAST TO SCHOOLS:
Sir WALFORD DAVIES: (a) A beginner's Course;
(b) An intermediate Course with a short Concert;
(c) A short advanced Course
- 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:
Principal GRANT ROBERTSON: Principal of Birmingham University; 'Short Lives of Great Men—II; Oliver Cromwell'
Relayed from Birmingham

THE creator of the first English regular army, and subsequent Lord Protector, is the subject of Principal Grant Robertson's second talk this afternoon. Most people are Cavalier in sympathy, for most people are romantic and like to back a losing cause; and most people dislike warts. So that both Cromwell's cause and his personal appearance have been against him, from the point of view of achieving popular sympathy. But history is less a matter of romance than of hard fact. And the facts show Cromwell to have been one of the great personalities of history. Whether or not he was a pleasant character, this country squire, who at forty made himself the first general of his time, changed the course of English history, and made England respected and feared abroad as she had never been even under Elizabeth.

- 4.30 LOUIS LEVY and his ORCHESTRA (Continued)
- 5.15 THE CHILDREN'S HOUR:
'A BUNDLE O' BOOKS—AND WHAT-NOT,'
being Lot 339 bought at the recent sale of the library of the late George T. Wagginshucker, Esq. A first examination of the purchase seems to show that these books contain much that is interesting. The best bits of them will be selected for today's programme
- 6.0 Miss V. SACKVILLE-WEST: 'Modern English Poetry'—II

LAST week Miss Sackville-West, the author of the Hawthornden prize poem, 'The Land,' gave the introductory talk in her series on Modern English Poetry. This evening she will continue her treatment of this most interesting subject; the history of poetry through the pre-war, war-time and post-war periods. In these twenty-eight years almost every art has been revolutionized and re-shaped, as new ideas have evolved new forms.

- 6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.30 Musical Interlude
- 6.45 THE FOUNDATIONS OF MUSIC
SCHUBERT'S PIANOFORTE SONATAS
Played by MARTHA BAIRD
- 7.0 Dr. R. E. WODEHOUSE: The Fight against Tuberculosis—A Canadian View.
- 7.15 Musical Interlude
- 7.25 Professor B. IFOR EVANS: 'Nineteenth-Century Novelists—IV, Anthony Trollope.' S.B. from Sheffield



THE LORD PROTECTOR.

Lely's impressive picture of Oliver Cromwell now hanging in the Pitti in Florence, having been given by the Protector to the Grand Duke Ferdinand II. of Tuscany. Cromwell is the 'great Englishman' of whom Principal Grant Robertson will talk this afternoon.

AMONG the great Victorian novelists Anthony Trollope has only come into his own in recent years, largely owing to Mr. Michael Sadleir's devotion and his scholarly book on the subject. Professor Evans points out how in his Autobiography Trollope revealed his plan of writing. He further discusses the range and method of the novelist's work, his portraits of the clergy, and his satire on contemporary domestic life.

- 8.0-8.30 Daventry only
Mr. S. K. RATCLIFFE: 'America Today—IV, The American at Home'

THAT the small town and 'Main Street' form the real home of the hundred-per-cent American is a theory encouraged by much American fiction. Mr. Ratcliffe discusses how much truth there is in this theory. This evening he looks at America from the angle of its social and domestic life; its churches, schools, and colleges; its outlook and ideals.

- 7.45 A Light Orchestral Concert
BEN WILLIAMS (Tenor)
BETTY BANNERMAN (Harp)
THE WIRELESS ORCHESTRA, conducted by JOHN ANSELL
Overture to 'La Gazza Ladra' (The Thieving Magpie) Rossini
LA GAZZA LADRA is a relative of the Jackdaw of Rheims. Here, when he steals the silver, suspicion is thrown on Ninetta, who, being unable to account for the loss and for the possession of certain money, gets into trouble. There are the usual operatic complications and the useful figures of luckless old father, faithful sweetheart, and wicked schemer. In the end the magpie's hoard is discovered, and Ninetta is restored to her father and her lover, who of course becomes her husband.
- 7.52 BETTY BANNERMAN, with Orchestra
Amour, viens aider (Love, come to my aid) Saint-Saëns
Seguedilla Bizet
- 8.2 ORCHESTRA
Dance of the Amazons Liadov, arr. Schmid
Negro Dance Coleridge-Taylor
- 8.10 BEN WILLIAMS, with Orchestra
Mother, the red wine ('Cavalleria Rusticana') Mascagni
Flower Song ('Carmen') Bizet
- 8.18 ORCHESTRA
Pas des Fleurs (from 'Nalla') Delibes
Spanish Sarabande Massenet
Tarantella Raff
- 8.30 BETTY BANNERMAN, with Piano
Le Temps des Lilas (Lilac Time) .. Chausson
Le Secret (The Secret) Fauré
Chanson du Pecheur (Fisherman's Song)
- 8.38 ORCHESTRA
Overture to 'The Cricket on the Hearth' Mackenzie

THE CRICKET ON THE HEARTH in this case is an Opera to a libretto which Julian Sturgis made out of Dickens' novel. The Overture makes a rapid survey of the affairs and happenings of which you have read, of course, in the 'Christmas Books.' 'The Kettle began it' is the heading of the Overture. The kettle becomes audible, the cricket chirps, Edward Plummer sings 'Hawthorn of the May' (a suave melody), the Peerybingles bring a lively strain, Caleb sings his song about the Sparkling Bowl, John Peerybingle's distress is pictured in solemn tones, the drinking song returns, and, as a peroration, Edward sings of his pleasure at being back in England.

- 8.48 BEN WILLIAMS
Yn Nyffryn Clwyd arr. Somervell
Suó Gan arr. Bryan
- 8.54 ORCHESTRA
Suite, 'Vive la Danse' Finck
- 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'—II
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
- 10.40-12.0 DANCE MUSIC: THE PICCADILLY PLAYERS; directed by AL STARITA, and THE PICCADILLY HOTEL DANCE BAND, from the Piccadilly Hotel

TUESDAY, OCTOBER 16

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

- 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 FRANK CANTELL
Overture to 'Mignon' *Ambroise Thomas*
BERGITE BLAKSTAD (Contralto)
My heart is weary (from 'Nadeshda')
Goring Thomas
- 4.18** ORCHESTRA
African Suite *Barcroft*
- 4.33** HERBERT STEPHAN (Violoncello)
Gavotte *Martini, arr. Ries*
The Fountain *Dewidoff*
ORCHESTRA
Suite of Waltzes *Chabrier*
La Cinquantaine. *Marie*
- 4.57** BERGITE BLAKSTAD
Sea Wrack *Harty*
One more glimpse
Grondahl
Vainka's Song. *Whishaw*
HERBERT STEPHAN
Liebesfreud (Love's Joy)
Kreisler
Scherzo .. *Victor Herbert*
- 5.15** ORCHESTRA
Mosaic on the Works of
Weber *Tavan*
- 5.30** THE CHILDREN'S HOUR:
(From Birmingham)
'Simple Simon,' a Nursery
Rhyme Play by GLADYS
WARD
MARJORIE LYON (Sop-
rano), in Nonsense Songs
Songs by HAROLD CASEY
(Baritone)
- 6.15** TIME SIGNAL, GREEN-
WICH; WEATHER FORE-
CAST, FIRST GENERAL
NEWS BULLETIN
- 6.30** JACK PAYNE
and the
B.B.C. DANCE ORCHESTRA
ROSA BARTY and PARTNER
(Duets and Light Ballads)
- 8.0** An Autumn Programme
(From Birmingham)
THE BIRMINGHAM STUDIO AUGMENTED OR-
CHESTRA (Leader, FRANK CANTELL). Con-
ducted by JOSEPH LEWIS
Overture, 'In Autumn' *Grieg*
LEONIE ZIFADO (Soprano)
Im Herbst (In Autumn) *Franz*
Autumn *Fauré*
A Song of Autumn *Elgar*
- 8.22** GLADYS WARD (Reading)
Ode to Autumn *Keats*
ORCHESTRA
Autumn (from Suite of Ballet Music 'The
Seasons') *Glazounov*
- 8.36** RUTH KEMPER (Violin)
Vidui (Indian Summer) *Bloch*
Nocturne *Boulanger*
The Call of the Plains *Rubin Goldmark*
GLADYS WARD
Temper in October *V. L. Edminson*
ORCHESTRA
Autumn (from Suite 'The Seasons') *German*

- 9.0** Russian Music
Overture to 'Russian and Ludmilla'... *Glinka*
LEONIE ZIFADO
Romance *Rubinstein*
Aimant la Rose, le Rossignol (The Rose enslaves
the Nightingale) *Rimsky-Korsakov*
La Femme du Soldat (The Soldier's Wife)
Rachmaninov
Solove *Alabiev*
- 9.17** ORCHESTRA
Second Concert Waltz, Op. 51 *Glazounov*
RUTH KEMPER
Melody *Tchaikovsky*
Hymn to the Sun *Rimsky-Korsakov*
Hungarian Dance *Rachmaninov*
- 9.37** ORCHESTRA
Suite of Ballet Music from 'Mlada'
Rimsky-Korsakov



LEONIE ZIFADO
(soprano) sings in the Autumn Pro-
gramme that will be broadcast from
Birmingham tonight.

- Selection from Music to Olav Trygvason... *Grieg*
Prayer and Temple Dance *arr. Weninger*
Waltz from the Serenade
Tchaikovsky, arr. Weninger
- 10.0** WEATHER FORECAST,
SECOND GENERAL NEWS
BULLETIN
- 10.15** NORMAN VENNER
(Baritone)
ERNEST LEGGETT'S
LONDON OCTET
Selection from Music to Olav Trygvason... *Grieg*
Prayer and Temple Dance *arr. Weninger*
Waltz from the Serenade
Tchaikovsky, arr. Weninger
- 10.30** NORMAN VENNER
Sea Fever
Vagabond } *Ireland*
I have twelve oxen. }
- 10.38** OCTET
Hindu Song *Rimsky-Korsakov, arr. Leggett*
Neapolitan Tarantella *Mezzacapo*
Entr'acte, Gavotte Style *Coates*
Paraphrase on the Song of the Volga Boatmen
Weninger
- 10.54** NORMAN VENNER
Come you, Mary *Crazton*
The early morning *Peel*
Drake's Drum *Stanford*
- 11.2-11.15** OCTET
Prelude *Järnefelt*
Souvenir, 'Au mois d'Avril' (In April) *Adlington*
Titania's Dance *Newton, arr. Adlington*
- (Tuesday's Programmes continued on page 104.)

8.0
These
Autumn
Days

Carters

INVALID FURNITURE

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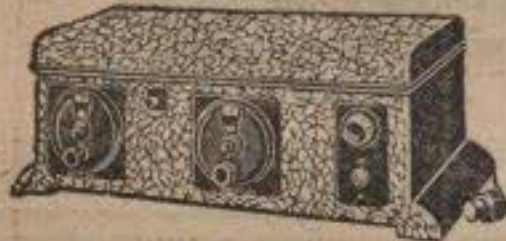
Tuesday's Programmes cont'd (October 16)

Taking 6^D

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5WA CARDIFF. 353 M 860 KC

2.30 London Programme relayed from Daventry

4.0 An Orchestral Concert

Relayed from the National Museum of Wales

NATIONAL ORCHESTRA OF WALES

Overture to 'Egmont' Beethoven
Prelude, 'L'après-midi d'un faune' ('The Afternoon of a Faun') Debussy
Valse, 'Badinage' Liadov
Symphonic Poem, 'With the Wild Geese' Hartly

WHEN, in 1809, it was decided to perform Goethe's *Egmont* in Vienna, Beethoven was commissioned to write for it the introductory and incidental music, which finely matches the dramatic story of the hero of the Netherlands who fought against the Spanish oppression.

The Overture is full of the pride and heroism of *Egmont*.

DEBUSSY'S Orchestral Prelude, *The Afternoon of a Faun*, is a dream-picture of a yesterday-afternoon, vaguely remembered by a Faun (a woodland half-deity) who tries to recall whether he actually encountered nymphs, white and golden goddesses, or whether it was but the shadow of a vision, no more substantial than the notes of his own flute.

The music was suggested by a poem of Mallarmé. It does not have to be 'followed' but rather felt or experienced, so filmy and luxurious is this wonderful painting in the tones of a modern orchestra.

THE WILD GEESE was the name given to the Irish Brigade in the service of France—a brigade that found its origin in the exiles of the end of the seventeenth century.

At Fontenoy, in 1745, the French (thanks to their Irish Brigade, it is said) beat the English, the Dutch, and the Austrians. The legend says that during the night following the battle the bodies of the 'Wild Geese' rose and flew away, and by dawn the flock was seen on the coast of Ireland.

The course of the music is as follows: (a) A slow Introduction (and thoughts of the exiles?); (b) A quick Irish tune by the Flutes and another by Flutes and Piccolo (the spirit of Irish adventure?); (c) A quieter passage, with its peaceful Oboe tune broken here and there by a touch of military music; (d) Night music, very quiet, but with an undercurrent of anticipation of the strife of the morrow; (e) A trumpet call, and the Irish tune again, used this time with a suggestion of battle; (f) A final section, which suggests the resurrection of the warriors, their flight to Ireland and their apotheosis.

5.0 RICHARD BARRON: Poetry Reading, No. III:—'Tennyson.'

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 S.B. from Swansea

7.25 PROF. B. IPOR EVANS
Nineteenth Century Novelists. IV.—Anthony Trollope. S.B. from Sheffield.

7.45

WILL EVANS
In one of his well-known Sketches

8.0

Henry VIII of England

Some more Heterodyned History

by

'L. du G.' of *Punch*.

- I. A Children's Party
- II. At the Field of the Cloth of Gold
- III. Henry in the Home
- IV. Why Wolsey left Home
- V. Henry's Wedding Eve
- VI. Another Eye
- VII. Marry, come up; or the Mystery of the Odd Bodkin

Presented by the
STATION RADIO PLAYERS

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

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

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 A WELSH INTERLUDE

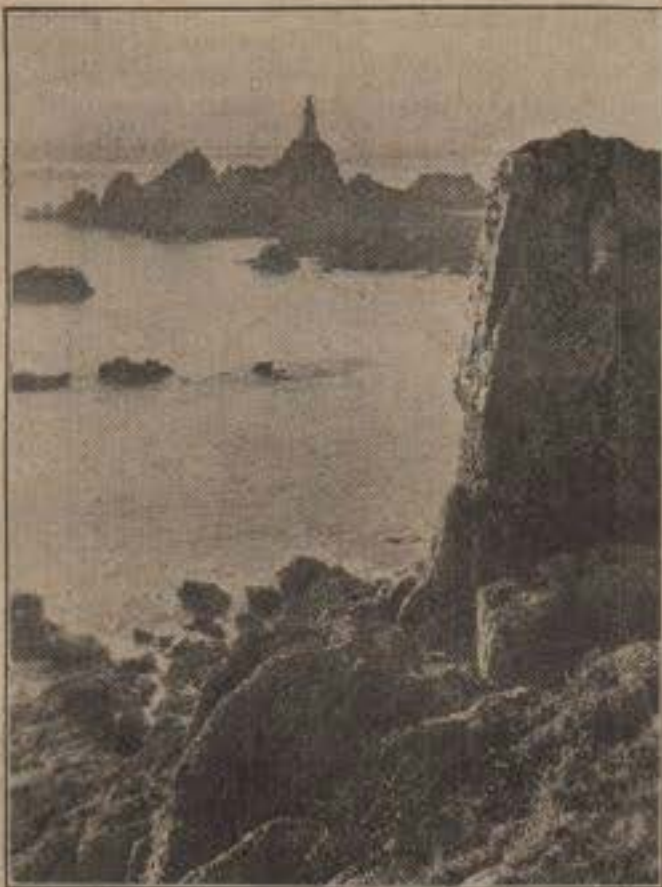
'Pyncoiau'r Dydd Yng Nghymru'
(Current Topics in Wales)

A Review, in Welsh, by E. ERNEST HUGHES and Music

7.25 S.B. from Sheffield (See London)

7.45 S.B. from Cardiff

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



THE CORBIÈRE LIGHTHOUSE,

one of the most welcome sights in the Channel Islands to mariners venturing among those difficult coasts. Mrs. Mayne will talk about the islands, from Bournemouth, this evening at 7.0.

6BM BOURNEMOUTH. 326.1 M. 920 KC.

2.30 London Programme relayed from Daventry

4.0 THE ROYAL BATH HOTEL DANCE BAND, directed by REG ELGAR, relayed from the King's Hall Rooms

4.15 London Programme relayed from Daventry

4.30 THE ROYAL BATH HOTEL DANCE BAND (Continued)

5.15 London Programme relayed from Daventry

6.15 S.B. from London

7.0 Mrs. E. B. MAYNE: 'The Channel Islands'

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

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

11.0-12.0 S.B. from London

(Tuesday's Programmes continued on page 107.)

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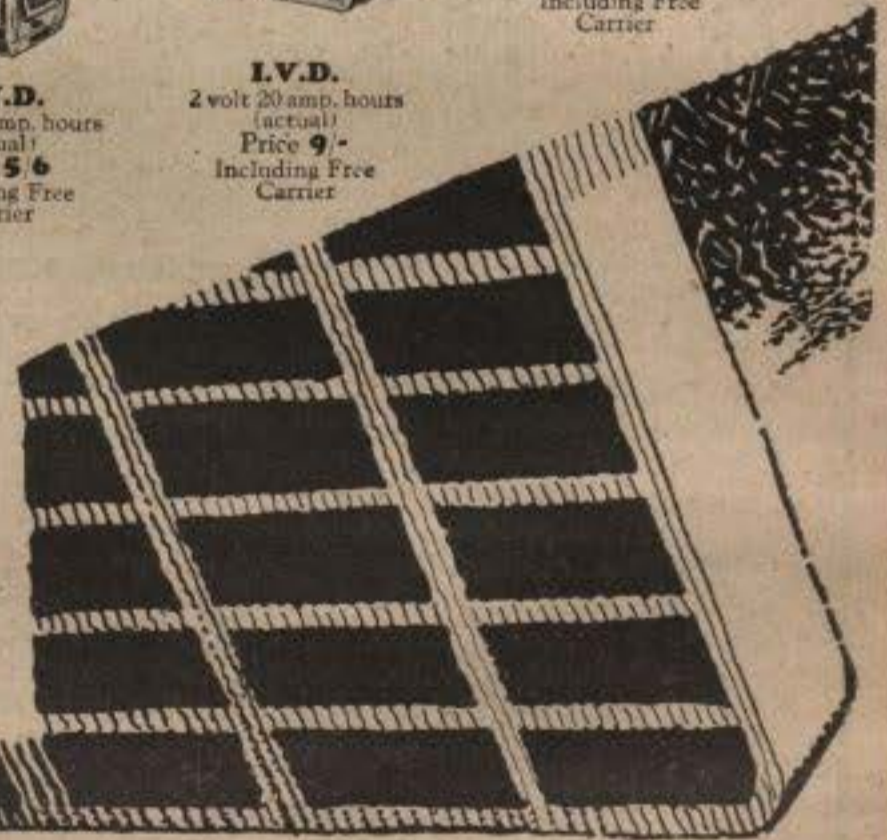


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OLDHAM

Accumulators

Tuesday's Programmes continued (October 16)

(Continued from page 104.)

5PY PLYMOUTH. 400 M. 750 KC.

- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR:
Keep your eyes wide open, for you never know what you may find. Listen to the story of 'The Ring' (D. H. Nicholson) and learn what the small boy did not miss
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 Mr. CHARLES HENDERSON: 'Oxford's Awakening in the Last Century—The Oxford Movement'
- 7.15 S.B. from London
- 7.25 S.B. from Sheffield (See London)
- 7.45-12.0 S.B. from London (9.35 Local Announcements)

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

- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 Mr. R. F. WILSON: 'Art and Life'—I
- 7.15 S.B. from London
- 7.25 S.B. from Sheffield (See London)
- 7.45-12.0 S.B. from London (9.35 Local Announcements)

2ZY MANCHESTER. 384.6 M. 780 KC.

- 1.15-2.0 TUESDAY MIDDAY SOCIETY'S CONCERT
Relayed from the Houldsworth Hall
A Vocal Recital
by MAURICE D'OISLY
- 2.30 London Programme relayed from Daventry
- 4.0 THE NORTHERN WIRELESS ORCHESTRA.
March from 'The Crown of India' Elgar
French Comedy Overture Keler-Bela
- 4.15 London Programme relayed from Daventry
- 4.30 THE NORTHERN WIRELESS ORCHESTRA
Selection from 'Thais' .. Massenet, arr. Tavan
Waltz, 'The Grenadiers' Waldteufel
African Suite Barcroft
Ballet Air Borch
March, 'The Gladiators' Sousa
- 5.15 THE CHILDREN'S HOUR:
THE SUNSHINE TRIO will play a selection of Nursery Rhymes
Songs from 'Twelve Nursery Rhymes,'
by Maynard Groves,
sung by BETTY WHEATLEY
ROBERT ROBERTS will talk about Latin, just for a contrast
Visit of RITA BRUNSTROM, accompanied by 'TEDDY and CHIMPY'
- 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—XI, ALLAN MONKHOUSE, reading a short story, 'Galenzi's Revenge'
- 7.15 S.B. from London
- 7.25 S.B. from Sheffield
- 7.45 WILL EVANS and NORAH EMERALD
In a Humorous Sketch
- 8.0 Autumn
THE NORTHERN WIRELESS ORCHESTRA
Suite, 'Harvest Time' Haydn Wood
Harvesters' Dance; Interlude; Harvest Home
EDITH WEARING (Soprano)
Good-bye..... Tosti
The Harvester's Night Song..... Baynton-Power
ORCHESTRA
Serenade of Autumn (for Strings) Lacombe
Harvest Home ... (from 'The Months') Cowen
Old English Dance
EDITH WEARING
An Autumn Thought Massenet
Thou charming bird David
ORCHESTRA
Serenade of Autumn Leonard Mayne
Shades of Autumn Chaminade
- 9.0-12.0 S.B. from London (9.35 Local Announcements)

Other Stations.

5NO NEWCASTLE. 512.5 M. 960 KC.

- 2.30:—London Programme relayed from Daventry. 4.30:—Organ Recital by Herbert Maxwell, relayed from the Havelock Picture House, Sunderland. 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.0:—Talk. 7.15:—S.B. from London. 7.25:—S.B. from Sheffield. 7.45:—'Rutherford and Son,' a Play by Gheta Sowerby. 9.0:—S.B. from London. 10.40:—Dance Music, relayed from the Oxford Galleries. 11.15-12.0:—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

- 3.0:—Broadcast to Schools. S.B. from Dundee. 3.20:—Jean Jacques Oberlin: Elementary French, Dialogue—Phrases à compléter: II, 'Si j'étais roi—(b) Si vous étiez roi, vous?' 3.40:—Dance Music relayed from the Plaza. 4.45:—A Recital by Jean Rennie (Viola): Prælium and Allegro (Pugnani-Kreiser); Menuet (Mozart); Sérénade Espagnole (Chaminade-Kreiser); Zapateado (Sarasate); Liebeslied (Eimann). 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.0:—S.B. from Edinburgh. 7.15:—S.B. from London. 7.25:—S.B. from Sheffield. 7.45:—S.B. from Edinburgh. 9.0:—S.B. from London. 9.35:—Scottish News Bulletin. 9.40-12.0:—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.

- 12.0-1.0:—London Programme relayed from Daventry
- 3.0:—Broadcast to Schools. S.B. from Dundee. 3.20:—S.B. from Glasgow. 3.40:—Dance Music relayed from the New Palais de Danse. 4.15:—Studio Concert. The Station Octet: March, 'The Trumpet Call' (Fueck); Overture, 'Patria' (Bizet). 4.30:—Netta Ledingham (Mezzo-Soprano): Jock o' Hazledoun (Scott, arr. J. T. Smith); Oh! Rowan Tree (Lady Nairn, arr. J. T. Smith); The Kail Yard (Maxfield). 4.40:—Octet: Humoresque (Dvorak); Duet for Two Violins, 'The Herd Girl's Dream' (Labitzky). 4.50:—Netta Ledingham; John Anderson, my Jo (Maxfield); My Boy Tammin' (MacNeil); Turn ye to me (Lees). 5.0:—Octet: Suite, 'Othello' (Coleridge-Taylor). 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.0:—S.B. from Edinburgh. 7.15:—S.B. from London. 7.25:—S.B. from Sheffield. 7.45:—S.B. from Edinburgh. 9.0:—S.B. from London. 9.35:—S.B. from Glasgow. 9.40-12.0:—S.B. from London.

2BE BELFAST. 506.1 M. 980 KC.

- 2.30:—London Programme relayed from Daventry. 4.15:—Birmingham Programme relayed from Daventry. 4.30:—Dance Music: Ernie Mason and his Grand Central Band relayed from the Grand Central Hotel. 7.25:—S.B. from Sheffield. 7.45:—A Military Band Concert. The Station Military Band, conducted by Harold Lowe: Overture, 'Les Cloches de Corneville' (Planquette); Two Indian Love Lyrics (Woodford-Finden). 8.5:—Wessely and Partner (Entertainers at the Piano). 8.14:—Band: Intermezzo, 'In a Persian Market' (Ketelbey); Serenade from the Ballet, 'Les Millions d'Arlequin' (Drigo). 8.25:—Wessely and Partner 8.34:—Band: Selection, 'The Pirates of Penzance' (Sullivan). 8.44:—Wessely and Partner. 8.52:—Band: Dances from 'The Rebel Maid' (Phillips). 9.0-12.0:—S.B. from London.



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"Radio Times," 12/10/28.



7.45
Mabel Marks
in
Comedy Songs.

WEDNESDAY, OCT. 17

2LO LONDON & 5XX DAVENTRY

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

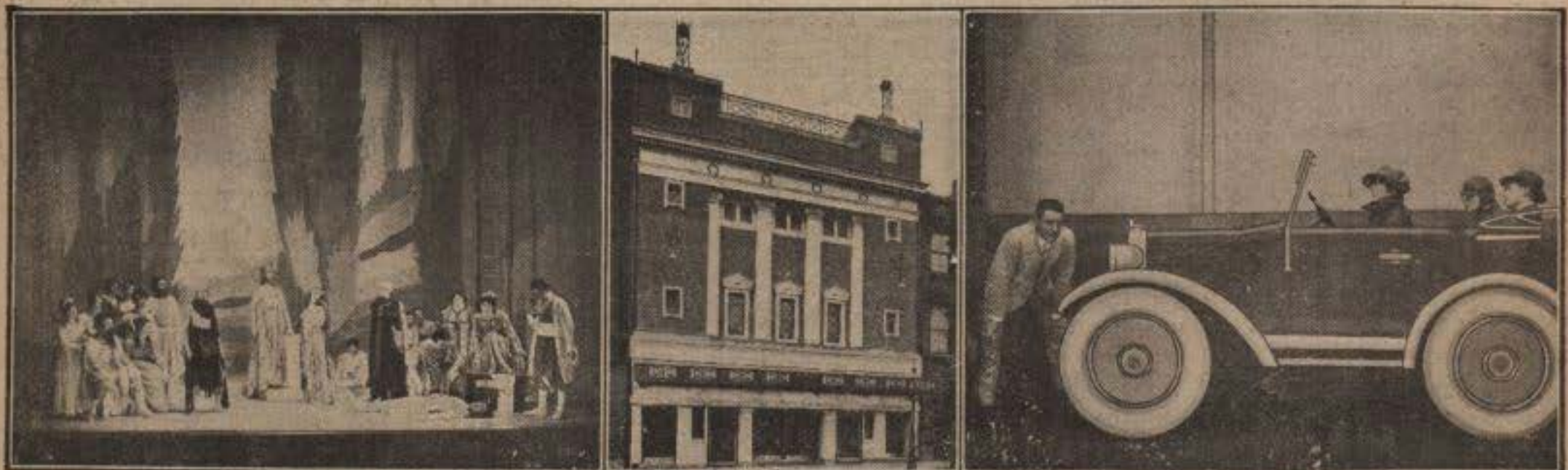
7.45
Will Evans
in
a Sketch.



- 10.15 a.m. **The Daily Service**
- 10.30 (Daventry only) **TIME SIGNAL, GREENWICH; WEATHER FORECAST**
- 11.0 (Daventry only) **Gramophone Records**
Sonata in C Minor, for Violin and Pianoforte
Grieg
- 12.0 **A BALLAD CONCERT**
HILDA GRUNDY (Contralto)
MURRAY BROWN (Tenor)
- 12.30 **JACK PAYNE**
and the
B.B.C. DANCE ORCHESTRA
- 1.0-2.0 **FRASCATI'S ORCHESTRA**
Directed by GEORGES HAECHE, 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—IV, Spiders and Spider Lore'
- 2.55 **Musical Interlude**
- 3.0 **Mr. J. C. STOBART and Miss MARY SOMERVILLE:** 'The Foundations of English Poetry'
- 3.30 **Mrs. H. A. L. FISHER:** 'What we pay Rates for—IV, How the Rates provide for our Needs'
- 3.45 **A Light Classical Concert**
SYLVIA YORK-BOWEN (Soprano)
GEORGE STRATTON (Violin); WILLIAM MANUEL (Violin); LAURENCE LEONARD (Viola); JOHN MOORE (Violoncello)
GEORGE STRATTON, LAURENCE LEONARD and JOHN MOORE
Divertimento *Mozart*
- 4.5 **SYLVIA YORK-BOWEN**
Am schönsten Sommerabend war's (On a lovely summer's evening)
An Einem Bache (By a brook)
Auf der Reise zur Heimath (On the road home)
Dem Lenz soll mein Lied erklingen (To Spring my song I utter)
Grieg
- 4.15 **GEORGE STRATTON and LAURENCE LEONARD**
Duet *Handel-Halvorsen*
- 4.22 **SYLVIA YORK-BOWEN**
Wie Melodien zieht es mir (Like melodies it draws me)
Therese
Der Gang zum Liebchen (The sweet heart's way)
Brahms

- 4.30 **GEORGE STRATTON and WILLIAM MANUEL**
Dust for Two Violins *Handel*
- 4.45 **AN ORGAN RECITAL**
by EDWARD O'HENRY
From Madame Tussaud's Cinema
- 5.15 **THE CHILDREN'S HOUR:**
'LIFE IS REAL; LIFE IS EARNEST'
A Sad Sort of Business, wherein Certain Representatives of the Society for the Prevention of Harmless Fun for Children show how (in their opinion) the Children's Hour should be run
- 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 PIANOFORTE SONATAS
Played by MARTHA BAIRD
- 7.0 **Mr. JOHN B. GILL:** 'Agricultural Education—The Farmer and his Workmen'
- 7.15 **Musical Interlude**
- 7.25 **Dr. ALEX. WOOD:** 'Mechanics in Daily Life—V, Sources of Energy'
IN the final talk of his series Dr. Wood examines the different sources of energy, such as fuel, wood, wind, water and the tides. He further deals with the 'running down' of energy and the relation between energy and matter.
- 7.45 **Vaudeville**
WILL EVANS, assisted by NORA EMERALD (in one of his well-known Sketches)
ACKERMAN and WYNN (in a pot-pourri of Traditional and Folk Songs)
MABEL MARKS (Light Comedy Songs at the Piano)
JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
- 9.0 **WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**
- 9.15 **Sir Barry Jackson.**
Will give the first talk in the new series, 'My Aims and Ideals in the Theatre'
FEW of our listeners cannot have seen either *The Immortal Hour* or *The Farmer's Wife*. They owed both to Sir Barry Jackson. The founder of the Birmingham Repertory Company has done, and is doing, good work for the English theatre. And the man who has been responsible alike for the various productions of Shakespeare in modern dress, and Mr. Eden Philpotts' plays,

- to say nothing of the heroic enterprise of *Back to Methuselah*, must obviously be a man of wide interests and a catholic mind, both qualities exceedingly to be desired in a theatrical manager
- 9.30 **Local Announcements; (Daventry only) Shipping Forecast**
- The Gershom Parkington Quintet**
- 9.35 **MARIAN CAREW (Soprano)**
JOSEPH SLATER (Flute)
- QUINTET
Two Shakespearean Sketches .. *Norman O'Neill*
JOSEPH SLATER
Romance *Saint-Saens*
- QUINTET
L'Heure Equise (The Exquisite Hour) .. *Hahn*
Waltz from 'The Jewels of the Madonna'
Wolf-Ferrari
- MARIAN CAREW
The Tryst *Sibelius*
I heard a Piper piping *Bax*
Song of the Open *La Forge*
- QUINTET
Ballet of the Flowers *Hadley*
MARIAN CAREW and JOSEPH SLATER
Epitaph on Elizabeth L. H. (First Performance)
The Skylark leaving her nest *Felix White*
A Song of Sorrow *Olga Mills*
- QUINTET
Where Corals Lie *Elgar*
Chaconne *Durand*
- 10.30 **'THE GRAND CHAM'S DIAMOND'**
A Play in one Act by ALLAN MONKHOUSE
Characters:
Mrs. Perkins BUENO BENT
Mr. Perkins H. ST. BARBE WEST
Miss Perkins LILIAN HARRISON
A Man in Black HENRY OSCAR
Albert Watkins FREDERICK BURTWELL
Miss Perkins: *Who is the Grand Cham?*
Mr. Perkins: *'E's one o' them Eastern potentates. 'E's been stayin' at the Majestic Hotel. The diamond was taken out of the settin' and a walnut substituted.*
Mrs. Perkins usually complains that 'it's the same every night.' This evening she must confess she has her 'bit of fun for once.'
- 11.0-12.0 (Daventry only) **DANCE MUSIC:**
AMBROSE'S BAND, from the May Fair Hotel



Sir BARRY JACKSON'S FAMOUS THEATRE—AND SCENES FROM TWO OF HIS SHOWS.

In the centre of the picture above is the exterior of the little Repertory Theatre at Birmingham, where Sir Barry Jackson has staged so many important productions. On the left and right are scenes from two of them—*Back to Methuselah* and the 'modern dress' version of *The Taming of the Shrew*.

WEDNESDAY, OCT. 17

5GB DAVENTRY EXPERIMENTAL

(491.6 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 A MILITARY BAND CONCERT

(From Birmingham)

THE CITY OF BIRMINGHAM POLICE BAND
Conducted by RICHARD WASSELL

March, 'The Crusader' O'Donnell
Overture to 'Le Roi d'Ys ('The King of Ys')
Lalo, arr. Godfrey

3.18 MURIEL SOTHAM (Contralto)

Wind of the Western Sea Peel
Elegy Massenet
A Blackbird Singing Head

BAND

Finale from the Fourth Symphony
Tchaikovsky, arr. Godfrey

3.55 RONALD GOURLEY

In Music and Humour

BAND

Cornet Solo, 'Serenade'
Schubert

(Soloist, P.C. COOK)

Selection from 'Haddon
Hall' Sullivan

4.5 MURIEL SOTHAM

Queen Mary's Song

Elgar

O could I but express
in song.... Malashkin
Just love me
Lyall Phillips

RONALD GOURLEY

In more Music and
Humour

4.23 BAND

Selection from 'Spanish
Suite'

Rimsky-Korsakov

4.30 JACK PAYNE

and the
B.B.C. DANCE
ORCHESTRA

5.30 THE CHILDREN'S HOUR:

(From Birmingham)

'Mother Nature's Paint
Box,' by AZELINE LEWIS

RONALD GOURLEY will
Entertain

'Traditional Sayings and Superstitions—Setting
the Thames on Fire,' by WILLIAM HUGHES

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

6.30

Light Music

(From Birmingham)

NORMAN KING (Tenor)

LEON FORRESTER (Pianoforte)

THE BIRMINGHAM STUDIO ORCHESTRA

Conducted by FRANK CANTELL

Overture to 'Marinarella' Fucik
Suite Romanesque Bestly

6.47 NORMAN KING

My Lovely Celia *Monro, arr. Lane Wilson*
The Jealous Lover *Quilter*
Devotion *Richard Strauss*

ORCHESTRA

'Serenade ('Ständchen') } *Richard Strauss*
Waltz from 'The Rose Cavalier' }

7.7 LEON FORRESTER

Clair de Lune (Moonlight) *Debussy*
Dance of Olaf *Pick-Mangiagalli*



HERBERT LANGLEY

sings the part of Mephistopheles
in tonight's Carl Rosa production
of *Faust*.

8.30 'Faust' ACT III

By the CARL ROSA OPERA COMPANY
Conducted by ARTHUR HAMMOND.

Relayed from the New Theatre, Cardiff

Marguerite HELEN OGILVIE
Faust BEN WILLIAMS
Siebel OLIVE GILBERT
Valentine LESLIE JONES
Mephistopheles .. HERBERT LANGLEY

8.0

Story Reading

8.30

FAUST

ACT III

By the CARL ROSA OPERA COMPANY
(Relayed from the New Theatre, Cardiff)

(See centre of Page)

9.20

VARIETY

(From Birmingham)

HERBERT THORPE (Tenor)
in Neapolitan Folk Songs

PEGGY COCHRANE
(Violin)

T. C. STERNDAL BENNETT
(Songs at the Piano)

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.15 DANCE MUSIC: HERMAN
DAREWSKI and his BAND at the Motor Ball and
Carnival, from the Royal Opera House, Covent
Garden

(Wednesday's Programmes continued on page 110.)

8.30 Third Act of 'Faust.'

COUNTLESS composers have sought in their
music to suggest the other-worldliness of
the pale light of the moon. None, perhaps, has
ever been better fitted to do so than Debussy,
with his genius for dreamy, atmospheric music,
half-lights and subtle shades.

UPON Pich-Mangiagalli the influences of three
nations have been exercised. He was born
in 1882 in Bohemia (now Czecho-Slovakia), has
studied in Italy, and lived at Vienna, though he
is a naturalized Italian.

The work of his that we know best here is
his orchestral Tone Poem, *Witchcraft (Sortilegi)*.
Besides this, he has written, in about a quarter
of a century of composition, an Opera, a Lyric
Comedy, a 'Monomimic Legend,' a 'Musical

Fable,' a 'Mimo-sym-
phonic Comedy,' a Violin
Sonata, a String Quartet,
and some pianoforte
pieces, one of which we
are to hear. The *Dance*
is one of two pieces in
Op. 33, which is des-
cribed as *Deux Lunaires*.

ORCHESTRA

Selection from 'The Beg-
gar's Opera'
arr. Austin

7.27 NORMAN KING

At Dawning .. *Cadman*
Trees *Rasbach*
A Request
Woodforde-Finden

LEON FORRESTER

In Autumn *Moszkowski*
Study in E, Op. 10
Chopin

Concert Study in F
Minor *Dohnanyi*

7.45 ORCHESTRA

Four Dances from Suite,
'Miniatures de
Ballet' *Ansell*

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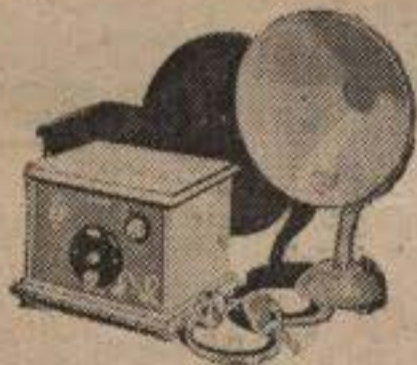
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Wednesday's Programmes cont'd (October 17)

5WA **CARDIFF.** 353 M. 850 KC.

1.15-2.0 A Symphony Concert
Relayed from the National Museum of Wales

NATIONAL ORCHESTRA OF WALES
Pathetic Symphony Tchaikovsky

WHILE Tchaikovsky was writing his Sixth Symphony (known as the Pathetic) he wrote to his nephew: 'To me it will seem quite natural, and not in the least astonishing, if this Symphony meets with abuse, or scant appreciation at first. I certainly regard it as quite the best—and especially the most sincere—of all my works. I love it as I have never loved one of my musical offspring before.' Tchaikovsky's expectations of an indifferent reception of the Symphony were justified at first, but it has since become one of the most popular of all his larger works.

FIRST MOVEMENT. (Slow Introduction. Then fairly quick—Rather slow—Quick and lively—Rather slow.) That is to say, this is a Movement with many changes of speed. With the 'fairly quick' section the Movement proper opens. It is made out of two chief tunes, one agitated and broken in character, and the other gracious and flowing.

SECOND MOVEMENT. (Quickly, but gracefully.) This is the favourite Movement, with five beats to a bar instead of the two, three, four, or six usual at the time this work was written. (Considered in another way, it consists of alternate bars of two and three beats.)

THE THIRD MOVEMENT is a Scherzo. Throughout most of this Movement Strings and Woodwind maintain a delicate swift flight of notes. But there is an unmistakably military, even heroic, feeling in the March-tune which very soon appears and swells over the whole Orchestra.

In the FOURTH MOVEMENT (Slow and lamenting, then somewhat quicker) the moods pass through pathos and pity to final despair—a sadly appropriate ending to the composer's last Symphony.

2.30 BROADCAST TO SCHOOLS:
Mr. H. FITZPATRICK: 'Crafts by Craftsmen—IV, The Craft of Weaving'

2.55 London Programme relayed from Daventry

3.45 THE STATION TRIO:
FRANK THOMAS (Violin), RONALD HARDING (Violoncello), HUBERT PENGELLY (Pianoforte)
Ballet, 'Sylvia' Delibes, arr. Alder
GLADYS BIRD (Soprano)
The Cuckoo Liza Lehmann
The Market Molly Carew
Hayfields and Butterflies Teresa del Riego
TRIO
First Movement of Trio in A Minor Ravel

MAURICE RAVEL holds a place of honour among modern French composers. His position has so long been established that one almost regards him as a veteran, though he is, in fact, just over fifty. His music is particularly sensitive and delicate, and he has a quite individual style.

His Pianoforte Trio was written in 1916, when he was forty-one.

GLADYS BIRD
Waltz Song from 'Tom Jones' German
Nymphs and Sylvans Benberg

TRIO
Selection from 'Werther' Massenet, arr. Mouton
Finale, Trio in B Flat Beethoven

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

5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.15 S.B. from London

7.45 Rogues and Vagabonds

The Statutes of Henry VIII describe Rogues in no uncertain manner. They are defined as:—

'Certain outlandish people... using no craft or feat of merchandise for to live by but going from place to place in great companies using great subtle and crafty means to deceive the King's simple subjects.'

Another Statute deals with Vagabonds thus:—

'Idle and suspected persons shall be set in the stocks three days and three nights and have none other sustenance than bread and water and then shall be put out of the town.'



Chapman

THE FANTASIA FOLLIES
will give an hour's entertainment from the Swansea studio tonight.

KENNETH ELLIS (Bass)
I am a roamer Mendelssohn
THE STATION ORCHESTRA
Gipsy Suite (Two Movements) German

Morning
RICHARD BARRON (Reading)
The Open Road Stevenson

TREFOR JONES (Tenor)
As I lay in the early sun Gibbs
The Song of the Road, from 'Hugh the Drover' Vaughan Williams

ORCHESTRA
Gipsy Suite German
Mid-day

RICHARD BARRON
Under the Greenwood Tree Shakespeare

KENNETH ELLIS
Earth's Call Ireland
Homeland Homer

ORCHESTRA
Suite, 'The Open Road' Lohr

KENNETH ELLIS and TREFOR JONES
Dust, 'From Hand to Mouth' Brewer
(Cardiff Programme continued on page 112.)



*1828. When Grandpapa asked Grandmama
for the second minuet*

*1928. When Grandmama asked Grandpapa
for the second cigarette*

*Player's,
of course*



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NCC 519

Wednesday's Programmes continued (October 17)

(Cardiff Programme continued from page 110.)

Evening

RICHARD BARRON
Reads Dr. Johnson or 'Felicity in a Tavern'
They never had an ill day that had a good evening

TREFOR JONES
Come, Landlord, fill the flowing bowl

KENNETH ELLIS
When dull care
Ho! Jolly Jenkin Sullivan

ORCHESTRA
Bacchanalia arr. Finck

RICHARD BARRON
Jerry the Juggler Meredith

KENNETH ELLIS
Requiem Homer

ORCHESTRA
Bacchanalia (Continued) arr. Finck

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

9.35 The Super Six

in more

MUSIC, MIRTH AND MUMMERY

GEORGE COBNER

FRANK EVANS

LYN JOSHUA

WILLIAM FRANCIS

HERBERT SIESE

SIDNEY EVANS

A Little 'Sunshine' is diffused by the Company
Irving Berlin

To keep you still soothed we 'Croon a Little Lullabye'
Schönberg and Baker

A Little 'Disturbance' by 'Two Silly Asses'
GEORGE COBNER: 'Song of the Road'

'The Schoolmaster' will now examine his class
Gibson

The Company in 'Way down South in Heaven'
H. Green

'That's That'—a Railway Episode
S. Alan Carr

FRANK EVANS: 'Thoughts' Fisher

ALL OF US: 'Comin' thro' the Rye' O'Hara

LYN JOSHUA and a Ukelele
By way of a change SIDNEY EVANS in a Humorous Interlude

We just want the 'Southland' Sissle and Revel
'The Ill Wind'—Just a Cameo Rutherford
And now to 'Slumber Town'

10.30-11.0 S.B. from London

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

BRYNLEY LLEWELLYN (Baritone)

EDITH HUNTER (Pianoforte)

The STATION QUARTET:

T. D. JONES (Pianoforte); **MORGAN LLOYD** (Violin); **A. J. OSBORN** (Violin); **GWILYM THOMAS** (Violoncello)

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

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.45 S.B. from Cardiff

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

9.35 AN ENTERTAINMENT by The Fantasia Follies

ISABEL MORGAN
ADA BUCKNELL
LILIAN MORGAN
JACK BEYNON
WALTER WILLIAMS
HERBERT FLETCHER
JAMES FENTON

10.30-11.0 S.B. from London

6BM BOURNEMOUTH. 326.1 M. 920 KC.

12.0-1.0 Gramophone Records

2.30 London Programme relayed from Daventry

4.0 BILL BROWN'S DANCE BAND, relayed from the Westover

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15-11.0 S.B. from London (9.30 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:
Play, 'The Amber Cross' (Dorothy Champion), a Story of the Peasants' Revolt in 1381

6.0 London Programme relayed from Daventry

6.15-11.0 S.B. from London (9.30 Local Announcements; Mid-Week Sports Bulletin)

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

No transmission from Nottingham to-day

2ZY MANCHESTER. 384.6 M. 780 KC.

12.0-1.0 New Gramophone Records

2.30 London Programme relayed from Daventry

3.0 Mr. R. E. SOPWITH: 'Books worth Reading—IV, Shakespeare's 'Merchant of Venice,' Act III.' S.B. from Sheffield

3.20 THE NORTHERN WIRELESS ORCHESTRA
Selection from 'Faust' Gounod, arr. Myddleton

3.30 London Programme relayed from Daventry

3.45 THE NORTHERN WIRELESS ORCHESTRA
Overture to 'Son and Stranger' ... Mendelssohn
Suite, 'Gipsy Pictures' Mallory

W. ATHERTON (Baritone) and **J. E. HASLAM** (Tenor)

Flow gently, Deva John Parry
As I saw fair Clara walk alone... George Hayden
Gendarmes' duet (from 'Geneviève de Brabant')
Offenbach

ORCHESTRA
Persian Dance (from 'Khovanchtchina')
Moussorgsky

Walking Tune Grainger

W. ATHERTON and **J. E. HASLAM**
Love and War F. Cooke
Serenade Schubert

ORCHESTRA
Ballet Music from 'The Sicilian Vespers' Verdi

5.15 THE CHILDREN'S HOUR:

THE NORTHERN WIRELESS ORCHESTRA will play:
Entr'acte, 'In Fair Tokio' Cuthbert Clarke
March of the Little Japanese Gauwin
In a Pagoda Bratton
A Story, 'Hanasan of Japan'

ROBERT ROBERTS will talk about the Little People of Japan

Songs sung by HARRY HOPEWELL

The Dream } Gambogi
Dew }

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 Royal Horticultural Society's Bulletin

6.40 S.B. from London

7.45 More Musical Consequences

MARJORIE FARHMAN (Soprano)

GERALD HARVEY (Baritone)

THE NORTHERN WIRELESS ORCHESTRA

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

9.35 Suites and Ballets

THE NORTHERN WIRELESS ORCHESTRA

Ballet Music from 'The Two Pigeons' Messager
Suite, 'Where the Rainbow Ends' Quilter

Ballet Music from 'William Tell' Rossini

10.30-11.0 S.B. from London

Other Stations.

5NO NEWCASTLE. 512.5 M. 960 KC.

12.0-1.0:—Gramophone Records. 2.30:—London Programme relayed from Daventry. 4.15:—Music relayed from Fenwick's Terrace Tea Rooms. 5.15:—Children's Hour. 6.0:—Song Recital by Millie Chazan (Soprano). She wandered down the mountain side (Clay); My Dearest Heart (Sullivan); Songs My Mother Taught Me (Dvorak); Down in the Forest (L. Ronald). 6.15:—S.B. from London. 6.30:—Royal Horticultural Society's Bulletin. 6.40:—S.B. from London. 7.45:—Helen Henschel (Soprano); Mildred Dilling (Harp). George Parker (Baritone). Edward Isaacs (Pianoforte). Edward Isaacs: Bourrée in A Minor (Bach); Study (Andante) in A Flat, Capriccio (from Six Miniatures) (Edward Isaacs). 7.54:—George Parker: Brittany (Bullock); When I am dead (Ireland); Full fathom five, I know a bank (Martin Shaw). 8.3:—Mildred Dilling: Air de la Cantate (La Pentecôte) (Bach, arr. Beon). Bourrée (Bach, arr. Renic); La Source (Zabel). 8.12:—Helen Henschel: Clear and Cool (The Brook Sings); I once had a sweet little doll, dears (from Kingsley's 'Water Babies') (Sir George Henschel); Two Thuringian Folk Songs (Sir George Henschel). 8.21:—Edward Isaacs: Eclogue (Liszt); Bolero (Chopin). 8.30:—George Parker: St. Agnes' Mora (Parcell, arr. Shaw); The Ould Pheid Shawl (Haynes); Simon the Cellarer, To Anthea (Hatton). 8.39:—Mildred Dilling: Chanson du Chasseur (Hunting Song) (Grovier); Contemplation, Danse des Lutins (Renic). 8.48:—Helen Henschel: Folk Songs. I'm seventeen come Sunday (English) (arr. Cecil Sharp); The Two Sisters (Scottish) (Alban Cloughlin); Bridgewater Fair (English) (arr. Cecil Sharp). 9.0-11.0:—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

11.0-12.0:—Gramophone Records. 3.0:—Broadcast to Schools: Mr. George Burnett: 'Minstrel and Makar—IV, Not Playing Fair (The Dowie Dens, Binnorie, etc.)' 3.20:—Musical Interlude. 3.30:—S.B. from Edinburgh. 3.45:—Light Orchestral Concert. The Station Orchestra: French Comedy Overture (Keler-Bela). D. M. MacNab (Bass); Billy Boy, Shenandoah (arr. Terry); The Skye Fishers' Song (Kennedy-Fraser). Orchestra: Interlude, 'Before Dawn' (O'Neill); Suite, 'From the Samoan Isles' (Geehl). By Coral Reef and Shady Palm; Savali Love Song; Festal Dance. D. M. MacNab; In Sheltered Vale (arr. Modatt); The Rebel (Wallace). Orchestra: Waltz, 'The Dream Princess' (Ancliffe). 4.45:—Organ Recital relayed from the New Savoy Picture House, Organist, Mr. S. W. Leitch. 5.15:—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. Thonless: 'Straight and Crooked Thinking.' 7.45:—The Radiophonicists at Sea. Tommy Handley at the Helm. 9.0:—S.B. from London. 9.30:—Scottish News Bulletin. 9.35-11.0:—A Light Orchestral Concert. The Station Orchestra: Overture, 'William Tell' (Rossini). Gaby Valle (Soprano); Amore Amor (Tirindelli); La Barchetta (Hahn); The Moss Rose (Meyerbeer). Orchestra: Selection, 'Boris Godunov' (Moussorgsky). Silvio Sidell (Baritone); Torna (Denza); Elegie (Massenet); Wait (D'Hardeflot). Orchestra: Suite, 'Gabrielle' (Rosse). Pizzicato; Menuet; Valse Romance; Patrol. Gaby Valle and Silvio Sidell; Notturmo (Danza); Orchestra: Miniature Suite (Coates). Children's Dance Intermezzo; Scene du Bal. Gaby Valle and Silvio Sidell. I traci amanti (Cimarosa); The Volga Boatmen (arr. Koene-mann). Orchestra: Waltz, 'Effantaz' (Lchat).

Programmes for Wednesday.

2BD ABERDEEN. 500 M. 600 kO.

11.0-12.0:—Gramophone Records. 3.0:—Broadcast to Schools. S.B. from Glasgow. 3.30:—S.B. from Edinburgh. 3.45:—Steadman's Orchestra, directed by George Steadman, relayed from the Electric Theatre. 5.0:—Song Recital by Mary Chalmers (Contralto): Love the Yagant ('Carmen') (Bizet); Sea Moods (Catford); The Brightest Day (Easthope Martin); Where Corals Lie (Edgar); Melisande in the Wood (Alma Goetz). 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—Mr. George E. Greenhouse: 'Horticulture'. 6.45:—S.B. from London. 7.25:—S.B. from Glasgow. 7.45:—A Scottish Concert. Pipe Band: March, 'Atholl and Breadalbane' (Ferguson); Strathspey, 'Monymusk', Reel, 'The Grey Bob' (Traditional). 7.54:—Margaret F. Stuart (Soprano): Auld Robin Gray, Cockle Shells (arr. Moffatt). 8.2:—Margaret Colquhoun (Entertainer): The Bonnie House o' Airlie. Mrs. Tamsen at the Photographers (Colquhoun). 8.10:—Alexander MacGregor: To Mary in Heaven (arr. J. K. Lees); Turn ye to me (arr. Hopekirk); Scotland Yet (MacLeod). 8.18:—Pipe Band: March, 'Atholl Highlanders'; Strathspey, 'Tullochgorum'; Reel, 'The Deil among the Tailors' (Traditional). 8.24:—Margaret F. Stewart: The Auld Fisher (Elma); Lang lang syne (arr. Hamilton). Charlie is my darling (Traditional). 8.34:—Margaret Colquhoun: Peter Pirnie's Wooin' (R. Ford). 8.42:—Alexander MacGregor: The Ash Tree (Hansish MacCunn); Jenny Nettles (A. L. Buntin); The Nameless Lassie (arr. Mackenzie); Land of Heart's Desire (Kennedy-Fraser). 8.52:—Pipe Band: March, 'Miss Dorothy Stewart'; Strathspey, 'Ariston Castle' (Traditional); Reel, 'Sandy Cameron' (Cameron). 9.0:—S.B. from London. 9.30:—S.B. from Glasgow. 9.35-11.0:—S.B. from London.

2BE BELFAST. 306.1 M. 980 kO.

12.0-1.0:—Gramophone Records. 2.30:—London Programme relayed from Daventry. 3.45:—Russian Composers. Orchestra: Valse Fantastique, No. 5, from 'Raymonda' ballet, Op. 57 (Glazounov); Mazurka, Op. 19 (Liadov); Elégie, Op. 4 (Sokolov); Serenade, Op. 33 (Stcherbitcheff); Reverie, Op. 24 (Seriabin). 4.20:—A Vocal Interlude. Gladys McNeill (Soprano): A Fairy Story by the Fire (O. Merikanto); A Bird in the Sky (L. Lehmann); Good-day, said the blackbird (H. Gehl); A Little Birdie (Puccini); Cuck-oo Clock (Grant-Schaefer). 4.32:—Orchestra: Suite, No. 2, Op. 23, 'Silhouettes' (Arensky)—Le Savant; La Coquette; Polichinelle; Le Reveur; La Danseuse. Overture, 'Fête Villageoise' (Zolotareff). 5.0:—Mrs. John McCloy: 'Some Regions of France through the eyes of her Contemporary Novelists'. 5.15:—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. 6.40:—S.B. from London. 9.35 app.—The Sacred Lamp of Burlesque. The Gaiety Theatre. 10.35 app.—11.0:—Dance Music: Larry Brennan and his Piccadilly Revelers, relayed from the Plaza.

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7.45
Hallé Concert
from
Manchester

THURSDAY, OCTOBER 18
2LO LONDON & 5XX DAVENTRY
(361.4 M. 830 KC.) (1,604.3 M. 187 KC.)

10.15
Students' Songs
by the
Wireless Chorus

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**
ERNEST ALLEN (Tenor)
NINA JOEL (Violin)
JESSIE FURZE (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

3.45 **Mr. ARTHUR J. BENDY:**
'Odd Jobs about the House—
IV, Simple Upholstery Re-
pairs

4.0 **A Concert in the Studio**
OLIVE HEMINGWAY (Soprano)
CORELLI WINDQUARTET

5.15 **THE CHILDREN'S**
HOUR:
Folk Songs, sung by GEORGE
PIZZEY
'The Warning'—the Story of
a Vixen (H. Mortimer Ballen)
And, as a contrast,
Some more about 'The Zoo
that Never Was'

6.0 **Radio Association's Quar-**
terly Bulletin

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 PIANOFORTE
SONATAS
Played by MARTHA BAIRD

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

7.15 **Musical Interlude**

7.25 **Major GORDON HOME: 'Life in Roman**
Britain—IV, Domestic Life'

THIS evening the intimate details of the private house in Roman Britain are the subject of Major Home's talk. He describes the architecture and materials, external and internal decoration, questions of warming, baths, drains, and lighting. He goes on to discuss such intriguing details as kitchens, nurseries, and table ware; locks and keys; personal dress and ornaments; gardens, sculpture, and the household gods.

7.45 Hallé Concert
Relayed from the Free Trade Hall
S.B. from Manchester
THE HALLÉ ORCHESTRA
Conducted by Sir HAMILTON HARTY
Symphony in C Schubert

THIS colossal work was Schubert's last Symphony. It was quite beyond the powers of the Viennese orchestra of his day, and never, in fact, got beyond rehearsal in his lifetime.

When Schubert tackled big-scale works such as Symphonies his sense of design hardly rose to the occasion. He resorted to giving out a continuous melody of a similar type to his beautiful songs, then repeating it, and eventually passing on, often with no particular progression of thought, to another tune.

So say those who criticize this unusually pro-

one which almost conforms to the strict meaning of its title, 'Scherzo'—'a jest.'

The FOURTH MOVEMENT is an impetuous Finale of resistless force.

8.35 **Interlude from the Manchester Studio**
HELEN HENSCHER (Mezzo-Soprano), with her own
accompaniment

Widmung (Dedication) Schumann
Das Mädchen spricht (The Maiden speaks)

Brahms
Waldeinsamkeit (The Solitude
of the Woods) Reger
French Folk Songs:
Les Matines arr. Moullet
Lison Dormait arr. Weckerlin
Verduron }

8.45 **ORCHESTRA**
New Suite, 'Háry Janos'
Kodaly
Siegfried's Journey
to the Rhine } Wagner
Overture to 'The
Mastersingers' }

HÁRY JANOS is a Comic Opera produced in Budapest in 1926. The composer told Lawrence Gilman (from whose notes, written for the Philharmonic Society of New York, the following information is drawn) that Háry Janos is a national hero of folk-lore, an ex-soldier, who tells long-bow tales of his great adventures. There is, too, in Háry a symbol of Hungarian aspirations.

There are six sections in the Suite. Háry's tale is launched, in the first Movement, with a sneeze by one of the hearers (this, in Hungary, is regarded as a confirmation of what has just been said).

In the Second Movement Háry tells of finding himself in the Imperial Palace in Vienna, and describes a wonderful mechanical musical clock he saw there.

The Third Movement suggests the old home of Háry and his sweetheart, and the songs that are sung there.

In the Fourth Movement Háry performs prodigies of valour against the French army, massacring his thousands, and finally so terrifying Napoleon himself that he pleads, on his knees, for mercy.

Next comes an Intermezzo that has no story.

The last Movement is a triumphal march, during which Háry tells of seeing the entry of the Austrian Emperor and his court; again, we have the countryman's quaint ideas of the glories of the city.

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

9.55 **Mr. VERNON BARTLETT: 'The Way of the**
World'

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

10.15 **The Wireless Chorus**
Conducted by STANFORD ROBINSON
STUDENTS' SONGS

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



THE CONDUCTOR OF THE HALLÉ ORCHESTRA.

Sir Hamilton Harty, a musician well known to listeners, has for the last eight years been permanent conductor of the Hallé Orchestra, that famous combination whose first concert of the season will be relayed from the Free Trade Hall at Manchester tonight.

tracted Symphony. Others retort that his tunes and his use of them are divine, so that it is impossible to have an excess of them. Anyone hearing this work for the first time is fairly certain to agree with the enthusiasts rather than the critics. At any rate, no one can find much difficulty in following the Symphony.

It has four Movements.

The FIRST MOVEMENT opens with a stately Introduction, constructed on the tune given out unadorned by Horns at the opening. It leads without a break into the quick Movement proper—splendid, exultant music, which, even when it becomes tender, is still rapturous.

The SECOND MOVEMENT has a distinctly song-like character. The Strings start a soft, throbbing groundwork, then the Oboe begins a slow, expressive tune, which dominates the Movement.

The THIRD MOVEMENT is a very exhilarating

THURSDAY, OCTOBER 18

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 A Symphony Concert

THE BOURNEMOUTH MUNICIPAL AUGMENTED ORCHESTRA

Deputy Conductor, Mr. MONTAGUE BIRCH
DUSHKIN (Violin)

Relayed from the Winter Gardens, Bournemouth ORCHESTRA

Overture to 'The Uninhabited Island'... Haydn
(First Performance at these Concerts)

Second Symphony.....Beethoven
In four movements

THE UNINHABITED ISLAND was a little Opera that Haydn wrote to celebrate the same-day of his patron, Prince Esterhazy, in 1779.

The story he used (by Metastasio) had already been set by three other composers at various times, and it was used again about twenty years later by Spontini.

The Overture begins with a slow introduction, as was customary, and goes on to a lively movement; in the middle of this comes a more gently moving section, that probably suggests one of the scenes in the Opera when two women are left on the desert island.

DUSHKIN
Violin Concerto *Brahms*
ORCHESTRA
Roumanian Rhapsody
Enesco

4.30 LOZELLS PICTURE HOUSE ORGAN

(From Birmingham)

FRANK NEWMAN
Overture to 'The Merry Wives of Windsor'
Nicolai
Entr'acte, 'On a Sunday Morn'..... *Horne*

VERA GORING THOMAS (Soprano)
O flower of all the world.... *Woodforde-Finden*
The Song of Florian..... *Godard*

FRANK NEWMAN
Selection from 'Manon Lescaut'..... *Puccini*
Serenade..... *Rawlinson*
Walter's Prize Song (from 'The Mastersingers')
Wagner

Waltz (from 'The Sleeping Beauty')
Tchaikovsky
Serenade..... *Toselli*

VERA GORING THOMAS
The sweetest flower that blows..... *Hawley*
The Cuckoo..... *Lehmann*

FRANK NEWMAN
Three Dances from 'Tom Jones'..... *German*
Suite, 'Minnehaha'..... *Coloridge-Taylor*
Laughing Water; The Pursuit; Love Song;
The Housecoming

5.30 THE CHILDREN'S HOUR:

(From Birmingham)

'A Dream Adventure,' a Musical Play by
H. G. SEAR
With incidental songs by MARJORIE PALMER
(Soprano)

Piccilo Solos by SIDNEY HEARD
Pianoforte Solos by MARGARET ABLETHORPE

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

6.30 JACK PAYNE
and the
B.B.C. DANCE ORCHESTRA
TED SAWYER (Solos on the Hack-Saw)
ROSA BARTY and PARTNER (Duets and Light
Ballads)

8.0 Vaudeville
(From Birmingham)
WILL VAN ALLEN and BERT (Banjo Duets)
MIRIAM FERRIS (Character Songs)
THE COBURN SISTERS (Syncopated Duettists)
STAINLESS STEPHEN (Entertainer)

WALLACE CUNNINGHAM
in his Mimetic Sketch,
'Lovers will Sing'
PHILIP BROWN'S DOMI-
NOES DANCE BAND

9.0 A MILITARY BAND CONCERT

JOHN TURNER (Tenor)
THE WIRELESS MILITARY
BAND, conducted by
B. WALTON O'DONNELL
Pot-pourri from the
Works of Grieg
arr. C. Goffrey

9.20 JOHN TURNER
Had I the
voice of
Morven .. *Colin*
'Tis true I
never was
in love..... *MacLeod*
Campbell

9.28 BAND
Selection from the Operas
of Offenbach
arr. Ansell

9.42 JOHN TURNER
E'en as a lovely flower..... } *Frank Bridge*
Love went a-riding..... }

9.50 BAND
Tarantella..... *Chopin*
March, 'Preciosa'..... *Devery*

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 AN ORCHESTRAL CONCERT

MEGAN FOSTER (Soprano)
THE WIRELESS STRING ORCHESTRA, conducted
by JOHN ANSELL

Little Serenade in D..... *Blasser*
Two Bagatelles..... *Fibich*

10.30 MEGAN FOSTER
Bergerettes (Shepherd's Songs)... *arr. Weckerlin*
L'amour s'envole (Love flies away); Lisette;
Chanson des amours de Jean (Song of Jean's
love affairs)

10.37 ORCHESTRA
Concerto Grosso in C Minor..... *Corelli*
Second Serenade..... *Sokolov*
D'Automne..... *Lacombe*

10.53 MEGAN FOSTER
Johnsen..... *Stanford*
After..... *Elgar*
The Maiden..... *Hubert Parry*

11.0-11.15 ORCHESTRA
Serenade..... *Victor Herbert*
(Thursday's Programmes continued on page 116).

8.0 Vaudeville from Birmingham



LET ME BE YOUR FATHER.

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

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

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and I state most emphatically that there are thousands of men earning less than half of what they could earn simply because they do not know where the demand exceeds the supply. Thousands of people think they are in a rut simply because they cannot see the way to progress. This applies particularly to Clerks, Book-keepers, Engineers, Electricians, Builders, Joiners, etc. They do not realise that in these particular departments the demand for the well trained exceeds the supply. In Technical trades and in the professions employers are frequently asking us if we can put them in touch with well trained men. Of course, we never act as an employment agency, but it shows us where the shortage is. In nearly every trade or profession there is some qualifying examination, some hall-mark of efficiency. If you have any desire to make progress, to make a success of your career, my advice is free; simply tell me your age, your employment, and what you are interested in, and I will advise you free of charge. If you do not wish to take that advice, you are under no obligation whatever. We teach all the professions and trades by post in all parts of the world, and specialise in preparation for the examinations. Our fees are payable monthly. Write to me privately at this address, The Bennett College, Dept. 7, Sheffield.

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to readers of
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No. 8

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TO-DAY'S 2/- GIFT

- No. 1—“Regional” Crystal Set.** Gives you the alternative programme without changing coils.
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- No. 3—The “Wave-Change” One.** An efficient set for both short and long waves.
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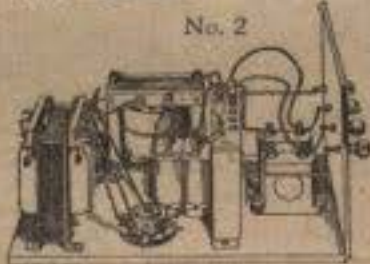
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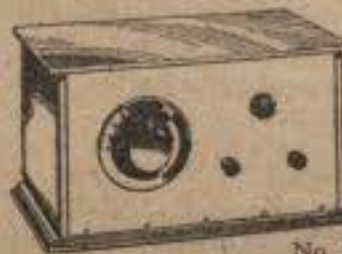
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POPULAR WIRELESS

Programmes for Thursday.

5WA **CARDIFF.** 253 M. 850 KC.

- 2.30 London Programme relayed from Daventry
- 3.45 Sir THOMAS HUGHES: ‘Saltzburg’
- 4.0 AUSTIN C. MORETON and his ORCHESTRA
Relayed from *The Western Mail* Brighter Homes Exhibition, Drill Hall
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London

7.45 A Symphony Concert

Relayed from the Assembly Room, City Hall
NATIONAL ORCHESTRA OF WALES
Conducted by WARWICK BRAITHWAITE
Overture, ‘Fingal's Cave’..... Mendelssohn
FRANCIS RUSSELL (Tenor) and Orchestra
Prize Song (‘The Mastersingers’)... Wagner
ARNOLD TROWELL (Violoncello) and Orchestra
Concerto..... Dvorak

DVORAK'S Violoncello Concerto is one of his best works, and one of the best existing works for the instrument. It is written in three separate Movements, and scored for a fairly large Orchestra.

FIRST MOVEMENT (Quick).—The First Main Tune is given, without preliminary, by Clarinets in their low, reedy register, joined at the third bar by Bassoons an octave lower.

This Tune is really a ‘motto’ theme, dominating this Movement and recurring in the last one. In the present Movement it is gradually taken up and brought to a climax in the Full Orchestra.

Very soon after this has died down a Horn plays a splendid song-like Second Main Tune.

After a sudden climax, the Solo Violoncello enters with the first main tune. The rest of the Movement need not be described.

SECOND MOVEMENT. (Not too slow).—The chief substance of this Movement consists in expressive, lyrical and decorative work for the soloist. The chief Tune opens in the Clarinet.

The Solo Violoncello enters after the first phrase.

THIRD MOVEMENT (Moderately quick).—Dvorak's instinct for musical colour led him to open the main tune, at the start of the Finale, with Horns; indeed, the very nature of the Tune is obviously that of a Horn-call.

The Horns are answered by Oboe and Clarinet, and this is followed by a steady growth in the volume of sound.

A moderate climax develops, after which the Solo Violoncello enters, with the Main Tune of the Movement.

There are many other tunes introduced in this Movement, but that just described is the one that should stick in one's mind, together with the ‘motto’ theme from the First Movement, softly referred to in the Finale.

ORCHESTRA
Second Symphony Beethoven

- 9.0 RICHARD BARRON
Two of Shakespeare's Welshmen
Sir Hugh Evans, ‘Merry Wives of Windsor,’ Act III, Scene 1
Captain Fluellen, ‘Henry V.’ Act V, Scene 1

9.15 A Symphony Concert (Continued)

Relayed from The Assembly Room, City Hall, Cardiff

NATIONAL ORCHESTRA OF WALES
Theme and Variations (Suite, No. 3 in G)
Tchaikovsky

- FRANCIS RUSSELL
Love's Secret Bantock
Now Sleeps the Crimson Petal Quilter
Blow, blow, thou winter wind Quilter

- 9.40-12.0 S.B. from London (10.10 Local Announcements)

Thursday's Programmes continued (October 18)

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

2.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.15 S.B. from London
 7.45 S.B. from Cardiff
 9.40-12.0 S.B. from London (10.10 Local Announcements)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

2.30 London Programme relayed from Daventry
 3.45 MR. GEORGE DANCE: 'Autumn Planting'
 4.0 London Programme relayed from Daventry
 6.15 S.B. from London
 7.45 S.B. from Manchester
 9.40-12.0 S.B. from London (10.10 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

2.30 London Programme relayed from Daventry
 3.45 Monsieur A. BRIAIS, 'Some Literary and Historic Anecdotes—Un petit déjeuner de Napoléon'
 4.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR:
 Feathers and Fluff
 A store of good quills presented by Four Nests
 6.0 London Programme relayed from Daventry
 6.15 S.B. from London
 7.45 S.B. from Manchester
 9.40-12.0 S.B. from London (10.10 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
 7.45 S.B. from Manchester
 9.40-12.0 S.B. from London (10.10 Local Announcements)

2ZY MANCHESTER. 384.6 M. 780 KC.

12.0-1.0 Gramophone Records
 4.30 A Light Concert
 LILIAN HAYWOOD COLLIER (Contralto)
 Dost thou yet seek to detain me? Brahms
 Dirge in Woods Parry
 Requiem Homer
 DAISY SHORROCKS (Violin)
 Legend Muriel Herbert
 JOSEPH MILLS AMBROSE (Songs with Banjulele)
 Laugh, clown, laugh Fiorito
 Peep-bo, ah-ah, I see you Holt
 Lila Tobias and Pinkard
 LILIAN COLLIER
 Kishmul's Galley Kennedy-Fraser
 Fairy's Love Song
 The sea-reiver's song
 DAISY SHORROCKS
 Romance William Foulkes
 JOSEPH MILLS AMBROSE
 Just like Darby and Joan Gilbert
 We're living at the Cloisters Weston
 Rain Ford

5.15 THE CHILDREN'S HOUR:
 UNCLE PHILLIP will introduce us to Northern Italy

THE SUNSHINE TRIO will play Incidental Music to 'The Merchant of Venice' (Rosse). Songs sung by HARRY HOPEWELL

6.0 London Programme relayed from Daventry
 6.15 S.B. from London
 6.35 Market Prices for Local Farmers
 6.45 S.B. from London

7.45 Hallé Concert

Relayed from the Free Trade Hall
 Relayed to London and Daventry
 THE HALLÉ ORCHESTRA
 Conducted by SIR HAMILTON HARTY
 Symphony in C Schubert

8.35 INTERLUDE FROM THE STUDIO
 HELEN HENSCHEL (Mezzo-Soprano)
 with her own accompaniment
 Widmung (Dedication) Schumann
 Das Mädchen spricht (The Maiden Speaks) Brahms
 Waldeinsamkeit (The Solitude of the Woods) Max Reger

French Folk Songs:
 Les Matines (Matins) arr. Moullet
 Les Dormait (Lisa slept)
 Verduron arr. Weckerlin

8.45 Hallé Concert (Continued)

ORCHESTRAL
 New Suite, 'Háry Janca' Kodaly
 Siegfried's Journey to the Rhine Wagner
 Overture to 'The Mastersingers'

9.40-12.0 S.B. from London (10.10 Local Announcements)

Other Stations:

5NO NEWCASTLE. 512.5 M. 960 KC.

2.30—Prof. J. L. Morison, 'Some Stories and Characters from the History of the U.S.A.—III, New Amsterdam and New York—A Chapter of Dutch History.' 3.0—London Programme relayed from Daventry. 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.15—S.B. from London. 7.45—S.B. from Manchester (See London). 9.40—S.B. from London. 10.15—Will Evans in one of his well-known Sketches. 10.30-12.0—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

2.45—Mid-Week Service, conducted by the Rev. Alexander Spark, of St. Matthew's and Blythswood Parish Church, assisted by the Station Choir. Choir: Hymn, 'O for a closer walk'; Reading, Hebrews ix, vv. 11-14; Address; Prayer; Benediction; Voluntary. 3.0—Broadcast to Schools. S.B. from Edinburgh. 3.30—Musical Interlude. 3.45—C. Roberts: The A B C of Investment. 4.0—A Light Orchestral Concert. The Station Orchestra. Edmund Grieg (Tenor). 5.15—Children's Hour. 5.58—Weather Forecast for Farmers. 6.0—Musical Interlude. 6.15—S.B. from London. 7.45—S.B. from Manchester (See London). 9.40—S.B. from London. 10.10—Scottish News Bulletin. 10.15—'Voices' A Light Comedy in One Act by Bernard Newman. 10.40-12.0—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.

12.0-1.0—London Programme relayed from Daventry. 3.0—Broadcast to Schools. S.B. from Edinburgh. 3.30—S.B. from Glasgow. 4.0—Concert by the Aberdeen Station Octet. Relayed from the Sculpture Court, the Art Gallery. 5.0—A Short Vocal Recital by A. Edwin Cruickshank (Baritone): The Fishermen of England (Montague Phillips); Rose Marie (J. L. Molloy); Tomorrow (Frederick Keel); The Late Player (Frances Allitsen); King Charles (M. V. White). 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—S.B. from Manchester (See London). 9.40—S.B. from London. 10.10—S.B. from Glasgow. 10.15-12.0—S.B. from London.

2BE BELFAST. 505.1 M. 660 KC.

2.30—London Programme relayed from Daventry. 4.0—Orchestra. Marjorie Brown (Violoncello). 5.0—Mr. T. O. Corrin: 'The Growth of Music—IV, Great Composers.' 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.15—S.B. from London. 7.45—The Old-Time Singers—Margaret Stephen, Edith Ashby (Pianist), Leslie Holmes, Gilbert Bailey. 8.15—An Ulster Programme. Mat Mulcahey (The Owl Besom Man from County Tyrone); Dorothy Rodgers (An Irish Song); Mrs. Rooney of Belfast; R. L. O'Meara (Ulster Pipes); Jeannie Erskine and Anna Warnock in a Sketch 'The Quilt' (Anna Warnock). The aryle Flute Band, directed by John Muddle. 9.40—S.B. from London. 10.15—Popular Danish Music. Orchestral. Orchestra: Suite Holbergiana, Op. 61 (Gade); Symphonic Pictures, 'Fairy Tales' (A. Emsa); Strophe (J. Bartholdy); Danish Rhapsody (O. Olsen). 10.45-12.0—S.B. from London.

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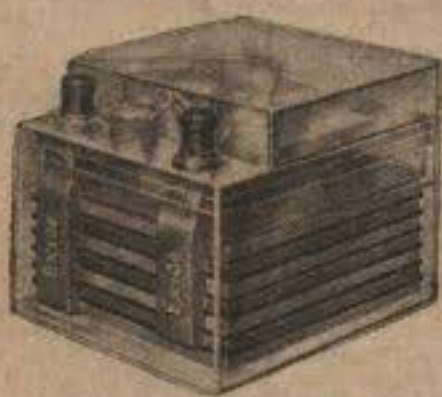
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Burgoyne	WPZ 3	Peerless	NSC
Burndept	WPZ 3	Pye	USP 7
Halcyon (box type)	2 DO 4	Rees-Mace	NSCR
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Some Future 5GB Events from Birmingham.

Oscott College.

ON a height seven miles from Birmingham rises the beautiful College of Oscott. Built in 1837 for the education of the Catholic gentry, it is now used as an ecclesiastical seminary. Here come young men, after completing their secondary education, in order to devote seven years to the study of philosophy and theology before being ordained priests. Oscott is intimately bound up with the history of the Catholic revival in this country, and has been made famous by its one-time president, Cardinal Wiseman, and many former students. In the College Chapel, Cardinal Newman preached his memorable sermon, 'The Second Spring,' on the occasion of the First Provincial Synod of Westminster. The library has a world-wide reputation, particularly for its incunabula. The museum, too, contains interesting old vestments, ivories and wood-carvings. The Right Reverend Monsignor Price, a former student of Oscott, and former Vicar-General of the diocese, is the Rector of the Sacred Heart Church, Aston, and will give the address at the Roman Catholic studio service from Birmingham on Sunday, October 21. The chorales will be sung by the Oscott College *Schola Cantorum* directed by the Rev. Laurence P. Emery. This is the first Roman Catholic service to be given in the present Birmingham studios.

Haydn and Mozart.

AN attractive hour-and-a-half of music by the two great Austrian composers is 'billed' for 8 p.m. on Tuesday, October 23rd. The programme will include those delightful short symphonies—No. 8 in G (*Le Soir or La Tempesta*), by Haydn, and No. 26 in E Flat by Mozart, Symphonies which are distinctly light in nature and might almost be termed dance suites.

'The House with the Twisty Windows.'

TELLING little play, originally produced by the Lena Ashwell Players, *The House with the Twisty Windows*, comes from the pen of Mary Pakington, the Worcestershire author of many clever sketches. She is the sister of Lord Hampton, Chief Commissioner of the Boy Scout movement, for which she has written many playlets, but perhaps she is better known as a leading figure in the Village Drama League movement. *The House with the Twisty Windows* describes the experiences of a party of English people imprisoned in a cellar in Petrograd during the 'Red Terror.' Each character in this play is cleverly drawn, while the almost tragic figure of the little Irishman, Derrick Moore, is full of wistful pathos. Those listeners who are attracted by an unusual setting for a very human play should tune in at 10.15 p.m. on Thursday, October 25.

From Riffs to Radio.

THE rôle of war correspondent inevitably spells a life of romance, and Mr. Oliver Baldwin is no exception to the rule. An officer in the Irish Guards during the late war, he perhaps felt life too quiet after the Armistice, and gravitated to Russia, where, as an officer in Denikin's White Army, he was captured and imprisoned by the 'Reds' for several months. Upon his release, he acted as war correspondent with the Riffs in Morocco in their campaign against Spain. Now we find him as reader of short stories over the microphone, which he is again to approach at 9.30 p.m. on Tuesday, October 23, when 5GB listeners will hear him from the Birmingham Studio in *The Family Gathering* from 'Martin Chuzzlewit.'

(Continued at foot of column 2.)

HOW TO STAIN FLOORS.

(Continued from page 85.)

thickly; again allow to dry, but do not rub off. Then take a piece of glasspaper about No. 1½, and go lightly over the surface; this will remove much of the raised grain. Don't scour or you will remove some of the stain and make it look uneven or grey. When dry, you can fill in holes with your coloured stopping mentioned before.

Your floor is now ready for finishing. You can either make it varnish finish or beeswaxed. The latter is a much more lengthy job, but is usually preferred because of the soft or antique appearance. For ordinary varnish finish, procure some inside oak oil varnish. This varies in price according to quality, but good varnish is best, although it does not usually dry quickly. Apply this with a firm brush, not too stiff, working the way of the grain, as in staining, not using the varnish too freely and working the varnish into the wood. Let this dry quite hard before applying a second or third coat, as you wish, using your finer glasspaper between each coat.

Should you wish a wax finish, procure one pound of best beeswax. There are other waxes containing acids and they do not dry as hard, and in consequence are not so durable as beeswax. Take a clean can or canister that will hold a quart, shred your beeswax into this, placing it near or on a fire until melted, and, taking it away from the fire, add one and a half pints of turpentine or like proportion, stirring all together. You can add colour—dry Vandyke brown—to this if you wish; apply with a rag or stiff brush thinly, and then rub off with other rags or brushes. It needs a thicker application for the first coat to fill up again. Then use as ordinary floor polish.—*Mr. Arthur Bendy, in a talk, on October 11.*

(Continued from column 1.)

A Request Programme.

ALWAYS certain of a large audience, a request programme is bound to consist of items which have gained the title of 'classics.' At 8 p.m. on Wednesday, October 24, the Birmingham Studio Augmented Orchestra will give a programme of requested orchestral items, which will include the Overture to *The Flying Dutchman*, Elgar's *Second Wand of Youth Suite*, and Smetana's *Symphonic Poem From Bohemia's Woods and Fields*. Also in the programme are Kate Winter (soprano) and Melsa (violin), who will play two movements from Beethoven's *Violin Concerto*.

High-Power 'Short Waves.'

THE City of Birmingham Police Band, under its popular conductor—Richard Wassell—will broadcast again at 8 p.m. on Monday, October 22.

A popular musical comedy programme, with John Rorke (baritone) and Studio Chorus is in the bill for 9.5 p.m. on the same date.

Lozells Picture House Organ and Orchestra are 'on the air' at 3 p.m. on Monday, October 22, and 4.30 p.m. on Thursday, October 25.

Continuing their series of 'Follies Reminiscences,' Alfred Butler and Chrissie Stoddard are presenting *Peter, Peggy, and a Programme* in the variety entertainment on Saturday, October 27, at 3.30. Also in this hour are Vivienne Chatterton and Gerald Scott, Sara Sarony, and Nigel Dallaway and Margaret Ablethorpe in pianoforte duets.

The Logical remedy for Indigestion

Indigestion will not give way to Drugs No amount of haphazard or even consistent dosing with medicine will give you permanent relief from Indigestion. Drugs only temporarily ease the symptoms, without removing the cause, paving the way for recurring attacks in a more aggravated and lasting form. The only logical remedy is that which works with Nature to remove the cause.

You need not suffer Indigestion Many sufferers from long-standing Indigestion look upon their complaint as one that must be endured without much hope of reprieve. But there is a logical remedy that goes deeper than mere symptoms, striking at the cause and removing it from the system. In the continued use of Bragg's Charcoal lies the secret of banishing Indigestion. Bragg's Charcoal is in no sense a drug or a patent medicine—it is just pure vegetable Charcoal made up into palatable forms. Charcoal, taken internally, acts much in the same natural fashion as the Carbon in a water filter—seizing upon all impurities in the digestive tracts, rendering them innocuous and passing them naturally and harmlessly out of the body.

Easy-to-take and Palatable Bragg's Charcoal acts effectively in any of its five easy-to-take forms. Whether you take it as crisp little biscuits (its most popular form) or in the form of powder, lozenges, tablets, or capsules—it goes straight to the cause of Indigestion and works with Nature in action that is neither astringent nor aperient, neither tonic nor sedative. Bragg's Charcoal is obtainable from all chemists in any of the following forms: Biscuits, 1s. 8d., 3s. 2d., and 6s. per box. Powder, 2s., 3s. 6d., and 5s. per bottle. Lozenges and tablets, 1s. 5d. and 5s. per box. Capsules, 2s. 6d. per box. Granules, 2s. per bottle. Densylla Tooth Powder, 1s. per pourer container.

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NAME

ADDRESS

R.T. 12-10-28.

3.45
Shakespeare's
'Henry IV'
For Schools

10.15 a.m. **The Daily Service**
10.30 (*Daventry only*) **TIME SIGNAL, GREENWICH;**
WEATHER FORECAST
11.0 (*Daventry only*) **Gramophone Records**
'Rosamunde' Music

12.0 **A Sonata Recital**
EDITH VANCE (Violoncello)
OLIVE BYRNE (Pianoforte)
Sonata in G Minor Handel, arr. J. W. Slatter
Grave; Allegro
Sonata in D, Op. 58 Mendelssohn

MENDELSSOHN, always a hard worker, was exceedingly busy in 1843, when he wrote this Sonata. He was responsible for much in the conduct of a newly started 'Conservatorium' at Leipzig, and was conducting a great deal, as well as directing the Prussian Court Music in Berlin. He was, indeed, at the beginning of those last years in which he wore himself out with duties that one of so sensitive a temperament and constitution ought not to have allowed to weigh upon him.

The Sonata is in four Movements. In the First, the Violoncello gives out both main tunes. In the Second, we have a skilful, light-handed Scherzo. In the Third, the Slow Movement, the Pianoforte gives out a hymn-like melody at the start, and the Violoncello supplies the Movement's contrast by its declamatory, and often excited, passages. In the Fourth Movement a prelude of about a score of bars leads to the first main tune on the Pianoforte, an animated, singing air. The Violoncello repeats it, and adds an idea of its own, and then the Pianoforte takes up the second main tune, beginning over a low note sustained by the other partner. Building happily on these themes, the composer constructs a lithic and vigorous Finale.

12.30 **AN ORGAN RECITAL**
by **LEONARD H. WARNER**
Relayed from St. Botolph's, Bishopsgate
Theme, Variations, and Fugue Hollins
Prelude to 'Lohengrin' Wagner, arr. Fricker
Two Preludes, on 'Cheshire Tune' and
'York Tune' Charles Wood
Fugue on B.A.C.H., Op. 60, No. 1
Schumann

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—The Beginning of Agriculture'

2.55 **Musical Interlude**

3.0 **Major W. T. BLAKE:** 'Round the
World—V, The Sudan'

3.20 **Musical Interlude**

3.25 **Miss BERRY:** The Arts League of
Service: 'Looking at Pictures—V, Fan-
tastic Animals'

3.40 **Musical Interlude**

3.45 **'HENRY IV'**
Part I
(Shakespeare)

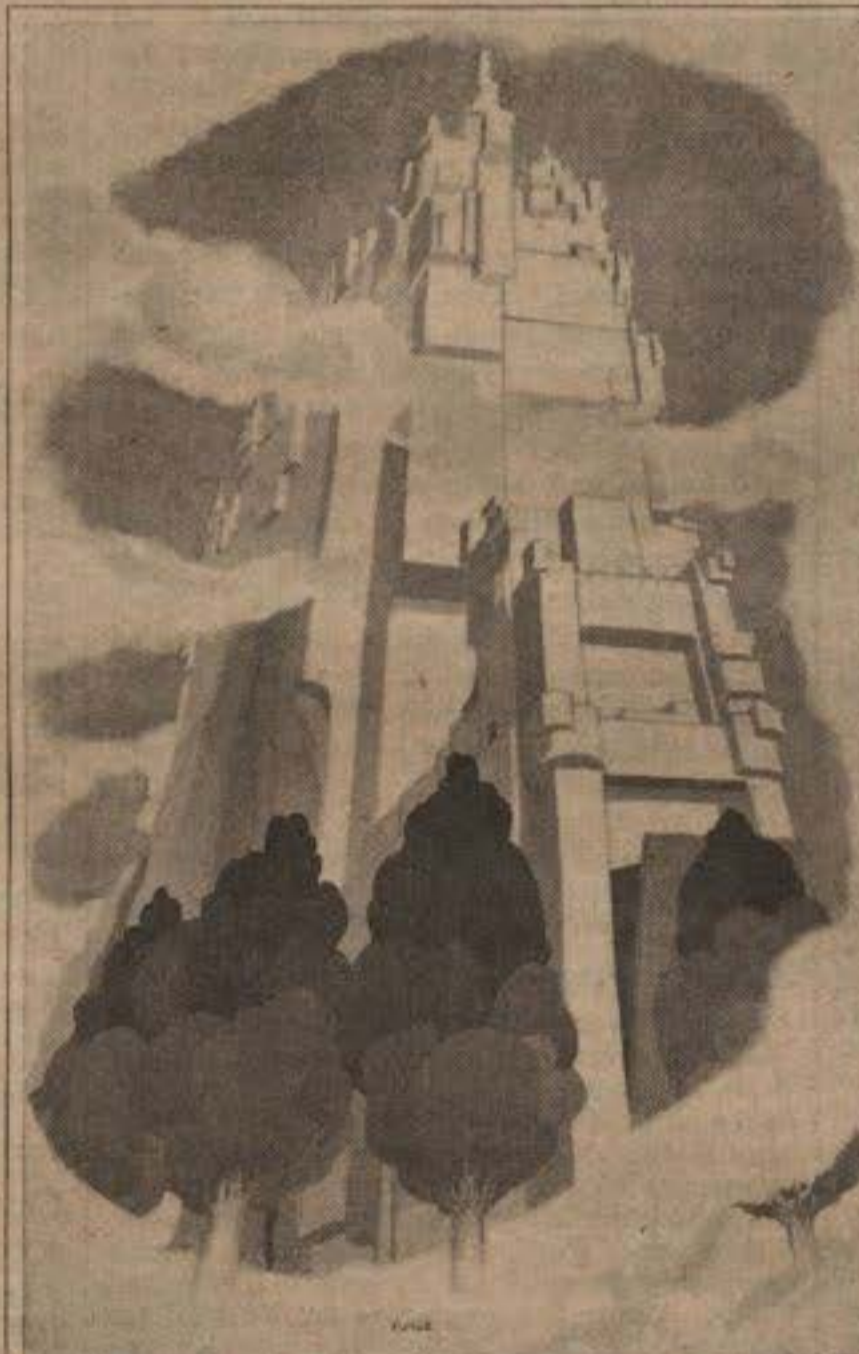
THE play that first introduces Falstaff to us needs no further commendation; the battles and treasons, the Percies and Northumberlands and Glendowers, pale into insignificance beside the rich humour of the fat knight, the fiery Bardolph and sweet Ned Poins. In the series of Shakespeare's histories *Henry IV, Part I*, is notable for being the first of the trilogy which culminates with the apotheosis of one

FRIDAY, OCTOBER 19
2LO LONDON & 5XX DAVENTRY
(361.4 M. 830 KC.) (1,604.3 M. 187 KC.)

of Shakespeare's most popular heroes, Henry V, of the Harfleur and Agincourt scenes; but in the Shakespearean range as a whole it is important as the beginning of that little story of low life that ends (also in *Henry V*) with the pathetic story of the last scene in Eastcheap, when Falstaff 'babbled of green fields.'

4.30 **FRANK WESTFIELD'S ORCHESTRA**
From the Prince of Wales Playhouse, Lewisham

5.15 **THE CHILDREN'S HOUR:**
'A FAMILY PARTY'
—when there will be a 'full house' if all those who are invited are able to come along



9.35-10.45 **'Moyen Age'**
A Romantic Commentary.

Romance is like a castle in the air, invisible unless seen from a distance, erected by glamour to relieve the dreary landscape of the present, and inhabited by regret for the past.

One page of history, although included in the general description of the Dark Ages, is yet so illuminated that it is entitled the Romance Age; as if, ever since, we had been in quest of an ideal which, for a period unique in thought, was a reality.

The intention of this production is to illustrate the fancy of the author that the spirit of this far-off age has found expression in César Franck's Symphony.

The symphony will be heard as a background to the programme, which is an endeavour to represent the train of thought which might arise in the mind of a listener who is sympathetic to this suggestion.

Among the items is a short unpublished play by Thornton Wilder, author of 'The Bridge of San Luis Rey.'

9.35
A Glimpse
of the
Middle Ages

6.0 **Miss KENNEDY BELL:** 'The End of the Bee Season'

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

6.30 **Musical Interlude**

6.45 **THE FOUNDATIONS OF MUSIC**
SCHUBERT'S PIANOFORTE SONATAS
Played by **MARTHA BAIRD**

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

7.15 **Musical Interlude**

7.25 **Dr. E. S. WATERHOUSE:** 'Some Ideas and Ideals of the World's Religion—IV, Religion as Order'

7.45 **A Light Orchestral Concert**
THE WIRELESS ORCHESTRA
Conducted by **JOHN ANSELL**
Overture to 'Rosamunde' *Schubert*

7.55 **GWLADYS NAISH** (Soprano) with
Orchestra
Air, 'In quelle trine morbide' (In these soft laces, from 'Manon Lescaut')
Puccini

Scena and Cavatina, 'Bel raggio lusinghier' (Bright ray of hope, from 'Semiramide') *Rossini*

8.2 **ORCHESTRA**
'Coppélia' Suite, No. 2 *Delibes*
Prelude and Mazurka; Doll Waltz and Czardas

8.12 **AURIOL JONES** (Pianoforte) with
Orchestra
'Africa' Fantasia *Saint-Saëns*

8.24 **ORCHESTRA**
Selection from 'Véronique'
Messenger, arr. Godfrey

8.35 **GWLADYS NAISH**
The Doll's Song from 'Tales of Hoffmann'
Offenbach

8.42 **ORCHESTRA**
Waltz, 'Promotions' *Johann Strauss*

8.50 **AURIOL JONES**
Impromptu in F Sharp } *Chopin*
Waltz in E Minor }

8.56 **ORCHESTRA**
Hungarian March from 'Faust' *Berlioz*

9.0 **WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; ROAD REPORT**

9.15 **Mr. ROBERT BYRON:** 'Mount Athos'

9.15 (*Daventry only*)
His Grace the DUKE OF NORTHUMBERLAND, K.G.: 'The North-East Coast Exhibition.' *S.B. from Newcastle*

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

9.35 'Moyen Age' Programme
(See centre column)

10.25 **A PIANOFORTE RECITAL**
by **MARTHA BAIRD**

Chaconne in G *Handel*
Sonata 13 in A *Scarlatti*
Intermezzo in A, Op. 118 } *Brahms*
Intermezzo in C, Op. 119 }
Nocturne in C Sharp Minor (Posthumous) } *Chopin*
Study, Op. 10, No. 5 (On the Black Keys) }

10.45 **SURPRISE ITEM**

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

(Friday's Programmes continued on page 122.)

Why should we ever grow old?

Why should we ever get tired?

Why should we ever "run down"?

Eminent Swiss Scientist finds the Key to

Nature's Secret of Vital Energy and Re-creative Power!

The Brilliant Researches of E. BUERGI, M.D., Professor of Medicine at Berne University, Switzerland.

Scientists have long known that a "wonderful substance" exists in the green leaves of plants and vegetables which they agree is the source of all vital energy. In the words of Sir ARTHUR SHIPLEY, F.R.S., this is "the most wonderful substance in the world." According to Sir RAY LANCASTER, F.R.S., without this substance "the whole living creation would tumble to the ground."

E. BUERGI, M.D., Professor of Medicine at Berne University, Switzerland, believed that if this wonderful substance could be liberated, humanity would possess a revitalizing and re-creative agent of incalculable potentialities. How he succeeded, after long years of research, in isolating this wonderful substance and presenting it in a form (PHYLLOSAN) readily assimilable by the human organism, is now scientific and medical history. The announcement of Dr. Buergi's brilliant discovery, as stated by THE PRESCRIBER, "was received with interest and enthusiasm by scientific men the world over."

The revitalizing, re-creative power of PHYLLOSAN is of particular importance to all men and women over forty, but it can and should be taken by men and women of all ages and by children (over three years) who are not enjoying that vital, vigorous health which alone makes life truly worth living.



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Are you over 40 and "Feeling Your Age"?

There is nothing in the world which revitalizes the whole human organism with the same efficiency as PHYLLOSAN. In a fortnight you will feel the zest for work and fun returning. In a month you will feel like a "two-year-old." Start taking PHYLLOSAN to-day!

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PHYLLOSAN restores the elasticity of hardened arteries, cleanses the blood of accumulated lime deposits, reduces high blood pressure and strengthens the heart. Start taking PHYLLOSAN to-day!

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PHYLLOSAN can be given to all children over 3 years of age with absolute safety. It revitalizes all the natural processes of growth, assists the development of bone and muscle tissue and increases stamina. Start giving your children PHYLLOSAN to-day!

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(Pronounced FIL-O-SAN.)

TO-DAY!

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12/10/28



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SCHUBERT
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HERE is the latest addition to the many Schubert recordings obtainable on "His Master's Voice," "The Maid of the Mill," recorded by Hans Duban, the famous baritone of the State Opera, Vienna. His fine voice expresses with exquisite artistry the beauty of Schubert's melodies. Let your dealer introduce you to these lovely songs.

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FRIDAY, OCT. 19

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

9.0

From the Popular Operas

3.0 AN ORGAN RECITAL
by LEONARD H. WARNER
Relayed from St. Botolph's, Bishopsgate
K. STUART BAKER (Soprano)

LEONARD H. WARNER
Allegretto in B Flat Lemmens
Slow and sad, from Sonata in D
Beethoven, arr. J. T. Pyc

K. STUART BAKER
To a Violet (An ein Veilchen) Brahms
There 'mong the willows (Dort in dem Weiden) Schubert
To Sylvia Schubert

LEONARD H. WARNER
Air composed for Holsworthy Church Bells
S. S. Wesley
Air, Variations, and Finale Fugato Smart

K. STUART BAKER
Shepherd, thy demeanour vary Thomas Brown, arr. Lane Wilson
Weep you no more Over the Mountains } Quilter

LEONARD H. WARNER
Minuet (Symphony in E Flat) Mozart, arr. Archer
Fugue in G Krebs

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

5.30 THE CHILDREN'S HOUR:
(From Birmingham)

'How the Camel got his Hump,' by Hilda Redway
Songs by DAPHNE HICKMAN (Soprano)
'Another Untrue Irish Adventure,' by Margaret Kennedy
TONI will Entertain

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

6.30 Light Music
(From Birmingham)

PATTISON'S SALON ORCHESTRA
Directed by NORRIS STANLEY
Relayed from the Café Restaurant, Corporation Street

Overture to 'Yelva' Reissiger
Invitation to the Waltz Weber

ALFRED BUTLER (Baritone)
Coaling Helmore

NORRIS STANLEY (Violin)
Hulanzó Balaten Hubay

ORCHESTRA
Fantasia on Verdi's 'Aida' arr. Tavan

ALFRED BUTLER
Devon for me Kahn

CHARLES BADHAM (Pianoforte)
Ballad in G Minor Chopin

ALFRED BUTLER
For you alone Gecht

HARRY MILLER (Violoncello)
Harlequin Popper

ORCHESTRA
Bal Masqué (Valse-Caprice) Fletcher
Selection from 'Iolanthe' Sullivan

8.0 Wife to a Famous Man
A Comedy in Two Acts by G. MARTINEZ SIERRA
The English Version by HELEN and HARLEY GRANVILLE BARKER



MARTINEZ SIERRA, E.N.A.
the Spanish dramatist, whose comedy, *Wife to a Famous Man*, is to be broadcast tonight.

The Scenes:
I. The ironing room of a laundry in the Calle de Madera, Madrid
II. The living-room behind the laundry.
III. As in Scene I.

The Characters:
Mariana Nati
Señora Andrea José Maria
The Apprentice Señor Ramon
Carmen A Reporter
Lola Señor Julian
Julieta A Postman

Various Neighbours
The reputation of the Spanish dramatist, Sierra, is now European.
The setting of his plays is, naturally, Spanish, but their homeliness and sincerity need only translation to appeal to an international audience.

Wife to a Famous Man, which was first performed in Madrid in 1914, contains a moral which has universal application. In the words of the author, 'when a woman truly loves a man—whether he is a hero, or whether he is a scoundrel—she's bound to suffer for it.'

In particular, the play is dedicated to 'Woman—that admirable thing, unspoiled, sound as a ripe nut, sweet, but not too sweet—"Manola"—the working woman of Madrid.'

9.0 From the Popular Operas

(From Birmingham)
THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA
(Leader, FRANK CANTELL)
Conducted by JOSEPH LEWIS
EMILIE WALDRON (Soprano)
ALICE VAUGHAN (Contralto)

GEORGE DAMS (Tenor)
JAMES HOWELL (Bass)
THE STUDIO CHORUS

ORCHESTRA
Overture to 'The Lily of Killarney'... Benedict

9.12 'Maritana' (Wallace)
Soprano Air, 'Scenes that are brightest'
Bass Air, 'Hear me, gentle Maritana'
Chorus: 'Angels that around us hover'

9.25 'Il Trovatore' (Verdi)
Chorus: 'Who like the gipsy'
Contralto Air: 'Fierce flames were raging'
Soprano, Tenor and Chorus: 'Miserere Scene'
Contralto and Tenor: 'Home to our mountains'

9.43 'The Magic Flute' (Mozart)
Tenor Air: 'A form arrayed in beauty rare'
Bass Air and Chorus: 'O Isis and Osiris'
Soprano Air: 'Ah, I feel how all has vanished'
Bass Air: 'Within these sacred bowers'

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Road Report

10.15 DANCE MUSIC: JACK HYLTON'S AMBASSADOR CLUB BAND, under the direction of RAY STARITA, from the Ambassador Club

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

Programmes for Friday.

5WA CARDIFF. 353 M. 850 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.0 JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA
Relayed from the Carlton Restaurant
- 5.15 THE CHILDREN'S HOUR
- 6.0 Mrs. MARION CRAN, Hon. Treasurer of National Garden's Guild—'Tulip Time'
- 6.15 S.B. from London
- 6.30 E. BAKER: 'Some suggestions for the brightening of Cricket'
- 6.45 S.B. from London
- 7.45 The Welsh Countryside

A Tribute to the Work of the Society for the Preservation of Rural Wales
(See also page 125)

DORREN JENKINS (Harp)
Gwynith Gwyn Thomas

NANTYMOEL CHILDREN'S CHOIR
Conducted by JAMES EVANS

Blodau Ffestiniog }
Pwsi Meri Mew } arr.
Ymddraith Calben Llwyd } J. Lloyd Williams
Migildi Magildi }

THE WORK OF THE SOCIETY FOR THE PRESERVATION OF RURAL WALES

WATCYN WATCYN (Baritone)
Pant-Y-Pistyll } Welsh Melodies
Doli } arr.
Yr Hufen Melyn } J. Lloyd Williams

A. G. PRYS-JONES
A Reading of his own Poems
A Song of the Pilgrim Road
These are Sweet Things
The Mountains of Glamorgan ('Poems of Wales')

CHOIR
Yr Ebedydd } arr. J. Lloyd Williams
Y Morwr }
Modryb Neli
Y Gelynen

DORREN JENKINS
Dafydd Y Garreg Wen Thomas

WATCYN WATCYN
Bugeilior Gwenith Gwyn } The Songs of Wales
Plas Gogerddau } Edited by
Hela'r Sgyfarnog } Brinley Richards

CHOIR
Hen Wlad fy Nhadau
DORREN JENKINS
Minstrel's Adieu Thomas

9.0-11.0 S.B. from London (9.30 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
- 6.30 S.B. from Cardiff
- 6.45 S.B. from London
- 7.45 S.B. from Cardiff
- 9.0-11.0 S.B. from London (9.30 Local Announcements)

(Friday's Programmes continued on page 124.)

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Friday's Programmes cont'd (October 19)

6BM BOURNEMOUTH.	326.1 M. 920 KC.
12.0-1.0	Gramophone Records
2.30	London Programme relayed from Daventry
4.30	TEA-TIME MUSIC Relayed from Beale's Restaurant Directed by GILBERT STACEY
March, 'Progress'	Stacey
Valse, 'Ramona'	Wayne
Selection, 'On the Radio'	Stafford
Intermezzo, 'Floramyne'	Stacey
Songs:	
Little Lady of the Moon	Cootes
When the Sergeant-Major's on Parade	Longstaffe
Fox-trot, 'Fascinating Vamp'	Nussbaum
Suite, 'In a Fairy Realm'	Ketelbey
Fox-trots:	
Away down South	Warren
How long has this been going on?	Davis
5.15	THE CHILDREN'S HOUR
6.0	London Programme relayed from Daventry
6.15	S.B. from London
6.30	For Farmers: Mrs. B. J. POSE, 'Winter Care of Bees'
6.45-11.0	S.B. from London (9.30 Local Announcements)



DOREEN JENKINS, harpist, will take part in the 'Welsh Countryside' programme from Cardiff this evening at 7.45.

7.30	ORCHESTRAL MUSIC relayed from the Theatre Royal
6.45	S.B. from London
7.45	Seascape THE AUGMENTED NORTHERN WIRELESS ORCHESTRA Suite, 'The Sea' Frank Bridge Seascape; Sea Foam; Moonlight; Storm, HARRY HOPEWELL (Baritone), and MALE VOICE CHORUS, with ORCHESTRA Songs of the Sea Stanford Drake's Drum; Outward Bound; Devon, O Devon. ORCHESTRA Mother Carey (Three Sailor Pieces) W. H. Bell HARRY HOPEWELL and Chorus, with Orchestra Songs of the Sea Stanford Homeward Bound; The Old Superb ORCHESTRA Sea Sheen Fogg Overture, 'Britannia' Mackenzie
9.0	S.B. from London
9.15	His Grace the DUKE OF NORTHUMBERLAND, K.G.: 'The North-East Coast Exhibition'
9.30	Local Announcements
9.35-11.0	S.B. from London

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 All those who for wisdom crave listen today for the Treasure Island Competition (R. de Rohan and C. E. Hodges)
6.0	London Programme relayed from Daventry
6.15-11.0	S.B. from London (9.30 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	'A Vagabond's Bookshelf'
6.15-11.0	S.B. from London (9.30 Local Announcements)

2ZY MANCHESTER.	384.6 M. 780 KC.
3.0	BROADCAST TO SCHOOLS: Mr. W. H. BARKER: 'Studies of African Life—Guinea Lands—Hausa and Fanti'
3.20	London Programme relayed from Daventry
4.30	THE NORTHERN WIRELESS ORCHESTRA
5.15	THE CHILDREN'S HOUR
6.0	Mr. T. GREEN: 'Self-revealing Books'
6.15	S.B. from London

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
6.0	Lady Margaret Sackville: 'England and the Squires—IV, Nimrod and his Squires.'
6.15	S.B. from London
6.30	For Farmers: Prof. C. Reicham: 'The Study of Prices.'
6.45	S.B. from London
9.15	His Grace the Duke of Northumberland, K.G. The North-East Coast Exhibition.
9.35-11.0	S.B. from London

5SC GLASGOW.	405.4 M. 740 KC.
2.30	Broadcast to Schools. S.B. from Edinburgh.
2.45	Isabel Scott Moncrieff: 'Travellers' Tales of Other Lands—IV, Egypt: Life in the Nile Delta.'
3.0	Play to Schools. Scenes from 'A Midsummer Night's Dream,' by William Shakespeare. Presented by the Station Players.
2.45	Light Orchestral Concert. The Station Orchestra. Mabel Cole (Pianoforte).
4.45	Organ Recital relayed from the New Savoy Picture House.
5.15	THE CHILDREN'S HOUR
5.58	Weather Forecast for Farmers.
6.0	London Programme relayed from Daventry.
6.15	S.B. from London
6.30	S.B. from Aberdeen.
6.45	S.B. from London
7.45	Band Night. The Parkhead Forge Silver Band, conducted by Mr. Chris Varley. Toml Farrell (Pianist-Composer). J. H. N. Craigen: 'In a One Man Revue.'
9.0	London
9.30	Scottish News Bulletin.
9.35-11.0	London.

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 Short Recital by Liddle Peddieson (Tenor): Ettrick (Graham Peel); Spindrift (Eric Fogg).
4.0	The Playhouse Orchestra, directed by R. E. Cahill, relayed from the Picture Playhouse.
5.0	In China—III, Flappers of China, by Esyll Newbery.
5.15	THE CHILDREN'S HOUR
6.0	Mr. Peter Craignyle: Football Topics.
6.15	S.B. from London
6.30	Agricultural Talk: Mr. James Cruickshank: 'Silage.'
6.45	S.B. from London
7.45	A Humorous Programme. Dufton Scott, Ronald Goorley, William McCulloch. The Station Octet.
9.0	London
9.30	Glasgow.
9.35-11.0	London.

2BE BELFAST.	506.1 M. 900 KC.
12.0	Organ Recital by Herbert Westerby, relayed from the Grosvenor Hall.
12.30-1.0	The Radio Quartet.
2.30	London Programme relayed from Daventry.
4.30	Dance Music. Ernie Mason and his Grand Central Band, relayed from the Grand Central Hotel.
5.0	A Violin Recital. Margaret Huxley.
5.15	THE CHILDREN'S HOUR
6.0	London Programme relayed from Daventry.
6.15	S.B. from London
7.45	Dance Music.
8.0	Opening Concert of the 56th Season of the Belfast Philharmonic Society. Relayed from the Ulster Hall. Eileen Ledlie (Contralto); Sziget (Violin); The Society's Chorus and Orchestra of 370 Performers; John Crowther (Leader); Conductor, E. Godfrey Brown.
9.0	S.B. from London.
9.35 app.	Philharmonic Society's Concert (continued).
10.25 app.-11.0	S.B. from London.

Other Stations.

PRESERVING THE LOVELINESS OF BRITAIN.

On Friday evening, at 7.45, Cardiff is broadcasting a special all-Welsh concert in celebration of the Council for the Preservation of Rural Wales, which is now working in close and energetic co-operation with its English 'opposite number.' Some idea of the aims of these two Councils are given in the accompanying article, which every listener who is alive to the beauty of our countryside should read.

THE Council for the Preservation of Rural Wales was founded on May 1, 1928.

Working in the closest possible relation with the Council for the Preservation of Rural England, it seeks to organize concerted action for the protection from disfigurement and injury of rural and coastal scenery and of the amenities of towns and villages in Wales. The Council consists of all societies, public bodies, and individuals who approve of its objects and subscribe to its funds. As many individual members as possible are needed—the subscription being a sum of not less than half a guinea. Funds are urgently needed to carry on the work of the Council, the offices of which are at 17, Great Marlborough Street, London W.1.

Such, expressed as briefly as possible, are the aims of the Council, and the means whereby readers of *The Radio Times* in Wales, or interested in Wales, can help to further its objects.

The writer is often asked what, exactly, we want to preserve; precisely in what way beauty is being lost to us, and what can be done? These three questions afford convenient headings for a brief account of the work to which the Council is committed.

1. What We want to Preserve.

All over these islands, until the coming of the industrial revolution, man conspired with Nature to beautify the areas he occupied. The cottages of Britain, the manor houses, the bridges, the winding ways with their bordering trees, the villages, the little market towns and seaports, all grew, as it were, out of the soil, created of local material by local craftsmen, possessing details of structure distinctive of the district. Each racial or political area of the country thus possessed a recognizable individuality. In Wales this individuality is still very marked.

2. In What Way is Beauty Being Lost to Us?

The beauty and interest of our countryside is being lost to us as a result of many factors.

I would like to enlarge on a few of these. Mass production in the greater industrial centres of building material, and the cheapness of transport, renders it possible to build, in a countryside whose human habitations have from time immemorial been grey and white in colour



A lovely old house by the roadside in Radnorshire.

—greyslate and whitewashed stone walls—bungalows of red brick roofed with pink asbestos tiles or galvanized iron.

Wales is a country of broad landscapes, and comparatively small groups of such structures are thus capable of marring for lovers of natural beauty—and who is not?—an extensive countryside. The evil of inconsiderate building is largely due to the greater mobility of the population. This enables people having no practical, or living, or permanent interest in the amenities of a particular countryside to erect a shack as a cheap week-end home. A builder from the nearest town is in many cases instructed to put up such at the cheapest possible rate: its amenities are of no consequence to its owners, who regard it simply as a shelter, enabling them to spend their holiday period on the mountains or by the sea. The urban

areas, too, are spreading into the adjacent countrysides in unseemly disorder. The hideousness of most petrol stations, in town or country, is too widely recognized to need emphasis here. Road-widening is an important and vital modern development and no unnecessary hindrance ought to be placed on it. But there are ways in which, by a little thought, much beauty can be saved, without extra expense. For example, the usual practice is to widen a road equally on both sides, thus destroying, in many cases, two beautiful hedges or walls, when the destruction of one would meet all needs.

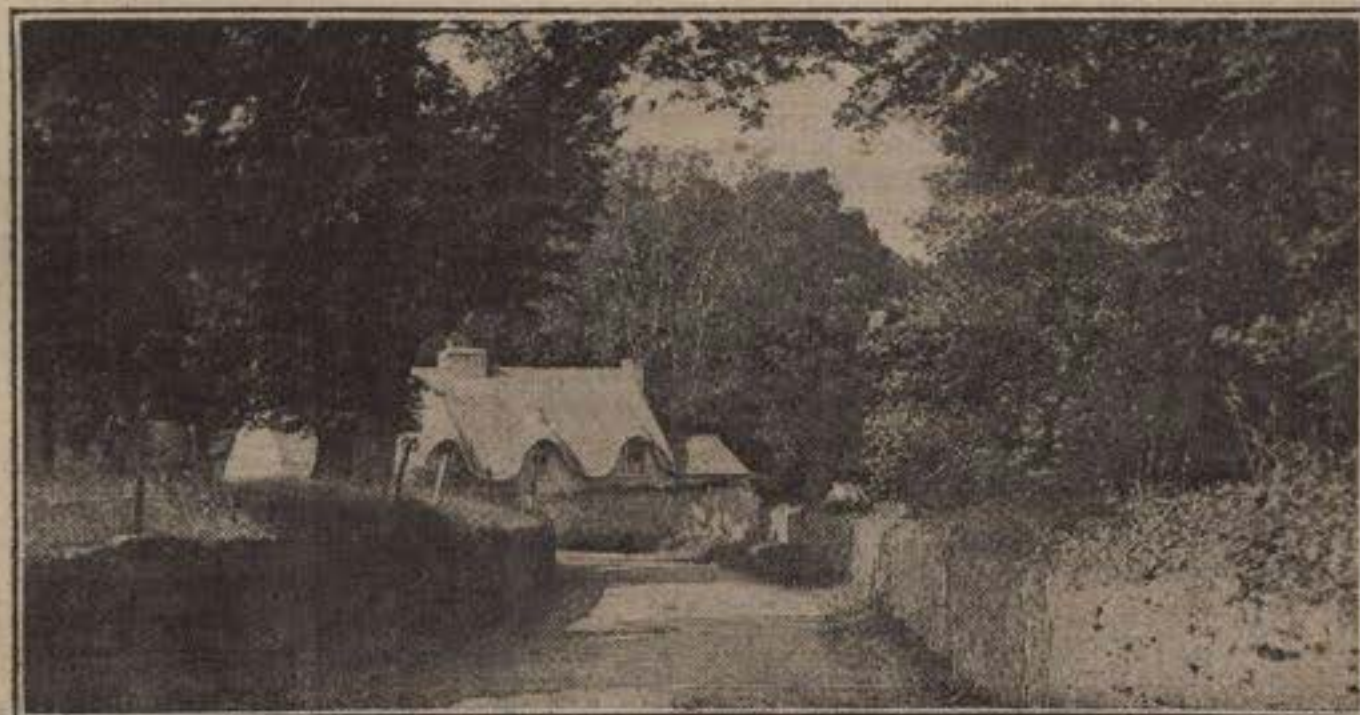
The harm caused by the activities I refer to, whether the loss be of old buildings, of historical associations, or of man-made or natural beauty, is a harm done to the soul of the nation, not measurable in terms of money. But in another aspect it is a commercial loss. The multiplication, in an area renowned for its beauty, of disharmonious buildings, and the vulgarization of beautiful roads and lanes therein by advertising, in time defeats its own ends, destroying the popularity, since it destroys the beauty, of the district. Another way in which beauty spots are being ruined is by the carelessness and untidiness of visitors.

3. What Can be Done?

It might be natural for us to say 'legislate against these deformations of our land; prevent people putting up hideous bungalows; insist on the use of local materials and a decent correspondence between new buildings and those already existing; preserve old houses and old sites; prosecute the folk who litter our beaches and riversides.' I do not think that any of these remedies will fully serve our purpose.

No legislation which is in advance of public opinion can succeed, and if the majority of our people see nothing unpleasing in a littered mountain top, nothing worth preserving in our white-walled cottages and farmsteads, Parliamentary action cannot greatly help us.

The Council, then, seeks to arouse and educate public opinion, especially to enlist support for our cause among the youth of Wales; to organize concerted action in the threatened areas or districts; to press local authorities to use such powers in this direction as they already possess.



The beauty which we should struggle to preserve—a typical lane in rural Wales dappled with the shadows cast by great trees.



LAST week you listened to Dr. Prendergast's account of the terrible accident above Brentwardine, where poor Mrs. Lethbridge came to such a tragic end through the overturning of her caravan. This, however, was by no means the end of the story. This week we are going to ask Mrs. Martha Murk, the landlady of the 'Three Crowns,' at Brentwardine, to tell you about the extraordinary struggle that took place in her inn. Before you listen to her, however, you must imagine the hubbub that there was in that sleepy little town. Of course, what everybody was most interested in was the inquest; and they were particularly excited because it had been rumoured that the great Superintendent Wilson of Scotland Yard had been on the spot, actually looking at the remains, and this seemed to suggest that there was more in the affair than pure accident. But any hopes the sightseers had formed were disappointed. The inquest was purely formal; Carol Lethbridge and Hugo Warren—who, you will remember, had driven the ill-fated car, were both too ill to appear. Wilson was not called, and nothing whatever was said about his investigations. It seemed as though, after all, accident was the true explanation, and the hungry sightseers were just packing up their bags to be gone, when the second sensation followed suddenly. I will make way for Mrs. Murk to tell you all about it.

'I tell you, Mrs. Tomkins, such goings on I never *did* see in all my life! And it's not that I've ever been one to be strait-laced, as well you know, for all I've had to be a bit careful since Murk died. But it isn't right, and I will say—turning a body's house upside down as if it was that Metropole at Brighton! Oh, yes, you can say this about inquests—they do bring a person custom—though, for my part, it's a sort of custom a person could very well do without. And there was precious near being a second inquest here this day. What happened? Sakes alive, aren't I telling you? Didn't Mr. Warren, what's staying in this very house, get up in the middle of the night out of his bed, where he was lying insensible and swathed in bandages, if you see what I mean, and didn't he make a murderous attack on poor Mr. Lethbridge, what hadn't lost his wife not three days gone? Hardly decent, I call it. No, he didn't kill the poor gentleman. But they was found struggling on the floor in Mr. Lethbridge's bedroom in the middle of the night, and both in their pyjamas and all. And even before that the house wasn't

DID WARREN TRY TO KILL LETHBRIDGE?

Following our publication last week of the first instalment of
The BRENTWARDINE MYSTERY
 By Margaret and G. D. H. Cole,

we print below the Second Instalment, which should be of interest and service to those who will, on Saturdays, October 20 and 27, be trying to solve the mystery of the wrecked caravan.

hardly fit to live in, what with their having that awful quarrel.

'You see, it was like this. The day the inquest was held, they was both too ill to be let out of bed. Mr. Warren was all muzzy-like still, along of that bang on the head he got when he fell out of the car—and it's a mercy for him he did, else he'd have been killed for sure. And Mr. Lethbridge was suffering from what the doctor called shock, though I'd a call it the horrors myself, and no wonder, what with thinking about his poor wife. Anyway, in the evening of that day, they both seemed better. Mr. Warren, he was sitting up in bed, and reading all about the haccident in the newspapers. And Mr. Lethbridge, he said he was going to get up whatever the doctor said. I was hovering about in the passage, in case either of them should want anything, and by and by Mr. Lethbridge opened his door, and went across and knocked on Mr. Warren's, and then I saw him go in. A few minutes later they began making the most dreadful racket. I went to the door to listen, not that I'm in the listening way ordinary. But with one of them hit on his head and tother with the horrors, well, you never know, do you? Well, I went up close, and I heard Mr. Lethbridge saying to Mr. Warren—right out like that—"You murdered her! You murdered her!" First I thought he was only meaning—what was no more than the truth—that Mr. Warren must have been abominably careless to tip the poor lady over the hill like that—but I soon made out he was accusing Mr. Warren of doing the whole thing on purpose—which didn't stand to reason, seeing Mr. Warren nearly got killed himself. And Mr. Warren—he was giving pretty near as good as he got, saying as how Mr. Lethbridge wasn't fit to live, and if he'd had half a chance he'd have been only too ready to murder the poor lady himself, for all she was his wife. Their words got that unbridled I thought I'd best intervene, so to speak; and in I walks. That stopped 'em a bit; and I tells Mr. Lethbridge he'd better mind himself and get back to bed, and how the doctor said neither of them was to get excited. And then Mr. Lethbridge takes himself off; but just as he was going Mr. Warren shouts at him, as if he'd suddenly thought o' something quite new, "You damned scoundrel," he says, "you did murder her. But I'll do you in," he says, or words to that effect.

'Well, that was the first round, so to speak; but it was nothing to what happened after. First, they both of them sent for the police inspector, and he went separately into their bedrooms to hear what they'd got to say. And, when he came out, he says,

"Mrs. Murk," he says, "you've got a pair of lunatics in your house, or I'm a Dutchman. They've each of 'em told me that tother murdered the poor lady by interfering with the brakes of that there caravan. Which it's as plain as the nose on your face it was an accident," he says. And all very well for him, but you just listen what happened that very night.

'My bedroom is next to Mr. Lethbridge's, and in the middle of the night I was suddenly woke by hearing the most horrible shemozzle going on next door—worse than any race night I've ever known. I got out of bed and fairly skedaddled along the corridor and woke Moggs—the old man as does for me, you know—and a good hard worker, too, if he ain't quite all there. "Moggs," I says, "you come along at once and put 'em out," I says. So he goes along, and throws open Mr. Lethbridge's door, and there was Mr. Lethbridge and Mr. Warren fighting together on the floor, and a great big knife lying close beside them.

'I told them to get up at once, and stop making a shambles of my house, so to speak, and Moggs, he grabbed hold of Mr. Lethbridge, who was on top of Mr. Warren and had got him down, and pulls him off. "He tried to murder me," says Mr. Lethbridge mighty out of breath. "You villain," says Mr. Warren, getting up off the floor and dusting himself, "you'd have killed me if you hadn't been interrupted." Then I took command of the situation, so to speak. "Now, Mr. Warren," I says, "I don't know which of you was killing which; but just you quick march back into your own bedroom. And lock him in," says I to Moggs, "while I send for the police. And you, Mr. Lethbridge, I'm going to lock you in here." "I call you to witness," says Mr. Lethbridge, "he tried to murder me, and here's the knife he done it with. And I've got a wound in the arm, Mrs. Murk, what I'd thank you to tie up for me, and it's a mercy it's no worse. And the sooner the police come, the better I'll be pleased, because my life isn't safe with that murderer on the premises." But Mr. Warren, he only laughed and used a bad word, and went with Moggs as quiet as a lamb, while I tied up Mr. Lethbridge, which it wasn't much of a wound—not hardly more than a scratch. And then I locked him up in his room, and went for the police myself, not liking to be left alone in the house with a murderer, or maybe two. So I told Moggs to look after them while I went.

'Well, of course, there's only Robert Carter, who's the policeman here at Brent-

(Continued on page 134.)

7.45
Favourites
of the
Older Folk.

SATURDAY, OCTOBER 20
2LO LONDON & 5XX DAVENTRY
(361.4 M. 830 KC.) (1,604.3 M. 187 KC.)

9.35
The Buggins
Family
Once Again.

- 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 A Ballad Concert.
MARY CRAFTURD (Soprano)
CLAY THOMAS (Tenor)
OLGA THOMAS (Pianoforte)
MARY CRAFTURD
Song of the Open *Frank La Forge*
The Wild Rose *Schubert*
Morning Hymn *Henschel*
3.38 OLGA THOMAS
Black Keys study *Chopin*
Waltz in A Flat *Brahms*
Seguidillas *Albeniz*
3.45 CLAY THOMAS
Hope, the Horn Blower *Ireland*
The Cloths of Heaven *Thomas Dunhill*
Love is a Bable *Parry*
3.52 MARY CRAFTURD
Love the Jester *Montague Phillips*
The Shower *Dorothy Gilman*
Violets *Ellen Wright*
4.0 OLGA THOMAS
The Hobby Horse *Leo Livens*
Polonaise in A Flat *Rosenbloom*
4.8 CLAY THOMAS
Beating up the Channel *Sanderson*
Fair is my Lady *Helen Alston*
If I were *David Richards*
4.15 DANCE MUSIC
FRED ELIZALDE and his SAVOY HOTEL MUSIC
from the Savoy Hotel
5.15 THE CHILDREN'S HOUR:
'ALICE PLAYS CROQUET AND ATTENDS THE TRIAL'
Being two extracts from 'Alice in Wonderland' (Lewis Carroll) made into a play by C. E. HODGES
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 PIANOFORTE SONATAS
Played by **MARTHA BAIRD**
7.0 Mr. ERNEST NEWMAN:
'Next Week's Broadcast Music'
7.15 Musical Interlude
7.25 Sports Talk: Mr. H. P. MARSHALL Rugby Football Comments

NOW that the Rugby season is in full swing in London as well as in the Provinces, Mr. Marshall's talk will be particularly welcome. As a famous Harlequin forward and an old International, and also the co-author, with W. W. Wakefield, of a book on Rugby football that has rapidly become a standard work, he has every qualification to talk about the game.



WILKIE BARD,
whose characteristic humour will be a feature of the Vaudeville programme tonight.

7.45 Old Folks' Programme

ANDREW CLAYTON (Tenor)
CECIL DIXON (Pianoforte)
THE WIRELESS ORCHESTRA Conducted by JOHN ANSELL

- ORCHESTRA**
Overture to 'Zampa' *Herold*
BERLIOZ was rather severe on Herold, who, he declared, lacked a style of his own. He dismissed Zampa 'as not real French, German, or Italian music—only Parisian music.'
If Herold was not highly inspired, he certainly worked hard enough, for in a life of a little over forty years he composed at least a score of operas.
The favourite overture to 'Zampa' is made out of tunes from the Opera rather loosely strung together.
ANDREW CLAYTON
Songs
ORCHESTRA
Selection from 'Florodora' *Stuart*
CECIL DIXON
Nocturne in E Flat *Chopin*
Minuet in G *Beethoven*
Songs Without Words, No. 1
The Bees' Wedding *Mendelssohn*

THE distinction of inventing the Nocturne belongs not to Chopin, but to the Irishman, John Field. The Nocturnes of Field have not lost their charm, but Chopin had a wider emotional range and a finer feeling for the possibilities of the piano than had Field. Though Chopin's first Nocturnes are not unlike those of the Irishman, he very soon shows his developing imaginative power and technical freedom.
The Nocturnes, like many other of Chopin's pieces, are capable of bearing a good many poetical interpretations. Many of them may reasonably be interpreted as love songs. And we may imagine the composer, as he distilled this sweet music, phrasing it with his own tender yearnings, for Chopin was often in love.

- ORCHESTRA**
Song without Words } *Tchaikovsky*
Song of Sadness }
Humoresque *Dvorak*

ANDREW CLAYTON
Songs

- ORCHESTRA**
'Blue Danube' Waltz *Johann Strauss*

IN the days of our parents' youth Strauss had a magic name, whether it were that of the Johann who saw Queen Victoria come to the throne, or his more famous son Johann (1825-1899), who composed 'On the Beautiful Blue Danube' and over four hundred other dances. Johann, the younger, eclipsed his father, and became the most popular musician in Vienna in the middle of last century.

As a youth he nearly took up banking, for his father did not wish his son to go into the musical profession; but waltzes were in the blood, and would come out. Young Johann had been writing them since he was six and he kept on doing so for nearly sixty years.

Nowadays waltzes are out of fashion as a form of popular dance music. But considering what the modern fashion is, to be out of it for a few minutes may be appreciated by many as a restful and pleasant experience.

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Mr. and Mrs. G. D. H. COLE: 'The Brentwardine Mystery'—IV

For the text of instalment Two, see opposite page. Instalment Three will be found in our issue of Friday, October 19

9.30 Local Announcements; (Daventry only) Shipping Forecast

9.35 Vaudeville

- WILKIE BARD**
BETTY FIELDS
(Comedienne)
MABEL CONSTANDROS
in a New Buggins Sketch
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



A ROUSING BIT OF MID-FIELD PLAY.

What a thrill in the packed stands as the scrum breaks and one of the wingers is seen going hard with the ball! The Rugby football season is now at its height, and Mr. H. P. Marshall, the famous forward, will broadcast from London this evening at 7.25.

Sport and General



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SATURDAY, OCTOBER 20
5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

9.0
Birmingham
Symphony
Concert

2.30 **A Children's Concert**
 Relayed from the Town Hall, Birmingham
THE CITY OF BIRMINGHAM POLICE BAND
 Conducted by **ADRIAN BOULT**
 Overture to 'The Magic Flute' } *Mozart*
 Serenade for Strings }
 Slow Movement from Violin Concerto }
Mendelssohn
 (Solo Violin, PAUL BEARD)
 Beauty and the Beast } (from 'Mother
 The Fairy Garden } Goose' Suite)
Ravel
 Overture to 'Egmont' *Beethoven*

3.45 **A BAND PROGRAMME**
 (From Birmingham)
THE METROPOLITAN WORKS BAND
 Conducted by G. H. WILSON
 March, 'Gill Bridge' *Ord Hume*
 Cornet Duet, 'Forest
 Warblers' *Rimmer*
 (Soloists, W. STEPHENS
 and T. BRENNAN)

3.57 **NORMAN PHILLIPS and Partner (Entertainers)**
 Lila .. *Gotter and Pinkard*
 One more Night
Rose and Burke
 Together
De Sylva and Henderson
 My Dreams *Tosti*

4.7 **BAND**
 Reminiscences of Wagner
arr. Round

4.21 **TOM BROWNSWORD (Treble)**
 God bless the morning
Oliver
 Sunshine and Rain
Blumenthal

BAND
 A Moorside Suite .. *Holst*
 Scherzo; Nocturne;
 March

4.43 **NORMAN PHILLIPS and Partner**
 Blue Skies *Berlin*
 Beneath thy window
Teschemacher
 Perhaps you'll think of
 me *Stone*

BAND
 Selection from 'The Desert Song' *Romberg*

5.5 **TOM BROWNSWORD**
 Song of the Bell *Oliver*
 I hear a thrush at eve *Cadman*
 Come to the Fair *Easthope Martin*

5.13 **BAND**
 Song Without Words *Tchaikovsky*
 The Soldiers' Chorus from 'Faust' *Gounod*
 Romance, 'The Piper's Wedding' *Thayne*
 Overture to 'Richard III.' *German*

5.30 **THE CHILDREN'S HOUR:**
 (From Birmingham)
 'Aquarium Antics,' by Mary Haras
 Songs by **CUTHBERT FORD (Baritone)**
 Selections by **THE MIDLAND PIANOFORTE SEXTET**
 (Leader, FRANK CANTELL)

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

6.40 **Sports Bulletin (From Birmingham)**

6.45 **Light Music**
GLADYS RIPLEY (Contralto)
THE CARLTON MASON SEXTET

8.0 **Vaudeville**
WILKIE BARD
BETTY FIELDS (Comedienne)
MABEL CONSTANDUBOS (in a new Buggins sketch)
JACK PAYNE and THE B.B.C. DANCE ORCHESTRA

9.0 **A Symphony Concert**
 (From Birmingham)
THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA
 (Leader, FRANK CANTELL)
 Conducted by **JOSEPH LEWIS**
 Solemn Overture, Op. 73 *Glazounov*
JOAN ELWES (Soprano), and Orchestra
 Air, 'There's a bower of roses' *Stanford*



GLADYS RIPLEY
 (contralto) sings in the programme of Light Music from 5GB this evening at 6.45.

9.20 **HAROLD RHODES (Pianoforte), and Orchestra**
 Symphonic Variations
Franck

9.40 **ORCHESTRA**
 Second Suite of Old English Dances .. *Cowen*

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

10.15 **Sports Bulletin (From Birmingham)**

10.20 **ORCHESTRA**
 Two Pieces, 'Dream Children' *Elgar*

HERE is some delicate music suggested by the well-known and beautiful passages in Charles Lamb (*Dream Children; A Reverie*), in which he imagines himself a father, sitting by the fireside and telling little Alice and John about his own childhood. At last, the dream fades away, and the dreamer is left solitary again.

Out of this tender musing Elgar has made two fragrant little pieces. The first is very short and rather slow; the other is longer and quicker. At the end of all, the theme of the first piece comes back.

JOAN ELWES
 Rondel *Elgar*
 Linden Lea *Vaughan Williams*
 Fairest Isle *Purcell*

10.35-11.15 **ORCHESTRA**
 Symphony *Franck*

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.

Valve evolution

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Filament Volts	4.0 max.
Filament Current	0.1 amp.
Anode Volts	100 to 150 max.
Screen Grid Volts	60 to 90 max.
Amplification Factor	150
Impedance	200,000 ohms
Normal Slope9 Ma/v.

The S 215 is a specially designed high frequency amplifying valve, having four electrodes, in which the inter-electrode capacity effect, so detrimental to high frequency amplification, has been nullified by the introduction of a screening grid. The anode is connected to a terminal on the top of the valve and the screen grid to the ordinary anode pin of the valve cap.

Filament Volts	2.0 max.
Filament Current	0.15 amp.
Anode Volts	100 to 150 max.
Screen Grid Volts	60 to 90 max.
Amplification Factor	170
Impedance	200,000 ohms
Normal Slope62 Ma/v.

The S Point 8, also specially designed, is a high frequency amplifying valve, with four electrodes, in which the inter-electrode capacity effect, so detrimental to high frequency amplification, has been nullified by the introduction of a screening grid. The anode is connected to a terminal on the top of the valve and the screen grid to the ordinary anode pin of the valve cap.

In addition, the filament is so constructed as to make the valve suitable for operating directly from the Alternating Current Mains through a suitable transformer, without the introduction of A.C. hum into the circuit.

Filament Volts	0.8 max.
Filament Current	9.5 amps.
Anode Volts	100 to 150 max.
Screen Grid Volts	60 to 90 max.
Amplification Factor	160
Impedance	200,000 ohms
Normal Slope	0.8 Ma/v.

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Saturday's Programmes continued (October 20)

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 Mastersingers' Wagner
 Prelude and Angels' Farewell ('The Dream of Gerontius') Elgar
 Variations on a once Familiar Air *Haydn Wood*
 Puck's Minuet *Howells*

OF this little orchestral piece, composed about ten years ago, Howells has said, 'Though written to an imaginary scene, it little matters what particular "picture" is in the listener's mind, so there be a picture. It would seem, however, that airy Puck takes strange and ill-sorted companions for the dance—perhaps a Falstaff among them?'

- 3.30 London Programme relayed from Daventry
 5.15 **THE CHILDREN'S HOUR**
 6.0 London Programme relayed from Daventry
 6.15 *S.B. from London*
 6.40 Local Sports Bulletin
 6.45 *S.B. from London*
 7.0 Mr. STANLEY DARK: 'And that reminds me'—II
 7.15 *S.B. from London*
 7.25 Mr. L. E. WILLIAMS: 'Topical Sport'
 Mr. LEIGH WOODS: 'West of England Sport'

7.45 A Popular Concert

Relayed from the Assembly Room, City Hall
NATIONAL ORCHESTRA OF WALES
 Conducted by WARWICK BRAITHWAITE
 Overture to 'The Merry Wives of Windsor' *Nicolai*
 OWEN BRYNGWYN (Baritone) and Orchestra
 Eri tu ('It was thou,' from 'A Masked Ball') *Verdi*

THE Governor of Boston has fallen in love with the wife of his friend and secretary Renato, who swears to be revenged.

In this air Renato expresses, first, his anger and then his grief, as he thinks of the happiness that his false friend has destroyed.

ORCHESTRA
 Valse Triste (Waltz of Sadness) *Sibelius*
 Ballet Music from 'Henry VIII' .. *Saint-Saëns*

SAINT-SAËNS' Opera, Henry VIII, deals with the King's infatuation for Anne Boleyn.

The marriage ceremony gives opportunity for a *Ballet Divertissement*, which comes between the Second and Third Acts. The concert version of the Ballet Music includes four pieces.

I. *Introduction. Entry of the Clans.* The chief tune is a lilting air. It is followed by a March, begun by Oboes and Trumpets, and worked up by the Full Orchestra.

II. *Scots Idyll.* An Introduction chiefly for Strings, answered by Woodwind, leads to the *Idyll*, in which the Oboe gives out another tune of Scottish flavour, while Harps and Cellos suggest the Bagpipe's drone. A soulful melody next comes from the Violins. The Movement ends with another theme, gay in character.

III. *Gipsy Dance.* The Drum keeps up a rhythmic throbbing, while Violins and Cor Anglais announce the dashing dance theme. With Drum taps and punctuation by the Brass, the dance goes gaily along.

IV. *Gigue and Finale.* The Violins establish the jig, and Woodwind follow it up. A change of time brings a new Woodwind tune, and the Violins have a third, rather slower. The wind-up is immensely exhilarating, in true festival spirit.

RENEE SWEETLAND (Pianoforte) and Orchestra
 The Djinns *Franch*

ORCHESTRA
 Suite, 'Russian Ballet' *Luigini*

OWEN BRYNGWYN and Orchestra
 Even the bravest heart ('Faust') *Gounod*

ORCHESTRA
 Nocturne and Wedding March ('A Midsummer Night's Dream') *Mendelssohn*

9.0-12.0 *S.B. from London* (9.30 Local Announcements; Sports Bulletin)

5SX SWANSEA. 294.1 M.
1020 KC.

- 3.30 London Programme relayed from Daventry
 5.15 **THE CHILDREN'S HOUR**
 6.0 London Programme relayed from Daventry
 6.15 *S.B. from London*
 7.0 *S.B. from Cardiff*
 7.15 *S.B. from London*
 7.25 *S.B. from Cardiff*

9.0-12.0 *S.B. from London* (9.30 Local Announcements; Sports Bulletin)

6BM BOURNEMOUTH. 326.1 M.
920 KC.

- 3.30 London Programme relayed from Daventry
 6.15 *S.B. from London*
 6.40 Local Sports Bulletin
 6.45-12.0 *S.B. from London* (9.30 Local Announcements; Sports Bulletin)

5PY PLYMOUTH. 400 M.
750 KC.

3.10 app. **PLYMOUTH ALBION v. ST. BAR. THOLOMEW'S HOSPITAL**
 A Running Commentary by Mr. E. G. BUTCHER on the Rugby Football Match
 Relayed from Beacon Park, Plymouth

4.30 app. London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR:**
 Good deeds are better than gold, as proved by 'The Shadowless Man' from 'Old Time Tales' (*Donald Mackenzie*)

- 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)

THE RADIO TIMES.

The Journal of the British Broadcasting Corporation.

Published every Friday—Price Twopence.
 Editorial address: Savoy Hill, London, W.C.2.

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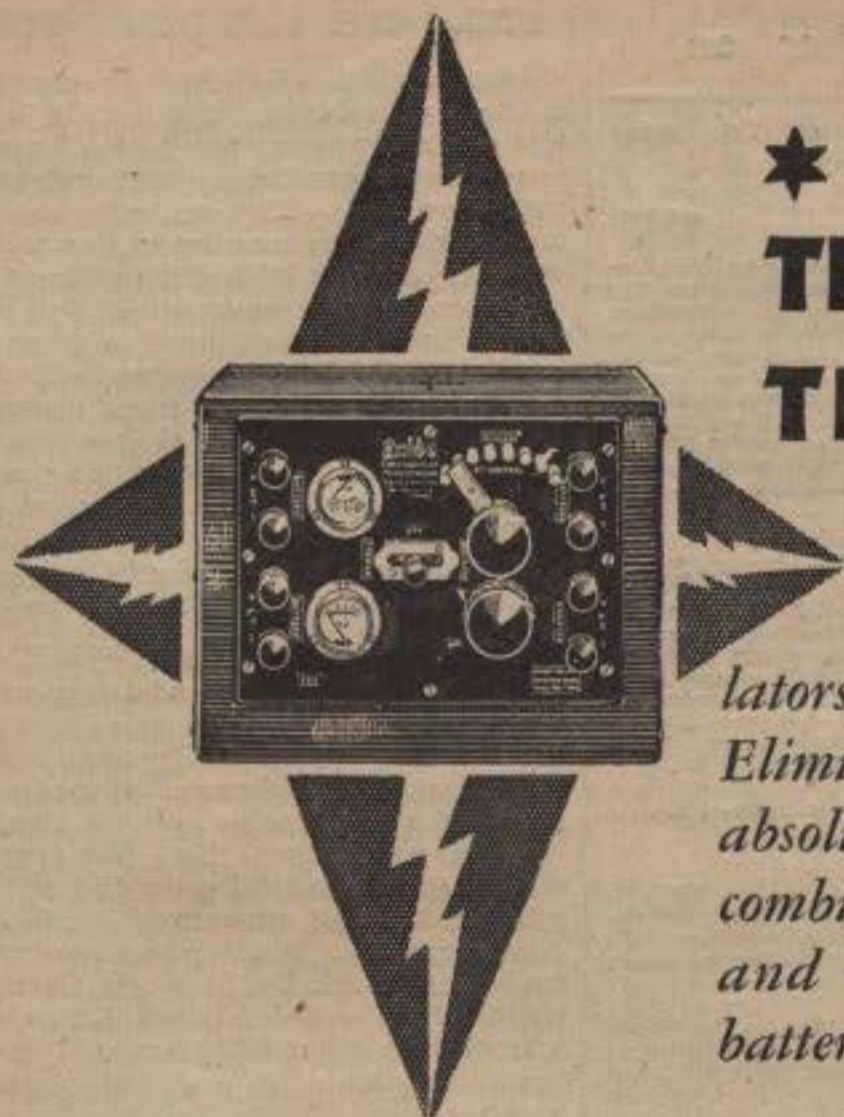
5NG NOTTINGHAM. 275.2 M.
1,090 KC.

- 3.30 London Programme relayed from Daventry
 5.15 **THE CHILDREN'S HOUR:**
 A Surprise Afternoon
 Plays by Winifred A. Rateliff
 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.

- 3.20 **A Popular Concert.**
 on behalf of the Salford Royal Hospital
 Relayed from the Salford Palace
 Speeches
 3.35 **THE NORTHERN WIRELESS ORCHESTRA,** conducted by T. H. MORRISON
 Overture to 'Zampa' *Hérold*
 HORACE STEVENS (Bass) in Selected Songs
ORCHESTRA
 The Call (from 'Keltic Suite') *Foulds*
 MARIA MAROVA (Songs with Guitar)
STRING ORCHESTRA
 Far from the Ball *Gillet*
 THORNLEY DODGE (Entertainer)
ORCHESTRA
 Rustic Dance *Coccon*
 HORACE STEVENS in more selected songs
 MARIA MAROVA in further songs
ORCHESTRA
 Country Dance *Coccon*
 THORNLEY DODGE
ORCHESTRA
 Military March *Schubert*
 5.15 **THE CHILDREN'S HOUR:**
 Children's Variety Programme
 FREDERICK J. FIRTH
 Thistle Down *Hilda Bembridge*
 Cherry Ripe *Horn*
 Sing joyous bird *Montague Phillips*
 DONALD BURKE
 When Pa was a Boy *S. E. Kiser*
 A Little Boy's Lament *Anon.*
 Anecdotes
 DOROTHY V. DEARON (Piano)
 Polonaise } *Bach*
 Gavotte and Musette }
 De Gradus ad Parnassum } *Debussy*
 Arabesque in G }

- KATHLEEN and EILEEN KROGH will recite
 6.0 London Programme relayed from Daventry
 6.15 *S.B. from London*
 7.0 Mr. WILLIAM PLATT: 'Peakland in Winter'
 (*S.B. from Sheffield*)
 7.15 *S.B. from London*
 7.25 Mr. F. STACEY LINTOTT: Sports Talk
 (Manchester programme continued on page 132.)



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Saturday's Programmes cont'd (October 20)

(Manchester Programme continued from page 130.)

7.45 An Orchestral Concert
 THE NORTHERN WIRELESS ORCHESTRA
 Overture to 'The Flying Dutchman'... Wagner
 REX COSTELLO (The Jolly Fellow)
 This Dog Business... Jefferson Sullivan
 Peter... Chater Robinson
 ORCHESTRA
 Russian Cradle Song... Krein
 REX COSTELLO
 The Poets' Club... Randall Walters
 Our Georgette... Maurice Scott
 ORCHESTRA
 Selection of the works of Moussorgsky

8.30 ORGAN RECITAL
 By MARCEL DUPRÉ (Organ Director at the Conservatoire of Paris) relayed from the Town Hall, Wallasey
 (S.B. from Liverpool)
 Allegretto and Toccata from Symphony No. 5
 Widor
 Canon in B Minor... Schumann
 Cortege (Procession) and Litany... Dupre
 Improvisation on a Submitted Theme

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

Other Stations.

5NO NEWCASTLE. 512.5 M. 950 KC.
 3.30—London Programme relayed from Daventry. 4.15—Music relayed from Tilley's Blackett Street Restaurant. 5.15—The Children's Hour. 6.0—Song Recital by Ethel Durrant (Soprano). 6.15—S.B. from London. 6.40—Local

Sports Bulletin. 6.45—S.B. from London. 7.45—Border Programme. 9.0-12.0—S.B. from London.

5SC GLASGOW. 605.4 M. 740 KC.
 11.0-12.0—Gramophone Records. 2.30—Dance Music relayed from the Plaza. 4.15—Dan Seymour (Tenor) and The Station Orchestra in New Dance Numbers and Revue Selections. 5.15—The 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—Mr. George Roston Malloch: 'The Present Position of Scots Letters.' 7.15—S.B. from London. 7.25—Mr. Alexander Adamson: Eye-Witness Account of Association Football Match, Celtic v. Rangers. 7.45—S.B. from London. 9.30—Scottish News and Sports Bulletin. 9.35-12.0—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.
 3.30—Dance Music by Len Russell and his Music, relayed from the New Palais de Danse. 4.10—Studio Interlude, Mary Sutherland (Mezzo-Soprano). 4.15—Doris Davidson (Pianoforte). 4.33—Mary Sutherland. 4.40—Dance Music (continued). 5.15—The Children's Hour. 6.0—London Programme relayed from Daventry. 6.15—S.B. from London. 6.40—S.B. from Glasgow. 6.45—S.B. from London. 7.0—S.B. from Glasgow. 7.15—S.B. from London. 7.25—S.B. from Glasgow. 7.45—Will Evans and North Emerald in a Humorous Sketch. 8.0—S.B. from London. 9.30—S.B. from Glasgow. 9.35-12.0—S.B. from London.

2BE BELFAST. 306.1 M. 980 KC.
 3.30—Favourites Orchestra: Overture, 'William Tell' (Rossini); Suite, 'Peer Gynt' (Part I) (Grieg)—Morning Mood; Anitra's Dance; Death of Anse; In the Hall of the Mountain King; Entr'actes—Chanson de Matin, 'Chanson de Nuit,' and 'Salut d'Amour' (Elgar); Selection, 'Haddon Hall' (Sullivan). 4.15—Samuel Adams (Baritone); Hooin' (Richards); An Island Shilling Song (Kennedy-Fraser); Two Old Tramps (Holloway); Time to go (W. Sanderson). 4.28—Orchestra: Spring Song, and The Bees' Wedding (Mendelssohn, arr. Guiraud); Valse de Concert, Op. 51 (Glazounov). 4.45—Organ Recital by Arthur Raymond, relayed from the Classic Cinema. 5.15—The Children's Hour. 6.0—London Programme relayed from Daventry. 6.15—S.B. from London. 6.40—Irish League Football Results. 6.45—S.B. from London. 7.45—The Doctors Calling, Sustained by Dr. Alexander Dempsey (Baritone). Dr. S. Greenfield (Baritone). Lawrence Melville (Violin). Dr. E. B. Pardon (Violoncello). Messrs. Milcoan and Emerson (Entertainers). Chorus of Queen's Roysterers from the Queen's University. Orchestra, conducted by Major T. B. Nichols, Mus. Doc. (B.A.M.C.). Programme announced by Dr. W. Carson. 9.0-12.0—S.B. from London.

FROM THE BROADCAST PULPIT.

SOME people find it difficult to know what God is like, and perhaps make a mistake in thinking that only really learned persons can know Him. I believe that we can find God with our hearts as well as with our minds. There are people who obviously know God, and are conscious of Him, who are not clever or learned. What if the ordinary processes of Nature should be means by which God wants to make Himself known to everyone through the life which produces fruit in response to the labour of man? Many people have found in the gifts of Nature the signs of the God of Love from whom all good things do come. I am at any rate ready to believe that, that these people are as near reality as those who say that you cannot approach God unless you have studied science and theology.
 —The Rev. Canon F. W. Head, Liverpool.

ONE of the peculiar advantages of the daily service is that it finds quite a lot of us on our daily road stumbling up against God, and that it brings with it a flash of understanding about His presence and His purpose and His care. Most of us have the times and places that we specially associate with God and our worship of Him; holy days and holy places have a wonderful power to touch our lives with wisdom and understanding, and love, and power and peace. But they have one danger, that we begin to think that it is only there and then that God is interested in us and that we need to be interested in Him. Churches and Sundays are prisons or palaces we have built for Him. We keep God apart. But in these minutes of worship, in the midst of the daily duties the presence of God has overshadowed you to help you to remember that your work is part of the service of goodness and holiness, that your joys and blessings are God's mercies, that your burdens and sorrows are only part of the cross that God is carrying with you as you and He fight life's battle.—The Rev. John Lamb, Glasgow.

B. B. C. OFFICIAL PUBLICATIONS which will be of interest to the regular listener.

AIDS TO STUDY PAMPHLETS Autumn, 1928

In connection with the new Session of Talks and Lectures, the undermentioned pamphlets are published as a guide and a help to interested listeners.

FIRST HALF OF SESSION.

TALKS AND LECTURES SYLLABUS. (Free. By post 1d.)

(The following pamphlets 1d. Post free 2d.)

- Mechanics in Daily Life... Dr. Alex. Wood
- Life in Roman Britain Major Gordon Home
- Some Ideas and Ideals on World Religion Dr. E. S. Waterhouse
- America Today... Mr. S. K. Ratcliffe

SECOND HALF OF SESSION. (Ready in October.)

- Science in the Modern World Prof. E. N. da C. Andrade
- Modern Britain in the Making Mr. G. D. H. Cole
- Tendencies in Industry Today Lord Melchett, Mr. H. D. Henderson, Maj. Walter Elliott, M.P., Miss Lynda Grier, Sir Herbert Samuel, M.P.
- Wayfaring in Olden Times Miss Grace Hadow

How to Begin Biology... Mr. Norman Walker
 Subscription to cover all Aids to Study Pamphlets for one year, 4s.
 Applications for any of the above pamphlets should be addressed to the B.B. Bookshop, Savoy Hill, London, W.C.2.

WHEN LISTENING TO BROADCAST OPERA

the listener will find his enjoyment greatly increased by having before him a copy of the libretto. Libretti of the 1928-29 Season of Broadcast Opera are published by the B.B.C. in booklet form, together with notes on the composer, a synopsis of the opera, etc.

OPERAS TO BE BROADCAST.

- 'Maritana' (W. Vincent Wallace) .. Wed. Sept. 26, 1928
- 'Pelleas and Melisande' (Debussy) .. Oct. 31 "
- 'Samson and Delilah' (Saint-Saens) .. Nov. 28 "
- 'Blue Forest' (Aubert) .. Dec. 19 "
- 'Lackme' (Delibes) .. Jan. 30, 1929
- 'Coq d'Or' (Rimsky-Korsakov) .. Feb. 27 "
- 'Ivanhoe' (Sullivan) .. Mar. 27 "
- 'Flying Dutchman' (Wagner) .. April 24 "
- 'Jongleur de Notre Dame' (Massenet) .. May 29 "
- 'The Swallows' (Puccini) .. June 26 "
- 'Wertner' (Massenet) .. July 31 "
- 'Le Roi Pa Dit' (Delibes) .. Aug. 23 "

The price of each libretto, which can be obtained from B.B.C. Stations, newsgents, and bookstalls, is 2d.; or the series of 12 will be forwarded as published for the sum of 2s., post free. Application should be made to the B.B.C. Bookshop, Savoy Hill, W.C.2.

B.B.C. SCHOOL BROADCASTS PAMPHLETS Autumn, 1928.

The undermentioned pamphlets, which are published in connection with the afternoon broadcasts to schools, will be found of great assistance to listeners generally.

SCHOOL SYLLABUS. (Free. By post 1d.) (The following pamphlets 1d. Post free 2d.)

- Syllabus for Secondary Schools.
- Scholar's Music Manual Sir Walford Davies
- Elementary French Manual Men. E. M. Stephan
- Speech and Language Mr. A. Lloyd James (For Teachers only).
- Looking at Pictures... Ana Berry
- Foundations of Poetry J. C. Stobart and Mary Somerville
- What the Onlooker Saw... Rhoda Power
- Nature Studies... Miss Von Wyss
- The Why and Wherefore of Farming A. B. Keen
- Round the World Clifford Collinson, Ernest Young, and other Travellers
- Supplies in bulk 1d. per copy, plus postage. Special terms to Schools on application.
- Subscription for one year, 4s.
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PLEASE WRITE CLEARLY

The Brentwardine Mystery.

(Continued from page 126.)

wardine, and everybody knows he hasn't much sense, poor fellow, and small blame to him if he had even less than usual, when I routed him out in the middle of the night. But at last I made him realize what was up, and got him back with me. I made him telephone the police station at Ludlow to send someone out at once, and then make sure the two gentlemen were both in their rooms, and stand guard in the passage till the inspector came. At last he did come—very cross with me and everyone else for being called out at that time of night; and then he went in and had another long palaver with each gentleman in turn. That is, if you can call folks gentlemen, that try to murder each other in a respectable house when they're supposed to be ill in bed.

'Well, when he got in it was just the same as before, each of them saying the other was a murderer, till a body didn't know whether they were standing on their head or their heels. Of course, it looked bad for Mr. Warren, with him being found in Mr. Lethbridge's bedroom and his bloodstained knife on the floor and all. For he admitted the knife was his—only he said he'd left it in the caravan, which all the stuff in there was burnt, as I daresay you know. And, as for being in Mr. Lethbridge's bedroom, he said Mr. Lethbridge had come into *his* room first of all when he was asleep, and then gagged him and carried him across to his own room where he'd taken off the gag, and then begun

to shout and struggle with him. So he said Mr. Lethbridge was faking up the whole affair in order to get him into trouble, and Mr. Lethbridge said that was a pretty thin story, and Mr. Warren would have killed him dead if I hadn't come in. Which, as Mr. Lethbridge is a tidy bit stronger than Mr. Warren, and was holding Mr. Warren down when I arrived, don't sound likely to me. But Mr. Warren was in Mr. Lethbridge's bedroom, where he hadn't got no business to be, and there's no getting away from that.

'Of course, each of them wanted the inspector to arrest the other, and the poor man was so worried he hadn't an idea what to do. So it ended with him leaving them both in their rooms, and telling them they mustn't leave the place, and putting two policemen on guard to see they didn't get away, while he went and lay down on my sofa till morning.

Then that Colonel Bankhead, who calls himself Chief Constable, whatever that is, turned up, and they sent for that Dr. Prendergast who's rented Mrs. Morgan's cottage a mile or two along by the river, and a gentleman who's staying with him, who they say's got something to do with Scotland Yard—and they all had a great argle-bargle in my best parlour. And then they rang up Dr. Scarlett, who'd been attending both the patients, and told him what had happened. And he came round too, and they had another argument. And in

the end they didn't arrest anybody—only they got Mr. Warren off to the County Hospital, and left Mr. Lethbridge in my best bedroom.

'As soon as they were gone, I went upstairs and told Mr. Lethbridge I'd thank him to leave my house at once, murdering people or getting himself murdered on my new Axminster. And Mr. Lethbridge was very high and mighty, and said nothing would suit him better. So he went away that very day to "The Plumes" at Ludlow, where they'd take in Crippen himself to bring customers to the bar, and I believe he's there still.

'And what things are coming to I don't know. And what are the police for—what we pay out of rates and taxes—if it isn't to arrest malefactors what go murdering each other in my best bedroom? Of course, it's all nonsense about either of them killing Mrs. Lethbridge what was. But what I say is, people haven't got no right to go turning my house upside-down without a with-your-leave or a by-your-leave. There was a great splash of blood on Mr. Warren's sheet that it'll take a week to get it out of. Though I'm not denying, mind you, that inquests are good for custom. They fairly drank the place dry and all. And that reminds me, I never rung up Tappitt's to send down that extra lot of Bass. Good-night, Mrs. Tomkins. Good-night.'

(For Instalment Three see next week's issue.)

The Original Moving-Coil Speaker

The R.K. was the first of the moving-coil speakers. It is still the first in quality, for there is no other instrument capable of giving such faithful reproduction. Similar to the R.K. Senior (the original model) is the R.K. Junior—an instrument which gives perfect reproduction over the whole range of audible frequencies. Supplied for operation direct from A.C. or D.C. electric light mains,

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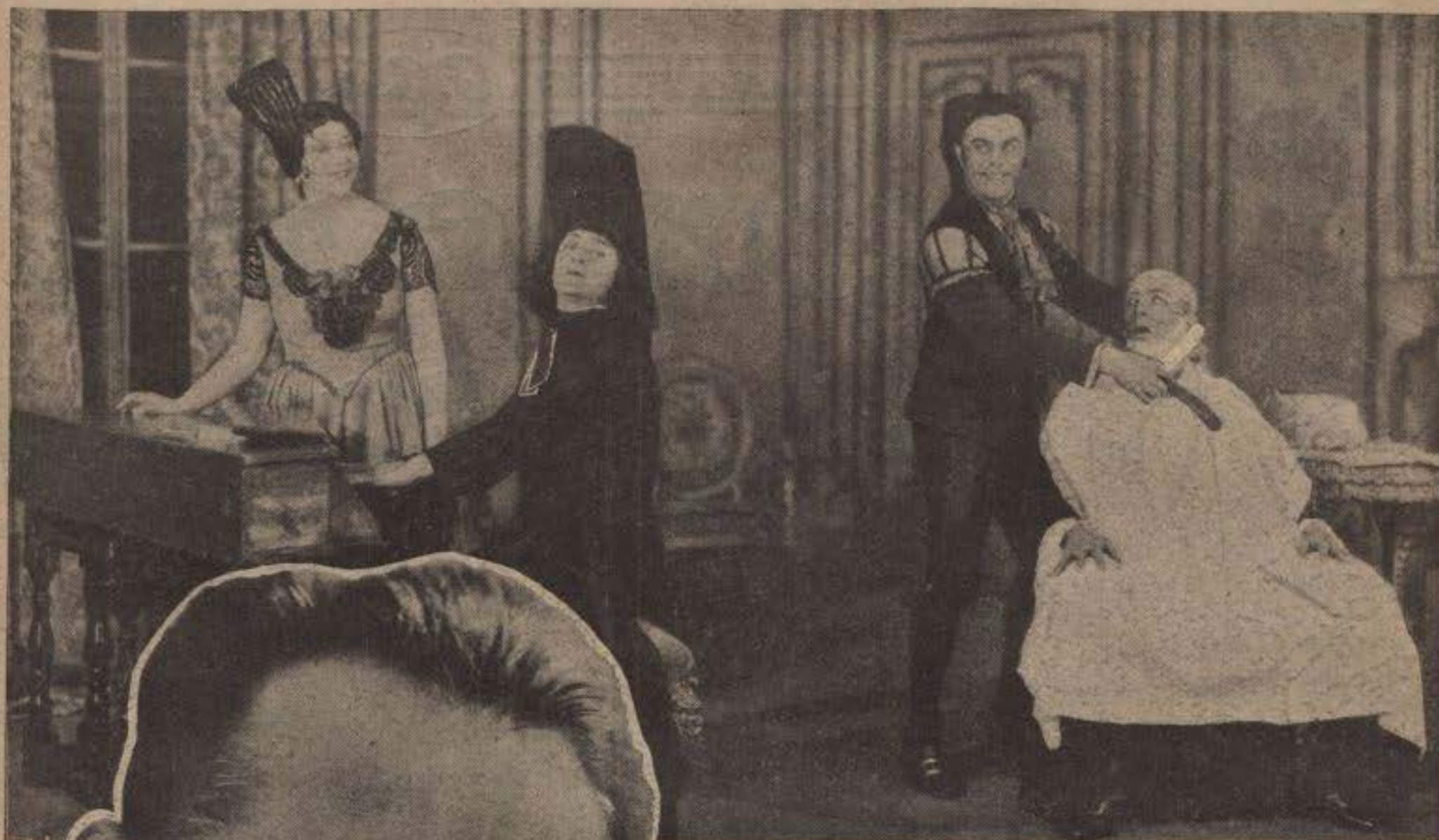
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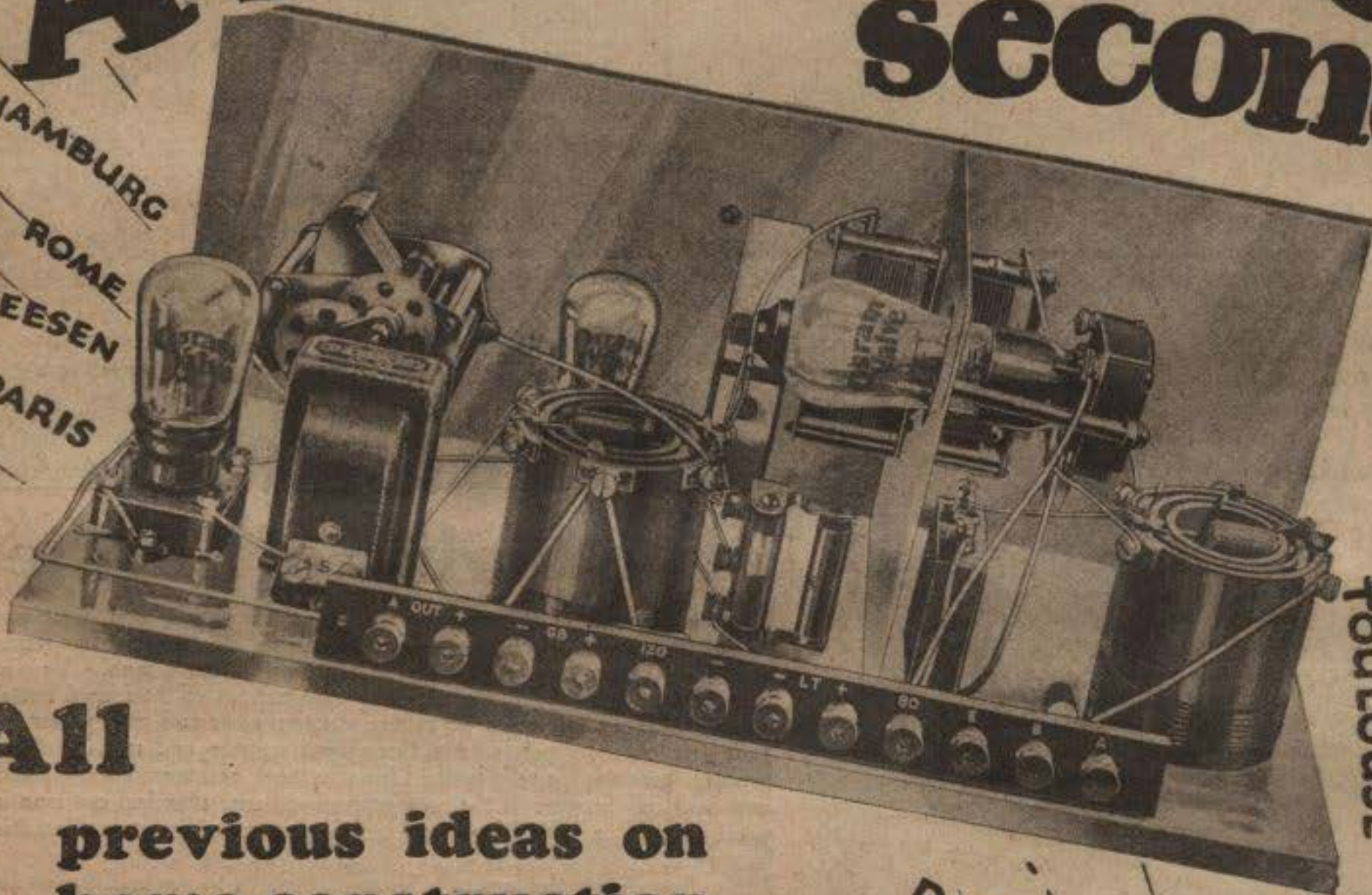
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PLYMOUTH	-	-	Magnet House, 175, Union St.
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SWANSEA	-	-	Magnet House, 44, Wind Street
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DUNDEE	-	-	26/30, North Lindsay Street
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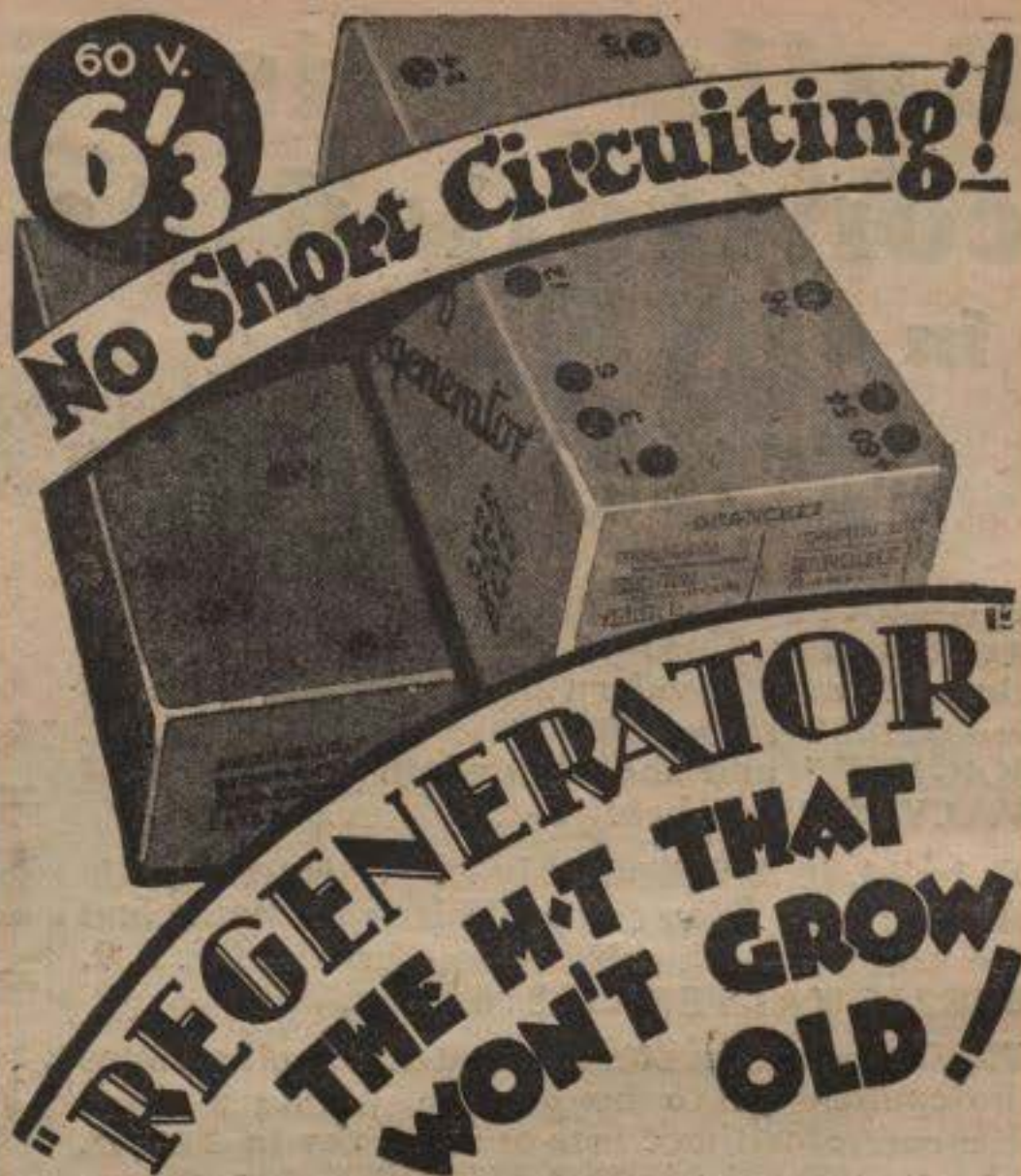
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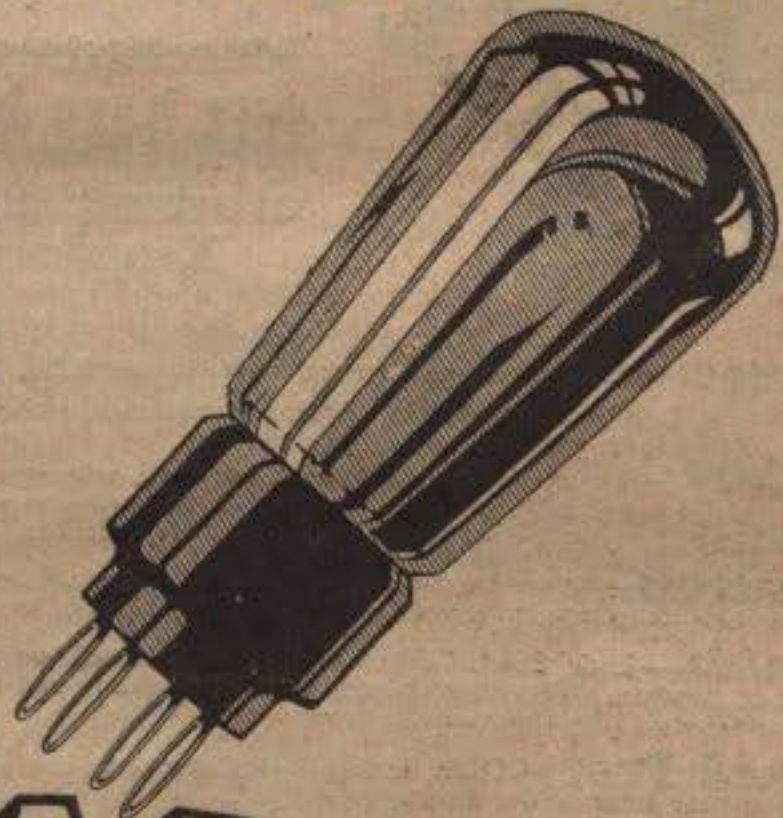
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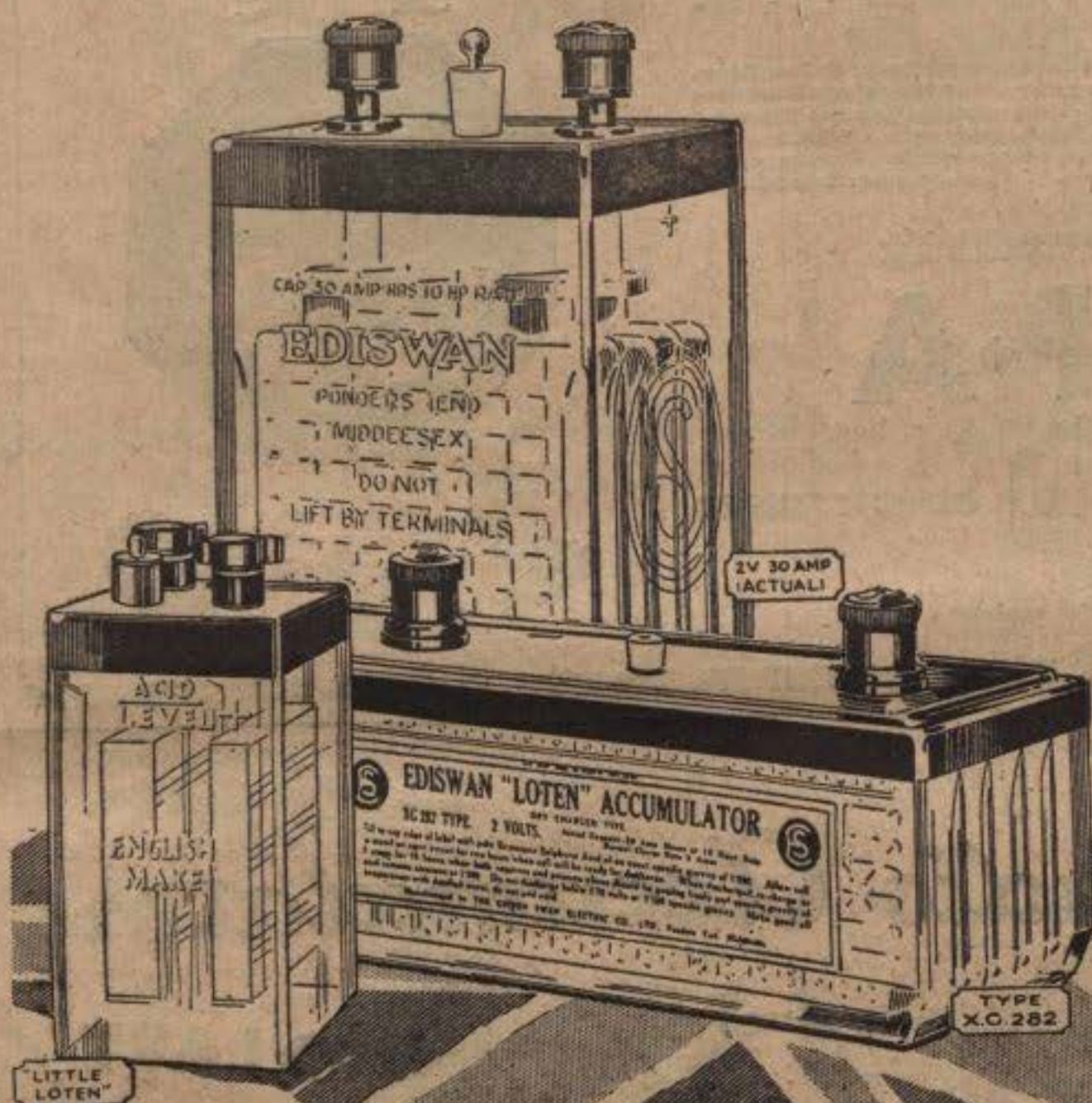
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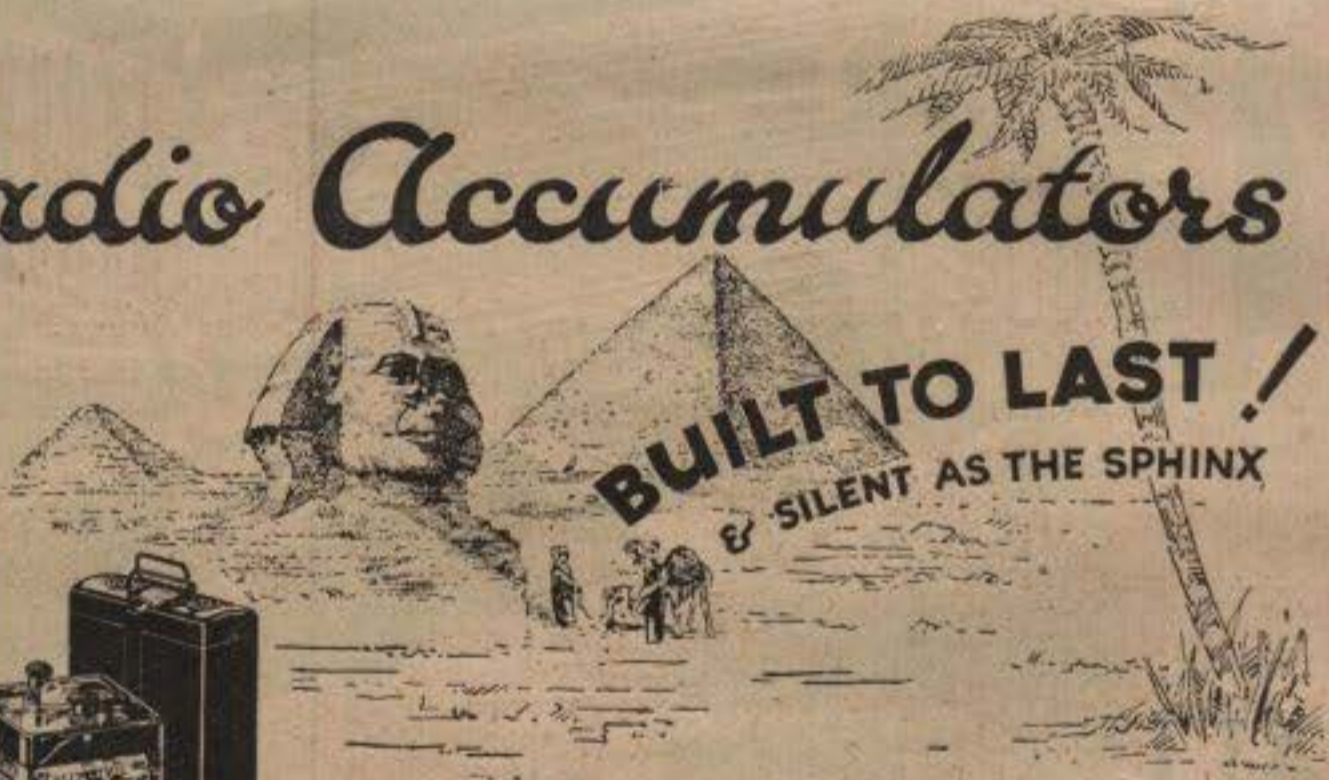


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This Set couldn't be simpler, it couldn't cost much less to run or bring better loud speaker reception with so little trouble. No valves or accumulators to be costly or troublesome—no weekly bills for battery charging. The "Brown" Ideal Wireless set works from a small dry battery, which lasts for months. As long as you're within ten miles of a B.B.C. Station it brings perfect loud speaker results. Daventry high power station comes in on the Loud Speaker up to a range of 50 miles.

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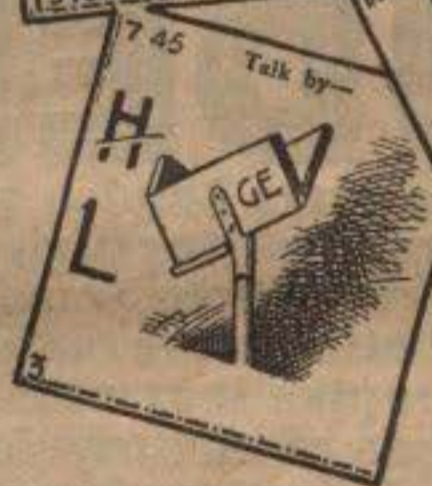
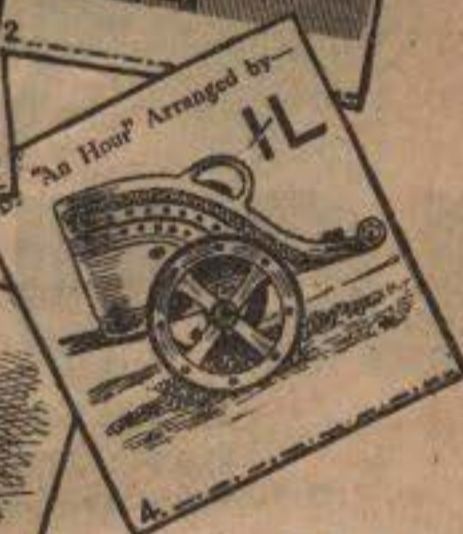
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250 Prizes of £1 each

That is the astounding offer appearing in this week's issue of ANSWERS, which contains the first picture-set in a simple and novel contest of especial interest to every listener, entitled "Radio-pics." Each picture represents a real name or title which has actually appeared in the B.B.C. programmes. Most of them you will recognise at a glance as names of artists or items you yourself have heard. To make the competition easier still a list which includes every answer is being published in ANSWERS. See if you can solve the above pictures selected from the first set given in ANSWERS to-morrow. Make up your mind to win one of these prizes.

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See page 138 for full list of branches
M.C. 211

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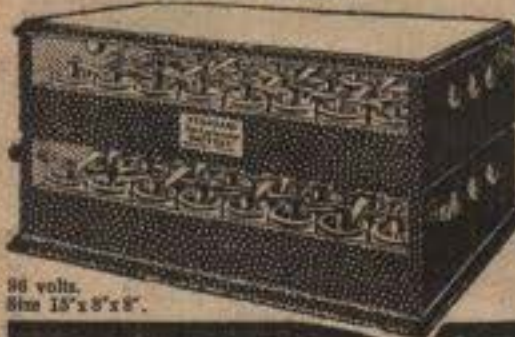
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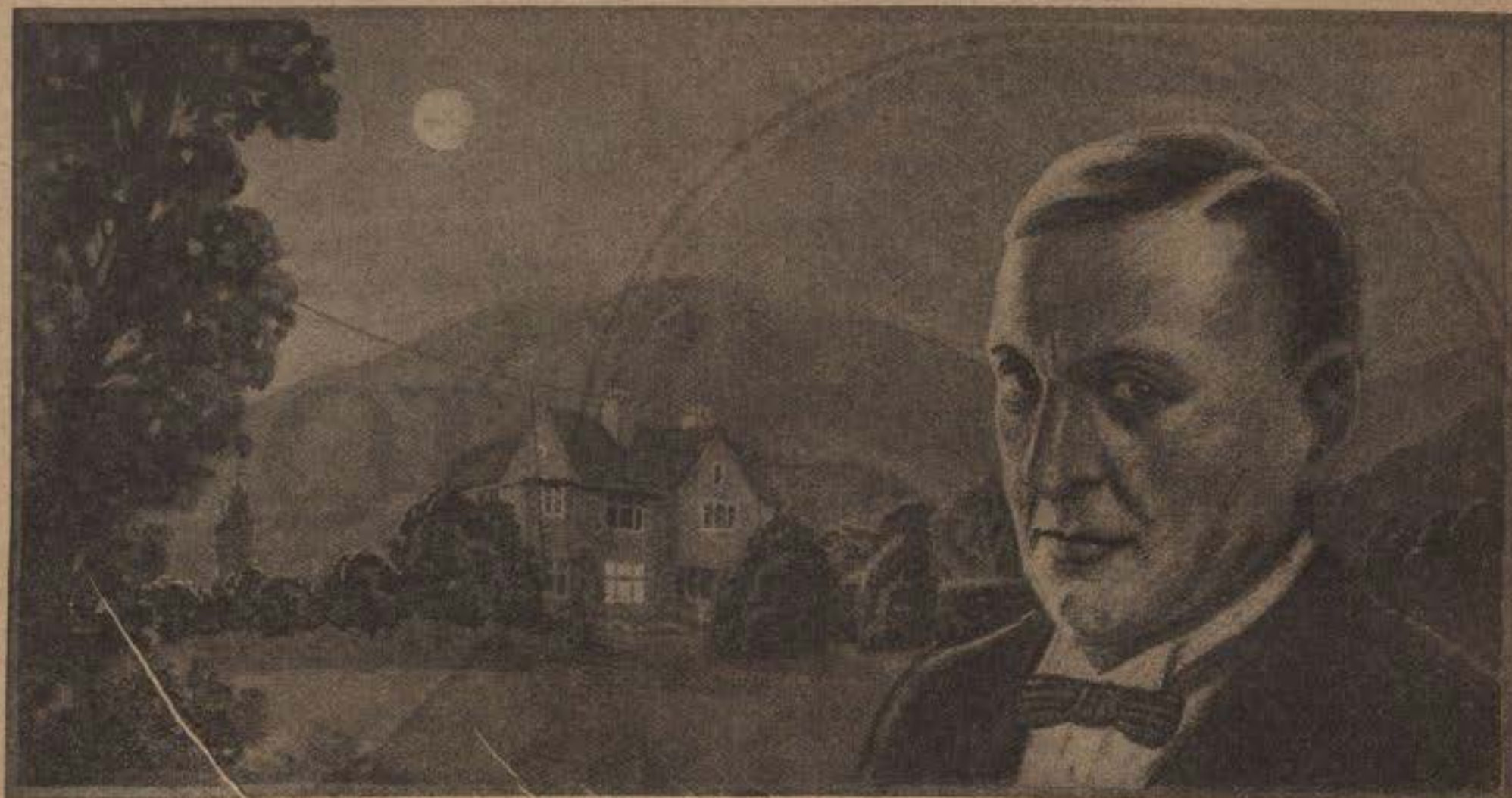
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