

RONALD KNOX—JOHN VAN DRUTEN—NORMAN DAVEY

# THE RADIO TIMES

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NATION SHALL SPEAK PEACE UNTO NATION

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## When England Trembled.

### Father Knox's News Bulletin Burlesque which Scared a Nation.

If you were a regular listener in 1926, you will recall the famous parody of a news bulletin with which Father Ronald Knox, broadcasting on January 16, S.B. from Edinburgh, severely tried our national sense of humour. We print below the text of this outrageous jest, which listeners took so seriously as to bombard Savoy Hill with telephone inquiries as to the safety of Big Ben, Sir Theophilus Gooch, etc. It is astonishing to think that this humorous squib, which is shortly to appear in a new book by Father Knox, should have imposed upon so large a section of the public.

We are not so innocent in these days!

**B**zz! BANG! Bzz! (*indistinct voice of an elderly don is heard in the middle of a lecture*) . . . weached its perfection in Gway's Elogy. The dithtinctive note,

then, of eithteenth thentuwuy litewature ith that of technical perfection within a vevy limited wange of performanth. It wath time, perhapth, that the Fwench Wevolu-

tion came to dithturb the thecure domination of thothe conventional ideath which were thweatening the human geniuth with thtag-  
*(Continued overleaf.)*



nation. Amid much that wath wegwetttable in that movement, thith at leatht ith to be put down to itth cwedit, that it opened the way to a weadjufhtment of litewawy valueth and a higher thenthe of the poththibilitieth of human achievement. (*A prolonged cough, followed by silence.*)

(*The Announcer*): London calling! That was Mr. William Donkinson, lecturing to you on Eighteenth Century Literature. Mr. William Donkinson. We are now continuing the news bulletin since half-past six. The Test Match. The closing score when stumps were drawn in the Test Match was as follows: Australia 569 for seven wickets. The English team, it will be remembered, was all out for 173. Plucky waterman saves life at Chiswick. This morning, at a quarter past ten, shouts of help were heard from the Embankment close to Ponder's Row, Chiswick. James Bates, a waterman, whose attention was called to the cries by a bystander, jumped into the water, and rescued Susie, the five-year-old daughter of Mr. and Mrs. Holmes, of 17, Sunbury Place, Chiswick. The little one is believed to have fallen into the water accidentally while playing. The Unemployed Demonstration. The crowd in Trafalgar Square is now assuming threatening dimensions. Threatening dimensions are now being assumed by the crowd which has collected in Trafalgar Square to voice the grievances of the Unemployed. Mr. Popplebury, the Secretary of the National Movement for Abolishing Theatre Queues, has been urging the crowd to sack the National Gallery. The desirability of sacking the National Gallery is being urged by Mr. Popplebury, Secretary of the National Movement for Abolishing Theatre Queues. . . . One moment, please. . . . London calling; continuation of news bulletin from reports which have just come to hand. The crowd in Trafalgar Square is now proceeding, at the instigation of Mr. Popplebury, Secretary of the National Movement for Abolishing Theatre Queues, to sack the National Gallery. The National Gallery was first erected in 1838, to house the famous Angerstein collection of pictures, and has been considerably added to since. A new wing, designed by Mr. E. M. Barry, R.A., was added in 1876. It contains many well-known pictures by Raphael, Titian, Murillo, and other artists. It is now being sacked by the crowd, on the advice of Mr. Popplebury, Secretary of the National Movement for Abolishing Theatre Queues. That concludes the news bulletin for the moment; you will now be connected with the band at the Savoy Hotel. (*Dance music on the gramophone.*)

**H**ULLO, everybody! London calling. You will now be given the weather report for tomorrow. The weather report for tomorrow now beginning. Fine generally, with occasional showers in the south and a continuous downpour in the north. The wind will be violent in England, and in Scotland will probably assume the dimensions of a hurricane. High tide at London Bridge 7.15. That was the weather report for to-morrow. Continuation of the news bulletin. The Test Match. The latest weather reports from Australia announce that a light rain is

falling, and the wicket will probably be somewhat sticky when the Australians take the field to-morrow morning. The Unemployed Demonstration. The crowd is now pouring through the Admiralty Arch, and is advancing towards the back of the Government Buildings in Whitehall in a threatening manner. The Admiralty Arch is being poured through by a crowd, lately collected in Trafalgar Square, and the back of the Government Buildings in Whitehall is being approached in a threatening manner. The Admiralty Arch, designed by Sir Ashton Webb, was erected in 1910 as part of the national memorial to Queen Victoria. One moment, please. . . . The crowd has now collected in the neighbourhood of the artificial water in St. James's Park, and is throwing empty bottles at the water-fowl. Empty bottles are being discharged by the crowds at the water-fowl on the artificial water in St. James's Park. So far, no casualties have been reported. That concludes the news bulletin for the moment.

**S**IR THEOPHILUS GOOCH, well known for his many philanthropic schemes, will now address you on the Housing of the Poor. A lecture on the Housing of the Poor will now be delivered by Sir Theophilus Gooch, K.B.E. Sir Theophilus, it will be remembered, has for many years been chairman of the Committee for the Inspection of Insanitary Dwellings, and speaks with authority on his subject. Eh, what's that? One moment, please. . . . From reports which have just come to hand it appears that Sir Theophilus Gooch, who was on his way to this station, has been intercepted by the remnants of the crowd still collected in Trafalgar Square, and is being roasted alive. Born in 1879, Sir Theophilus Gooch entered the service of Messrs. Goodbody, the well-known firm of brokers. He very soon attracted the notice of his employers. However, nothing was proved, and Sir Theophilus retired with a considerable fortune. His retirement did not mean idleness; he has been prominent during the last ten years on many Committees connected with social improvement. He is now being roasted alive by a crowd in Trafalgar Square. He will, therefore, be unable to deliver his lecture to you on the Housing of the Poor. You will be connected instead with the Savoy Band for a few minutes. (*Gramophone.*)

Hullo, everybody! London calling. Continuation of News Bulletin. Famous film actress arrives at Southampton. Miss Joy Gush, the well-known film actress, landed this afternoon at Southampton. Interviewed by the Press, Miss Gush said she had had a capital crossing. Unemployed Demonstrations in London. The crowd has now passed along Whitehall, and at the suggestion of Mr. Popplebury, Secretary of the National Movement for Abolishing Theatre Queues, is preparing to demolish the Houses of Parliament with trench mortars. The use of trench mortars for demolishing the Houses of Parliament is being recommended by Mr. Popplebury, Secretary of the National Movement for Abolishing Theatre Queues. The building of the existing Houses of Parliament was begun in 1840. The designs were those of Sir Charles Barry. The structure roughly forms

a parallelogram, 900 feet in length by 300 in width. The internal decorations, frescoes, and statues are deservedly admired. The building is made of magnesian limestone from Yorkshire, a material which is unfortunately liable to rapid decay. At present, in any case, it is being demolished with trench mortars under the influence of Mr. Popplebury, Secretary of the National Movement for Abolishing Theatre Queues. The three towers are 300 feet, 320 feet, and 346 feet high respectively. The Clock Tower, 320 feet in height, has just fallen to the ground, together with the famous clock, Big Ben, which used to strike the hours on a bell weighing nine tons. Greenwich time will not be given this evening by Big Ben, but will be given from Edinburgh on Uncle Leslie's repeating watch. Uncle Leslie's repeating watch will be used for giving Greenwich time this evening, instead of Big Ben, which has just fallen to the ground, under the influence of trench mortars. One moment, please. . . .

**F**RESH reports, which have just come to hand, announce that the crowd have secured the person of Mr. Wotherspoon, the Minister of Traffic, who was attempting to make his escape in disguise. He has now been hanged from a lamp-post in the Vauxhall Bridge Road. One of the lamp-posts in the Vauxhall Bridge Road has been utilized by the crowd for the purpose of hanging Mr. Wotherspoon, the Minister of Traffic. The crowd is now returning along Whitehall. One moment, please. . . . The British Broadcasting Company regrets that one item in the news has been inaccurately given; the correction now follows. It was stated in our news bulletin that the Minister of Traffic had been hanged from a lamp-post in the Vauxhall Bridge Road. Subsequent and more accurate reports show that it was not a lamp-post but a tramway post which was used for this purpose. A tramway post, not a lamp-post, was used by the crowd for the purpose of hanging the Minister of Traffic. The next three items in our programme are unavoidably cancelled; you will now be connected up with the Savoy Band again. (*More gramophone, which stops suddenly with a loud report.*)

Hullo, everybody! London calling. The Savoy Hotel has now been blown up by the crowd. That noise which you heard just now was the Savoy Hotel being blown up by the crowd, at the instigation of Mr. Popplebury, Secretary of the National Movement for Abolishing Theatre Queues. One moment, please. . . . The more unruly members of the crowd are now approaching the British Broadcasting Company's London station with a threatening demeanour. A threatening demeanour is being exhibited by the crowd which is now approaching the B.B.C.'s London station. One moment, please. . . . Mr. Popplebury, Secretary of the National Movement for Abolishing Theatre Queues, with several other members of the crowd, is now in the waiting room. They are reading copies of *The Radio Times*. Good-night, everybody! good-night.

*Reprinted from 'Essays in Satire' by Father Ronald Knox (Sheed and Ward, 7s. 6d.), published on Thursday, October 18.*

## Creating a National Chorus.

The B.B.C. has recently reorganized the National Chorus with a view to making it the finest chorus in this country. In the following article, Ernest Wood, secretary of the chorus, tells how the reorganization was carried out, and offers some advice to those who aspire to membership. The chorus makes its first appearance before the microphone at the Queen's Hall on Friday, November 23, in Granville Bantock's new choral work, *The Pilgrim's Progress*.

EVER since the B.B.C. commenced to give public concerts on a large scale, attempts have been made to find a satisfactory solution to the problem of providing a large chorus which could be used whenever necessary for the performance of important works—more particularly those which lie beyond the scope of most amateur societies, either because of the technique required or through lack of cash. Enlargement of the professional 'Wireless Chorus' for these occasions was not a practical proposition. The cost of 250 or 300 first-class professional singers would be very heavy, even if these could be found just whenever required. Further, the personnel of such a body would be subject to continual changes, and thus the general ensemble would suffer.

Accordingly, experiments were made. First, certain existing societies were commissioned to undertake specific works. Next we endeavoured to achieve our object by forming a kind of 'scratch' National Chorus, taking groups of members from various London choirs, and adding the Wireless Chorus plus a few other professionals. Some enjoyable performances were attained by this means, but neither of these expedients proved wholly satisfactory. The Corporation had but little control over the average quality of the amateur choristers, rehearsals were spasmodic and expenses were very high; moreover, this extraneous work interfered with the normal activities of the societies concerned.

Finally, after much consideration, it was decided early this year that the National Chorus should be reorganized on a permanent and purely amateur basis, if possible with the help and goodwill of existing societies. The Chorus would consist of the very best amateur talent obtainable, and would rehearse regularly each week during the winter months. There seemed to be no objection to such a step; the B.B.C. is a public body, serving the whole community without any commercial gain. The members of the National Chorus would, therefore, be helping in communal work. From the amateur's viewpoint, he or she would be offered membership of a particularly good chorus without having to pay any fee or purchase any music; neither would there be worries such as ticket selling. At the same time, amateurs would be able to take part regularly in concerts of first-rate importance under the most famous conductors of the day and with an adequate orchestra. Thus we felt that there was a *quid pro quo*.

Accordingly, meetings were called at Savoy Hill, and to these we invited a representative from every choral society in the Metropolitan area whose name was on our books. Some sixty invitations were issued, but we have since found that if the societies of large business houses, banks, etc., are included, approximately twice that number are operating within a twelve-mile circle from Charing Cross.

We stated definitely that we wished to help rather than hinder the existing amateur societies, whose activities had kept choral music alive during the troublous times and changing tastes of the last two decades. Therefore it was agreed that in no circumstances would the B.B.C. allow singers to



GETTING DOWN TO IT!  
The National Chorus photographed at its first rehearsal.

leave existing choirs in order to join the National Chorus. So a rule was adopted providing that every person accepted by us must become or must remain a member of an accredited amateur choral society. The rule was made applicable to all in order that everyone should be under the same handicap of having to attend two rehearsals each week—one for us and one for another choir. Incidentally, it has been the means of adding to the membership of certain existing societies.

Early in June last we announced that the National Chorus was being reorganized, and invited applications from all amateur singers able to attend weekly rehearsals in Central London. Requests for information began to reach us in a steady stream, and to all these we sent a circular letter giving details of tests, etc., together with an application form. The tests were chosen carefully. They were, for the most part, Handelian arias, such as *Rejoice greatly* for sopranos, *O thou that tellest* for contraltos, *Every valley* for tenors, and *Why do the Nations?* for the basses; an alternative item was set for each voice. In addition, each applicant had to sing up and down the scale to the limits of his or her compass; finally, a simple piece had to be read at sight.

The publication of these tests frightened the majority of those interested, with the result that completed application forms returned to us represented but a fraction of the number issued. However, auditions were commenced during the last week in June, and one or two were held weekly until August, some twenty to thirty singers being heard at each. By that time, the members of various choral societies had been whipped up by their respective secretaries, while our announcements in the Press and over the microphone had begun to awaken more general interest, despite the strong counter-attractions of this very remarkable summer.

Things reached a climax at the end of August, when an intensive campaign culminated in a broadcast talk by Mr. Geoffrey Shaw. For some weeks applications had been steadily increasing, and auditions had risen to four per week. After Mr. Shaw's talk, my incoming mail jumped to over

300 letters per day. The last date for auditions was extended until September 21, and then began three weeks of work which will long haunt the memories of Stanford Robinson and myself. Now we were holding auditions every evening, and on some afternoons. Most were lasting three and a half hours, which meant that about forty-two persons were heard at a sitting. The final week was rather terrible; it was imperative that all applicants should be heard by Friday, September 21, and after we had filled up every available moment for the last week but one, we found that there were over 300 still outstanding, and only five days in which to hear them. Stanford Robinson's time is always fully occupied during the day, and, anyhow, most applicants were not free until the evening. So, in response to an 'S.O.S.' two other musicians were detailed to assist.

First of all, they spent some hours at Mr. Robinson's auditions, studying his markings, so as to ensure that an even standard would be maintained. Thus three different minds were synchronized, so to speak, and from the

17th to the 21st we kept two separate series of auditions running concurrently each evening, together with some afternoon ones. These finished at somewhere about 9.30 p.m. on the last day. Up to that date, there had been over 6,000 requests for particulars (quite apart from general correspondence on the scheme), and approximately 1,000 singers had been given auditions.

The next two days (Saturday and Sunday) were occupied in grading the various voices of that plucky 1,000. It was an invidious task, because such a large majority of these enthusiasts had made a very good showing, despite the unfamiliar atmosphere of the studio and—in most cases—a nasty 'sinking' feeling when before the microphone.

Only those who had secured really high marks were chosen that week-end; even so, these represented some two-thirds of the total voices required. On Monday, September 24, we wrote offering them a place in the new Chorus and calling them to rehearsal on Friday, 28. Then came the task of choosing a final 60 or 70 voices, to fill up, from about 200 singers whose markings were all about level. There was only one fair thing to do, so we called them up—every one of them—for a re-test and devoted the Tuesday, Wednesday, and Thursday to that task. The final selection—some sopranos and basses—was not made until about 10 p.m. on Thursday, September 27, and letters were sent to the lucky ones at 11 p.m. on the same night.

The next evening (28th) found Stanford Robinson and myself anxiously awaiting the new Chorus at the rehearsal room. This is the hall of a day school in the neighbourhood of Covent Garden, and there the bulk of the members began to assemble shortly after 6 o'clock. With them came Pressmen and photographers. The Chorus-master and I experienced our share of the 'sinking' feeling—would all the crowd turn up, or would a lot refuse, after all? Could they all really sing and read well? Was it possible that the first part of the job had ended?

After some preliminary flashlight photographs, Stanford Robinson raised his baton and the heterogeneous mass of people—drawn from all the Home  
(Continued on page 183, column 2.)



Broadcast from a Music-Hall.

A VERY important landmark in the history of outside broadcasting is the relay on Monday evening from the Palladium of an 'act' by Van and Schenk, two of America's most popular entertainers. This will be the first occasion on which an O.B. has been given from a music-hall (except in the case of the Royal Command Variety performance), and marks a further step towards a better understanding between vaudeville and Broadcasting. It is understood that Monday's broadcast may be the first of a series from the theatre in question.

### Is It Sporting?

FROM time to time an official notice appears in our columns reminding listeners of the necessity of procuring a licence. I have never seen it pointed out, however, that to operate a set without licence is hardly in the sporting tradition. In these days of 'portables' it is, of course, possible to evade the law in this respect, but is it quite 'the thing,' seeing how much your ten shillings will buy?

### What Next?

WE live in an age of marvels,' writes the Rev. E. Ebrard Rees, of Merthyr Tydfil. 'Recently an American stated that a cow gave twice as much milk when a radio set was installed in the outhouses and the set was in action when the milking was done. An Italian has also claimed that a dozen hens that were brought up in a pen in which a wireless set operated all the afternoon increased their egg production a hundred-fold. These claims may be true or not. For four years I have had a row of chrysanthemums ten yards in length in my garden. Two yards of the row at one end produced much better flowers than the rest of the row the first year, and I wondered how on earth it was. As far as I could remember, no extra manure or care had been bestowed on that particular spot. The second year I had moved the roots that produced the good blooms to the other end so that they might get more sunshine. But again it was the same end that produced the blooms that everybody admired,



'The cow gave twice as much milk.'

whereas those the other end were quite ordinary. It dawned on me the third year that my wireless "earth" was buried under the earth where the blooms gave such satisfaction, and I came to the conclusion that the ether waves had something to do with the extra growth and extra beauty. No gardener who knew something about electricity was able to assist me very much, so I decided to experiment further. This year I buried my "earth" wire in such a way that it would affect the whole row of chrysanthemums equally. I had a most wonderful show of blooms. One wonders where radio's results will end!

## BOTH SIDES OF THE MICROPHONE



### Pelléas and Mélisande.

PERHAPS the most important opera of the 1928-29 Libretto Opera Season is Debussy's *Pelléas and Mélisande*, which is to be given from 5GB on Monday, October 29, and from London on the following Wednesday. This constitutes the most significant contribution to French opera for very many years. Listeners will find in it all the delicate impressionism and colourful tone painting which distinguish the composer's other works. Debussy took fourteen years over the writing of *Pelléas and Mélisande*, which was produced in Paris in 1903. The opera is based upon Maeterlinck's play of the same name. The combination of composer and dramatist was a fortunate one, for both are at their happiest in a vein of elusive mysticism. At its first performance the work was not well received. Nothing so remote and delicate had been hitherto attempted through the medium of opera—and Parisian audiences were at the time enslaved to Massenet. The story of Pelléas and the little lost princess Mélisande (who, like Etain of *The Immortal Hour*, could not remember whence she came) is a sad one. But if the Parisian first-nighters of 1903 were like Golaud the Hunter, who could not understand, [we are like old King Arkel, more sympathetic towards this lost child of faery. This is no opera for those who do not care for either Debussy or Maeterlinck. It is very strange and very beautiful.

### The Versatile Miss Fields.

GRACIE FIELDS, I see, is to appear in Paris, at the Apollo. She should make a great success, for Parisian audiences have always favoured English comediennes, among whom many of us will recall poor Jennie Golder, whose style of 'putting over' a song was very like that of Gracie Fields. In the meantime Miss Fields reappears for the B.B.C. in the course of a vaudeville programme on Monday, November 12, with Ronald Frankau, Claudia Coleman, the American *diseuse* (who, I am told, is 'a cross between Jane Dillon and Ruth Draper'), and Doris and Elsie Waters.

### Kathleen Hamilton, etc.

ON Wednesday, November 7, Kathleen Hamilton is to make her second appearance 'on any ether' in a bill which includes Stanelli and Douglas (comedy violin act), Cyril Shields ('the Man from Maskelyne's'), John Henry and, of course, Blossom, Sandy Rowan, and Jane Brazine, the French soubrette who has appeared in the *Trocabaret* and other 'supper shows.' Miss Hamilton made a considerable success with her *début*. Such new material as her impressions of film stars and broadcasters is very welcome.

### Our Storyteller.

ONE of the secrets of A. J. Alan's success with the radio public is, no doubt, the rarity of his appearances before the microphone. I suppose he does not broadcast, at the very outside, more than six times a year. Equally he has never given a bad show. On Thursday, November 15, he will tell from London an entirely new story, entitled 'Wottie.'

### A New Revue.

ERNEST LONGSTAFFE, writer of many popular radio revues, is responsible for *Saturday Symptons*, which is to be given from London on Saturday, November 3, and 5GB on the previous evening.

### Pleasures of the Wheel.

I SEE that 'Kuklos' (Mr. Fitzwater Wray), whose charming essays I have read in the *Daily News*, is to give, at 7.30 on Saturday, November 3, a talk entitled 'Is Cycling Dead?' 'Kuklos' is a very Laureate of the bicycle, and with his honied words would, I am sure, persuade even a cinder-track 'champ' that there is nothing in the world so delightful as to spin along between the hedges at a steady ten miles an hour. And he is right—there is nothing so pleasant. If only some of our muscular young brothers and sisters who sigh to see the world in the same breath as



'The bicycle which doubtless lingers there.'

they deplore the expense of travelling would look in the wood-shed behind the garden roller and disinter the bicycle which doubtless lingers there, they would find an end to all their troubles. I myself have bicycled from Dieppe to Nice in fourteen days, and never more enjoyed a holiday or met with so much that was interesting. And not a single puncture!

### The Xyl-este.

IN our issue of September 28 I ascribed the invention of xyl-este to Billy Thorburn, who played this novel instrument in a vaudeville show on October 17. However, I was wrong, for the xyl-este (which is a xylophone played from a keyboard) was invented by Mr. Angyal Trepp, of Stockholm, who is also responsible for a still more wild and wonderful instrument called the 'Pedal Gloc-este.' Mr. Trepp has built a large-compass xyl-este, which is played by Mr. Harold Hurdle, the organist, and demonstrates the beautiful tone which can be produced from wood.

### Two Distinguished Soloists.

A JOINT recital will be given from 5GB on Tuesday, October 30, by Harriet Cohen and Maria Basilides. Miss Cohen will play two groups of piano pieces, one by Bach, another by Arnold Bax, of whose work she is the most noted interpreter. Madame Basilides, too, will divide her songs between classical and modern composers, the latter group to consist of a new set of songs by Kodaly.

### Eighteenth Century.

A FANTASY-REVUE, elaborately entitled *Near-Georgian or Quasi-Queen Anne*, is down for presentation from London on Thursday evening, November 1. A distinguished cast includes Donald Calthrop, Henry Oscar, Frederick Cooper, Ambrose Manning, John Thorne, Katherine Arkandy, and Helena Pickard. The Gershom Parkington Quintet will play.



## BOTH SIDES OF THE MICROPHONE



### The London Chamber Orchestra.

A WELL-CONTRASTED programme will be given from London on Sunday evening, October 28, by the London Chamber Orchestra, conducted by Anthony Bernard (vocalist, Claire Croiza). Modern music will be represented by Delius, Poulenc, and Besly, and the eighteenth century by Boyce and Dibdin, with Delibes and Schubert to complete the programme. Dr. William Boyce, who was born in 1710, and became a chorister of St. Paul's, is chiefly remembered as the compiler and editor of Dr. Green's Collection of Cathedral Music. His fame as a composer was overshadowed by that of his more brilliant contemporaries. Dibdin, who was born thirty-five years after Boyce, was a self-taught musician who wrote ballad operas, of which *The Waterman* and *Lionel and Clarissa* are best remembered.

### New Novels.

LISTENERS who are also novel readers should be interested in some of the following books which were reviewed by Mrs. M. A. Hamilton on Thursday, October 4: 'The Coming of the Lord,' by Sarah Gertrude Millin (Constable); 'The Old and the Young,' by Luigi Pirandello (translated by C. Scott Moncrieff) (Chatto and Windus); 'Makeshift,' by Dot Allan (Melrose); 'Youth Rides Out,' by Beatrice Kean Seymour (Chapman and Hall); 'History of Egg Panderville,' by Gerald Bullett (Heinemann); 'Vanity under the Sun,' by Dale Collins (Heinemann); 'Decline and Fall,' by Evelyn Waugh (Chapman and Hall); 'The Guilty House,' by Charles Kingston (Bodley Head); 'Sea Mystery,' by Freeman Wills Croft (Collins).

### Rock Climbing.

ON Tuesday, October 30, Lady Ankaret Jackson, sister of the Earl of Carlisle, will talk from London on 'English Rock Climbing.' Though I am myself no mountaineer, I have enough friends who betake themselves yearly to the Lake Country or the Dolomites to convince me that here is a sport fit for heroes. I believe, though, that climbers, like anglers, have a drop of the blood of Ananias



'Here is a sport fit for heroes.'

in their veins. On my way home from Italy a few months back, four American Amazons with whom I humbly shared a second-class compartment kept me awake all night with an exchange of hair-raising stories about 'Sadie's adventure on the Puffenberg' and 'the night we were all hanging by one rope on the edge of the Pumpernickel Glacier.' I was tempted to grunt 'I don't believe you' and retire to spend the night on the tip-up seat at the end of the corridor.

### The Hoax that Wasn't.

AT the time it was generally supposed, by listeners whose legs had been severely pulled, that Father Ronald Knox's burlesque news-bulletin (reprinted in this issue), which caused such an uproar in 1926, was a deliberate hoax. This was not so. I remember E. V. Knox ('Evoc') telling me at the time that the Knox family servants had so resented his brother's demands upon their sense of humour that it was a long time before they could be persuaded to forgive 'Mr. Ronald.'

### 'Djinn—and Bitters.'

ON Friday, November 16 (5GB), and Saturday, November 17 (other Stations), we are to have a revival of the revue *Djinn—and Bitters*. Even in the August holiday period this revue drew an exceptional number of appreciations.

### An Editor Turned Author.

TO edit *Popular Wireless*, *Modern Wireless*, and various other wireless publications would appear to be more than a full-time job for even a vigorous journalist. But now Mr. Norman Edwards has written a book, 'Through a Young Man's Eyes' (Heath Cranton, 10s. 6d.), with an introduction by Sir Oliver Lodge. The chapter on Education is perhaps the most convincing, because it obviously gets 'closer to the bone' of the author's own experience. Mr. Edwards is not nearly as revolutionary or 'advanced' as he thinks he is. Nevertheless, this book represents an enterprising and promising start in serious authorship. I look forward to reading the sequel in, say, ten years' time, and I expect it to be much less restrained.

"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. 19. Having a wiggly button to my waist-cote, did give it my wife to tighten. Which was the cause of horrid trouble to me by her nosing into the pockets and there to find (God's mercy on us!) the cloke-room ticquet for my golph-clubbs. So into one of her cold tantrums—wherein she is always most dangerous and would chuse know, with the freaziest possible civility, how, when I have left my golph-clubbs at Walton Heath, they be now come into the cloke-room at Waterloo. Which puts me in such a stound that I can think of noe better answer than my having meant to say Waterloo, and, if I sayd Walton Heath, 'twas all a slipp. Where to she to retort, most sarcastickally, that 'tis indeed a great slipp from Walton Heath to Waterloo, and should be interested to learn by what way I had contrived to slipp there, rather than slipp to Victoria by way of Sutton, as everybody else do.

This lands me in the crullest possible streights, what I am to say, till did suddenly bethink me of Letherhed, which the Sutton buses pass and some of the trains Waterloo trains. So to tell my wife of having lighted here to drink tee at *The Swan*, being too thirsty from my golph to wait longer, then took the next London train and it chanced to be a Waterloo train. Whereby my wife stumpt into silence, and makes me devoutly thank Providence for giving me this thought of blessed Letherhed. Yet my wife's way of looking at me and her calling me, for the rest of the day, long Samuell, instead of short Sam, did, I confess, trouble me.

As devilish an evening as ever I past in my life. My wife mum all dinner; afterwards nitts, and for above 2 h<sup>r</sup> noe sound but the click of the damned nitting-needles. Come at last to dance-time on the wireless and would have my wife foot it with me, but onelie shakes her head and goes on nitting. Presently falls a teare on her nitting, soon more tears, then a flood of them and ends by sobbing most pitifully. And the next thing is I am on my knees with my face in my wife's lapp, discharging myself of all this wicked business of the fibbs I have told her, craving her forgiveness both

for these and for taking Mumps on the river without her knowledge, albeit, as I did truthfully assure my wife, with the utmost innocency.

Hereupon she to lift my face in her 2 hands and kist me, and 'La! Sam,' says she, 'An I had known 'twas but that hoiden-chit, to whom any man above 40 is a grandfather, how much anguish I had been spared!' But Lord! The content I had in my wife's kissing me and calling me short Sam agayn. Yet her speaking of me as one too old to have any dangers for Mumps do, in a manner, content me not so well. So resolving never (with God's help) to deceive my deare wife agayn, or if through infirmity I do, to be more cautious and not be cacht.

Sept. 21. Matthew's Day. Sets me thinking of great-cozen Matthew Pepys (now with God) that was born this day and afterwards went out of his mind and believed himself a cricket. So to pass the rest of his days chirruping to himself very cheerfully in Hanwell, and never spok another word but onelie chirruped to the day of his death.

With my wife into Oxford S<sup>t</sup>. to buy Pall's present and comes down to a choyce betwixt a tee-service, 20 pieces (3<sup>l</sup> 5<sup>s</sup>) and a dinner-service, 50 pieces (5<sup>l</sup> 15<sup>s</sup> 6<sup>d</sup>). I for the tee-service, being manifestly better value piece for piece, but my wife is for the dinner-service. So to end by tossing for it, heads tee, tayls dinner, and it come up heads, to my great content.

Sept. 25. To Olympia to the Radio Exhibition they hold there, a most great noble, yet bewildering exhibition, with such a wealth of new contrivances as, for all my lingering here above 3 h<sup>r</sup>, I could not see one 1/3 of them. An observable thing is the fewness of the women and wenches that come here, not above 1, I believe, to every 50 men, and most of these but very poorly-favoured. Whereby could find scarce any worth changing eyes with, till I come to a stand served by a bevy of wenches in white smocks and caps with red trimmings, most saucy beyond everything and one pretty roguish Mis in particular that joaked and plaid eyes with me full 5 minutes, and did please me mightily.

## Berlitz—between—Brackets.

'Philemon,' in this entertaining article, discovers the gems of education which blush unseen in our programme columns—though he admits that it would not do to rely too much upon them for our acquaintance with foreign languages.

I AM well on the way to becoming a linguist, thanks to *The Radio Times*. I have never been able to afford a course of Pelman; still less to reside for any length of time in a foreign country; and M. Stéphan always comes at the wrong time in the programme for me; but one foggy day I had a bright idea.

I observed that some delightful creature in the service of *The Radio Times* was translating the titles of foreign songs and other music, and putting the translation in brackets conveniently after the title; and it struck me that by concentrating upon these brackets I could without much difficulty, learning each week the brackets of the week, become adept in French, Italian, German, Spanish, with a spot or two of Welsh thrown in.

I am now less proficient in Welsh than in the other languages named. I am not quite clear as to why Welsh titles are so infrequently translated for me. Is it because they are untranslatable, or naughty, perhaps? Anyhow, my Welsh lags. It lags also because I have some difficulty with the pronunciation; and the other day, when I was learning 'Pyncau'r Dydd Yng Nghymru,' which being translated by the aforesaid delightful creature, means 'Current topics in Wales,' my doctor, who was calling to see me for another reason, noticing the queer movements of my lower jaw, rushed frantically upon me with a precautionary injection against tetanus.

At the beginning of my study I was sometimes misled; and it was some little while before I discovered that the word in brackets is not always a translation of the preceding. 'Fugue (unaccompanied),' for example. 'Fugue' does not mean 'unaccompanied.' I do not yet know what it does mean, but it doesn't mean that; for when *La Fille du Tambour Major* came to see us with her mother (French, of course), and I snatched an opportunity to whisper in her ear, 'Revenez, amour, fugue!' she knit her milk-white brows and said something which sounded like 'Keskersay, fugue?' 'Keskersay' was new to me; no song or violin solo with that title has yet, so far as I know, been broadcast; so the matter ignominiously dropped, and I have not seen her since.

I confess that my mastery of these alien tongues is somewhat limited. I do not find, for instance, that what I learn from *The Radio Times* has been of much use to me in a restaurant or a railway station in der Fremde (in Foreign Lands). For while somebody seems to have written a song entitled 'Du bist wie eine Blume,' nobody seems to have composed a waltz called 'Pass the Salt,' or 'Waiter, bring me another Roll.' And the opera still remains to be written by some modern Wagner or Puccini which would enable me to ask a foreign porter 'Is this the train for Calais?' or 'Where does the Big Baggage examine itself?'

Within the limits of Love and Death, however, to which the translations for the moment seem to confine me, I get more and more proficient every week. The following letter to *La Fille du Tambour Major*, for example. It is polyglot, I admit; but then she is clever. One picks up a word here and there and the particular language in which one picks it up doesn't really matter. It certainly won't matter to *Voi che sapete* (You who know). There are no brackets in my letter, of course, but for the sake of *Voi che non sapete* (You who do not know), and that everything may be above

board, I add them, with all due acknowledgments to *The Radio Times*, here:—

L'isle joyeuse (Joyous Isle)

Im Frühling (In Spring).

Hejre, Kati! (Hello, Katie!)

Unbewegte laue Luft (The Air is still) auf dem Kirchhof (in the Churchyard). Ich höre (I hear) les cloches à travers les feuilles (the Bells through the Leaves). Les papillons (the Butterflies) s'amuse (amuse themselves) dans le vent d'ouest (in the West Wind); les poissons d'or (the Goldfish) s'amuse dans la Source (the Fountain); moi (me), je m'amuse (I amuse myself) à la croisée (at the Window) mit (with) le beau rêve (the fine Dream). Come bella! (How beautiful!) Erlaube mir, feins Mädchen (Permit me, lovely Maiden), du sollst nicht barfuss gehen (you should not go barefoot), in Frühlingsnacht (Spring Night) au clair de lune (by moonlight). La vida breve (The short Life). Tod und Verklärung (Death and Transfiguration). Gazza ladra (Thieving Magpie), tu as (thou hast) mein Herz (my Heart) gestohlen (stolen). Ich grolle nicht (I grieve not). Così fan tutti (They all do it). La tête de femme est légère (Women are light-headed), Mais (but) du bist die Ruh (Thou art my Peace). Treffen Sie mich (meet me) à la Boutique fantasque (at the Eccentric Toyshop). Auf Wiedersehen (So long!)

Not bad, I think, not too bad. Apparently, however, *La Fille du Tambour Major*, who is also a wireless enthusiast, had spotted my secret. She replied by return of post—allegro (quick):—

Meine Neugierige (My Inquisitive One), les jardins sont sous la pluie (the Gardens are in the rain). La cathédrale est engloutie (The Cathedral is under water). O Mensch, bewein dein' Sünde gross (O man, bewail thy grievous sin).

By the way, I haven't translated *La Fille du Tambour Major* for you. Neither did that delightful creature in the office translate it for me. I don't know why. Is it because it is untranslatable, like the Welsh hieroglyphs, or naughty, perhaps?

PHILEMON.

### NO, MR. LANGLEY!

A reader disagrees with our recent article on Broadcasting and the Music Halls.

MR. LANGLEY'S article is really a most deplorable production. I hope most earnestly that the B.B.C. is not about to join in the spate of propaganda at present being launched on behalf of the rapidly-dying music-hall. The music-hall cult is one of sheer humbug, and of most regrettable humbug at that. We may be worse men than our forefathers, but at least we can flatter ourselves that we demand a higher standard of humour than that provided by red noses, insecure pairs of trousers, trick cyclists, and fat singers in pink plush and paste jewellery. The sentimental attributes of our nation are never more abused than when they are appealed to for the preservation of entertainment and entertainers who might well be allowed to die out in tranquil obscurity. It is all very well to condemn the cinema, but it is not well at all if the old music-hall is to be exalted proportionately as a worthy standard to which entertainment should aspire. In retrospect the Gazeeker Brothers and Ethel are comic enough. In the flesh or 'fleshings' they were only tragic.—*Cinema Goer, Battersea.*

## Broadcasting and the Bookseller.

Mr. W. A. Foyle, the famous bookseller, says that broadcasting, far from discouraging reading, has had a stimulating effect upon the publication and sale of books.

IT is frequently asserted today that broadcasting is usurping the place of more intellectual pursuits. People, we are told, waste precious hours listening instead of reading, or if they attempt to read at all, they are too often content to do so in a desultory manner while listening to a radio concert, something after the style of the lady in one of Mr. Punch's recent cartoons, who is depicted listening-in, reading a book, darned a sock, toasting bread and rocking the cradle—all at the same time.

And although radio programmes now include much more than mere entertainment, there are still some people who make the equally sweeping statement that the wireless is making us mentally lazy. The loud-speaker, they say, has taken the place of the library, for who will trouble to go out and borrow or purchase a book when knowledge comes so easily through the ether?

If these critics are right, then it would seem that there was nothing left for the bookseller but to 'shut up shop.' A careful study, however, of the statistics of publications during the past thirteen years, furnishes a very emphatic, and even optimistic, reply to this suggestion that listening is replacing reading.

In 1913, 12,379 books were published. The figures for 1927, which are just to hand, show a total of 13,810. These mean something more than the bald fact that an odd thousand or so extra books have been published. They indicate clearly that people have been reading steadily more and more since the introduction of wireless.

Publishing, of course, had a bad time during the war. In 1918, under 8,000, or less than two-thirds of the usual number left the publishing houses. But the first year after the war showed an increase of 500 on that total, and since 1920 the number has steadily risen, so that the figures for 1927 reveal an increase of 1,011 over those for 1926.

Even more significant is the quality of a great many of the books published today. The majority of reprinted novels are the 'classics' of fiction, those which have withstood the test of time and are never out of date. The life of the average novel is only a month; comparatively few survive, yet even nowadays, in 1927, the number of reprinted novels exceeds that of new novels by 200.

Comparing 1912 with 1927 we get results which are distinctly complimentary to the present generation. The main increases, apart from fiction, are in works on religion, sociology, fine arts, poetry, drama and history, and in all these categories, the increase is in new books, while a decrease is shown in editions of earlier publications. This shows, that in these important subjects, we are doing our own new work and not relying on the writing of the past. On the other hand, in philosophy and technology there are fewer new books but more reprinted works.

Thus, instead of listening taking the place of reading, we find that the public is not only reading more, but is reading more solidly. The B.B.C. is not yet ousting the bookseller. Indeed, it has helped him, for many of its pamphlets contain extensive lists of books dealing with the courses which are broadcast. Large portions of the programmes are now devoted to religion, poetry, drama and the arts, and these are subjects on which more new books than ever are being published to-day.—W. A. FOYLE.

Among the writers contributing to next week's issue are

Mabel Constanduros—Edwin Evans—M. & G. D. H. Cole

## John Van Druten on Broadcast Drama.

# ‘I Suggest a Blind Dramatist,’

says the author of *Young Woodley* and *Diversion*, two successful plays now running in the West End. A blind dramatist would write solely for the ear and the brain. Being without sight himself, he would not attempt to make the listener *see*—which, in the opinion of Mr. Van Druten, is the basic fault of those who now write for Radio.

EVERY year there are published a number of text-books on the technique of playwriting, which may or may not be of use to the amateur craftsman, and, I imagine, a growing number on the technique of film scenario writing. I do not know whether there has yet appeared a manual on ‘How to Write Plays for Broadcasting,’ but it should not be long now. The only drawback to its publication, however, would appear to be a great deal of uncertainty as to what that technique is. Nobody seems to know what constitutes a successful radio play. On the one hand, it is urged that it should be filled with as much action and incidental noise as possible; on the other, that it should be almost entirely narrative and, using the word in its stage sense, undramatic.

The latter would appear at first thought to be the more reasonable view. A drama depending on mistaken identity or turning on a big, silent scene in which a husband, discovering his wife in another man's arms, conceals himself, overhears their preparations for flight and frustrates them unobserved by putting poison in their coffee, might be highly effective on the stage or screen, but would, surely, lose a good deal of its appeal on the wireless.

The materials of the ordinary dramatist's craft are dialogue and action, of which I cannot help feeling that dialogue is the more important; but that may be purely personal, because to me what makes a play interesting is not so much what people do as why they do it and what is the effect of their having done it. Even in the crudest melodrama it is almost impossible for something to be happening all the time, and if the dialogue is not well constructed, with a true sense of human character, the play is likely to fall to pieces. That is why, perhaps, the cinema does not appeal to me as strongly as it might, although the latest advances in film technique, as demonstrated in *Sunrise* for example, are managing to give visual expression to thought and to produce an unspoken drama more psychologically revealing than one had thought possible, and thereby to find, not only a liberation from the restrictions of the silent drama, but

even a way of turning those restrictions themselves to profit.

Something like this, it seems to me, will have to be done with radio drama. It must develop a technique of its own. I have seen it suggested in *The Radio Times* that listeners to plays should switch off the lights and listen in darkness so as to stimulate the visual imagination. That is merely rubbing in the essential limitations of this new art form, if it can be called such. You cannot see; therefore switch off the light and pretend you could see if only it were not going on in darkness. One might as well suggest, it seems to me, that one should watch a film to the accompaniment of a deafening din. You cannot hear; therefore put up a terrific row and pretend that you could hear if

might not have been a bad idea to do so. In the same way, one wonders whether a blind man might not be of some assistance in radio drama. This may for a moment seem to support the ‘turn off the lights’ theory, but I do not think it does. The man born blind visualizes, one imagines, very little; his other senses supply him with his knowledge of life.

Radio drama must be a drama making its appeal through the ear and the intelligence, not through visualization, if it is to be anything more than a substitute for the theatre or the cinema. A radio play which depends for its effect on the listeners' imagination of the scene and action is like a film which depends upon its sub-titles. The best films I have ever seen have been those with the fewest titles.

The cinema at its best, in its essential ideal, is not a substitute for the theatre, and broadcast drama, if it is worth considering at all, cannot be treated as a substitute either. How it is to achieve its own independence is for its apostles to find out, but I suggest that some clue might be found in studying the reading of plays. The play that acts best is not by any means the play that reads best. Anyone who has ever tried to read the script of a thriller or melodrama, depending for its effect upon incident and action, will have found it a dreary and profitless task. It requires the trained

mind of a producer to see what it will be like upon the stage. It is not for that mind that radio dramas are broadcast.

But the play that reads well is the play that requires a minimum of visualization, that makes its appeal through its dialogue and its characterization, where one is not held up every few lines by a mass of business or stage directions. Not necessarily the most successful on the stage, it is the most pleasurable for the study, and from this fact, if from no other, some indication might be taken, I think, as to the development of the radio drama.

JOHN VAN DRUTEN.

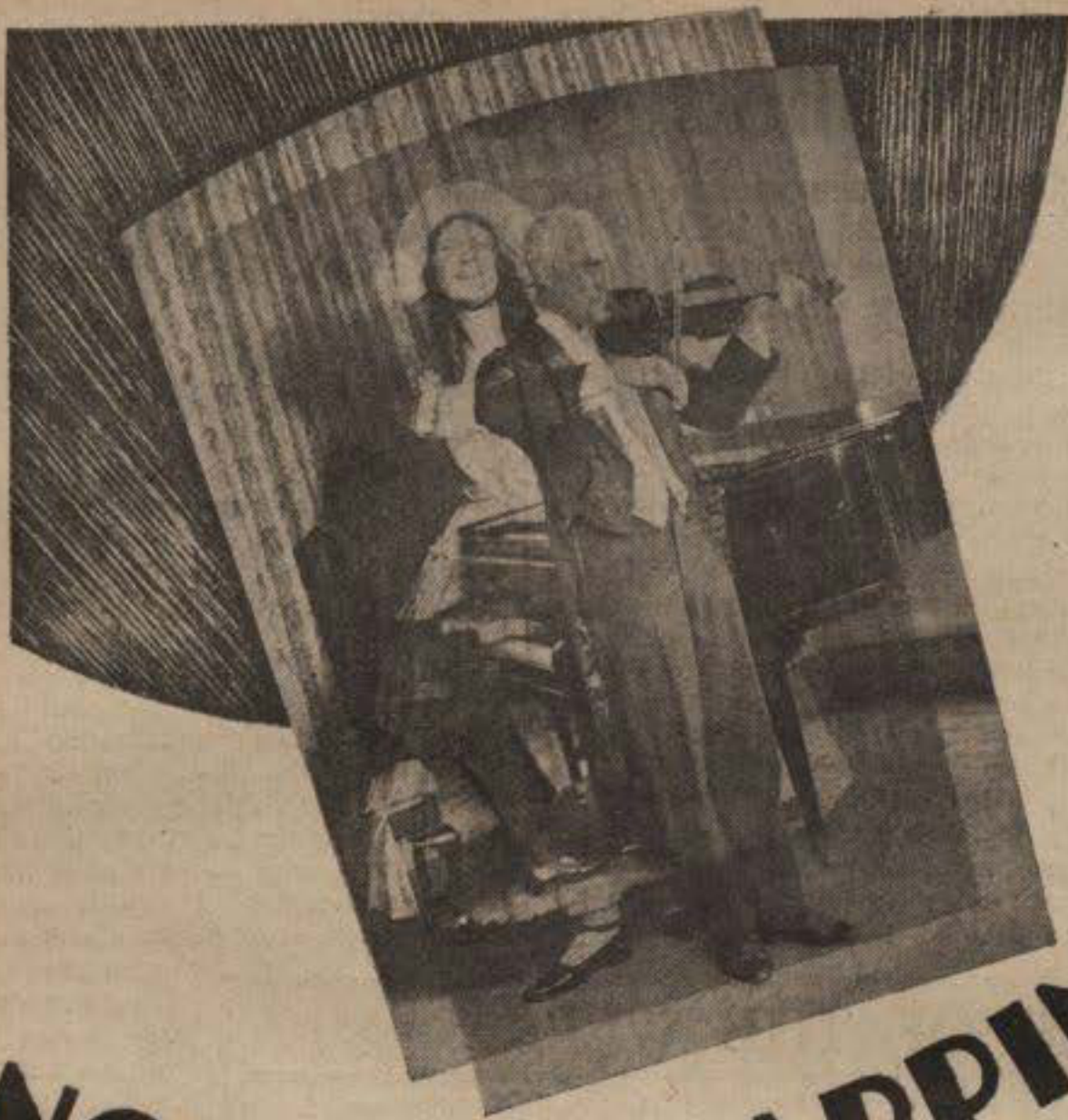
*Articles on ‘Radio Drama’ by James Agate, St. John Ervine, Charles Croker, Cecil Lewis, ‘Astyanax’ and the B.B.C. Productions Director, have appeared in recent issues of ‘The Radio Times.’*

## MUSIC OF THE WEEK.

London and Daventry	Daventry Experimental	Other Stations
<b>Sunday, Oct. 21</b>		
5.45-7.0. Bach Church Cantata.	3.30-5.0. Chamber Music.	9.5-10.30. Glasgow. Chamber Music.
9.5-10.30. Orchestral Concert.	9.0-10.30. Emilio Colombo.	
<b>Monday, Oct. 22</b>		
1.0-2.0. Organ (Southwark Cathedral).	8.0-10.0. Military Band, Pianoforte Recital, Orchestra.	7.45-9.0. Manchester. Ballad Concert.
3.20-4.15. Studio Concert.		
<b>Tuesday, Oct. 23</b>		
7.45-9.0. Military Band.	8.0-9.30. Orchestra, Clarinet, Singer (Haydn, Mozart).	8.15-9.0. Glasgow. Choral Concert.
<b>Wednesday, Oct. 24</b>		
7.45-9.0. Chamber Music.	9.30-10.0. Stiles-Allen, Dr. Ernst Bachrich.	7.45-9.0. Manchester. Light Orchestral Programme.
<b>Thursday, Oct. 25</b>		
7.45-9.0. Orchestra and Pampinini.	9.0-10.0. Quartet and Singer.	7.45-9.30. Cardiff. Symphony Concert.
<b>Friday, Oct. 26</b>		
8.0-10.0. B.B.C. Symphony Concert. Sir Henry Wood.	3.0-4.0. Organ, St. Mary-le-Bow.	7.45-10.0. Belfast. Symphony Concert.
<b>Saturday, Oct. 27</b>		
3.30-5.15. Callender's Band.	10.20-11.15. Ballad Concert.	9.35-10.35. Manchester. Orchestral Concert.

only it were going on in silence. Switch on the noise and stimulate the aural imagination. Now that, of course, is all nonsense. Each new form has its own limitations, and it is the job of the craftsman to find out how to turn these limitations to advantage. The limitation of the radio drama is that you cannot see what is going on. I have not studied the subject sufficiently, nor listened to enough plays broadcast, to dogmatize on how this could be surmounted, but it does not seem to me that horses' hooves, thunder in the air, pistol shots and explosions are anything but an evasion of the difficulty, just as fires, earthquakes, railway accidents and floods are not a solution of the problem of movie entertainment.

I do not know whether the deaf and dumb were ever consulted or in any way employed in the infancy of the film industry, but it



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Norman Davey, author of 'The Pilgrim of a Smile,' 'Judgement Day,' etc., has

## A RADIO DREAM

which gives him a glimpse of the future and some of the predicaments in which man's inventive ingenuity is going to land him.

HE was a little man with a bald head and tinted glasses, and he spoke in rather a hesitating manner, but there was no doubting his enthusiasm in his subject. He was proud of this room of his. It was not, at first glance, an especially remarkable room, and the only things in the room out of the ordinary were a long mahogany case along one of the walls, fitted with a bewildering array of switches, graduated discs and the like, and what seemed to be an opaque glass screen which filled up most of the end wall opposite the windows.

'I think I may say,' chirruped the little man to me, 'that I have here in this room the most complete radio installation in England.'

'It seems very elaborate,' I murmured.

'I am on the automatic, of course,' he said.

'What is that?'

'Why, the radiophone. I'm in on the new London and Southern Automatic System. You see these numbered pegs here? I only have to push in the requisite numbers—4531 or whatever number I want—and I'm through to the subscriber.'

'Wonderful,' I murmured. 'Just like the old automatic exchange, but by wireless.'

'Precisely—and it embraces all areas in England south of 52°, including London. But we can do even better than that. I have the new television attachment working in with the Southern Automatic.'

'What is that?'

'You can see the subscriber as well as speak to him.'

'What?'

'Oh, yes. It's only just being installed on the S.A., but one or two of the big stores have it already. You see, supposing I want to buy a tie in London—I don't want to travel a hundred miles to see it—I can ring up Garrod's and be put through to the salesman and choose my tie without moving from this room. As it happens, I want a black dress tie. I'll show you.'

My host busied himself with some adjustments, slid back a shutter at the end of the mahogany case, and told me to look. In a moment the ground glass screen that the shutter had disclosed seemed to fade away; I found myself gazing at a young man behind a counter, who was showing me

a selection of ties and speaking to me as clearly as if he had been in the room.

'This is marvellous,' I cried out, in my astonishment.

'Our customers all say so. They are quite the rage just now,' said the young man in the glass screen, brightly. 'They are so easy to tie. Let me show you how . . .'

still rather an expensive matter. I have, of course, T.B.; everybody in the country has T.B.'

'What is T.B.?'

My host laughed.

'Why, where on earth have you been burying yourself? T.B. is Television Broadcast—as C.B. is Common Broadcast and P.B. is Power Broadcast.'

'What—do they broadcast power?'

'Why, what do you suppose? Power transmission by cable vanished years ago. You see that electric grate there? The power that works that comes, originally, from the Zambesi.'

'Good heavens! Then I suppose all trains take . . .'

The little man laughed heartily.

'Why, trains don't exist now, except in museums. Since Stolze and Dvorkowitz solved what is known as the Beta-Phi integration and eliminated loss in directional radiations, all transport has become aerial-power, being picked up *en route*.'

I felt almost dazed.

'A new world, indeed,' I muttered. 'And this television . . .'

'The T.B.? Oh, that's nothing. But you can see for yourself. I'll show you T.B. from Paris; let me see, it's five-thirty now; Raminoff's *thé dansant* should be on. I'll put it through. Look at the screen at the end of the room there.'

The little man fiddled with some discs and plugs and the next instant the room was filled with the noise of the jazz band and the wall at the end had vanished and I found myself gazing upon a crowded dancing floor, as if I had been a spectator on the edge of the *piste*. I was about to express my wonderment, when my host suddenly

uttered a strange, half-inarticulate cry.

'What's the matter?' I asked.

'My wife!' he cried, in a kind of frantic stammer. 'M-m-wife—dancing at Raminoff's—with that half-caste—and she told me she was going to stay with her mother at Buxton. My—!'

And suddenly, before I could interfere, he had seized a large porcelain jar from the mantelshelf and hurled it at the screen.

There was a great crash of broken glass, and I woke up to find that I had knocked the water-bottle off my bedside table.

It was only a dream. But, perhaps, after all, however wonderful may be the advance in the sciences, we are better off as we are.



'My wife!' he cried.  
'My wife, dancing at Raminoff's with that half-caste!'

I stepped back hurriedly.

'He seemed to have heard what I said.'

'Of course he did,' said the bird-like little man. 'You can't buy a thing from a man without talking to him about it.' He spoke into the apparatus. 'Yes; they seem very nice; how much? What? Yes, well, post me a couple by airplane, C.O.D.' And, with a click, the shutter dropped.

'Can you see all the people you ring up on the radio like this?' I asked.

The little man shook his head.

'No. We haven't got as far as that yet. Though, of course, we will. Only one or two of the biggest commercial houses have cut in television into the wireless as yet. It is

Sir Henry Wood conducts a B.B.C. Symphony Concert

For programme, etc., see page 191.

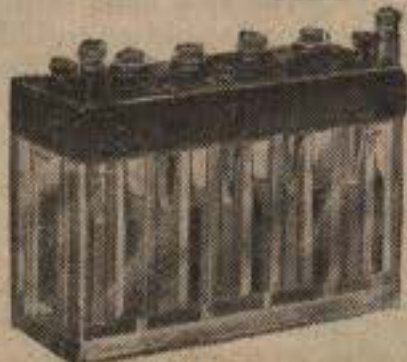


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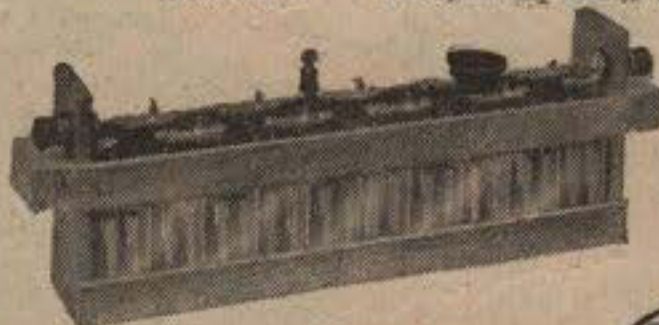
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# HOME, HEALTH AND GARDEN.

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



## The Making of Scones.

**T**HERE are numerous recipes for the making of scones. The foundation varies very little and the average proportion of ingredients used is as follows:—

- 1 lb. plain flour.
- 4 ozs. fat.
- $\frac{1}{2}$  teaspoonful salt.
- 2 teaspoonfuls baking powder.
- About  $\frac{1}{2}$  pint of milk.

To these can be added flavourings, etc., to taste, such as sugar, or more salt, sultanas, peel or currants, lemon or vanilla essence.

Choose a good plain flour, sift it into the basin to aerate it, and to keep back any pieces which have accidentally got into the flour.

Rub the fat into the flour, using the tips of the fingers only, lifting up the mixture as high as possible so that in falling it takes down air into the basin with it.

Add the rest of the dry ingredients and then mix to a dough with the milk, and egg, if any. Be careful not to get it too sticky, but make it a little slacker than a pastry dough, then knead it well until perfectly smooth.

Work as quickly and as lightly as possible, bake the scones in a good hot oven so that they will rise quickly, if the oven is too slack then the result will be poor.

Never waste sour milk as it is excellent for mixing, use it up by making some very good Scotch Breakfast Scones from the following recipe:—

- 1 lb. plain flour.
- 1 teaspoonful salt.
- 2 teaspoonfuls baking powder.
- $\frac{1}{2}$  pint sour milk (if fresh milk dilute with one third water).

Sift all the dry ingredients into a basin, mix to a dough with the milk. Roll out to half an inch in thickness, cut into rounds and bake in a hot oven for ten minutes. There is no fat in this recipe, as the scones should be eaten as soon as they are made; spread with butter and served hot they are delicious.

Here is a useful little recipe for Potato Scones, which you may like, as it is one way of using up cold boiled potatoes:—

- $\frac{1}{2}$  lb. cold boiled potatoes.
- About 2 ozs. flour.
- $\frac{1}{2}$  oz. butter.
- Salt.

Put the potatoes through the masher so that there are no lumps. Melt the butter and add it to the potatoes with the salt. Work in as much flour as the paste will take up. Roll out thinly, cut into rounds and place on a hot girdle. Cook for three minutes on both sides. Cool in a towel.

To prepare the girdle, heat it slowly and when it is hot enough rub it over well with a piece of suet. A frying-pan can be used in place of a girdle.

Before I leave the subject of scone making, I just want to answer a question which is frequently asked. The question is—Why do scones lose their shape in cooking?

This is due to the oven being too slack. It is most important to have a very hot oven so that the scones will rise quickly before they have a chance to spread and lose their shape.—Miss Mabel Collins, in a talk on October 8.

## Pineapple and Other Fruit Puddings.

- $\frac{1}{2}$  tin pineapple cubes.
- $1\frac{1}{2}$  gills pineapple juice.
- $1\frac{1}{2}$  gills milk.
- 2 ozs. flour.
- 2 ozs. margarine.
- $1\frac{1}{2}$  ozs. caster sugar.
- 2 eggs.
- 1 teaspoonful lemon juice.

Place the pineapple in the bottom of a fireproof dish. Melt the fat, stir in flour and blend well.

Add liquid and stir over gas until it boils. Add sugar and lemon juice and allow to simmer very gently for five minutes. When slightly cooled, beat in yolks of eggs. Pour mixture over pineapple. Beat up egg whites stiffly, place on top of pudding. Dredge well with sugar and put in a cool oven to brown slightly.

## Planting a Fruit Garden.

**T**HOSE who contemplate introducing new fruit trees to their gardens may rest assured that a correct start is a great contributory factor to final success. In most cases October and November are ideal planting months, but if the soil is heavy and badly drained it may be advisable to defer the operation until February or March. When choosing a site for a fruit garden avoid low-lying land near water, because here the blossoms are susceptible to damage from late spring frosts. Most soils may be rendered suitable for fruit culture by double-digging—keeping the subsoil in its original position—but unless the land is very poor manuring should be deferred until the new trees are well established. Plums and other stone fruits require lime, and if this is not present in a natural form it should be added to the soil at the rate of eight to ten pounds to the square rod at planting time. In the unfortunate event of the proposed new fruit garden being exposed to north and east winds, an effective and profitable screen may be erected by planting standard damsons at six yards apart. Of all our hardy fruits the apple is the most popular, but in small gardens it is not advisable to plant standard specimens because they take up too much space. Half-standard or bush trees are far preferable, the former requiring twenty-four feet apart each way, and the latter eighteen feet. Similar shaped trees of pears and plums will require the same spacing. These large trees will supply what is known as the 'top fruits,' and if arranged over the land available in this fashion,



plenty of space will be left for inter-cropping with small fruits. For example, a row of black currants may be planted allowing six feet between the bushes. Red and white currants are also desirable, but these will be content with two feet less. If there is room to introduce strawberries at two feet apart, so much the better, because the protection afforded by the top trees will prove invaluable in the event of late frosts. It may also be possible to grow raspberries between the rows of large fruit trees, and also gooseberries. Obviously the number of fruits grown must depend on the size of the plantation, and the personal taste of the planter. If space is available on surrounding walls or fences, enlarge the garden by planting fan-shaped, horizontally trained, or cordon fruit trees thereon. Fan-shaped Morello cherries, late plums, and stewing pears or triple cordon red currants will be quite at home on the north wall. On the south wall peaches and nectarines will flourish, while on the eastern boundary dessert pears and early plums will give of their best. The wallfacing west may be utilized for growing the finer dessert apples and sweet cherries. If only a low fence or wire divide one garden from another, loganberries and cultivated blackberries will prove profitable boundary plants. Order new fruit trees early and from a reliable source. Plant firmly at the same depth as the trees were prior to lifting from nursery quarters—the soil mark will be visible on the stems—remember-

ing that a selection from the appended list of varieties will give satisfaction.

**APPLES** (culinary).—Lord Grosvenor, Rev. W. Wilks, Lord Derby, Lane's Prince Albert, Bramley's Seedling, and Newton Wonder. Dessert: Beauty of Bath, James Grieve, Allington Pippin, Cox's Orange Pippin and Adam's Pearmain.

**BLACK CURRANTS**.—Blacksmith, Tinker, Seabrook's Black.

**CHERRIES**.—White Hart, Governor Wood, River's Early, and Black Tartarian (dessert), Morello (culinary).

**DAMSONS**.—Merryweather and Farleigh's Prolific. **FIGS**.—Brown Turkey (in the angle formed by junction of south and west walls).

**GOOSEBERRIES**.—Whinham's Industry, Lancashire Lad, Crown Bob, Whitesmith, Lancer, and Golden Drop.

**PEARS**.—William's Bon Chretien, Conference, Beurre Hardy, Doyenne du Comice, and Josephine de Malines (dessert), Catillac (culinary).

**PLUMS**.—The Czar, Denniston's Superb, Kirke's Blue, Jefferson, Oullin's Golden Gage, Victoria, Coe's Golden Drop, Pond's Seedling, and Monarch (dessert and culinary).

**PEACHES**.—Hale's Early, Early Alfred, and Bellegarde.

**NECTARINES**.—Lord Napier, Humboldt, Elruge and Cardinal.

**RASPBERRIES**.—Perfection, Superlative, Lloyd George and November Abundance.

**RED CURRANTS**.—Long-bunched Red, Raby Castle, and Perfection.

**STRAWBERRIES**.—King George, Royal Sovereign, Sir Douglas Haig, and Latest.

**WHITE CURRANTS**.—White Versailles and White Dutch.—F. W. Miles, in a Talk on October 12.

## This Week in the Garden.

**B**EDDING plants that have provided the summer display are now past their best and the beds should be cleared and planted with spring-flowering subjects. The soil should be deeply dug, but as a rule it will not be necessary to manure it. The gardener who has given a little thought to the subject will now have at hand a good supply of polyanthus, forget-me-nots, winter-flowering violas, and wallflowers ready to be moved into the beds. These plants may be used to form a carpet through which bulbous plants can spring, or they may be used by themselves for furnishing beds and borders.

The present is a good time to make alterations and improvements in the flower garden and pleasure grounds, for the soil is still warm and plants moved now will make new roots this autumn. The soil should be well prepared by trenching, keeping the top soil on the top, and if the ground is poor it should be enriched by the addition of decayed garden refuse thoroughly worked into the second spit during the trenching. Sufficient room should be allowed for each plant to develop properly.

As one cannot say what the weather will be like during the next two months it would be well to make a further planting of spring cabbages.

Salad plants for winter use should receive close attention. A severe frost will greatly damage lettuces and endives which are ready for use, and it is a sound practice to move into frames plants which are well advanced. Cauliflowers raised from seed sown last month should be planted in frames for the winter, but ventilation should be given freely to prevent them from becoming drawn.—From the Royal Horticultural Society's Bulletin.

## Listeners' Talks.

Contributions can now be sent for the third Listeners' Talk which will be given on November 26. The second talk is on October 29, but entries closed on October 8.

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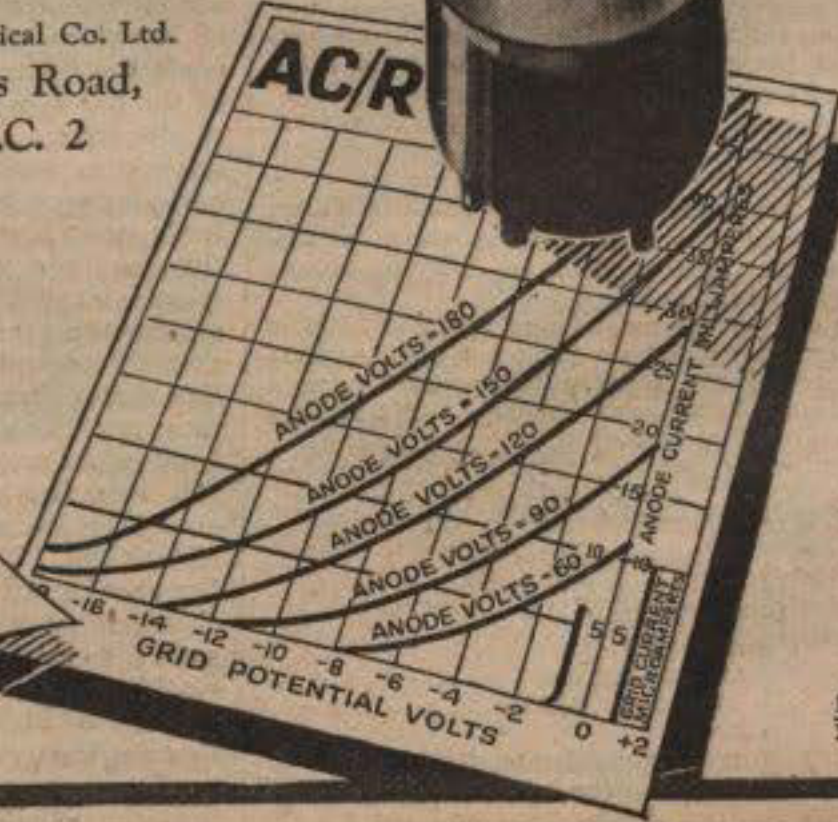
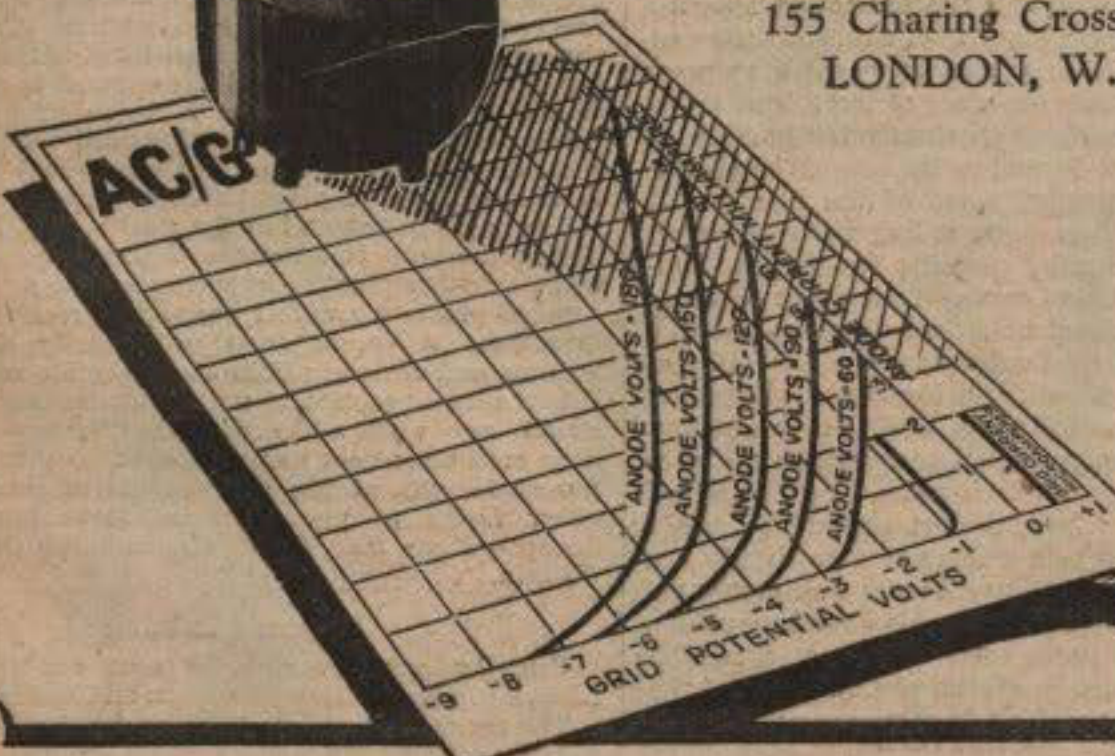
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BY ITO

# What Do We Mean By Personality?

A talk with the above title, recently given from London by Professor W. G. de Burgh, aroused more than usual interest among listeners, at the request of many of whom we print it below in an abridged form.

THE words 'Person,' 'Personality' are very familiar to us all. 'Personal' interests, 'personal influence' play a large part in our life. If we don't talk about our 'personal appearance' we think a good deal about it. We resent 'personal remarks,' and 'personal injuries' even more. We set store by our 'personal identity' as something that marks us off from all other 'persons.' In law, we hear of 'personal property'; at the theatre of the 'persons' in the drama; every parish has its 'parson'; we talk of the 'personnel' of the Army or the Navy, and, in theology, of the 'Persons' of the Trinity.

The term conveys the very least and the very most that we can conceive. '*Il n'y a personne*,' say the French; the phrase 'a young person' implies disparagement, yet we speak of Caesar or Cromwell as 'historic personalities,' and ascribe 'personality' to God.

Can we find any method in this welter of meanings? Consider the origin of the word; in Latin '*persona*' meant the mask worn by the actor on the stage, and also the part in the play that the mask indicated. 'All the world's a stage, and all the men and women merely players.' So the term came to mean the part played by a man in the great drama of life, his status and function in human society.

All its varied meanings flow from this source. It may mean very little, for everyone has some part or other to play; or it may mean very much: the richer your work for the world, the greater your claim to be a 'personality.' Note especially how the word always carries a double reference. Each actor plays his own part, different from anyone else's. So in life, our 'personality' is peculiarly our own; something that we guard jealously from intrusion, fencing it in with barriers against society.

True as this is, it is but one side of the truth. Personality has another side, turned towards the world. Do we always resent intrusion into our personal life? If, when we had acted rightly in a crisis, a friend said to us: 'I knew that you would do that,' should we not feel gratified at his knowing us so well? No one, again, resents God's knowing his inmost thoughts. Besides, if we are worth anything, we want to express our 'personality'; to leave the world, through our 'personal influence,' better than we found it. The world, in fact, is part of ourselves. If all who were dear to us perished suddenly, should we still 'feel ourselves'? Indeed, it is only when 'personality' is revealed and shared, that it is really possessed at all. It is significant that the term was first applied to God in connection with His manifestation of Himself to the world in the 'Person' of Christ.

Personality, then, means something communicable to others, as well as something distinctive of ourselves. Now, the medium of communication is the body, and so we use the term often with special reference to the body; e.g., 'injuries to the person.' In Dante's poem, the souls in Purgatory felt that their personality was incomplete till they should at the Last Day be reunited to their bodies. But the body is that part of a man which can never be shared; it is merely an *instrument* of communication, itself incommunicable. Then the body both aids and limits personality.

It is just the reverse with the spiritual part, with our souls. These can be shared, and only live and grow by being shared. If I have knowledge or affection, and give you of it, I lose nothing, but am rather the richer for the giving.

Beware of analogies from material things when thinking about the spiritual. Hence it is fatal to try to cherish our personality by fencing ourselves in from the world. This is the egoist's way, and the result is that he cannot bear to be alone, for he has so little personality to keep him

company. He preys upon society, never giving save when he can get in return, and impoverishes his tiny store of personality every time he does it.

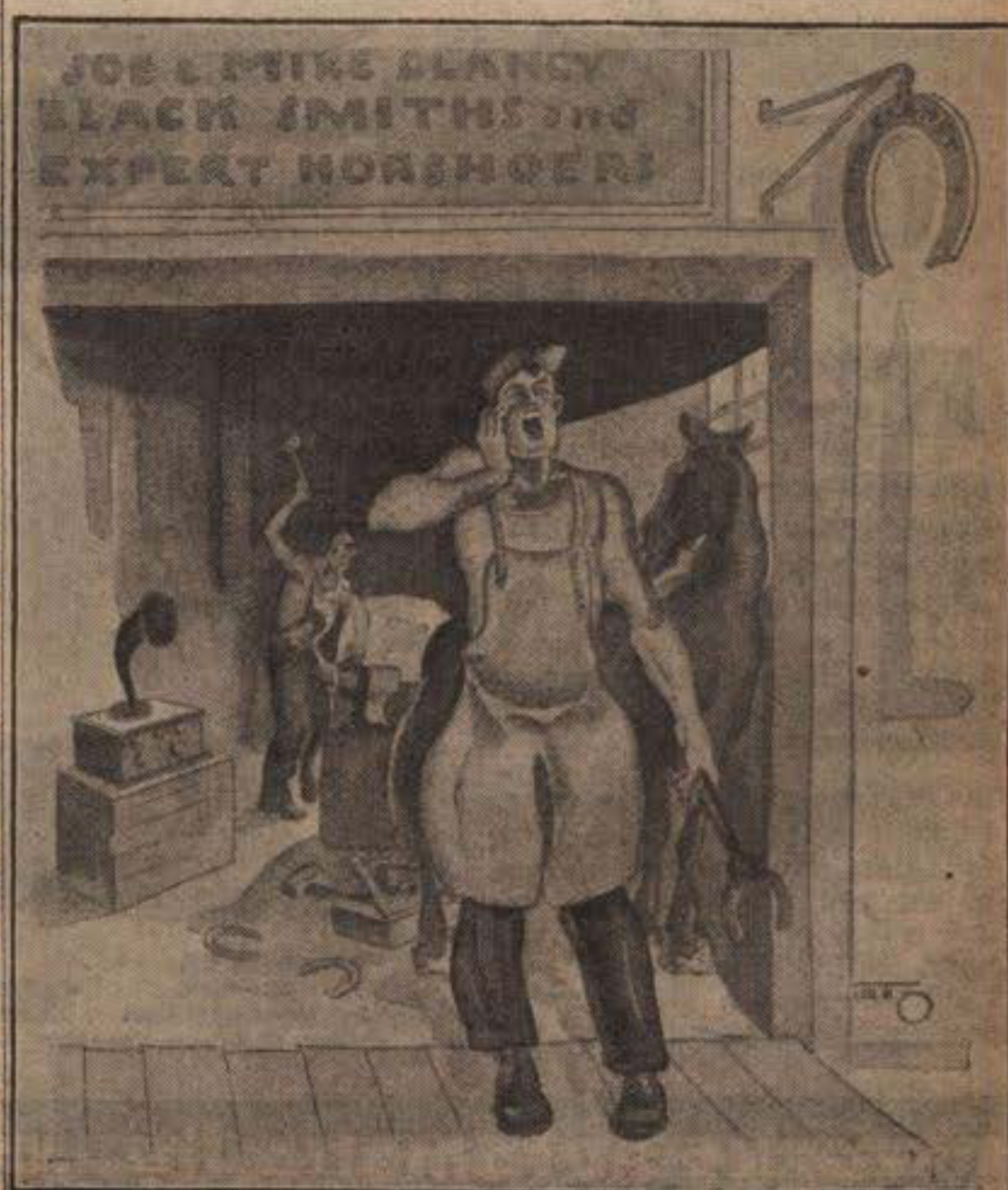
Personality grows by inclusion of interests in all sorts of persons and in all sorts of things (art, science, politics, religion, etc.). This is only possible by sharing one's self. No one is truly a person who has not learnt to give himself away.

Where, then, lies our personal identity? We hunt perhaps for some bit of stuff that persists from birth to the grave. We cannot find it, either in our bodies, where every cell is changing every instant, or in our minds. Besides, even if we could find it, what

would be its worth, untouched by all the changing hopes and loves that give meaning and value to life? No, we must look for the secret of personality, not in the past, not in the present, but in the future, in what may be and what ought to be rather than in what is. Our personal history is an endeavour after unity of selfhood. Personality is an ideal, not a *fait accompli*; it is for each the purpose he is marked out to fulfil, his unique part in the world-drama. And each is free to play it well or badly, or not at all.

I want you to follow out this hint, and to think of personality, first, as social and inclusive, then as something to be created for ourselves out of the proffered opportunities, and lastly as an ideal goal pointing beyond this present life. It may be that complete personality is found only in God, and in each man in so far as he realizes a divine purpose and achieves thereby union with God. At any rate, our search into its meaning has carried us far away from our 'personal appearance' and 'personal interests.'

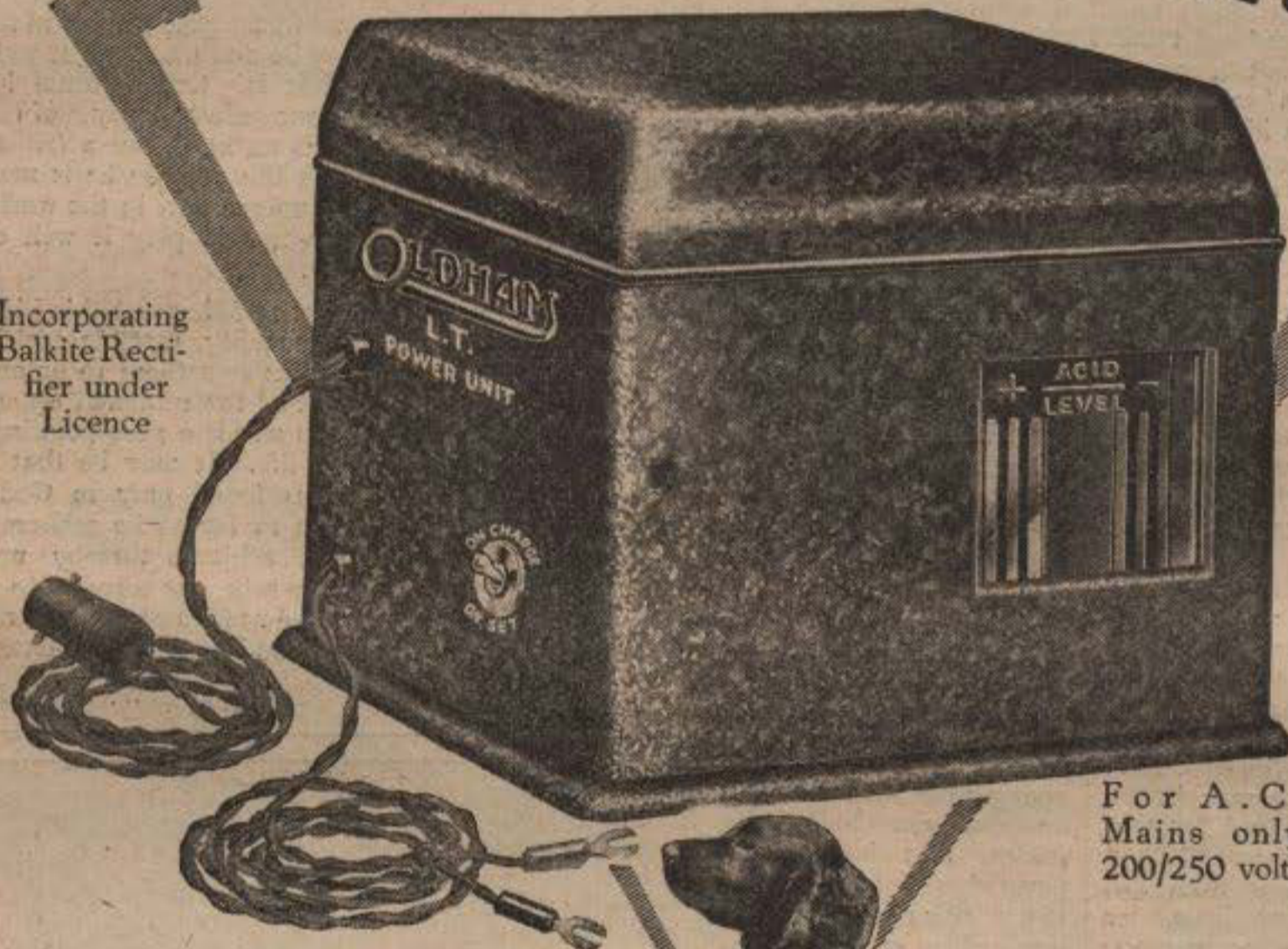
W. G. DE BURGH.



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# Broadcasting in the Press.

By FILSON YOUNG.

**W**HATEVER else may be said about it, the daily Press of Great Britain cannot generally be accused of lack of enterprise, or neglect of opportunities to direct the illuminating beams of its intelligence on any subject that interests a very large public. Yet I venture to say that there is one subject which it consistently and almost universally neglects—I mean the neglect of Broadcasting as a matter of public criticism.

This may seem a rather startling view to express in the light of the fact that when one opens any daily paper, one finds notes on Broadcasting, as well as a very considerable space devoted to the publication of the broadcasting programmes from various stations. Many papers also devote articles regularly to wireless matters apart from programmes, and give people a certain amount of advice about the construction and maintenance of sets.

### Is the Press Indifferent to Radio?

All that is admirable, but it is not what I mean. Quite apart from the provision of entertainment, and the furnishing of millions of homes with a new kind of toy, something has happened which is affecting the spiritual, intellectual, and artistic outlook of the country; is happening every day of the year, every hour, almost every minute from ten o'clock in the morning till midnight. This whole river of entertainment, information and influence is flowing, by ever-broadening reaches and ever-branching channels, into the life of the country. What it carries on its stream, the very nature and quality of its irrigating waters—these are not only of tremendous importance, but also of tremendous interest to millions of people. But so far the Press, with very rare and distinguished exceptions, has not chosen to deal critically with, or to take any steady or really informed interest in, the programmes that are daily and nightly broadcast. It is true that every now and then the Press opens its columns to letters from the general public expressing approval or disapproval. But these letters do not constitute criticism; they express an almost childish sense of satisfaction when the writer gets what he wants, and displeasure if he happens to listen to something he does not want. The Press draws a certain amount of attention to forthcoming events: that is to say, it is alive to the news value of Broadcasting; but it has not yet discovered its aesthetic value as a subject for critical treatment.

### If Racing and Football—

Now this seems very strange. Politics, music, racing, football—all these, being matters in which a large public is interested, receive the most careful and well-informed critical treatment in the Press; expert writers criticize what is going on in these worlds, and express their views in a highly critical manner. A public lecture receives a paragraph of notice; a small concert in a London hall which may attract five hundred people (three hundred of whom may have paid for their seats) will receive a weighed and considered notice by an expert music critic. A concert in the Queen's Hall conducted by, let us say, Sir Henry Wood or some eminent foreign conductor, performed before an audience which may even run into thousands, will receive due and detailed critical notice; the same concert by the same conductor, given in the broadcasting studio and played to millions, instead of hundreds or thousands, will receive no notice at all. The visible and physical effect of the assembly of a few hundred people in a hall seems to constitute a claim on the public notice; the vast contact between the

artist and millions of scattered listeners, because invisible and spiritual, receives no notice at all. Again, this seems to me very strange.

### Influence of the Spoken Word.

It is not only music; the spoken word is a tremendous and increasing influence in Broadcasting. The talk of an attractive speaker for ten or twenty minutes to the individual listener seated in his arm-chair is a far more intimate, telling, and memorable thing than a lecture delivered from a platform. It is happening, not once, but many times a day; but no daily or weekly article appears commenting, challenging, praising, or discussing the stream of influence that is thus being exerted on the public mind. In the invisible ether is growing up a new form and technique—that of radio drama. But do the dramatic critics, who have their columns to write about the doings of what are very local theatres, seem even conscious of, or take an interest in, the struggles and experiments by means of which the infancy of this art is being nurtured? Sometimes, because of the personality of the speaker, or for some other reason, an isolated comment will occur; but that has no effect on Broadcasting, and is not comparable with the steady and watchful stream of comment that keeps the drama, the cinema and the concert-room in touch with the public. Once again, this is very strange.

### Wanted—Serious Criticism.

For criticism is an almost necessary tonic in art and an indispensable condition of the health of any enterprise which proposes to deal out education or entertainment to the public. Its value is something greater than that of the individual critic's opinion. The individual critic's ideas and standards are pooled and applied individually to the material which is to be judged. There have been one or two honourable exceptions to the rule of neglect which I am challenging. Mr. Ernest Newman, the doyen of English musical criticism, as well as the most scholarly and conscientious of critics, whose services to music in this country have never been adequately recognized, has not neglected to keep a watchful eye on the music that is broadcast, and here and there others less eminent have seen their opportunity and duty in this matter—but only spasmodically.

### A Fleet Street Listening Post?

My own idea is that the B.B.C. should provide in London, either in the theatre district or in Fleet Street itself, a listening-parlour or quiet, restful room, furnished with comfortable chairs, where the reception of the broadcast programmes would be of the highest quality obtainable. The critic who wished to comment or judge what was being done would then be sure that he was hearing it at its best. If he listens on his own set at home (such being the unsatisfactory condition of the technical business of wireless reception) he may get a distorted rendering of the music. That is of no use, and no critic worth his salt would consent to criticize anything unless he knew that the quality he had to judge was not marred by some accident in transmission or reception. But whatever means be adopted to carry it out, the end to which I am drawing attention is surely one that should be very carefully considered by those who conduct newspapers or reviews. The audience for broadcast entertainment has already far outstripped in size any other audience in the world; and I suggest that it is time that what it listens to should be the subject of reasonable, sympathetic, austere, and constructive criticism.

*The above article is one of the many features in the 'B.B.C. Handbook, 1929,' recently published by Geo. Newnes (price 2/-). The new Handbook deals with every side of Broadcasting, and will be of great interest and service to all regular listeners.*

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**A Concert**  
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**8.0**  
**Service from**  
**the**  
**Kingsway Hall.**

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

**3.30 A MILITARY BAND CONCERT**

LINDA SEYMOUR (Contralto)  
MAURICE COLE (Pianoforte)  
THE WIRELESS MILITARY BAND

Conducted by B. WALTON O'DONNELL

Overture, 'Preciosa' ..... Weber

**PRECIOSA**, begun in 1820, a few weeks after *The Marksman (Der Freischütz)* was finished, is in complete contrast to that Opera of German legend and homely sentiment. Preciosa is a gipsy maid of Madrid, and the Overture to the Opera gives the Spanish atmosphere, its themes being derived from or founded on tunes that Weber got from Spanish soldiers after the Peninsular War. It brings in, according to Weber's fashion, some of the chief airs from the Opera. First we have a section in the rhythm of the Spanish Bolero dance, then a march founded on a gipsy air, and finally, a fiery wind-up, 'indicating,' as Weber himself said, 'the happy end of the piece, and endeavouring to bring together the characteristics of Spain and of Preciosa.'

**3.40 LINDA SEYMOUR**

April Love ..... Landon Ronald  
Trees ..... Rasbach  
Morning Hymn ..... Henschel

**3.48 BAND**

Ballet Music from 'The Queen of Sheba'  
Gounod

**4.5 MAURICE COLE**

Polonaise in C Sharp Minor ..... Chopin  
Hexentanz (Witches' Dance) .. MacDowell  
The Island Spell ..... Ireland  
Study in G Flat ..... Rosenbloom

**4.20 BAND**

Norwegian Rhapsody ..... Svendsen

**4.30 LINDA SEYMOUR**

Festal Hymn of Judith ..... Bantock  
At Morning ..... Landon Ronald  
Song of the Open ..... La Forge

**4.38 BAND**

Petite Suite de Concert .. Coleridge-Taylor  
Nanette's Caprice; Question and Answer;  
a Love Sonnet; The Frisky Tarantella

**5.0 A Children's Service**

Conducted by the  
Rev. Canon C. S. WOODWARD

Relayed from St. John's, Smith Square,  
Westminster

Order of Service:

Hymn, 'Now thank we all our God' (E. H.,  
533, A. and M., 379),

Prayers  
Psalm 146

Lesson, St. Matthew v, 1-9

Prayers

Hymn, 'He who would valiant be' (E. H., 402)

Address

Hymn, 'Do no sinful action' (E. H., 589,  
A. and M., 569),

Blessing

**5.30 Reading from**

BUNYAN'S 'THE PILGRIM'S PROGRESS'  
III—THE VALLEY OF HUMILIATION

SO he went on, and Apollyon met him. Now the monster was hideous to behold; he was clothed with scales, like a fish (and they are his pride), he had wings like a dragon, feet like a bear, and out of his belly came fire and smoke, and his mouth was as the mouth of a lion . . .

**5.45 Church Cantata (No. 180) Bach**

'Schmucke dich, O Liebe Seele' (Rise, O Soul)

Relayed from the Guildhall School of Music

DOROTHY SILK (Soprano)  
DORIS OWENS (Contralto)  
ROGER CLAYSON (Tenor)  
SAMUEL DYSON (Baritone)  
FRANCIS W. SUTTON (Organ)

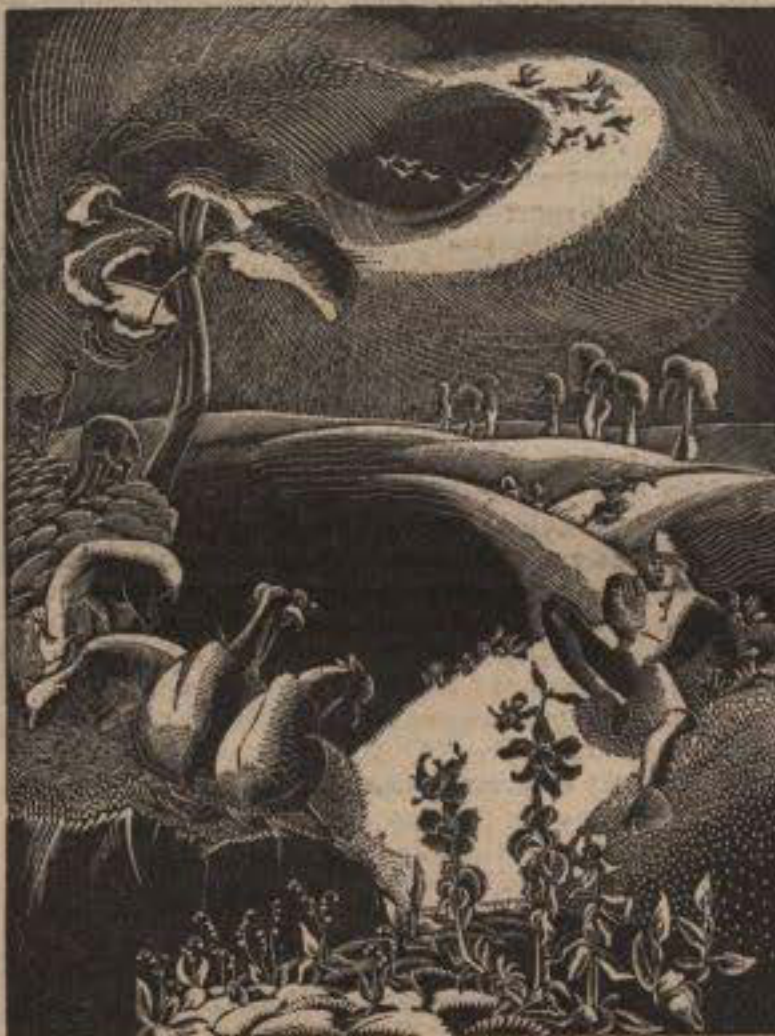
THE WIRELESS ORCHESTRA

Conducted by STANFORD ROBINSON

(The words of the Cantata will be found on page 167)

Next week's Cantata is No. 98

'Was Gott thut, das ist wohlgethan'  
(What God doth, that is surely right.)



THE VALLEY OF HUMILIATION.

'He also sat down in that place to eat Bread, and to drink of the Bottle that was given him a little before . . . This wood-engraving, by Gertrude Hermes (reproduced by courtesy of the Cresset Press, from the edition of 'The Pilgrim's Progress' that they are shortly publishing) shows Christian resting after the fight with Apollyon that will be described in the reading this afternoon.

**8.0 A Religious Service**

Relayed from the Kingsway Hall, London

Short Recital on the Grand Organ by Mr. ALLAN BROWN, F.R.C.O. (Organist and Musical Director at the Kingsway Hall)

Introduction and Fugue from 'Fantasia on Hanover' (O worship the King) . . . Lemare  
Prière ..... Boellman

**8.10 Hymn, 'O worship the King' (Methodist Hymn Book, No. 4)**

Scripture

Anthem, 'O come let us worship

Mendelssohn

(Soloist, Mr. ROLAND WEDDELL)

Prayer  
Address by The Rev. IRA G. GOLDHAWK,  
Superintendent of The West London Mission  
Hymn, 'Abide with me' (Methodist Hymn Book)  
Benediction  
Sevenfold Amen

**8.45 THE WEEK'S GOOD CAUSE:**

An Appeal on behalf of Ypres Memorial Church  
by Field-Marshal Lord PLUMER, G.C.B., G.C.M.G.

THE Ypres Memorial scheme has now progressed to such an extent that the church and school are complete, and it remains only to provide a chaplain's residence and accommodation both for the many pilgrims who each year come to Ypres from all over the world, and for the permanent British residents who care for the cemeteries and memorials.

Contributions should be sent to Field-Marshal Lord Plumer, at 9, Baker Street, London, W.1.

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

**9.5 AN ORCHESTRAL CONCERT**

MAY HUXLEY (Soprano)  
REX PALMER (Baritone)

THE WIRELESS ORCHESTRA, conducted by  
JOHN ANSKELL

Overture, 'Rienzi' ..... Wagner

**9.18 MAY HUXLEY with Orchestra**

Polonaise, 'Je suis Titania' (I am Titania,  
from 'Mignon') ..... Ambroise Thomas

**9.25 ORCHESTRA**

Suite from 'Joan of Arc' ..... Gounod

**9.40 REX PALMER with Orchestra**

'Eri tu' (It was thou, from 'A Masked  
Ball') ..... Verdi

**9.45 ORCHESTRA**

Irish Rhapsody, No. 1 ..... Stanford

**9.57 MAY HUXLEY**

When thou art far ..... Landon Ronald  
A Birthday ..... Woodman  
Echo Song (with Flute Obbligato) .. Eckert

**10.5 REX PALMER**

Scottish Songs ..... arr. Owen Mass  
Ca' the Yowes; A Red, Red Rose; My  
love, she's but a lassie yet

**10.12 ORCHESTRA**

Finnish Lullaby ..... Palmgren  
Slavonic Dance, No. 1 ..... Dvorak  
Träumerei (Dreaming) ..... Schumann

**10.30**

**Epilogue**

'The Prodigal Son'

**THE RADIO TIMES.**

The Journal of the British Broadcasting Corporation.

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**SUNDAY, OCTOBER 21**  
**5GB DAVENTRY EXPERIMENTAL**

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

**9.0**  
**Colombo**  
**and his**  
**Orchestra**

- 3.30 Chamber Music**  
 MARK RAPHAEL (Baritone)  
 THE AEOLIAN PLAYERS:  
 JOSEPH SLATER (Flute), ANTONIO BROSA (Violin),  
 REBECCA CLARKE (Viola), GORDON BRYAN  
 (Pianoforte)  
 Quartet in E Minor for Flute, Violin, Viola and  
 Pianoforte ..... Telemann (1681-1767)  
 Adagio—Allegro—Dolce—Allegro  
 Adagio and Rondo from Duo in G for Violin and  
 Viola ..... Mozart  
 Sonata No. 3 in A for Flute and Pianoforte Bach  
 Adagio—Allegro
- 3.55 MARK RAPHAEL**  
 Nacht und Träume (Night and Dreams)  
 Der Liebliche Stern (Lovely Star)...  
 Der Doppelgänger (The Ghostly  
 Double) ..... Schubert  
 Fischerweise (Fisher's Song) .....
- 4.5 AEOLIAN PLAYERS**  
 Interlude from Sonata for Flute, Viola, and Piano-  
 forte ..... Debussy  
 Pianoforte Solo—Tocatta from Suite, 'The  
 Tomb of Couperin' ..... Ravel  
 Serenade for Flute, Violin, and Viola  
 Ludwig Weber  
 (First Performance in England)  
 Alla marcia, un poco vivace—Tempo di Barcarola  
 —Scherzo (Vivace)—Finale (Allegro vivace)
- 4.35 MARK RAPHAEL**  
 Der Tod das ist die kühle Nacht  
 (Death is the Cooling Night) ....  
 Geheimnis (Secret) .....  
 Am Sonntag Morgen (On Sunday  
 Morning) ..... Brahms  
 Meine Liebe ist grün (My love is  
 fair) .....
- 4.45 AEOLIAN PLAYERS**  
 Sonata No. 2, in C ..... Delius  
 Petits Duos for Flute, Violin, and Pianoforte  
 César Cui
- 5.0 Children's Service**  
 (See London)
- 5.30-5.45 READING FROM BUNYAN**  
 (See London)
- 8.0 A Religious Service**  
 From the Birmingham Studio  
 Versicle and Response, 'Deus in adiutorium meum  
 intende' ..... Vittoria

Psalm No. 109, Gregorian with Falso bordone  
 Piel  
 Antiphon, Montes Gelboe ..... Gregorian Chant  
 Magnificat, Gregorian with Falso bordone  
 Viadana  
 Gospel  
 Motet, Salve Regina ..... Lotti  
 Address by the Right Rev. Mgr. G. E. PRICE (of  
 the Church of the Sacred Heart, Aston)  
 Hymn, 'Praise to the Holiest in the Height'  
 Newman  
 Motet, 'O bone Jesu' ..... Palestrina  
 Antiphon, O quam suavis ..... Gregorian Chant  
 Motet, 'Cantate Domino' ..... Pitoni  
 Motet, 'O vos omnes' ..... Croce  
 Chorales by the OSCOTT COLLEGE 'SCHOLA  
 CANTORUM'  
 Directed by the Rev. LAURENCE P. EMERY

- 8.45 THE WEEK'S GOOD CAUSE**  
 (See London)
- 8.50 WEATHER FORECAST, GENERAL NEWS BUL-  
 LETIN**
- 9.0 AN ORCHESTRAL CONCERT**  
 EMILIO COLOMBO and his ORCHESTRA  
 Relayed from the Hotel Victoria, London
- Polonaise in A ..... Chopin  
 EMILIO PEREA (Tenor)  
 Arioso, from 'I Pagliacci' ('The Play Actors')  
 Leoncavallo  
 ALICE LILLEY (Soprano)  
 Santuzza's Romance, from 'Cavalleria Rusti-  
 cana' ..... Mascagni  
 ORCHESTRA  
 Finlandia ..... Sibelius  
 EMILIO COLOMBO (Violin)  
 Zigeunerweisen ..... Sarasate  
 ORCHESTRA  
 O Liebe! ..... Liszt  
 EMILIO PEREA  
 Serenade, Creole Ay-Ay-Ay ..... Freire  
 ALICE LILLEY  
 A brown bird singing ..... Haydn Wood  
 ORCHESTRA  
 Selection, 'Martha' ..... Flotow
- 10.30 Epilogue**  
 (Sunday's Programmes continued on page 166.)



**MILTON**  
**TO CLEAN**  
**FALSE TEETH!**

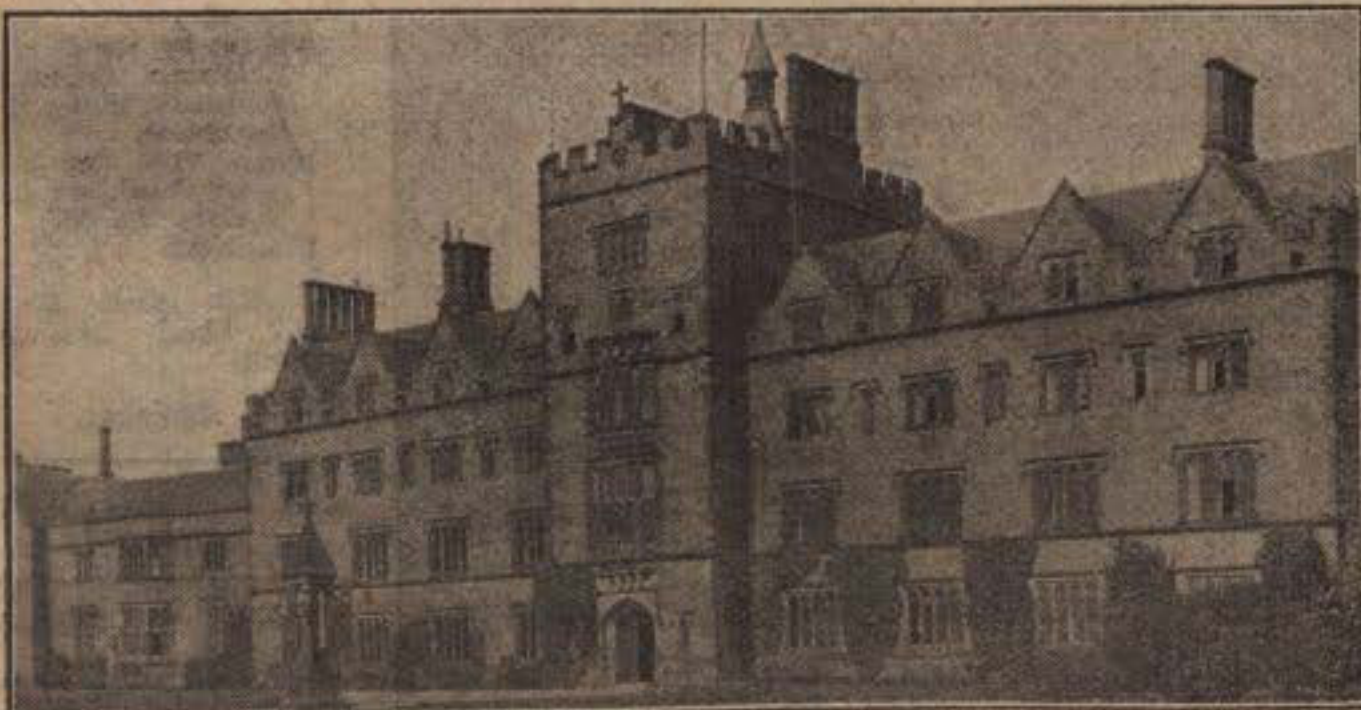
Milton is the one sure way of getting your false teeth really clean—the whole plate spotless and free from germs, the gold parts glittering, and no sign of 'film' or food anywhere. Get a bottle (6d. to 2/6) from the nearest chemist, and try one of these methods to-morrow:

**The Overnight Method.** If you take out your false teeth at night, add half-a-teaspoonful of Milton to the glass or cup of cold water in which you leave them. In the morning rinse in clean cold water.

**The Morning Method.** If you sleep with your false teeth in, put them, on rising, into a glass containing equal parts of Milton and warm water (just enough fluid to cover the plate.) When you are dressed, take them out, rinse and wipe.

**IT CLEANS THEM WHILE YOU SLEEP OR DRESS**

**MAKE A POINT OF READING THE BOOK WITH THE BOTTLE**



OSCOTT COLLEGE, NEAR BIRMINGHAM,

whose 'Schola Cantorum' will sing in the Studio Service from Birmingham tonight. The address in this service will be given by the Right Rev. Mgr. Price, of the Church of the Sacred Heart, at Aston, who is himself an old student of Oscott College.

# Sunday's Programmes continued (October 21)

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

## 3.30 An Orchestral Concert

NATIONAL ORCHESTRA OF WALES

Conducted by WARWICK BRAITHWAITE

Overture, 'Di Ballo' ..... Sullivan

ANNIE PIMBLOTT (Contralto) and Orchestra  
O don fatale (O fatal gift) ..... Verdi

ORCHESTRA

Forest Murmurs ('Siegfried') ..... Wagner  
Serenade in E Minor ..... Elgar

**SIEGFRIED**, the hero, having killed the dragon, and tasted the monster's blood, is able to understand the voices of nature. Resting under a tree, he listens to the murmur of the forest's life. He would imitate the birds' songs, and cuts himself a reed from which he fashions a pipe. Then his thoughts turn to his mother, who died when he was born, and the music clouds over for a moment, only to resume its sunny course with a new theme. The whole episode is one of the loveliest scenes even Wagner ever wrote.

**I**N Elgar's early *Serenade* (his Op. 20) are three Movements, each of which has as title merely an Italian musical term.

**FIRST MOVEMENT.** *Quick, pleasantly.* The Violas open this dainty piece with a little tripping rhythmic figure of six notes that frequently appears (in the last Movement as well as in the First).

The first main tune follows immediately—a minor key phrase that rises in one bar and falls in the next. The second main tune is in two parts. The first section, in the major key, is sung out aloft. This has an upward leap of seven notes, at the start. These two phrases also are heard in the last Movement of the Suite. The Movement is rounded off by the reintroduction of the first tune.

**SECOND MOVEMENT.** *Slowish.* This contains a tune (the only main one used) which is among Elgar's best. After a short prelude, the First Violins give it out. It has the soaring, confident freedom of spirit that we recognize as characteristic of the composer's finest melodies.

The music here is richly sonorous—a splendid example of the effect that can be obtained from stringed instruments alone. The opening prelude idea is used again, to conclude the Movement.

**THIRD MOVEMENT.** *Moderately quick.* A smoothly flowing tune, in a three-notes-to-a-beat time, is the basis of this graceful Movement. Near the end, the rhythmic figure that opened the *Serenade* is heard, and the second main tune of the First Movement has the last word in the work.

ANNIE PIMBLOTT and Orchestra

Ye powers that dwell below ('Orpheus')... Gluck

ORCHESTRA

Theme and Six Diversions  
*German*

**G**ERMAN here uses the word 'Diversions' because, we are told, the Theme is treated more freely in some of them than in the old style of 'Variations.'

The Theme (which is preceded by a forceful Introduction) is slow and solemn. Edward German comes from the Welsh border, and perhaps it is permissible to find a suggestion of Welsh hymn tune in this Theme. The Six Diversions are in the following styles:—

(1) Fairly quick, dignified; (2) Very quick and



The Rev. IRA G. GOLDHAWK, who gives the address in the service that will be relayed from the Kingsway Hall and broadcast from London and Daventry tonight.

playful; (3) Quick and lively (A Gipsy Dance); (4) Slowish, but with movement; calmly. (The Muted Strings are here divided into ten parts.) (5) Quick, in valse style; (6) Slowish, with movement.

4.30-6.15 app. S.B. from London

### 6.30 A Religious Service in Welsh

Relayed from Tabernacle Welsh Baptist Church  
Order of Service:

Gwedd'r Arglwydd

Ermyn 788 Llawlyfr Moliant (Ton: Llantrisant)

Darllen

Ermyn 243 (Ton: Liverpool)

Gwedd

Chorale: How shall I fitly meet Thee .... Bach

Anthem: Cenweh yr Arglwydd

Ermyn 730 (Ton: Vesper)

Pregeth

Ermyn 825 (Ton: Elliott)

Bendithiad Amen

Preacher: The Rev. J. WILLIAMS HUGHES, B.A., B.D.

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

### 9.5 By the Fireside

A Home Programme

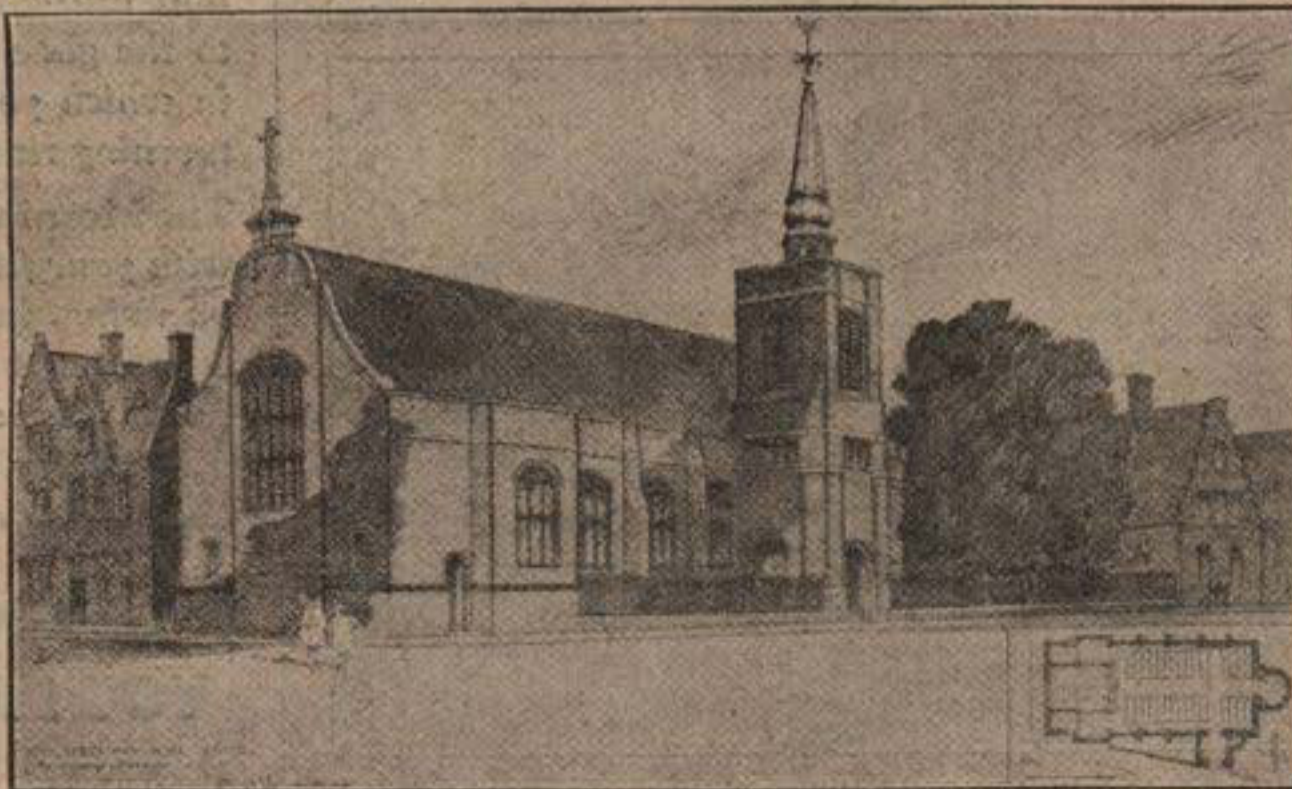
Arranged by LEWIS DAVIES

THE KYNRIC ORIANA CHORUS

Conducted by JOHN DEVONALD

All in an April Evening ..... Robertson

Lullaby of Life ..... Leslie



THE YPRES MEMORIAL CHURCH,

designed by Sir Reginald Blomfield, for which an appeal will be broadcast from London and Daventry by Lord Plumer tonight at 8.45.

RONALD HARDING (Violoncello)  
The Foggy Dew ..... Arnold Trowell  
Romance ..... Debussy  
Gavotte, No. 2 ..... Popper

OWEN BRYNGWYN (Baritone)  
Alawen Cymraig ..... Hubert Davies

THE CHOIR  
Y Gwanwyn ..... Gwilym Gwent  
By Evening Sunlight ..... Hatton

HUBERT PENGELY (Pianoforte)  
Sonata No. 7 ..... Beethoven  
Slow movement and Scherzo

GWENDOLINE MASON (Harp)

Gwenith Gwyn

Gwyr Harlech

OWEN BRYNGWYN

Lead Kindly Light ..... Pughe Evans

THE CHOIR

Flora sydd yn casglu blodau ..... Wilbye

Mae gwawt yn agor ..... Tom Price

### 10.30-10.50 The Silent Fellowship

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

3.30 S.B. from Cardiff

4.30-6.15 app. S.B. from London

6.30 S.B. from Cardiff

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

9.5-10.50 S.B. from Cardiff

**6BM BOURNEMOUTH.** 326.1 M. 920 KC.

3.30-6.15 app. S.B. from London

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

10.30 Epilogue

**5PY PLYMOUTH.** 400 M. 750 KC.

3.30-6.15 app. S.B. from London

8.0 A Religious Service

Relayed from the George Street Baptist Church  
Conducted by the Rev. T. WILKINSON RIDDLE

Hymn, 'Lord of all being' (Baptist Church Hymnal, No. 31)

Invocation and Lord's Prayer

Magnificat

Scripture Lesson

Hymn, 'As with gladness men of old' (B.C.H., No. 90)

Intercessions

Hymn, 'Lead us, Heavenly Father, lead us' (B.C.H., No. 427)

Address by the Rev. P. FRANKLIN CHAMBERS, Minister of Mutley Baptist Church

Hymn, 'The day Thou gavest, Lord, is ended' (B.C.H., No. 608)

Benediction

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

10.30 Epilogue

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

3.30-6.15 app. S.B. from London

8.0 A Religious Service

From the Studio

Conducted by the Rev. JAMES AMOS, M.A.

'The Art of Living'

Programmes for Sunday.

Hymn, 'O God of Life, Whose Power benign'  
Foreword: 'The Need of a Way of Life'  
Prayer  
Scripture Reading, Psalm 119, vv. 17-32  
Chant, Psalm 121  
Some quotations about the Art of Living  
Anthem: 'How calmly the evening'..... Elgar  
Address: Text, 'Thinking on how to live, I turn to Thy directions'  
Ps. 119, v. 59..... Moffatt's Version  
Hymn, 'Lead us, O Father'  
Prayer  
Hymn, 'O God of Bethel'  
Benediction  
Nunc Dimittis

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

10.30 Epilogue

2ZY MANCHESTER. 384.6 M. 780 KC.

3.30-6.15 app. S.B. from London

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

9.5 An Orchestral Concert

THE AUGMENTED NORTHERN WIRELESS ORCHESTRA

Conducted by T. H. MORRISON

LEE THISTLETHWAITE (Baritone)

10.30 Epilogue

Other Stations.

5NO NEWCASTLE. 512.5 M. 980 KC.

3.30:-S.B. from London. 8.0:-S.B. from London. 10.30:- Epilogue.

5SC GLASGOW. 495.4 M. 740 KC.

3.30:-S.B. from London. 8.0:-Religious Service from the Studio, conducted by the Rev. P. C. Miller, O.B.E., B.D., of Ballyragray U.F. Church. Assisted by the Station Choir. 8.45:-S.B. from London. 9.0:-Scottish News Bulletin. 9.5:-Chamber Music. The Fellows String Quartet: Traumerel (Schumann); Moment Musical (Schubert); Minuet (Boccherini). Hubert Kiedell (Tenor): Willow Willow, Dedication, Six Dukas went a-fishing, and A Belver's neck verse (Grainger). Quartet: Quartet in B-flat Major (The 'Hunting') (Mozart) Allegro vivace assai; Minuet moderato; Adagio; Allegro. Kathryn Hilliard (Soprano); Le Hève de Chaperon Rouge ('La Forêt Bleue'); Red Riding Hood's Dream ('The Blue Forest') (Aubert); Romance, and Air de Lia (Debussy). Hubert Kiedell: An Epitaph (Besly); I heard a Piper piping (Bax); Gather ye Rosebuds (Carroll); In the Garden of the Scraglio (Dellius); Love's Philosophy (Keats). Quartet: Andante cantabile from Quartet in D Major (Tchaikovsky); Folk Tune Chorus (Rimsky-Korsakov). 10.30:-Epilogue.

2BD ABERDEEN. 500 M. 600 KC.

3.30:-S.B. from London. 8.0:-S.B. from Glasgow. 8.45:-S.B. from London. 9.0:-S.B. from Glasgow. 10.30:-Epilogue.

2BE BELFAST. 505.1 M. 980 KC.

2.45:-Salvation Army Irish Anniversary Service, relayed from the Ulster Hall. Opening Hymn. Bible Reading. Prayer. 3.0:-Speech by the Rt. Hon. Sir William Turner, Lord Mayor of Belfast. 3.10:-Massed Songster Brigades. 3.15:-Address by Commissioner Edward Higgins, Chief of the Staff: 'The World's Need-The Army's Message.' March by the Massed Bands. 4.0 app.:-S.B. from London. 5.45:-S.B. from London. 8.0:-S.B. from London. 9.5:-Nelson Day. Alice Moxon (Soprano). Stuart Robertson (Bass-Baritone). The Station Chorus and Symphony Orchestra. Conducted by E. Godfrey Brown. 'A Sea Symphony' for Soprano and Baritone Solo, Chorus and Orchestra. Music by R. Vaughan Williams. Words by Walt Whitman. Part 1. A Song for All Seas, All Ships. Part 2. On the Beach at Night Alone. Part 3. The Waves (Scherzo). Part 4. The Explorers. 10.0 app.:-Orchestra: Sea Sheen (Eric Fogg). Alice Moxon: Sea Wrack (Stanford); The Cackle Gatherer and Kishmal's Galley (Kennedy-Fraser). 10.14:-Stuart Robertson: Drake's Drum; Outward Bound; The Old Superb (Stanford). 10.22:-Orchestra: Overture, 'Portsmouth Point' (Wm. Walton). 10.30:-Epilogue.

(Continued from col. 2)

VII.-Chorale.

Very Bread, sustain and feed us; in Thy steps, Good Shepherd, lead us; Thou, our strength and our salvation, call us in from ev'ry nation. Lord of pow'r and knowledge, hear us; at Thy table now be near us, Make us, of Thy love and pity, heirs of Thine eternal city.

This Week's Bach Cantata.

Church Cantata No. 180.

'Schmücke dich, O liebe Seele.'  
( 'Rise, O Soul.' )

THIS Cantata is founded on a communion hymn by Johann Franck (1618-1677), one of the greatest of the old German hymn writers of the Reformation era. The same melody inspired one of Bach's noblest choral-preludes, the one of which Mendelssohn said to Schumann that if life had robbed him of all hope and faith, that music alone would restore it. Schumann's admiration of it was no less sincere, and musicians since his day, have been of the same mind.

The great opening chorus is pervaded by a feeling of mystery, delicately, even tenderly, presented. The thought of the soul's adornment is reflected, too, in the accompaniment, where three flutes have a gentle, swinging, triplet figure. As Sir Hubert Parry said, Bach was clearly at work here on one of his favourite melodies.

The Tenor aria which follows is in striking contrast to the contemplative mood of the first chorus; a sense of joy and of haste, suggested by the words, is admirably depicted by the flutes; it plays a lively form of one of Bach's motives of gladness.

In a beautiful arioso, the Soprano voice then sings a version of the chorale, following it with a noble hymn of praise round which the accompaniment flows in sweeping, majestic lines.

The chorale at the end is dignified and simple. The text is reprinted from the Novello Edition, by courtesy of Messrs. Novello and Co., Ltd.

'Rise, O Soul'

I.-Chorus.

Rise, O soul, this happy morning, leave thy griefs and shames behind thee,  
God's own light be thine adorning; let thy sins no longer bind thee.  
In thy sight, how so unworthy, He has spread a table for thee,  
Heav'n is not so far above thee, but that He can deign to love thee.

II.-Aria (Tenor).

Rejoice, O soul, and rise to meet thy Lord who stands and waits for thee, and open now the door, and greet Him there, in all humility. Be joyful now. What though thy days be heaviness, thy knowledge but to know in part, what though thy starveling words confess, but half the gladness of thy heart. Rejoice O soul.

III.-Recitative (Soprano).

How dear is this one sacrifice once offered! There is nothing so dear, for all the gold the world doth hold is tin and dross beside it. Whom God hath lov'd, whose heart hath proved and tried it, He saith-Ah, we wander; He beside us through the desert sand can guide us. Ah, we hunger; He who led us in the wilderness can feed us. Ah, we thirst, till His compassion strikes the rock of our salvation. He alone can lift the burden of our sins, and speak our pardon.

IV.-Recitative (Alto).

Twixt fear and joy my spirit hovers. Afraid am I to come into His presence and be dumb. For there avails not high imagination nor depth of thought, to understand His Passion, where God alone to those whom He has bidden reveals His holy myst'ries, hidden from all but them who come in faith. Yet glad am I to feel my burden fall from me at his feet, Who saith, 'Come unto Me, ye that are heavy laden.'

V.-Aria (Soprano).

Sion, sing thy Saviour's glory, Who made thee and everything. Sion, chant the lofty story of thy Shepherd and thy King. For his mercy never endeth, Who came down with us to dwell, and His Majesty transcendeth all that tongue can ever tell.

VI.-Recitative (Bass).

Lord, in the bread that here is broken, bid me receive this day the token whereby my soul shall live; As Thou of Old, O Lord, Thyself didst take it, on that night, and break it, and to Thy disciples give, saying, 'Do this in remembrance of Me.'

(Continued at foot of col. 1)

Tune in  
HILVERSUM  
on Sunday night  
October 21st  
for the  
BRANDES  
RADIO CONCERT

5.40 p.m to 7.10 p.m.

STARTING on October 21st and continuing every fortnight, a Brandes Radio Concert will be broadcast from HILVERSUM, Holland (conducted by HUGO DE GROOT) between the hours of 5.40 and 7.10 p.m.

PROGRAMME.

1. March, 'Semper Fidelis' ..... Sousa
2. Overture, 'The Merry Wives of Windsor' ..... Nicolai
3. Waltz, 'Gipsy Love' ..... Franz Lehar
4. Serenade ..... Moskowski
5. Selection, 'Sylvia Ballet' ..... Delibes
6. Chant Hindoue ..... Rimski-Korsakoff-Kreisler (Violin solo by Mr. Hugo de Groot)
7. Selection, 'Tales of Hoffmann' ..... Offenbach
8. Only a Smile ..... Zameonik
9. Overture, 'William Tell' ..... Rossini

Tune in Hilversum (1,071 metres)

on

THE BRANDESET IIIA



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BRANDES  
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Tonight  
A Broadcast  
from  
the Palladium

# MONDAY, OCTOBER 22

2LO LONDON & 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

Tonight  
Van & Schenck  
from  
the stage



10.15 a.m. The Daily Service

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

11.0 (Daventry only) Gramophone Records Quartet in D .....Mozart

12.0 A BALLAD CONCERT  
ENA BARTY (Soprano)  
FRANK FLAVILLE (Tenor)

12.30 Presentation of the Freedom of the City of London to the

Most Rev. The Rt. Hon. Randall Thomas Davidson, Archbishop of Canterbury  
Relayed from the Guildhall  
The City Chamberlain, Sir ADRIAN POLLOCK, addresses the ARCHBISHOP and admits him to the Honorary Freedom of the City  
The ARCHBISHOP OF CANTERBURY replies

12.50 Musical Interlude

1.0 AN ORGAN RECITAL  
by EDGAR T. COOK

Relayed from Southwark Cathedral  
Sonata in C Sharp Minor .....Harwood  
KATHLEEN WHITTOME  
Lord, on Thy tender love relying.....Hiller  
EDGAR T. COOK  
Sonata, No. 6, in G .....Bach  
Fantasy-Impromptu .....Alcock  
KATHLEEN WHITTOME  
Bible Song, 'Lord, Thou art my refuge' Dvorak  
EDGAR T. COOK  
Lauda Sion, from Suite Latine .....Widor

2.0 BROADCAST TO SCHOOLS:  
Readings in Foreign Languages for Secondary Schools—German, by OTTO SIEPMANN—'Iphigenie' (Goethe)

2.20 Musical Interlude

2.30 Miss RHODA POWER: 'What the Onlooker Saw'—V, 'The Penance of Henry II'

3.0 Musical Interlude

3.5 Miss RHODA POWER: 'Stories from Mythology and Folk-lore—V, The Great Quarrel (A North American Indian story of the origin of medicines)'

3.15 Musical Interlude

3.15 (Daventry only) East Coast Fishing Bulletin

3.20 A Studio Concert  
ELSIE FRANCIS-FISHER (Contralto)  
YVONNE MORRIS (Violoncello)  
MAUD MELLIAR (Oboe)

4.15 ALPHONSE DU CLOS and his ORCHESTRA  
From the Hotel Cecil

5.15 THE CHILDREN'S HOUR:  
CECIL DIXON will play Piano Solos  
REX PALMER will sing of 'Devonshire Cream and Cider'—and Other Things  
'John Ridd rides the Strawberry Mare'—a story re-told from 'Lorna Doone' (R. D. Blackmore)  
MARY O'FARRELL will tell the story of 'Dearie Lulu' (Mabel Marlowe)

6.0 Household Talk: Mrs. ELIZABETH LUCAS, 'Soups for All Seasons'

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

6.30 For Boys' and Girls' Clubs: 'The Club Library—Yesterday and Today' by Miss MABEL BRUCE (National Council of Girls' Clubs), National Council of Boys' Clubs Bulletin

6.45 THE FOUNDATIONS OF MUSIC  
SCHUBERT'S WINTERREISE  
Sung by PARRY JONES (Tenor)

*DIE WINTERREISE (The Winter Journey)* is a setting of twenty-four songs by Wilhelm Müller, which Schubert composed in 1827, the year before he died.

The story is not so definite as that of the more familiar *Maid of the Mill* cycle, which has several times been broadcast.

A youth's romance is over, and he takes his lonely road in sorrow. Everything reminds him of his past happiness, yet promises no renewal of it. He dreams of May, and wakes to winter. He sees portents in nature of the final departure of hope, and of the coming of death.

Tonight we are to hear the first four songs in the cycle *Gute Nacht (Good Night)*, *Die Wetterfahne (The Weathercock)*, *Gefrorene Thränen (Frozen Tears)*, *Erstarrung (Benumbed)*.

7.0 Mr. DESMOND MACCARTHY: Literary Criticism

7.15 Musical Interlude

7.25 Monsieur E. M. STÉPHAN: French Talk

7.45 Vaudeville  
CLARICE MAYNE  
and her Pianist, BOBBY ALDERSON  
GILBERT MAURICE and DORIS ROLAND  
(Comedy Duo)

TOMMY HANDLEY (Comedian)  
THE TWO HOFFMANS  
(Syncopated Pianoforte Solos)  
JACK PAYNE and the  
B.B.C. DANCE ORCHESTRA

And  
Twenty Minutes  
of  
VAN AND SCHENCK  
Relayed from the Palladium

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

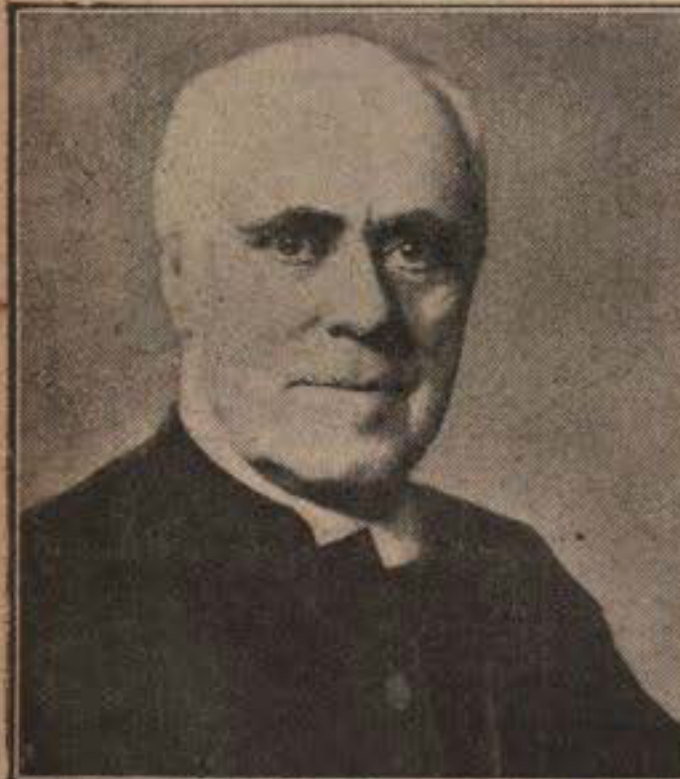
9.20 THE ST. JAMES STRING SEXTET  
Minuet .....Bolton  
Abendlied (Evening Song).....Schumann  
Drink to me only with thine eyes .....Harrington  
La Chasse (The Hunt) .....Mendelssohn

9.35 A DEBATE  
between  
Miss MARGERY FRY and Capt. ARTHUR EVANS, M.P.,  
'Should Capital Punishment be Abolished?'

10.35 THE ST. JAMES STRING SEXTET  
Au bord de la mer (By the sea) .....Dunkler  
Minuet in G .....Scarperia  
Londonderry Air .....Traditional  
Slumber Song .....Schubert  
Petite Bijouterie (Little Jewellery)... Old German

11.0-12.0 (Daventry only) DANCE MUSIC:  
THE PICCADILLY PLAYERS, directed by AL STARITA, and THE PICCADILLY HOTEL DANCE BAND, directed by MORRIS HARFORD, from the Piccadilly Hotel

(Monday's Programmes continued on page 170.)



## THIS MORNING'S CEREMONY IN LONDON'S CITY HALL.

The Freedom of the City of London will be presented this morning to the retiring Archbishop of Canterbury, Dr. Randall Davidson. Above are shown (centre) a view of the interior of the Guildhall, where the ceremony will take place, (left) the Archbishop, and (right) the City Chamberlain, Sir Adrian Pollock, whose speeches will be relayed.

# THE LATEST METHOD OF LEARNING LANGUAGES.

## Pelman Institute Solves the Problem of Learning French, German, Spanish and Italian Without Using English.



THEY are pouring in by every post—letters from men and women who are learning French, German, Spanish, and Italian by the new Pelman method.

These letters are unanimous in their praise of the new method, which solves the problem of learning

Foreign Languages without using English.

By this new method you learn French in French, Spanish in Spanish, German in German, and Italian in Italian. Not a word of English is used throughout, yet the method is so simply developed that even a child can follow it.

### No Translation.

The advantage of being able to learn a Foreign Language in that language goes without saying. You avoid all translation. There are no sentences in a foreign tongue to be put into English, and there are no English sentences to be translated into French, Spanish, Italian, or German. You learn to think in the particular language in question, and therefore, when you have completed one of the Pelman Language Courses, you are able to speak the Foreign Language you have learnt far more fluently than would be the case had you learnt it in the old-fashioned and now obsolete way.

For that hesitation which is due to the habit of mentally translating English phrases into their foreign equivalents is entirely done away with.

### Grammatical Difficulties Overcome.

Another important feature of this method is that it enables you to learn Foreign Languages without bothering your head with pages and pages of dull and difficult grammatical rules and exceptions, or burdening your memory with the task of learning by heart long vocabularies of foreign words, many of which you may never need to use.

One of the reasons why so many people fail to learn a Foreign Language is that they are "put off" by the grammar. This is not the case when you follow the Pelman method. When you take one of the Pelman Language Courses you are at once brought into contact with the language itself, and you pick up the grammar—almost unconsciously—as you go along. As for the words, you learn these by actually using them, and in such a way that they "stick" in your mind without effort.

All this means that the new method is the simplest, easiest, and most interesting way of learning a language that has ever been devised. Even people who found themselves unable to "get on" with languages when at school are able by this method to learn French, Spanish, Italian, and German with the utmost ease and in about one-half the usual time.

The new method is proving a great help, not only to travellers and to those who wish to make themselves acquainted with the masterpieces of Foreign literature, but also to those who are studying for examinations (such as the London Matriculation) in which one or more modern languages must be taken.

Here are a few examples of the reports received from readers who have taken up this new plan:—

"I am writing to let you know that I have passed in French in the London Matriculation, although French was my weakest subject. I attribute my success very largely to your instruction, and am most grateful to you for it." (M. 1404.)

"I was able to pass London Matriculation (in Spanish) last June with minimum labour and no drudgery, although I was always reckoned a 'dud' at languages." (S. B. 373.)

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

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

**"The Best in the World."**

General Sir Aylmer Haldane, G.C.M.G., K.C.B., D.S.O., writes:—  
 "The Pelman method is the best way of learning French without a teacher."  
 A Naval Commander writes:—  
 "I may say that I learnt Spanish by your method and am convinced that it is the best in the world."

"When I was at school I spent nearly four years trying to learn French; at the end of that period I gave it up; but if I had been taught by your method I am sure that I could have learnt the language as easily as I am learning Spanish." (S. W. 179.)

"I am enjoying the (Italian) Course tremendously and think it is a wonderful way of learning, as you unconsciously absorb all sorts of rules of Grammar as well as learning the words." (I. L. 136.)

"After several years' drudgery at school I found myself with scarcely any knowledge of the French language, and certainly without any ability to use it. I realise now that the method was wrong. After about six months' study by the Pelman method I find I have practically mastered the language. Your Guide to Pronunciation is invaluable." (B. 143.)

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

"Regarding the (Spanish) Course, I must say that I find the method perfection, and the learning of a language in this way is a pleasure. It is simple and thorough." (S. F. 109.)

"In three months I have already learnt more Italian than I should have learnt in many years of study in the usual way. What astonishes me still more is that one can learn so well without using a single word of English." (I. M. 124.)

"It is, perhaps, even yet too early to review your Course as a whole, yet it would be unfair not to take this occasion of appraising it. In place of generalizations let me take my own experience. Quite recently an odd volume of Boursault's comedies, written under the blaze of Molière's sun and therefore not read much now, came into my hands. It had been rescued in 1916 from the library of Peronne in the Somme battles. A vastly entertaining volume of Dumas, dated 1866, came from the same library. I read its 200 odd pages in a couple of days, averaging 25 pages an hour. My dictionary was needful but once in three pages or so. Two months ago I knew no French, and now I can pen the above. After saying that, I do not think a formal compliment is necessary." (A. 631.)

The new Pelman method of learning Foreign Languages is described in detail in a book entitled "The Gift of Tongues."



Special editions of this book have been published for those interested in the question of learning

- FRENCH.
- SPANISH.
- GERMAN.
- ITALIAN.

Any reader who is interested in the new method of learning any one of these four languages should write for a free copy of "The Gift of Tongues," specifying at the same time the particular language in which he or she is interested. By return will be sent a copy of "The Gift of Tongues" with full particulars of the new Pelman method of learning Foreign Languages without using English. Write to-day, using the form printed below, and mentioning the particular language in which you are interested, to the Pelman Institute (Languages Dept.), 95, Pelman House, Bloomsbury Street, London, W.C.1.

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 95, Pelman House, Bloomsbury Street, LONDON, W.C.1.

Please send me, post paid, a free copy of "THE GIFT OF TONGUES," with full particulars of the new Pelman Method of learning

"FRENCH" | "SPANISH"  
 "GERMAN" | "ITALIAN" } Cross out three of these

without using English.

NAME .....

ADDRESS .....

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## MONDAY, OCTOBER 22

### 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 kc.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

#### 3.0 LOZELLS PICTURE HOUSE ORCHESTRA

(From Birmingham)

Overture, 'The Bartered Bride' ..... Smetana

JESSE HACKETT (Tenor)

Serenade ..... Toselli

Maire, my Girl ..... Aitken

FRANK NEWMAN (Organ)

Deep River ..... Coleridge-Taylor

Fleurette d'Amour (Little Flower of Love) ..... Fletcher

Selection, 'I Pagliacci' (The Play Actors) ..... Leoncavallo

ORCHESTRA

The Moonlit Glade ..... (from Suite, 'In a

The Queen Fairy Dances') Fairy Realm') Ketelbey

Selection, 'On with the Show' ..... Nicholls

Russian Fantasy ..... Lango

#### 4.0 JACK PAYNE and the

B.B.C. DANCE OR-

CHESTRA

THE TWO DEES (Synco-

pated and Light Duets)

#### 5.0 A Ballad Concert

ELSIE HARRINGTON

(Contralto)

O dry those tears

Del Riego

I do not know .. Trotter

#### 5.8 DUDLEY STUART

WHITE (Baritone)

The Sea Gipsy

Michael Head

Dream Haven

P. Norman Parker

#### 5.15 ELSIE HARRINGTON

Danny Boy Old Irish Air

The Lover's Curse

arr. Hughes

#### 5.22 DUDLEY STUART

WHITE

Give a man a horse he can

ride ..... Thomas

Ships that pass in the

night .... Stephenson

Clorinda. Orlando Morgan

#### 5.30 THE CHILDREN'S HOUR:

(From Birmingham)

Story told by GLADYS COLBOURNE

TONY will Entertain

'Migratory Birds—There and Back Again,' by

Margaret Madeley

GERTRUDE DAVIES (Soprano) in Bird Songs

#### 6.15 TIME SIGNAL, GREENWICH; WEATHER FORE-

CAST, FIRST GENERAL NEWS BULLETIN

#### 6.30 Light Music

EUGENE CRUFT and his OCTET

Selection, 'Samson and Delilah'

Saint-Saëns, arr. Ernest Elder

#### 6.40 CHARLES TREHARNE (Baritone)

The Fortune Hunter ..... Willeby

At Tankerton Inn ..... Fisher

#### 6.48 OCTET

Melody and Syncopation ..... arr. Cruft

#### 7.0 MEGAN TELINI (Soprano)

To You ..... Andrews

Come, fill my hands with roses ..... Haigh

The Last Rose of Summer ..... Irish Air

#### 7.8 OCTET

Napoli Serenade ..... D'Ambrosio

Introduction, 'La Traviata' ..... Verdi

Toreador and Andalusian Maid, ..... Rubinstein

#### 7.20 CHARLES TREHARNE

The Pipes of Pan ..... Elgar

Archie of the R.A.F. .... Longstaffe

Drums ..... Meale

#### 7.28 OCTET

Popular Syncopated Numbers

#### 7.40 MEGAN TELINI

O, the oak and the ash .. 17th Century English Air

Begone, dull care ..... English Air

Cradle Song ..... Schubert

#### 7.48 OCTET

Selection, 'Blue Eyes' ..... Kern

Willow Song ..... (from 'Othello')

Military March ..... Coleridge-Taylor

#### 8.0 A MILITARY BAND CONCERT

(From Birmingham)

THE CITY OF BIRMING-

HAM POLICE BAND

Conducted by RICHARD

WASSILL

Solemn March

Tchaikovsky

Overture, 'Peter

Schmoll' ..... Weber

#### 8.16 LINDA SEYMOUR

(Contralto)

A Sheepfold Song

Landon Ronald

A Blackbird Sings } Head

Beloved ..... }

#### 8.26 BAND

Suite, 'Xavière' Dubois

Cornet Solo, 'A Brown

Bird Singing'

Haydn Wood

(Soloist, P.C. COOKE)

#### 8.40 LINDA SEYMOUR

Absence Easthope Martin

Don't come in Sir, please

Cyril Scott

Johnnie ..... Stanford

Ecstasy ..... Bummel

BAND

Mazurka from 'Coppélia' Ballet Suite .. Debussy

#### 8.55 A PIANOFORTE RECITAL by MOLLY BELL

(From Birmingham)

Study in A Flat, Op. 10, No. 10 ..... Chopin

Intermezzo in E Flat, Op. 117, No. 1. .... Brahms

Capriccio in F Sharp Minor, from Op. 76 } Debussy

La Fille aux Cheveux de Lin ..... }

#### 9.5 From the Musical Comedies

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA

Conducted by JOSEPH LEWIS

Overture, 'The Arcadians' .. Monckton and Talbot

Selection, 'Fallen Fairies' ..... German

#### 9.28 JOHN ROBE (Baritone) and STUDIO CHORUS

A bachelor gay ('The Maid of the Mountains')

Tate

On a January Morning ('Tom Jones') .. German

Dear little Jappy ('The Geisha') ..... Jones

#### 9.40 ORCHESTRA

Selection, 'The Cingalee' ..... Monckton

#### 10.0 WEATHER FORECAST, SECOND GENERAL

NEWS BULLETIN

#### 10.15 DANCE MUSIC: CIRO'S CLUB BAND,

directed by RAMON NEWTON, from Ciro's Club

#### 11.0-11.15 THE PICCADILLY PLAYERS, directed

by AL SEARITA, and THE PICCADILLY HOTEL

DANCE BAND, directed by MORRIS HARFORD,

from the Piccadilly Hotel



EUGENE CRUFT,

whose Octet will play in the concert of light music to be broadcast this evening from 5GB.

# Monday's Programmes cont'd (October 22)

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

12.30-1.0 London Programme relayed from Daventry

1.15-2.0 **An Orchestral Concert**  
Relayed from the National Museum of Wales  
NATIONAL ORCHESTRA OF WALES

Overture, 'Figaro' ..... Mozart  
Prelude and Isolde's Death ('Tristan')... Wagner  
Three Dances ('Henry VIII') ..... German  
Danse Macabre ..... Saint-Saëns  
Entry of the Gods into Valhalla ..... Wagner

**WAGNER'S** music-drama, *Tristan and Isolde*, is a tragedy of soul-sick love in which every glimmer of passion is darkened by foreboding. The musical theme in which Wagner symbolizes such love occurs at the beginning of the Prelude, pursues its unfolding through page after page of glowing tone up to its climax, and throbs dolorously in the concluding strains that precede the rise of the curtain.

The orchestral piece made from the first and last music of the Opera then passes without a break to the song which the dying Isolde sings over the body of her lover. Their union in death is typified by a soaring melodic phrase that floats ecstatically over the rich web of orchestral sound as if carrying the two oppressed souls upward to whatever peace awaits them.

Nowhere did Wagner achieve a more vivid, or some would say a more luscious, expression of deep human emotions than in these two pieces.

*The Entry of the Gods into Valhalla* is the conclusion of *The Ringgold*, the work which forms the Prologue to the great *Ring* series of music-dramas.

The Ring was made from gold stolen from the Rhine Maidens by a dwarf, and from him secured by the cunning of Wotan, King of the Gods. The evil consequences of those thefts are shown in this first opera of the tetralogy.

The Ring carries with it a curse, which has already begun to act.

Two giants who have built Valhalla, the new home for the Gods, insisted upon receiving the Ring as part payment. No sooner have they done so than they quarrel over the spoil, and one kills the other.

Clouds have gathered, symbolizing both the horror of the tragedy and the gloom of the Gods at being compelled to give up their gold.

The orchestral form of the Finale now begins. The clouds are dispersed by Donner, the Thunder God, who smites a rock with his hammer.

Valhalla, the mighty citadel, is seen glorious upon a lofty summit. A rainbow stretches across the Rhine, and the Gods solemnly move across it to their new home (which is so soon to be destroyed when their power is eclipsed).

As they pass from sight we hear the sweet, sad song of the Rhine Maidens, lamenting their lost gold.

2.30 **BROADCAST TO SCHOOLS:**

Mr. F. W. HARVEY, 'Folk Tales of the West—V, Folk Tales in the Making'

3.0 London Programme relayed from Daventry

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

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

7.45. **'The Quaker'**

A Comic Operetta in One Act

By CHARLES DIBDIN

Adapted by WALTER PARKE

Music arranged and adapted by FLORIAN PASCAL

Characters:

Steady, a rich Quaker .. FOSTER RICHARDSON  
Lubin, a young farmer ..... HERBERT THORPE  
Solomon, the Quaker's man .... RONALD EVANS  
Farmer Easy ..... J. D. JONES  
Dame Cicely, his wife MARY MACDONALD TAYLOR  
Gillian, their daughter ..... WYNNE AJELLO  
Floretta, Gillian's friend ... DOROTHY D'ORSAY

THE STATION ORCHESTRA

Conducted by WARWICK BRAITHWAITE

Overture

Gavotte Rondeau

Introduction and Entry, 'Mid Thrushes'

Song and Duet

Song, 'I lock'd up all my treasure'

Song, 'A kernel from an apple's core'



### SHOULD CAPITAL PUNISHMENT BE ABOLISHED?

This much-disputed question will be discussed again tonight in the debate broadcast from London at 9.15. Here are the protagonists—Captain Arthur Evans, M.P. for South Cardiff, and Miss Margery Fry.

Song, 'While the lads of the village'  
Duet, 'I said to myself'  
Quintet, 'Regard the instructions'  
Duet, 'How? Lubin sad?'  
Air, 'The face which frequently displays'  
Air, 'With respect, sir, to you'  
Song, 'In verity, damsel'  
Entry  
Rustic Dance (Finale)

9.0-11.0 S.B. from London (9.15 Local Announcements)

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

12.0-1.0 London Programme relayed from Daventry

2.30 S.B. from Cardiff

3.0 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR**

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.45 S.B. from Cardiff

9.0-11.0 S.B. from London (9.15 Local Announcements)

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# Monday's Programmes continued (October 22)

## 6BM BOURNEMOUTH. 326.1 M 920 KC

12.0-1.0 London Programme relayed from Daventry

2.0 London Programme relayed from Daventry

4.15 TEA-TIME MUSIC  
From Bobby's Restaurant  
Directed by J. P. COLE

- Fox-trot, 'Good News' ..... *Henderson*
- Valse, 'Was it a dream?' ..... *Spier*
- Selection, 'Blue Eyes' ..... *Kern*
- Entr'acte, 'Londonderry Air' ..... *arr. Reeves*
- Fox-trot, 'Peep bo, ah la, I see you' ..... *Holt*
- Operatic Selection, 'Carmen' ..... *Bizet*
- Valse, 'Nicolette' ..... *Connelly*
- Entr'acte 'Bells of Somerset' ..... *Hurst*
- Ballet Music from 'Coppélia' ..... *Delibes*

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15-11.0 S.B. from London (9.15 Local Announcements)

## 5PY PLYMOUTH. 400 M. 750 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:  
Bygones and Might-bes  
A Debate in which everyone will participate

6.0 London Programme relayed from Daventry

6.15-11.0 S.B. from London (9.15 Local Announcements)

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

No transmission from Nottingham today

## 2ZY MANCHESTER 384.6 M. 780 KC.

12.0 Gramophone Records

12.30-1.0 London Programme relayed from Daventry

2.0 London Programme relayed from Daventry

3.15 Manchester Radio Exhibition

Speeches from the Opening of the Manchester Radio Exhibition Organized by *The Manchester Evening Chronicle*, the Radio Manufacturers' Association, and the Provincial Exhibitions, Ltd. Relayed from the City Hall

The Exhibition will be opened by  
MRS. PHILIP SNOWDEN,  
Member of the B.B.C.'s Board of Governors

4.0 A Concert

THE NORTHERN WIRELESS ORCHESTRA  
Overture, 'Ludovic' ..... *Hérold*

LILY BLACKBURN (Contralto)  
Hindu Song ('Sadko') ..... *Rimsky-Korsakov*  
The Lilac Tree ..... *Gartlan*

ORCHESTRA  
Suite, 'En Voyage' ..... *Gabriel Marie*

FLORENCE WHITTLE (Pianoforte)  
Fantasia in C Minor ..... *Bach*  
Aufschwung (Soaring) ..... *Schumann*

LILY BLACKBURN  
O del mio dolce ardor (O, of my gentle ardour) ..... *Gluck*

Black Roses ..... *Sibelius*  
Big Lady Moon ..... *Coleridge-Taylor*

ORCHESTRA  
Waltz-Caprice ..... *Rubinstein*

FLORENCE WHITTLE  
Study in A Flat, Op. 25, No. 1 ..... *Chopin*  
Ballad in A Flat ..... *Chopin*

ORCHESTRA  
Selection, 'Haydniana' ..... *arr. Kling*

5.15 THE CHILDREN'S HOUR:

Folk Songs, sung by HARRY HOPEWELL  
Lincolnshire:  
'Oats and Beans' ..... *arr. Broadwood*  
Cambridgeshire: ..... *and Maitland*  
'Ground for the Floor' .....  
Three of Grieg's Children's Songs, sung by BETTY WHEATLEY

Fisher's Song; Sea Song; Dobbin's Goodnight Song  
Piano Solos played by ERIC FOGG  
Noel (*Balfour Gardiner*); Numbers from 'The Kaleidoscope' (*Goossens*)  
'Nix'—A Story by H. Mortimer Batten

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 Mr. ERNEST EDWARDS ('Bee'): An Eye-Witness Account of the International Association Football Match, England v. Ireland, played at Goodison Park today. S.B. from Liverpool

6.45 S.B. from London

7.45 A Ballad Concert

Relayed from the City Hall  
THE MIDDLETON APOLLO GLEE SOCIETY:  
Conducted by J. A. HILL

Old English Air, 'The Farmer's Boy' ..... *arr. Vaughan Williams*  
Negro Spiritual, 'Deep River' ..... *arr. Greville Cooke*  
Part Song, 'Spring' ..... *Lyon*

FREDERICK J. FIRTH (Treble)  
Serenade ..... *Schubert*  
The Pipes of Pan ..... *Monckton*

CEDRIC SHARPE (Violoncello)  
Ave Maria ..... *Bach, arr. Gounod*  
Lullaby ..... *Cyril Scott*  
Minuet ..... *Beethoven, arr. Cedric Sharpe*

ARTHUR BROADBENT (Bass)  
The Roadside Fire ..... *Vaughan Williams*  
Linden Lea ..... *Vaughan Williams*  
The Vagabond ..... *Vaughan Williams*

GLEE SOCIETY  
Folk Song, 'I love my love' ..... *arr. Holst*  
Part Song, 'The Linden Blossom' ..... *Moellendorff*  
Hebridean Folk Song, 'Loch Leven Love Lament' ..... *arr. Kennedy-Fraser*  
Part Song, 'When evening's twilight' ..... *Hatton*

FREDERICK J. FIRTH  
The Children's Home ..... *Cowen*  
Where'er you walk ..... *Handle*  
CEDRIC SHARPE  
A Londonderry Air ..... *arr. Tertis*  
At Close of Day ..... *Cedric Sharpe*  
Gavotte ..... *Cedric Sharpe*

ARTHUR BROADBENT  
The Sword of Ferrara ..... *Bullard*  
Music, when soft voices die ..... *Besly*  
The Rebel ..... *William Wallace*

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

10.35-11.0 The Art of Versatility

DOROTHY McBLAIN (Contralto)  
(Light Ballads and Whistling Solos)  
JACK COLLEY (Pianoforte Soloist and Siffleur)

## Other Stations.

### 5NO NEWCASTLE. 512.5 M. 960 KC.

12.0:—London Programme relayed from Daventry. 2.30:—Mr. James Holmes, B.Sc.: 'Physical Geography—IV, Climate.' 3.0:—London Programme relayed from Daventry. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.45:—Variety. Eva Taylor (Concertina). Wish Wynne in Character Studies. Grace Ivell and Vivien Worth in Solos and Duets. Harry Blech (Violin). Andrew Magnay (Tyneside Entertainer). 9.0-11.0:—S.B. from London.

### 5SC GLASGOW. 405.4 M. 740 KC.

11.0-12.0:—Gramophone Records. 12.30:—Presentation of the Freedom of the City of London to the Most Reverend the Right Hon. Randall Thomas Davidson, Archbishop of Canterbury, relayed from the Guildhall. 12.50-1.0:—Programme relayed from Daventry. 3.0:—Broadcast to Schools. G. A. Burnett, Director of Studies, Jordanhill Training Centre, Glasgow: 'The Teaching Profession.' 3.15:—S.B. from Aberdeen. 3.30:—Light Orchestral Concert. The Station Orchestra. Overture, 'Vanity Fair' (Fletcher). Nora Atkins (Soprano); A Birthday (Mallinson); Care selve (Come, Beloved) ('Atlanta') (Handel, arr. A. L.); Blow, blow, thou winter wind (Quilter). Orchestra: Maxx Suite (de Mass-Hardman). Nora Atkins: Depuis le jour (Since the day) ('Louise') (Charpentier); A Spring Fancy (Densmore); Wake Up (Phillips). Orchestra: Suite, 'Sylvan Scenes' (Fletcher)—In Beauty's Bower; Sylvia Dances; The Pool of Narcissus; Cupid's Carnival. 4.45:—Organ Recital from the New Savoy Picture House. Organist, Mr. S. W. Leitch. 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:—Juvenile Organizations' Bulletin—The Girl Guides. 6.45:—S.B. from London. 7.45:—Variety. The Station Orchestra: Overture, 'Light Cavalry' (Suppé). Margaret Anderson (Contralto): Caller Herrin ('Gow'); Doun the Burn (Hook). Orchestra: On the Road o Zag-a-Zig (Finck). Algernon More and Elsa May, in Syncopated Duets. Orchestra: Moresau de Concert, 'Dreaming' (Haydn-Wood). A Little Comedy from Lawrence Baskombe. Orchestra: Waltz, 'The Whirl of the Waltz' (Lincke). Margaret Anderson: Tam Glen (Traditional); Cam'ye by Atholl (Gow, arr. Moffatt). Orchestra: March, 'El Capitan' (Souza). 9.0:—S.B. from London. 9.15:—Scottish News Bulletin. 9.20-11.0:—S.B. from London.

### 2BD ABERDEEN. 500 M. 650 KC.

11.0-12.0:—Gramophone Records. 12.30-1.0:—Programme relayed from Daventry. 3.0:—Broadcast to Schools. S.B. from Glasgow. 3.15:—Prof. J. Arthur Thomson: 'Natural History round the Year—V, Withering Leaves.' 3.30:—Afternoon Concert. The Station Octet: March, 'The Aide-de-Camp' (Ord Hume); Suite, 'Africana' (Thurban). 3.45:—T. K. Forrest (Baritone): An Old English Love Song (F. Alltson); Maids may boast (Paul England); Blue Dragons (Kennedy Russell). 3.55:—Octet: Song of Autumn (Bath); The Phantom Band (Mortimer). 4.5:—Jean Ferrier (Mezzo-Soprano): Black Bess (Sibelius); Mifanwy (Dorothy Forster); Starry Woods (Montague Phillips). 4.15:—Octet: My Lady's Demesne, The Jester, and The Troubadour (from the 'Troubadour' Suite) (Bath). 4.25:—T. K. Forrest: The Peat Fire Flame (Kennedy Russell); The Wheeltapper's Song (Charles); Sea Fever (John Ireland). 4.35:—Octet: Selection, 'Will o' the Whispers' (Connelly). 4.50:—Jean Ferrier: The Little Damsel (Novello); An Old Garden (Temple); I know where I'm goin' (Hughes). 5.0:—Octet: Castle Revelry (Bath); Barcarolle (Farley); Moorish Dance, 'Moresca' (Silesu). 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. 7.45:—The Complete Compromise, or This Jazz Business. Dialogue written by Edwin Lewis. What are you tastes? Classic or Jazz? Have you heard all sides? Taking part in this entertainment, which we hope will restore harmony in the family circle, are: Hubert Risdell (Tenor); D. S. Baltt (Syncopated Entertainer); The Rialto Dance Band; The Radio Players and The Station Octet. 9.0:—S.B. from London. 9.15:—S.B. from Glasgow. 9.20-11.0:—S.B. from London.

### 2BE BELFAST 306.1 M. 990 KC.

12.0:—Concert. The Radio Quartet: Overture, 'The Call of Baghdad' (Boieldieu); Prelude (Rachmaninov); Suite, 'Decameron Nights' (Finck). 12.26:—Mary Spencer Smith (Soprano): Gathering Berries ('The Snow Maiden') (Rimsky-Korsakov); To one who passed whistling through the night (Armstrong Gibbs). 12.30-1.0:—London Programme relayed from Daventry. 2.0-3.15:—London Programme relayed from Daventry. 3.30:—The Radio Quartet: Overture, 'Euryanthe' (Weber); Chanson de Matin and Salut d'Amour (Elgar); Four Characteristic Waltzes (Coleridge-Taylor). 4.5:—Hugo Thompson (Baritone): Gipsy Man (Kennedy Russell); The Old Bog Road (M. K. O'Farrelly); Limehouse (Walford Hyden). 4.17:—Quartet: Selection, 'Carmen' (Bizet, arr. De Groot). Three 'Neil Gwyn' Dances (German). 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. 6.30:—Mr. Ernest Edwards: An Eye-Witness Account of the International Association Football Match, England v. Ireland, played at Goodison Park. S.B. from Liverpool. 6.45-11.0:—S.B. from London.



## For Cardiff Listeners.

### The Last of the Folk Tales.

FOR five Monday afternoons Mr. F. W. Harvey has talked to schools on 'Folk Tales of the West.' He gives the final talk on Monday, October 29, under the title 'What Folk Tales Teach.' Most children will prefer to remember the stories and to ignore hidden wisdom, but there are always amongst us precocious children whose first question about a story is not 'Is it thrilling?' but 'Is it true?' And it is these young sceptics who may have been lying low with doubt in their cold little hearts who will be utterly routed on their own ground this afternoon.

### A New Series of Talks.

MR. IFAN KYRLE FLETCHER gives the first of a series of talks on English classics and their Welsh associations on Thursday afternoon, November 1. He will speak of the work of James Howell, whose writings are somewhat neglected nowadays. Mr. Kyrle Fletcher combines a passion for first editions with a keen appetite for the very latest thing in literature.

### A Salvation Army Appeal.

THE Salvation Army always seeks out distressed areas, and it is not surprising that it is particularly active in the Rhondda Valley. Major Robert Hoggard, the Divisional Commander of the Cardiff Division of the Salvation Army, will make an appeal for funds as the week's Good Cause on Sunday evening, October 28.

### Empire Programmes.

AN Exhibition is being held in the Drill Hall, Cardiff, from Tuesday, October 30, to Saturday, November 10, under the auspices of the Empire Marketing Board and the Dominion Governments. It will be opened by the Rt. Hon. L. S. Amery, M.P., Secretary of State for Dominion Affairs and the Colonies, and on the night before, Monday, October 29, at 9.35 p.m., Mr. Amery will broadcast a talk on 'The Empire and the Exhibition.' Throughout the first week Cardiff Station will reflect some of the elements represented in the Exhibition by means of special programmes. The night on which Mr. Amery broadcasts his message is to be regarded as the welcome of the Home Country to the representatives of the Empire, and a 'Motherland' programme has been arranged. Folk songs will be given by Gerald Scott and Vivienne Chatterton, the Station Repertory Choir will sing a group of Elizabethan Madrigals and one of Maurice Baring's Diminutive Dramas, *The Rehearsal*, is to be performed. This play deals with a rehearsal of *Macbeth* when the author was present.

'Builders of Empire' is the title of the programme on Tuesday, October 30, when Watcyn Watcyns and the Station Male Voice Choir will sing Sea Shanties and Stanford's *Songs of the Sea*. Two of the popular series, *Four Indian Love Lyrics*, are also included, and the Orchestra will play a dance from Elgar's work, *The Crown of India*.

Canada's Day will be celebrated on Thursday, November 1. The Dominion is giving a special Exhibition apart from the general scheme, as the links binding Wales and Canada are of special interest at the present time, when so many ex-miners are seeking their fortunes overseas. *O Canada* and *The Maple Leaf for Ever* will be sung by the Mountain Ash Girls' Choir, and Sarah Fischer and other Canadian artists will also take part in the programme.

November 3 will be Australia Day, and it will be marked by a special Australian Programme to be given the night before.

# FREE TO USERS OF WRIGHT'S COAL TAR SOAP

The Proprietors of Wright's Coal Tar Soap offer the following prizes, to be awarded in order, to the FIRST 44 CORRECT REPLIES to the Crossword Puzzle OPENED AFTER THE CLOSING DATE.

## 1st Prize, Value £250

for 1st correct reply opened on Dec. 18th, 1928.

### MORRIS OXFORD

4-DOOR SALOON CAR 14/28 H.P. Four wheel brakes, upholstered in real leather, full equipment, ready for the road. Taxed and insured to end of 1929.

## 2nd Prize, Value £150

for 2nd correct reply on Dec. 18th, 1928.

### 7 H.P. AUSTIN

MULLINER FABRIC SALOON. Fully equipped, ready for the road. Taxed and insured to end of 1929.

12 Prizes of £5 each

10 Prizes of £2 each

20 Prizes of £1 each

In the event of the cars being won by foreign or colonial competitors they will be insured, packed and put on steamer free of charge.

Solutions must be accompanied by 3 outside printed wrappers from tablets of Wright's Coal Tar Soap. No other enclosure to be inserted in envelope, which must be marked "Crosswords," Wright's Coal Tar Soap, 44/50, Southwark Street, London, S.E.1. to reach this address not later than Dec. 17th, 1928. It is suggested to Colonial readers to forward their replies as quickly as possible, and to see that they are properly franked for postage.

In all cases the decision of the Proprietors of Wright's Coal Tar Soap must be accepted as final and NO CORRESPONDENCE CAN BE ENTERTAINED. Results will be announced in "The Daily Mail," Dec. 22nd and "The Sunday Chronicle," Dec. 23rd.

Clues :

### ACROSS

1. Infectious disease, warded off by W.C.T.S.
9. Part of verb to be.
13. Feminine name.
14. Portend.
15. Ointment. (Use Wright's Coal Tar).
16. Close.
17. Plunder.
18. Possession.
19. Entrance.
20. Measure.
21. Fittest.
22. Cosy home.
24. From.
26. Apex.
28. Mother.
29. Wash. (Do this with Wright's Coal Tar Soap.)
32. Edge.
35. With soap creates 56 across.
37. Stop.
38. Sharp.
40. Designated.
42. Feminine name.
43. Not so cold as 33 down.
44. Attitudes.
46. Affirmative.
47. Paradise.
48. Number.
49. Modern.
51. Spoil.
53. Wiles.
56. Wright's Coal Tar Soap gives a good one.
60. Watering-place.
62. Flower.
64. Tapestry.
65. Related.
66. Departed.
67. Chairs.
68. Removed by Wright's Coal Tar Soap.
69. Great.
70. States.
71. Corrects dislocations.

1	2	3	4	5	6	7	8	9	10	11	12
13				14				15			
16				17				18			
19				20				21			
	22			23			24				
25			26		27		28		29	30	31
32	33	34		35		36		37			
38			39		40			41		42	
43					44			45		46	
47				48				49		50	
				51			52		53		54
										55	
56	57	58	59			60		61		62	
64						65				66	
67						68				69	
70						71					

Clues :

### DOWN

1. Ballad.
2. Use Wright's Coal Tar Soap and be this.
3. Precious stone.
4. Scarcest.
5. Powerful.
6. Implements.
7. An image.
8. Mesh.
9. Inner bark.
10. Otherwise.
11. Evenings.
12. Skin trouble relieved by Wright's Coal Tar Ointment.
15. On a tablet of Wright's Coal Tar Soap.
21. Limb.
23. Pull.
24. Passengers.
25. Used for mirrors.
27. Utensil.
28. Imp.
29. Shelter.
30. Skilfully.
31. Valley.
33. Made very cold.
34. Tube.
36. Become slenderer.
39. Noise.
41. Lair.
45. Much water here.
48. Product of Coal.
50. Provides the best soap.
51. Confusion.
52. Part of a church.
54. Fish.
55. Burn.
57. Surface.
58. Waiter.
59. Headgear.
60. Cleansed by Wright's Coal Tar Soap.
61. Emmets.
63. Prophet.
65. Fuss.

In submitting this solution I agree to all the conditions enumerated above.

Name and address should

be written here in

PLAIN BLOCK LETTERS

Be sure to mark your envelope "Crosswords."

**7.0**  
**Should Married Women Work?**

**TUESDAY, OCTOBER 23**  
**2LO LONDON & 5XX DAVENTRY**  
(361.4 M. 830 KC.) (1,604.3 M. 187 KC.)

**9.40**  
**Another Hour of De Courville**

- 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  
ESSIE SIMPSON (Soprano); SEYMOUR DOSSOR (Tenor); MAY JARDINE (Pianoforte)
- 1.0-2.0 ALPHONSE DU CLOS and his ORCHESTRA  
From the Hotel Cecil
- 2.25 (*Daventry only*) East Coast Fishing Bulletin
- 2.30 BROADCAST TO SCHOOLS:  
SIR WALFORD DAVIES  
(a) A Beginner's Course  
(b) An Intermediate Course with Short Concert  
(c) A Short Advanced Course

- 3.30 Musical Interlude
- 3.35 Monsieur E. M. STÉPHAN:  
Elementary French

- 4.0 LOUIS LEVY and his ORCHESTRA  
From the Shepherd's Bush Pavilion

- 4.15 FOR SECONDARY SCHOOLS:  
Mr. DESMOND MACCARTHY:  
'Modern Men of Letters—III.  
Leo Tolstoy'

THE greatest of Russian authors has been called also the greatest of all novelists. His political activities, only really remarkable when considered in relation to his aristocratic birth and upbringing, have perhaps tended to interfere with unfeigned appreciation of his literary masterpieces, though lack of adequate translations is an equally great contributory cause.

- 4.30 LOUIS LEVY and his ORCHESTRA  
From the Shepherd's Bush Pavilion

- 5.15 THE CHILDREN'S HOUR:  
THE GLORIOUS GUILD of INDISPENSABLE MEMBERS OF THE COMMUNITY will hold its Annual Outing on Tuesday, October 23, 1928 (N.B.—The Proceedings will be Broadcast, so Members are asked to be on their Best Behaviour)

- 6.0 Sir WILLIAM BRACH THOMAS: 'The Best of Autumn'—III

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

- 6.30 Musical Interlude

- 6.45 THE FOUNDATIONS OF MUSIC  
SCHUBERT'S WINTERREISE  
Sung by PARRY JONES (Tenor)  
**DER LINDENBAUM** (*The Linden Tree*). The poet sadly muses on the old tree, in whose bark he used to carve words of love.  
**Wasserfluth** (*The Torrent*). He asks the melted snow where it is going. His tears, mingling with the stream, shall flow to the town where dwells his lost love.  
**Auf dem Flusse** (*On the River*). He contrasts the river, in its pride as a torrent, with its frozen stillness now.

- 7.0 QUESTIONS FOR WOMEN VOTERS  
'Should Married Women Work?'

A Discussion between Dame BEATRIX LYALL, D.B.E., and Mrs. E. D. SIMON

THE question to be dealt with in this, the third in the series of short discussions of 'Questions for Women Voters,' is one that is constantly arising nowadays and is always a subject of vehement controversy. The protagonists this evening are both women well known in public life. Dame Beatrix Lyall, who will support the view that married women should not take up paid employment, is a prominent member of the London County Council, and Mrs. Simon, who will argue that women should be free to choose for themselves, is one of the leading women speakers in the Liberal party, a strong and consistent feminist, and the wife of one of Manchester's leading citizens and its former Lord Mayor.

- 7.55 FRANK TITERTON  
An Assyrian Love Song.....  
Pent.....  
Kentucky Love Song.....  
A Warrior's Love Song.....

- 8.0-8.30 (*Daventry only*) Mr. S. K. RATCLIFFE: 'America Today—Some Great American Problems'

THIS evening Mr. Ratcliffe touches on various great problems with which the American Commonwealth is immediately and vitally confronted. Of these problems the most urgent is, of course, that of the preservation of law and order. In some sort affiliated to this main problem are others of little less importance—the Negro and Immigration questions.

- 8.2 BAND  
Spanish Rhapsody....Chabrier

- 8.10 PEGGY COCHRANE  
Minuet...Debussy, arr. Dushkin  
Printemps d'Amour (Love's Springtime)...David Popper

- 8.18 BAND  
Three Caucasian Sketches  
Ippolitov-Ivanov  
In the Gorge; In the Village Street; Procession of the Sirdar

- 8.30 FRANK TITERTON  
'When the stars were brightly shining'  
(*'Tosca'*).....  
Pinkerton's Farewell  
(*'Madame Butterfly'*).....  
'Never did I behold so fair a Maiden'  
(*'Manon Lescaut'*)

- 8.38 BAND  
Two Hungarian Dances (Nos. 5 and 6).....Brahms

- 8.46 PEGGY COCHRANE  
Hebrew Lullaby  
Achron, arr. Auer  
Prelude and Allegro  
Pugnani, arr. Kreisler

- 8.54 BAND  
Scherzo from Octet, Op. 20  
Mendelssohn, arr. Gerrard Williams

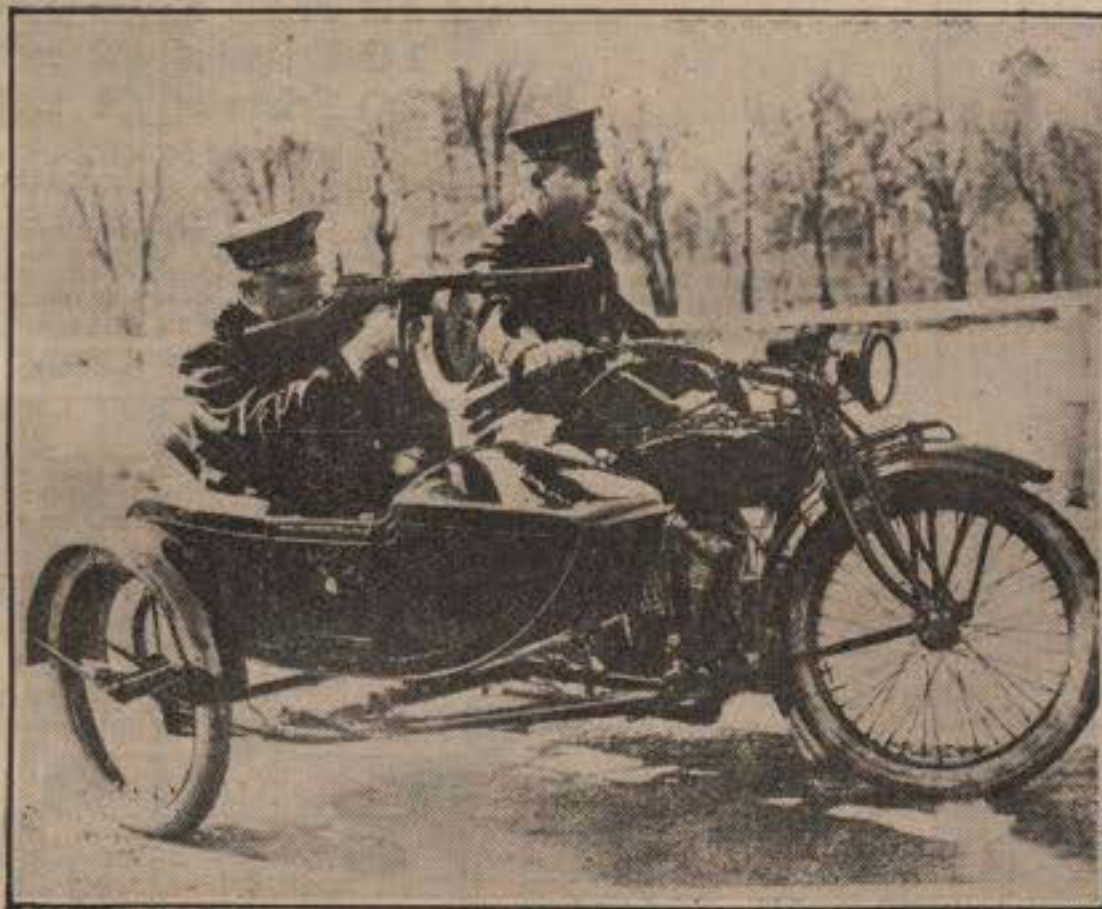
- 9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

- 9.15 Sir WALFORD DAVIES: 'Music and the Ordinary Listener'

- 9.35 Local Announcements; (*Daventry only*) Shipping Forecast.

- 9.40 'AIR RAIDS'—III  
A Light entertainment in a series of rapid flights planned and launched by Albert de Courville  
The well-known Theatrical Producer

- 10.40-12.0 DANCE MUSIC: JACK HYLTON'S AMBASSADOR CLUB BAND, directed by RAY STARITA, from the Ambassador Club



THE ARMS OF THE LAW—IN CHICAGO.

In the fifth of his talks on 'America Today,' Mr. S. K. Ratcliffe will tonight discuss some great American problems, foremost among which is that of crime. This photograph shows one of the lighter units in the army with which the powers of law and order in Chicago try to fight crime—a police motor-cycle combination armed with a machine-gun.

- 7.15 Musical Interlude

- 7.25 Professor B. IPOR EVANS: 'Nineteenth century Novelists—V. George Meredith.' S.B. from Sheffield

THIS evening Professor Evans comes to a novelist admittedly difficult of complete understanding. George Meredith suffers nowadays from a tendency towards 'unreadability'; he requires great concentration from the reader if he is to be appreciated properly. Professor Evans shows how in his early novels Meredith displays the great variety of his work, and discusses his idea of comedy both in his novels and in his philosophy.

- 7.45 A Military Band Concert  
FRANK TITERTON (Tenor)  
PEGGY COCHRANE (Violin)  
THE WIRELESS MILITARY BAND  
Conducted by B. WALTON O'DONNELL  
March, 'Viscount Nelson'.....Zschle  
Overture, 'Maitre Peronilla'.....Offenbach

# TUESDAY, OCTOBER 23

## 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, 'Prince Methusalem' . . . . . J. Strauss  
Three Dream Dances . . . . . Coleridge-Taylor

**4.20 MICHAEL HANRAHAN (Baritone)**

Like to the damask rose . . . . . Elgar  
Youth . . . . . Allitsen

ORCHESTRA

Phantasy, 'The Three Bears' . . . . . Eric Coates

**4.38 CORA ASTLE (Pianoforte)**

Serenade, Op. 30 . . . . . Kricksa  
Prelude . . . . . Palmgren  
Fantastic Cracovian Dance, Op. 14, No. 6  
Paderewski

ORCHESTRA

La Colombe (The Dove)  
Gounod  
Valse-Caprice  
Rubinstein

**5.0 MICHAEL HANRAHAN**

Speak, Music! . . . . . Elgar  
O that it were so  
Frank Bridge  
Why so pale and wan?  
Hubert Parry

CORA ASTLE

Liebestraum (Love's  
Dream), No. 2 . . . . . Liszt  
Study in Waltz Form,  
Op. 52 . . . . . Saint-Saens

**5.20 ORCHESTRA**

Two Hungarian Dances  
Brahms, arr. Schmid

**5.30 THE CHILDREN'S HOUR:**  
(From Birmingham)

'Nelson and Trafalgar,'  
by Captain Cuttle, with  
Incidental Songs by  
HAROLD CASEY (Baritone),  
MARJORIE HOVERD  
(Soprano)

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

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

DICKIE DIXON (Syncopated Solos)  
FODEN WILLIAMS (Entertainer)

**8.0 The Music of Haydn and Mozart**  
(From Birmingham)

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

Overture in D . . . . . Haydn  
Serenade in D (K. 239) . . . . . Mozart

THE Serenades of Mozart are among the pleasantest light diversions in all music. They each contain a number of Movements, such as could be played at intervals in a banquet or other social event.

This 'Nocturne Serenade,' as it is called, is scored for two little orchestral groups, one consisting of principal Strings, and the other of Violins, Violas, Violoncellos, and Kettledrums. The first group acts as a solo body, giving out the tunes.

There are three Movements, a March, a Minuet, and a Rondo. The chief episodes of the Rondo are in moods quite different from that of the main tune of the Movement.

**8.17 HOWARD FRY (Baritone), and Orchestra**  
Air, 'Let me but catch you here' (from 'The Marriage of Figaro') . . . . . Mozart

**8.25 S. C. COTTERILL (Clarinet), and Orchestra**  
Clarinet Concerto in A (K. 622) . . . . . Mozart  
Allegro; Adagio; Rondo

ONLY a few months before his death Mozart wrote a Concerto for his friend Stadler, a fine player of the Clarinet, for whom, two years before, he had written a Quintet, with a prominent part for his instrument.

There are the usual three Movements, the first and last abounding in vitality and resource, and the middle (slow) one in particular containing some lovely decorative work for the soloist.

**8.53 HOWARD FRY, and Orchestra**  
Recit., 'Straight Opening' . . . . . (from  
Air, 'Lo! Heaven in fullest' 'The Creation')  
glory above' . . . . . Haydn

**9.0 ORCHESTRA**

Two Short Symphonies:  
I, in G ('Le Soir'—  
'Evening') . . . . . Haydn  
II, in E Flat (K. 184)  
Mozart

WHEN Haydn was about twenty-seven he became 'Director of Music and Chamber Composer' to a Count Morzin, who had a little band of his own. For this band, during the next year or two, Haydn wrote a number of works, 'Divertimentos' and Symphonies. Among the latter are several known by titles—'Le Matin,' 'Le Midi,' and 'Le Soir.'

In the last of these we observe the contrasts of character that distinguish the Movements, the careful elaboration that represents the classical ideal, and the unforced flow of simple, apt ideas that we recognize as the signature of Haydn.



Gregory Bernard

**OLIVER BALDWIN,**

the son of the Prime Minister, and the author of a striking book on his adventures in the Near East, will give a reading from Birmingham at 9.30 tonight.

MOZART'S sparkling little work is one of the lesser known Symphonies. It is supposed to have been composed at Salzburg in 1773—in which year Mozart wrote a Mass, four Symphonies, six String Quartets, and several other things! The work is rather unusual in form, for the 'classical' period. It consists of only three short Movements, and there is no sort of finality at the end of the First and Second Movements, the First leading straight into the Second, the Second into the Third.

**9.30 OLIVER BALDWIN**  
(From Birmingham)

Reading: 'The Family Gathering,' from Dickens's 'Martin Chuzzlewit,' and 'The Torture of Hope,' a Short Story, by Villiers l'Isle Adam

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

**10.15-11.15 A SIBELIUS CONCERT**

THE WIRELESS SYMPHONY ORCHESTRA  
Leader S. KNEALE KELLY

Conducted by LESLIE HEWARD

Symphonic Poem, 'En Saga,' Op. 9  
Suite from the Incidental Music to 'King Christian II'  
Seventh Symphony

(Tuesday's Programmes continued on page 176.)

**8.0 Haydn and Mozart**

# An amazing Speaker

HERE is a speaker that can raise its voice to brilliant magnitude . . . or hush it to a whispered soft caress. All the depths of tone, all the subtleties and inflections are retained in full. Here is a speaker which provides naturally balanced reproduction, without the disadvantages of batteries, mains, connections or transformers.



This illustration is of the Pedestal Cabinet Model. Price £13:10 in Oak, £15 in Mahogany. Table Models, £9:10 and £10:10. Chassis only, £6 and £8.

## THE NEW AMPLION SPEAKER

Catalogues from Graham Amplion Ltd., 20, Savile Row, London, W.1.

## Marvellous Invention for the

# DEAF!

Powerful as a 4-valve Wireless Set!

The Senomax Fortiphone works on a similar principle to a valve wireless set—hence its amazing efficiency. It has enabled thousands who had been deaf 10, 20, even 50 years, to hear perfectly to-day. One delighted user says, "The Fortiphone is second only to perfect ears." So powerful and perfectly true to tone is the Fortiphone that it enables even the 90 per cent. deaf to hear without strain or distortion, private and general conversation, music, wireless, sermons, the drama—even the ticking of a clock and the rustle of paper. Yet it can be invisible on a woman and is far less conspicuous than eyeglasses on a man, while the whole volume of sound can be instantly regulated by a touch of the finger.



"The Fortiphone is worth double its price. It is a wonderful invention to be able to make me hear perfectly after 20 years of deafness. I wish I had it years ago."  
A. C. C. E.

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# Tuesday's Programmes continued (October 23)



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

2.30 London Programme relayed from Daventry

4.0 A Light Orchestral Concert  
Relayed from the National Museum of Wales  
NATIONAL ORCHESTRA OF WALES

- Overture, 'Euryanthe' ..... Weber
- Pavane for a Dead Princess..... Ravel
- Ballet Music, 'The Betrothal' ..... Gibbs
- Introduction, Act III, 'The Mastersingers' Wagner
- Spanish Caprice..... Rimsky-Korsakov

A PAVANE was originally a dance, of a slow, stately character. Its solemn nature makes it specially suitable for a memorial piece. Ravel's *Pavane* is one of his best works, on a small scale. Originally written for Piano-forte, it is also scored for a small Orchestra, consisting of the usual Woodwind (there is only one Oboe, however), two Horns, one Harp, and Muted Strings. The music centres round a slow, sustained melody, the first part of which is given out by Horn, the second part as a duet—Oboe and Bassoon. It is beautifully scored throughout.

ARMSTRONG GIBBS in 1921 was invited by Granville Barker to compose music for the production of Maeterlinck's play *The Betrothal*. Here is some of that distinctive and interesting music.

THE *Spanish Caprice* is so well known that it is necessary to recall only that it consists of a number of contrasted sections, following one another without pause, thus: *Alborada, Variations, Alborada* (repeated), *Scene and Gipsy Song, Fandango*.

5.0 RICHMOND HELLYAR: 'Falling Water'

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 A WELSH INTERLUDE  
KATE ROBERTS

Reading one of her own Short Stories in Welsh, 'Y Gwylt'

7.25 S.B. from Sheffield (See London)



7.45 Tally Ho!

'And hear in our dreams the sweet music all night  
Of—they're running—they're running.  
Go—hark!' Charles Kingsley.

- THE STATION ORCHESTRA
- A Hunting Scene ..... Bucalossi
- TOPLISS GREEN (Baritone)
- The hunt is up ..... Old English, arr. Stanford
- Hope, the Hornblower ..... Ireland
- TOPLISS GREEN and THE STATION MALE VOICE CHOIR
- John Peel ..... arr. Fredk. Austin
- ORCHESTRA
- Royal Hunt and Storm ('The Trojans') Berlioz

JUST over sixty years ago Berlioz produced an Opera from which this piece is an extract. This 'Symphonic Entr'acte' represents a scene in 'a virgin forest in the neighbourhood of Carthage.' Naiads appear and bathe. The hunt is heard in the distance, gradually drawing nearer, and the naiads vanish. Hunters cross the scene. A storm approaches. While the storm increases, Ascanias, son of Aeneas, gallops past, followed by other huntsmen. The

storm approaches its height and night falls. Dido and Aeneas, hunting, arrive and take refuge in a cave.

Wood Nymphs appear, singing; also Fauns and Satyrs, all of whom dance a grotesque dance in the darkness. A little stream in the rocks becomes a noisy cataract. Lightning strikes a tree, and finally the whole scene is obscured by dense clouds. The storm at last abates and the clouds scatter.

The music calls for no description. The above conveys its spirit.

Reading from 'THE CRIME OF THE BRIGADIER' (An Exploit of the Brigadier Gerard) by A. CONAN DOYLE

TOPLISS GREEN  
Tally Ho! ..... Farmer  
Stags in the forest lie ..... } Farmer

MALE VOICE CHOIR  
Hunter's Farewell ..... Mendelssohn

ORCHESTRA  
Descriptive Piece, 'Tally Ho!' ..... Löwenberg

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

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

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 A WELSH INTERLUDE  
S.B. from Cardiff

7.25 S.B. from Sheffield (See London)

7.45 S.B. from Cardiff

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

### 6BM BOURNEMOUTH. 326.1 M. 920 KC.

2.30 London Programme relayed from Daventry

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

- March, 'Yeomen' ..... Henderson
- Valse, 'Was it a Dream?' ..... Coslow
- Intermezzo, 'Passion Flower' ..... Clarke

4.15 London Programme relayed from Daventry

4.30 TEA-TIME MUSIC (Continued)  
Fox-trot, 'Bluebird, sing me a song' .. Hanley  
Serenade ..... Stacey  
Songs:  
God touched the rose ..... Brown  
Archie of the R.A.F. .... Longstaffe  
Fox-trot, 'Minnetonka' ..... Myers  
Suite, 'Russet and gold' ..... Sanderson  
Romance, 'An Old-world Village' ..... Evans  
Valse, 'Nicolette' ..... Batten  
Fox-trot, 'Get out and get under the moon' Shay

5.15 London Programme relayed from Daventry

6.15 S.B. from London

7.0 Mr. HUGH ROBERTS: 'Some Hampshire Worthies'—II

7.15 S.B. from London

7.25 S.B. from Sheffield (See London)

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

10.40 DANCE MUSIC: ARCHIE ALEXANDER and his NEW COLUMBIAN BAND, relayed from The Westover, Bournemouth

11.0-12.0 S.B. from London

# Tuesday's Programmes cont'd (October 23)

## 5PY PLYMOUTH. 400 M. 750 KC.

- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR:  
Strange Voices in the Studio  
Songs and Duets by FREDERIC LAKE (Tenor) and  
CONSTANCE WENTWORTH (Soprano)
- 5.45 'Sardines for Tea'  
A Comedy by GLADYS JOINER  
Presented by THE MICROGNOMES  
Martha Spinner (spinster) .. MOLLY SEYMOUR  
Mrs. Catchem (her friend) .... PAULINE CARR  
Mr. Bond (retired seaman) .... ERIC MORDEN  
Box 123X (ex-soldier) .. CHARLES STAPYLTON  
'Nothing venture, nothing have' is an applicable proverb as far as 'Sardines for Tea' is concerned. A faded little spinster, Martha Spinner, in search of romance, has the temerity to insert a matrimonial advertisement in the newspaper. Her action is rewarded by the arrival on her doorstep of two applicants, and listeners will then learn how so unromantic a commodity as sardines may possibly enter the romantic lists without causing great embarrassment.
- 6.15 S.B. from London
- 7.0 Mr. CHARLES HENDERSON: 'Oxford Today and Tomorrow'
- 7.15 S.B. from London
- 7.25 S.B. from Sheffield (See London)
- 7.45 A Sullivan Programme  
ORCHESTRA:  
GEORGE EAST } (1st Violins)  
IRENE BUCKINGHAM }  
JOCELYN BOUNDY (2nd Violin)  
ARTHUR DALLING (Viola)  
MARGARET KETTLEWELL (Violoncello)  
CHARLES EAST (Bass)  
WINIFRED GRANT (Pianoforte)  
March, 'Iolanthe'  
CONSTANCE WENTWORTH (Soprano)  
Orpheus with his lute  
Where the bee sucks  
My dearest heart  
ORCHESTRA  
Selection, 'The Rose of Persia'  
FREDERIC LAKE and CONSTANCE WENTWORTH  
'How sweet the moonlight sleeps' ('Kenilworth')  
'How oft beneath the far off Syrian skies'  
( 'Ivanhoe' )  
'Suppose, I say, suppose' ('The Rose of Persia')  
ORCHESTRA  
Suite, 'The Merchant of Venice'  
FREDERIC LAKE (Tenor)  
Come, Margarita, come ('The Martyr of Antioch')  
Once again  
I care not if the cup I hold ('The Rose of Persia')  
ORCHESTRA  
Graceful Dance (Gavotte)
- 9.0-12.0 S.B. from London (9.35 Local Announcements)

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

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

## 7.45 A Studio Concert

- THE BUTTERLEY MALE VOICE CHOIR  
Feasting, I watch ..... Elgar  
Yester Year (Londonderry Air) ..... Challinor  
Tom, the Piper's Son ..... Kendall  
THE ADA RICHARDSON QUINTET  
Four Characteristic Waltzes .. Coleridge-Taylor
- '13, SIMON STREET'  
A Play in One Act  
By ANTHONY P. WHARTON  
Played by the Nottingham Amateur Dramatic Club  
Produced by Mrs. DUDMAN BROMWICH  
13, Simon Street is a tenement house in Whitechapel. William Lassen occupies a back room on the second floor. It is an unpleasant room, greasy and grimy. Leading out of it is another room occupied by Cecil Carter, and Lassen is knocking at the door to attract his attention.
- QUINTET  
Schubertiana ..... arr. Finch  
CHOIR  
Land o' the Leal ..... Button  
O Peaceful Night ..... German  
The Crusaders ..... Prothero
- 9.0-12.0 S.B. from London (9.35 Local Announcements)

## 2ZY MANCHESTER. 384.6 M. 790 KC.

- 2.30 London Programme relayed from Daventry
- 4.0 THE NORTHERN WIRELESS ORCHESTRA  
Suite, 'Americana' ..... Thurban
- 4.15 London Programme relayed from Daventry
- 4.30 THE NORTHERN WIRELESS ORCHESTRA  
Overture to 'The Maid of Artois' ..... Balfe  
Selection from 'The Co-Optimists' ..... Pether  
Waltz, 'Destiny' ..... Baynes  
Colombine's Treasures ..... Drigo  
The Turkish Patrol ..... Michaelis
- 5.15 THE CHILDREN'S HOUR:  
A Day for the Little Ones  
Nursery Rhymes:  
The House that Jack built ..... Shaw  
The Queen of Hearts ..... Martin Shaw  
Oh, dear! What can the matter be? Traditional  
Sung by BETTY WHEATLEY  
The Whistler and his Dog ..... Pryor  
Shepherd's Hey ..... } Grainger  
Molly on the Shore ..... }  
Played by THE NORTHERN WIRELESS ORCHESTRA  
Story, 'The Blue-eyed Dragon' (Eileen M. Denton)
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.30 Boys' and Girls' Clubs Bulletin
- 6.45 S.B. from London
- 7.25 S.B. from Sheffield (See London)
- 7.45 Lancashire Art  
THE NORTHERN WIRELESS ORCHESTRA  
Conducted by T. H. MORRISON  
Pierrette and Pierrot } (from 'Suite Fantastique')  
Carnival Procession... } Foulds  
ARTHUR LAYCOCK  
Reading a selection of his father's poems  
ORCHESTRA  
La Fée Tarapatapoum } (from 'Suite Française')  
Joie de Vivre ..... } Foulds  
(Manchester Programme continued on page 179.)



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Roy Henderson, Baritone.  
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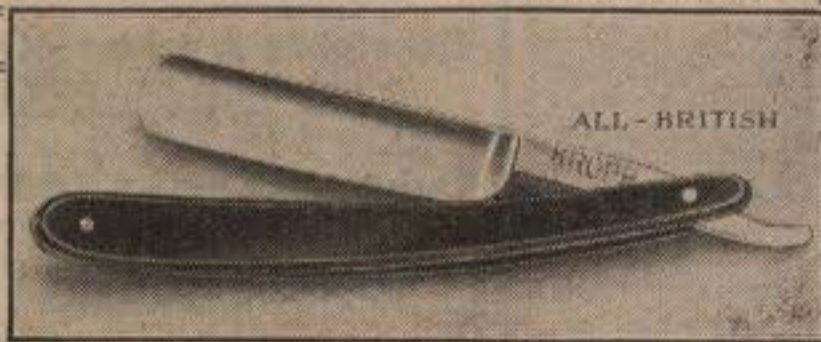
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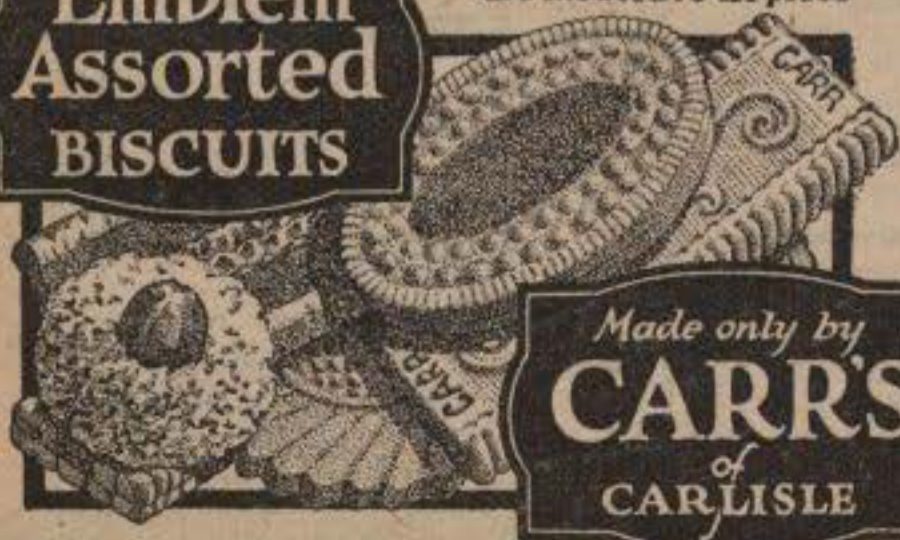
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Yours faithfully, L. READER.  
 To the South British Manufacturing Co., Ltd.

The above is a copy of a letter received from Mrs. Reader, the original of which—and many others like it—can be seen at our offices. These letters are proof that the Golden Fleece Knitting Machine can help you to a larger income. It's the extra money that makes all the difference. Your income may be steady, but you cannot shut your eyes to the fact that something more every week would be a great help. The Golden Fleece Knitting Machine has enabled thousands of women who cannot go out to work to find profitable occupation by their own firesides. How do they do it? Simply by knitting hosiery. Not by the old slow process of hand-knitting, but by using the up-to-date Golden Fleece Knitting Machine, which can turn out a pair of fine seamless wool socks in half an hour. Some experts produce a sock in ten minutes.

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## £20,000 PAID IN WAGES

The South British Manufacturing Company has specialised in the manufacture of high-grade seamless socks and stockings which they sell through the shops. They enjoy a constantly increasing demand for home-manufactured knitted socks. During three years the Company has paid £20,000 to home workers for hosiery knitted in their own homes. Every worker has had the right to send his or her entire output of hosiery—knitted to instructions—and has received every week payment for the work done. The Company has recently introduced a new line of boys' stockings, which are being advertised extensively, and a big demand has already been created, with the result that the Company must have more workers at once.

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R.T., Oct. 19, 356D

# Tuesday's Programmes continued (October 23)

(Manchester Programme continued from page 177.)

## 'Fossie for Short'

Presented by the  
THE STATION REPERTORY PLAYERS  
A Comedy, in One Act, by HAROLD BRIGHOUSE

Cast:

Ronald Clibran (a Pierrot) . . . W. E. DICKMAN  
Geoffrey Sarbitter (a Stockbroker)

G. BERNARD SMITH

Willie Piggott (of Piggott's Perfect Pierrots)

CHARLES NESBITT

Muriel Sarbitter (Geoffrey's Wife) LUCIA ROGERS

Dorothy Platt (her Sister) . . . KATHLEEN FAIR

Euphrosyne Dayle ('Fossie' for short)

HYLDA METCALF

Waiter . . . . . ARTHUR WAITE

Time—4.0 p.m.

Scene—Geoffrey Sarbitter's private room in the  
Majestic Hotel, Littleton-over-Sands

Geoffrey Sarbitter is obviously a little agitated. He paces up and down the small apartment, gesticulating wildly, while Muriel, his wife, watches him with anxious eyes. Dorothy, who is seated in a comfortable armchair, her feet resting on a nearby table, appears to find the 'scene' amusing.

THE GLEN MALE VOICE QUARTET

(Conducted by F. TOMLINSON)

In Lancashire Folk Songs

Arranged and Described by

FULLER-MAITLAND

King Arthur  
Peace-egging Song (I)  
Green Gravel  
There was a pig went out to dig

ORCHESTRA

Festival in Nuremberg (from Suite, 'Holiday Sketches') . . . . . *Fouids*

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

## Other Stations.

5NO NEWCASTLE. 312.5 M. 960 K.C.

2.30:—London Programme relayed from Daventry. 4.30:—Organ Recital by Herbert Maxwili, relayed from the Havelock Picture House, Sunderland. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.0:—Talk. 7.15:—London. 7.25:—Sheffield. 7.45:—London. 10.40:—Dance Music, relayed from the Oxford Galleries. 11.15-12.0:—London.

5SC GLASGOW. 405.4 M. 740 K.C.

3.0:—Broadcast to Schools. S.B. from Dundee. 3.20:—Jean Jacques Oberlin: 'Elementary French—V, Soirée Musicale: Chansons avec Chœur d'Enfants; La Berzère; Sur le Pont d'Avignon,' etc. 3.40:—Dance Music relayed from the Locarno Dance Salon. 4.15:—Light Orchestral Concert. The Station Orchestra. Bloss Herron and Edith Johnson (Soprano) in Duets. 5.15:—The Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Lady Margaret Sackville, 'Two Female Pirates.' 6.15:—S.B. from London. 7.0:—Mr. George M. Thomson: 'Scotland and her Prophets.' 7.15:—S.B. from London. 7.25:—S.B. from Sheffield (See London). 7.45:—Half an Hour of Kestelbey's Music. The Station Orchestra: Overture, 'Chal Romano'; In a Monastery Garden; By the Blue Hawaiian Waters; Bells across the Meadows. 8.15:—Concert by the Lighthouse Choral Society, with Pianoforte Interlude. The Lighthouse Choral Society. Conducted by Mr. William A. Ronald: The Flowers of the Forest (arr. Hately); Oh, why left I my home? (arr. Paterson); Afton Water (arr. Archer); Oh! Open the door (arr. Robertson); Scots who hae (arr. Bantock). Interlude. Ruby Dunn and Daisy Badger. Duets for Two Pianos: Suite—Introduction; Valse; Romance (Rachmaninov). Choral Society: A Torrent in Summer (Elgar); My love dwelt in a Northern Land (Elgar); Legend (Tchaikovsky); The Old Soldier (Armstrong Gibbs); This sweet and merry month (Byrd). 9.0:—London. 9.35:—Scottish News Bulletin. 9.40-12.0:—London.

2BD ABERDEEN. 500 M. 600 K.C.

12.0-1.0:—Programme relayed from Daventry. 2.0:—Broadcast to Schools. S.B. from Dundee. 3.15:—S.B. from Glasgow. 3.40:—Dance Music by Len Russell, and his Music relayed from the New Palais de Danse. 4.15:—Studio Concert. The Station Orct. Elmay Duthie (Soprano). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.0:—S.B. from Glasgow. 7.15:—S.B. from London. 7.25:—S.B. from Sheffield. (See London.) 7.45:—Clarice Mayne and her Pianist, Bobby Alderson. 8.0:—A Scottish Programme. Dance Band: Strathspey, 'Miss Marlane Oliphant' and Reel, 'The Hon. Miss Sempill' (R. McIntosh); Slow Air, 'Lament for Abercromby' (Neil Gow);

Strathspey, 'The Beauty of the North,' and Reel, 'The Novelty' (Fraser); Scottish Country Dance, 'The Bumpkin'—Tune, 'The New Bumpkin' (Neil Gow). 8.10:—Choir: O weel may the Boatie Row and Turn ye to me (Traditional). Skye Fishers' Song (Kennedy-Fraser and Kenneth McLeod); The Laird o' Cockpen (Traditional). 8.20:—Dance Band: Highland Schottische (arr. Shand); Waltz, Country Dance—Tune, 'Come o'er the stream, Charlie' (J. M. Diack). 8.25:—A Humorous Interlude by Sandy Rowan (Scotts Comedian). 8.40:—Choir: The Blue Bells of Scotland (Traditional); Willie's Gane to Melville Castle (arr. Maxfield); The Cockie Gatherer and The Peat Fire Flame (Kennedy-Fraser and Kenneth McLeod). 8.50:—Dance Band: Scottish Country Dances—Dashing White Sergeant; Scottish Reform; Flowers of Edinburgh (J. M. Diack). 9.0:—London. 9.35:—Glasgow. 9.40-12.0:—London.

2BE BELFAST. 306.1 M. 960 K.C.

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:—Fred Rogers (Pianoforte Jazz). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.25:—S.B. from Sheffield. (See London.) 7.45:—The Pageant of British Light Opera. (The Seventeenth and Eighteenth Centuries.) Orchestra, conducted by E. Godfrey Brown: Incidental Music from 'The Masque of Comus,' arranged for Strings—Processional Music, Scene 2; Sellingers Round; The King's Hunting Jig (F. Bridge). Frederic Collier (Bass): Ye twice ten hundred deities, from 'The Indian Queen' (Purcell). Orchestra: Sailor's Dance from 'Dido and Aeneas' (Purcell). William Heselbine (Tenor): You ask me in vain (from 'Lionel and Clarissa') (Dibdin); 'Tis woman that seduces all mankind (from 'The Beggar's Opera') (Gay, arr. Austin). (The Nineteenth and Twentieth Centuries.) Orchestra: Overture, 'Laurine' (Wallace); Dances from 'The Travelling Companion' (Stanford). Frederic Collier (with Orchestra): No, my Courage (from 'Marrtana') (Wallace); The Yeomen of England (Ed. German). Woo thou my snowflake (Sullivan). Orchestra: Ballet Music from 'The Perfect Fool' (G. Hobs). William Heselbine (with Orchestra): Ochoña, when I used to be young (from 'Shamus O'Brien') (Stanford); Faery Song (from 'The Immortal Hour') (R. Boughton); Hugh's Song of the Road (from 'Hugh, the Drover') (Vaughan Williams). Orchestra: Overture, 'The Yeomen of the Guard' (Sullivan). 9.0-12.0:—London.

## News from Southern Stations.

### Bournemouth.

MISS E. E. TWEMLOW, who has travelled extensively in Mexico, will give her impressions of the country in her talk entitled 'The Yucatecos and Their Land,' arranged for Thursday, November 1.

A talk of special interest to those who believe in the importance of the Adult Education Movement will be given in the Bournemouth Studio by Professor E. W. Patchett, of University College, Southampton, on Tuesday evening, October 30. Professor Patchett recently returned from a visit to France and Germany, where he was in close touch with the leaders of the Movement in both countries. Entitled 'Signs of the Times,' the talk will comprise an up-to-date account of Adult Education in its international aspect. As usual in the case of the monthly Adult Educational talks from Bournemouth, a limited number of the general public will be present to hear the talk and to join in the discussion which will follow.

### Plymouth.

LADY BENTINCK will make an appeal on Sunday, October 28, on behalf of the B. Borough Hostel for Women and Girls at Devonport.

A talk on Drama by Miss C. M. de Reyes, Producer at the Little Theatre, Citizen House, Bath, has been arranged for Tuesday evening, October 30. A talk of particular interest to members of dramatic societies will also be heard on Thursday afternoon, November 1, when Mr. Harold Markham will speak about amateur theatricals.

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.

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**7.25-9.15**  
**Two Talks for**  
**Lovers**  
**of the Theatre**

**WEDNESDAY, OCT. 24**

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

**10.30**  
**A Russian Play**  
**by**  
**Miles Malleon**

- 10.15 a.m. **The Daily Service**
- 10.30 (*Daventry only*) **TIME SIGNAL, GREENWICH; WEATHER FORECAST**
- 11.0 (*Daventry only*) **Gramophone Records**  
Sonata in G (*Tartini*) (for Violin and Pianoforte)
- 12.0 **A BALLAD CONCERT**  
ANITA VAUGHAN (Soprano)  
and  
DINAH EVANS (Contralto)  
Solos and Duets
- 12.30 **JACK PAYNE**  
and the  
B.B.C. DANCE ORCHESTRA
- 1.0-2.0 **FRASCATI'S ORCHESTRA**  
Directed by **GEORGES HAECK**  
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—V, Nuts and Berries'
- 2.55 **Musical Interlude**
- 3.0 **Mr. J. C. STUART and Miss MARY SOMERVILLE:** 'The Foundations of English Poetry'
- 3.30 **Mrs. H. A. L. FISHER:** 'What we pay Rates for—V, How Public Services are Developed'
- THE** widespread and vital activities of local authorities are explained and dealt with in greater detail by Mrs. Fisher in her talk this afternoon. She touches upon such important matters as the development of public health work; provision for infant welfare, and care of children; housing; education and social services in general, on which more money is spent every year.
- 3.45 **A Light Classical Concert**  
ADELAIDE RIND (Soprano)  
**THE HETTY BOLTON TRIO**  
MARIE WILSON (Violin)  
PHYLLIS HASLUCK (Violoncello)  
HETTY BOLTON (Pianoforte)  
Trio in E Minor (Dumky) ..... *Deoral*
- 4.15 **ADELAIDE RIND**  
Chanson de Florian ..... *Marie Antoinette*  
Chanson du Papillon (Butterfly's Song) ... *Campra*  
Gather ye rosebuds ..... *Luxes*  
Bist du bei mir (With thou beside me) .... *Bach*  
Alleluja ..... *Mozart*
- 4.30 **Trio No. 6 in B Flat** ..... *Mozart*
- 4.45 **AN ORGAN RECITAL** by **EDWARD O'HENRY**  
From **MADAME TUSSAUD'S CINEMA**
- 5.15 **THE CHILDREN'S HOUR:**  
*Children Only!*  
This is a programme not only for Children, but about them. The items will include:  
Songs from 'When we were very Young,' sung by **DALE SMITH**  
'The Falling-Out' (and the 'Making-Up'), as set down by **Kenneth Graham**
- 6.0 **A Recital of Gramophone Records**
- 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 WINTERREISE  
Sung by **PARRY JONES** (Tenor)  
*Rückblick (Backward Look)*  
*Irrlicht (Will-o'-the-Wisp)*  
*Rast (Rest)*  
*Frühlingstraum (Dream of Spring)*
- 7.0 **Sir EDWARD CROWE, C.M.G.,** 'Next Year's British Industries Fair (Under the Auspices of the Department of Overseas Trade)'
- THIS** evening's talker is the Comptroller-General of the Department of Overseas Trade. Entering the Consular Service in 1897, he was in 1918 Commercial Counsellor of the Tokio Embassy, and he joined the Department of Overseas Trade the following year. In his talk he will discuss



**CRACKED CHINA—Tonight at 9.35**

- the next British Industries Fair, the most important occasion on which British manufacturers display their product to buyers from all over the world.
- 7.15 **Musical Interlude**
- 7.25 **Amateur Dramatics** by **GEOFFREY GILBEY** and **Mrs. PENELOPE WHEELER—I,** 'How to Start a Dramatic Society.'
- 7.45 **Chamber Music**  
**EDUARD STEUERMANN** (Pianoforte)  
**THE LONDON STRING QUARTET:** **JOHN PENNINGTON** (First Violin); **THOMAS PETRE** (Second Violin); **H. WALDO WARNER** (Viola); **C. WARWICK EVANS** (Violoncello)  
Quartet in D Minor ('Death and the Maiden')  
*Schubert*  
Allegro; Andante con moto, con variazione;  
Scherzo—Allegro molto; Presto—Prestissimo
- 8.20 **EDUARD STEUERMANN**  
Rhondo in G ..... } *Beethoven*  
Thirty-two Variations in C Minor. .... }
- 8.35 **Quartet in D, Op. 64, No. 5 ('The Lark')**  
*Haydn*  
Allegro moderato; Adagio cantabile; Menuetto—Allegretto; Finale—Vivace

**HAYDN'S** warm, genial nature is reflected in most of his music, especially, perhaps, in his String Quartets, which are of all 'classical' music the most easy-going to hear.  
This one is called the 'Hornpipe' Quartet, because the last Movement dances along much in that style.  
Its other three parts are respectively a piquant opening Movement, based on two contrasted tunes, then a short and tender song-like piece, with the usual Minuet as Third Movement.

- 9.0 **WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**
- 9.15 'Aims and Ideals in the Theatre—II,' **Miss LILIAN BAYLIS**

**'THE OLD VIC'** is, of course, a national institution. It may be regrettable, but we persist in keeping the flag of Shakespeare flying in the two parts of the country least accessible to the West End of London—Stratford-on-Avon and the Waterloo Road. In the latter **Miss Baylis** reigns supreme. She has made the 'Old Vic' a household word under her régime. She is acknowledged throughout the Empire for her services to Shakespeare and she is well on the way to making that Empire's capital safe for Shakespeare's plays.

- 9.30 **Local Announcements; (Daventry only) Shipping Forecast**
- 9.35 **Cracked China**  
Collected by  
**K. B. INDOE** and **GORDON McCONNELL**  
and stuck together by  
**BRUCE WINSTON**  
with the assistance of  
**OLIVE GROVES**  
**ROBERT CHIGNELL**  
**ST. BARBE WEST**  
and the  
**GERSHOM PARKINGTON QUINTET**

- 10.30 **'Michael'**  
A Play in Three Scenes by **MILES MALLEON**  
Adapted from the Tale 'What Men Live By,' by **LEO TOLSTOY**  
Incidental Music as specially written for the first production of the play by **NORMAN O'NEILL**  
*The Characters:*  
Simon  
Matryona  
Aniuska  
Michael  
A Russian Noble  
His Servant  
A Woman  
Two Children  
*The Scene:* A Russian peasant hut  
Tolstoy, the great Russian mystic, whose centenary was recently celebrated, believed so implicitly in the rewards of poverty that he divested himself of his rank and wealth to live the life of a peasant.  
'What Men Live By' is a story of how it was given to a poor cobbler and his family, because of their poverty, to entertain an archangel unawares.
- 11.0-12.0 (*Daventry only*) **DANCE MUSIC:** **HERMAN DABEWSKI** and his **BAND**, from the **Royal Opera House Dances, Covent Garden.**



**8.0**  
**A Concert**  
**from**  
**The Studio**

**WEDNESDAY, OCT. 24**  
**5GB DAVENTRY EXPERIMENTAL**

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

**8.30**  
**'The Barber**  
**of**  
**Seville'**

**3.0 A MILITARY BAND PROGRAMME**

(From Birmingham)

THE BIRMINGHAM MILITARY BAND  
Conducted by W. A. CLARKE

Overture, 'The Barber of Seville' ..... *Rossini*  
WILFRID HUDSON (Tenor)  
Passing By ..... *Edward C. Purcell*  
Where'er you walk ('Semele') ..... *Handel*  
To-Mary ..... *M. V. White*

**3.18 BAND**

Selection 'A Life for the Czar' ..... *Glinka*  
MABEL FRANCE  
Presents 'Aunt Maria stays at the Bloggs' Flat'  
*France*

**3.38 BAND**

Intermezzo, 'From a Russian Village' } *Marsden*  
The Funeral March of a Bumble Bee }

**3.45 WILFRID HUDSON.**

Eleanore ..... *Coleridge-Taylor*  
Now sleeps the crimson petal ..... *Quilter*  
Serenade ..... *Schubert*

**BAND**

Suite of Ballet Music ..... *Moore*

**4.5 MABEL FRANCE**

In 'Aunt Maria and the Fruit Bottling' .. *France*

**4.13 BAND**

Motet, 'Hear my Prayer' ..... } *Mendelssohn*  
The Bees' Wedding ..... }  
The Ride of the Valkyries (from 'The Valkyrie')  
*Wagner*

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

**5.30 THE CHILDREN'S HOUR:**

(From Birmingham)

'Mother Christmas,' by Mildred Nuthall  
Songs by ETHEL WILLIAMS (Contralto)  
JACKO will Entertain  
'How Things Work—Clocks and Watches,' by  
Major VERNON BROOK

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

**6.30 Light Music**

(From Birmingham)

THE MIDLAND PIANOFORTE SEXTET  
(Leader, FRANK CANTELL)

Fantasia, on 'Oberon' ..... *Weber, arr. Tavan*  
FRANK LESTER (Baritone)  
Morning Hymn ..... *Henschel*  
Dedication ..... *Schumann*  
Secrecy ..... *Wolf*  
A Feast of Lanterns ..... *Bantock*

**6.52 SEXTET**

Suite of English Folk Songs.. *Vaughan Williams*  
CONSTANCE MELBOURNE (Songs at the Piano)  
Moon Daisies ..... *Coates*  
The Dixie Vagabond ..... *Donaldson*  
Mah Lindy Lou ..... *Strickland*

**7.12 SEXTET**

Ecstasy ..... *Ganne*  
Minuet from 'Berenice' ..... *Handel, arr. Best*  
FRANK LESTER  
Mother o' Mine ..... *Tours*  
Peter Warlock's Fancy ..... *Warlock*  
Trottin' to the Fair ..... *Stanford*  
The Farmer's Pride ..... *Kennedy Russell*

**7.30 SEXTET**

Waltz, 'Très Jolie' ..... *Waldteufel*  
CONSTANCE MELBOURNE  
Little Lady of the Moon ..... *Eric Coates*

I don't know what I do ..... *Haydn Wood*  
The Little Girl from Hanley Way  
*Coningsby Clarke*

**7.46 SEXTET**

Selection, 'A Day in Paris' ..... *Finck*

**8.0**

**A CONCERT**

(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED  
ORCHESTRA

(Leader, FRANK CANTELL)

Conducted by JOSEPH LEWIS

KATE WINTER (Soprano) and Orchestra  
Scena, 'Adonais' ..... *Landon Ronald*  
THIS dramatic vocal solo, with orchestral accompaniment, is a setting of passages from Shelley's great Poem, the Elegy, in which he mourns the death of John Keats, under the symbol of the lamentation over the death of the beautiful Adonais.

**8.20 MELSA (Violin) and Orchestra**

Two Movements from Concerto ..... *Beethoven*

**8.30 'The Barber of Seville'**

ACT II

Played by

THE BRITISH NATIONAL OPERA COMPANY  
Relayed from The King's Theatre, Edinburgh  
Scene: A room in the house of Dr. Bartolo

Characters:

Count Almaviva ..... *HEDDLE NASH*  
Doctor Bartolo (Guardian of Rosina)  
*PERCY HEMING*  
Figaro (a Barber) ..... *WILLIAM MICHAEL*  
Don Basilio (a Teacher of Singing)  
*WILLIAM ANDERSON*

Rosina (the rich ward of Dr. Bartolo)  
NOEL READIE  
Marcellina (Dr. Bartolo's Housekeeper)  
GLADYS PARR  
Conductor—JOHN BARBIROLLI.

**9.20 Interlude from the Studio**

**9.30 A Recital**

by  
STILES ALLEN (Soprano)  
and  
DR. ERNST BACHRICH

STILES ALLEN accompanied by Dr. ERNST BACHRICH  
Weigenlied (Cradle Song) ..... } *Richard Strauss*  
Heimkehr (Home-coming) ..... }  
Schlechtes Wetter (Bad Weather).... }

**9.38 DR. ERNST BACHRICH**

Sonata ..... *Alban Berg*  
Polka in E Flat ..... *Smetana*

**9.52 STILES ALLEN accompanied by Dr. ERNST BACHRICH**

Morgen (Tomorrow) ..... } *Richard Strauss*  
Gesang der Apollopriesterin }  
(Song of the Priestess of Apollo) }

**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 HERMAN DAREWSKI and his BAND, from the Royal Opera House Dances, Covent Garden**

**TIGHT CHEST!**

COUGHING? THROAT-SORE? SLIGHT CHILL? SHIVERY? HOARSE? HEAD SWIMMING? EYES WATERING? SNEEZING? FEEL STUFFY?

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# Wednesday's Programmes continued (October 24)

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

- 1.15-2.0 A Symphony Concert  
Relayed from the National Museum of Wales  
NATIONAL ORCHESTRA OF WALES  
Third Symphony ('Eroica') ..... *Beethoven*
- 2.30 BROADCAST TO SCHOOLS:  
Mr. M. I. MACKENZIE: 'Crafts by Craftsmen—  
V, The Craft of Pottery'
- 2.55 London Programme relayed from Daventry
- 3.45 THE STATION TRIO:  
FRANK THOMAS (Violin); RONALD HARDING  
(Violoncello); HUBERT PENGELLY (Pianoforte)  
Trio, Op. 29, 'Novellettes' ..... *Gade*  
EDITH WILLIAMS (Soprano)  
Bubbles ..... *Martin Shaw*  
The West Wind ..... *D. M. Stewart*  
To One Who Passed, Whistling, Through the  
Night ..... *Armstrong Gibbs*
- TRIO  
L'Ancien Régime ('The Old Order') Second  
Suite ..... *St. George*
- EDITH WILLIAMS  
My-Heart is like a singing bird .... *Hubert Parry*  
Slow, Horses, Slow ..... } *Albert Mallinson*  
Autumn ..... }
- TRIO  
Scene and Waltz from 'Gretna Green'  
*Guiraud-Alder*  
'Mother Goose' ('Ma Mere l'Oye') ..... *Revel*
- 4.45 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.45 A BAND PROGRAMME  
THE CORY SILVER BAND  
Conducted by J. G. DOBBING  
Overture, 'Flanders' ..... *Bouillon*  
Selection, 'The Mastersingers'  
*Wagner, arr. Rimmer*
- MAVIS BENNETT (Soprano)  
Nymphs and Fauns ..... *Bamberg*  
The Fairy Laundry ..... *Montague Phillips*  
Fairy Ways ..... *Macmurrough*
- BAND  
Euphonium Solo, 'Annie Laurie'  
*arr. J. G. Dobbing*  
(Soloist, T. TROTMAN)  
Characteristic Piece, 'Cinderella's  
Bridal Procession' ..... *Dicker*
- MAVIS BENNETT  
Song of the Open ..... *La Forge*  
Evensong ..... *Liza Lehmann*  
At the Well ..... *Hagman*
- BAND  
Excerpts, 'Hansel and Gretel'  
*Humperdinck*  
Cavatina, 'Even bravest heart'  
( 'Faust' ) ..... *Gounod*  
Parade of the Tin Soldiers ..... *Jessell*
- 9.0 S.B. from London (9.30 Local  
Announcements)

## 9.35-11.0 Venetian Night

Architecture has been described as frozen music; here are translations into sound of the colour and grace and enchantment of Venice, of the sunshine and brightness of Italy.

THE STATION ORCHESTRA  
Venetian Suite ..... *W. H. Reed*  
THIS Suite contains four pieces:  
(1) *Approaching Venice*; (2) *Serenade*; (3) *Gondola Song*; (4) *Carnival*.



PEGGY WELLINGTON,

who plays Francesca Contarini in *The Council of Three*, the one-act play that will be broadcast in the 'Venetian Night' programme from Cardiff at 9.35.

JOHN COLLINSON (Tenor)  
Molto Carota ..... *Zanon*  
In Mezo Al Mar ..... *Sadero*  
Veneziana ..... *A. L.*

ORCHESTRA  
Gondola Song ..... *Mendelssohn*  
Serenade, 'Impressions of Italy' .. *Charpentier*

### 'The Council of Three'

A Play in One Act by FRANK BREMNER  
1st Inquisitor of State .... T. HANNAH CLARK  
2nd Inquisitor of State ..... IVOR MADDOX  
3rd Inquisitor of State ..... NOT PRESENT  
Francesca Contarini ..... PEGGY WELLINGTON  
Sebastiano (Master of the Ducal Guards)  
JACQUE THOMAS

#### Several Guards

The Scene is laid in Venice in 1703. At a table in a dimly-lit room in the Ducal Palace sit two men. One is clad in red, the other in black, and in the hoods of their gowns are slits-holes for the eyes. Two inquisitors in black from the Council of Ten, and one in red from the Council of the Doge, hold office for one year on the Venetian Inquisition of State.

A woman, Francesca Contarini, is brought before them to be examined.

ORCHESTRA  
A Day in Venice ..... *Nevin*  
Dawn; Gondoliers; Venetian Love Song;  
Good Night



SHAKESPEARE'S TOWN HOUSE.

The recently-constructed facade of the Old Vic, the home of Shakespeare's plays in the Waterloo Road. Miss Lilian Baylis, the presiding genius of the Old Vic, will give the second talk in the series on 'My Aims and Ideals in the Theatre,' from London and Daventry tonight at 9.15.

JOHN COLLINSON

Folle D'Amor ..... *Firpo*  
Tu ca man chiauque ..... *de Curtis*  
Spandon Le Campana ..... *Brogi*

ORCHESTRA

Canto Popolare, 'In the South' ..... *Elgar*  
Tarantella ..... *Byng*

IN THE SOUTH—ALASSIO is a musical record of impressions of Italy—more especially of 'a glorious afternoon in the Vale of Andora,' with snow-tipped mountains on the horizon, and the blue Mediterranean, and with thoughts of the strife and power of the old Roman civilization, suggested by the ruins at hand.

In the extract we are to hear, which brings in a tune of pastoral feeling, the theme is Elgar's own.

**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  
OSWALD BRENTON (Baritone)  
THE STATION TRIO:  
T. D. JONES (Pianoforte); MORGAN LLOYD  
(Violin); GWILYM THOMAS (Violoncello)
- 4.45 ORGAN RECITAL by A. CYRIL BAYNHAM  
Relayed from St. Mary's Parish Church
- 5.15 THE CHILDREN'S HOUR
- 6.0 For West Wales Girl Guides
- 6.15 S.B. from London
- 7.45 Ladies' Night  
MAUD GOLD (Violin)  
KATIE GRIFFITHS (Soprano)  
MAGDALEN MORGAN (Readings)  
THE ARGYLE LADIES' CHOIR  
(Director, LIONEL ROWLANDS)  
(Accompanist, ESSIE DAVIES)  
'Thou crownest the year' (Church Cantata,  
No. 28)  
*Bach, arr. W. Whittaker*  
The Gardener ..... } *Brahms*  
Death of Trenar ..... }
- MAUD GOLD  
Arietta ..... *Basmdns*  
Spanish Dance from 'La Vida Breve'  
(Life is short) *De Falla, arr. Kreisler*
- KATIE GRIFFITHS  
Huma dlwys dy fam. . . } *David de Lloyd*  
Y Dryw Bach ..... }
- CHOIR  
The Galway Piper ..... } *Fletcher*  
The Cloud ..... }  
The Song of the Ermine. *César Franck*
- A READING FROM WELSH POETRY  
By MAGDALEN MORGAN  
The Bard's Legacy  
*Old Irish Air, arr. O'Connor Morris*  
Mazurka ..... *Zarzycki*
- KATIE GRIFFITHS  
Elizabethan Love Songs:  
Fine Knacks for Ladies ..... *Dowland*  
Go to bed, sweet muse ..... *Jones*  
Come again ..... *Dowland*  
Come, Phillis ..... *Ford*  
Phyllis was a faire maide  
*Earle's Song Book (1615)*
- CHOIR  
Siglo! Siglo! (Welsh Lullaby)  
*T. O. Hughes*  
Celtic Lullaby ..... *Roberton*  
Finnish Lullaby ..... *Palmgren*
- 9.0 S.B. from London (9.30 Local  
Announcements)
- 9.35-11.0 S.B. from Cardiff  
(Wednesday's Programmes continued on  
page 185.)

# VARICOSE VEINS

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The following letter from a sufferer is typical of some hundreds open for your inspection:—

"I am more than delighted with them and have recommended to two or three people. They are the greatest comfort and absolutely eclipse elastic stockings in every way. If I go without them for a few hours while they are being washed I feel the difference at once—my legs swell and the irritation in one particular vein on the left leg immediately begins. You can see this extract from my letter and I will willingly reply to anyone who cares to write to me personally, as I think your stockings should be brought before sufferers' notice on every available occasion."

WHEN the Compri-Vena Surgical Stocking was first brought before the public it introduced an entirely new principle of support. That new principle was immediately pronounced by numerous British and Continental Doctors as a discovery of the first importance. Since then several thousand Compri-Vena Stockings have been sold, and the letter above fairly expresses the opinion of those sufferers who have tried them.

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Whiteley-Boneham & Co. Ltd., Nottingham Road, Mansfield, Notts.

## Creating a National Chorus.

(Continued from page 151.)

Counties and representing every station in life—suddenly became a united and virile organization as their voices blended in Parry's *Blest Pair of Sirens*. We sighed with relief; there was no doubt that a fine Chorus had been born. It will not, of course, be at its best until continuous rehearsing has welded individualities more firmly together, but the material is there, and we have every reason to believe that the foundations are sound.

The task is not yet complete; we are hoping to keep in touch with the many surprisingly good folk who just failed to reach the highest standard. We are now trying to group them with a view to compiling a 'waiting list,' from which to fill the vacancies which are bound to arise. A suggestion has been made, too, that a large 'fringe' chorus be retained from which to augment the main Chorus on occasion and which might be used to form a very large choir for future public events; this is being considered. We therefore ask the indulgence of those who have not yet heard from us.

It is desired that the Chorus shall strive continually to improve, and therefore we propose to keep up the competitive spirit, so far as this can be done without injuring *ensemble*. Already we have a large file of requests from amateur singers who have written since our original list closed. These we propose to hear at weekly auditions during the season, together with any who have been unfortunate this time but who desire a re-test.

Further, there still remains the question as to what can be done to stimulate the practice and appreciation of choral music generally—to recover British pre-eminence in this the most democratic of all the arts; also, we are being pressed to form 'regional' choirs in other parts of the country. Both points are before us, and we shall not lose sight of them.

In conclusion, I would like to say a word or two to certain of those who have not been chosen this time and to some of the other aspirants for membership. Above all things, suppress any tendency to 'wobble,' strive to enunciate your words clearly and *Learn to Read Staff Notation*. The number of choristers who cannot read ordinary part-song music is simply appalling. Some of the applicants have actually regarded sight-reading as purely a professional attainment! One person expressed indignation at the 'imposition' of a sight-reading test, and stated that a 'singing-master' had expressed much surprise when told that this formed a part of the audition. Just imagine a litterateur who could not read print and then feel ashamed that you have not mastered one of the media necessary for the expression of your chosen art. Make up your mind that next spring will find you able at least to read simple chorus music correctly as regards notes and rhythm.

Then there are the 'wobblers.' Some applicants were so bad that, quite literally, it was scarcely possible to distinguish the notes in a simple scale. Any sort of 'wobble' is a fatal defect from the broadcasting viewpoint, and an appreciable number of otherwise accomplished singers have been unsuccessful because of this fault.

Finally, although bad diction is supposed to be a venial defect common to most choruses, it will keep you out of the National Chorus. It is an unfortunate fact that many amateurs (and not a few professionals) seem unable to sing English, however well they speak it. We are aware that many folk make all vowels sound like 'oo' in a misguided effort to attain a 'round' tone, but contraltos who sing 'Oo though that tullust glahd toidings too Zoi-on' are of no use to us, while 'plummy' basses who sing 'Owoi cunnencee ata lob,' when they really mean 'Oh, I could end thee at a blow,' raise primitive passions in the breasts of those condemned to listen to them.

E. B. W.

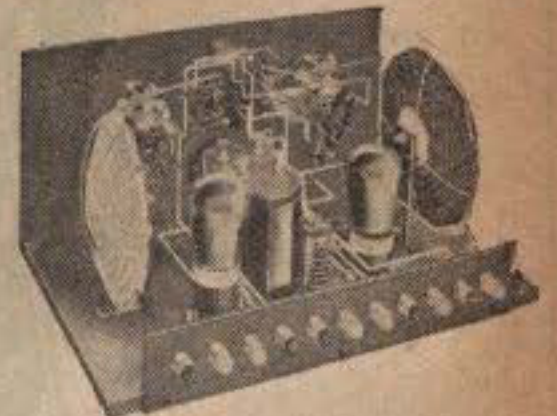
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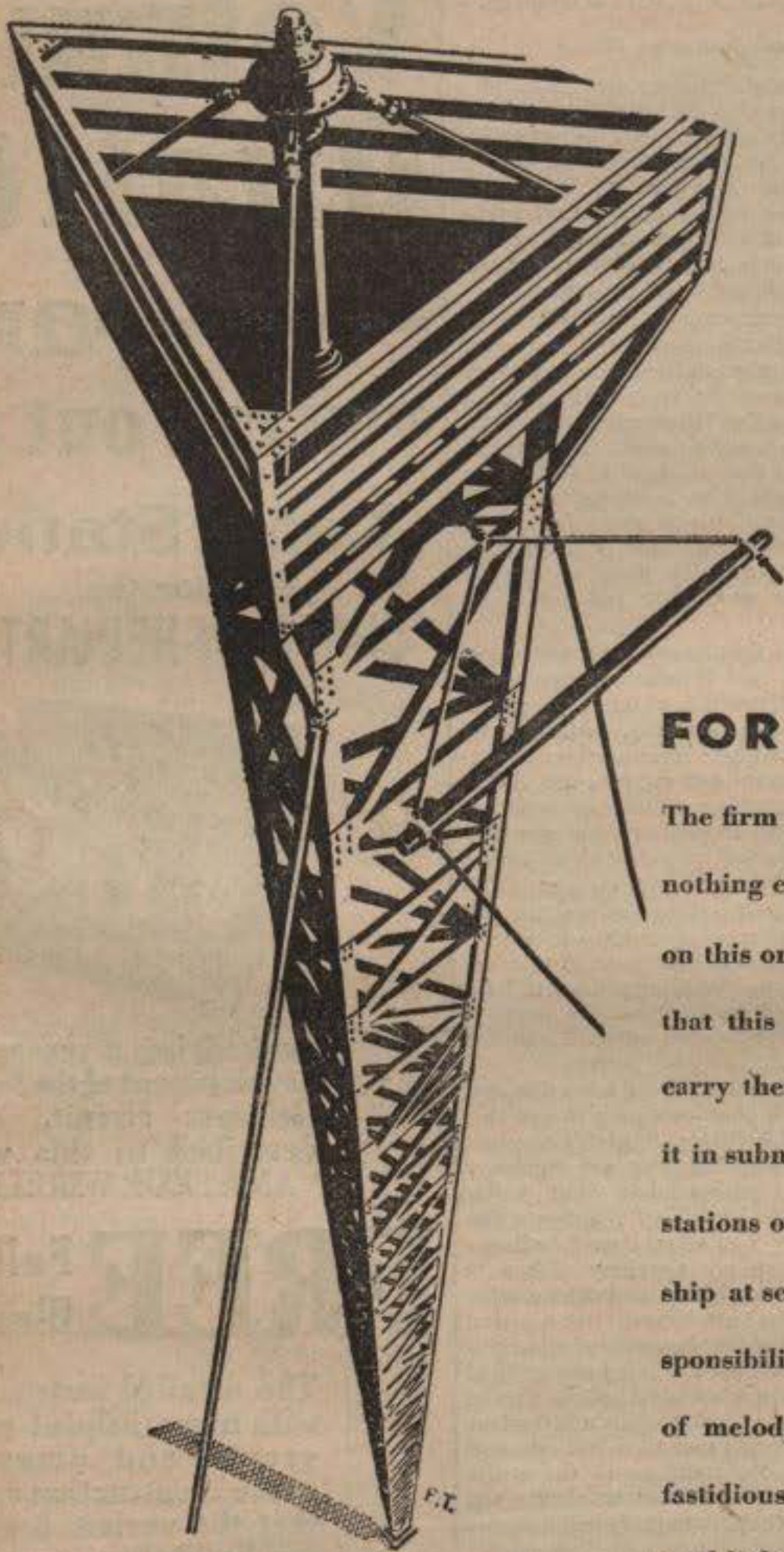
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## BATTERIES FOR WIRELESS

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# Wednesday's Programmes cont'd (October 24)

(Continued from page 182.)

## 6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 12.0-1.0 Gramophone Records
- 2.30 London Programme relayed from Daventry
- 4.0 ARCHIE ALEXANDER and his COLUMBIAN BAND  
Relayed from the Westover, Bournemouth
- 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  
A Visit to the Farmyard—when 'Old Tom the Drake' (R. D. Blackmore) tells the story of his rescue
- 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 today

## 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—V, Shakespeare's 'Merchant of Venice,' Act IV.' S.B. from Sheffield
- 3.20 THE NORTHERN WIRELESS ORCHESTRA  
Réveil au camp ..... Roche  
Shepherd Fennel's Dance .... Balfour Gardiner
- 3.30 London Programme relayed from Daventry
- 3.45 THE NORTHERN WIRELESS ORCHESTRA  
Overture, 'La Sorrentina' ..... Salvadorez  
March, 'Cleopatra' ..... Mancinelli  
THE HARMONIC SINGERS:  
ALEC PERKINS (1st Tenor), WILLIAM DALE (2nd Tenor), EDWARD THOMAS (Baritone), ALBERT PRESTON (Bass)  
Drink to me only ..... arr. Elliott Button  
Doan yo' cry, ma honey ..... Noll, arr. Smith  
Simple Simon ..... Macy, arr. Jackson  
ORCHESTRA  
The Phantom Melody ..... Ketelbey  
Two Spanish Dances ..... Moszkowski  
HARMONIC SINGERS  
Pickaninny Lullaby ..... MacY  
Annie Laurie ..... arr. Bulton  
The Fond Lover ..... Bantock  
Must I then part from Thee? ..... Otto  
ORCHESTRA  
Overture, 'Loyal Hearts' ..... Zaverthal
- 5.15 THE CHILDREN'S HOUR:  
A Plantation Afternoon  
Plantation Songs ..... Clutsam  
Down South ..... Myddleton  
Played by THE SUNSHINE TRIO  
Little Alabama Coon... }  
Old Folks at Home ... } arr. Moffatt and Coates  
Little Snoozy Coon .... }  
Sung by HARRY HOPEWELL  
Some of the Tales of Uncle Remus ..... Harris

- 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 A Light Orchestral Programme

From the Manchester Radio Exhibition  
Organized by the Manchester Evening Chronicle, the Radio Manufacturers' Association, and the Provincial Exhibitions, Ltd.

Relayed from the City Hall

THE NORTHERN WIRELESS ORCHESTRA

Conducted by T. H. MORRISON

- Selection, 'The Gondoliers' ..... Sullivan, arr. Geoffrey
- Selection, 'Iolanthe' .....

REGINALD WHITEHEAD (Bass)

and JOHN CHANTLER (Tenor)

- Love and War ..... Cooke
- The Hero and the Villain ..... Black
- Tenor and Baritone ..... Lane Wilson

ORCHESTRA

- Selection, 'The Mikado' Sullivan, arr. Pongher

REGINALD WHITEHEAD and JOHN CHANTLER

- The Psalm of Life ..... Knight
- The Gendarmes ..... Offenbach
- The Battle Eve ..... Bonheur

ORCHESTRA

- Selection, 'H.M.S. Pinafore' ..... Sullivan

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

## Other Stations.

### 5NO NEWCASTLE. 512.5 M. 960 KC.

- 12.0-1.0:—Gramophone Records. 2.30:—London Programme relayed from Daventry. 3.45:—Hermann McLeod (Violin), Donald Murdy (Tenor). 4.15:—Music relayed from Fenwick's Terrace Tea Rooms. 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—Royal Horticultural Society's Bulletin. 6.40:—Musical Interlude. 6.45:—S.B. from London. 9.35:—Charles Mayne and her pianist, Bobby Alderson. 9.50:—The Electric Sparks Concert Party: How do you do? (Fleming Harrison and De Vull); Out in the Open (Powell Edgar); Chimes of Arcady (Gaston); Musical Speeches (Ceeli); Animals (Low); By the Windmill (Hargreaves and Damerell); Gone aloft (Rutherford); Bachelor and Benedict (Wilcock); In the beautiful bye-and-bye and A Joy Ride (Gallatly). 10.30-11.0:—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—V, Not so Serious ("Get up and Bar the door," "Our Gudeman," etc.).' 3.20:—Musical Interlude. 3.30:—Mr. W. Tyrone Guthrie: 'Old Arts in Modern Villages—V, Drama in the Village.' 3.45:—Light Orchestral Concert, The Station Orchestra, Barton Brown (Baritone). 4.45:—Organ Recital from the New Savoy Picture House. Organist, Mr. S. W. Leitch. 5.15:—Children's Hour. 5.38:—Weather Forecast for Farmers. 6.0:—Organ Recital relayed from the New Savoy Picture House, Glasgow. Mr. S. W. Leitch at the Organ. 6.15:—S.B. from London. 6.30:—Mr. Dudley V. Howells: 'Horticulture.' 6.45:—S.B. from London. 7.45:—S.B. from Dundee. 9.0:—S.B. from London. 9.30:—Scottish News Bulletin. 9.35:—Light Orchestral Concert, The Station Orchestra. Arthur Fear (Bass-Baritone). 10.30-11.0:—S.B. from London.

### 2BD ABERDEEN. 500 M. 600 KC.

- 11.0-12.0:—Gramophone Records. 3.0:—Broadcast to Schools. S.B. from Glasgow. 3.45:—Steadman's Orchestra, directed by George Steadman, relayed from the Electric Theatre. 5.0:—A Short Vocal Recital by W. M. Johnston (Tenor): Beauty's Eyes (Tosti); Eileen Aroon (MacMurrrough); In far Japan (Newton); Your dear heart (King). 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—Mr. George E. Greenhow: Horticulture. 6.45:—S.B. from London. 7.45:—S.B. from Dundee. 9.0:—S.B. from London. 9.30:—S.B. from Glasgow. 9.35-11.0:—S.B. from London.

### 2BE BELFAST. 305.1 M. 980 KC.

- 12.0-1.0:—Gramophone Records. 2.30:—London Programme relayed from Daventry. 3.45:—Mozart, Orchestra. 4.36:—A Russian Programme. Orchestra: Meditation (Glazounov); Valse-Caprice (Rubinstein); Capriccio Espagnol (Rimsky-Korsakov). 5.0:—Mr. William Moore: 'Trollope and Ireland.' 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. 7.45:—'L'Enfant Prodigue' (Claude Debussy). 8.20 app.:—A Ballad Concert, Herbert Simmonds (Baritone), Kathleen Beer (Soprano), John Armstrong (Tenor), Ernest A. A. Stoneley (Violin). 9.0:—S.B. from London. 10.30-11.0:—Dance Music: Larry Brennan and his Piccadilly Revellers, relayed from the Plaza.



## See to your Roofs Now!

NOVEMBER gales are coming. Slates and tiles will go rattling down. And the damage done by rain inside the house may cost you "a pretty penny" over and above actual roof repairs, unless you have your roofs made staunch with RITO.

RITO is a plastic repairing compound which will soon remedy any roof trouble and make your roof all-weatherproof. It seals all cracks and makes a permanent bond with all building materials. It withstands vibration and defies corrosion due to atmospheric acids. And RITO will do your job for 75% less than any ordinary roof-repairing method would cost you.

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**Two Steeples Ltd**  
WIGAN LANCASHIRE

**7.45**  
**Pampanini**  
**and the**  
**Orchestra**

**THURSDAY, OCTOBER 25**  
**2LO LONDON & 5XX DAVENTRY**  
(361.4 M. 830 KC.) (1,604.3 M. 187 KC.)

**10.30**  
**Dance Music**  
**from the**  
**Savoy Hotel**

10.15 a.m. The Daily Service

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

11.0 (Daventry only) Gramophone Records Quartet in B Flat ('The Sunrise') ..... Haydn

12.0 A CONCERT

DOROTHY PERBOT (Contralto)  
EDWARD REACH (Tutor)  
METRION WILLIAMS (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'



A FAMOUS OPERATIC SOPRANO,

Rosina Pampanini, of La Scala, Milan, will sing in the Orchestral Concert from London this evening at 7.45.

2.50 Musical Interlude

3.0 Evensong

From Westminster Abbey

3.45 Mr. ARTHUR J. BENDY: 'Odd Jobs about the House—V, Hints on French Polishing'

4.0 A Studio Concert

HELEN DAVIDSON (Soprano)  
FAUSTO BONINO'S SEXTET

5.15 THE CHILDREN'S HOUR:

Selections by THE BAND OF THE ST. MARY ISLINGTON GUARDIANS' SCHOOLS

'Nix'—the Story of a Stoat (H. Mortimer Ballen)  
'The New Boy,' being an extract from 'The Fifth Form at St. Dominic's' (Talbot Baines Reed)

6.0 JACK PAYNE

and the

B.B.C. DANCE ORCHESTRA

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

6.30 Market Prices for Farmers

6.35 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC

SCHUBERT'S WINTERREISE

Sung by PARRY JONES (Tenor)

*EINSAMKEIT (Solitude).* Solitary, the wanderer takes his way. The air is calm, but he was never so wretched when the storm raged.

*Die Post (The Postman).* The postman's horn rouses emotion in his heart, though he knows there can be no news for him. Yet the post is a link with the town where she lives.

*Der greise Kopf (The Grey Head).* The frost has silvered his hair, making him think of old age, that dims distant sorrows. Alas, he is young, and the sorrow is keen.

*Die Krabe (The Raven).* The bird of ill-omen has kept him company all along. Does it hope to pick his bones? Very soon his journey in life will be ended. He begs the raven to be his companion until then.

*Letzte Hoffnung (Last Hope.)* A few autumn leaves linger on the branches. Thus hangs and quivers his slight hope. If the leaf fall, his hope is gone.

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

7.15 Musical Interlude

7.25 Major GORDON HOME: 'Life in Roman Britain—V, Country Life'

IN this evening's talk Major Home surveys villages, farms, and country houses. He gives a list of trees introduced by the Romans, and explains the famous system of their military roads, with their milestones and bridges. From this he passes naturally to the Roman postal service, and then to their mining of lead, iron, and tin, and their stone-quarrying. This brings up a consideration of the great problem of slavery under Roman rule.

7.45 AN ORCHESTRAL CONCERT

PAMPANINI (Soprano)

THE WIRELESS ORCHESTRA

Conducted by AYLMER BUESST

7.45 ORCHESTRA

Overture, 'Semiramide'.....Rossini

ONLY the Overture of this Opera now survives. It is interesting, however, to recall that the opera itself made something of a success when given under Rossini's own direction at the King's Theatre, London, in 1824, after being a somewhat discouraging failure on its original production at Venice the year before.

The Overture begins with a vigorous measure where strings and woodwind combine, over a continued roll on the drums, to build up a thrilling climax. Then there comes a more slowly moving section, based on a duet which is sung in the opera by the heroine Semiramide, Empress of Nineveh, and Arsace. This slower section is followed by another Allegro which brings the work to an end with all Rossini's usual brilliance and energy.

8.0 PAMPANINI and Orchestra

Un bel di vedremo ('Madam Butterfly') Puccini

IN this sad-hearted song, listeners will remember, Butterfly, deserted by her lover Pinkerton, sings of her steadfast faith that he will one day return. She tells of how she will go to meet him, hiding at first, and then springing out to greet him joyously.

8.5 ORCHESTRA

Symphonic Poem, 'Orpheus'.....Liszt

8.20 PAMPANINI and Pianoforte

Vissi d'Arte ('Tosca').....Puccini

Tarantella.....Rossini

8.28 ORCHESTRA

'Casse Noisette' Suite.....Tchaikovsky  
Overture, 'Benvenuto Cellini'.....Berlioz

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

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

9.30 Local Announcements. (Daventry only) Shipping Forecast

9.35 A Recital

SOLOMON (Pianoforte)

and

ROGER CLAYSON (Tenor)

SOLOMON

Two Sonatas.....Scarlatti

The Cuckoo.....Debussy

Gavotte and Variations.....Rameau



A JOINT RECITAL

will be broadcast by Solomon, the pianist (above), and Roger Clayson (tenor) from London tonight at 9.35.

ROGER CLAYSON

Sigh no more, ladies.....Thomas Ford

I'll sail upon the Dog Star.....Purcell

Pretty Ring Time.....Warlock

The merry month of May.....Mozart

SOLOMON

Impromptu in F Sharp.....Chopin

Nocturne in D Flat.....Chopin

Polonaise in A.....Chopin

ROGER CLAYSON

Spring Greetings.....Rimsky-Korsakov

Serenade from 'Fair Maid of Perth'.....Bizet

St. Crispin's Day.....Boughton

Pretty Phyllis (Old French).....arr. Mass

SOLOMON

Minstrels.....Debussy

Prelude in G.....Rachmaninov

Prelude in E.....Rachmaninov

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

# THURSDAY, OCTOBER 25

## 5GB DAVENTRY EXPERIMENTAL

(491.5 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

Thirty-Fourth Winter Series

### 3.0 Third Symphony Concert

of the  
Winter Season

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

Conducted by Sir DAN GODFREY  
YVONNE LUBBOCK (Pianoforte)

ORCHESTRA

Overture, 'Tannhäuser' ..... Wagner  
Kleine Abend Musik (for Small Orchestra) Grabner

YVONNE LUBBOCK

Pianoforte Concerto ..... Tcherepnine

ORCHESTRA

Symphony No 2, in D Minor ..... Dvorak  
Allegro maestoso; Poco adagio; Scherzo—  
Vivace; Finale—  
Allegro

### 4.30 LOZELLS PICTURE HOUSE ORGAN

(From Birmingham)

FRANK NEWMAN

Overture, 'Athalie'

Mendelssohn

Waltz in C Sharp Minor

Chopin

Selection, 'Merrie Eng-

land' ..... German

HAROLD HOWES (Bari-

tone)

Life ..... Austin

Linden Lea .. Williams

FRANK NEWMAN

Entr'acte, 'Simple

Aveu' ..... Thomé

(from Suite

Germany 'From

Spain .. Foreign

Italy .. Parts')

Mozzkoteski

Minuet in D .. Mozart

HAROLD HOWES

The Lost Seagull

Phipson

In Summertime on

Bredon ..... Peel

FRANK NEWMAN

Monsieur Tricotini

..... Rawlinson

Suite, 'Summer Days'

..... Eric Coates

In a Country Lane; On the Edge of the Lake;

At the Dance

### 5.30 THE CHILDREN'S HOUR:

(From Birmingham)

'Hot Potatoes,' a Children's Play by L. B. Powell

Songs by PHYLLIS LONES (Mezzo-Soprano)

BABS VINCENT BOWEN (Violin)

### 6.15 TIME SIGNAL, GREENWICH; WEATHER FORE-

CAST, FIRST GENERAL NEWS BULLETIN

### 6.30 JACK PAYNE and the

B.B.C. DANCE ORCHESTRA

FODEN WILLIAMS (Entertainer)

DICKIE DIXON (Syncopated Solos)

### 8.0 Vaudeville

(From Birmingham)

LENA COPPING and PARTNER (Entertainers with  
Piano and Banjoles)

LAWRENCE BASKOMBE (Entertainer in his own  
Original Song and Talk)



BANJO MUSIC TONIGHT.

The Emile Grimshaw Banjo Quartet will take part in the Vaudeville programme from Birmingham tonight.

### 10.15 A Fantasy in One Act

THE EMILE GRIMSHAW BANJO QUARTET  
HARRY MORTON (Concertina Solos)  
MABEL CONSTANDUROS in a 'Buggins' Sketch  
PHILIP BROWN'S DOMINOES DANCE BAND

### 9.0 A CONCERT

PARRY JONES (Tenor)

THE GERSHOM PARKINGTON QUARTET

QUARTET

Slumber Song ..... Schumann

Concert Study in A ..... Liszt

Funeral March of a Marionette ..... Gounod

PARRY JONES

Eleanore ..... Mallinson

'Thou art risen, my beloved' .. Coleridge-Taylor

Isobel ..... Frank Bridge

QUARTET

Pavane pour une en-

fante defunte .. Ravel

PARRY JONES

Pleading ..... Elgar

The Wayfarer's Night

Song ..... Easthope Martin

Ninetta ..... Brewer

QUARTET

Melody in F

Rubinstein

La Fileuse ..... Raff

Schirzino ..... Schubert

Ave Maria ..... Schubert

### 10.0 WEATHER FORE-

CAST, SECOND GENERAL  
NEWS BULLETIN

### 10.15-11.15

### 'The Poet Laureate'

A Fantasy in One Act  
by GEOFFREY DEARMER

(From Birmingham)

Characters:

King Adolphus of Apologia .... HOWELL DAVIES

Queen Claribel ..... JANET ECCLES

The Princess Serena ..... GRACE WALDRON

Alfred Pondero (Poet Laureate) .. STUART VINDEN

George Coventry ..... WILLIAM HUGHES

A Dragon

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(Thursday's Programmes continued on page 188).

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## Thursday's Programmes continued (October 25)

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

- 2.30 London Programme relayed from Daventry
- 3.45 C. M. HAINES: 'Theatrical Mysteries—VI, Was it Bacon?'
- 4.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London

- 9.30 **A Symphony Concert**  
Relayed from the Assembly Room, City Hall  
NATIONAL ORCHESTRA OF WALES  
Leader, ALBERT VOORSANGER  
Conducted by WARWICK BRAITHWAITE  
GLADYS PALMER (Contralto) and Orchestra  
Plus grand dans son obscurité (Far greater in his lowly state) ('The Queen of Sheba')  
*Gounod*

CHABRIER'S orchestral picture of Spain suggests not only the warmth and colour of that country, but also his own eager gaily flamboyant nature. Into the brilliant and glowing piece the rhythms of Spanish folk music naturally enter, and the percussion instruments are prominent.

- 10.0 Local Announcements
- 10.5 **Vaudeville**  
ELSIE and DORIS WATERS (Entertainers)  
WALLACE CUNNINGHAM (Versatile Entertainer)  
LULU and NOBAH (Hawaiian Melodies—Hawaiian Guitar)  
THE STATION TRIO
- 10.45-12.0 S.B. from London

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

- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 9.30 S.B. from Cardiff
- 10.0 Local Announcements
- 10.5 S.B. from Cardiff
- 10.45-12.0 S.B. from London

### 6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 2.30 London Programme relayed from Daventry
- 3.45 Mrs. STUART SMITH: 'What will be worn this winter?'
- 4.0 London Programme relayed from Daventry
- 6.15-12.0 S.B. from London (9.30 Local Announcements)

### 5PY PLYMOUTH. 400 M. 750 KC.

- 2.30 London Programme relayed from Daventry
- 3.45 Mr. HAROLD MARKHAM: 'Amateur Acting for Beginners—I, The Fundamentals—Learning and Speaking a Part'
- 4.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR:  
The Witching Hour of Night. Who knows what dreams might come?  
Another message from 'The Land of Counterpane'
- 6.0 London Programme relayed from Daventry
- 6.15-12.0 S.B. from London (9.30 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
- 6.15-12.0 S.B. from London (9.30 Local Announcements)



### WHICH OF THEM WROTE 'KING LEAR'?

'Was it Bacon?' is the theatrical mystery which Mr. C. M. Haines will discuss in his talk from Cardiff this afternoon at 3.45. Here are portraits of Shakespeare (right) and Francis Bacon, Lord Verulam (left), who, it is contended by one school of opinion, wrote Shakespeare's plays.

GOUNOD'S Opera is about the love of the Queen of Sheba for a sculptor, with whom, putting aside her promise to marry King Solomon, she elopes. In a Recitative and Air she recollects with joy the love with which the sculptor inspired her, and declares that he, in his lowly state, is far greater than a monarch. 'He seems to bear in himself his greatness and his royalty,' she sings.

MELSA (Violin)  
Introduction and Caprice—Jota . . . . . Sarasate

MANY older listeners will recall with pleasure the days when the Spanish violinist Sarasate filled London's concert halls, playing a large repertory which included some works specially written for him, such as Lalo's first Concerto and Bruch's second. He was a frequent visitor to this country from the 'sixties up to his death in 1908.

Amongst the pieces that he was always expected to play were some of his arrangements and transcriptions of Spanish airs and dances. The Jota is a favourite Spanish dance, after the Waltz style, that has a gay accompaniment, often by guitars, with castanets, tambourine, and triangle marking the rhythm.

GLADYS PALMER  
Peace . . . . . Fogg  
A Dream . . . . . Grieg  
ORCHESTRA  
Rhapsody Espana ('Spain') . . . . . Chabrier



Programmes for Thursday.

ZZY MANCHESTER. 384.6 M. 780 KC. 12.0-1.0 Gramophone Records 4.30 THE NORTHERN WIRELESS ORCHESTRA 5.15 THE CHILDREN'S HOUR 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 (9.30 Local Announcements) 9.35 Vaudeville CLARICE MAYNE and her Pianist, BOBBY ALDERSON HAROLD BROWN (in his Latest Ballad Successes) ALGERNON MORE and ELSA MAY (In a Funny Frame of Mind) FLORENCE OLDHAM (The Whispering Soprano) Supported by THE NORTHERN WIRELESS ORCHESTRA 10.30-12.0 S.B. from London

Other Stations.

5NO NEWCASTLE. 312.5 M. 960 KC. 2.30:-Broadcast to Schools: Prof. J. L. Morrison, M.A., 'Some Stories and Characters from the History of the U.S.A. -IV, Rodskin and Settler, more especially the Story of the Chief Pontiac.' 3.0:-London Programme relayed from Daventry. 5.15:-Children's Hour. 6.0:-Radio Bulletin. 6.15-12.0:-S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC. 2.45:-Mid-Week Service, conducted by the Rev. J. Gardner Smart, M.A., of Stevenson Memorial U.F. Church, assisted by the Station Choir. Order of Service: Choir: Hymn, 'Peace, perfect peace' (R.C.H., No. 144). Reading, John, ch. xiv, vv. 1-8; Address, 'The Untroubled Heart' (p. 35, Morrison's 'Gateways of the Stars'); Prayer; Benediction; Voluntary. 3.0:-Broadcast to Schools. S.B. from Edinburgh. 3.30:-Musical Interlude. 3.45:-Mr. R. B. Wharrie: 'The ABC of Insurance.' 4.0:-Dance Music, relayed from the Lecarno Dance Salon. 4.45:-Recital. Elizabeth Buchanan (Banjo): Four in Hand (Buchanan); Souvenir (Wein); Darkies' Jubilee (Folkstone); Galop de Concert (Kennedy); Introduction and Waltz (Monk-Buchanan); Rolling March (Turner); Tune Tonic (Grimshaw); Take your Pick (Mandel). 5.15:-Children's Hour. 5.58:-Weather Forecast for Farmers. 6.0:-Musical Interlude. 6.15:-S.B. from London. 6.30:-S.B. from Edinburgh. 6.45:-S.B. from London. 9.30:-Scottish News Bulletin. 9.35-12.0:-S.B. from London.

2BD ABERDEEN. 500 M. 600 KC. 12.0-1.0:-Programme relayed from Daventry. 3.0:-Broadcast to Schools. S.B. from Edinburgh. 3.30:-S.B. from Glasgow. 4.0:-Concert by The Station Octet, relayed from the Sculpture Court, the Art Gallery: Overture, 'The Magic Flute' (Mozart); Selection, 'Faust' (Gounod); Suite, 'Hiawatha' (Coleridge-Taylor); Humoresque (Dvorak); Spanish Ballet (Desormes); Three Dances from 'Neil Gwyn' (German). 5.0:-Vocal Interlude by Both Chalmers (Mezzo-Soprano): Mignon's Song (Thomas); There be none of Beauty's Daughters (Quilter); At Parting (Rogers); O that it were so (Bridge); A Blackbird's Song (Sanderson). 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. 9.30:-S.B. from Glasgow. 9.35:-A Ballad Concert. Arthur Fear (Baritone). The Station Octet: Selection, 'Lilac Time' (Schubert). 9.45:-Arthur Fear: Down among the dead men (arr. Ralph Greaves); The magic of thy presence (Roger Quilter); The Wanderer's Song (Julius Harrison). 9.55:-Octet: Selection, 'H.M.S. Pinafore' (Sullivan). 10.10:-Arthur Fear: Bois Epais (Lully); Five Eyes (Armstrong Gibbs); The Fishermen of England (Montague Phillips). 10.20:-Octet: Fantasia, 'Capstan and Windlass' (Reeves). 10.30-12.0:-S.B. from London.

2BE BELFAST. 306.1 M. 980 KC. 2.30:-London Programme relayed from Daventry. 4.0:-An Edgar Programme. Orchestra: Triumphant March ('Caractacus'), Op. 35; Canto Popolare (In Moonlight), arranged from Concert Overture 'In the South', Op. 50. Kathleen Daunt (Mezzo-Soprano): Pleading; O soft was the song; with Orchestra: In Haven and Sabbath Morning at Sea. Orchestra: Variations on an Original Theme ('Enigma'). 5.0:-Annie S. Swan, the well-known novelist, on 'Josephine Butler'. 5.15:-Children's Hour. 6.0:-London Programme relayed from Daventry. 6.15:-S.B. from London. 7.45:-A Military Band Concert. The Station Military Band, conducted by E. Godfrey Brown: Overture: 'Light Cavalry' (Suppe); Selection, 'Chu Chin Chow' (Norton). 8.5:-Hugh Carson (Baritone): Maiden of Morven (arr. M. Lawson); Sigh no more (W. A. Aiken); When the swallows homeward fly (M. V. White). 8.17:-Band: Ballet Music, 'La Source' (Delibes). 8.29:-Hugh Carson: 'Shipmates o' Mine, Friend o' Mine, Maire, my Girl, and Tired Hands' (Sanderson). 8.41:-Band: Valse from 'A Waltz Dream' (Strauss); Suite, 'Americana' (Thurston). 9.0:-S.B. from London. 9.35:-Round Leicester Square. Playbill No. 3. I, The Leicester Lounge, 1890; II, The Leicester Lounge, 1928. The Orchestra and Station Chorus, conducted by Harold Lowe. 10.30 app.-12.0:-S.B. from London.

What the Other Listener Thinks.

Extracts from Recent Letters to the Editor.

I ALWAYS wonder why the critics who write to the newspapers do not take the obviously correct course and write to you whose business it is to receive such criticisms. Perhaps it is, however, that you are too nebulous a person—you never come into the open, and this is what I suggest you now do. Have a 'leader' each week; comment on current matters, and possibly on some of your critics who give you a favourable opportunity for doing so. Hit back, and hit hard and viciously. Then I think that you will command a good deal more interest than you do at present by your attitude of apparent aloofness. You certainly print a quite large selection of letters every week, and doubtless give all your letters containing reasonable criticisms full consideration, but the impression conveyed, due to the lack of comment on your part, is one of detachment, and no worth-while critic likes to feel that he is wasting his fragrance on the desert air. After all, there is nothing so interesting as a 'row,' and nothing more exasperating than quarrelling with someone who won't 'answer back.'—D. E., Hull.

AMONGST the many listeners who write to you there are some who grumble, some who are quite satisfied, and some who are not only satisfied but express their gratitude for the excellent daily programmes. My wife and I (two old age pensioners) belong to the latter class. At our age, wife seventy-nine and me eighty-five, we are not able to go in the evening to concerts and theatres, but the music we hear in our own home on the wireless gives us very great pleasure. If there is one item we like more than another it is the daily service at 10.15 and the cantata and service on every Sunday.—G. M., Enfield Wash, Middlesex.

It occurs to me that the B.B.C. would obtain a readier response to their demand for wireless plays if they were to give the authors some kind of ingenious and generous publicity—a photograph and some kind of biographical note in The Radio Times, an introduction to the author before the play, a short talk by the author after or before the play. It is admitted that the B.B.C. cannot compete with the theatre with regard to fees, but they can give a publicity which is almost as valuable to a young or unknown author.—S. J. N., Windsor.

I WAS once privileged to hear through the medium of my wireless set a nightingale which actually responded to the notes of a 'cello. This, of course, appeared to me very amazing, but now it is an everyday occurrence for me to hear a little caged lark answering the notes of broadcast music. In a busy and drab part of Manchester, a loud-speaker is hung in a doorway of a city wireless shop as an attraction. Near the loud-speaker hangs the cage with the lark, and it is truly astonishing to see crowds of people gather to listen to the lark, which persistently accompanies nearly all musical pieces broadcast. Then to hear a ripple of amused laughter as the puzzled bird ceases its song, at the interruption of the announcer, only to resume again at the opening bar of another item. One cannot but feel that:—

'Stone walls do not a prison make, Nor iron bars a cage.' —R. K., Manchester.

I SHOULD like to record my appreciation of the series of articles entitled 'Mr. Pepys, Listener,' by R. M. Freeman, at present appearing in your paper. In my opinion these articles are amongst the most charming and entertaining features of your interesting publication.—S. M. B. M., Farnham, Surrey.

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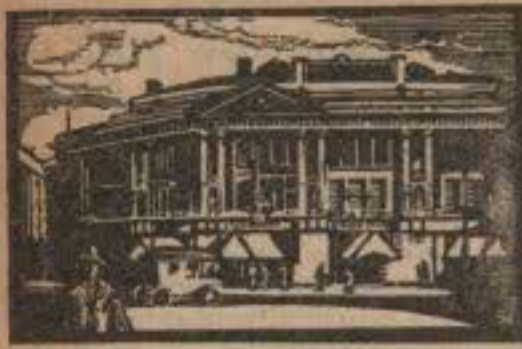
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The Second Concert of the 1928-29 Season of B.B.C. Symphony Concerts conducted by

# SIR HENRY J. WOOD

with the B.B.C. Symphony Orchestra and SZIGETI.



**T**ONIGHT'S second concert of the 1928-29 Season is an important occasion in that it brings to an audience of many millions a very distinguished conductor (and one particularly associated with broadcasting), a great violinist and two pieces which are as yet unknown to listeners in this country. Sir Henry Wood requires no further introduction to listeners; suffice it to say that he has recently carried through his thirty-fourth season of Promenade Concerts. Josef Szigeti is one of the greatest living violinists. He is a Hungarian by birth, but has made many tours of the world. Many listeners will recall his superb performance in the Beethoven Violin Concerto at one of last season's B.B.C. National Concerts. The following brief notes may be of interest and assistance to those listening to the works to be given tonight.

Overture in D Minor ..... *Handel*  
**T**HE Handel orchestra no longer exists. It consisted of: Strings—same as today; Woodwind—including large numbers of Hautboys (coarser in tone than the modern Oboe), and of Bassoons, with Flutes (but no Clarinets—not yet invented); Brass; and a keyboard instrument (Organ or Harpsichord) as a constant background.

- There are three sections in this piece:—  
 I. (Majestic.) A slow Introduction of a firm and resolute stamp.  
 II. (Quick and joyful.) In a free, fugal style, growing largely out of the 'subject' announced by the Violins at the opening.  
 III. (Majestic.) A brief closing passage, modelled on the Introduction.

Suite in F, Op. 33 ..... *Roussel*  
**L**IKE Rimsky-Korsakov, Roussel began his career in his country's naval service, and wrote his first music on board ship. At the age of twenty-six he left the Navy, and from 1898 to 1914 he was actively engaged in composition and teaching. But it was after the war, when he retired to Brittany to resume his interrupted music, that he began to be recognized as, in the most literal sense of the words, a creative artist. Whether his subject be drawn from foreign lands, from the classics or from a more homely theme, the treatment is his own—poetic, vivid and sure of itself, like a picture which is at once bold in the strength of its colour and yet delicate in its sensitive refinement.

The Suite in F, which appeared only last year, is dedicated to the Russian conductor, Serge Koussevitzky. It is in three movements—Prelude, Sarabande, and Gigue, and though their general structure is based on the classic models which these names suggest, all three are treated with a happy freedom from any formal restraint. And all are so rich, not only in the exuberance of their themes, but in the natural way in which one subject grows out of another, as to belie the criticism sometimes levelled at Roussel's music—that its weak spot is a lack of original melodic invention.

Symphony in B Minor, No. 2 .. *Borodin*  
**B**ORODIN shared his short and strenuous life between these two exacting mistresses, the arts of Medicine and of Music, enriching both with gifts and legacies which both count among their treasures.

Vividly Russian as his music is, with something of the gorgeous East in its fabric—his father was a Prince of the old state of Imeretia, beyond the Caucasus—it is no less strongly individual. And its rugged vigour, its generous warmth of colour, its

At 8.0 p.m. from all Stations except 5GB.

**PROGRAMME.**

- Part One*  
 Overture in D Minor .. *Handel, arr. Elgar*  
 Suite in F, Op. 33 ..... *Roussel*  
 Symphony in B Minor, No. 2 .... *Borodin*  
 9.0 *Interlude from the Studio. Second General News Bulletin, etc.*  
 9.15 *Part Two*  
 Violin Concerto ..... *Casella*  
 (Soloist, Szigeti)  
 (First performance in Britain)  
 English Rhapsody, 'A Shropshire Lad' ..... *Butterworth*  
 The Ride of the Valkyries ..... *Wagner*

The Third of the season's Concerts will be given at the Queen's Hall on Friday, November 9, when Sir Hamilton Harty will conduct the Halle Orchestra in three Symphonies (Schubert, Beethoven and Brahms). The Fourth Concert, on November 23, will consist of a new choral work *The Pilgrim's Progress*, by Granville Bantock, sung by the National Chorus and conducted by the composer. Conductors of the remaining concerts include Von Hoesslin, Wolff, Ansermet, Coates and Landon Ronald. Single and subscription tickets may be obtained from the B.B.C., Savoy Hill, W.C.2, Messrs. Chappell's Box Office at the Queen's Hall, and the usual agencies.

occasional laughter, breezy and wholesome, make it hard to believe that the only times he could spare for music—so he said—were when he was too ill to do his medical work.

The Second Symphony is already well known to the regular concert-goer; it bids fair to take a place of its own among the so-called "popular" symphonies—a place to which it has quite as good a title as many of its fellows. The orchestration, particularly in the first movement, is rich in variety of tone; in the modern jargon which has become current speech, it is 'brilliantly-coloured,' and so far as it is possible to convey a musical impression by mere words, the term is as good a description as could be devised.

All the strings, in unison, begin the Symphony with a theme of rugged strength. Another theme, given out by the woodwinds, is a real contrast in character—simple, flowing, natural, like a folk-tune. These two provide material for a great part of the first movement; the development consists largely of elaboration and transformations of them.

With the second subject the movement changes from the opening *alla breve* measure to 3-2. Beginning on the last third of a bar, it is a happy, gracious tune. One other figure is freely used—a rhythmic device, for the most part on one note—a crotchet and two quavers on each beat.

The Scherzo, which comes next, is so far conventional in form as to consist of three sections, of which the third is a repetition of the first, *da capo*, with only slight modifications, while the second, sharply contrasted in manner and subject, takes the place of the customary Trio. In other ways the movement is no less original than the first, and its change of key, to F, pays no regard to custom.

The third movement, *Andante*, has been called 'picturesque.' Here again the composer takes us to a distant key; the movement begins in D Flat Major. Three principal themes are used in building it up, all easier to distinguish as they are heard than to describe in mere words.

The last movement is more frankly barbaric than the other three, virile, strenuous, even boisterous at times in its spirited vigour. It calls on all the available resources of the orchestra, and the noisiest members of the band are exploited with a whole-hearted gusto.

Concerto ..... *Casella*  
**C**ASELLA (born 1882) is already well known to concert goers, several of his works having been heard in this country, notably his impressions, entitled, *Pages of War*. He is a versatile musician, a concert pianist and music critic, and author of a book on 'The Evolution of Music.' Two, at least, of his works have already been played at B.B.C. Concerts, the Ballet Suite 'La Giara,' brilliant, and full of whimsical humour, at one of last year's National Concerts; and a 'Partita' for pianoforte and orchestra, at a recent 'Prom.'

English Rhapsody, 'A Shropshire Lad' ..... *Butterworth*

**S**OME of the most vividly English music of this century was left us by George Butterworth, who was killed in action in France, in August, 1916. His music, though clearly influenced by his enthusiasm for folk-song and dance, is yet strongly original.

Of his small output two song-cycles and this orchestral Rhapsody are founded on A. E. Housman's poem-cycle, *A Shropshire Lad*. The song-cycles are, of course, settings of certain of the poems, while the Rhapsody is a sort of epilogue to the song-cycles—a reverie, perhaps, of the whole of *A Shropshire Lad*.



SIR HENRY J. WOOD.

**5.15**  
**All Twins**  
**Must**  
**Listen to This**

- 10.15 a.m. The Daily Service**  
**10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST**  
**11.0 (Daventry only) Gramophone Records**  
 Miscellaneous  
**12.0 A SONATA RECITAL**  
 HELEN LUARD (Violoncello)  
 MAUD DIXON (Pianoforte)  
 Sonata ..... Grieg  
**12.30 AN ORGAN RECITAL**  
 By LEONARD H. WARNER  
 From St. Botolph's Church  
 A Fancy (from 'Ten Voluntaries for the Organ or Harpsichord, Opera Settima')  
*John Stanley, arr. H. Wall*  
 Scherzo in F ..... G. J. Bennett  
 Canon in E Minor, Op. 21 ..... Salomé  
 Fantasia in E ..... Wolstenholme  
**1.0-2.0 LUNCH-TIME MUSIC**  
 by MOSCHETTO and his ORCHESTRA  
 From the May Fair Hotel  
**2.25-2.30 (Daventry only) East Coast Fishing Bulletin**

**FRIDAY, OCTOBER 26**  
**2LO LONDON & 5XX DAVENTRY**  
(361.4 M. 830 KC.) (1,604.3 M. 187 KC.)

**10.20**  
**Another Flight**  
**Across**  
**the Atlantic**

dogs! No sleep and sweet dreams for the lonely wanderer. What use to linger among happy folk? His dream is over.

*Der stürmische Morgen (The Stormy Morning).* He hails as a friend the winter storm, with its wild, disordered sky, torn by lightning, for in his heart rages ever a storm of grief.

*Täuschung (Illusion).* He follows an elusive light, that seems friendly, but misleads. A man sick at heart clasps any hope that promises a moment of cheer. Even an illusion is better than empty hopelessness.

*Der Wegweiser (The Signpost).* He asks himself why he leaves the highway and takes hidden by-paths. He need avoid no one. Signposts point to the lively towns, but he must take the lonely roads, ever seeking rest and finding none.

**7.0 Mr. HARVEY GRACE: 'Musical Criticism'**

**7.15 Musical Interlude**

**7.25 Dr. E. S. WATERHOUSE: 'Some Ideas and Ideals of the World's Religions—V, Religion as Self-suppression'**

**T**his evening in reaching the discussion of Indian religion and philosophy, Dr. Waterhouse arrives at the consideration of the religion

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

**9.15 B.B.C. Symphony Concert**  
PART II

SZIGETI and Orchestra  
Concerto ..... Casella  
(First performance in Great Britain)

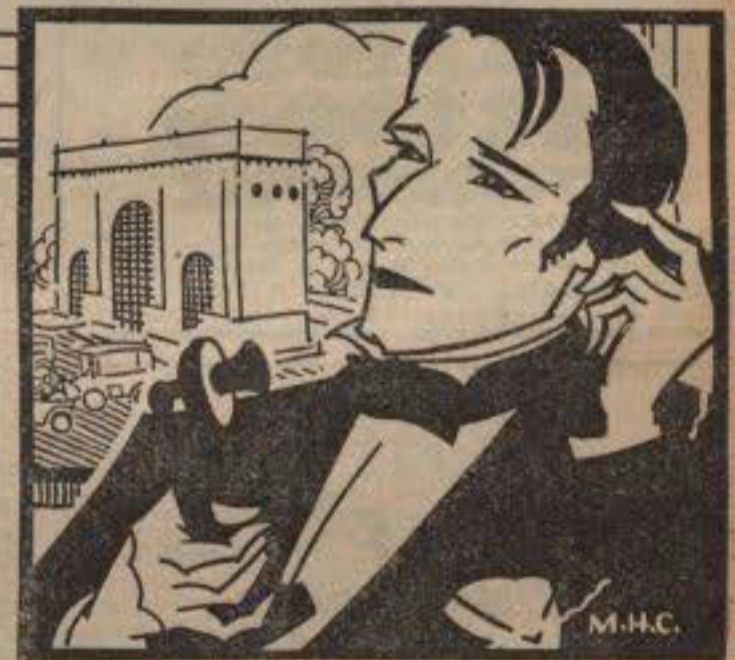
ORCHESTRA  
English Rhapsody, 'A Shropshire Lad' ..... Butterworth

Ride of the Valkyries ..... Wagner

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

**10.5 General THE EARL OF CAVAN, K.P.: 'The National Playing Fields Movement—What has been done'**

**I**n tonight's talk General the Earl of Cavan, Chairman of the Appeals and Propaganda Committee of the National Playing Fields Association, will tell the story of the great Poster Campaign now being conducted by the Association, which has already raised £360,000 and acquired nearly 400 acres of land.



**10.20 'Give Me New York'**

A TRANSATLANTIC TRANSMISSION AT A SHILLING A SECOND

by HOLT MARVELL

Music by ROGER ECKEESLEY, DICK CECIL and L. STANTON JEFFERIES

Cast:

ANONA WINN

HORACE PERCIVAL

TONY GOLD

H. ST. BARBE WEST

Pianofortes: DICK CECIL and L. STANTON JEFFERIES

**4.0 A BALLAD CONCERT**  
ITA COPE (Soprano) and JEAN DUNCAN (Contralto)  
(Duets)

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

**5.15 THE CHILDREN'S HOUR:**  
*Hello, Twins!*  
Wherein we shall not do things 'by halves'—but 'by twos. Among the contributors to this programme will be:  
L. STANTON JEFFERIES and V. HELY-HUTCHINSON who will play upon the piano  
HELEN ALSTON and KATE WINTER who will sing  
S. OMEBODY and his PARTNER, who will give 'The Twin Duet'  
ALAN HOWLAND and A. STUART HIBBERD will tell Cautionary Tales (in music)

**6.0 Topical Talk**

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

**6.30 Ministry of Agriculture Fortnightly Bulletin**

**6.45 THE FOUNDATIONS OF MUSIC**  
SCHUBERT'S WINTERREISE  
Sung by PARRY JONES (Tenor)

**JM DORFE (In the Village).** The village slumbers and dreams whilst the watch-dogs bark. In the morning dreams vanish. No matter: the dreamers have had their pleasures, and can dream of them again. Howl away,

of self-suppression. He instances the Vedic religion and Indian philosophy as expressing the ideal of the loss of Self in the All. He proceeds to an examination of the Vision of the Buddha; the religion without a soul; the suppression of desire, and the Great Plan of the absorption of the individual into the Infinite.

**7.45 A SONG RECITAL by SINCLAIR LOGAN**  
(Baritone)

Foreboding ..... Boughton  
Orpheus with his lute ..... } Vaughan Williams  
Joy, Shipmate, Joy ..... }  
Pretty Betty ..... Rowley  
I have twelve oxen ..... Ireland  
Riopéroux ..... Foss  
My Own Country ..... } Warlock  
Jilliam of Berry ..... }

**8.0 B.B.C. Symphony Concerts**

SECOND CONCERT OF THE SEASON  
Relayed from the Queen's Hall  
(Sole Lessees, CHAPPELL AND CO., LTD.)

SZIGETI (Violin)

THE B.B.C. SYMPHONY ORCHESTRA

Conducted by SIR HENRY WOOD

(See also opposite page)

Overture in D Minor ..... Handel, arr. Elgar  
Suite in F, Op. 33 ..... Roussel  
(1) Prelude; (2) Sarabande, lento; (3) Gigue.  
Symphony in B Minor, No. 2 ..... Borodin  
Allegro; Scherzo prestissimo; Andante; Allegro

**10.20 GIVE ME NEW YORK**  
(See centre column.)

**10.45 SURPRISE ITEM**

**11.0-12.0 (Daventry only) DANCE MUSIC:**  
ALFREDO and his BAND and the NEW PRINCES ORCHESTRA from the New Princes Restaurant

**WIRELESS STEP BY STEP.**

**T**HE increased efficiency and greater simplicity of wireless receiving apparatus make it of diminishing importance for the ordinary listener to study the science of reception. Nevertheless, there is permanently a large proportion of the listening public anxious to study and experiment with the apparatus and the components provided by the wireless trade. For that considerable body of novices a new book, 'Wireless Step by Step' (George Newnes, 2s. 6d.), by 'Dietron,' is commended as an introduction to the science and practice of wireless reception. This book is published as the result of appreciative correspondence attracted by 'Dietron's' recent series of articles in our enterprising contemporary *World Radio*. 'Wireless Step by Step' proceeds from elementary facts to deal in succession with Waves and Oscillating circuits; The Valve; Rectification; High-frequency Amplification; Low-frequency Amplification, and Ancillary Apparatus.

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**FRIDAY, OCT. 26**  
**5GB DAVENTRY EXPERIMENTAL**  
(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

**8.15**  
**Mr. Baldwin**  
**from the**  
**Albert Hall**

- 3.0 AN ORGAN RECITAL**  
By Dr. CHARLES F. WATERS, F.R.C.O.  
Relayed from St. Mary-le-Bow Church  
Chorale Prelude, 'How brightly shines the morning star' ..... Bach  
Intermezzo from Sonata in E Minor ..... Rheinberger  
PERCY UNDERWOOD  
Who is Sylvia? ..... Schubert  
Sunday ..... Brahms  
The Two Grenadiers ..... Schumann  
CHARLES F. WATERS  
First Movement and Cantabile from Symphony 6 ..... Widor  
Chorale Prelude, St. Columba' .. Robin Milford  
PERCY UNDERWOOD  
The Gentle Maiden ..... arr. Somervell  
When lights go rolling round the sky .. Ireland  
Blow, blow, thou winter wind.....Sarjeant  
CHARLES F. WATERS  
Canon Caprice..... } O. F. Waters  
Chorale Prelude, 'Tallis' ..... }  
Fantasia on 'The King of Love' .. F. H. Wood

- 8.0 A MILITARY BAND CONCERT**  
MAVIS BENNETT (Soprano)  
THE SALISBURY SINGERS  
THE WIRELESS MILITARY BAND.  
Conducted by B. WALTON O'DONNELL  
BAND  
Swedish Coronation March ..... Svendsen  
Overture, 'The Brower of Preston' ..... Adam  
**8.15 The Prime Minister**  
Speech at the Tenth Birthday Meeting of the League of Nations Union  
Relayed from the Royal Albert Hall  
**9.0 A MILITARY BAND CONCERT**  
(Continued)  
BAND  
Three Dances from 'Nell Gwynn'.... German  
Country Dance; Pastoral Dance; The Merry-makers

- 4.0 JACK PAYNE and the B.B.C. DANCE ORCHESTRA**  
DICKIE DIXON (Syncopated Solos)  
**5.30 THE CHILDREN'S HOUR:**  
(From Birmingham)  
'In the Lap of the Lapps,' by J. E. Cowper  
CONSTANCE MELBOURNE (Songs at the Piano)  
GEOFFREY DAMS (Tenor)



**THE PRIME MINISTER,**  
whose speech at the tenth birthday celebrations of the League of Nations Union will be relayed from the Albert Hall tonight at 8.15

- 6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**  
**6.30 Light Music**  
(From Birmingham)  
THE BIRMINGHAM STUDIO ORCHESTRA  
Conducted by FRANK CANTELL  
Overture, 'La Cenerentola' (Cinderella) ..... Rossini  
MIRANDA SUGDEN (Soprano)  
The Nightingale's Trill ..... Ganz  
Meadowsweet ..... Brahe  
Lament of Isis ..... Bantock

- 6.50 ORCHESTRA**  
Selection from 'Decameron Nights'.... Finck  
THOMAS FREEMAN (Violoncello)  
Nocturne ..... Chopin  
Polish Dance ..... Scharwenka  
**7.12 ORCHESTRA**  
Berceuse (Cradle Song)..... Frank Bridge  
The 'Jimmy Sale' Rag ..... Wood  
MIRANDA SUGDEN  
Sunshine and Butterflies ..... Bunting  
Can I forget ..... } Montague Phillips  
Blue Bells ..... }

- 7.32 ORCHESTRA**  
An Eastern Romance ..... Haines  
Bal Masqué..... Fleicher  
THOMAS FREEMAN  
Revery ..... Dunkler  
Liebeslied (Love Song) ..... Berenska

- 7.52 ORCHESTRA**  
The March of the Giants ..... Finck

- 9.10 MAVIS BENNETT (with Band)**  
Shadow Song ('Dinorah') Meyerbeer  
Solveig's Song .. Grieg  
**9.17 SALISBURY SINGERS**  
After many a dusty mile .. Elgar  
It's oh, to be a wild wind.... Elgar  
Feasting I watch

THESE are three settings of poems from the Greek Anthology. The first, in an English version by Edmund Gosse, is a melodious invitation of Pan to the wanderer.

The second song is a brief, delicate page, a lover's aspiration to be the wild wind when his lady is abroad.

In the last, Richard Garnett's translation of Marcus Argentarius' poem runs thus:—

Feasting, I watch with westward-looking eye  
The flashing constellations' pageantry,  
Solemn and splendid; then anon I wreathe  
My hair, and warbling to my harp I breathe  
My full heart forth, and know the heavens  
look down  
Pleas'd, for they also have their Lyre and Crown

- 9.25 BAND**  
Album Leaf ..... Tchaikovsky  
Polka ..... }  
Pierrette ..... Chaminade  
**9.34 MAVIS BENNETT (with Pianoforte)**  
If Thou lov'st me ..... Fesche  
Orpheus with his Lute ..... Sullivan  
Come, Lovers, follow me ..... Baintow  
**9.42 SALISBURY SINGERS**  
When evening's twilight ..... Hatton  
Heav'n, Heav'n ..... arr. Burleigh  
Dreamy Hollow ..... Salisbury  
**9.50 BAND**  
March from 'Boccaccio' ..... Suppé  
**10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**  
**10.15 DANCE MUSIC: JAY WHIDDEN'S BAND,**  
from the Carlton Hotel  
**11.0-11.15 ALFREDO and his BAND and THE NEW PRINCES ORCHESTRA,**  
from the New Princes Restaurant

Programmes for Friday.

<b>5WA</b>	<b>CARDIFF.</b>	<b>353 M. 850 KC.</b>
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	London Programme relayed from Daventry	
6.15	S.B. from London	
7.45	CLARICE MAYNE and her pianist BOBBY ALDERSON	
8.0-11.0	S.B. from London (10.0 Local Announcements)	
<b>5SX</b>	<b>SWANSEA.</b>	<b>294.1 M. 1,020 KC.</b>
12.0-1.0	Gramophone Records	
4.0	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR	
6.0	London Programme relayed from Daventry	
6.15	S.B. from London	
7.45	S.B. from Cardiff	
8.0-11.0	S.B. from London (10.0 Local Announcements)	
<b>6BM</b>	<b>BOURNEMOUTH.</b>	<b>326.1 M. 920 KC.</b>
12.0-1.0	Gramophone Records	
4.0	THE ROYAL BATH HOTEL DANCE BAND directed by REG ELGAR Relayed from the King's Hall Rooms	
5.15	THE CHILDREN'S HOUR	
6.0	London Programme relayed from Daventry	
6.15-11.0	S.B. from London (10.0 Local Announcements)	
<b>5PY</b>	<b>PLYMOUTH.</b>	<b>400 M. 750 KC.</b>
12.0-1.0	London Programme relayed from Daventry	
4.0	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR: 'Pray what are you doing, my little maid?' 'Just listening to Plymouth, sir,' she said. 'And what can you hear at this hour, little maid?' '"Thor's Hammer," by Evelyn Smith—ready made'	
6.0	London Programme relayed from Daventry	
6.15-11.0	S.B. from London (10.0 Local Announcements, Forthcoming Events)	
<b>5NG</b>	<b>NOTTINGHAM.</b>	<b>275.2 M. 1,090 KC.</b>
12.0-1.0	London Programme relayed from Daventry	
4.0	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR	
6.0	Mr. EDWARD U. IRELAND: 'The Schubert Centenary'	
6.15-11.0	S.B. from London (10.0 Local Announcements)	

(Friday's Programmes continued on page 194.)

No relief until mother used Germolene

CHILDREN'S SORES



Mothers are rightly anxious when small children suffer from sores which seem difficult to heal. Much worry and time would be saved if *Germolene* was tried first. We have many letters like the one below. They prove the superiority of *Germolene* as a safe and certain healer for every kind of skin trouble. A tin should always be kept, also, for little accidents that may happen at any moment.

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RINGWORM  
CUTS  
SCALDS  
BURNS  
and all  
obstinate skin  
complaints

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**Programmes for Friday.**

**2ZY MANCHESTER. 384.6 M. 780 KC.**

- 4.0 London Programme relayed from Daventry
- 5.15 **THE CHILDREN'S HOUR:**  
*The Sea*  
 Piano Solos played by ERIC FOGG  
 Songs sung by HARRY HOPEWELL  
 Blue Men of the Minch ..... Bantock  
 Sea Moods ..... Catford  
 Cargoes ..... Easthope Martin  
 Songs sung by BETTY WHEATLEY  
 A Story, 'The Message in the Bottle' (E. le Breton Martin)
- 6.0 Miss ELEANOR HANSON: 'Captain Cook'
- 6.15-11.0 S.B. from London (10.0 Local Announcements)



**CLARICE MAYNE,**

the famous stage star, with her pianist, Bobby Alderson, will broadcast from Cardiff this evening at 7.45. She also took part in London's Vaudeville programme on Monday, and Manchester listeners had their chance of hearing her last night.

**Other Stations.**

**5NO NEWCASTLE. 312.5 M. 950 KC.**

- 12.0-1.0:—Gramophone Records. 4.0:—London. 5.15:—The Children's Hour. 6.0:—London. 6.15-11.0:—S.B. from London (10.0 Local Announcements).

**5SC GLASGOW. 405.4 M. 740 KC.**

- 2.30:—Broadcast to Schools. S.B. from Edinburgh.
- 2.45:—The Rev. James Robson: 'Travellers' Tales of other Lands. 3.0:—Concert to Schools. The Station Orchestra. Ian McPherson (Baritone). 3.45:—Light Orchestral Concert. The Station Orchestra. Nessie R. Jeffrey (Mezzo-Soprano).
- 4.45:—Organ Recital from the New Savoy Picture House.
- 5.15:—The Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Winifride Wrench: 'Uniting Great and Greater Britain.' 6.15:—London. 6.30:—Aberdeen. 6.45:—London. 7.45:—Scottish Humour Series. IX. Gilbert MacAllister reading 'The Provost,' by Gilbert Rae. 8.0:—London.
- 10.0:—Calendar of Great Scots; Baroness Nairne. 10.2:—Scottish News Bulletin. 10.5:—London. 10.20:—Aberdeen. 10.45-11.0:—S.B. London.

**2BD ABERDEEN. 500 M. 600 KC.**

- 11.0-12.0:—Gramophone Records. 2.30:—Broadcast to Schools. S.B. from Edinburgh. 2.45:—Glasgow. 3.45:—Vocal Interlude by May M. Bain (Contralto). 4.0:—The Playhouse Orchestra. 5.0:—Miss M. Mackenzie Forges: 'On the Road to Budapest.' 5.15:—The Children's Hour. 6.0:—Mr. Peter Craigmyle: Football Topics. 6.15:—London. 6.30:—Dr. Orr, 'Nutrition.' 6.45:—London. 7.45:—Glasgow. 8.0:—London. 10.0:—Glasgow. 10.5:—London. 10.20:—Song and Story of the Gael. Coll A. McDonald (Reciter). Phemie Marquis (Soprano). 10.45-11.0:—London.

**2BE BELFAST. 306.1 M. 840 KC.**

- 12.0:—Organ Recital. 12.30-1.0:—The Radio Quartet. 4.0:—Dance Music. 5.0:—A Violoncello Recital. J. W. Sowerby. 5.15:—The Children's Hour. 6.0:—London. 7.45:—Symphony Orchestra. Conducted by Julius Harrison. Dorothy Manley (Pianoforte). Arthur Cranmer (Baritone). 9.0:—London. 9.15:—Symphony Concert (continued). 10.5-11.0:—London.

**Some Future 5GB Events from Birmingham.**

*'Evening Dress Indispensable.'*

**T**HIS play, from the witty pen of Roland Pertwee, is to be broadcast at 8.30 p.m. on Tuesday, October 30. The title rather reminds one of the story of the suburban gentleman, whose preparations for tennis usually consisted of the removal of a collar and tie and the donning of a pair of sand-shoes. Whilst on holiday, he managed to find his way on to the courts of a rather swagger seaside tennis club, and when asked by his apprehensive partner if he served overhand, he replied, 'Naow, 'cos I always find it's so frightfully rough on me braces!' *Evening Dress Indispensable* is described by its author as 'an utterly nonsensical playlet in one act. Roland Pertwee, the author, at one time an actor himself, is, of course, part author with Harold Dearden, of *Interference*, the absorbing play of medical life which had such a successful run at the St. James's Theatre. The cast on this occasion will include Janet Eccles, who toured South Africa, Australia and New Zealand for two and a half years as 'juvenile lead' with Irene Vanbrugh and Dion Boucicault, and has made numerous London appearances with Sybil Thorndike, Constance Collier, and others. Although a newcomer to radio, she has quickly grasped the difference of requirements between the microphone and the stage. Also in the cast are George Worrall, well known in Midland Operatic circles, F. A. Chamberlain, Gladys Joiner, and Courtney Bromet.

*Schubert's Symphonies and 'Gwalia.'*

**I**T is the intention of the Birmingham Studio authorities to perform during this year all Schubert's Symphonies, and No. 6 in C is included in the orchestral programme at 3.30 p.m. on Sunday, October 28. Also in the programme is the Tone Poem *Gwalia*, by James Lyon, a member of the staff of the Midland Institute, which is being broadcast for the first time. The artists are Foster Richardson (baritone) and Angel Grande, who will include a violin concerto in his contribution to the programme.

*The City of Birmingham Police Band.*

**T**HIS popular military band is again broadcasting from the Birmingham Studio on Wednesday afternoon, October 31. Re-organized on its present lines in 1919, it contains many former Army bandmen of great proficiency, which accounts for the high standard of playing achieved. Under the conductorship of Mr. Richard Wassell, an orchestral and choral conductor of wide experience, well known for his work in connection with the Birmingham Choral Union, and the Wassell Orchestral Concerts, the police band is in constant demand in the Midlands, and must have given many hundreds of concerts in the last nine years. Its rehearsals are held every morning, Sundays excepted, from 8.0 a.m. to 9.30 a.m., after which its members proceed to police duty in the ordinary way. Their programme on this occasion includes Suppé's Overture *The Wanderer's Goal*. Please note the spelling—it's 'Goal,' not 'Gael.'

*High-Powered Short Waves.*

**I**N the Military Band Programme at 3 p.m. on Wednesday, October 31, Maisie Gilbert, a rising young character actress, will give a number of sketches and impersonations. The Vaudeville Bill at 9 p.m. on Wednesday, October 31, includes Dorothy McBlain (the girl who whistles in her throat), Mischa Motte (in mimicry), Toni Farrell (in syncopated pianisms), the Two Ms (entertainers with a piano), and Philip Brown's Dominoes Dance Band, so that there is every promise of a delightful hour of Vaudeville.

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## THE DUEL ON TORVEY ISLAND

For the benefit of our amateur detectives we print below the third instalment of the broadcast mystery-serial,

# The BRENTWARDINE MYSTERY

By Margaret and G. D. H. Cole.

The story is continued this week by Miss Bertha Bramsdon, a London typist.

YOU will remember that last week Mrs. Martha Murk told you all about the struggle at the Three Crowns, and how Carol Lethbridge and Hugo Warren had each accused the other of murdering the unfortunate Mrs. Lethbridge. After this affair, the public naturally expected one, if not both, of the men to be arrested. But, greatly to the public surprise, nobody was arrested at all. The reason for this was, simply, that the Westshire police could not decide whether Lethbridge had attacked Warren or vice versa.

Why, you will ask, did they not consult Superintendent Wilson? Probably they would have done so, but that they had unfortunately disagreed with him on the question of the accident. Wilson, you will remember, had been to see the inspector immediately after the accident, when he told him about the locked door and had also shown him a fragment of metal which he said was part of a damaged brake. This, he said, suggested that the caravan might have been wrecked on purpose. But neither the inspector nor the Chief Constable, who had firmly made up their minds that the thing was an accident, would pay any attention. They bowed Wilson politely out, and let the Coroner's jury, when the inquest was resumed, bring in a verdict of Accidental Death.

For the time, this seemed the end. Wilson went to London; Lethbridge retired from the world to mourn his wife; and Warren to make a new film at Elstree. The Brentwardine Tragedy was nearly forgotten when England was suddenly startled by the announcement that the two chief actors in it had fought a duel. For this event we have again been fortunate enough to secure an eye-witness—Miss Bertha Bramsdon, a typist employed by the Anglo-Asiatic Corporation—who will now tell you about the duel on Torvey Island.

\* \* \* \* \*

"My dear, it was positively too frightful! I thought I should have died on the spot! You see, Harry Hewlett had taken me up the river. You know Harry—he's the boy with the nice soppy brown eyes that dances so badly. We'd gone to Torvey Island, you know, and it was a perfectly lovely night and Harry had been really nice, for once, and I was feeling quite wonky and all that—when suddenly there was the most awful yell in the trees behind me shouting "Hugo! Look behind you!" or something of that sort, and then—my dear, just *imagine!*—a sound like a shot, only it really was like two or three shots, and something actually came *whizzing* right past my ear so close that I felt the air go all funny. Well, of course,

I screamed, and Harry put his arm round me and said "Darling, are you dead?" And I said no, I wasn't dead, but I'd die in a minute if people went on shooting me. So he said he'd catch the scoundrel—and that was really rather brave of him, because, of course, *he* hadn't got a revolver or anything—and he dashed off through the bushes somewhere, and I waited literally *quivering*. And, my dear, I really had something to quiver about, because, do you know, he'd hardly gone before there was a crackling sound in the bushes, and when I looked I saw a man positively *creeping* out! Well, of course, I knew he'd come to finish me off, so I simply shrieked and shrieked and rushed off after Harry. And thank goodness Harry looked back and saw me and came to meet me. Then I told him what had happened, and he went back to look for the man, but, of course, he'd disappeared. Harry wanted me to stay there while he hunted, but I said I wasn't going to be left, with the whole place crawling with murderers, so he said we'd better go back to the boat—such an idea! I told him I'd do no such thing. So in the end we thought we'd hide a bit in the trees, and we crept along to find a thick one. I held on to Harry like glue—because it's nicer to *feel* a man, isn't it, even if it's only Harry—till suddenly he stopped and said, "What's that?" nearly frightening me out of my wits, and I listened, and, my dear, there was the most awful *groaning* in the bushes.

"I screamed again—I really couldn't help it—and Harry put his hand over my mouth and said "Be quiet!" And, do you know, I was so brave, I actually managed to stop it. Well, we pushed on, me feeling like nothing on earth, and suddenly we came on a kind of little open place or something, and there just by the edge of the trees was a *man's body* and another man running across to it. I suppose he must have heard us coming because he looked up and said in a funny sort of voice, "Is one of you a doctor? My friend's been shot." I couldn't help giggling—you know how you always get the giggles just when it's the wrong moment—at the idea of Harry or me being a doctor; but Harry's got no sense of humour, and he was as solemn as a judge. He went straight up to the man, and said, "Who shot him?" just like that, and the man said, "I don't know. The shot came out of the trees behind me. I never saw the man, but I heard him make off." "Ow!" said I. "That must be the man I saw!" "Who did you see?" said he. So, of course, I had to tell him. Then they both began jabbering at once, and Harry wanted to go and look for the murderer—my

dear, think of it, and the night getting blacker every minute. Of course, I held on to his arm, and said he wasn't to do anything of the sort, but they'd much better get a doctor for the poor creature that was groaning away there.

That stopped them arguing for a bit, and they looked rather silly, and then the man said, "My boat's just the other side. I'll go and put the cushions right; and then if you'll help me, we'll get my friend to a doctor's." So he went off, and Harry bent down to look at the corpse—of course, it wasn't a corpse really, but you know what I mean—and he found—what *do* you think?—a revolver in its hand! And what it was doing with a revolver, too, I couldn't think, but I supposed it must have been trying to shoot back, only it was shot first. Then the other man came back and said it was all serene. So Harry gave me his pocket torch and told me to hold it to light them while they carried it along. And, my dear, it was *the* most awful walk I'd ever had, but we got to the boat at last, and nobody shot at us on the way. Then they put the poor thing in the bottom, and Harry and the other man rowed as hard as they could till we got to land. Then the other man said he'd find a policeman if we'd wait, and we sat and sat alone for simply hours, till he came back with an ambulance and a doctor and simply thousands of policemen. And some of them went off to Torvey Island with the man—I suppose to see if there were any murderers still lurking about it; and another policeman took us to the station, where they asked our names and addresses and all about it. By then it was most frightfully late, and we couldn't possibly go home, so the man at the police-station said we'd better go to an hotel and he'd send somebody round to mother to say I wasn't dead or anything.

Of course, I was far too upset to go to sleep, and I sat up wondering what it all meant, and at last Harry said if I wouldn't stop talking any other way he supposed he'd have to go out again and find out what had happened. It was ages before he came back, but when he did he'd seen the doctor and said the corpse wasn't dangerously hurt at all and would be much better next day. And—now do prepare for a most *awful* shock—I asked him who it was, and he said "Hugo Warren"—just like that! Of course, I shrieked, though it *was* the middle of the night, because you know I've always thought Hugo Warren absolutely the *loveliest* man I've ever seen. And then I remembered all of a sudden who the other man must have been, and I said,

(Continued on page 204.)





7.45  
Lawrence  
Baskcomb  
Broadcasts

# SATURDAY, OCTOBER 27

2LO LONDON & 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.5 M. 167 KC.)

7.45  
Julian Rose  
in  
Vaudeville



- 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 BRASS BAND PROGRAMME**  
**CHARLES KNOWLES (Bass)**  
**HILDEGARD ARNOLD (Violoncello)**  
**CALLENDER'S BAND**  
Conducted by **TOM MORGAN**  
Overture, 'The King's Lieutenant' .... *Moors*  
Tone Poem, 'Loreley' ..... *Nesvadba*
- 3.45 **CHARLES KNOWLES**  
Prologue, 'I Pagliacci' ..... *Leoncavallo*
- 3.52 **BAND**  
Naval Fantasia, 'A Sailor's Life' ..... *Cope*  
Cornet Solo, 'Il Bacio' (The Kiss) ..... *Arditi*  
(Soloist, R. W. HARDY)
- 4.6 **HILDEGARD ARNOLD**  
German Dance ..... *Mozart*  
Air ..... *Bach*  
Rigaudon ..... *Rameau*
- 4.14 **BAND**  
Excerpts from 'Samson and Delilah' ..... *Saint-Saëns*
- 4.28 **CHARLES KNOWLES**  
The Trumpeters .. *Ainslie Dix*  
If I were ..... *Richards*
- 4.35 **BAND**  
Humoresque, 'March of the Manikins' ..... *Fletcher*  
Entr'acte, 'Un peu d'amour' ..... *Silésu*  
Descriptive Intermezzo, 'A Coster's Courtship' *Mackenzie*
- 4.52 **HILDEGARD ARNOLD**  
Mélodie Arabe ..... *Glazounov*  
Siciliana ..... *Fauré*  
Dance ..... *Popper*
- 5.0 **BAND**  
Selection, 'Carminé' ..... *Bizet*
- 5.15 **THE CHILDREN'S HOUR:**  
**'THE ROSE AND THE RING'**  
a Play  
Adapted by C. E. HODGES  
from the story  
by  
**WILLIAM MAKEPEACE THACKERAY**
- 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 WINTERREISE**  
Sung by **PARRY JONES (Tenor)**

**DAS WIRTSHAUS (The Wayside Inn).** The wanderer stands in a graveyard, and sees in the garland on a tomb a symbol of an inn-sign. The only resting place for him is the tomb. But even in this place there is no room for him. Still onward he must go. *Mut. (Courage).* He plucks up bitter courage and mocks at the heart's complaining.

*Die Nebensonnen. (The Mock Suns.)* He sees in the heavens a mirage—three suns where one should be. He once had three suns of hope, but now two are gone. Surely, it would be better if the last were to expire.

*Der Leiermann. (The Hurdy-gurdy Man.)* In the last song of all he stands and watches a poor old hurdy-gurdy man, who patiently turns the handle, rain or shine. 'Let us go together, you and I,' he cries, 'I will make the songs and you shall play them.'

7.0 **MR. ERNEST NEWMAN: 'Next Week's Broadcast Music'**

7.15 **Musical Interlude**

7.25 **'Round Britain in a Light Seaplane'—A Description by Colonel the MASTER of SEMPILL and the Hon. Mrs. FORBES SEMPILL**

**T**HE light aeroplane has come greatly into vogue in the last year or two; on the one hand, crack pilots have accomplished wonderful feats in it, and on the other hand, it is calling



**ROUND BRITAIN IN A LIGHT SEAPLANE.**

This evening, at 7.25, Colonel the Master of Sempill will describe a tour round the coasts of Britain in an 'owner-driver' seaplane. Here is his 'Bluebird' photographed at one of his stops at Inverary, in Argyllshire.

into being an 'owner-driver' class of the air. This evening's talk should help to draw attention to the equally great potentialities of the light seaplane. The Master of Sempill, who has been very prominent in the flying world ever since he joined the R.F.C. in August, 1914, and Mrs. Forbes Sempill have recently completed a tour of the British coastline, including the North of Scotland, in a light seaplane, and this evening they will describe the pleasures of such a trip.

## 7.45 Vaudeville

LAWRENCE BASKCOMB (Comedian)  
RONALD GOURLEY (Whistling Solos)  
JULIAN ROSE (Hebrew Comedian)  
DORIS and ELSIE WATERS  
(Syncopated Duets)

THE DON VOCAL QUARTET in a Selection of Russian Songs  
JACK PAYNE and THE B.B.C. DANCE-ORCHESTRA

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

9.15 **Topical Talk**

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

## 9.35 Viennese Dances and Marches

OLIVE GROVES (Soprano)  
THE WIRELESS ORCHESTRA  
Conducted by JOHN ANSELL

ORCHESTRA  
March, 'Fatinitza' ..... *Supplé*  
Polka Mazurka, 'Frauenherz' ..... *Strauss*  
Waltz, 'Love and Life in Vienna' .... *Konczal*

OLIVE GROVES  
Little Maiden ..... *Lehar*  
That's the life for me ..... *Strauss*

ORCHESTRA  
Polka, 'Coachman' ..... *Fahrbach*  
Waltz, 'Tales of the Orient' ..... *Strauss*  
Polka, Mazurka 'Die Libelle' .. *Joseph Strauss*  
Waltz, 'Acceleration' ..... *Strauss*

OLIVE GROVES  
Love, Goodbye ..... *Lehar*  
My Hero ..... *Strauss*

ORCHESTRA  
March, 'Standard Bearer' ..... *Fahrbach*  
Waltz, 'Bruderslîn Fein' ..... *Leo Fall*  
Polka, 'Rosy Life' } *Ed. Strauss*  
Galop, 'With Chic' }

**T**HE Vienna in which these Dances and Marches had their birth, centred, as it was, round a very brilliant Court, must have been a town in which gaiety was fully understood. There is nothing forced or feigned about the happiness which sparkles in all these light-hearted tunes.

Among the composers who contributed to the heritage of dance music which is still held in affectionate regard, long after the dances for which they were composed have passed out of fashion, Johann Strauss holds undoubtedly the highest place.

It was one of his waltzes, probably the best known and best loved of them all, to which Mr. Arnold Bennett paid what must be a unique tribute from one art to another. He calls 'The Blue Danube' Waltz, 'That unique classic of the ballroom which, more than any other work of art, unites all Western nations in a common delight.'

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

(Saturday's Programmes continued on page 198.)

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

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



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# SATURDAY, OCTOBER 27

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 kc.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

### 8.0 Birmingham Symphony Concert

3.30 **VARIETY**  
(From Birmingham)  
GERALD SCOTT (Baritone) and  
VIVIENNE CHATTERTON (Soprano)  
Duets  
SARA SARONY in an Act of Reminiscence  
NIGEL DALLAWAY and  
MARGARET ARLETHORPE  
Duets for Two Pianofortes  
ALFRED BUTLER and CHRISSIE STODDARD  
In Further Pleasant Memories  
'Peter, Peggy and a Programme'

4.30 **The Dansant**  
(From Birmingham)  
BILLIE FRANCIS and his BAND  
Relayed from the West End Dance Hall  
EDITH JAMES (Entertainer at the Piano)

5.30 **THE CHILDREN'S HOUR:**  
(From Birmingham)  
'Another Snooky Adventure,' by Phyllis Richardson  
Songs by JAMES HOWELL (Bass)  
'The Island of Bliss,' an Italian Fairy Story by Gwendoline Carlier  
SIDNEY HULL (Banjo)

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

6.40 **Sports Bulletin**  
(From Birmingham)

6.45 **Light Music**  
(From Birmingham)  
PATTISON'S SALON ORCHESTRA, Directed by NORRIS STANLEY  
Relayed from the Café Restaurant, Corporation Street

Overture, 'Ruy Blas' Mendelssohn, arr. Benjamin  
Waltz, 'Arc-en-ciel' (Rainbow) Waldteufel  
NORMAN ARCHER (Tenor)  
On Wings of Song ..... Mendelssohn  
ORCHESTRA  
Fantasia, Meyerbeer's 'The African Maid' Tavan  
NORMAN ARCHER  
'O mistress mine' ..... Quilter  
NORRIS STANLEY (Violin)  
Serenade ..... Drlta  
ORCHESTRA  
Intermezzo, 'The Glow Worm' ..... Lincke  
NORMAN ARCHER  
The Curtain Falls ..... D'Hardelot  
ORCHESTRA  
Little Modern Suite ..... Rosse

### 8.0 A Symphony Concert BRAHMS

(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA  
(Leader, FRANK CANTELL)  
Conducted by JOSEPH LEWIS  
Academic Festival Overture, Op. 80  
JOHN ARMSTRONG (Tenor)  
Liebestru (Faithful Love)  
Parole (Watchword)  
Wie bist du meine Konigin (Beauteous and kind art thou)

8.20 **EDA KERSEY (Violin) and Orchestra**  
Violin Concerto in D, Op. 77

ONE of Brahms' most intimate friends was the great violinist, Joachim. This Violin Concerto, the only one Brahms ever wrote, was dedicated to him, and Joachim, besides taking a great interest in its composition, and advising about some points of fiddle writing, himself wrote the cadenzas for it.

Early Violin Concertos were not much more than means of display for the soloist. In this of Brahms the violinist is a partner with the Orchestra, bound up in the bundle of its life; there is a perfect balance between the works of the two, and each contributes equally to the building up of the work.

There are three Movements; a fully-developed Quick one, a serene Slow one, and an energetic Finale, in which we find some gay Hungarian colour.

9.0 **JOHN ARMSTRONG**  
Minnelied (Love Song)  
Wenn um den Hollunder  
(When twilight's soft breezes)  
Meine Lieder (My Songs)  
Es träumte mir (I dreamed)  
Botschaft (Message)

9.10 **ORCHESTRA**  
Fourth Symphony in E Minor, Op. 98  
Allegro non assai;  
Andante moderato;  
Presto giocoso;  
Allegro energico o patetico

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

10.15 **Sports Bulletin**  
(From Birmingham)

### 10.20-11.15 A Ballad Concert

ETHEL FENTON (Contralto)  
JAMES HOWELL (Bass)

EDITH GUNTHORPE and CECIL BAUMER (Duets for Two Pianofortes)

ETHEL FENTON  
How the Holly got its Thorns ..... Besly  
My Brown Boy ..... Korbay  
When the swallows homeward fly .. M. V. White

EDITH GUNTHORPE and CECIL BAUMER  
Laces and Chiffons ..... D'Erlanger  
Contrasts ..... Conus  
Feu Rouland ..... Duvernoy

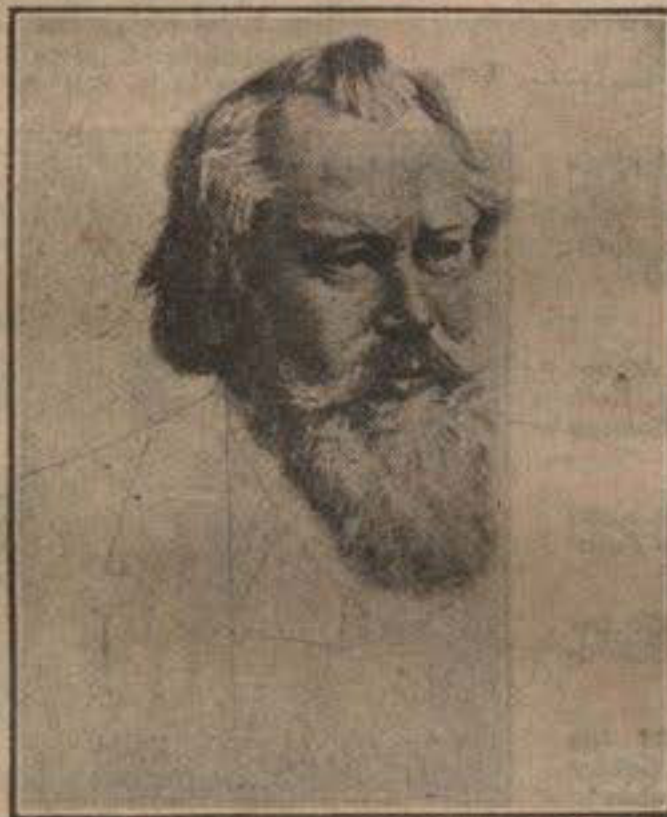
JAMES HOWELL  
How deep the slumber of the floods .. arr. A. E.  
The Call ..... Oliver

EDITH GUNTHORPE and CECIL BAUMER  
Waltz ..... Rachmaninov

ETHEL FENTON  
When Autumn leaves are falling ..... Morales  
Big Lady Moon ..... Coleridge-Taylor  
Queen Mary's Song ..... Elgar

EDITH GUNTHORPE and CECIL BAUMER  
Romance ..... Arensky  
Polonaise ..... }  
} Wallace

JAMES HOWELL  
Nest thee, my bird ..... }  
Sea-hawks ..... }  
(Saturday's Programmes continued on page 200.)



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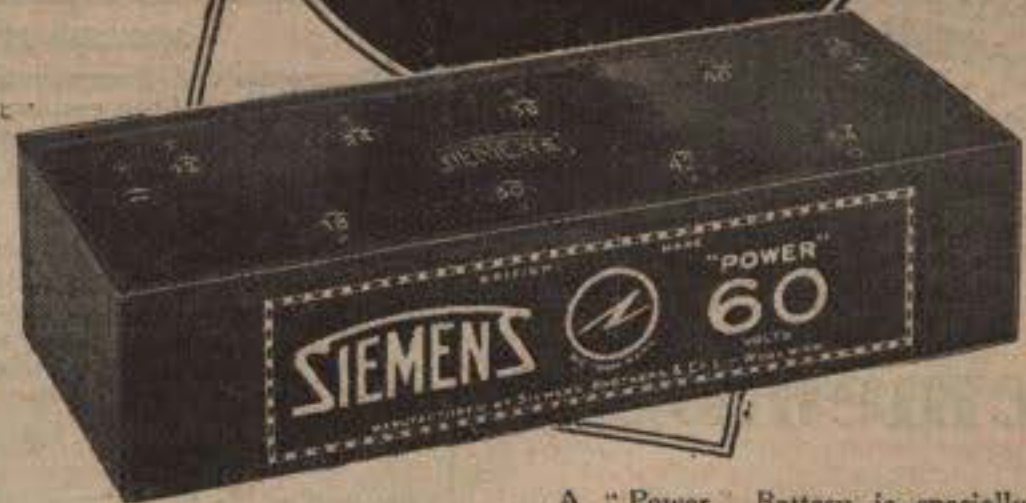
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# Saturday's Programmes cont'd (October 27)

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#### 12.0-12.45 A Popular Concert

Relayed from the National Museum of Wales  
NATIONAL ORCHESTRA OF WALES

Overture, 'Coriolanus'.....*Beethoven*  
Intermezzo from 'Cavalleria Rusticana'.....*Mascagni*  
Norwegian Rhapsody.....*Lalo*  
Minuet, 'Berenice'.....*Handel*  
Rhapsody, 'A Shropshire Lad'.....*Butterworth*  
Two Slavonic Dances.....*Dvorak*

THE Overture to *Coriolanus* has often been described in *The Radio Times*. It will be sufficient to remind hearers that though it was not written for Shakespeare's tragedy, it is possible that (as Wagner thought) the composer had in mind when writing it the scene in that play in which Coriolanus yields to the prayers of his wife and mother, and refuses to besiege his native city, from which he has been banished. For this his allies condemn him to death. The two chief melodies employed might well stand, the first for the hero and the gentler



ABOARD THE PIRATE CRAFT.

'Buccaneers and Buccaneering' is the title of Mr. Prys-Jones's talk from Cardiff this evening at 7.0. This picture (from *The Love Mart*, by courtesy of First National Pathe), gives a fine impression of types of outlaws of the sea.

second for the women. On the other hand, the themes might be considered as suggesting two sides of the personality of Coriolanus.

At the end the opening melody is heard in faltering, weakened tones, and we realise the tragedy of the hero's death.

**LALO** (1823-92), the French violinist-composer, wrote some successful Ballets, as well as his well-known *Spanish Rhapsody* and this Rhapsody. The work began as a *Norwegian Fantasia* for Violin and Orchestra. Later, Lalo arranged it for Orchestra alone, and added a second, much livelier, section.

The tunes are not actual folk melodies, but are modelled on popular Norwegian airs.

**GEORGE BUTTERWORTH**, who was killed in the war, left us some fragrant music. Two song-cycles and an orchestral Rhapsody are founded on A. E. Housman's cycle of poems, *A Shropshire Lad*. The orchestral work is based on the poem beginning—

Loveliest of trees, the cherry now  
Is hung with bloom along the bough,  
And stands about the woodland ride  
Wearing white for Eastertide.

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. A. G. PRYS-JONES: 'Buccaneers and Buccaneering'

7.15 S.B. from London

7.25 Mr. A. S. Burge: 'Rugby Gossip'

7.35 S.B. from Swansea

7.45 S.B. from London

#### 9.15 A Popular Concert

Relayed from the Assembly Room, City Hall  
NATIONAL ORCHESTRA OF WALES

Conducted by WARWICK BRAITHWAITE

Spanish Dances, Nos. 1, 3 and 4....*Moszkowski*

JOAN WILLIS (Violoncello)  
Andantino  
*Martini, arr. Kreisler*  
Vivace.....*Sammartini*  
GWLADYS NAISH (Soprano)  
Cari selve (Dear Woods)  
*Handel, arr. A. L.*  
Thou charming bird *David*  
(Flute obbligato—SUZANNE STONELEY)

ORCHESTRA

Suite, 'Joyous Youth'  
*Eric Coates*

10.0 Local Announcements; Sports Bulletin

10.5-12.0 S.B. from London

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

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 S.B. from Cardiff

7.15 S.B. from London

7.25 S.B. from Cardiff

7.35 Mr. W. ROWE HARDING 'Rugby Football'

7.45 S.B. from London

9.15 S.B. from Cardiff

10.0 Local Announcements; Sports Bulletin

10.5-12.0 S.B. from London

### 6BM BOURNEMOUTH. 326.1 M. 920 KC.

3.0 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)

(Saturday's Programmes continued on page 202.)

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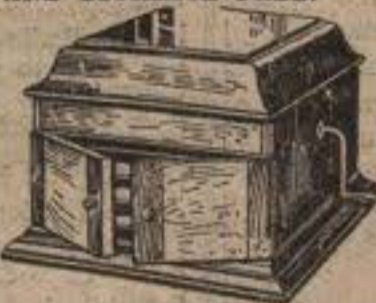
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NEWPORT (Mon.)—78, High St.  
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## Saturday's Programmes cont'd (October 27)

(Continued from page 200.)

### 5PY PLYMOUTH. 400 M. 750 KC.

- 3.30 London Programme relayed from Daventry  
5.15 THE CHILDREN'S HOUR:  
A Miscellaneous Programme  
Story: 'The Little Blue-eyed Dragon' (Eileen Denton)  
Songs by MOLLY SEYMOUR  
Nonsense by HARRY GROSE  
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; Sports Bulletin)

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

- 3.30 London Programme relayed from Daventry  
5.15 THE CHILDREN'S HOUR:  
'The Lure of the Fairy Pipe'  
The Story of the Pied Piper is related, and leads to a Fairy Train Adventure  
Play by W. A. RATCLIFF  
Music by ADA RICHARDSON  
6.0 London Programme relayed from Daventry  
6.15 S.B. from London  
6.40 Sports Bulletin  
6.45-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

### 2ZY MANCHESTER. 384.6 M. 780 KC.

- 3.30 From Italian Opera  
THE NORTHERN WIRELESS ORCHESTRA  
Overture to 'The Barber of Seville' .. Rossini  
TOM CASE (Baritone)  
Selected Songs  
ORCHESTRA  
Selection, 'Cavalleria Rusticana' .... Mascagni  
MARGARET COLLIER (Soprano)  
'There's a Voice' ('The Barber of Seville')  
Rossini  
'O come, do not delay' ('The Marriage of Figaro') ..... Mozart  
ORCHESTRA  
Selection, 'Tosca' ..... Puccini  
TOM CASE  
Selected Songs  
MARGARET COLLIER  
'O tender shadow' ('Dinorah') .... Meyerbeer  
'One fine day' ('Madame Butterfly') Puccini  
ORCHESTRA  
Selection, 'La Traviata' ..... Verdi  
5.15 THE CHILDREN'S HOUR:  
'Peach Blossom'  
A Radio Play, founded on Hans Andersen's story, 'The Nightingale' written by L. F. RAMSEY,  
With Songs by B. MANSELL RAMSEY  
Played by THE STATION REPERTORY PLAYERS

- 6.0 London Programme relayed from Daventry  
6.15 S.B. from London  
7.0 Mr. MARTIN WILSON: 'Czecho-Slovakia's Tenth Birthday'  
7.15 S.B. from London  
7.45 'London Town'  
Commière—MABEL CONSTANDUROS  
THE NORTHERN WIRELESS ORCHESTRA  
Conducted by T. H. MORRISON  
Suite, 'Glimpses of London' .... Herbert Ivey  
In the Park; A Day's Shopping; Father Thames by Night; London en Fête

- JOHN RORKE (Baritone)  
The nasty way 'e sez it ..... Ingle  
The Future Mrs. 'Awkins ..... Chevalier

### 'The Painters'

- A Sketch by FRED MALCOLM  
Arranged for broadcasting by JOHN RORKE  
John ..... JOHN RORKE  
Bob ..... CHARLES NESBITT  
Scene: A Drawing-room in Springtime

- JOHN RORKE  
Wot cher! (Knocked 'em in the Old Kent Road) ..... Ingle  
My Old Dutch ..... Ingle

- ORCHESTRA  
Cockney Suite ..... Kettelbey

- MABEL CONSTANDUROS  
In a New and Original Cockney Character Study

- ORCHESTRA  
Bank Holiday (Souvenir of Hampstead Heath) ..... Klenan

- 9.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

### 9.35 Sullivan and German

- THE NORTHERN WIRELESS ORCHESTRA  
Incidental Music, 'The Merchant of Venice' ..... Sullivan  
Gipsy Suite ..... German  
Suite, 'Macbeth' ..... Sullivan  
Three Dances, 'Tom Jones' ..... German

- 10.35-12.0 S.B. from London

## Other Stations.

### 5NO NEWCASTLE. 312.5 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:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.40:—Local Sports Bulletin. 6.45:—S.B. from London. 7.25:—Giles Gillespie, Captain of the Northern Rugby Football Club: 'Rugger'. 7.45:—The Radioptimalists. 9.0-12.0:—S.B. from London.

### 5SC GLASGOW. 405.4 M. 740 KC.

- 11.0-12.0:—Gramophone Records. 2.50 app.:—Running Commentary upon the Association Football International, Scotland v. Wales. Relayed from Ibrox Park, Glasgow. Commentator, Mr. Campbell Blinny. Kick-off at 3.0 p.m. 4.45 app.:—Orchestral Interlude. The Station Orchestra: Suite, 'Holiday Sketches' (Foulds); An Eastern Romance (Halsom); Waltz, 'L'Heure Supreme' (Lottier); March, 'The Gladiator's Farewell' (Blankenburg). 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:—S.B. from Edinburgh. 7.15:—S.B. from London. 9.30:—Scottish News and Sports Bulletin. 9.35:—Clarice Mayne and her Pianist, Bobby Alderson. 9.50:—Music and Humour. The Station Orchestra: Overture, 'John and Sam' (Ansell). T. C. Sterndale Bennett at the Piano. Orchestra: An American Idyll, 'Indian Summer' (Herbert). A Humorous Interlude by T. C. Sterndale Bennett. Orchestra: Ballet Music, 'Callirhoe' (Chaminade); Moorish Dance (Carr). 10.35-12.0:—S.B. from London.

### 2BD ABERDEEN. 600 M. 600 KC.

- 2.50:—S.B. from Glasgow. 4.45 app.:—Len Russell and his Music, relayed from the New Palais de Danse. 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:—Canon Wilkinson: 'Saturday Night'—IV. 7.15:—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.

- 2.50 app.:—Running Commentary on the International Association Football Match, Scotland v. Wales. S.B. from Glasgow. 4.45 app.:—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 (9.30 Regional News; Sports Bulletin). 9.35:—War in Song. Harry Hopewell (Baritone). The Station Chorus and Orchestra. The Boer War: Good-bye, Dolly Gray; Good-bye, my Bluebell. The Great War: Tipperary; Sister Susie; Oh, we don't want to lose you; Good-bye-ee; Mademoiselle from Armentieres; Sergeant Brown; There's a long, long trail; Keep the home fires burning. 'Lost Charm' A Cameo of the Great War (A. Young). Take me back to dear old Blighty; Tack up your troubles. 10.35-12.0:—S.B. from London.

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# The Brentwardine Mystery.

(Continued from page 196.)

"Carol Lethbridge!" and, my dear, it was! You know, the man who got his wife killed in a motor accident and there was such a fuss. And then I asked how poor Hugo got shot, and, my dear, that was the most thrilling thing of all, because Harry said they'd actually gone out to fight a *Duel*, the two of them, though, of course, Harry didn't know what it was about. And I said, how dared that Mr. Lethbridge go and fight a duel with Hugo, when he might have killed him or maimed him for life, perhaps, and he ought to be locked up. But Harry got very cross and said it was all Hugo's fault, and he was the one who wanted the duel, and Mr. Lethbridge was very noble and only put blank shots in his pistol, so when he saw Hugo go down he was frightfully upset, because he knew it couldn't have been him who shot him.

The next morning I positively insisted I was far too dicky to go to the office, and besides, the police might want me. Harry said he couldn't afford to lose a day at the bank, however I liked to waste my time, so I said very well, I'd stay by myself. And of course I went straight to the hospital and asked if I could see Mr. Warren. Of course, I mean to say, whatever sort of man he was he couldn't very well shoot me out of a bed. Well, at first they said I couldn't see him unless I was a relation, but I said I must, because we'd been in the jaws of death together, and in the end the doctor said I

might see him just for a few minutes if he didn't mind. And so I got in, and, my dear, he's just every bit as divine in real life as you'd think, and his beauty wasn't a bit spoilt. And he was so nice. He didn't really seem very ill, he'd only been stunned a bit and cut, and we got on famously, and I told him all about the bullet that had nearly killed me, and he groaned and said it must have been *his* bullet, and he'd have cut his throat if it had really hurt me! So I asked how could he know that it was his bullet, and he told me the most *thrilling* story. You see, that motor accident—well, it seems it wasn't really an accident at all, but that Lethbridge man tried to murder his wife and poor Hugo as well, by sending them down an awful hill in a caravan that hadn't any brakes, and it was an absolute miracle he wasn't killed then. And then, when he wasn't, that awful Lethbridge tried to murder him *again*, and though Hugo told the police all about it, they wouldn't even arrest him! So he—Hugo, I mean, of course—simply had to take vengeance into his own hands. And he challenged Lethbridge to a duel, which was giving him a chance anyway. Of course, Lethbridge didn't want to fight and tried as hard as he could to get out of it; but Hugo just made him, and in the end he had to. They did without seconds, because they didn't want anyone to know, and they chose Torvey Island for the same reason we did,

because it was quiet. But wasn't it a horrible shame, just when Hugo was ready to fire, that awful voice I told you about shrieked "Hugo! Look behind you!" right in his ear, and of course, he turned and missed him altogether. And then he didn't remember a single thing till he woke up in hospital.

I told him about Lethbridge's revolver only having blank cartridges in it, and he just stared and said he didn't understand. Then I asked him who the person what shouted was, and he said he hadn't any idea there was anyone else there. "But whoever it was," he said, "it's some devilry of Lethbridge's, and by God, I'll make him pay for it!" My dear, I just *longed* for you to see how he looked! Of course, I was absolutely dying to hear more, only just then the doctor came up and sent me away, and the next day they wouldn't let me up at all.

Well, that's all, dear, and I've told you every single thing about it. What's going to happen I'm sure I don't know. I suppose the police *had* to arrest them both, but I *do* hope they won't do anything awful to poor Hugo, it would break my heart, and I think he was *absolutely right* to take the law into his own hands, don't you? Of course, Harry says he wasn't, but that's just like him when he's jealous.

*The Fourth and Last Instalment will be published in next week's issue.*

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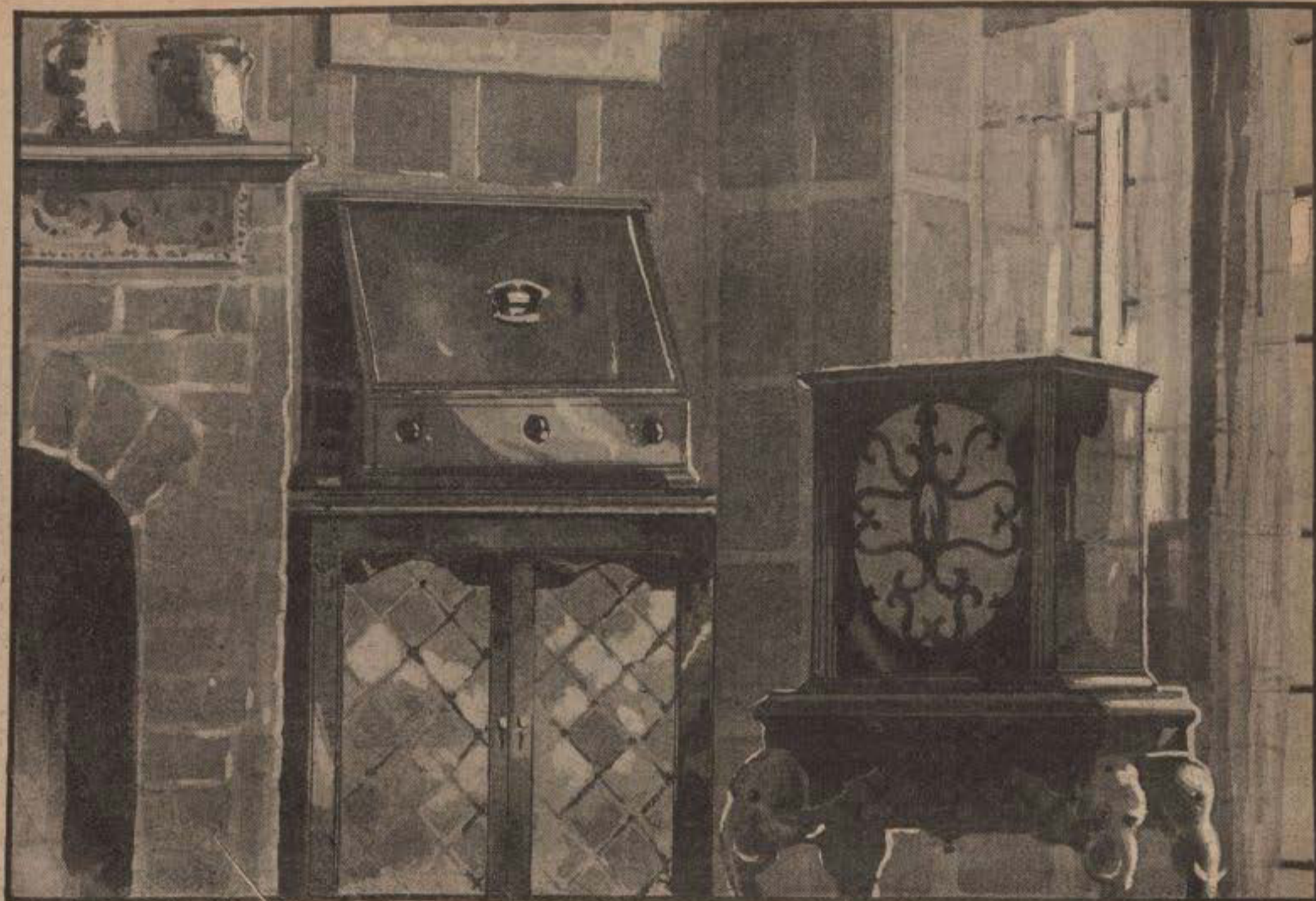
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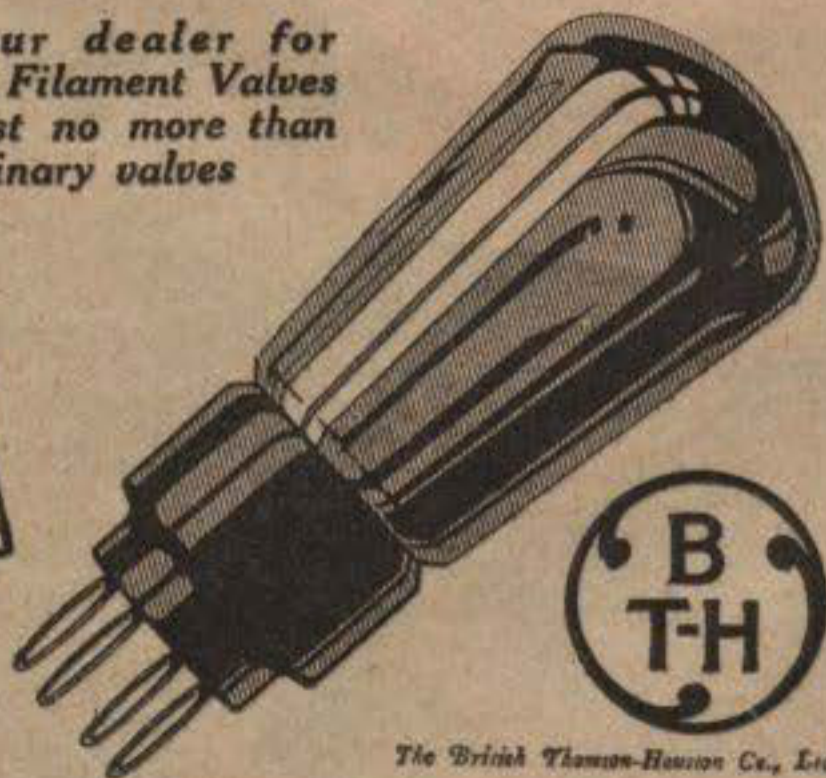
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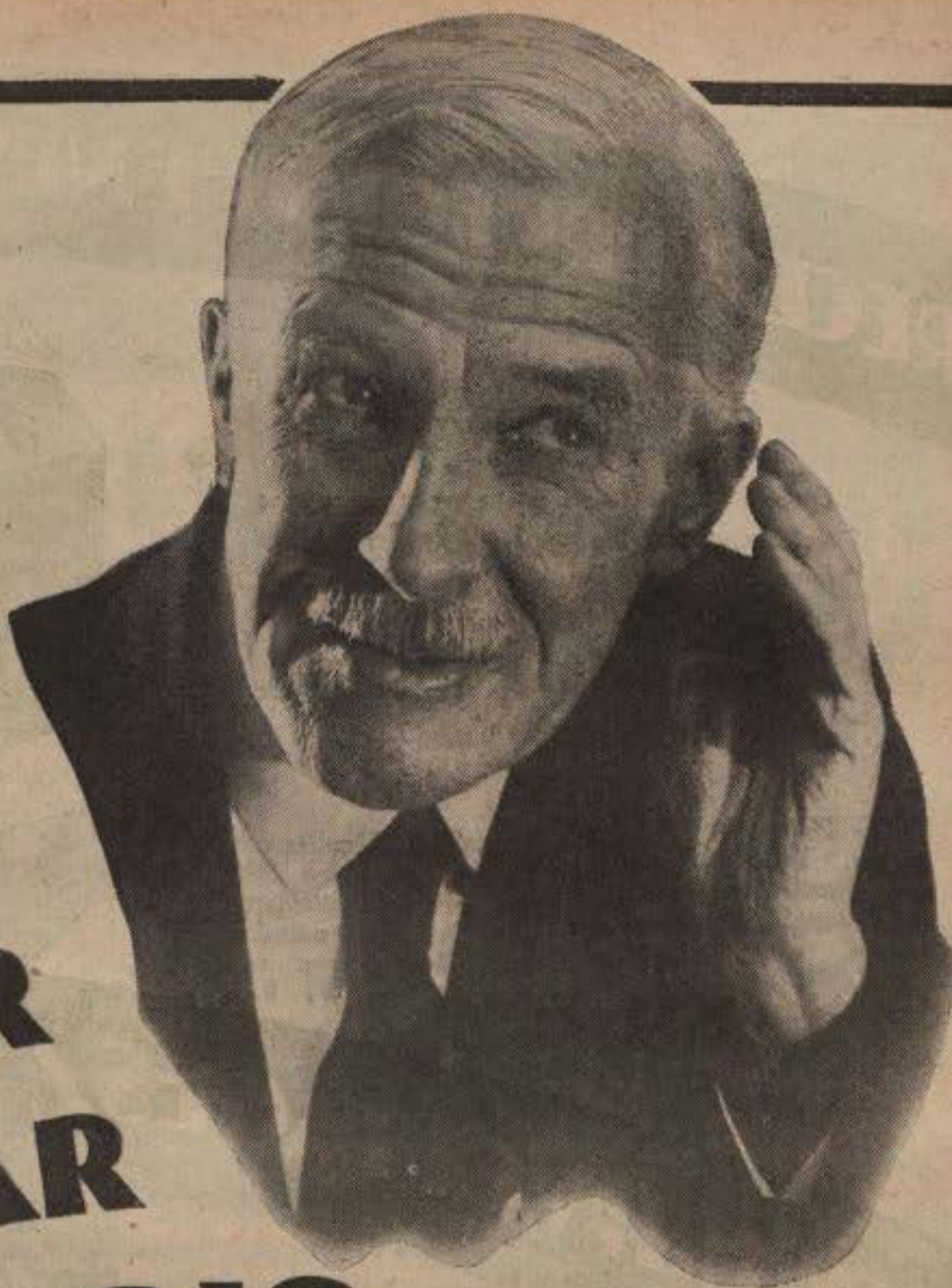
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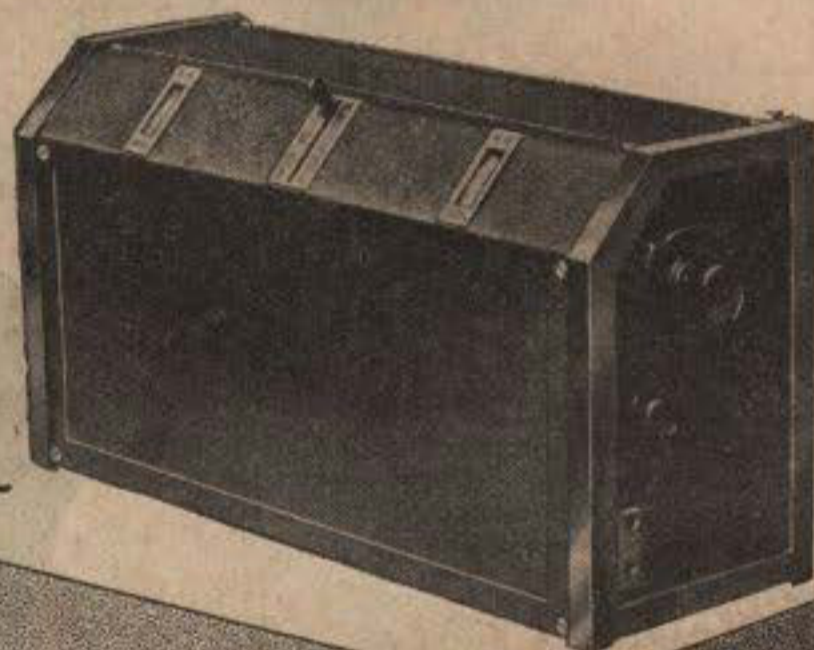
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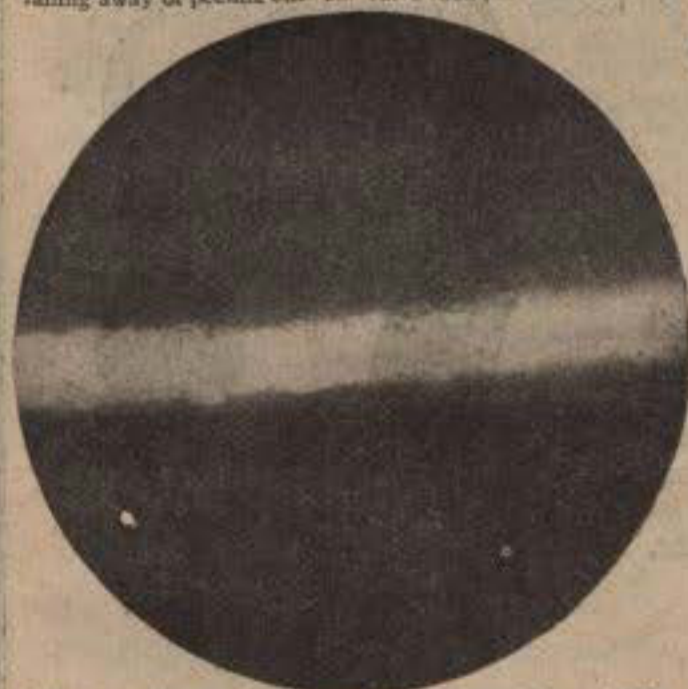
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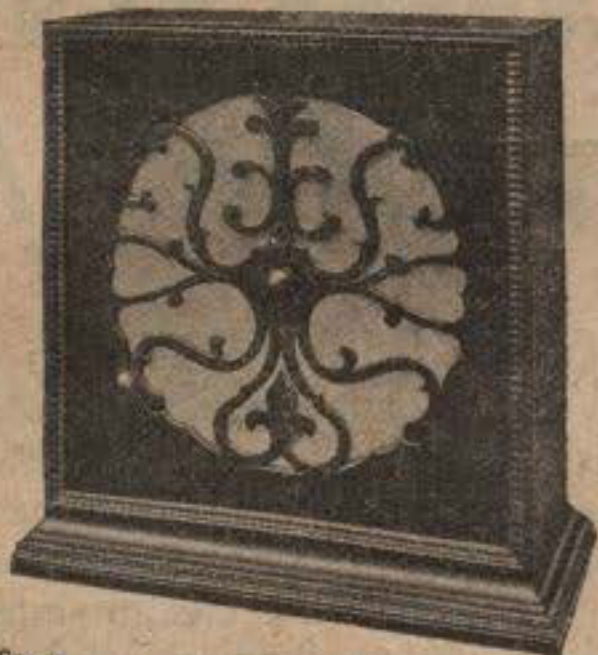
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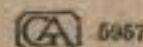


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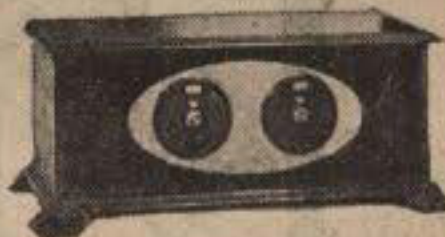
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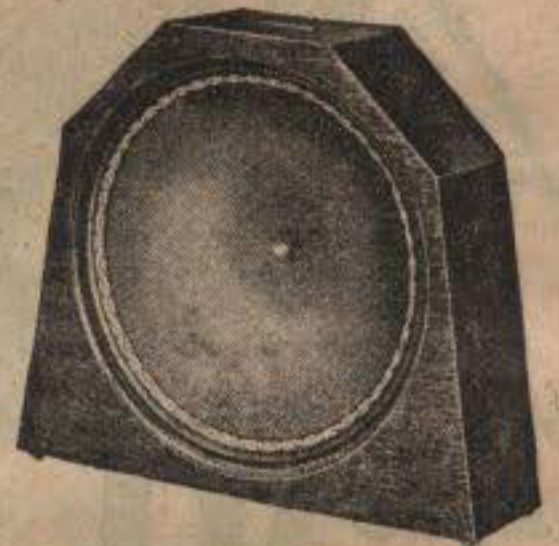
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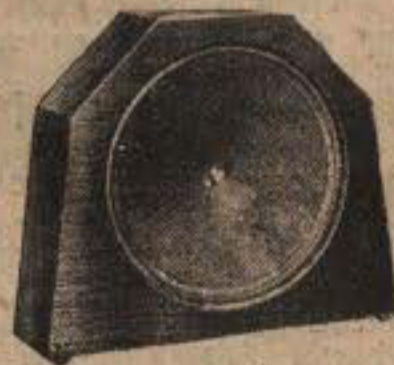
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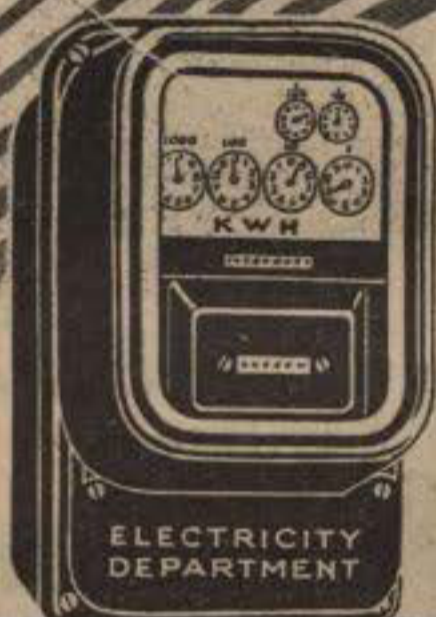
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