



THE  
**RADIO TIMES**  
 THE JOURNAL OF THE  
 BRITISH BROADCASTING CORPORATION  
 TO NATION

*Programmes for September 22—September 28*

**RADIO EXHIBITION  
 NUMBER**

A Special Article on the National Radio Exhibition,  
 which opens at Olympia on Monday

*Also, in this issue, articles by:*

**RICHARD CHURCH WINIFRED HOLTBY  
 PERCY A. SCHOLLS C. R. BURNS**

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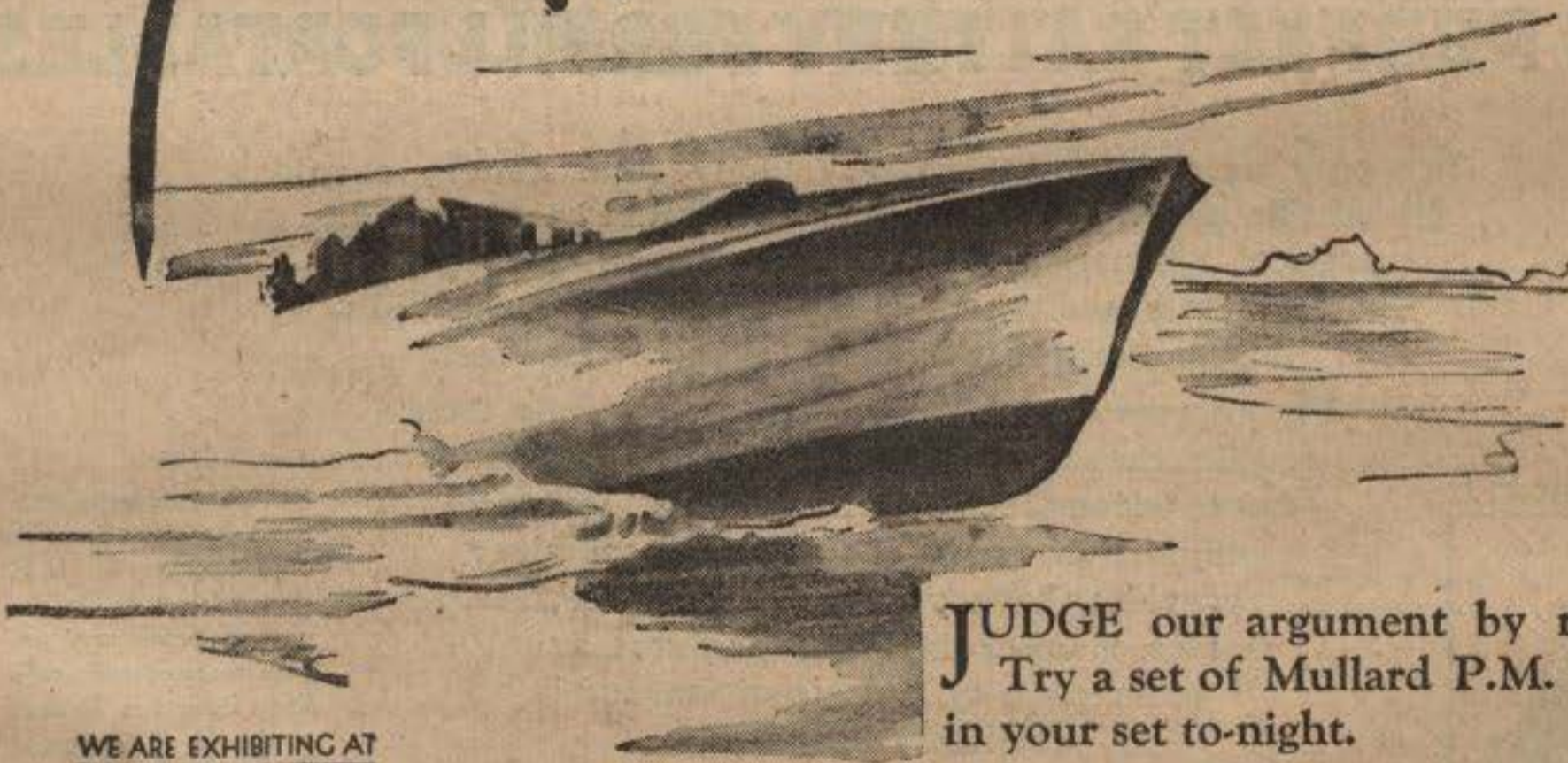
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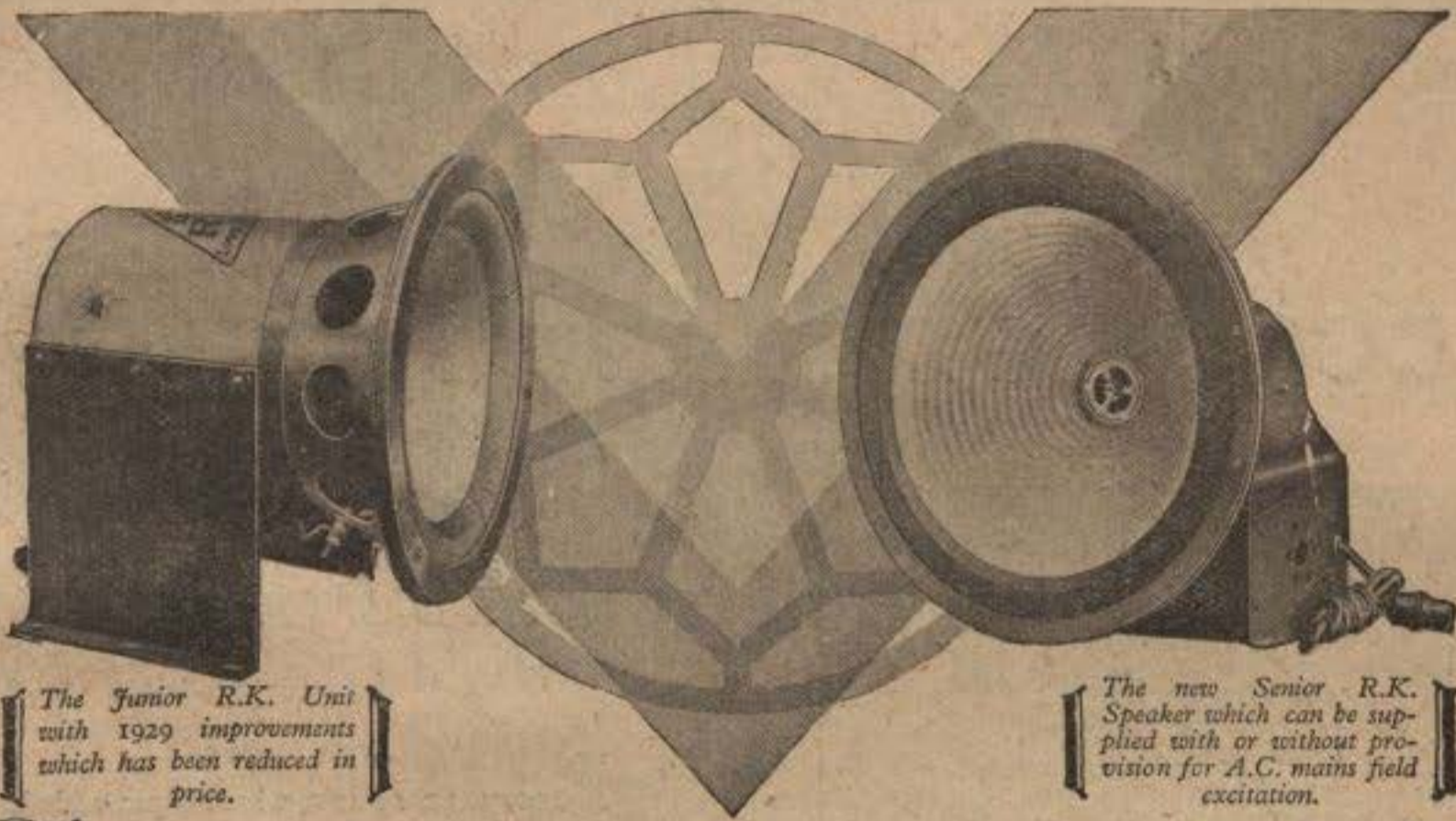
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# THE RADIO TIMES

Vol. 24. No. 312.

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

SEPTEMBER 20, 1929.

Every Friday. Two Pence.

## THIS WEEK'S GREAT RADIO EXHIBITION

**I**T is impossible to approach the Radio Exhibition of 1929 without thinking back over a decade and marvelling at the progress of this miracle of the age. In a few days' time, Olympia will be the focussing point for the thoughts of millions of radio enthusiasts, keenly anxious to learn details of the latest developments in wireless reception.

In a sense, the Exhibition, which opens on September 23, to close on October 3, is Radio's crowning achievement—that was also true of last year's Exhibition, as it will be of the next. Therein is Radio's greatest thrill—the magic and mystery of what is yet in her clenched hand. Radio has given—what will she give?

Since the last Exhibition closed its doors, those trail-blazers of radio exploration—the members of the Radio Manufacturers' Association—have been busy behind closed doors. Members of that organization have taken their exploits of last year and improved on the improvements, added to the additions, and developed the developments until each stand at the Olympia this year will be a mine of revealed treasures.

Naturally, this 1929 Exhibition will be bigger, brighter, and better than that of last year. It must, because Radio means Progress. There will be more exhibitors, more stands, more exhibits, more developments—more Progress. No fewer than 185 exhibitors will conduct 294 stands. These figures alone are significantly eloquent of that Progress. I have seen the complete list of exhibitors and their exhibits. Studying this, I began to wonder whether there can be anything left for next year's exhibition, until I remembered that Radio and Progress are synonymous.

Last year, if I recall aright, the screened grid valve was one of the high-spots of interest. That innovation has since become a recognized unit of most sets. The novel has become the normal; the extraordinary is the ordinary. This year's surprises will not be revealed until the opening fanfare discloses the exhibits of 294 stands to the impatiently curious gaze of thousands of radio 'fans' who will fill the Olympia on the 23rd. The centre of interest may perhaps be the 'portables,' because of the great improvements in design and detail that have been made during the past year. Or, the loud-speakers may assert themselves with a supreme distinction. Speaking on the facts within my knowledge, however, it is safe to state that each of the nearly three



hundred stands will hold something of exceptional interest—something new, something wanted.

From the point of view of the public, the Exhibition itself will be vastly improved. Olympia is being made an 'Olympia-plus.' In order that more ready access shall be obtained to the gallery the organizers are erecting a sweeping double stairway, spacious

in size and gradual in incline, so that none will be crushed and none will be rushed in ascending. This addition to the usefulness of Olympia by the Radio Manufacturers' Association is an appropriate gesture by an organization that is constantly adding to the usefulness of Radio. In this way, Olympia, by taking thought, has added to its stature!

Throughout the entire Exhibition a carefully toned colour scheme will be employed. Blue and gold; gold and blue.

Music there will be: a hum of harmony that subtly fills the entire building, creeping its melodic way around the walls and climbing to the overhanging dome. And yet it will be music segregated, music organized. Twenty-five bijou theatres will be housed under the Olympic roof—twenty-five small halls, with ample seating accommodation, where radio sets will be demonstrated, but each hall sound-proofed from the others. This is a notable addition to the exhibitorial improvements; it is the first time that facilities have been available for individual demonstrations without clash. Olympia, therefore, will not be a hurdy-gurdy of corybantic cacophony, the visitor will not be assailed by vociferous sets on the right and on the left.

On this same subject of music, I ought to add that an element of considerable interest is to be introduced by the presence of the bands of the 17th and 21st Lancers. They will give programmes of popular music throughout every day, heralded by spirited fanfares from the massed trumpeters.

Because of the additional interest in this year's Exhibition, additional provision is being made in the important matter of refreshments. Olympia will be fully licensed all day for the period of the Exhibition; cafés, restaurants, and tearooms will be ready to cater for twice as many as clicked their way through the turnstiles last year. Nothing that can contribute to the comfort and convenience of the visitor has been overlooked.

'If it's Radio, it's Olympia' is one of the snappy slogans invented by the Radio Manufacturers' Association, and after carefully reading the list of exhibitors and their exhibits, I gladly admit that for once a slogan can be tabloid truth. For ten days Olympia will be the rendezvous for all interested in wireless—a tremendous gathering of wireless enthusiasts and technical experts, the greatest Radio show in the world.

GARRY ALLIGHAN.



OLYMPIA—THE YEARLY MECCA OF THE WIRELESS ENTHUSIAST.

A bird's-eye view of a previous Radio Exhibition, its many stands filled with all that was then newest in wireless 'gadgets.'



### Savoy Tragedy.

AS readers may have observed, we take a keen interest in our own little quarter of London which comprises Savoy Hill, the Adelphi Gardens and a tall warehouse in which elderly men dispassionately unpack whole harems of wax ladies destined, we suppose, to be dressed



'Whole harems of wax ladies.'

up for shop-windows. We are particularly interested in our statues—Gilbert's exquisite Eros, which, we selfishly hope, will never be returned to Piccadilly, Sir Wilfred Lawson, Robert Burns, Mr. Robert Raikes, and the miniature memorial of the Camel Corps (surely a model of restraint!). We notice things about these statues—a votive bunch of violets laid before the camel, raucous workmen polishing the love god, and so on. As we write, the statue world of the gardens is in quite a twitter over the disappearance of Mr. Raikes. He founded the Sunday Schools, but on Monday they came with a tumbrel and, dividing him, like all Gaul, into three parts, galloped away with the poor gentleman. We are thinking of inserting the following in the Personal Column:—

RAIKES. Please return. All is forgiven.—EROS.

### 'Far from the Madding Crowd . . .'

A HARVEST Festival Service is to be relayed from St. Giles' Church, Stoke Poges, on Sunday evening, September 29. St. Giles's is by way of being a church of pilgrimage—the name immortally associated with it being, of course, that of Thomas Gray, the author of 'The Elegy.' He lies buried there in his own 'country churchyard,' in surroundings that today, with their 'lowing herds' and 'rugged elms' and 'nodding beeches' are not far removed from the green scene of his own childhood. A second name, always associated in the mind with Stoke Poges, is that of William Penn—through his son, John, who built the present mansion in the Park wherein stands St. Giles. William Penn himself, the founder of Pennsylvania, lies buried some six miles away, close to the Friends' Meeting House at Jordans.

### Voice in the Orchestra.

THAT listeners are as little scared of experiments in programmes as the B.B.C. itself is shown by the volume of eager correspondence received in these offices after such innovations as *Kaleidoscope* and *Squirrel's Cage*. We know, though, from personal experience, that such programmes form the subject of hot discussion in railway-carriage parlaments. The latest experiment in radio drama is the play *Roland* to be broadcast from 5GB, at 8 p.m., on Tuesday, October 1. The dialogue of this work will have a background of expressionistic sound effects made by musical instruments. The actors have been specially chosen for their beauty of voice: they will include several who are not usually heard in plays but in talks and poetry readings. The composer makes use among other instruments of a soprano voice,

## 'The Broadcasters' Notes on Coming Events.

# BOTH SIDES OF THE MICROPHONE



### 'Journey's End' on November 11.

WE are honoured to be able to announce that the eleventh anniversary of the Armistice will be marked by a broadcast performance of *Journey's End*, by R. C. Sherriff, the most remarkable play as yet inspired by the war. *Journey's End* will be heard in a version specially adapted for broadcasting by the author; it will play for nearly two hours. So much has been written about *Journey's End* that it would be superfluous to dwell in these columns on the remarkable facts of its success. The play is being given at this moment in New York and Paris in English, in Berlin in German, and in Sweden. It will shortly be performed in Warsaw and in Paris in a French version. An English company is making a 'talkie' of it in New York. The story, written in novel form by Mr. Sherriff, is soon to appear in both England and America. *Journey's End* is the first of its author's plays to be publicly performed. It was written, as were its author's earlier pieces, for amateur performance by members of the Kingston Rowing Club. By sheer chance, it was given a Sunday performance in the West End—and even then managers funkied it, for the good old conventional reason that the cast included no women. Once staged, at the Savoy Theatre by Maurice Brown, its brilliance was immediately acclaimed—and, overnight, its author, an ex-officer with a post in a big insurance company, found himself ranked with the foremost dramatists of Europe.

### A Great Play for Broadcasting.

MANY who read this will have seen *Journey's End* performed, many others will recall the poignant extract from the play which was broadcast some time ago as a 'surprise item'; they will, without doubt, be glad to hear the play again in the quiet of their own homes on an evening so suited to its performance as that of November 11. *Journey's End*, with its comparative lack of violent action, its miraculously significant and close-knit dialogue, its background of the murmur of the front line heard faintly in a dug-out underground and, above all, its so true revelation of all that war means and gives to the average man, is supremely a play for broadcasting. While leaving to war what still remains of its once vaunted glories *Journey's End* is the greatest argument against a repetition of the experience that has, as yet, been written. We note November 11 in our diary as an evening not to be missed. No more fitting postscript could be found to the Cenotaph service of the morning than the broadcasting of *Journey's End* at night.

### Timing the Schneider Race by Radio.

MR. WILLIAM HOBBISS, who has so often assisted Mr. R. C. Lyle in racing broadcasts, sends a special word of congratulation to Squadron-Leader W. Helmore and Flight-Lieut. R. L. Ragg on their brilliant commentary on the recent Schneider Trophy race. As a point of interest he adds: 'The commentators at one stage of Atoherley's flight expressed doubts as to his speed being so great as that of Waghorn; and as it did not seem to me that such might be the case, I got out my stop-watch and when the top-note from his engine was reached through the speaker, I started it. I stopped it from the same signal at the conclusion of the lap, when it registered 5 m. 45 sec. for the complete circuit. This was the exact time given by the judges subsequently for the same lap—and they had been able to vet visually.'

### London by Night.

THAT there are two Londons we only know who, for reasons of business or revelry, see our city by night as well as by day. Some enterprising composer (we are always doing composers' thinking for them) should write *Eine Kleine Nachtmusik* for London to pair up with the London Symphony. Here is work for the strings (the swishing noises of the street cleaners) and drums (the rumble of market carts advancing upon Covent Garden), with a final *stringendo* with the lay of the milkman chasing among the oboes. An interesting new series of talks, entitled 'While London Sleeps' is shortly to be broadcast. These will be given by various of London's night-workers—a market porter, a policeman and so on.

### Six British Composers.

THE last 'British Composers' night at the Proms (Thursday, October 3, 5GB) contains inviting fare. Balfour Gardiner, Herbert Howells, Arnold Bax, William Walton, Goossens, and Elgar are the composers represented. The lengthier works of Balfour Gardiner might almost be reckoned on one's fingers: he writes rarely—too rarely—for he is essentially one of the most English of English composers. The Walton work is a new one, a *Concerto for Viola and Orchestra*, and will have the special favour conferred on it, upon this occasion, of being played by Paul Hindemith—the German composer, whose chamber music we have frequently heard and who himself plays violin in the Hindemith Quartet. Walton is still a young man, but he has already reached the enviable position of being one of the two or three English composers of today who (despite the meagre number of his works, to date) have already achieved international rank. He will conduct the Concerto himself. Herbert Howells will also be present to conduct his *In Green Ways*, a song-group in which Dorothy Hill will be the soloist. The first half of the concert concludes with Elgar's always delightful *Enigma Variations*.

### Revolting Anecdote.

THE popular story-teller E. Phillips Oppenheim—whom we admire despite his publisher slogan 'Switch off the wireless, it's an Oppenheim'—has told us the following story. Early this year he took a trip to that jolly



'Awakened at seven.'

conglomeration of civilizations, the U.S.A. As author of more than a hundred novels, Oppenheim was naturally expected to broadcast. He did so from one of the big stations in New York. Next morning he was awakened at seven by the ringing of the telephone beside his bed. Greatly put out, he lifted the receiver. The call came from the back-blocks of Connecticut. 'Hello!' said a hearty female voice, 'is that Mr. Oppenheim?' 'Yes,' admitted the novelist, with tortured courtesy. 'What can I do for you?' 'Why, nothing,' was the reply. 'I heard you on the radio last night and just wanted to hear your voice over the telephone to make quite sure it *was* you. Goodbye.'





# With Illustrations by Arthur Watts

## BOTH SIDES OF THE MICROPHONE



### Merry-go-round.

WE are accustomed to seeing artists billed on the hoardings as 'Cynthia Gulp, the Popular Radio Soprano,' and 'Sam Winklepin of 2LO.' These subtle slogans are a touching tribute to the wide influences of broadcasting. They also guarantee that Cynthia sings



'Suspended on a musical merry-go-round.'

pretty much on the note and Sam's patter does not require what in cinema circles they call an 'A Certificate.' We were surprised to note, suspended on a musical merry-go-round at a west-coast resort, a gigantic placard stating AS BROADCAST FROM OLYMPIA. It looks from this as though broadcasting had at last come into its own.

### A Revue Revival.

AT 10.15 p.m. on Friday, October 4, there is to be a repetition of the Holt Marvell revue-in-miniature, *The World We Listen In*, which preceded the first night of the 'Proms' some weeks ago. The 'revival' will be rather longer than the original production. Theo. V. Norman and George Posford have written several extra numbers, and Holt Marvell, in addition to laughing gently at the Penny Novelette, Wardour Street Aesthetics, Foreign Travel and the Bright Young People, will satirize other phenomena of the age. The revival will probably be produced by Gordon McConnell. Mr. McConnell is one of the most energetic producers on the 'lighter side' at Savoy Hill. On Friday afternoon next, he breaks into the Children's Hour with a show entitled 'Let's Sing Something,' with a cast of what may be called 'real grown-up stars'—Stuart Robertson, Olive Groves, Reginald Purdell, Harry S. Pepper and Doris Arnold—and on Saturday revives *Wallah! Wallah!* On October 11 and 12 he is producing a new revue entitled *Peep-bo-hemia*.

### Names to Conjure With.

A FINE series of talks, called 'Points of View,' is to begin on Monday evening, September 30. The aim of the series is to present to the listener varied points of view of specially chosen well-known men; and it is hoped that the list will include such attractive names as G. B. Shaw, H. G. Wells, Dean Inge, Sir Oliver Lodge, J. B. S. Haldane, and Lowes Dickinson. Here are indeed names to conjure with, and if all goes through as planned the series should be as rousing a series as was ever put over the microphone. At any rate, the series will be well-launched on the 30th by Lowes Dickinson. Most listeners will be familiar with Mr. Dickinson through his memorable 'Letters to John Chinaman'—in which an (at that time) daringly original view of things oriental was so wittily and charmingly presented. Others will remember his 'Magic Flute'—a delicious fantasy on the theme made famous in Mozart's opera. It was his delightfully-written *Modern Symposium* which gave the idea for the present series. Lowes Dickinson is a retiring figure, more familiar to Cambridge (where he is Fellow of King's College) than to the world at large.

### About Pictures.

ON Wednesday of this week, Mr. Roger Fry begins the first of his series of talks on 'The Meaning of Pictures.' These simple talks on how to look at, and what to look for, in pictures are, if for no other reason, important in view of the Italian Exhibition which is to open at Burlington House in the New Year, and which promises to be the most amazing single collection of pictures ever shown to the public. Next week's issue of *The Radio Times* will contain the first part of a special 'Miniature History of Art,' by R. H. Wilenski, the critic and broadcaster, in which the author will trace the history of painting from pre-Christian times to the present day. This little history, which will be well illustrated, is to be completed in six parts. It is intended to provide that historical background upon which Mr. Fry will not dwell in his talks, and to stimulate readers to a further study of the subject on their own account. The pictures to which Mr. Fry will refer are to be reproduced weekly in *The Listener*.

### A Craft we Might Praise More.

THE days are gone when few pianists dared give a recital without including in their programmes one or other of Liszt's transcriptions; we are not quite so tickled, today, by these cascades of notes, those meaningless glissandos, and those airy-fairy tinklings in which Liszt delighted. Clever? Yes; but rather too overfull of the sound and fury that signifies nothing. There is no doubt that Liszt understood the art of transcription to a T; and, as a master of that art, we give him credit. A marvellous pianist himself—a magician, no less—he was able to transcribe for the piano in such a way that every iota of that instrument's capabilities was exploited to the full. All transcriptions, however, are not elaborations; some are just a literal carrying-over from one medium to another. It is a difficult craft and perhaps we do not praise half enough those who practise it—the Liszts, Tausigs, Busonis, and Godowskis of music. After all (the more elaborate and overloaded transcriptions apart), it is to these men that many of us owe the pleasure we gain by being able to recapture on the homely pianoforte the delight that we have had from, let us say, some orchestral work. 'The Foundations of Music' for the week beginning September 29, will consist of pianoforte transcriptions, played by Leslie England, of organ music, songs, etc.

### The Last of the Proms.

LISTENERS must say good-bye to the Proms, for this year, on Saturday, October 5. A really rousing evening may be anticipated, and, be sure no small part of the pleasure of the relay that evening will come from the enthusiastic 'atmosphere' the audience will create. There is nothing in all London's concert-world quite like a first- or last-night Prom. The programme (which will be relayed by London) contains Max Bruch's *Violin Concerto No. 1* (with Marie Wilson as soloist), Liszt's *Hungarian Rhapsody* and Bach's *Tocatta and Fugue in D Minor*. The vocalists of the evening are Anne Thursfield and John Morel.

### Our Palatable Notes.

WRITES a Southport listener, 'Thank you for your weekly notes which do so much to make the B.B.C. programmes palatable.' We are sure he did not mean to put it as strongly as this—but we are delighted to learn that we are the cream in the B.B.C.'s coffee.

### When We Were Very Young.

MISPRINTS are liable to creep into the best regulated magazines. In this connection we have a fine store of jokes at the expense of our contemporaries. We admit, however, that it was unreliable of us to state that, 'when Mozart's *Figaro* was produced at Prague in 1876, it was so pronounced a success that the authorities at once asked him to write them another opera.' A South Coast newspaper made hay with this—but we bear no grudge. Comparatively few listeners, however, corrected us in the matter of the record of Caruso singing 'Cara Nome' (Gilda's song from *Rigoletto*); we meant, of course, 'O Sole Mio'—but then we never were very good at Italian.

### The Latest for the Gramophone.

JOHN IRELAND playing his own composition for the piano, *April* (Col. L2317), was in the programme of new gramophone records broadcast by Mr. Christopher Stone on Friday, September 13, during the luncheon hour; Master John Bonner sang *Should he upbraid* (Col. 9840), and Leonard Gowings, *Sigh no more, ladies*, Homochord D1377. Orchestral records included the Prelude to Act III of *Tannhäuser*, Parlo. E10887, and Mozart's *Marriage of Figaro Overture*, Piccadilly 338; Eve Stignari and Tancredi Pasero sang a duet from *La Gioconda*, Col. D1654; and the lighter records that formed the first part of the programme included *The Mule Song* (Regal G9370), Ann Penn in *Imitations* (H.M.V. B3086), Leslie Hutchinson in *Wake up, Chillun, wake up*, (Parlo. R403), Elsie Carlisle in *Mean to me* (Dominion A168), and four dance records, Sterno 191, Zono. 5487, Radio 1226 and H.M.V. B5674.

### Raven into Harpiscord.

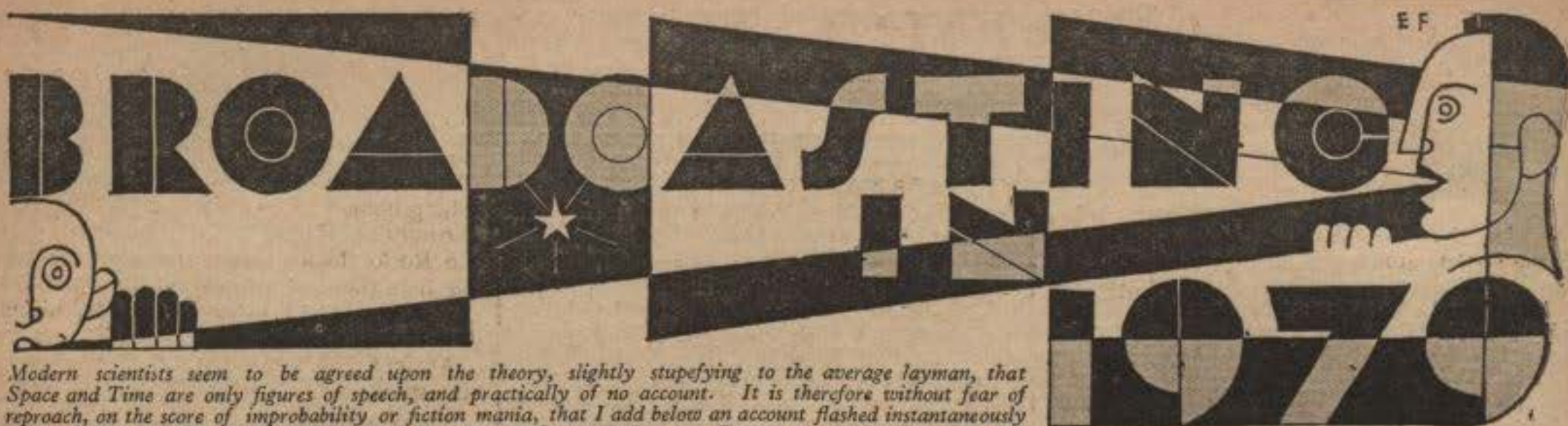
THE harpsichord played by Miss Nellie Chaplin, who with her sisters gave a charming recital of Giles Farnaby last week, has quite a little modern history attached to it. Miss Chaplin played upon it all through the



'A Kirkman dated 1789.'

famous long 'run' of *The Beggar's Opera*—also in J. B. Fagan's Pepys play *And So To Bed*. The instrument, a Kirkman dated 1789, was restored by Charles Hersant of the House of Broadwood. Hersant had a pet raven called Jack who croaked away in a cage in his master's North London garden. As Jack's feathers dropped, they were gathered, dried and used for the restoration of harpsichords. This shows that ravens can serve other purposes than that of muttering 'Nevermore.' The system upon which the harpsichord works is no doubt well known to our readers. The strings, which in a piano are struck by a hammer are, in the older instrument, plucked by a quill.

'The Broadcasters.'



Modern scientists seem to be agreed upon the theory, slightly stupefying to the average layman, that Space and Time are only figures of speech, and practically of no account. It is therefore without fear of reproach, on the score of improbability or fiction mania, that I add below an account flashed instantaneously to the Editor of 'The Radio Times' from his Special Correspondent at Geneva on August 15, 1979, for inclusion in the issue of that date . . . . .

EVERYONE knows that it was in November of 1972 that the foundation stone of the International Broadcasting Corporation was laid in Geneva; the fiftieth anniversary of the inauguration of the old British Broadcasting Company. Everyone appreciates the happy thought which induced the Presidents of the United States of Europe and of America respectively to join hands over that foundation stone, to which the former, in the course of his speech, referred most felicitously as the 'coping stone of the magnificent cathedral of world-peace erected by the League of Nations.' And yesterday, after seven years, the great building was opened to the Press for the first time since the system of World Programmes was decided upon at the Lausanne Conference in 1970.

The majesty and beauty of the building itself has already been admirably dealt with elsewhere. It was with the programmes themselves that I was concerned, for purposes of observation and description. In reply to my request for a study of a typical Programme Day, I received an answering request to be at the principal entrance to the building at precisely five minutes to midnight. When I wrote my letter to the Corporation I had forgotten the inauguration of the twenty-four hour service. In the early days of broadcasting there were protests against a service lasting intermittently from ten in the morning till midnight. People pleaded for 'less and better broadcasting.' Now they would be compelled to face an ether occupied by programme matter for twenty-four hours out of the twenty-four. And puritans can at least console themselves by the fact that if now we can get seven hours' dance music daily, at least it is broadcast at a time when they are safe in bed, between midnight and seven in the morning. This dance music is transmitted on three alternative wavelengths by the American, the Middle European, and the Historical Departments respectively. The first and second are for the benefit of dancers, according to the up-to-date requirements of the two continents. The third programme is for those who merely listen—sentimentally or technically, as the case may be—and consists of dance tunes from the earliest times to the present day. We nowadays preserve music of the past in a band of ether, not in a museum show-case. And such historical curiosities as the gavotte, the veleta, and the black-bottom, will remain to delight and

shock posterity as they delight and horrify us today.

From seven o'clock in the morning until noon, the national relay stations take up the torch with their local programmes: the weather-reports to cheer or depress us while we bathe and dress; the news and prices to flavour our breakfast; the conditions of shopping, marketing and catering, to prepare our wives and housekeepers for the business of their day.

Meanwhile, during the same period, the various national stations submit to the International Building their suggested programmes, which are chosen by merit in competition for the honour of a place in the great International Programme—which is transmitted daily from three in the afternoon until midnight.

Many programmes have soared out into the ether since the old days of Savoy Hill, where, if we can believe the evidence of the first Year-Books of the B.B.C., artists worked directly during transmission. The great Gramophone Fusion, as it was called, took place in 1953, and with the effective combination of the two great mediums of reproduction of sound, improvement in recording became astonishingly rapid. By 1960 all programmes were being gramophonically transmitted. They were rehearsed and recorded up to the best possible pitch piecemeal, and fitted into a programme whole by the Von Gruner process, which followed the system employed in film-cutting and editing studios, and was, of course, only rendered possible by the invaluable invention of Cellulose-equivalent Gramophone Film, by which recording was done on a flexible length of material as opposed to the old methods of disc or cylinder.

Since 1960, therefore, the programmes have been constructed, recorded, cut and edited upon the film model, and the whole of one of the floors in the International Building is occupied by a library of programmes of the past and programmes of the future—a library to which, of course, additions are continually being made. In this library perhaps the most entertaining part is the historical section. Shortly after the new system was introduced, the International Programme Board thought it worth while to investigate programmes which had been transmitted on the old model, and to revive them for recording purposes. British listeners well versed in the history of broadcasting can recognize in this section of the library examples of what are known as the

first 'Imperfect Classics' of the microphone, such as Mr. Lewis's adaptation of Conrad's *Lord Jim*, Mr. Berkeley's *White Chateau*, Mr. Marvell's *Carnival*, and Mr. Guthrie's *Squirrel's Cage*. It is to be hoped that last year's special anniversary programmes, held in memory of the birthday of Signor Marconi, and which included several of these 'Imperfect Classics,' has become an annual event. Such revivals from what might almost be called the Stone Age of broadcasting are of the greatest interest, enabling listeners to compare the present with the dim and distant past.

From twelve o'clock until two, as again between three and four in the afternoon, light music suitable as a background for the consumption of food, is an invariable part of the daily programme, but whereas in the nineteen-twenties the composers mostly in favour for these light musical periods were Sullivan, Puccini, Gounod, with the addition of such old-fashioned favourites as Rubenstein's *Melody in F* and Liszt's *Liebestraum*, present generations prefer Honegger, Hindemith, Delius, and the later period of Gershwin. A campaign for the popularization of so-called modern chamber music, so scoffed at when it was started by the B.B.C. in its earlier days, has now been justified almost to the point of surfeit.

Listeners interested in the sort of music that used to accompany our grandfathers' meals can satisfy their curiosity by listening to the modern Children's Hour so ably handled by the Russian Department, with its unrivalled knowledge of the child mind.

The alternative programmes for Europe and America are interesting, comparatively, as being based upon fundamentally different principles: the American programmes being still dependent on their old advertising policy, the European standing firmly by the old uncommercial principles of the B.B.C. The course of time has served to show that there is room for both types of programme even in such a small world as this planet has now become under the continually tightening influence of science.

Radio education and religion have automatically been absorbed by the European programme, while vaudeville and lighter entertainment in general, with its inevitable requirements of very highly paid star performers, has gravitated to the American programme.

(Continued on page 596)

A Comedy  
in One Act.

'RADIO DRAMA.' Written by  
E. F. Watling.

Scene: Our drawing-room.

Characters { Me.  
Angela.  
The Wireless.

ME: Now that the long evenings are coming round again—

ANGELA: It sounds just like the beginning of an article. Go on.

ME: I was merely about to remark that I think we ought to make a determined effort to use our wireless set more systematically for amusement and instruction. We've had it now for about two years, and in all that time I don't believe we've listened to a single item straight through from beginning to end.

ANGELA: Except the Derby.

ME: Except possibly the Derby.

ANGELA: Well, all the things we particu-



'The Derby from beginning to end.'

larly want to hear come on when we're having supper or going to bed; and when I'm simply crying out to be amused, it's either the Children's Hour or a talk on the Nation's Milk Supply.

ME: Still, we ought to give an item a fair chance. Take these radio plays, for instance. You can't expect to enjoy them unless you concentrate.

ANGELA: But I can never tell who's supposed to be speaking, and they go on and on like a lot of people, whom you've never seen, talking in the next room when you're trying to go to sleep.

ME: That's just the intimate atmosphere on which the radio drama depends for its success.

ANGELA: Yes, I've read that somewhere, too.

ME: The radio play must make its appeal to Mr. and Mrs. Smith, Jones, or Robinson at their own fireside.

ANGELA: Well, it doesn't appeal to Mrs. Robinson.

ME (firmly): Tonight we will listen to a new thriller, *The Creaking Window*, in one act. It starts in five minutes' time, so get ready to listen while I tune in. . . . What have you been doing to this crystal?

ANGELA: I believe Alice usually knocks the set off the table when she is dusting. Won't it function?

ME: That's a bit better. But it's not as good as it ought to be.

ANGELA: I expect it's good enough.

ME: There, now they're just beginning. Slow music to get the atmosphere. We'll put the lights out to help the effect and as an aid to concentration.

ANGELA: Oh, dear, no! I must get on with these pants of yours. The only time I can possibly get them done is while listening.

ME: Oh, very well. Only come on and settle down. It's beginning.

THE WIRELESS: The scene is in an old inn on a lonely part of Dartmoor—

ANGELA: I wonder if it's meant to be the Dutch Cheese at Bowley?

ME: Sh!

THE WIRELESS: —about ten o'clock on a wintry evening. (Noise of wintry evening.)

ANGELA: Now what's gone wrong?

ME: Sh! That's the storm effect. They do that in a separate studio (having read about it).

ANGELA: How do they know when to do it?

ME: I don't know.

THE WIRELESS: It's a stormy night, landlord. Yes, zur. Reckon we shaan't see many folk along 'ere in this weather. Do you often have storms like this in these parts?

ANGELA: He talks just like Mr. Wainwright.

ME: Who, the landlord?

ANGELA: No, the other man.

ME: Yes. Sh!

THE WIRELESS: . . . a night I spent once in the Rocky Mountains, just twenty-five years ago today. Indeed, zur? I'd been walking all day— If you'll excuse me, zur, I'll just lock up first . . .

ANGELA: Did you lock up the garage, dear?

ME: I thought you did.

ANGELA: You had the key in your pocket. Do go and do it, dear. Do you mind? I'll tell you what happens meanwhile.

(Interval while I lock up the garage.)

THE WIRELESS (when I have got back to it): . . . Rum thing that, wasn't it? It was indeed, zur. I often think of it, especially on a night like this. They do say, zur, there be some queer customers around these parts o' nights.

ME: Now I've missed all that.

ANGELA: Oh, he just told him how he was pursued by an old sailor with one arm who wanted to sell him a jade ornament.

ME: Listen, that's a knock at the door.

ANGELA: Our door?

ME: No, in the play, silly.

ANGELA: Oh, sorry, I wasn't listening.

THE WIRELESS: . . . who that can be



'In the Rocky Mountains, twenty-five years ago.'

this time of night. Some traveller lost his way, I expect; wants to get a night's lodging here. Well, 'e can't, leastways not unless 'e shares your bed.

ANGELA: Why do they always say 'leastways'?

ME: That's dialect. Sh! He's going to open the door now.

ANGELA: Can you see my scissors anywhere?

THE WIRELESS (in a nautical voice): A rolling home from Rio Grande—hic!

ANGELA: This'll be the man he met in the Rocky Mountains, I bet you anything. Oh, here they are (referring to scissors).

ME: You don't know; it may be another one. Why can't you listen?

ANGELA: I believe it came out as a magazine story.

THE WIRELESS: . . . we be full up for the night, but I suppose you can shelter 'ere for a time. Come inside and let I get the door shut. (Noise of storm being shut out.)

ANGELA (having removed headphones): Was that baby crying?

ME: I don't think so.



'Look out, he's got a knife!'

ANGELA: Just open the door a minute, do you mind?

ME (at door): Can't hear a sound.

ANGELA: Perhaps it was nothing.

ME: Evidently.

ANGELA: Perhaps you'd better leave the door open, in case she does cry.

ME: Right-o.

ANGELA: While you're up, dearest, would you be an angel and see if my purse is on the kitchen table.

ME: What the dickens do you want your purse for at this moment?

ANGELA: I've just remembered I owe the housekeeping one-and-fourpence, and if I don't put it back now I shall forget it.

ME (having returned from kitchen): Well, it isn't.

ANGELA: Oh, never mind, then. I expect I took it upstairs.

ME: I can give you one-and-fourpence, though.

ANGELA: Don't bother now.

THE WIRELESS (when we have both got back to it): So that's how it is, is it? That's how it is, captain.

ANGELA: Did you happen to notice if the kitchen fire was all right?

ME: No.

THE WIRELESS: Those were his very words. ME: I'll go and see, if you really want me to.

ANGELA: No, no, don't interrupt your listening. You can go and see when this is over. I don't call it very exciting.

THE WIRELESS: And now it's got to be you or me, one or the other. Look out, zur, 'e's got a knife. All right, Tredland, stand by the window. Heaven, the man's raving!

(Our front door bell rings.)

ANGELA: Heavens! I've just remembered. I asked Bob and Winifred to come round for some bridge. That'll be them. Switch the thing off, darling, and let them in.

By Richard Church.

# SHAKESPEARE STILL UNBEATEN

## —AS THE WORLD'S GREATEST RADIO-DRAMATIST

THE sands of Shakespearean criticism continue to blow about the world. When one sees this dog-eared name at the head of an article, or in the title of a learned book, one feels a sense of sawdust in the mouth and earwigs in the brain. But in the midst of the desert the figure of the poet remains, inscrutable as the Sphinx, with a new expression and significance for everyone. All thinking people are attracted to that huge personality, in an effort to fathom it. Nobody succeeds; not even Mr. Shaw, though his mind is constantly occupied in the task. Otherwise, he would not recur to the subject in almost every article, speech, or interview which he is induced to give. We may suspect, indeed, that Shakespeare is the only human being of whom Mr. Shaw is envious.

And now a new triumph has come to that Elizabethan dramatist who retired, prematurely world-weary, with a fortune of £6,000. It is obvious that the technical potentialities of the invisible drama, arising out of the development of the radio, call for a new kind of play, a kind having a fundamental difference from the naturalistic play which has evolved out of the requirements of the proscenium-arch theatre of Louis XIV's Court, and which has led to the St. James' Theatre drawing-room comedy compounded of photographic conversation and significant gesture. In this mode, the physical personality—tricks of clothing, movement, facial expression—matter as much as the dialogue, with the result that the latter has been debased into the position of a libretto. One might say, indeed, that the play as we know it to-day is a kind of opera, whose words are merely pegs whereon the star actor and actress may hang the music of their gestures and movements.

IT is obvious that this art is not one which will get across the microphone. The telling glance, the highly-organized hand-play and deportment, the dress and staging, are all cut away in the radio-drama. All that remains for the artist to exploit are the range and inflection of the human voice, and the content and form of the words spoken. The art has to grow, one might say, out of the plain telephone conversation. 'Hallo . . . are you there?' 'Yes, Jones speaking.' That is the scaffolding of the new radio-drama; that is the theme on which the author has to build his variations.

It is, therefore, not surprising that so few existing stage-plays are capable of being broadcast. For what is wanted is a play of ideas transformed into the dynamic life of conversation. I think such work as that of Mr. Granville Barker, or a drama of hard yet picturesque reasoning such as Mr. C. K. Munro's *The Rumour*, are built for the new form of world-presentation. But, above all—and this is a lovely accident of Time—Shakespeare and his fellow-Elizabethans

produced work admirably suited to this purpose.

The reason for this lies in the conditions under which the Elizabethan drama was made. In those days there were no scenery, no *décor*, no marvellous effects of lighting, to create a preliminary impression, or to charge the bare dialogue with the significance and even poetry of place and occasion. The players had to strut up and down a sort of boxing ring, dodging the stools of the young fashionables who sat very hyper-critically and literally at their feet. They had to speak words which would triumph, by their colour and vividness, over the noisy indifference of a riotous audience more interested in sweetmeats and horseplay than in the simulated griefs and joys of the players.

BUT the dialogue had a still larger burden to carry. On a stage whose only effects were a curtain and a placard, the author had to build 'the topless towers of Ilium,' the Forest of Arden, St. Bartholomew's Fair, or the Roman Forum. He had to send on his characters, and by a miracle of stagecraft, make them explain who they were at the same time as they took part in the immediate action necessary for the movement of the drama. The trials and torments of this task were parodied in *Midsummer Night's Dream*, where the *Prologue* presents his rustic players before the Court of Theseus:—

*'Gentles, perchance you wonder at this show;  
But wonder on, till truth make all things plain.  
This man is Pyramus, if you would know;  
This beauteous lady Thisby is certain.  
This man, with lime and roughcast, doth present  
Wall, that vile Wall which did these lovers sunder;  
And through Wall's chink, poor souls,  
they are content  
To whisper. At the which let no man wonder.  
This man, with lanthorn, dog, and bush of thorn,  
Presenteth Moonshine; for, if you will know,  
By moonshine did these lovers think no scorn  
To meet at Ninus' tomb, there, there to woo.'*

It will be seen that the dialogue of this Elizabethan drama, in conforming to the accidental and local requirements of the stage erected in inn-yards, or in a building resembling a large roofless windmill, also prophetically adapted itself to a dramatic necessity that was to spring out of the ether three hundred years later. For what the radio-drama needs is dialogue that contains within itself both stage directions and scenery. If it cannot do this, it must alter-

natively possess a naturalness not of our world, but of the dwellers in Mr. Wells's 'Country of the Blind,' who must have made up in their speech for that fifth of the universe which was lacking in the experience of their senses.

A dramatist has not yet arisen who can do the latter, and until the lure of the radio-drama has called him to life, we must be content with those poets who, in a more conservative vein, can re-create verbally the *visual* world. And that is not just a question of descriptive writing. Nothing is duller or less dramatic than descriptive writing. The author must be a poet whose words, by the devices of rhythm and onomatopœia, kindle in the imagination of the listener the colour, light, space, and physical motion of the scene.

No poet writing for the stage has done this more vividly than Shakespeare. The insolent young genius of Marlowe had shown him that to satisfy the mechanical requirement of the stage at the Globe Theatre was not enough. A verisimilitude greater than that of the intelligence was capable of being expressed, for the crowning satisfaction, not of the groundlings, but the most fastidious and imaginative critic.

THIS leads us to the conclusion that Shakespeare's success as a radio-dramatist is due to the fact that his genius lived essentially on *verbal* inspiration. That is to say, before he was a moralist, a philosopher, a politician, or a lover, he was first a poet, as Keats and Swinburne were poets, *feeling* in words, and feeding his imagination on the suggestion and association of words. I think it was Charles Lamb who pointed out how Shakespeare passed from one idea to another sometimes by a sort of punning transference. In addition to this, he had the power of crystallizing a situation, together with all that led up to it and resulted from it, in one word: a word pregnant with meanings. Thus Antony, betrayed to death by his ambitions in the East, his remorse, and his violent love for Cleopatra, calls her by one word which carries the whole tragedy of his story. 'I am dying,' he says. 'Egypt, I am dying!' Egypt! The word is a play in itself.

It is this kind of symbolism which is admirably suited to the radio, because it needs no trappings. It contains its own lighting and scenic effects. That is why listeners have discovered with wonder and surprise that when Shakespeare is broadcast, they have found this tragic Renaissance rebel, with his gipsy violence and womanly tenderness, his luxuriance and directness, appearing before them as vividly as the bloody Tybalt stood before Juliet when she was about to drink the potion, an emanation of genius which time and human invention again unite to serve.

RICHARD CHURCH.

*In the 'Proms' Programmes.*

# ONE OF THE LITTLE-KNOWN SYMPHONIES OF BOYCE.

*Another London Symphony.*

**T**UESDAY'S Prom, to be broadcast from 5GB, begins with the Haydn Symphony which is always known as 'The London.' Dr. Vaughan Williams' 'London' Symphony was broadcast on August 22 from one of the British evenings at the Prom. It may fairly claim to represent London in so far as the life of the town has suggested to the composer, in his own words, 'an attempt at musical expression,' and it is probably the orchestral work of which the Londoner thinks first in that connection. But more than a hundred years ago the great Haydn wrote a 'London' Symphony. It, of course, has no intention of depicting London in music, and, so far as we know, the only reason for its name is that it was chosen out of the twelve Symphonies commissioned by Salomon, and produced at his concerts, for the one which was given for Haydn's own benefit. In the very same way Oxford has lent its name to one of the set, the one which was played when the University gave him its honorary degree of Doctor of Music.

The 'London' Symphony is full of Haydn's inimitable good humour and cheerfulness. It begins with a slow introduction, which seems at first as though it would be a mere flourish of trumpets, but a more melodious section follows. It is in minor. The main, quick part of the movement changes to the major, and the first merry tune is given out at once. The Symphony has the unusual feature of making use of the same main tune twice over in its first movement, instead of giving us a new one; there is another tune, but it is not used in the way in which a main second theme usually is.

The slow movement is Haydn at his very best; it is made up very simply of a fine melody which is not really developed but simply presented in various guises.

The Minuet is at once dainty and vivacious with a hint of mischief in its emphatic third beat of the bar at the outset, and the Trio, in minor, has only the slightest suggestion of the wistfulness that the minor mode can so often mean.

The last movement is almost boisterous in its good spirits. It begins at once with the chief melody, irresistible in its gaiety, and though to the student the movement is a model of skill and compactness, the effect is one of real simplicity and even of lighthearted fun.

*'With Verdure Clad.'*

**H**AYDN'S great oratorio, *The Creation*, on which he worked with sincere piety and devotion, has long held a secure place in the affections of all British music-lovers. Even those who do not know the whole work must have heard single numbers from it, this gracious melody probably more often than any. It deals with the coming of herb and flower to the earth, and of the joy they bring to man.

*The 'Catalogue' Song.*

**M**R. ROBERT EASTON'S virile voice and style are admirably adapted to the part of Leporello in Mozart's sparkling opera *Don Giovanni*. Near the end of the first act, as listeners will remember, the pathetic figure of Donna Elvira has the stage for a little while to herself. She sings of her grief at her betrayal by the Don, and her hatred of him. He, as it happens, is not far off, and, hearing the voice of a lady in distress, hurries forward to offer consolation. Recognizing her at once, however, he makes his escape, and sends his servant Leporello, to take his place and calm the fair one's agitation. The servant seeks to distract the lady by recounting the list of his master's many conquests over the fair sex, telling her that he has made a catalogue of them,



THE CREATION OF ADAM: A PANEL FROM MICHAEL ANGELO'S SISTINE FRESCO.

The supreme act of God also inspired Haydn's great oratorio *The Creation*, an aria from which Dora Labbette sings in Tuesday's (5GB) Prom.

from which he proceeds to read the numbers which he has recorded in different lands, reaching a truly startling total. The song is often spoken of as 'the Catalogue aria.'

*'The' G Minor.*

**I**N an earlier Promenade Concert this season a Mozart Symphony was broadcast which has the affectionate name of 'The Little G Minor.' This evening the G Minor is to be played.

It belongs to a wonderful period of six weeks in the summer of 1788, during which Mozart composed his three greatest Symphonies, this, the 'Jupiter,' and the one in E Flat. Mozart was at that time hedged about by many real difficulties, and something of his own unhappiness has been read into this work by critics and others; a great deal of Mozart's inimitable brightness and melodious charm run through it, none the less.

The first main tune of the opening movement enters without any introduction, a swiftly-flowing tune given out first by the violin. The second—another dainty melody—is shared between the strings and the oboe on its first appearance.

In the slow movement there are also two main tunes, the first of which is made up chiefly of reiterated notes, begun by the viola, and carried on in turn by the second and first violins. The second will be easily recognized, beginning as it does with two little descending phrases, each repeated twice.

The Minuet is in robust and vigorous mood, with an alternative section—the Trio as it is called—of the most dainty grace.

Again in the last movement there are two main tunes of contrasted character; one is full of energy with a soft ascending strain answered by a bustling quaver figure. The other is a suave and peaceful melody.

*Mozart and the Violin.*

**N**O one in this country who has any interest in music at all needs to be reminded of Arthur Catterall's great gifts; but if there be one composer more than another with whose music he is specially at home, most people would be likely to think of Mozart.

In our affectionate regard for Mozart as the composer who gave us so much joyously tuneful music, in his fame as pianist, amazing child prodigy and mature master, we are apt to lose sight of the fact that he was also a violinist of some accomplishment. He wrote six Concertos for solo violin, all of them during 1775 and 1776, his twentieth and twenty-first years, mainly, it is supposed, with a view to his own study of the instrument. But they are anything but mere studies; they are music which it is as easy to enjoy as grateful to play, admirably suited to the fine qualities of the violin.

The Concerto in A Major is laid out for quite a small orchestra, two oboes, two horns and strings being all the accompaniment accorded to the solo violin. The first movement, in a brisk measure,

begins with an orchestral prelude, a silent pause heralding the soloist's entrance with a bold, manly tune which the other violins accompany with swiftly-hurrying runs. There is another brief pause, and again the principal violin takes up the tale; from that point the movement goes on its way, melodious and happy throughout. The slow movement, which follows, is no less melodious, the soloist concerning himself for the most part in weaving fanciful embroideries round the tune which he announces after a short introduction by the orchestra. The next movement is a Minuet, unusual in Concertos; the solo instrument begins the jolly tune himself, and has throughout a large share of it. A lively section breaks in, in quicker time, and then the Minuet returns, to finish the work in a spirit of the daintiest grace.

*Old and New English Music.*

**T**HE British composers in Thursday evening's concert which 2LO is to broadcast are all English. One of them, Dr. William Boyce, belonged to the century before last, and the others are all still happily with us and very much on the active list. Dr. Boyce held more than one of the positions which entitle a musician to the whole-hearted respect of his fellows. He was in turn composer to the Chapel Royal, conductor of the Three Choirs (Gloucester, Worcester, and Hereford), Master of the King's Music, and latterly one of the organists of the Chapel Royal. Born in London in 1710, he was a choir-boy at St. Paul's Cathedral and afterwards an articled pupil for the organ there. At the age of twenty-four, he was organist of a London church, continuing his studies under Dr. Pepusch, whose name is remembered, or ought to be, as the arranger of *The Beggar's Opera*, *Polly*, and other popular stage pieces.

There was one old musician of a bygone day who used to claim, 'There is one thing which we all have in common with the great Beethoven; we have no business faculty.' But Dr. Boyce could claim fellowship with Beethoven in another, and sadder way; he was still quite a young man when the gravest of all calamities which can befall a musician overtook him; he became almost deaf. In spite of that, however, he continued his musical career with unabated enthusiasm and for many years was one of the foremost English composers. Most of his original music is for the church, anthems, and services, but he wrote a large number of stage pieces, too, masques, and similar pieces. There is much fine music buried in these, which would be well worth reviving. Among it are eight symphonies, short works rather on the lines of the older *Concerti Grossi*, two of which have been broadcast on former occasions. This, No. 1, is in three movements, the first a sprightly allegro, the second a melodious, slow movement, and the third a light-footed piece in jig measure.

*An Academic Concerto.*

**A**CADEMIC' is so often used as a term of reproach, meaning that music is merely scholarly and without any warmth or inspiration, that it requires some courage on the part of a composer to label one of his own pieces with the stern-sounding name. But in this case it means nothing of schoolmasterly dryness; one may take it rather that Dr. Vaughan Williams means to class his concerto with the style of an older day, in which the solo instrument and the orchestra conversed amiably together; it may be that something of a contrast is meant with the modern concerto in which the orchestra plays for the most part an accompanying rôle. In any case,

(Continued overleaf.)

(Continued from previous page.)

the work is popular whenever it is played, both with performers and audience, and was given a warm welcome when it made its appearance some four years ago.

Nor is there anything academic in the school-masterly sense in the playing of Miss Jelly D'Aranyi. Like her elder sister, Madame Fachiri, she is known, not merely to British audiences, but all over the world, as one whose playing combines the most admirably finished technique with warmhearted temperament.

#### Christmas Music.

THE 'Carol' Symphony by Victor Hely-Hutchinson, well known to listeners not only as a brilliant solo pianist but as a composer of really original gifts, sets forth some of the different aspects of the festival of Christmas—the solemn grandeur of the occasion, the mystery and romance of the manger, and the rollicking joy of Christmas celebrations—the Christmas of Dickens.

It is in four movements, which are played continuously: Prelude, Scherzo, Romance, and Finale. All the movements are based on Christmas tunes, and each has a different significance.

The Prelude, on the greatest of all Christmas tunes, 'O come all ye faithful,' is intended both as a sort of 'call to attention' and as a picture, at once dignified and joyful, of Christmas generally.

The Scherzo, which is based on 'God rest ye merry, gentlemen,' was written without any very definite picture in mind; but the listener may perhaps identify it with the waits.

They are heard first in the distance, and then the carol approaches; there is a suggestion of their knocking violently at the door, and then it seems as though they stood outside in the cold and soothed themselves with snatches of song. They brace themselves up again, join in one last burst of singing, knock furiously at the door again, and depart into the night. From the querulous tone of the ending, one is inclined to doubt whether they were given a Christmas-box.

The Romance, which is the real core of the Symphony is based on two tunes, 'Lullay, lullay' and 'The First Nowell.' After the first tune has been played, the music dies down to almost nothing, and very softly a chime of bells is heard in the distance and the tune of 'The First Nowell' is played. The first tune returns, and the movement ends with an echo of 'The First Nowell' from the distance on the trumpets.

The whole of the last movement is full of rollicking happiness. It is made up of the tune 'Here we go a-wassailing,' and the old hymn melody 'O come, all ye faithful.' It ends with the pealing of bells and a triumphant chord on the brass.

The story apart, however, here is music that can be (and, indeed, is meant to be) enjoyed for its own sake.

#### An English Rhapsody.

MR. PERCY PITT, the B.B.C. Music Director, is known to the whole world of music not only as a distinguished conductor of opera and concert, one who has had a large share in raising Covent Garden opera to the



#### ITEMS FROM THE CATALOGUE.

Don Juan and a selection of the ladies generally associated with his name. Leporello's 'catalogue song' from Mozart's *Don Giovanni* is included in Tuesday's Haydn and Mozart Promenade Concert which will be relayed from 5GB.

high position it holds, but also as a composer who has contributed a good deal to the honourable regard in which present-day British music is held.

Spending some years in France, as a young man, and carrying on his musical education in Germany, he gained a familiarity with Europe as a whole, and a breadth of outlook on music which is unique among his contemporaries in this country. His wide experience naturally lends most of his own music something of a cosmopolitan air, but, when he chooses, he can be as thoroughly English as any of the folk-song enthusiasts of the modern school.

His English Rhapsody was warmly welcomed last May when it was played in one of the 'People's

Palace Concerts'; not so often played as its fine qualities deserve, it may very likely be new to most listeners even now. It is based throughout on English folk-songs.

#### Monday for Wagner, Wednesday for Bach.

MONDAY'S 'Prom,' which London and Daventry are to broadcast, as well as 5GB, is as popular a programme as even Wagner's music can provide. It includes two big vocal scenes—one in which Isolde tells her faithful Brangane the tragic tale of her girlhood, and the other, Wotan's noble farewell to his beloved warrior maid Brünnhilde.

Wednesday's programme, through 5GB, is a blend of serious and mirthful Bach, devotional music, and music for hours of ease. With such programmes, and such artists as May Busby and Horace Stevens singing Wagner, Elsie Suddaby and Stuart Robertson giving us Bach arias, while Ethel Bartlett and Rae Robertson play a concerto for two pianofortes, it might seem invidious to emphasize the visit of Lamond, who is to play the 'Emperor' Concerto of Beethoven in Thursday's Concert. The more so as Miriam Licette and John Thorne are to sing Mozart arias that evening.

#### Lamond and the Zepp.

BUT when Lamond plays Beethoven, he is, if not on his native heath, for that is Glasgow, on ground of which he has made himself very surely master by right of conquest—a domain which none disputes with him. Of his wholehearted devotion to his chosen task, his utter absorption in it, here is a little true story—not inappropriate at a moment when the Zeppelin—and news of it—are both very much in the air. On the day when the original Zeppelin was to make its first flight over Berlin, the whole city made holiday, and everybody was agog with excitement. There was only one subject of conversation—only one thing worth talking about. A fellow countryman of Lamond's who was at that time studying with him in Berlin was in some doubt whether his regular lesson, due to be given that day, would really take place; no-one else in the whole town seemed to be doing any work at all. Nothing had been said, however, about putting off the lesson, and he, accordingly, went as usual. He found the master also very much as usual, at his pianoforte, absorbed in his beloved Beethoven, and when he asked whether Lamond was not going out to see the Zeppelin, the question was met with a rather blank bewilderment. When it did dawn on the great man what he was being asked, he replied in a tone of utter indifference to which no printed word can give the full effect, 'Oh! That balloon thing, No, No!' and he turned again to the one really important thing in the world, Beethoven's pianoforte music.

## SAMUEL PEPYS, LISTENER

By R. M. Freeman,  
Part-Author of the New Pepys'  
*Diary of the Great Warr, etc.*

Aug. 29.—Come this day our invitacion to Widow Fripp's wedding (Sept. 25). Whereby old Blick, it seems, now nailed to it beyond retractation, and all my hoaps of being spared a wedding gift dasht, to my great discontent. So out, my wife and I, to chuse it, but no sooner at the Silversmith's than the wretch must needs start wrangling with me for a porcelin teepott framed in silver (7' 10') versus the p' of sugar sifters (4' 4') on which I have set my mind. Presently she into such a tosser over it, that liefer than incur a publick turn-upp before the shopp-folk, I did let her have her way; yet inwardly (God forgive me) I damned my wife, the extra 3l 6s her obstinacy hath put upon me. Set me thinking how great an advantage women have of us in these matters by their native impudence that reckes nought of publick turns-upp but rather do revel in them; whereas we men, with our finer senses, cannot for very shame sink ourselves thereto. Which the women being well ware of, they do most basely trade upon it, and so they have us every time.

Aug. 30.—To Squillinger's this night to

Listening-in Circle and to hear 'Werther' (*Massenet*), which was infinite well done and did please me mightily. Presently fall to debating whether a woman that is promist to one man, but afterwards finds she do love another, sh<sup>d</sup> be true to her promise and not rather to her heart. Speaking hereon, Squillinger's sister, Mis Zenobia, the swearing batchelour girl, calls them both damned fools, if they loved each other all that much, they did not make a clean boalt and have done with it. Whereto Jimble's potato-nosed lady, with more sense than I had expected of her, says that, if there were no damned fools in the world, there should be no love-tragedies for the poets and dramatists to write of, and for that matter, quoth she, 'not many marriages either.' Which methought shrewdly said; but I doubt, by his face, Jimble liked her saying it. Afterwards, on the way home, my wife tells me she hears of distances between these two, by Jimble's lady have catcht him, a se'nnight since, dining in Soho with his typist and a botel of champagne wine thereto, albeit the best he ever stands his wife is a ½ botel of chepe Barsack. So now misses no chance of having her wipes at

him. Wherein methinks the rotten rogue do but get his deserts, being most base dealing in a married man; and even if Madam have a potato nose and 2 chinns, this is noe excuse for it.

Aug. 31.—Sitting this night to even mine accompts for the month, with great trouble of mind in theyr not evening by 3<sup>d</sup>, though I sat over them till after midnight. So to bed, but not a wink could I get for this missing 3<sup>d</sup>, till (about 4 a.m.) I remembered 2 post stamps that I bought yesterday and had not entered. Whereby, with the weight lifted, I slept till morning.

Sept. 1 (Lord's Day).—Set me thinking of Uncle Talbot Pepys, how mad he always was when, the 1st day of partridge-shooting fell on Lord's Day, God rest him. A great surprise to me, in looking into my Sunday paper, is seeing brother Tom has won a 500' crossword. So to Church and here prayed that Tom might bethink him to pay me the 150' he owes me, or at least some of it; yet with grave misdoubts of my prayers being answered, knowing brother.

# A MAD WORLD OF MUSIC

By WILFRID ROOKE-LEY.

When Venice had Seven Opera Houses and Nobles hurled themselves from Boxes—Young Handel played at Scarlatti's party—'Long live the Saxon!'

an excellent voice has made an end of some moving air. They put up vows and prayers in favour of her who has been singing, crying "Blessed be thou! Blessed be the father who begat thee!" Nobles lean half out of the boxes and cry out "Cara! Cara!" saying they are going to throw themselves down headlong through excess of pleasure. Others toss into the boxes or pit sonnets or other verses composed in honour of

VENICE is like some beautiful old lady whose smile remembers proudly, and only a little wistfully, the passionate crowded hours of youth long vanished. Sometimes she will whisper to you stories of her heyday, witty, a thought scandalous perhaps, or you may surprise, at chance moments, a lilt of carnivals long ago; or she may bring out for some festa the bright finery of ancient masquerade and you will build for yourself a vision of a time when life was splendidly lived, when the whole world courted her for all, nearly, that it now seeks at the feet of newer mistresses. You are not allowed to forget that Venice was once the music-centre of Europe, and that opera, though it has grown up and left home and is now looked for (as many are doing this month) in Salzburg or Munich or Vienna, was born and cradled in Venice. Music, after all, began with the singing of the human voice, and the Italians still hold the secret of song.

This impression is borne upon you vividly within half an hour of your arrival. It should be one of the most magic half hours of a lifetime. The plunge from modernity into the past is so abrupt, so violent, that though you are prepared by all that you have read about it, the shock never fails to come off. To step out of the bustle of a railway station into the very heart of a picture by Canaletto, to find yourself upon a marble stairway leading down to the sea, to hail a gondola as you would a taxi, and in a moment to be lazily drifting towards your hotel, in the moonlight, past all the faded splendour of the centuries, is as near the romantic as many of us ever get. You wind through a maze of canals, past tall, sinister houses, beneath innumerable bridges; there are glimpses of scaling palaces, baroque churches, wine-shops, stalls of piled-up gaudy fruit, and black, mysterious cellars opening upon the water; bright-shawled women and sombre men saunter across the bridges, or youths, walnut-skinned, in the most elegant rags, lounge like models in deserted courts; lights burn intriguingly in an upper window here and there, and the lanterns of passing gondolas wink knowingly to your own. But what is that singing you hear above the gentle plash of the water, against this background of melodrama, and between the traditional recitative of your gondolier as he turns the corner? It is sheer Italian opera. It is not that they are singing airs you know from operas already written, but that they appear to be making up new operas, or rather (as in opera) living their lives to song. Goldoni said that the Venetians sang all day, the shop-

keepers laying out their stores the workmen coming home from work, the gondoliers waiting for their masters.

Thus is it that in Venice one is so often looking at the past, so to speak, down the wrong end of a telescope. The gala dresses and uniforms that make their appearance on the slightest excuse for a festa, the perpetual fireworks and illuminations and water-fêtes do but echo the carnival spirit of the seventeenth and eighteenth centuries, when Venice was our modern plage, casino, and music-festival all in one. And though official music seems confined to a big brass band playing nightly in the Piazza, Venice is still vocal, still as drenched with song as with sunlight and sea-wind, and you have no difficulty in conjuring up the day when her music-schools were the ambition of every student and when no fewer than seven opera houses played nightly to what must have been the most amazing audiences of history.

The Venetians were insatiable for opera. It is said that when the theatres were open you would have thought all the houses in the city were to let, and that they were all too small for the crowds that filled them. A certain M. de Blainville has left us a vivid picture of an audience at the opera in the early eighteenth century. 'The ladies of quality,' he says, 'frequent these entertainments every night, especially towards the end of carnival. There they make their appearance all sparkling with jewels; and the brightness of the lighted tapers which they have in the boxes set them off to all advantage in the eyes of their gallants. . . . It is very diverting to hear the noisy clamours which the gondoliers raise when

the singer, whom they always call "divine, incomparable beauty."

It was into this mad world of music and masquerade that there stepped in the year 1707 that notable dilettante George Montagu, Fourth Duke of Manchester, an English ambassador. A great amateur of the opera, he would be seen nightly in his box, if only that he might keep his friend Vanbrugh (then building his new opera house in the Haymarket) fully informed as to reigning divas whose paths might be diverted to London. It was during the carnival of that year that there occurred one of those chance meetings that alter the destiny of nations, and prove incidentally that a zealous devotion to a hobby may be of more lasting benefit to one's country than the most meticulous discharge of duty. A young foreigner had won considerable fame by appearing masked at a party, where the great Domenico Scarlatti was among the guests, and there playing the harpsichord so amazingly that everyone present acclaimed him a finer player even than the Maestro. The Ambassadorial eye fell upon the 'masked musician' and he was duly invited to London. But the youth had other ambitions. He dreamt of producing an opera in Venice. This was difficult: for in operatic matters the Venetians were strongly protectionist. A year or two later, however, the youth was again in Venice, this time with a libretto in his pocket by that eminent Venetian, Cardinal Grimani, owner of one of the seven opera houses, now Viceroy of Naples, where they had become acquainted, and with a mandate that the opera was to be performed at the Cardinal's own theatre. It was an overwhelming success. The air was

rent with cries of 'Long live the Saxon! The opera ran for the unprecedented number of twenty-seven nights, and the composer found the world at his feet. It was then that he remembered the Ambassador's invitation to London. Though he was instantly snapped up for a post at an Electoral Court, he arranged to get in the visit before taking up his duties. This little jaunt to England was to change the whole course of his career. It was to turn into lifelong residence, and to end in a grave in Westminster. The name of the young composer was George Frederick Handel.



ONE OF THE BRILLIANT PLEASURES OF EIGHTEENTH-CENTURY VENICE. A Regatta on the Grand Canal, as pictured by Canaletto.

## Home, Health and Garden.

## REMOVING STAINS FROM SILK AND LINEN.

TO remove tea or coffee stains from linen, put a teaspoonful of borax in a basin of boiling water, and let the cloth or other article soak in it for a little while. If the article is of silk, stretch it over the basin and pour boiling water through the material, afterwards rubbing with powdered borax. Another method of removing these stains is to rub the affected parts with glycerine, afterwards washing carefully in the ordinary way.

Most people know that salts of lemon or cream of tartar will remove iron mould from linen. A more unusual remedy, however, is to boil some pieces of rhubarb in a small quantity of water and soak the stains in the hot liquid until it becomes cold. Rinse in cold water, and if the stains persist, repeat the operation until the marks can be washed away.

Another simple remedy for scorch marks is to apply onion juice immediately.

Fruit stains can be removed by rubbing with peroxide of hydrogen, but this should not be used with coloured articles. A simple way is to place the article over a bowl so that it falls into a cuplike shape with the stain at the bottom, but not touching the bowl. Then pour boiling water very slowly on the stain and it will disappear. A very bad stain might require two applications, but one is usually sufficient.

There are several different ways of dealing with ink stains. An old-fashioned one is to throw on it immediately enough salt to absorb it. Take up the salt and repeat the process until all the ink is taken out. The latest way, however, which is said to be extremely effective, is either to rub fresh-cut halves of tomato on the stain, or if the ink has been spilt on linen or similar material, soaking for several hours in tomato juice is best. Another way is to dissolve half a teaspoonful of salt in the juice of a



Two popular 'household talkers.'  
Miss Kate Lovell (left) and Mrs.  
Clifton Reynolds.

lemon, and again let the fabric soak for some time, then wash as usual. For ink stain on the fingers try vinegar, if lemon juice is not available.

Eucalyptus oil is a safe and pleasant way of removing grease-marks from any material, and is especially good for removing tar, etc., from silk stockings. As it is non-inflammable, it is, of course, safer than petrol.

After applying it to silk stockings, wash in a good lather of soap and rinse in a very

weak solution of Seceotine and lukewarm water.

For cotton materials, sprinkle the spots well with finely-powdered starch, cover with brown paper and iron with a hot iron for a few minutes. Candle and similar grease on woollen clothes may often be removed by holding a hot iron near the surface, but not near enough to scorch the material.

To revive a coat collar that is looking shabby, grate a raw potato into a basin and pour on a little cold water. Then soak a piece of clean flannel in the liquid and rub it on the collar. Black cloth can be revived by brushing it well and sponging with warm water or tea to which a little ammonia has been added. Avoid using too much ammonia as, unless it is well diluted, it turns black fabrics to a greyish colour.

Felt hats may be cleaned by removing the brim and rubbing the hat all over with the finest quality sandpaper. Afterwards brush up the pile with a clean, soft brush. Another way is to rub gently the soiled part with a piece of good white indiarubber, when the marks will disappear and the hat be clean and fresh again. Velour hats can be renovated by making a piece of lump salt thoroughly hot in the oven, and then putting the hat over a mould, or pudding basin, and rubbing it vigorously with the salt. This will also take dirt marks off tweed or flannel coats.—From a Talk on Sept. 6th.

## Our Weekly Feature for the Gardener.

## WHAT TO DO IN THE GARDEN THIS WEEK.

THE season has arrived when bulb planting will become general. The sooner bulbs can be planted the better the results will be the first season. No method of growing bulbs is more pleasing or effective than naturalizing them in grass. Amongst the most useful for this purpose are the various types of narcissus, which always look best with a groundwork of green. Various scillas are valuable for shady banks under trees or large shrubs where narcissi would not succeed.

For the rock garden there are numbers of choice bulbous plants especially suitable for warm cosy nooks. The early-flowering bulbous irises are very desirable subjects. A selection should include *Iris reticulata*, *Iris histrio*, *Iris histrioides*. Other bulbous plants which do not occupy much room are the erythroniums or 'Dog's Tooth' violets, of which there are several kinds well worth growing. Among other dwarf-growing bulbs the beautiful *Narcissus cyclamineus*, the 'Hoop Petticoat Daffodil'; *Narcissus bulbocodium*, and the dainty 'Angels' Tears'—*Narcissus triandrus*—should not be omitted. These three little daffodils like a soil with a little peat in it and a fair supply of moisture. All bulbs

for planting should be ordered at the earliest possible moment.

Chrysanthemums in pots that have their buds well advanced should be placed in a cool, airy house. Dust the leaves with flowers of sulphur before housing, so as to prevent attacks of mildew. Give the plants plenty of room, for nothing is gained by overcrowding.

Place only those with their buds well advanced under glass; the others will be better in the open for a few weeks yet.

The main crop of carrots should be lifted and stored before the weather breaks. Place plenty of clean sand between the layers of roots, and keep the short tops on the outside of the heap. Late-sown carrots are best left in the ground. Keep them well hoed and give frequent dustings of soot. Beetroot that have become large enough should also be lifted and stored in sand. Make further plantings of spring cabbage. Thin out winter spinach and hoe between the lines. Mustard and cress for salads will now have to be sown under glass. Sow in shallow boxes, but do not cover the seeds.

—Royal Horticultural Society's Bulletin.

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## BROADCASTING IN 1929.

(Continued from page 590.)

Unfortunately, I have no space left in which to describe the latest developments in radio drama with its twenty-five studios or the new effects room with its electrically-controlled mechanism enabling anything from the Deluge to the Battle of Trafalgar or Beethoven's Ninth Symphony to be used severally or in combination merely by the turning of one or more switches. Nor can I enter here into the great current controversy as to whether English is to be adopted absolutely as the international radio language, though I am informed that this development is bound to occur in the course of the next five years owing to the preponderating pressure of the whole of the American group, taken together with the influence that English traditions have maintained upon the European group.

The *pièce de résistance* of last night's international programme was, of course, one of the series of Great International Concerts played by the International Wireless Orchestra, by far the finest body of instrumentalists in the world.

The final impression left upon me, as I came away from the hall at the close of Beethoven's Ninth Symphony, was that the more everything changes the more it remains the same. Fifty years ago you might have heard the same Symphony played at one of the B.B.C. concerts in the old Queen's Hall, but in those days you would have seen the orchestra playing. Last night, in the International Building, there was nothing to see but a large oblong cabinet rather like a gramophone. The International Orchestra had played and recorded the Symphony three weeks before.

C. R. BURNS.

(Continued from opposite page.)

## Scene 3

We are in the convent garden. There Thais lies dying. The nuns are praying for her. Their leader, Albine, tells of the penitent's holy life during the few months that have been spared her since she came amongst them.

Athanael bursts in and casts himself down beside the bed. Thais points him to heaven and thanks him for setting her feet on the road thereto. He blasphemes; his former ghostly counsels he denies. He implores her not to die—to live for him.

To all this the ears of Thais are closed. Already her heart is in heaven.

She dies—and Athanael is left there desolate. The sinner has become a saint; the saint a sinner.

*Thais* was first performed in Paris in 1894, in London (Covent Garden) in 1911. The original of Anatole France's novel is published by Calmann-Lévy, of Paris, the English translation by John Lane.

In Massenet's *Thais* we have a moral legend of the early fathers, first re-told in terms of Gallic irony by a great French author and then in terms of seductive entertainment by a popular French composer. The value of the final product must remain a matter for individual assessment. At last it comes to broadcast performance and the judgment of the million in their own arm-chairs. As they hear it some will be charmed and others gnash their teeth.



The Story of this week's Opera told by Percy Scholes.

# SAINT AND SINNER.

Massenet's *Thais*, the first of the 1929-30 'libretto operas,' will be heard from 5GB on Monday and from London, Daventry, etc., on Wednesday.

AT that period the desert was peopled with anchorites. On both banks of the Nile were innumerable huts of wicker and clay, at a little distance from one another, in such a way that the solitary human beings who lived in them, whilst alone, could yet at need help one another. Churches bearing aloft the sign of the Cross stood out here and there above the huts, and to these on feast days monks betook themselves to take part in the celebration of the mysteries of their religion and in its sacraments.

That is the opening page of Anatole France's famous and beautiful story, a story which as it develops is found to offer a typical example of the delicate irony that distinguished all his work. On it in the early nineties, Louis Gallet based an opera libretto for Massenet's setting. To satisfy a perhaps puritanical conscience, which makes it uncomfortable for me to seem to approve what I only tolerate, I will say at once that to me Massenet falls far below France, the opera below the novel, but that is no reason why I should not respond to the invitation to give what help I can to listeners who wish to listen intelligently to the latter. Besides, it may be that my comparative lack of appreciation of Massenet's facile melody is a temperamental peculiarity. Has not Debussy (in one of his moods) spoken of his teacher, Massenet, as a composer obsessed with admittedly the feminine interest in life, but yet with 'the true ideal of a composer.' 'Music ought humbly to give pleasure. . . . Beauty ought to be sensitive, to offer us an immediate enjoyment, to impose itself upon us, or insinuate itself into us without our making any effort to grasp it.' And Anatole France himself said of Massenet, when this very opera appeared, '*Vous êtes ma plus douce gloire. Je suis ravi!*'

ACT I  
Scene 1

Twelve monks are taking together their evening meal. Their conversation is about their absent comrade, ATHANAEL (*baritone*), who, whilst they are speaking of him, comes in. He is sad at heart at the scenes he has witnessed in the vicious city of Alexandria, whither he has just returned. There reigns, as uncrowned queen, *Thais*, a wanton, a profligate, a sinner, and a leader of others into sin. In youth Athanael himself had known and adored her; then he had been led to give his life to God, had turned his back on the city and its pleasures, and in the solitude of the Theban desert, had expiated his youthful follies. Now, on revisiting the city, he has found his old companion the central light and heat of a flame of pagan vice. A golden impulse stirs him. He will return and win a precious soul for Christ.

The old monk, PALEMÓN (*Bass*), gives wise counsel. In such a project lies great danger, he says, and in this the other monks support him.

Prayer is said and the monks retire, leaving Athanael alone. He sleeps and dreams, and we dream with him—a dream of *Thais* posturing before

the crowd, figuring to them the goddess Venus whom she serves. Athanael is moved to horror.

Then comes to him the strengthened conviction of his mission. He *must* go back to Alexandria and plead with this great sinner. God has given him a mighty task. He will heal the one whose disease is poisoning a city.

He wakes and calls his comrades, tells them of his resolve and, whilst they kneel in prayer, trudges off once more into the desert. The great adventure has begun.

Scene 2

We are at Alexandria, in the house of the wealthy NICIAS, an old friend of Athanael. Athanael approaches. A servant at first resists his demand to be admitted, and then, giving way, goes to fetch his master. Athanael, left alone on the terrace, gazes on the city of his birth and muses on its wealth and wickedness.

Nicias (*tenor*) comes in, with two lovely slaves, Crobyle and Myrtale (*sopranos*). He welcomes Athanael, who asks him for his help in approaching *Thais*.

She is to be one of a party at that very house that very evening, says Nicias. He orders the two slaves to deck the monk with gay clothes that he may join them, and this, with merry mockery, they do—whilst Athanael prays for power to accomplish his solemn purpose.

The guests begin to appear—amongst them *Thais* (*soprano*). We hear a dialogue between Nicias and *Thais*, and then Athanael joins *Thais* and tells her his mission. She repulses him. Love, and love alone, is her religion, she exclaims. He leaves her, telling her that he will again seek her out—at her own house.

ACT II  
Scene 1

We are now in the house of *Thais*. She has her gay companions around her. They go out and, left alone, she looks into her mirror with a little fear, for the years are passing, and with them, as she knows, beauty must wane. She sings to Venus a song of prayer that youth and charm may last.

Quietly Athanael enters. He is spellbound by the loveliness of what he sees. Then he casts aside all worldly feelings and repeats to her the Divine message. She has been begging for eternal youth and eternal life is what he offers. The dialogue between monk and courtesan is turning to the advantage of the former when the voice of Nicias is heard calling her. So is she beckoned at once by the Church and the world, by God and the devil. Athanael goes and she bursts into wild, hysterical laughter.

Entr'acte.

To the music of what the composer has called 'religious meditation' Athanael waits outside the house of *Thais*, and *Thais*, within, suffers a change of heart.

Scene 2

We are outside the house of *Thais* in the moonlight. We hear revelry from the house of Nicias opposite. *Thais* emerges, rouses Athanael, who lies stretched there asleep, and tells him of her resolve to end her life of wickedness and to follow him to the desert. Not far from the city, he replies, is a community of saintly women, and there she must go; first, however, she must destroy the trappings



THE CROWD INDIGNANT AT THE BURNING OF THAIS'S GOODS (Act II, Scene 2).

Reproduced from one of Frank C. Pape's illustrations to Anatole France's '*Thais*,' by courtesy of John Lane, The Bodley Head, Ltd., the publishers.

of her old life. The place of her shame must be wiped out, with all it contains.

*Thais* pleads for just one of her possessions, a lovely statuette of Eros, but Athanael seizes it and shatters it on the ground. The two go into the house and set it afire.

From the opposite house come Nicias and his friends. They have decided to keep up their revels outside. [A ballet has been provided here by the composer, but it is sometimes omitted.]

A crowd gathers and is indignant at *Thais*' destruction of her house and her resolve to leave the city. There would be rioting, but that the indulgent Nicias scatters gold and sets the crowd a-scrambling.

The monk and the courtesan slip away.

ACT III  
Scene 1

An Oasis in the Desert. The two pilgrims are approaching the convent where *Thais* is to take up her new life. She is almost dead with fatigue, but presses on uncomplainingly. They halt at last, and Athanael brings water and fruit, and together they partake of a simple meal.

The sound of devout song is heard. The abbess ALBINE (*mezzo-soprano*) and her nuns appear. To them Athanael entrusts his penitent, saying an eternal farewell.

'Farewell!'—The word, he suddenly feels, means more to him than it should. He bursts into a cry of anguish.

Scene 2

We are again amongst the community of monks. Athanael comes in. He is troubled. Has he conquered in the name of the Lord or has the devil conquered him? He cannot tear from his heart the image of *Thais* and her beauty. He asks Palemon for counsel. There is none to give. Prayer and fasting only can save Athanael, and prayer and fasting, says he, have failed.

Athanael drops asleep. He has a vision of *Thais* dying. He casts aside all hope of mastering his passion and in frenzy rushes away to seek the woman whom, more than his God, he has come to love.

(Continued on opposite page, col. 3.)



### WHAT THE OTHER LISTENER THINKS.

Selections from the Editor's Post Bag.  
Enlivened by GEORGE MORROW.

#### THE 'MOULDY' COPPER.

In his 'History of Vaudeville,' chapter II, Mr. Willson Disher mentions 'moulding' as the term used for 'going round with the hat.' My mother says that in the days of pleasure parties in 'four-horse brakes,' the North London street urchins were in the habit of calling out to them, 'Throw out your mouldy coppers.' Does any reader know if this is the same word, and its origin?—*BM/JRDK.*

#### 'HIM-ARE-LER-YER.'

The Sanskrit word *Himalaya* means the storage place or 'abode of snow.' It is compounded of *hima*, snow (Latin *hiems*), and *-aldya*, an abode or laying-place or store (a being the same as Latin *ad*, and *dyo* closely akin to English *lay* and *lie*). The Sanskrit abounds in words terminating in the same element, *alaya*; such as *vidyalaya* (a store-house of knowledge or academy), *sushalaya* (a storehouse of medicine or dispensary), and many others. The B.B.C. academy of English pronunciation has decreed in your columns recently that the vulgar usage of persons innocent of any knowledge of the etymology and meaning of the word should be followed and 'Himalaya' taught to all the world through the broadcasting. Is it too late now to appeal to them through your columns and to your readers to discard this illiterate usage, and to restore and teach the right 'Himalaya,' pronounced as the syllables 'him-are-ler-yer' in English (*i.e.*, with the 'r' strophied into silence and keeping as far away from the sound of 'lawyer' as from that of -*lia* in Australia)? Thus they may avoid the perpetuation of a new atrocity fit to rank with the pronunciation of 'cinema,' which all the English world now makes 'sinny-mar' instead of 'kigh-neam-er.'—*F. G. H. Anderson, M.A. (Oxon.), C.S., East India U.S. Club, St. James's Square.*

#### THE PUNISHMENT FITS THE CRIME.

In his interesting article, 'If Stevenson could have listened,' Mr. W. Rooke Ley grossly misrepresents Sir W. S. Gilbert. Gilbert never suggested that 'a really savage punishment for most of his fellow countrymen was to send them to a classical concert.' He had a higher notion of contemporary intelligence than that. It is the music-hall singer who is condemned by the Mikado (in his endeavours to 'make the punishment fit the crime') to 'attend a series of masses and fugues and ops, by Bach interwoven with Spohr and Beethoven, at classica, Monday Pops.' A punishment that is far from severe considering some of the musical items perpetrated in the variety theatres.—*C. F. S., Upper Tooting.*

#### WIND INSTRUMENT SOLOS.

I SUGGEST that solos on double bass instruments such as 'Bombardons,' Bass Bassoons and the like in pitch are a failure as an entertainment. Only those who have played in bands can realise the intense camaraderie among bandmen, and whilst a solo performance by 'Old Frank' on his bombardon once in a season—to give him a chance may delight his fellow bandmen—the feeling of an audience must be respected.—*Old Bandman.*

#### A CHANGE FROM ARGENTINA.

I HEARTILY agree with your correspondent, Colonel Brooks, that your programmes are excellent both in quality and variety. Like your correspondent, I have, until recently, lived abroad (in Argentina), and although no licence was required for a receiving set, nothing worthy of the name of programme was ever broadcast; and between the items, which consisted mainly of guitar solos, tangos, etc., from some half-dozen independent stations. So and So's soap, perfumes or jewellery was advertised. Let the grumblers grumble—they will never know when they are well off.—*Macanudo, Worthing.*

#### BAGPIPE HISTORY.

MAY I claim a small corner of your correspondence page to reply to 'Anti-Scots'? I thank 'Anti-Scots' for his information, but I already knew that the origin of the Bagpipes was in the East. To the remark that 'the English have used the mouth-organ with equal effect, will he please cite an instance of its inclusion in a British regimental band? I wonder if your correspondent has read the legend of the Greek prince—



Gathelus—who is supposed to have been the founder of the Scottish nation? I think that if the legend has any foundation he may well have introduced the instrument—an instrument of his own country—into Ireland. It is an accepted fact that when the ancients spoke of 'Scotia' it was Ireland that was referred to. From 'Scotia' the Scots spread to the present 'Scotland.'—*Pro-Scots.*

#### TOO GENEROUS.

ALLOW me to express bewilderment at the superabundance of excellent fare which the B.B.C. continues to shower upon us, especially with regard to 'Symphony Concerts.' One feels it is more than one can comfortably take advantage of and more than we deserve, besides tending to divert us from other pursuits or pleasures. In pre-wireless days few would think of attending a concert every night; also the concerts are too long, surely an hour or two of good music each evening, followed by variety and dance bands, would be sufficient to satisfy most listeners; but, of course, one recognizes that over-generosity is a quality which cannot afterwards well be diluted.—*C. Butler, The Old Cottage, Bosdon, Cheshire.*

#### THE OLDEST INHABITANT.

OUR oldest inhabitant has just been given a wireless set. He is enchanted with it and never tired of listening. He can't understand why more of his neighbours don't come to hear the gentleman talk, a wonderful clever gentleman he is,



and talks ever so nice. The other evening he was found toddling in with a basket of apples for the clever gentleman, and could not be persuaded that he was not hidden about on the premises. 'You can't make me believe that a gentleman comes over the wires to talk to me.' Apparently his family have not grasped the true inwardness of 'wireless.'—*Mary Gould, Highcliff Vicarage, Christ Church, Hants.*

#### SACRED MUSIC.

I FEEL I must add my voice with regard to sacred music on Sundays. Thousands of us want this so we may be able to enjoy the programmes on Sunday as well as through the week. As our Sunday programmes stand at the moment, we have approximately an hour and a half sacred music and even this is at such a time when many are either leaving or returning to their homes after attending Divine Service. The Broadcast Service at 8 o'clock is good, but give us afterwards from 9.5 until the Epilogue a programme which would be in harmony with the atmosphere created by the Service. Such a programme could be broadcast alternately by 5XX and 5GB. The B.B.C. gives us a page in *The Radio Times*, 'The Day of Rest,' may it give us suitable programmes for that day.—*Rev. Charles E. Wright, Wembworthy, Devon.*

WHILE holding no brief for any class of Sunday listener, I should like to ask 'Anti-Grouser' by what system of reckoning he makes the extraordinary statement that 'less than half the programme is secular music' and that 'Derby has over three hours in which to indulge his taste for sacred music.' According to my issue of *The Radio Times*, the Bach Cantata is the only item in the Sunday programmes, apart from services and Epilogue, which has any claim to be called 'sacred.' With the exception of quite an occasional 'sacred song' the programme is usually wholly secular.—*Lillian M. Douglas, 32, Medina Road, N.7.*

#### 'GANGS OF SQUEAKY FEMALES.'

I NEVER complain much about the B.B.C. programmes, but there is one thing to which I, and I am sure thousands of others, strongly object: this is the mean trick of cutting off the last item, usually the best, in the Sunday Night Concerts from the Park Lane Hotel and other places, just because a few encores cause the overlapping of the 10.30 time-limit. Who wants to hear a gang of squeaky females instead of some exquisite piece by Sandler's Orchestra? Must these epilogue persons inflict their little piece on us at 10.30 p.m. prompt, or could they be sufficiently heroic to let us hear the advertised programme before the announcer tucks them up for the night? The announcers, of course, can slink into the next studio and enjoy the last item!—*C. J. Hayes, Sharpthorne, East Grinstead, Sussex.*

#### THEY ARE BUT HUMAN!

My belief is that if some of the critics of 'B.B.C.' English could be given opportunity themselves to act as announcers, the turbulent and hysterical diatribes in regard to the correct pronunciation of many of our words, with special reference to the 'h' would be quieted. Personally, in my simplicity, I have never detected anything in the character of the statements of the announcers to which I could take exception. Indeed, I confess that I rather like them, and regard them as friends of mine, and I welcome the occasions when they make a little slip, with the explanation 'I am sorry, there must be something wrong here, I will read it again,' or when a little cough is followed by an apology. The announcers appear to me such brilliant fellows that I like to receive evidence from them occasionally that, with all their great gifts, they are but human.—*Justice, Leicester.*

#### BIRDS OF A FEATHER.

If we were all like 'W. H. Keightley, S.W.', in our tastes, we should soon crowd out all art and refinement in music—as the sparrows try to drive away the song birds from our gardens by sheer numbers. The mere fact that W. H. Keightley has made himself spokesman for 'hundreds of listeners' proves that birds of a feather flock together. Please, in the interest of music lovers, let us have the chamber music.—*M. Hutchins, Little Hampden, Gt. Missenden.*

#### THE UNASPIRATED 'H.'

It is undeniable that the majority of uneducated English, especially in the London area, have for many years pronounced the words when, where, why, etc., with the 'h' aspirated, and it has been only in latter years that we have heard educated people using the same pronunciation. In other words, this method of speaking originated from the lower strata of English-speaking people. Is it reasonable to expect that the best English should come from such a source? When those who have been taught from childhood to pronounce the 'wh' in these words fully and clearly hear educated people speaking of 'why' as 'wy' and 'when' as 'wen,' it has a most displeasing sound to them. On the other hand, I do not think that the aspiration of the 'h' (provided that it is not unduly stressed) offends anyone to the same extent.—*W. S. H. Briand, Shandon, Herne Bay.*

WHAT funny ideas some of your readers have about pronunciation! Your two London correspondents who write in favour of 'wite' as the pronunciation of 'white' must have migrated from the opposite sides of their city to their present W.8 and N.W.6. At the same time, surely they would object greatly to being accused of saying 'ware,' 'wen,' 'wy,' or perhaps 'oo.' If a percentage of Scottish blood is needed to pronounce my name so that a Cockney will not write it down as 'Wait,' why then, thank Heaven for blessing me with that percentage.—*J. Stuart White, Standard Buildings, City Square, Leeds.*

#### A VAUDEVILLE PROGRAMME.

JUST a word of appreciation for the hour of 'real enjoyment' broadcast last Wednesday under the title of 'Special Vaudeville, American Pattern.' It is only rarely that we have an hour so *choc-a-bloc* with uniformly enjoyable items. 'Good luck' to the artists, some of whom it would, I think, be possible to name. However, be that as it may, please, Mr. Editor, persuade the B.B.C. to let us have some more.—*One of 'Seven' Listeners.*

MANY other letters in praise of this Vaudeville broadcast have been addressed to the B.B.C. and *The Radio Times*.—*Editor, The Radio Times.*

#### THE CATHEDRAL ORGAN.

ALLOW me to congratulate you on the organ music played from Southwark Cathedral recently, combined with the singing of Hilda Bentley. This was a real tit-bit in the day's programme, but I would have missed it had I not been at present on holiday at a little far-off place on the map on the Cumberland coast (Port Carlisle) looking over the Sulway to the Scotch Coast. The resonant notes of the organ combined with the acoustic properties of the Cathedral itself came in as though I might have been in the Cathedral, and I thought what great opportunities there are among our stately cathedrals, and even in our own Carlisle Cathedral with its beautiful organ and a good organist, to add delight to the many listeners.—*'Borderer.'*

#### WHAT DERBY THINKS TODAY.

IN answer to Elena Walker, I believe there are about 75 per cent. of this town who do not agree that Jack Payne's voice is sweet music. It reminds one of a rasp and file coming in close proximity, and as for the band, I have never heard such a terrible attempt to play jazz before: it sounds just like someone washing dinner pots. I don't think they know what rhythm is, as it is just one jumbled up muddle.—*G. A., Derby.*

#### MORE THOUGHTS ON JACK PAYNE.

JACK PAYNE'S lovely voice seems to have made quite a stir amongst love-sick flappers. It seems that as soon as a girl gets in her 'teens' she goes mad on all dance stuff. It is a sure thing that Elena Walker did not learn music at school. As for calling Jack Payne's band sweet, beautiful, and interesting, well, it is a poor look-out for the next generation. But as to his voice, the only use I could find for it would be for selling coal.—*S. C. B., New Malden.*



#### 'I LOVE TO HEAR HIM SING.'

AFTER reading 'Young Music-Lover's' letter, I was disgusted to think that Jack Payne was called an arch-fanatic and the music played by his orchestra called vulgar noises. I am also a lover of Beethoven, but greatly appreciate Jack Payne's B.B.C. Dance Orchestra, and simply love to hear him sing. I am patiently awaiting his return.—*Another Young Music-Lover.*

# 'I ENVY YOU YOUR OPINIONS'

says WINIFRED HOLTBY, the novelist and journalist, one of the many listeners who find instruction and entertainment in the opposite page, 'What the Other Listener Thinks.'



PERSONALLY, I enjoy reading the papers. I like *The Times* and *The Radio Times*, and the *Church Times*, too, when I see it. And the section of the Press which I seem to enjoy most is the correspondence. I find it stimulating. And the kind of correspondence which I find most stimulating undoubtedly is that which expresses the good old-fashioned, downright sort of opinion of the man who doesn't pretend to know much about it, but who does know what he likes when he meets it.

Take *The Radio Times*. Well, of course, take it that way, too; but what I meant to say was, take it as an example. Who could fail to find a tonic quality in the robust British sort of critic who writes to the Editor: 'As a plain citizen and a householder, who pays his licence as well as anyone else, I must protest against the high-brow and entirely foreign noise recently served out to us instead of proper music. I don't pretend to be unusually musical, but I do know what I like when I hear it, and I do know that all this Stravinsky and Szymanowski, or whatever chooses to pass for modern music on the Continent, is not music as we understand it in this country. Surely, for all the thousands of pounds which you rake in every year, the B.B.C. might sometimes be able to afford us something with a little tune in it?' And so on. I cannot say that I have ever read that identical letter, though I feel that it must have been written hundreds of times, and that it would cheer my soul to find it. But I have read a letter which contained this classic passage: 'I am one of those who prefer "hot" dance tunes, and am always delighted with good snappy and complicated "dirt," but I have never heard one yet on the wireless. If a gramophone company issues a record that is called "hot," bet your life you could not hear it on the air, it might shock some narrow-minded, plain-tone high-brow sort of people who want all their way.'

Now that strikes me as being a really remarkable letter. I don't know what it means. I am enchanted to learn that high-brows are sometimes narrow-minded, as I understood the complaint against them usually to be that they were far, far too broad. I am intrigued by the mysterious delights of 'complicated and snappy dirt.' And I like, almost best of all, the generous assumption that the Editor would understand what it all means, an assumption which I gathered from the footnote, 'Me no speakee Chinese.—Ed.' was misplaced. But most of all I like the debonaire confession of taste irrevocably formed. Here is someone who knows what he likes and who has no diffidence in proclaiming it, someone who goes even so far as to introduce new technicalities to describe his aesthetic demands.

More comprehensive but equally decisive was the advice of the man who wrote: 'Let the present ideals of the B.B.C. programme compilers, viz., we must educate, we must save, be abolished. Don't let your artists get their songs, etc., off *en bloc*; two at a time are sufficient, often too much. Lastly, adopt as your motto the verse from Omar, beginning: "Think not existence closing." I particularly like the convincing brevity of that initial 'Let.' It reminds me of my early struggles with Euclid, 'Let A B be a straight line, and the

point C be equidistant from A and B.' And so on. I have just read an autobiographical confession by Mr. Bertrand Russell in which he describes the disillusionment of his youth when he discovered that even Euclidean geometry was founded upon an unreliable hypothesis. All the hypotheses of my geometry seem to have been unreliable; at least, the conclusions based upon them rarely worked out satisfactorily. But the writer of this letter has faith in his hypothesis. 'Let' the ideals be abolished—and the rest will follow. And even though I, unhappily, do not know the rest of the verse from

Omar, I feel sure that the general result is fine and bracing.

Now that is just what I feel about these self-appointed critics. They are fine and bracing.

They know what they want. In a twilight world of half-tones they see things in black and white. They know their own minds. They provide, I feel sure, the splendid, full-blooded politician, the sort of woman who, if she is a Socialist, thinks that everybody with an income of over £600 a year starves babies or swindles the charlady; and the sort of Tory who would agree with a recently-published letter from the late Sir Mark Sykes, in which he wrote, 'The Labour members are barren, shallow rogues. Of that there can be no doubt. They funk, rant and jib, and then fall into line like the underbred brutes they are.' There is a splendour about such bluff wholeheartedness, shared by the people who declare that they would rather die than eat tapioca, that they worship George Robey, that they hate all Americans, and that Mussolini ought to be shot at sight.

These are the fortunate people of the world, who always know what things are right and what wrong. The words, 'and then again' do not lurk in waiting for them behind every tentative opinion. They mark their preferences 100 per cent. to zero; they do not see the possibility of a choice between 49 per cent. and 51 per cent., or even 50-50.

I admire them; I envy them; I don't know how they do it. Life must be a very simple affair for the people who always know what they want. Not long ago I heard a very clever woman divide the readers of books into the low-brows who know what they like, and the high-brows who know

what they ought to like. If this is true, then the high-brows are in much the easier position. For it is possible, with diligent labour, to learn what one ought to like. But who is going to teach us what we like ourselves?

My own trouble is that nearly all my opinions and preferences are conditional. I am asked: 'Do you like Gilbert and Sullivan?' My reply is, 'Well, yes. Sometimes.' I have sat on the kerb of an Oxford street with my feet in a watery gutter, my papers propped on the suit-case on my knees, while waiting for the chance to hear a performance of *Iolanthe*. And then again, I have been bored to tears by the *Mikado*. I have been lifted into ecstasy by grand opera; and by a far more

beautiful performance I have been reduced to a misery of fatigue. In shops I have lingered in agonies of indecision, wondering whether I would choose the blue hat or the grey. The shop girl, poor dear, has repeated to me in most seductive tones: 'Well, have which you like best, modom.' But how could I tell which I liked best, when both seemed equally good in different ways? As a child I have wept over choice between two places for a picnic, and today, as a reviewer of books, I often find myself gazing vacantly into space

*These are the fortunate people of the world, who always know what things are right and what wrong. The words "and then again" do not lurk in waiting for them behind every tentative opinion. They mark their preferences 100 per cent. to zero; they do not see the possibility of a choice between 49 per cent. and 51 per cent., or even 50-50.*

*'I admire them; I envy them; I don't know how they do it.'*

As for listening to a whole week's broadcasting, and then being able to write to the Editor of *The Radio Times* and say what the B.B.C. should do about it, the thought makes my hair stand on end.

But supposing one were asked to draw up one's ideal programme! To that hideous dilemma there seem to be three perfectly good solutions. In the first place, I have never been asked to do it. In the second place, I could draw up a pretty long list of things that I know I enjoy pretty well and toss for them; and in the third place, I could call in the help of my family and acquire merit by giving a little of something to please everybody. 'Finlandia' on a military band, a sermon by Dick Shepperd for Mother, *The Yeoman of the Guard* and a cricket talk for Father, 'The Volga Boatman's Song' and a Survey of Recent Fiction for E—, and some dance music and a little vaudeville for Nurse. And so on. After all, will the world end today because I do not happen to be interested in a chat on combing Angora rabbits? And yet again, supposing I did the generous thing and let them all choose for me, should I not kick myself afterwards when it was too late, thinking, 'Well, now, what I really wanted, was to hear a real live Cabinet Meeting broadcast? What a chance in a lifetime!'

Now, some people say that this inability to make up one's mind about an ordinary everyday thing, like a wireless programme, argues great weakness of character. I protest, I refuse to believe that Shakespeare's knight was really right when he said that the pancakes were good and the mustard was nought. The truth probably was that the pancakes were so-so and the mustard might have been worse. I believe that it is possible to have perfectly honest tastes without preferences, to like both Holst and Verdi, both Conrad and Edgar Wallace, both tripe and caviare, and to like them all almost equally, though in quite different ways. Perhaps Kipling was right, and—

'There are nine-and-sixty ways of constructing tribal lays, And every single one of them is right.'

But if that is so, then I remain grateful to the people who can only see one way. I enjoy their heartiness; I am braced by their vigour. I only sometimes wonder, seeing how sure they are, how many they are, and how widely they differ, whether it is really possible for them to be entirely right, all of the time, about all their opinions.

WINIFRED HOLTBY.

## 5GB Calling!

## 'MADE IN BRUMMAGEM'

A Light Feature Programme—Murder as a Fine Art—On behalf of the Child—Bumps—  
An Elgar Oratorio

## Birmingham for Birmingham.

IT has been estimated that in Birmingham today no less than twelve hundred different trades are carried on. In the early years of the eighteenth century the term 'Brummagem Ware' came to denote poor quality, due to a great extent to the quantity of base coinage manufactured in the city (it has been estimated that at that time half the coinage in the country was bad); but two centuries have seen a change and Birmingham craftsmanship has now become a tradition, with the result that 'Brummagem' goods are in every corner of the globe. On Friday, October 4, 5GB is broadcasting a light feature with the title of 'Made in Brummagem,' written by Graham Squiers, with music by Fred Cecil, Shirley Goodall, and George Barker, perhaps better known to listeners as the male half of Harley and Barker. It is interesting to note that every item in the programme was written and composed in Birmingham for Birmingham artists. The artists responsible for its presentation are Edith James, Colleen Clifford, Charles Herbert, Edgar Lane, and Leonard Henry, who will be making his first broadcast after a successful concert party season at Margate. Jack Venables will be at the piano.

## 'The Noble Art of Murdering.'

**T**HACKERAY, in 'The Chronicle of the Drum,' asserts that 'ever since historian writ, and ever since a bard could sing, doth each exalt with all his wit the noble art of murdering.' In rhyme and song assassination is allowable. One reads of it with equanimity—nay, one might almost say pleasure and appreciation in view of the sales of a certain type of novel today—but for a beautiful damsel actually to overhear two men discussing in cold blood how she should be murdered, in my opinion, passes the bounds of decency and right-living. Frances Morris, who sings in the Light Music from Birmingham on Wednesday, October 2, tells me that this was once her terrifying experience.

## How it Should be Done.

**F**ORTUNATELY she happened to add that it was during the rehearsals of *I Pagliacci*, when she, as Nedda, had to be stabbed by Canio, otherwise I feel sure that not even the announcer's 'good rest' would have guaranteed me reposeful sleep that night. At the rehearsal in question there was a slight disagreement between the producer and Mr. Frank Mullings, the tenor, as to how the carving of Miss Morris should take place. The producer wanted her stabbed across a table. Mr. Mullings, however, felt in the mood for getting his victim on her knees 'down stage,' and was determined to stick to his dastardly plan. 'I've never murdered them across a table yet,' he said, 'and I'm not going to make a change at my time of life.' Which only shows what brutal lives some of these silver-voiced tenors must live.

## The Child, the Heart of the Home.

**A**N appeal will be broadcast by Major B. J. T. Ford on Sunday, September 29, from 5GB in the interests of the Birmingham and District Branch of the National Society for the Prevention of Cruelty to Children. When the safeguarding of children was not so popular as it is today, Birmingham showed its concern for the suffering child by becoming a link in the great national organization whose beneficent work is carried on throughout England, Wales, and Ireland. This was forty years ago. In the city and district today are hundreds of men and women who have become valued citizens because in their childhood they had the protection and help of the 'children's man.' Non-sectarian and voluntary, the Society unites here, as elsewhere, all sections of the community in its fight for the 'inheritors of Empire.'

## The Sweet Air of Futurity—

**I**S there anything more intriguing than having one's fortune told? There is a fatal fascination for me about those booths one sees at Blackpool and Margate in front of which hangs a large board decorated with a much-lined hand of point-duty dimensions, or the head of some unfortunate individual whose *cerebrum* appears to be neatly divided into numerous water-tight compartments, showing the impossibility of one's proclivities in one direction overflowing into another.

## —and What is in Store.

**T**HESE Readers of Bumps are a clever race. Winifred Browne, the solo pianist on Thursday, October 3, agrees with me on this. She started her piano career at the age of seven, when, with her two sisters, she used to play trios on one piano. 'We were alike as three kittens in a basket,' she says, 'and were, so to speak interchangeable, in that we could each play any of the three parts, and each fought for the treble. One day, in the course of this usual struggle, I was pushed off the bass or 'deep' end of the long piano stool and bumped my head. It so happened that a phrenologist friend of the family visited us the same day and on feeling my head announced to my proud family that I had the bump of music and ought to become a pianist! And that's how I slipped into crime!'

## Oratorio.

**T**HE main programme on Sunday evening, September 29, consists of a performance of Sir Edward Elgar's *Light of Life*. The artists on September 29 are Kate Winter (soprano), Rispah Goodacre (contralto), Tom Pickering (tenor), and Kenneth Ellis (bass).

## The Trumpet Shall Sound.

**T**OPLISS GREEN—spelt so, and not Topless Greens, as *Punch* once referred to him in a humorous article—sings in a Light Orchestral Concert on Tuesday, October 1. He told me the other day of an interesting occasion when he sang 'The Trumpet Shall Sound,' from *The Messiah* with the obbligato played by a boy of 13. It happened at Oundle School. Ernest Hall, admitted one of the world's greatest trumpeters, had been engaged to play this obbligato. In the orchestra was a youthful performer on the instrument, and it was decided that to give him a 'show' he should play the well-known accompaniment at the rehearsal. His playing was so good that Hall suggested to Topless Green that he should take it again at the performance. This was agreed; so that there was the unusual spectacle of the world's finest trumpeter playing second to a boy of thirteen—a great tribute to both of them.

'MERCIAN.'



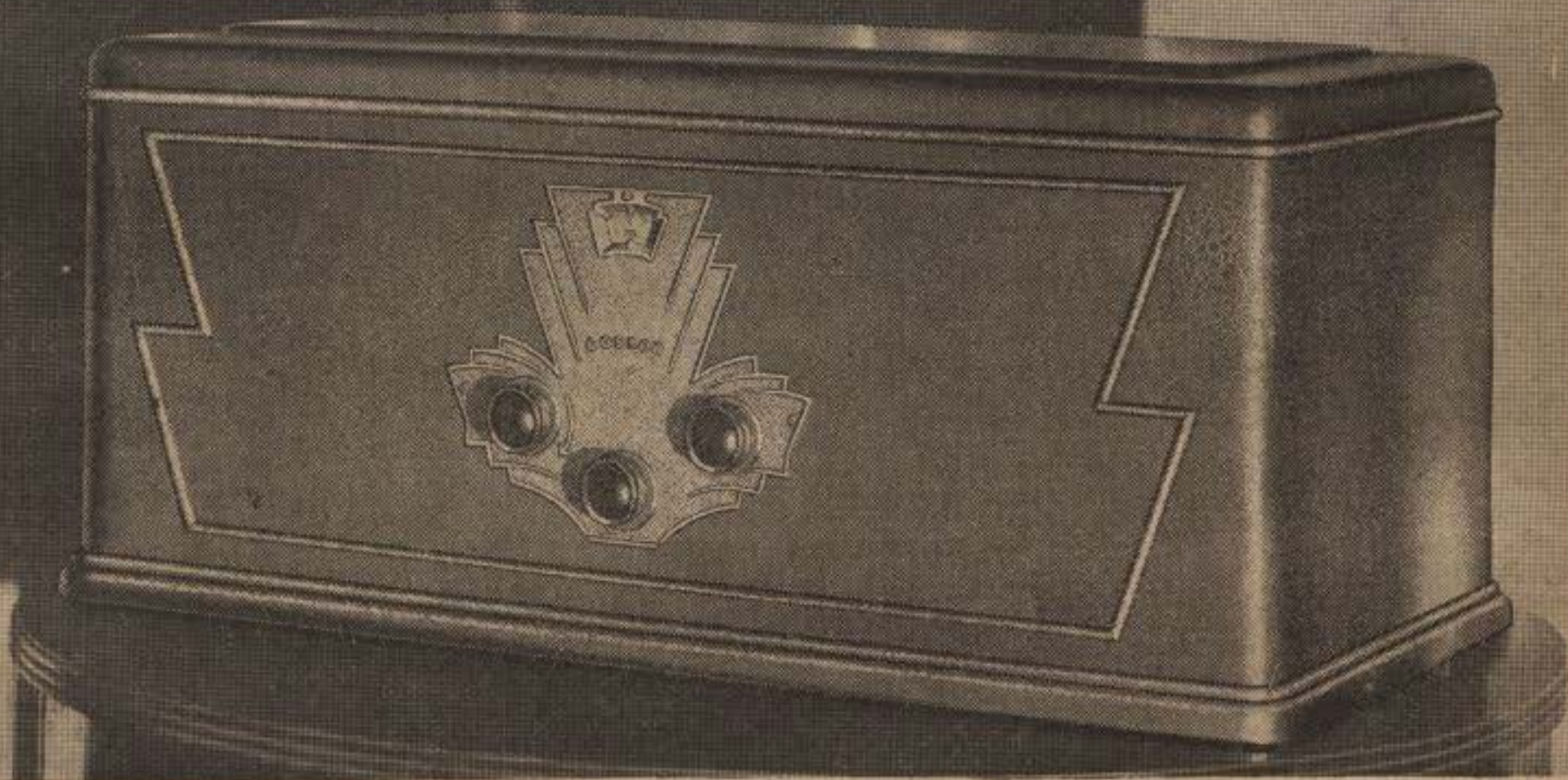
from which music is being relayed this week by 5GB

## Prevention in the Midlands.

**T**HE Birmingham Branch headquarters are at 105, Colmore Row. In the archives of this office are the records of suffering children, some of which are almost incredible. There are, too, the triumphs which have been achieved—not by prosecution, not by officiousness, but by bringing to bear the influence of those who know their work and understand the delicate problems associated with domestic life. Whatever is likely to interfere with the proper development of a child, parental ignorance, indifference, wilfulness, lack of medical or surgical attention, it is the business of the Society to correct. Mothers and fathers in their difficulties come in numbers to the Birmingham office every year to consult its trained staff of Inspectors. Since the Birmingham Branch was formed, 30,836 cases have been dealt with and 114,387 visits of supervision paid to the homes of children to ensure proper treatment. The need for extending the work in this area is great and it is hoped the appeal will enable the Birmingham Branch to shake itself free from debt and enter upon its new year without the handicap of financial worries.

## Britain's Greatest Radio Achievement!

A wonderful new Cossor Melody Maker—a year ahead in design! more powerful, more handsome and simpler than ever. Made in two types (a) for A.C. Mains use and (b) for battery operation. Type (a) uses electric light supply—it needs no H.T. Batteries or L.T. accumulators. Type (b) operates from batteries in the usual way. Both models have the same beautiful cabinet and simple controls. No coils to change—switch alters wavelength. Balanced control—no “tricky” tuning—turn only one knob to hear the programme you want. Enormous range—over thirty stations any evening at full loud speaker volume. Amazing selectivity—specially designed for B.B.C. alternative programme scheme. Uses the wonderful NEW Cossor Valves—the season's most sensational valve development.



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No Coils to  
Change



# The 1930 COSSOR “Melody Maker”

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5.10  
A RECITAL  
BY  
PAUL ROBESON

SUNDAY, SEPTEMBER 22  
2LO LONDON & 5XX DAVENTRY

842 kc/s. (356.3 m.) 193 kc/s. (1,554.4 m.)

9.5  
ANATOLE  
MELZAK,  
VIOLINIST



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

3.30 A CONCERT

- HILDA BLAKE (Soprano)  
MILDRED DILLING (Harp)  
THE GERSHOM PARKINGTON QUINTET
- Invitation to the Waltz ..... Weber
  - Clair de Lune (Moonlight) ..... Debussy
  - HILDA BLAKE
  - Snegourochka's Aria ..... Rimsky-Korsakov
  - In the Garden of the Seraglio .. Delius
  - I mourn as a dove ..... Benedict
  - QUINTET
  - Praeludium and Allegro  
Pugnani, arr. Kreisler
  - Moto Perpetuo ..... Ries
  - Slumber Song ..... Moszkowski
  - MILDRED DILLING
  - Variations Pastorales sur un Vieux  
Noel ..... Samuel Rousseau
  - Prelude ..... Prokofieff

From such opportunities as they have had of hearing Prokofieff's orchestral music, listeners have learned something of his apparent disregard for old rules and conventions. It was as a breaker of new paths, and a daringly original one, that he first made his name. Nevertheless, his music is clearly influenced by genuine interest in the old classical forms, and he has a preference for terse and vigorous expression rather than for any emotional or romantic effects. He apparently cares very little whether or not he wins the affection of his hearers; he certainly commands their interest in no uncertain way. There is some modern music to which one need not listen, but with his it is impossible to be indifferent, and, whether one likes it or no, it certainly has a very exhilarating and tonic effect.

A brilliant pupil of Rimsky-Korsakov's, he is naturally most surely at home in dealing with the orchestra, but even in so slight and comparatively simple a piece as this for harp, something of his very striking originality can be heard.

- QUINTET  
Norwegian Dances ..... Grieg  
Alone ..... Grieg

- HILDA BLAKE  
E'en as a lovely flower ..... Frank Bridge  
Arrogant Poppies ..... Armstrong Gibbs  
Linden Lea ..... Vaughan Williams

- QUINTET  
Finlandia ..... Sibelius  
The Tryst ..... Sibelius

- MILDRED DILLING  
Menuet (33rd Sonata) ..... Haydn, arr. Renie  
Chanson du Chasseur (The Huntsman's Song)  
Grieg  
Danse des Lutins (Dance of the Imps) .... Renie

- QUINTET  
Song Cycle, 'A Lover in Damascus'  
Woodforde-Finden

5.10-5.30 A RECITAL  
by  
PAUL ROBESON

(For 5.30-8.45 Programmes, see opposite page)

8.45 (London only)

The Week's Good Cause

Appeal on behalf of the General Lying-in Hospital, by the Rt. Hon. THE COUNTESS OF BIRKENHEAD

As long ago as 1765 the General Lying-in Hospital began its fine work south of the Thames, and since then has carried on without getting into debt or appealing to the general public. Now the Nurses' Home and the Out-Patients' section of the Hospital must be re-built, and these premises (formerly the Lambeth Public Baths) are old and dilapidated and quite unsuited to present-day needs. The appeal tonight is for contributions towards these expenses: £22,000 has already been promised or given, but another £18,000 is still needed. The work of the Hospital, however, is not confined within its four walls;



THE COUNTESS OF BIRKENHEAD  
will broadcast an appeal on behalf of the General Lying-in Hospital, of which she is Chairman, from London to-night at 8.45

Lady Birkenhead will tell of the help it gives in many ways in the poorer parts of London. This appeal has the approval of the King Edward's Hospital Fund for London, and donations should be sent to the Countess of Birkenhead, c/o The General Lying-in Hospital, York Road, Lambeth, S.E.1.

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

9.5 A MILITARY BAND CONCERT

- ETHEL FENTON (Contralto)  
ANATOLE MELZAK (Violin)  
THE WIRELESS MILITARY BAND  
Conducted by B. WALTON O'DONNELL  
Overture, 'Fingal's Cave' ..... Mendelssohn

The melody which forms the chief tune of the Overture 'Fingal's Cave', sometimes called *The Hebrides*, was written down immediately after a visit which Mendelssohn paid to Staffa and Iona, off the west coast of Scotland, and sent home in one of his delightful letters, describing the visit with all his own buoyant enthusiasm.

The Overture begins with lower strings and bassoons, presenting a theme which depicts the long rolling Atlantic breakers, and later the same instruments give us the second chief tune. The Overture is built up on these singly and together; a very beautiful instance of their use in combination is heard near the end, where flute and horns join to play them very softly.

- ETHEL FENTON  
O Don Fatale (O Fatal Gift) ('Don Carlos')  
Verdi  
Paris Angelicus ..... Franck

- BAND  
Ballet, 'Dance of the Hours' ('La Gioconda') ..... Ponchielli

- ANATOLE MELZAK  
Hymn to the Sun ..... Rimsky-Korsakov  
Hark, hark, the lark ..... Kreisler

- BAND  
Prelude in C Sharp Minor  
Rachmaninov  
Rhapsody, 'Espana' ..... Chabrier

INTENDED by his parents to be a lawyer, and for some time a Civil Servant, Chabrier had no regular instruction in music, and the brilliance of his work is regarded as inspired by a really natural genius. He had his own fair share of the hardships and misfortunes which so often attend on genius, and was only fifty-three when he died.

This sparkling piece was composed after a journey in Spain, and is based on the national dance tunes. There is an introductory section in which the tunes are hinted at, and then we hear the first, a Jota, and a Fandango, both brilliantly set forth with full orchestration. The next two tunes are smoother and more easily flowing, and the fourth is again livelier. The fifth, the most obviously Spanish of the themes, has since become very widely known apart from its use in this Rhapsody. The whole work is straightforward and clear and conceived in the gayest spirit.

- ETHEL FENTON  
To the Forest ..... Tchaikovsky  
God shall wipe away all tears ('The Light of the World') ..... Sullivan

- ANATOLE MELZAK  
Meditation ..... Cottenet  
Slav Dance in G ..... Dvorak, arr. Kreisler

- BAND  
Solemn Overture, '1812' ..... Tchaikovsky

TCHAIKOVSKY'S Overture, '1812' was not originally intended for concert performance. In Moscow they built an imposing church to commemorate the turning back of Napoleon's armies from before the city, and for its consecration this Overture was specially composed. It was meant to be played in the open square in front of the church, and at each corner of the big force of musicians engaged, there were to be real cannon fired off at the emphatic moments in the music. That performance never actually took place, but the piece has since been played, not only in Russia, but elsewhere, in accordance with Tchaikovsky's original idea, with real cannon obeying the conductor's baton just as the players do. Although its patriotic significance is its strongest claim to our interest, it is, of itself, a stirring piece of festival music.

10.30 Epilogue

5-45  
THIS WEEK'S  
CHURCH  
CANTATA

(For 3.30-5.30 Programmes see opposite page)

5-30 BIBLE READING  
PAUL OF TARSUS—VI  
Athens and the Unknown God,  
Acts xvii, 1-34

5-45-6.15 app. CHURCH CANTATA  
(No. 114) BACH

'ACH LIEBEN CHRISTEN, SEID  
GETROST'  
(Ye Christian people, weep no more)  
Relayed from the Guildhall School  
of Music

The Singers

DORIS OWENS (Contralto)

TOM PICKERING (Tenor)

STANLEY RILEY (Bass)

THE WIRELESS CHORUS

The Players

FRANK ALMGILL (Flute)

JOHN FIELD (Oboe)

AMBROSE GAUNTLETT

(Violoncello)

Continuo EUGENE CRUFT (Bass)

LESLIE WOODGATE

(Organ)

THE WIRELESS ORCHESTRA

(Trumpet, Oboe, and Strings)

Conducted by STANFORD ROBINSON

AMONG the later Cantatas in date of composition—about 1740—this is also among the finest. The opening chorus on the chorale is truly magnificent—no lesser word will do. The sense of comfort ('getrost') is set before us with exuberant happiness; yet, side by side with the soaring, joyous motive—short ascending phrases—we hear ever and anon a faltering, hesitating theme. Bach no doubt had in mind the line of the text which recalls transgressions and well-merited punishment.

The Tenor aria, 'Wo wird in diesem Jammerthale?' ('How may I pass this vale of sorrow?') is a specially effective one, with an interesting contrast in its hurrying middle section, and the chorale, sung by soprano voice alone, with a beautiful accompaniment, makes a striking effect. There is one phrase which Schweitzer takes as illustrating the sweep of the sower's arm as he scatters the seed.

The text of the Alto aria is rather commonplace, but Bach's music, using the first line of the chorale in a very happy way, makes it into a fine expression of the redeemed soul's gladness.

The final chorale is nobly harmonized.

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

I.—Chorus:

Ye Christian people, weep no more, now all mankind rejoices.  
For that the Lord hath chosen us, praise Him with joyful voices.  
Tho' we have all transgressed more, our sins, our sorrows Jesus bore,  
Nor shall the sinner perish.

II.—Aria (Tenor):

How may I pass this vale of sorrow?  
Where shall my soul a refuge find?  
The hand of God alone shall guide me;  
beneath His wing my God shall hide me  
And lead me ev'n as I were blind.

III.—Recitative (Bass):

Thou, sinner, patiently must bear what thyself didst prepare by thine own evil-doing;  
Of evil hast thou eaten, evil thou didst drink.  
Thy sins are like a waterfall wherein thou shalt be lost, o'erwhelmed thou shalt sink.  
As Adam in his pride did eat forbidden fruit,  
God's wisdom seeking;  
Ev'n so thy pride hath been thy vain and boastful speaking;  
So now full low brought down thou art, O man, so purify thy heart,  
To meet thy death be not afraid;  
Repeat thy sin and know salvation, from all thy woes find consolation,  
And one at last with Him be made.

IV.—Chorale (Soprano):

No fruit the wind-blown seed brings forth on stony ground that falleth;  
So to itself, our mortal flesh the earth again recalleth,  
And we to Paradise may win, where Thou, Lord Jesus, lead'st us in to stand before the Father.

THE DAY OF REST  
Sunday's Special Programmes.  
From 2LO London and 5XX Daventry.

8.0  
A SERVICE  
FROM THE  
STUDIO

Broadcast Churches—XXX.



Bedford, Lemare & Co.

ST. COLUMBA'S  
(Church of Scotland), Pont Street.  
By the Rev. ARCHIBALD FLEMING, D.D.

ST. COLUMBA'S (Church of Scotland), Pont Street, S.W.1, has for long been established as the chief centre of Scottish worship in London. Built in 1883, with the late Mr. John Macvicar Anderson, one-time President of the Royal Institute of British Architects, as its honorary designer and lifelong chief support, it has more and more been regarded as the exponent of the Scottish Service in its typical traditional form. It has had but two ministers in that long period—the late Rev. Dr. Donald MacLeod, who retired in 1902, and the present minister, who then succeeded him. Its regular communicants number 2,000; but many others become temporarily attached to it, and it has grown into a place of pilgrimage for great numbers of Scots from the Dominions and the United States of America—in the tourist months hundreds of visitors from near or far form part of the morning congregation.

Perhaps owing to the remarkable generosity of its members, it is sometimes regarded as a church of the rich and fashionable; its annual offerings approach a total of from £8,000 to £10,000. But its chief pride is in the multitude of the younger and humbler Scots, to whom it is a religious and social home, living as they do hundreds of miles away from their friends and kindred. Some 500 or 600 Scottish girls in domestic service in London are members; not to speak of many hundreds more in the Civil Service, in the nursing, banking, artistic, medical, and various commercial professions. The congregation has attained a just fame as invariably being by far the largest contributor of all London churches to the Hospital Sunday Fund; this year its gifts to hospitals have closely approached £1,000.

The musical service is as beautiful as it is simple; the organist and choir-master is Mr. T. Arnold Fulton. Both from the London Studio and in services broadcast from the church itself, listeners have heard them; and the gramophone records made by the choir of a typical Scottish service of praise are in demand by Scots who are scattered in the farthest corners of the earth.

The church is the official place of worship of the 'London Scottish.' Every year, on the Sunday nearest St Andrew's Day, a Scottish Festival Service has been held for more than twenty-five years. It was broadcast last year, and will again be broadcast this year on Sunday afternoon, December 1. Each New Year's Eve (save one, when he was ill) the minister has had the privilege of delivering the midnight message to all stations from 2LO.

The church contains many beautiful memorials; one was unveiled to Lord Balfour of Burleigh a few years ago by the Prince of Wales; another, recently, by the Duke of York to Lord Haig, both of these being late elders of the church. There is a very fine crypt chapel, lined with mosaic and alabaster—the only one in a London church reserved for the custody of the ashes of those cremated; and in it for a short period rested the coffins of the late Mr. Bonar Law and Field-Marshal Earl Haig, ere the subsequent services in the church and Westminster Abbey. A noble holy table in marble was the gift of the late Lady Strathcona, in memory of her distinguished father, and the chancel is adorned by five mosaic pictures made in Venice, the gifts of two devoted ladies from Canada and Australia. The church contains some very fine stained glass—especially a Douglas Strachan rose window, and fine memorials to the London Scots who fell in the South African and recent European Wars.

V.—Aria (Alto):  
No more, O death, by fear my heart is shaken,  
For 'tis by thee my soul to peace is taken,  
It is decreed that all mankind must die,  
With Simeon shall peace alone beside me,  
My Saviour through this vale of tears shall guide me  
And call me home unto Himself on high.

VI.—Recitative (Tenor):  
Today bethink thee of thy spirit, and yield thee to the Saviour's blessing,  
Thy body consecrate to God alone, He hath made thee in His image,  
He watcheth thee that so His love and care may be  
In death and life made manifest.

VII.—Chorale:  
We all are His own children still, in waking hours and sleeping,  
Our way He guideth by His will, our soul from Satan keeping,  
For as in Adam all must die, so Jesus raiseth man on high,  
To God be praise and glory.  
The Cantata for next Sunday, Sept. 29, will be:—No. 10—  
'Es erhub sich ein Streit.'  
(A strife arose.)

6.30 (Daventry only)  
A RELIGIOUS SERVICE  
(IN WELSH)  
Relayed from the Parish Church,  
Ystradyfodwg, Rhondda  
(Eglwys Y Plwyf, Ystradyfodwg,  
Rhondda)

S.B. from Cardiff  
Trefn Y Gwasanaeth  
Emyn (Ton, 'Joanna') (Llyfr Emynau, No. 260)  
Salmau 100 a 101  
Llith Gyntaf. Jer. xviii, 1-17  
Magnificat  
Ail Lith. Ephes. vi, 10  
Nunc Dimittis  
Unawd. George Voyle  
Anthem, 'Ceowch i Dduw'r Cynhaeaf' (T. Price) Geiriau-Glynfab  
Gweddiau  
Emyn (Ton, 'Diadem') (Llyfr Emynau 244)  
Y Bregeth, Y Parch D. SPENSER JONES, B.A. (Ficer)  
Emyn (Ton, 'Crugybar') (Llyfr Emynau 326); Y Fendith

8.0 A RELIGIOUS SERVICE  
From the Studio  
Conducted by Dr. RUFUS M. JONES, D.D.

Hymn, 'O God our help in Ages Past' (A. and M., 165)  
Prayers; Bible Reading—I Corinthians, XIII (Moffat's Translation)  
Hymn, 'Immortal Love for ever full' (Church Hymnary, 141)  
Address, Dr. RUFUS M. JONES, D.D.  
Hymn, 'Dear Lord and Father of mankind' (Church Hymnary, 245)  
Benediction

Dr. RUFUS M. JONES is a leading American Quaker. He is Professor of Philosophy at Haverford College, Pennsylvania, and author of 'Studies in Mystical Religion,' and other works. During and after the War he was Chairman of the American Friends Service Committee, which, conjointly with the Friends' War Victims' Relief Committee in this country, was responsible for the Quaker Civilian Relief Work, first in France, Belgium, Serbia, etc., and afterwards in Austria and Germany.

(For 8.45-10.30 Programmes see opposite page.)

10.30 Epilogue  
'BOYHOOD'  
(For details of this week's Epilogue see page 620.)

# KB-103



## FOR THE KOLSTER-BRANDES FORTNIGHTLY SUNDAY CONCERTS

Use the K.B. 103 (*Portable Receiver Price 18 gns. including valves, royalty and all accessories*) for best reception of the fortnightly Sunday Concerts broadcast from the Hilversum Vara station by the Kolster-Brandes Radio orchestra under the direction of Hugo de Groot.

KOLSTER-BRANDES CONCERT, September 22.

(1875 metres) 5.40 p.m.

1. Chal Romano. Overture ..... *Ketelbey*
2. In a Persian Market. Intermezzo..... *Ketelbey*
3. The Sanctuary of the Heart. Religious Meditation ..... *Ketelbey*
4. Blue Hawaiian Waters..... *Ketelbey*
5. Bells across the Meadows ..... *Ketelbey*
6. Wedgewood Blue. Intermezzo..... *Ketelbey*
7. Andachtsstunde. Organ solo on the VARA STANDAART Organ ..by *Johan Jong*
8. Jungle Patrol ..... *Ketelbey*
9. Cockney Suite..... *Ketelbey*
10. In a Chinese Temple Garden..... *Ketelbey*
11. In a Monastery Garden ..... *Ketelbey*

# Kolster Brandes

RADIO MANUFACTURERS  
CRAY WORKS · SIDCUP · KENT



## SUNDAY, SEPTEMBER 22 5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

## 9.0 SYMPHONY CONCERT FROM BIRMINGHAM

3.30 Poetry Reading  
*'BOTH GREAT AND SMALL'*  
A Selection of Poems about Animals read by  
Mr. RONALD WATKINS

4.0-5.30 From the Oratorios  
(From Birmingham)  
THE BIRMINGHAM STUDIO AUGMENTED  
ORCHESTRA  
Leader, FRANK CANTELL  
Conducted by JOSEPH LEWIS  
THE BIRMINGHAM STUDIO CHORUS  
ISABEL BAILLIE (*Soprano*)  
ERIC GREENE (*Tenor*)  
HERBERT SIMMONDS (*Bass*)

'A Harvest Song'  
(*Lee Williams*)  
A Sacred Cantata for Solo  
Voice, Chorus and Orchestra

4.20 'The Creation'  
(*Haydn*)  
Bass Recit., 'And God  
made the firmament'  
Soprano Aria and Chorus,  
'The Marvellous Work'  
Tenor Recit., 'And the  
Heavenly Host'  
Chorus, 'Awake the Harp'  
Bass Aria, 'Now Heaven  
in fullest glory shone'  
Tenor Recit., 'And God  
created man'  
Tenor Aria, 'In native  
worth'  
Bass Recit., 'And God  
saw everything'  
Chorus, 'Achieved is the  
Glorious Work'  
Orchestra, 'Introduction  
to Part 3'  
Tenor Recit., 'In Rosy  
Mantle'  
Soprano and Bass Duets, 'By Thee  
wilt bless  
Of Stars  
with Chorus the Fairest'  
Bass Recit., 'Our duty  
now we have performed'  
Soprano and Bass Duet, 'Graceful Consort'  
Tenor Recit., 'O Happy Pair'  
Chorus, 'Sing the Lord ye voices all'

SECOND only to Handel's *Messiah* in the affections of British music lovers, Haydn's big Oratorio deals in picturesque fashion with the Creation of the World, of the growth of herb and flower, and finally with the coming of Man. There can be but few listeners who do not know at least parts of it, and who have not enjoyed its fresh and charming melody, set forth as it is with fine expressive orchestral accompaniment. A man of devout and simple piety, Haydn approached this task in a spirit of sincere humility. In his own words, 'never was I so pious as when composing the *Creation*. I knelt down every day and prayed God to strengthen me for my task.'

5.20 'The Rose of Sharon'  
(*Muckenzie*)  
Choral Scene, 'The Procession of the Ark'

6.30-7.50 A RELIGIOUS SERVICE  
Conducted by the Rev. Dr. R. J. CAMPBELL  
Relayed from the Cathedral, Birmingham  
*Order of Service*  
Hymn, 'Praise the Lord, ye Heavens adore  
Him' (English Hymnal, No. 535)  
Psalms 100, 101, 102  
First Lesson  
Magnificat in C ..... *Davies*  
Second Lesson  
Nunc Dimittis in C ..... *Davies*

Anthem, 'Blessed City, Heavenly Salem'  
*Bairdslow*  
Hymn, 'The King of Love my Shepherd is'  
(English Hymnal, No. 400)  
Address  
Hymn, 'For all the Saints who from their  
labours rest' (English Hymnal, No. 641)  
Benediction  
Organ Voluntary, 'Proem' ..... *Masterman*  
Organist and Choirmaster, FRED DUNHILL

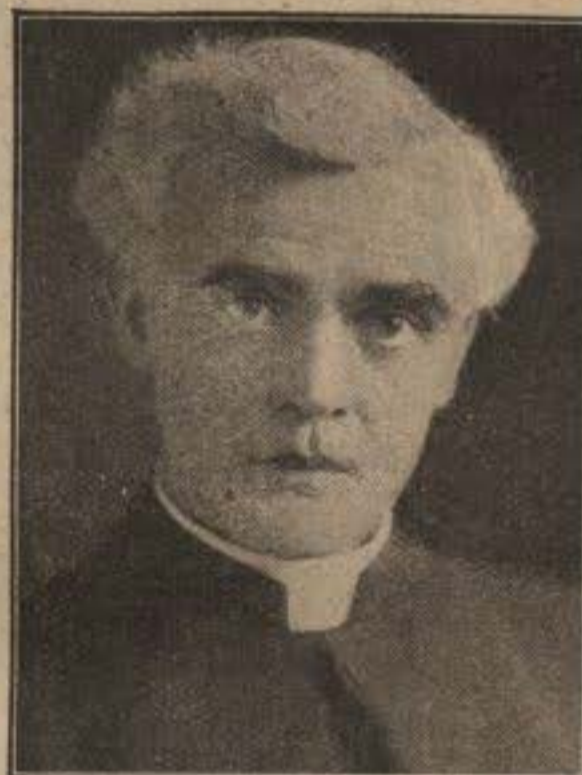
8.45 The Week's Good Cause  
(From Birmingham)  
An Appeal on behalf of the Stamford, Rutland,  
and General Infirmary by  
The Most Noble THE  
MARCHIONESS OF EXETER  
Contributions should be  
forwarded to the Secre-  
tary at the above Infirmary,  
Stamford, Lincs.

8.50 'The News'  
WEATHER FORECAST  
GENERAL NEWS BULLETIN

## 9.0 A Symphony Concert

Relayed from the Town  
Hall, Birmingham  
THE BRITISH WOMEN'S  
SYMPHONY ORCHESTRA  
Conducted by Dr. MAL-  
COLM SARGENT  
EVA TOLLWORTHY  
(*Contralto*)  
MARY ABBOTT (*Pianoforte*)

ORCHESTRA  
Symphony No. 8 in F<sub>2</sub>  
Op. 93 ..... *Beethoven*  
Allegro vivace; Allegro  
gretto scherzando;  
Tempo di Menuetto;  
Allegro vivace



Dr. R. J. CAMPBELL,  
the famous preacher, conducts the  
service in Birmingham Cathedral that  
will be broadcast this evening at 6.30.

9.30 EVA TOLLWORTHY  
Harvest of Sorrow ..... *Rachmaninov*  
MARY ABBOTT and Orchestra  
The Mower Damon ..... *Dorothy Erhart*  
(Variations on an original Theme for Pianoforte  
and Orchestra)  
(First Performance, conducted by THE COMPOSER)

'THE MOWER DAMON' is a set of variations on an original theme. The score is prefixed by the following quotation from Andrew Marvell's 'Clorinda and Damon,' which is the key to the mood of the work.

I am the mower Damon, known  
By all the meadows I have mown;  
On me the morn her dews distils  
Before her darling daffodils,  
And, coming home, the evening sweet  
In cowslip water bathes my feet.

ORCHESTRA  
Ballet Music, 'Prince Juan'.... *Chris Edmunds*

10.10 app. ORGAN MUSIC  
Played by  
FRED DUNHILL  
Relayed from the Cathedral, Birmingham  
Fantasia and Fugue in G Minor ..... *Bach*  
Allegretto Grazioso ..... *Frank Bridge*  
Prelude, Theme, Variations and Finals ..... *Guilman*

10.30 Epilogue



Sunday's Programmes continued (September 22)

**5WA CARDIFF.** 968 kc/s. (309.9 m.)

**3.30 A CONCERT**  
by  
VICTORS AT THE ROYAL NATIONAL EISTEDDFOD OF WALES  
Liverpool—1929  
THE RHONDDA LADIES' CHOIR  
Conducted by JAMES DAVIES  
Land of Hope and Glory.....Elgar  
Cwsg, F'anwylyd, Cwag.....D. W. Lewis  
Sweet and Low.....Barnby  
ERNEST WILLIAMS (Tenor)  
Gwon.....Haydn Morris  
To Daisies.....Quiller  
NESTA JONES (Pianoforte)  
Prelude and Fugue in D Minor, Op. 62  
Glazounov  
Humoresque.....Dorothy Howell  
MARGARET REES (Soprano)  
Within my heart of hearts.....Bach  
Alaeth.....Matthews Williams  
Ständchen (Serenade).....Strauss  
EMLYN BURNS (Tenor) and EMLYN JONES (Bass)  
The Maid Imprisoned.....Dvorak  
Mae Cymru'n Barod.....Parry  
Let the Fifes and the Clarions.....Purcell  
RHONDDA LADIES' CHOIR  
She only is the Pride  
Robert Jones (1607) arr. E. H. Fellowes  
My Love dwelt in a Northern Land.....Elgar  
Dickory, Dickory, Dock.....H. W. Scharlau  
E. GROVE MORGAN (Contralto)  
Divinites du Styx.....Gluck  
Cathl i'r Eos.....Morgan Lloyd  
Lullaby.....Cyril Scott  
NESTA JONES  
O Mistris Myne (Variations No. 7 of Selected  
Pieces by Byrd) (Fitzwilliam, Virginal Book  
No. 16).....Byrd, edited by Bantock  
Capriccio No. 2 in F Sharp Minor  
Frank Bridge  
RHONDDA LADIES' CHOIR  
Music, when soft voices die.....Charles Wood  
The Fairies.....Stanford  
Daffodils.....Ellingford

5.10-6.15 app. S.B. from London  
**6.30 A RELIGIOUS SERVICE**  
IN WELSH  
Relayed from the Parish Church, Ystradyfodwg,  
Rhondda  
(Eglwys Y Plwyf, Ystradyfodwg, Rhondda)  
Relayed to Daventry 5XX  
Trefn Y Gwasanaeth  
Emyn. Ton 'Joanna'.....Llyfr Emynau 260  
Salmau 100 a 101  
Lith Gyntaf. Jer. xviii, 1-17  
Magnificat  
Ail Lith. Ephes. vi, 10  
Nunc Dimittis  
Unawd. George Voyle  
Anthem, 'Cenwohi Dduw'r  
Cynhaeaf'  
T. Price (Geiriau-Glynfab)  
Gweddiau  
Emyn. Ton 'Diadem'  
Llyfr Emynau 244  
Y Bregeth. Y Parch D.  
SPENSER JONES, B.A.  
(Ficer)  
Emyn. Ton 'Crugybar'  
Llyfr Emynau 326  
Y Iendith

8.0 S.B. from London  
8.45 The Week's Good Cause  
An Appeal on behalf of the  
Rest Convalescent Homes  
at Porthcawl and Southern-  
down, by THE LORD  
BISHOP OF LLANDAFF  
8.50 WEATHER FORECAST,  
NEWS  
9.0 West Regional News



EMLYN BURNS (left) and EMLYN JONES sing in the concert by Eisteddfod victors, from Cardiff this afternoon.

**9.5 A CONCERT**  
IN AID OF  
THE MUSICIANS' UNION BENEVOLENT FUND  
relayed from  
THE PARK HALL, CARDIFF  
NATIONAL ORCHESTRA OF WALES  
Augmented by  
THE MUSICIANS' UNION ORCHESTRA  
(Leader, LOUIS LEVITUS)  
Conducted by WARWICK BRAITHWAITE  
Prelude, 'Tristan and Isolde'.....Wagner  
MAVIS BENNETT (Soprano)  
Come, lovers follow me.....Baird  
The Night Wind.....Farley  
The Song of the Open.....La Forge  
HAROLD FAIRHURST (Violin)  
The Bee.....Schubert  
On Wings of Song.....Mendelssohn, arr. Achron  
From the Canebrake.....Gardiner  
ORCHESTRA  
Three Pieces from 'The Mastersingers' Wagner  
10.0 S.B. from London  
10.30 Epilogue  
10.40-11.0 The Silent Fellowship

**5SX SWANSEA.** 1,040 kc/s. (288.5 m.)  
3.30 S.B. from Cardiff  
5.10-6.15 app. S.B. from London  
6.30 S.B. from Cardiff  
8.0-8.45 S.B. from London  
8.50 WEATHER FORECAST, NEWS  
9.0 S.B. from Cardiff  
9.5 S.B. from London  
10.30 Epilogue  
10.40-11.0 S.B. from Cardiff



VICTORS AT THE ROYAL NATIONAL EISTEDDFOD.  
The Rhondda Ladies' Choir, who are among the victors at the Liverpool Eisteddfod who will broadcast from Cardiff this afternoon.

**6BM BOURNEMOUTH.** 1,040 kc/s. (288.5 m.)

3.30-6.15 app. S.B. from London  
8.0-8.45 S.B. from London  
8.50 S.B. from London (9.0 Local News)  
10.30 Epilogue

**5PY PLYMOUTH.** 1,040 kc/s. (288.5 m.)

3.30-6.15 app. S.B. from London  
8.0-8.45 A RELIGIOUS SERVICE  
Relayed from George Street Baptist Church  
Organ Prelude by Mr. T. MARTIN  
Hymn, 'Three in One and One in Three'  
(Baptist Church Hymnal, No. 27)  
General Confession and Lord's Prayer  
Psalm 19 (Chant 18—B.C.H.)  
Scripture Reading—Ephesians iii, 14-21  
Anthem by George Street Baptist Church  
Choir: 'Thou wilt keep him in perfect  
peace' (Williams)  
Intercessions  
Hymn, 'Lord, Thy Word abideth' (B.C.H., No.  
207)  
Address by the Rev. T. WILKINSON RIDDLE  
Hymn, 'Saviour, again to Thy dear Name'  
(B.C.H., No. 609); Benediction  
8.50 S.B. from London (9.0 Local News)  
10.30 Epilogue

**2ZY MANCHESTER.** 797 kc/s. (376.4 m.)

**3.30 British Composers—VII**  
CHARLES VILLIERS STANFORD  
THE NORTHERN WIRELESS ORCHESTRA  
Conducted by T. H. MORRISON  
HERBERT RUDDOCK (Bass)  
PAT RYAN (Clarinet)  
5.10-6.15 app. S.B. from London  
8.0 BOLTON CIVIC WEEK  
A CIVIC SERVICE  
Relayed from the Albert Hall, Bolton  
Address by the Rev. Canon H. J. ELSEE, Vicar  
of St. George's Church, Bolton  
THE BOLTON CIVIC CHOIR and STRING ORCHESTRA  
Conducted by THOMAS BOOTH  
8.45 The Week's Good Cause  
An Appeal on behalf of the Tuberculosis Care  
Committee of Leeds, York, and Stoke, by Dr.  
H. DE CARLE WOODCOCK. S.B. from Leeds  
8.50 WEATHER FORECAST, NEWS  
9.0 North Regional News  
9.5 A Light Classical Programme  
THE NORTHERN WIRELESS ORCHESTRA  
Conducted by T. H. MORRISON  
ELEANOR PERCIVAL (Soprano)  
10.30 Epilogue

Other Stations.

**5NO NEWCASTLE** 1,145 kc/s. (261.3 m.)  
3.30-6.15 app.—London. 8.0-  
8.45:—London. 8.50:—London  
10.30:—Epilogue.  
**5SC GLASGOW** 752 kc/s. (398.9 m.)  
3.30:—An Orchestral Concert  
5.10-6.15 app.:—London. 8.0:—  
Aberdeen. 8.45:—The Week's Good  
Cause. 8.50:—Weather Forecast,  
News. 9.0:—Scottish News Bulletin.  
9.5:—London. 10.30:—Epilogue.  
**2BD ABERDEEN.** 895 kc/s. (331.5 m.)  
3.30:—Glasgow. 5.10-6.15 app.:—  
London. 8.0-8.45:—Religious  
Service. From the Studio. 8.50:—  
Weather Forecast, News. 9.0:—  
Glasgow. 9.5:—London. 10.30:—  
Epilogue.  
**2BE BELFAST.** 1,258 kc/s. (242.5 m.)  
3.30-6.15 app.:—London. 8.15-  
8.45:—Religious Service. From the  
Studio. 8.50:—London. 10.30:—  
Epilogue.

Western Mail

8.0  
WAGNER FROM  
THE  
QUEEN'S HALL

MONDAY, SEPTEMBER 23  
2LO LONDON & 5XX DAVENTRY

842 kc/s. (356.3 m.)

193 kc/s. (1,554.4 m.)

10.15  
A  
CHAMINADE  
PROGRAMME

- 10.15 a.m. THE DAILY SERVICE  
10.30 (Daventry only) TIME SIGNAL, GREENWICH :  
WEATHER FORECAST  
10.45 Miss SYDNEY M. BUSHELL: 'Commonsense  
in Household Work—III, The House with a  
Maid'  
11.0 (Daventry only) Gramophone Records  
12.0 A Ballad Concert  
ADELAIDE TURNBULL (Contralto)  
LUCAS BASSETT (Tenor)  
12.30 Organ Music  
Played by EDWARD O'HENRY  
Relayed from Tussaud's Cinema  
1.0 LIGHT MUSIC  
LEONARDO KEMP and his PICCADILLY HOTEL  
ORCHESTRA  
From the Piccadilly Hotel  
2.0 FOR THE SCHOOLS  
French Reading by Mlle CAMILLE VIÈRE  
(Charles d'Orleans, Ronsard, Du Bellay)  
2.20 Interlude  
2.30 Miss RHODA POWER: 'Days of Old: The  
Middle Ages—I, Tournament Day at the Castle'  
3.0 Interlude  
3.5 Miss RHODA POWER: 'Stories for Younger  
Pupils: Why the Jelly-fish is Soft (Japanese)'  
3.20 Interlude  
3.30 DANCE MUSIC  
JACK PAYNE  
and THE B.B.C. DANCE ORCHESTRA  
4.15 LIGHT MUSIC  
ALPHONSE DU CLOS and his ORCHESTRA  
From the Hotel Cecil  
5.15 THE CHILDREN'S HOUR  
Piano Solos, including 'Shepherd's Hey' (*Grain-  
ger*), played by CECIL DIXON. The Story of 'The  
Peanut' from 'Five Children and It' (*E.  
Nesbit*). 'Will you walk a little  
faster?' and other songs, sung  
by ARTHUR WYNN. Hints on  
'How to Play Association Foot-  
ball,' by George F. Allison  
6.0 Mr. F. DILLISTONE: 'How  
to grow Violets'  
6.15 'The First News'  
TIME SIGNAL, GREENWICH;  
WEATHER FORECAST; FIRST  
GENERAL NEWS BULLETIN  
6.30 Musical Interlude  
6.45 THE FOUNDATIONS OF MUSIC  
PIANOFORTE DUETS by WEBER,  
MENDELSSOHN and SCHUMANN  
Played by  
ETHEL BARTLETT and  
RAE ROBERTSON  
Romanze, Minuetto (Op. 3);  
Andantino, Rondo (Op. 10)  
Weber  
7.0 Mr. DESMOND MACCARTHY:  
Literary Criticism  
7.15 Musical Interlude  
7.25 Monsieur E. M. STÉPHAN:  
French Talk. Reading from 'La  
Pipa,' by André Theuriot, taken  
from *Petits Chefs d'Œuvres  
Contemporains*, by Jules Lazare.  
From the beginning, page 30, to  
line 23, page 32: 'a ce correct  
et rigide commerçant'  
7.45 A Recital of Hebrew Songs  
by MARY BONIN (Soprano)  
*Yigdal*  
Traditional, arr. Rev. F. Cohen  
and David M. Davis



MARY BONIN  
will give a recital of Hebrew songs, this  
evening, at 7.45.

New Palestine Folk Songs:

Adon Olam ..... Waley  
Psalm 114 ..... Bloch  
Polka chaluzith ..... arr. Binder  
Na-aleh L'artzena *Yminute Melody* arr. Binder  
Eli, Eli ..... arr. Schalit

THE programme of Jewish music presented by Miss  
Mary Bonin is divided into two sections—of  
which the first comprises two specimens of  
Jewish Prayer Book music, and the second illus-  
trates modern popular songs, current especially  
in Palestine, where Hebrew today is the spoken  
language of the Jews.

*Yigdal* is a poem of the thirteenth century  
consisting of 13 lines, each one of which sets  
forth one of the Thirteen Principles of the Faith,  
which had been formulated a short time previously  
by the famous scholar and philosopher, Moses

Maimonides of Spain. It is chanted in Synagogue.  
*Psalm 114* forms part of the Synagogue ritual  
called the Hallel or Psalms of Praise chanted on  
Festivals.

The *Adon Olam*, like the *Yigdal*, is a poem  
whose verse form is based upon Arabic models  
and is as old as the ninth or tenth century.

The *Polka Chaluzith* (the Pioneers' Polka) and  
the *Na-aleh* ('Let us go up to our Land') are  
some of the many products of the Zionist move-  
ment in Palestine, where Hebrew is the ver-  
nacular.

*Eli, Eli* is usually sung in Jüdisch and is very  
popular. It gives voice to the cry of the people  
of Israel in their distress and declares that they  
will ever remain faithful to their religion.

8.0 Promenade Concert

Relayed from the Queen's Hall, London  
(Sole Lessees, Messrs. Chappell and Co., Ltd.)  
35th Season

Wagner Concert

MAY BUSBY (Soprano)  
HORACE STEVENS (Bass-Baritone)  
SIR HENRY WOOD  
and his

SYMPHONY ORCHESTRA  
(Leader, CHARLES WOODHOUSE)

Overture, 'The Flying Dutchman'  
Prelude, 'Lohengrin'

MAY BUSBY and Orchestra

Isolda's Narration to Brangäne ('Tristan and  
Isolda')

ORCHESTRA  
Introduction, Act III, 'Tannhäuser' (Original  
Version)

Trauermarsch (Funeral March) ('Götterdäm-  
merung')

HORACE STEVENS and Orchestra

Wotan's Farewell and the Magic Fire Music ('Die  
Walküre')

ORCHESTRA

Overture, 'Tannhäuser'  
(For notes on this concert, see  
page 594.)

9.40 'The Second News'  
WEATHER FORECAST; SECOND  
GENERAL NEWS BULLETIN;  
Local Announcements; (Dav-  
entry only) Shipping Forecast  
and Fat Stock Prices

10.0 Mr. T. A. GLOVER: 'Some  
Modern Jungle Tales'

10.15 A Chaminade  
Programme

THE GERSHOM PAREINGTON  
QUINTET

Suite, 'Callirhoë'

Pieretto

ELLIS BURFORD (Soprano)

Ritournelle

L'Anneau d'Argent (The Silver  
Ring)

Chanson Slave

QUINTET

Petite Suite

Automne

Lisonjera

11.0 DANCE MUSIC

BERTINI'S DANCE BAND relayed  
from THE TOWER BALLROOM,  
Blackpool

S.B. from Manchester

11.15-12.0 TEDDY BROWN and  
his BAND, from CIRO'S CLUB



Stage Photo

TONIGHT'S TALKER WITH A DANGEROUS-LOOKING FRIEND.

Mr. T. A. GLOVER, who will tonight describe his adventures in Nigeria, is here  
seen with a well-grown lion cub captured by his expedition.

12.0-12.15  
Experimental Transmission  
of Still Picture, by the Ful-  
tograph Process

# MONDAY, SEPTEMBER 23

## 5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

3.0 The Grange Super Cinema Orchestra  
(From Birmingham)  
Conducted by HAYDN HEARD  
Relayed from the Grange Super Cinema

Overture, 'Preciosa' ..... Weber  
Selection, 'The Student Prince' ..... Romberg

JOSEPH BOURNE (Tenor)  
The Pipes of Pan ..... Elgar  
Bid me to love ..... Barnard

ORCHESTRA  
Reverie, 'Zazra' ..... Bowen  
Suite, 'A Kiss for Cinderella' ..... Bucalossi

JOSEPH BOURNE  
Come, gentle sleep ..... Sullivan  
Wait ..... d'Hardelot

ORCHESTRA  
Waltz, 'Ma Vie' (My Life) ..... Lumbye  
Bohemian Song ..... Boldi

4.0 A Ballad Concert

MEGAN TELINI (Soprano)  
CEREDIG JONES (Baritone)

CEREDIG JONES  
Song of Hybrias the Cretan ..... Elliott  
Myself when young ..... Liza Lehmann

MEGAN TELINI  
Home isn't home without you ..... Lohr  
Nant y Mynydd ..... William Davies  
My Prayer W. H. Squire

CEREDIG JONES  
Arise, ye subterranean winds ..... Purcell  
To-morrow ..... Keel  
Bonnie George }  
Campbell }  
MEGAN TELINI  
Enchanted Moon ..... Noel Carlton  
I'll rock you to rest ..... Stanford  
When the house is asleep ..... Stanford Haigh

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

5.30 The Children's Hour  
(From Birmingham)

'More about Scotland and the Scots,' by Angus Wilson  
Songs by MARJORIE HOVERD (Soprano)  
JACKO will Entertain

'The Hungry Child's Alphabet—Tea,' by Margaret Madeley

6.15 'The First News'  
TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 Light Music  
(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA  
Conducted by JOSEPH LEWIS

Overture, 'Poet and Peasant' ..... Suppé  
Russian Suite ..... Erik Helmund

A GENERATION ago the songs of Erik Meyer Helmund used to be more often heard than they are now, and there is no good reason why they should have fallen into comparative neglect. The son of a musician, he studied first with his father and then in Berlin. For many years he was a distinguished singer, appearing on concert platforms of more than one European country, but in England we know him best by his songs, many of which are settings of his own poems.

He composed a good deal, however, in larger forms, and several operas of his have won real

success, chiefly in Germany. Such world-famous Opera Houses as Dresden, Leipzig, Munich and Berlin have all staged operas of his, one of them so recently as 1912. In them he has followed both the tragic and the comic Muse, and at least one is a burlesque.

In this Suite he is dealing with ground with which he is thoroughly familiar; he was born in St. Petersburg and spent his youth there.

ODETTE DE FORAS (Soprano)  
Five Miniature Ballads ..... Hurlstone  
Bells; Blossoms; Dream; Darkness; Morning

ORCHESTRA  
Intermezzo, 'La Tendre Sylvie' ..... Daquin, arr. Adlington  
Gavotte Caprice ..... Bortkiewicz

EVERYBODY knows at least one of Daquin's pieces—the jolly little pianoforte solo in which he imitates the cuckoo. Born in Paris

before the end of the seventeenth century, he was a remarkable child prodigy and played the harpsichord before King Louis XIV when he was only six. At the age of twelve he was an organist, taking the place of his godmother's husband, and on one occasion defeated the great Rameau, whose name is now so much better known to most people, in a contest for an organist's post.

He is best remembered by his many harpsichord pieces, especially the first book which contains the famous Cuckoo, but he wrote for organ and other instruments as well, and left besides a considerable volume of vocal music, both sacred and secular. He lived to the good old age of seventy-eight, dying in Paris in 1772.

ODETTE DE FORAS  
In a Strange Land Taubert  
Dear Love, thou'rt like a blossom ..... Liszt  
A Dream ..... Grieg

DOROTHY WILSON (Pianoforte)  
Nocturne in E Flat ..... Chopin  
Caprice (Genre Scarlatti) ..... Paderewski

ORCHESTRA  
Suite, 'Dance Revels' ..... Phillips  
ORCHESTRA  
Waltz, 'Cairo' ..... Fletcher

DOROTHY WILSON  
Evening Whispers ..... Palmgren  
Spanish Dance ..... Granados  
Phalènes ..... Philipp

ORCHESTRA  
Selection, 'The Arcadians' ..... Monckton

8.0 'Thais'  
Acts I and II.  
(Relayed from the Parlophone Studios, by courtesy of the Parlophone Company)  
(See centre of page)

9.0 'The Second News'  
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 'Thais'  
Act III  
(Continued)

10.20-11.15 DANCE MUSIC  
BERTINI'S DANCE BAND, from THE TOWER BALLROOM, WINTER GARDENS, BLACKPOOL. (Relayed from Manchester)  
(Monday's Programmes continued on page 609.)

### 6.30 PROGRAMME OF LIGHT MUSIC

## THE KEY TO MAN'S CAREER.

"Pelmanism," says Dr. Norwood, "is sound Psychology."

DR. NORWOOD, D.D., the well-known minister of the City Temple, London, is a great admirer of Pelmanism. "Pelmanism," he says, "is



DR. F. W. NORWOOD, D.D.

sound Psychology and an admirable system of Mind-training. It is more than mere Memory-training. It reduces to a coherent system what every person who lives intelligently and strongly must, at least partly, carve out for himself. A proper grasp of it would save any life from futility, and would cause many to discover powers latent within themselves of the existence of which they had not dreamed. It teaches that man has the key to his own career, and enables many to find the key itself which, for want of self-knowledge, had lain undisturbed."

Pelmanism trains the mind and the senses. It strengthens your Will. It develops your Personality. It banishes Timidity and drives away Depression and harmful, morbid thoughts. It gives you increased Courage, Initiative, Forcefulness and Determination. It enables you to take up a more cheerful and optimistic attitude towards life. Not only does it increase your Efficiency and Earning-Power, but it helps you to cultivate an appreciation of the finer things of life. In a sentence, it enables you to live a fuller, richer, happier, and more successful existence.

An Analytical Chemist states that Pelmanism has enabled him to secure top place in an exam. A Designer and Draughtsman reports a 100 per cent. increase in income due to increased efficiency. A Teacher writes: "I have more Self-Confidence and am not so subject to fits of Depression." A Business Man writes: "I have no fears now; they have all disappeared. My rather timid disposition has become a resolved, determined disposition. My capacity for work is far greater than that of a year ago."

A Housewife writes: "My greatest difficulty in life was the finding of contentment and happiness. As I progressed through the Course my character changed. At the present time I am more content and happy than I have ever been before in my life."

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

The Pelman Course is fully explained in a little book entitled "The Efficient Mind," a copy of which will be sent, free of charge, to every reader who writes for it to-day. Pelmanism is quite easy and simple to follow. It only takes up a few minutes daily. The books are printed in a handy "pocket size," so that you can study them in 'bus or tram or train or in odd moments during the day. They will enable you to banish those weaknesses and failings which "keep you down" in life, and to make the fullest use of the powers now lying latent or only semi-developed in your mind.

Write to-day to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1 (or call), and by return you will receive a free copy of "The Efficient Mind" and particulars enabling you to enrol for the Pelman Course on specially convenient terms.

Overseas Branches: PARIS, 35 Rue Boissy d'Anglas. NEW YORK, 71 West 45th Street. MELBOURNE, 296 Flinders Lane. DUBLIN, Natal Bank Chambers. DELHI, 10, Allpore Road.

## 'THAIS,'

A lyric comedy by MASSENET

in three acts and seven tableaux,  
poem by Louis Gallet after the novel by ANATOLE FRANCE,

in an English translation by Herman Klein  
will be broadcast from 5GB  
TONIGHT AT 8.0,  
and from London and Daventry  
on Wednesday night.

The cast and further particulars of the production will be found on p. 616, and the story of the opera, told by Percy A. Scholes, on p. 597.



Write for a copy of this Book TO-DAY



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# Monday's Programmes continued (September 23)

## 5WA CARDIFF. 968 kc/s. (309.9 m.)

**1.15 An Orchestral Concert**  
Relayed from the National Museum of Wales  
**NATIONAL ORCHESTRA OF WALES**  
(Cerdorfa Genedlaethol Cymru)  
Overture, 'Iphigenia in Aulis' (Wagner's Finale) *Gluck*  
Concerto Grosso, No. 1, Op. 3 ..... *Handel*  
Symphonic Poem, 'Mazeppa' ..... *Liszt*

**2.0 London Programme relayed from Daventry**  
**4.0 JEAN ROFER (Contralto)**  
The Shepherd's Song ..... *Elgar*  
The Pool ..... *Roy Saunders*  
Soft-footed Snow ..... *Sigurd Lie*  
Brittany ..... *Farrar*

**4.15 London Programme relayed from Daventry**  
**4.45 Mr. FROOM TYLER: 'West Country Sketches - I, The Glory of Wells'**  
Wells Cathedral is not so old as Durham nor so large as York, but many connoisseurs give it the first place in their affections. The city of Wells lies as an ornament in the Mendips, but the jewel is the Cathedral.

**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**  
**9.55 West Regional News**  
**10.0 S.B. from London**

**10.15-11.0 Round the World**  
With **JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA**

## 5SX SWANSEA. 1,040 kc/s. (288.5 m.)

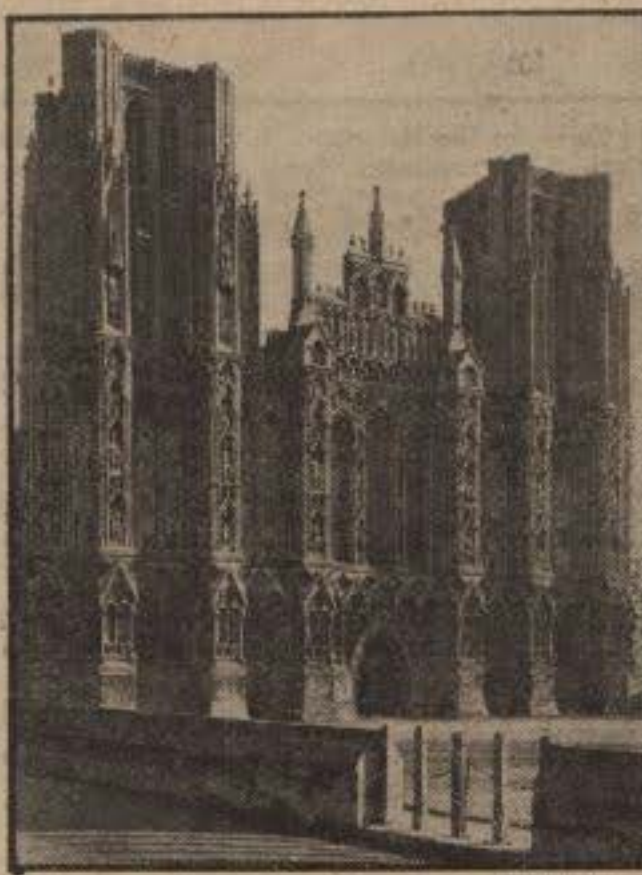
**1.15 S.B. from Cardiff**  
**2.0 London Programme relayed from Daventry**  
**4.0 S.B. from Cardiff**  
**4.15 London Programme relayed from Daventry**  
**4.45 S.B. from Cardiff**  
**6.0 London Programme relayed from Daventry**  
**6.15 S.B. from London**  
**9.55 S.B. from Cardiff**  
**10.0-11.0 S.B. from London**

## 6BM BOURNEMOUTH. 1,040 kc/s. (288.5 m.)

**2.0 London Programme relayed from Daventry**  
**6.15-11.0 S.B. from London (9.55 Local News)**

## 5PY 1,040 kc/s. (288.5 m.) PLYMOUTH.

**2.0 London Programme relayed from Daventry**  
**5.15 The Children's Hour**  
*Hello! Are you there? Arrangements are being made for 'A Visit to a Brickyard' (G. G. Jackson), and also to meet 'The Psalmist (Sand Fairy) at the White House' (E. Nesbit)*  
**6.0 London Programme relayed from Daventry**  
**6.15-11.0 S.B. from London (9.55 Local News)**



W. F. Tyler  
**THE WEST FRONT OF WELLS,**  
one of the finest pieces of architecture in Britain. Mr. Froom Tyler will talk about Wells Cathedral in the first of his 'West Country Sketches' from Cardiff this afternoon.

## 2ZY MANCHESTER. 797 kc/s. (376.4 m.)

**2.0 London Programme relayed from Daventry**  
**3.20 An Afternoon Concert**  
**THE NORTHERN WIRELESS ORCHESTRA**  
Marche Hongroise (Hungarian March) *Berlioz*  
Mazurka, 'The Gipsy' ..... *Ganne*  
**JEAN D. NICHOLSON (Pianoforte)**  
To the Spring ..... *Grieg*  
Bells of Spring ..... *Moszkowski*  
Rustle of Spring ..... *Sinding*  
**ORCHESTRA**  
Suite, 'English Scenes' ..... *Bantock*  
Pastorale; Romance; Intermezzo; Benedictus; Hornpipe  
**MADAME HILLARIA (Yorkshire Dialect Sketches)**  
**ORCHESTRA**  
Mona ..... *Maclean*  
Rollicking Friars ..... *Klein*  
**JEAN D. NICHOLSON**  
Nocturne in E Flat, Op. 9, No. 2 *Chopin, arr. Cesi*  
Grande Polonaise Brillante in E Flat, Op. 22 *Chopin*

**ORCHESTRA**  
Waltz, 'Amoretentanz' (Little Cupids' Dance) *Gungl*  
**MADAME HILLARIA**  
**ORCHESTRA**  
Ballad Memories ..... *arr. Baynes*  
The Siamese Patrol ..... *Lincke*

**5.15 The Children's Hour**  
*Attention!* 5.15 Parade of the Tin Soldiers  
Songs by **DORIS GAMBELL** and **HARRY HOPWELL**  
Music by **THE NORTHERN WIRELESS ORCHESTRA**

**6.0 London Programme relayed from Daventry**  
**6.15 S.B. from London**  
**9.55 North Regional News**  
**10.0 S.B. from London**

**10.15-11.0 Vaudeville**  
**PARKER LYNCH (Discur) in Original Character Cameos**  
**JAMES McEWEN (Musical Saw) introducing the musical novelty 'Gram-o-Saw'**  
**PURSALL and STANBURY (Entertainers) present their latest successful compositions**  
**FRED MASTERS (Mimic and Farm Delineator)**

## Other Stations.

**5NO NEWCASTLE. 1,148 kc/s. (261.5 m.)**  
**2.0**—London Programme relayed from Daventry. **5.15**—The Children's Hour. **6.0**—London Programme relayed from Daventry. **6.15-11.0**—S.B. from London.

**5SC GLASGOW. 752 kc/s. (398.9 m.)**  
**4.0**—A Scottish Concert. The Station Orchestra: Alec Fortune (Tenor). Alie McGhee (Reciter). **5.15**: The Children's Hour. **5.57**:—Weather Forecast for Farmers. **6.0**—London Programme relayed from Daventry. **6.15**—S.B. from London. **6.30**—Mr. Alan Morton (Glasgow Rangers Football Club): 'If I were a young Football Player.' **6.40**—Bulletin of Juvenile Organizations. **6.45**—S.B. from London. **9.55**—Scottish News Bulletin. **10.0**—S.B. from London. **10.15**—Alfredo Rode (Violinist). **10.30-11.0**—Half an Hour. Hardie Batcliffe (Saxophone); Mona and Hot Sax (S. Phillips). Duffon Scott: The Herald Scots Entertainer. Hardie Batcliffe: Sax-o-phun and Danc l'Orient (E. Wiedoeff).

**2BD ABERDEEN. 895 kc/s. (331.5 m.)**  
**4.0**—Afternoon Concert. The Station Octet: Overture 'The Marriage of Figaro' (Mozart); Selection, 'Haddon Hall' (Sullivan). **4.15**—Cormack S. Robertson (Baritone); Sea Rapture (Eric Coates); The Sweetest Flower (Robert Bathen); The Poor Old Bo'sun (Ernest Longstaffe); In Love (Hermann Lohr). **4.25**—Octet: Fantasia, 'Romeo and Juliet' (Gounod); At an Old Trysting Place (MacDowell). **4.45**—Cormack S. Robertson; Through the Sunrise (Godfrey Nutting); Captives (Helen Kilmer); Son of Mine (William Wallace). **4.55**—Octet: Petite Suite de Concert (Coleridge-Taylor). **5.15**—The Children's Hour. **6.0**—London Programme relayed from Daventry. **6.15**—S.B. from London. **6.30**—S.B. from Glasgow. **6.40**—Por Girl Guides. **6.45**—S.B. from London. **9.55**—S.B. from Glasgow. **10.0**—S.B. from London. **10.15**—Alfredo Rode (Violinist). **10.30-11.0**—Chamber Music. The Station String Quartet: Quartet No. 5 (Beethoven).

**2BE BELFAST. 1,238 kc/s. (242.5 m.)**  
**12.0-1.0**—Light Music. The Radio Quartet. Robert Johnston (Tenor). **2.0**—London Programme relayed from Daventry. **3.30**—A Concert. Orchestra. Ethel Burrows (Soprano). Hylda Hemingway (Violin). **4.45**—Organ Music played by George Newell, relayed from the Classic Cinema. **5.15**—The Children's Hour. **6.0**—'Violet Culture,' by Mr. F. Dillstone. **6.15**—S.B. from London. **8.0**—An Orchestral Concert. The Orchestra, conducted by Harold Lowe. Orchestra: Dream Pantomime (from 'Hansel and Gretel' (Humperdinck); The Ride of the Valkyries ('The Valkyrie' (Wagner). **8.20**—Kathleen Moorhouse and Orchestra: Walderube (Silence of the Woods) (Dvorak); Symphonic Variations (Doelmann). **8.45**—Dale Smith (Baritone) and Orchestra: Fin Ch'ann Dal Vain, and Madamina (Mozart). **9.0**—Orchestra: Les Preludes (Liszt). **9.8**—Kathleen Moorhouse (Violoncello); Abendue (Schumann); Berceuse (Faure); Mazurka (Popper). **9.20**—Dale Smith: Helen of Kirkconnell, and My Sweet Sweeting (arr. F. Keel); If thou wert blind (Noel Johnston); The Top of the Hill (Harold Samuel). **9.32**—Orchestra: Danse Cosaque ('Mazeppa') (Tchaikovsky). **9.40**—S.B. from London. **10.15-11.0**—Dance Music: E. W. Sibbald Treacy's Dance Band.



Cardiff listeners will go 'round the world' with John Stean's Carlton Celebrity Orchestra tonight.

10.0

NEW SERIES  
BY SIR  
WALFORD DAVIES

10.15 a.m. THE DAILY SERVICE

10.30 (Daventry only) TIME SIGNAL, GREENWICH;  
WEATHER FORECAST10.45 Miss MARJORIE GUY: 'First Aid in the  
Kitchen'

11.0 (Daventry only) Gramophone Records

12.0 ORGAN MUSIC  
Played by EDGAR T. COOK  
Relayed from Southwark Cathedral  
Fantasia and Toccata.....Stanford  
ELSIE PAYNE  
The Heart Worships.....Holst  
EDGAR T. COOK  
Sonata No. 1 in E Flat.....Bach  
Pastorale.....Roger Ducasse  
ELSIE PAYNE  
An old Carol.....Quilter  
EDGAR T. COOK  
Choral Preludes.....Parry  
(a) Dundee; (b) Melcombe; (c)  
Old 104th

1.0-2.0 LIGHT MUSIC  
ALPHONSE DU CLOS and his  
ORCHESTRA  
From the Hotel Cecil

2.0-2.25  
(Daventry only)  
Experimental Transmission of  
Still Pictures by the Fulto-  
graph Process

2.30 FOR THE SCHOOLS  
Sir WALFORD DAVIES: Music  
(a) A Beginners' Course  
(b) A Miniature Concert  
(c) An Advanced Course

3.30 Interlude

3.35 Monsieur E. M. STÉPHAN:  
Elementary French

4.0 FRED KITCHEN and his ORCHESTRA  
With PATTMAN at the Organ  
Relayed from Brixton Astoria

4.15 SPECIAL TALKS FOR SECONDARY  
SCHOOLS  
'Flying,' by Squadron-Leader W.  
HELMORE, M.Sc. 'The History  
of Man's efforts to Conquer the Air'

4.30 FRED KITCHEN and his ORCHESTRA  
With PATTMAN at the Organ  
Relayed from Brixton Astoria

5.15 THE CHILDREN'S HOUR  
'Czardas' (Monti) and other Violin Solos played  
by DAVID WISE  
The Story of 'The Cat' (H. Martimer Batten)  
'Colour Riddles of the Zoo,' solved by LESLIE G.  
MAINLAND

6.0 Poems by Robert Nichols, read by  
Mr. RONALD WATKINS

6.15 'The First News'  
TIME SIGNAL, GREENWICH; WEATHER FORE-  
CAST, FIRST GENERAL NEWS BULLETIN

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC  
PIANOFORTE DUETS by WEBER, MENDELSSOHN,  
and SCHUMANN  
Played by  
ETHEL BARTLETT and RAE ROBERTSON  
Allegro.....  
Alfa Siciliana.....  
Rondo.....(Op. 60) Weber

TUESDAY, SEPTEMBER 24  
2LO LONDON & 5XX DAVENTRY

8.42 kc/s. (356.3 m.) 193 kc/s. (1,554.4 m.)

7.0 Talks for the Motorist: I, The Rt. Hon. the  
Earl of COTTENHAM: 'Long Journeys'

7.15 Musical Interlude

7.25 Professor J. W. GREGORY: 'How the World  
Began—I, The Earth and its Origin.' S.B. from  
Glasgow

7.45 Light Music by Pedro de Zulueta  
DORIS VANE (Soprano)  
GLADYS RIPLEY (Contralto)  
HUBERT EISEDELL (Tenor)

10.20

DANCE MUSIC  
FROM THE  
PICCADILLY HOTEL

PEDRO DE ZULUETA, a programme of whose music is being given this evening, is introducing himself to the B.B.C. listeners as composer and as conductor, for the first time. The three orchestral pieces and the songs in the first part of the programme are all of that light and melodious order which need no explanation nor guidance for their enjoyment, and little more need be said of the Cantata than this, that it sets forth the humour and charm of Lewis Carroll's inimitable verses in a very happy way. Much of the effect is gained by setting the nonsense to music of mock solemnity, and the opening, in which the chorus announce that the sun was shining although it was the middle of the night, is effective in that very way.

8.0-8.30 (Daventry only)  
Prof. W. G. DE BURGH: 'The Mean-  
ing of Ethics—I, What is Moral  
Philosophy?'

In this series Professor de Burgh will attempt to help listeners to the solution of common problems of right and wrong. Tonight's talk defines the subject of ethics as the theory of morals, i.e., of human actions measured by the moral standards of good and right. Professor de Burgh will outline the value of the study of Ethics and its interest to one and all of us.

There will be a group of selected students present with the lecturer in the studio to question him at the close of the talk.

8.30 Vaudeville

LINA TYBER (In Parisian Songs)  
SANDY ROWAN (Scotts Comedian)  
ANNA FILIPOVA (In Russian Songs)  
JOE SARGENT and STUART ROSS  
(In Syncopated Harmony)  
VERES CAROLY'S HUNGARIAN  
GIPSY BAND  
'CONGO NIGHT,' a Sketch by  
RICHARD HUGHES  
A VARIETY ITEM  
from  
THE LONDON ALHAMBRA  
JACK PAYNE and the B.B.C.  
DANCE ORCHESTRA  
(See centre of page.)

9.40 'The Second News'  
WEATHER FORECAST; SECOND GEN-  
ERAL NEWS BULLETIN; Local An-  
nouncements; (Daventry only) Ship-  
ping Forecast and Fat Stock Prices

10.0 SIR WALFORD DAVIES  
'MUSIC AND THE ORDINARY LISTENER.'  
Series IX, 'Words and Music'

JUDGING by the many letters received complaining that singers fail to make their words clear and, more still, by the great difficulty both composers and singers find in making every syllable naturally effective, there are few musical subjects more interesting and important to the general listener than the one Sir Walford Davies has chosen for his series this session. Briefly expressed, the subject is: How can the arts of poetry and music be successfully and enjoyably run in double harness? It is hoped, too, that the series will be of particular as well as general interest in that it may be of service to choirs and choir-masters who have not only the ideal unity of 'voice and verse' to attain, but the substantial added problem of doing it in teams as one man.

10.20-12.0 DANCE MUSIC

THE PICCADILLY PLAYERS, directed by RAY STARITA,  
and THE PICCADILLY GRILL BAND, directed by  
JERRY HOEY, from THE PICCADILLY HOTEL

8.30

## VAUDEVILLE

of many countries

## LINA TYBER

singing some Parisian songs



## VERES CAROLY'S

Hungarian Gipsy Band

Joe SARGENT and Stuart ROSS

in American syncopated harmony



## SANDY ROWAN

The Scots Comedian

## 'CONGO NIGHT'

A Sketch by Richard Hughes



## ANNA FILIPOVA

Singing some Russian songs



THE WIRELESS ORCHESTRA

Conducted by THE COMPOSER  
and JOHN ANSELL

Valse Bacchante (Valse de Ballet)

DORIS VANE with Piano Accompaniment  
Take hands and part (Words by Swinburne)ORCHESTRA, conducted by THE COMPOSER  
Sonia (Waltz)

HUBERT EISEDELL

Ask me no more

ORCHESTRA, conducted by THE COMPOSER  
Phryné (Waltz)

GLADYS RIPLEY

Oh! to be heart on heart!

ORCHESTRA, conducted by JOHN ANSELL  
Starlight (Intermezzo)DORIS VANE, GLADYS RIPLEY, HUBERT EISEDELL,  
RUPERT WEBSTER and ORCHESTRA, conducted  
by JOHN ANSELL

The Walnut and the Carpenter

# TUESDAY, SEPTEMBER 24

## 5GB DAVENTRY EXPERIMENTAL

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- 3.0 DANCE MUSIC  
JACK PAYNE and  
THE B.B.C. DANCE ORCHESTRA
- 4.0 From the Light Classics  
(From Birmingham)  
THE BIRMINGHAM STUDIO ORCHESTRA  
Conducted by FRANK CANTELL  
Overture, 'Le Roi d'Ys' ('The King of Ys') *Lalo*  
HERBERT CAVE (Tenor)  
From the Land of the Sky Blue  
Water ..... } *Cadman*  
Far off I hear a Lover's Flute ..... }  
I hear a thrush at eve..... }  
ORCHESTRA  
Suite, 'En Voyage' ..... *Marie*  
HARRY STAINER (Violoncello)  
Intermezzo ..... *Granados, arr. Cassado*  
HERBERT CAVE  
E'en as a lovely flower..... *Frank Bridge*  
Do not go, my love ..... *Hagemann*  
Mountain Voices ..... *Trecharne*  
ORCHESTRA  
Entr'acte, 'La Colombe'..... *Gounod*  
Yellow Jasmine  
(The Language of Flowers)  
*Gounod*  
HARRY STAINER  
Spanish Serenade  
*Glazounov*  
Intermezzo *Lalo*  
ORCHESTRA  
First Hungarian  
Rhapsody  
*Liszt*
- 5.30 The Children's Hour  
(From Birmingham)  
'Strange Goings On,' a Play by Margaret Dunsford  
Songs by HAROLD CASEY (Baritone)  
Musical Selections by THE EDGAR WHEATLEY PIANOFORTE TRIO
- 6.15 'The First News'  
TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.30 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
- 7.0 Light Music  
(From Birmingham)  
PATTISON'S SALON ORCHESTRA  
Directed by NORRIS STANLEY  
Relayed from the Caf' Restaurant, Corporation Street  
Overture, 'The Magic Flute' ..... *Mozart*  
Suite, 'Four Indian Love Lyrics' ..... *Woodforde-Finden*  
NORRIS STANLEY (Violin)  
Saltarelle ..... *German*  
Slow Waltz ..... *Mericanto*  
ORCHESTRA  
Fantasia, 'Etiénne Marcel' ..... *Saint-Saëns, arr. Alder*  
HARRY MILLER (Violoncello)  
Arlequin ..... *Popper*  
ORCHESTRA  
Selection of Popular Songs ..... *Sanderson*
- 8.0 Promenade Concert  
Relayed from the Queen's Hall, London  
(Sole Lessees, Messrs. Chappell and Co., Ltd.)  
35th Season  
DORA LABETTE (Soprano)



DORA LABETTE (soprano) and AUBREY BRAIN (who plays the horn) are two of the soloists in tonight's Prom.

9.55 MILITARY BAND CONCERT

ROBERT EASTON (Baritone)  
ARTHUR CATTERALL (Violin)  
AUBREY BRAIN (Horn)  
SIR HENRY WOOD and his  
SYMPHONY ORCHESTRA  
(Leader, CHARLES WOODHOUSE)  
Haydn and Mozart Concert

ORCHESTRA  
Symphony ('London') ..... *Haydn*  
DORA LABETTE and Orchestra  
Aria, 'With verdure clad' ('Creation') ..... *Haydn*  
ARTHUR CATTERALL and Orchestra  
Violin Concerto, No. 5, in A (K. 219)..... *Mozart*  
ROBERT EASTON and Orchestra  
Aria, 'Madamina' ('Don Giovanni')..... *Mozart*  
ORCHESTRA  
Symphony in G Minor, No. 40 (K. 550)..... *Mozart*  
(For notes on this concert see page 593)

9.40 'The Second News'  
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.55 A MILITARY BAND CONCERT

MURIEL MIDDLETON (Contralto)  
HERBERT SIMMONDS (Baritone)  
THE WIRELESS MILITARY BAND  
Conducted by B. WALTON O'DONNELL  
Overture, 'Rienzi' ..... *Wagner*  
BEN WILLIAMS  
Cielo e Mar (Heaven and Ocean) ('La Gioconda') ..... *Ponchielli*  
The Lark in the Pure Air *Esposito*

BELONGING to *La Gioconda*, the opera from which everybody knows the ballet, *The Dance of the Hours*, this one aria seems likely also to survive the neglect into which the opera as a whole has fallen. Produced in Milan in 1876, it was first heard in London, at Covent Garden, seven years later. It is full of fine melody in the Italian style, and it is difficult to understand why its popularity did not last. The story is of that bloodthirsty, melodramatic order on which many successful operas are built, and the principal people in the caste come to untimely and unpleasant ends. The libretto is a good one, the work of Boito, known better by the similar work he did for Verdi more than once than for his own fine music, so that the opera, one would have thought, had every chance of enduring success.

MURIEL MIDDLETON  
Starry Woods ..... *Phillips*  
Spring is at the Door ..... *Quilter*  
Beloved, I shall wait ..... *d'Hardelot*

BAND  
Three Humoresques ..... *Walton O'Donnell*  
Pride and Prejudice; Prevarication; Petulance and Persuasion.

HERBERT SIMMONDS  
Quando le sere al pracido (Softly the breeze of eve)..... *Verdi*  
Bonny Wee Thing ..... *Fox*

MURIEL MIDDLETON  
Autumn Song ..... *Scott*  
Early in the Morning ..... *Phillips*  
Sanctuary ..... *Hewitt*

10.55-11.15 BAND  
Overture, 'Romeo and Juliet' ..... *Tchaikovsky*  
(Tuesday's Programmes continued on page 612.)



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**NORWEGIAN DANCES** (Georg Schonevick and London Symphony Orchestra) (Nos. 11753-11754-6s. 6d. each). Lon. & Dav.  
**FINGAL'S CAVE-Overture** (Sir Henry J. Wood and New Queen's Hall Orchestra) (Nos. 9243-9244-4s. 6d. each). Lon. & Dav.  
**FINLANDIA** (Sir Henry J. Wood and New Queen's Hall Orchestra) (No. 9553-4s. 6d.). Lon. & Dav.  
**"1812"-Overture** (Sir Henry J. Wood and New Queen's Hall Orchestra) (Nos. 11754-1756-6s. 6d. each). Lon. & Dav.  
**LA GIOCONDA-Dance of the Hours** (Norman O'Neill and Court Symphony Orchestra) (Nos. 9228-4s. 6d.). Lon. & Dav.  
**SYMPHONY No. 3 (Beethoven)** (Felix Weingartner and Royal Philharmonic Orchestra) (Nos. 11903-11905-6s. 6d. each). Dav. Exp.  
**MONDAY: FLYING DUTCHMAN-Overture** (Bruno Walter and Royal Philharmonic Orchestra) (Nos. 11961-11962-6s. 6d. each). Lon. & Dav.  
**TANNHAUSER-Overture** (Willem Mengelberg and Concertgebouw Orchestra) (Nos. 11770-11771-6s. 6d. each). Lon. & Dav.  
**STUDENT PRINCE-Selection** (His Majesty's Theatre Orchestra) (No. 9084-4s. 6d.). Dav. Exp.  
**POET AND PEASANT-Overture** (H.M. Grenadier Guards Band) (No. 9307-4s. 6d.). Dav. Exp.  
**TUESDAY: MAGIC FLUTE-Overture** (Sir Thomas Beecham and London Symphony Orchestra) (No. 11001-6s. 6d.). Dav. Exp.  
**FIRST HUNGARIAN RHAPSODY** (Dobnanyi and Budapest Philharmonic Orchestra) (Nos. 9550-9551-4s. 6d. each). Dav. Exp.  
**BIENZI-Overture** (H.M. Grenadier Guards Band) (No. 9086-4s. 6d.). Dav. Exp.  
**WEDNESDAY: IN A PERSIAN MARKET** (Kotelbey's Concert Orchestra) (No. 9404-4s. 6d.). Dav. Exp.  
**THURSDAY: SCENES PITTORESQUES** (Pierre Chagnon and Orch. Symphonique de Paris) (Nos. 9491-9492-4s. 6d. each). Dav. Exp.  
**FRIDAY: BELLS OF ST. MALO** (Royal Guards Band) (No. 1389-3s.). Dav. Exp.  
**SYMPHONY No. 7 (Beethoven)** (Felix Weingartner and Royal Philharmonic Orchestra) (Nos. 11899-11902-6s. 6d. each). Dav. Exp.  
**SATURDAY: ZAMPA-Overture** (Sir Dan Godfrey and Bournemouth Municipal Orchestra) (Nos. 9582-4s. 6d.). Dav. Exp.  
**PETITE SUITE DE CONCERT** (John Ansell and New Queen's Hall Light Orchestra) (Nos. 11786-11787-6s. 6d. each). Dav. Exp.  
**SEMIRAMIDE-Overture** (Percy Pitt and B.B.C. Orchestra) (Nos. 9076-4s. 6d.). Dav. Exp.

**Instrumental.**

**SUNDAY: CLAIR DE LUNE** (Percy Grainger-Piano) (No. 11829-6s. 6d.). Lon. & Dav.  
**PRELUDE in G sharp minor** (Bach) (William Murdoch-Piano) (No. 9361-4s. 6d.). Lon. & Dav.  
**FANTASIA in G minor** (Bach) (Edouard Combarieu-Lyon Cathedral Organ) (No. 9552-4s. 6d.). Dav. Exp.  
**MONDAY: SHEPHERD'S HEY** (Percy Grainger-Piano) (No. 11664-4s. 6d.). Lon. & Dav.  
**TUESDAY: FOUR INDIAN LOVE LYRICS-Suite** (Partman-Organ) (No. 9417-4s. 6d.). Dav. Exp.  
**WEDNESDAY: THE LOST CHORD** (A. Hamilton-Cornell) (No. 1354-3s.). Dav. Exp.  
**THURSDAY: AT DAWNING** (Sascha Jacobsen-Violin) (No. 4529-3s.). Dav. Exp.  
**AVE MARIA** (Schubert-Wilhelm) (Efron Zimbalist-Violin) (No. 9574-4s. 6d.). Dav. Exp.  
**FRIDAY: APRES UN REVE** (Faure) (Gaspar Casandou-Cello) (No. 11598-4s. 6d.). Dav. Exp.  
**SATURDAY: THE LOST CHORD** (see Particulars above). Lon. & Dav.  
**AT DAWNING** (see Particulars above). Dav. Exp.

**Vocal.**

**SUNDAY: LINDEN LEA** (Edgar Coyle-Baritone) (No. 3211-3s.). Lon. & Dav.  
**CREATION-Heavens are Telling** (Sheffield Choir) (No. 9128-4s. 6d.). Dav. Exp.  
**GOD SHALL WIPE AWAY ALL TEARS** (Dame Clara Butt-Contralto) (No. 7374-6s. 6d.). Lon. & Dav.  
**MONDAY: WAIT** (Hubert Bissell-Tenor) (No. 9348-4s. 6d.). Dav. Exp.  
**SONG OF HYBRIS THE CRETAN** (Robert Easton-Bass) (No. 9412-4s. 6d.). Dav. Exp.  
**ISOLDA'S NARRATION-"Tristan and Isolde"** (Daisy Lacey-Tolson and Danny Helm) (Nos. 12189-12190-6s. 6d. each). Lon. & Dav.  
**IN A PERSIAN GARDEN-Myself When Young** (Harold Williams-Baritone) (No. 9599-4s. 6d.). Dav. Exp.  
**TO-MORROW** (Harold Williams-Baritone) (No. 4925-3s.). Dav. Exp.  
**TUESDAY: DO NOT GO, MY LOVE** (A. Robert Poole-Baritone) (No. 5195-3s.). Dav. Exp.  
**CREATION-With Verdure Glad** (John Bonner-Boy Soprano) (No. 9277-4s. 6d.). Dav. Exp.  
**I HEAR A THRUSH AT EVE** (Charles Hackett-Tenor) (D5293-4s. 6d.). Dav. Exp.  
**LA GIOCONDA-Cielo e mar** (Alessandro Grandi-Tenor) (No. 12301-6s. 6d.). Dav. Exp.  
**WEDNESDAY: TO-MORROW** (see Particulars above). Dav. Exp.  
**THURSDAY: SAMSON AND DELILAH** - Softly Awakes My Heart (Muriel Brunskill-Contralto) (No. 3328-3s.). Dav. Exp.  
**SATURDAY: LA TRAVIATA-Ahi fors' e lui** (A. M. Guglielmelli-Soprano) (No. D1603-4s. 6d.). Lon. & Dav.  
**ABSENT** (Layton and Johnstone-American Duettists) (No. 4735-3s.). Dav. Exp.

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**Tuesday's Programmes continued (September 24)**

**5WA CARDIFF. 988 kc/s. (309.9 m.)**

2.30 London Programme relayed from Daventry  
 5.15 The Children's Hour  
 6.0 Mr. F. W. HARVEY: 'The Forest of Dean-II, Its Beauty'  
 6.15 S.B. from London  
 7.0 S.B. from Swansea  
 7.25 Professor J. W. GREGORY: 'How the World Began I.-The Earth and its Origin' S.B. from Glasgow  
 7.45 **A CONCERT**  
 Relayed from  
**THE PATTI PAVILION, SWANSEA**  
 S.B. from Swansea  
 (See Swansea Programme)  
 8.30 S.B. from London  
 9.55 West Regional News  
 10.0-12.0 S.B. from London

ORCHESTRA  
 Overture, 'The Mastersingers' ..... Wagner  
 MEGAN THOMAS and Orchestra  
 Dove Sono (Where am I?) ('Figaro')....Mozart  
 ORCHESTRA  
 Divertimento, No. 17 in D ..... Mozart  
 PARRY JONES and Orchestra  
 Flower Song ('Carmen') ..... Bizet  
 ORCHESTRA  
 First Movement, Symphony No. 5 in E Minor ('From the New World') ..... Dvorak  
 8.30 S.B. from London  
 9.55 S.B. from Cardiff  
 10.0-12.0 S.B. from London

**6BM BOURNEMOUTH. 1,040 kc/s. (288.5 m.)**

12.0-1.0 London Programme relayed from Daventry  
 2.30 London Programme relayed from Daventry



THE 'DEAD MONARCH' OF THE FOREST OF DEAN. This magnificent old tree is one of the glories of the Forest of Dean, about which Mr. F. W. Harvey will talk again from Cardiff this evening at 6.0.

**5SX SWANSEA. 1,040 kc/s. (288.5 m.)**

2.30 London Programme relayed from Daventry  
 5.15 S.B. from Cardiff  
 6.15 S.B. from London  
 7.0 **Egwyl Gymraeg**  
 'Pynciau'r Dydd yng Nghymru'  
 Gan  
 Yr Athro E. ERNEST HUGHES,  
 A Welsh Interlude  
 'CURRENT TOPICS IN WALES'  
 A Review, in Welsh, by  
 Professor E. ERNEST HUGHES,  
 7.25 S.B. from Glasgow (See London)

6.15 S.B. from London  
 7.0 Mr. RISON BENNETT: 'Gilbert White of Selborne'  
 7.15 S.B. from London  
 7.25 S.B. from Glasgow (See London)  
 7.45-12.0 S.B. from London (9.55 Local News)

**5PY PLYMOUTH. 1,040 kc/s. (288.5 m.)**

7.45 **A Concert**  
 Relayed from the Patti Pavilion  
**THE NATIONAL ORCHESTRA OF WALES**  
 (Cerdorfa Gonedlaethol Cymru)  
 Leader, LOUIS LEVITUS  
 Conducted by WARWICK BRAITHWAITE  
 MEGAN THOMAS (Soprano)  
 PARRY JONES (Tenor)

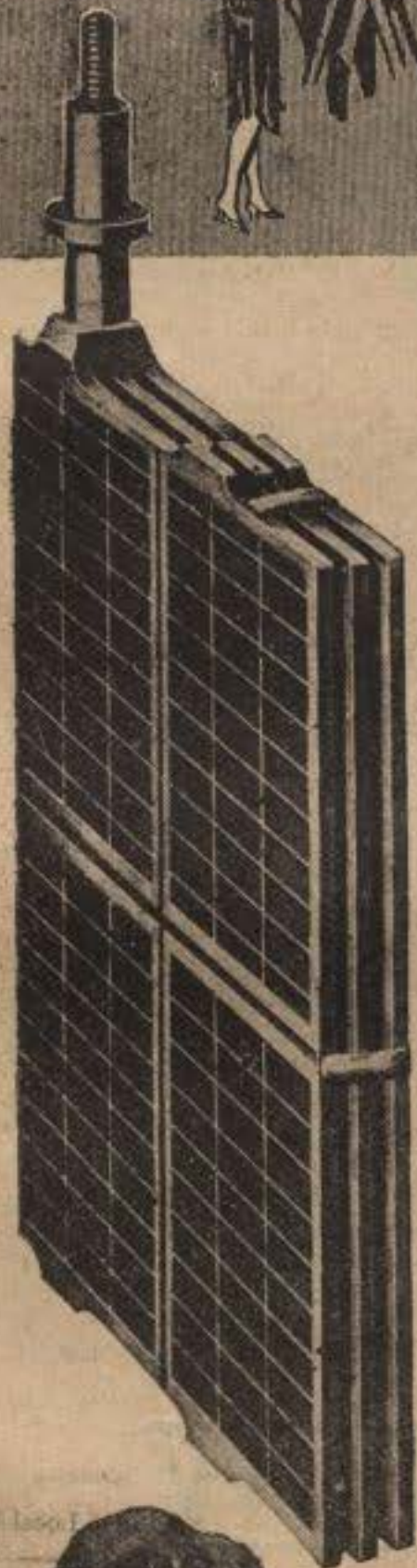
12.0-1.0 London Programme relayed from Daventry  
 2.30 London Programme relayed from Daventry  
 5.15 The Children's Hour  
 Take your seats for 'A Musical Tournament'  
 Meeting Ground, At the Mic, The Studio,  
 Plymouth  
 Combatants, THE AUNTS AND UNCLES  
 6.0 London Programme relayed from Daventry  
 6.15 S.B. from London  
 7.0 Mr. E. G. BUTCHER: A Review of the Cricket Season  
 (Plymouth Programme continued on page 615.)



# MORE



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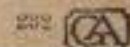


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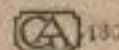
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Tuesday's Programmes continued (September 24)

(Plymouth Programme continued from page 612.)

7.15 S.B. from London  
 7.25 S.B. from Glasgow (See London)  
 7.45-12.0 S.B. from London (9.55 Local News)

---

**2ZY MANCHESTER.** 797 kc/s. (376.4 m.)

12.0 A Gramophone Lecture Recital  
 by MOSES BARTZ  
 Including Excerpts from the Opera 'Turandot,'  
 by Puccini

1.0 Gramophone Records

1.15-2.0 The Manchester Tuesday  
 Midday Society's Concert  
 Relayed from the Houldsworth Hall  
 A PIANOFORTE RECITAL  
 by MAURICE COLE

2.30 London Programme relayed from Daventry

5.15 The Children's Hour  
 S.B. from Leeds  
 CASTLES IN THE FIRE  
 Songs sung by DOROTHY  
 KITCHEN  
 A Sketch by JACK SAYES

6.0 Miss LAVEROCK: 'Old  
 North Country Recipes—II,  
 Lancashire Simnel Cakes—  
 Attractive recipes easily  
 followed'

6.15 S.B. from London

7.0 Major PEER GROVES:  
 'Ellan Vannin—Maix  
 Superstitions and History'

7.15 S.B. from London

7.25 S.B. from Glasgow (See  
 London)

7.45 Bolton Civic  
 Week  
 A CONCERT  
 Relayed from the Albert Hall, Bolton  
 THE NORTHERN WIRELESS ORCHESTRA  
 Conducted by T. H. MORRISON  
 Overture, 'Tannhäuser' ..... Wagner  
 THE BOLTON CHORAL UNION and ORCHESTRA  
 Conducted by THOMAS BOOTH  
 Lullaby and Dance ('From the Bavarian High-  
 lands') ..... Elgar  
 ORCHESTRA, conducted by T. H. MORRISON  
 The Tame Bear } (from the 2nd Suite, 'The Wand  
 Wild Bears } of Youth') ..... Elgar  
 BOLTON CHORAL UNION and ORCHESTRA  
 Motet, 'Hear my prayer' ..... Mendelssohn  
 (Soloist, EVELYN BURY, Soprano)  
 ORCHESTRA  
 Prælude ..... Jarnefelt  
 ALAN BROOKS (Bass)  
 Recitative and Aria, 'She charmeth my sadness  
 alone' ('Irene') ..... Gounod  
 BOLTON CHORAL UNION and ORCHESTRA  
 March and Chorus, 'Tannhäuser' ..... Wagner

9.0 S.B. from London  
 9.55 North Regional News  
 10.0-12.0 S.B. from London

Other Stations:

**5NO NEWCASTLE.** 1,148 kc/s. (261.5 m.)

12.0-1.0:—Gramophone Records. 2.30:—London Programme relayed from Daventry. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.0:—Mr. W. C. Shaw: 'The Game of Chess, some Hints and Comments for Beginners and others.' 7.15:—S.B. from London. 7.25:—S.B. from Glasgow (See London). 7.45:—Alfredo Rode (Violinist). 8.0:—'The Happy Hangman.' A Grotesque Play in One Act by Harold Brighouse. 8.30:—S.B. from London. 10.10:—S.B. from London. 10.20:—Dance Music relayed from the Oxford Galleries. 11.15-12.0:—S.B. from London.

**55C GLASGOW.** 752 kc/s. (398.9 m.)

10.45:—Mrs. Stuart Sanderson: 'Food for Growing Boys and Girls.' 11.0-12.0:—A Recital of Gramophone Records. 4.0:—Light Music. The Station Orchestra: Petite Suite de Concert (Coleridge-Taylor). Helen McIntosh (Soprano): Coming Home (Willeby); Land of Long Ago (Ray); The Market (Molly Carew); Heart of the Night (May Brahe). Orchestra: Suite, 'Sylvan Scenes' (Fletcher). Helen McIntosh: When Love shall call (Tate); A Brown Bird Singing (Haydn Wood); Night, Gentle Shepherd (Torrens); Dawn Song (May Brahe); Sign no more, Ladies (Aitken). Orchestra: Suite, 'The Merchant of Venice' (House). 5.15:—The Children's Hour. 5.37:—Weather Forecast for Farmers. 6.0:—Miss Elizabeth Orphoot: 'Simple Play Production'—I. S.B. from Edinburgh. 6.15:—S.B. from



THE PATTI PAVILION AT SWANSEA, from which a concert by the National Orchestra of Wales will be relayed this evening at 7.45.

London. 7.0:—Mr. James Adair: A Talk on Old Stagers. S.B. from Edinburgh. 7.15:—S.B. from London. 7.25:—Professor J. W. Gregory: 'How the World Began—I, The Earth and its Origin.' 7.45:—'The Kirn.' A Harvest Thanksgiving, by Gilbert Pitt. Presented by The Garrick Players. 8.30:—S.B. from London. 9.55:—Scottish News Bulletin. 10.0-12.0:—S.B. from London.

**2BD ABERDEEN.** 995 kc/s. (301.5 m.)

11.0-12.0:—Programme relayed from Daventry. 4.0:—Dance Music. Relayed from the New Palais de Danse. 5.0:—Jean Ferrier (Soprano): Over the Mountains (Roger Quilter); Bird Songs at Eventide (Eric Coates); Valley of Laughter (Wilfred Sanderson); Mighty Like a Rose (Ethelbert Nevin); The Miller and the Maid (Thos. Marzials). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.0:—S.B. from Edinburgh (See Glasgow). 7.15:—S.B. from London. 7.25:—S.B. from Glasgow. 7.45:—Jacobite Songs sung by Ian MacPherson (Baritone), Cam'ye by Athol, and A wee bird cam' (arr. Diack); The Land o' the Leal (arr. Stephen); Sound the Pibroch (arr. Moffat); Will ye no come back again (arr. Ian MacPherson) 8.0:—'The Hawk's Feather.' A Play in One Act by Neil M. Gunn. Presented by the Aberdeen Radio Players. 8.30:—S.B. from London. 9.55:—S.B. from Glasgow. 10.0-12.0:—S.B. from London.

**2BE BELFAST.** 1,238 kc/s. (242.5 m.)

2.30:—London Programme relayed from Daventry. 4.30:—Mozart, Orchestra: Symphony No. 29 in A. 4.55:—Glazounov, Suite, 'Ballet Scenes,' Op. 52. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.25:—S.B. from Glasgow (See London). 7.45:—The Strauss Family, The Orchestra, Conducted by Harold Lowe: Overture, 'The Gipsy Baron' (J. Strauss); Waltz, 'Loreley-Rhein-Klänge' (J. Strauss, Senr.); Waltz, 'Fesche Geister' (Edward Strauss). 8.7:—Gaby Valle (Soprano) and Orchestra: Tales from the 'Wiener Wald,' The Blue Danube, and 'Homeland' ('Nightbirds') (Johann Strauss). 8.20:—Orchestra: Waltz, 'Morgenblätter,' Op. 279 (J. Strauss); Badetzky March, Op. 228 (J. Strauss, Senr.). 8.30-12.0:—S.B. from London.

BUMPER EXHIBITION No.

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Some of the Contents: NEW RECEIVERS

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6.45  
ETHEL BARTLETT  
AND  
RAE ROBERTSON

- 10.15 a.m. THE DAILY SERVICE  
10.30 (Daventry only) TIME SIGNAL,  
GREENWICH; WEATHER FORECAST  
10.45 Mrs. OLIVER STRACHEY: 'A  
Women's Commentary'  
11.0 (Daventry only) Gramophone  
Records  
12.0 A Ballad Concert  
LINA TYBER (*Soprano*)  
ARTHUR BROUGH (*Baritone*)  
12.30 A Recital of Gramophone  
Records  
1.0-2.0 LIGHT MUSIC  
FRASCATI'S ORCHESTRA, con-  
ducted by GEORGES HAECK  
From the Restaurant Frascati  
2.30 FOR THE SCHOOLS  
Miss C. von WYSS: 'Nature  
Study—I, White Butterflies'  
2.55 Interlude  
3.0 Miss M. BARBER: 'Stories and  
Story Telling in Prose and Verse.'  
3.25 Interlude  
3.30 Mr. LEIGH ASHTON: 'The  
History of Embroidery—I, Early  
Times to the Ninth Century A.D.'  
3.45 A Light Classical Concert  
JANE FRANQUIN (*Pianoforte*)  
THE WESTMINSTER STRING  
QUARTET  
4.45 CINEMA ORGAN MUSIC  
Played by ALEX TAYLOR  
Relayed from Davis' Theatre,  
Croydon  
5.15 THE CHILDREN'S HOUR  
THE TALE OF ERNEST THE POLICE-  
MAN, as told in 'Toy Town'  
(S. G. Hulme-Beaman), arranged  
as a dialogue story, with Inci-  
dental Music by THE OLOP  
SEXTET  
6.0 Musical Interlude  
6.15 'The First News'  
TIME SIGNAL, GREENWICH;  
WEATHER FORECAST, FIRST  
GENERAL NEWS BULLETIN  
6.30 Musical Interlude  
6.45 THE FOUNDATIONS OF MUSIC  
PIANOFORTE DUETS by WEBER,  
MENDELSSOHN, and SCHUMANN  
Played by ETHEL BARTLETT and  
RAE ROBERTSON  
Twelve Pieces for Pianoforte  
Duets, Op. 85, Nos. 1-6  
*Schumann*  
7.0 Mr. LEONARD WOOLLEY:  
'Next Year's Work at Ur'  
7.15 Musical Interlude  
7.25 Mr. ROGER FRY: 'The  
Meaning of Pictures'  
ROGER FRY who is giving this  
important series of talks on  
pictures, is among the few  
critics who are also artists of  
distinction. His best-known

WEDNESDAY, SEPTEMBER 25  
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7.45  
CLAPHAM  
AND  
DWYER

A LIBRETTO OPERA TONIGHT AT 8.5



## 'THAÏS'

A Lyric Comedy in Three Acts and Seven Tableaux, by  
MASSENET

Poem by LOUIS GALLET, after the Novel of ANATOLE FRANCE

English Translation by HERMAN KLEIN

THE WIRELESS CHORUS

Chorus Master: STANFORD ROBINSON

THE WIRELESS SYMPHONY ORCHESTRA

(Leader: S. KNEALE KELLEY)

Conducted by PERCY PITT

(Relayed from the Parlophone Studio, by courtesy of the  
Parlophone Co.)

Acts I. and II. will be broadcast from 8.5 to 9.40, and  
Act III., at 10.15.

### CAST:

Thaïs, Actress and Courtesan ..... INA SOUEZ  
Crobyle, a Slave ..... KATE WINTER  
Myrtale, a Slave ..... EVELYN ARDEN  
Albine, Abbess ..... EVELYN ARDEN  
Nicias, a rich young man ..... LEONARD GOWINGS  
Athanaël, an Anchorite ..... DENNIS NOBLE  
Palemon, an old Anchorite, ..... WILLIAM ANDERSON  
Aslaac ..... STANLEY RILEY  
Four Anchorites ..... { TOM PURVIS  
JOHN COLLETT  
STANLEY RILEY  
SAMUEL DYSON

Chorus of Historians and Comedians, Philosophers, Friends of Nicias,  
the People and the White Nuns

Narrator: FILSON YOUNG

The story of the opera, told by Percy A. Scholes, will be found on  
page 597.

work, perhaps, is *Vision and Design*, and many listeners will be familiar with his trenchant and extremely individual art-criticisms in the Press. The series is intended to give some idea of what those who are most interested in the great masterpieces of art find in them, how they look at them, what they look for, and what they know it is useless to look for. Two of the pictures discussed by Mr. Fry in his first talk are Luke Fildes' *Doctor* and a 'story picture' by Giotto; the point emphasised being that the much greater skill of representation of the former does not compensate for the absence of other qualities which have made the Giotto a joy through many centuries. The vision of everyday life, the vision of the 'ordinary' man, is practical; the vision of the artist, however, is contemplative and disinterested—there is the key to Mr. Fry's analysis. The pictures discussed week by week will be found reproduced in the current issue of *The Listener*.

7.45 CLAPHAM AND DWYER  
In Another Spot of Both

8.5 'Thaïs'

Acts I and II  
(See centre of page)

9.40 The Second News  
WEATHER FORECAST, SECOND  
GENERAL NEWS BULLETIN;  
Local Announcements; (Daven-  
try only) Shipping Forecast and  
Fat Stock Prices

10.0 The Rev. FRANK L.  
JENNINGS: 'Tramping with  
Tramps'

Mr. JENNINGS, who is the author of  
'In London's Shadows,' has made  
an exhaustive and first-hand  
study of the vagrancy question.  
This summer he lived the life of  
a vagrant for a month, tramping  
the roads, sleeping in casual  
wards, and making the acquaint-  
ance of hundreds of 'down-and-  
outs.' No one, even in the casual  
wards where he slept, discovered  
his identity. He tramped for 300  
miles, from 'spike' to 'spike,'  
begging his food and doing odd  
jobs by the way. Mr. Jennings,  
who has become known as the  
'Doss House Parson,' broadcast  
some two years ago on the sub-  
ject of vagrancy in the East End.  
In his talk tonight he will  
describe some of his racy and  
illuminating experiences during  
his most recent tour of the under-  
world.

10.15 'Thaïs'  
Act III

10.50 DANCE MUSIC

JACK HYLTON'S AMBASSADOR CLUB  
BAND, directed by RAY STARITA,  
from THE AMBASSADOR CLUB

11.0-12.0 THE CAFE DE PARIS BLUE  
LYRES BAND, from THE CAFE  
DE PARIS

3.0  
MILITARY  
BAND  
CONCERT

WEDNESDAY, SEPTEMBER 25

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8.0  
QUEEN'S HALL  
PROMENADE  
CONCERT

3.0 A Military Band Concert  
(From Birmingham)

THE CITY OF BIRMINGHAM POLICE BAND  
Conducted by RICHARD WASSSELL

Imperial March ..... Elgar, arr. Godfrey  
Overture, 'Marinavella' ..... Fucik

CHARLES DEANE (Baritone)

Tombrow ..... Keel  
Hinton and Dinton and Mero ..... Holliday  
The Great Adventure ..... Fletcher

BAND

Suite, 'Rustic Revels' .. Fletcher, arr. Godfrey  
EVA FLOYER (The Entertaining Soprano)

BAND

Hindu Song ('Sadko') ..... Rimsky-Korsakov  
Cornet Solo, 'The Lost Chord' ..... Sullivan  
(Soloist, P.C. COOK)

LIKE more than one of the modern Russian composers, Rimsky-Korsakov knows something of the East at first hand. Listeners may very likely remember that his first important piece was actually written during a cruise in Eastern waters, where he was on duty as a naval officer, the career which he combined for a time with music.

This story of *Sadko*, which is in some sort a Russian version of the old Orpheus legend, attracted Rimsky-Korsakov more than once. It was the subject of one of his early poems, as well as of the opera, and the tale was made by him from the old Russian chronicles. In the opera, this song is sung by a tenor, although it is now often borrowed by sopranos; it is familiar, too, as an instrumental piece, and its dreamy, languorous melody lends itself well to performance on the violin, or, indeed, on almost any melodious instrument. In the opera it is a Hindu merchant who sings it, telling of his own country and of his home-sickness.

CHARLES DEAN

It's a beautiful day ..... T. C. Sterndale Bennett  
The Yeomen of England ('Merrie England')  
German

Red Devon by the Sea ..... Coningsby Clarke

BAND

Valse Suite ..... Chabrier, arr. Godfrey

EVA FLOYER

In further Light Songs

BAND

Descriptive Piece, 'In a Persian Market' Ketelbey

4.30 DANCE MUSIC  
JACK PAYNE  
and

THE B.B.C. DANCE ORCHESTRA

5.30 The Children's Hour  
(From Birmingham)

'What the Robin Told,' by Agnes Taunton

Songs by GEOFFREY DAMS (Tenor)

'Further Hints on the Art of Ju Jitsu,' by  
James Hipkiss  
JOHN HAY (Xylophone)

6.15 'The First News'

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

6.30 Light Music  
(From Birmingham)

THE GRANGE CINEMA ORCHESTRA

Conducted by HAYDN HEARD

Overture, 'Martha' ..... Flotow  
Selection, 'The Little Dutch Girl' .. Kalman

ALICE VAUGHAN

So fair a flower..... } Lohr

A Chain of Roses..... } Lohr

Good morning, Brother Sunshine..... Liza Lehmann

A Bowl of Roses..... Coningsby Clarke

ORCHESTRA

By silent hearth ..... Wagner, arr. Schmid

Waltz, 'Tesoro Mio' ..... Deccucci

ALICE VAUGHAN  
O Western Wind ..... } Brahe  
Red Roofs ..... } Brahe  
All the Way to Ballyshee ..... Dallaway

ORCHESTRA  
Suite, 'Russian Ballet Music' ..... Luigini

7.45 ALFRED RODE  
(Violinist)

8.0 Promenade Concert

Relayed from the Queen's Hall, London  
(Sole Lessees, Messrs. Chappell and Co., Ltd.)  
35th Season

ELSIE SUDDABY (Soprano)

STUART ROBERTSON (Bass-Baritone)

ETHEL BARTLETT (Pianoforte)

RAE ROBERTSON (Pianoforte)

G. D. CUNNINGHAM (Organ)

SIR HENRY WOOD

and his

SYMPHONY ORCHESTRA

(Leader, CHARLES WOODHOUSE)

Bach Concert

ORCHESTRA  
Brandenburg Concerto, No. 6, in B Flat, for  
Violas, Violoncellos, and Double Basses

ELSIE SUDDABY and Orchestra

Arias:

Sighing, Weeping (Church Cantata, No. 21,  
'Ich hatte viel Bekummerniss') (My spirit  
was in heaviness)

The Word of God my treasure is (Church Cantata,  
No. 18, 'Gleich wie der Regen und Schnee  
von Himmel fallt') (Just as the rain and  
snow fall from Heaven)

(Oboe Obligato, J. C. PANTLING)

ORCHESTRA  
Sarabande, Andante and Bourrée for Strings  
ETHEL BARTLETT, RAE ROBERTSON and Orchestra  
Concerto in E Flat, for Two Pianofortes and  
Orchestra

STUART ROBERTSON and Orchestra  
Recit. and Aria, 'Thou most blest all-quickening  
day.' (Church Cantata, No. 70, 'Wachet,  
betet.')

J. C. PANTLING and Orchestra  
Suite No. 5 in G, for Strings and Oboe

G. D. CUNNINGHAM and Orchestra  
Sinfonia for Organ and Orchestra to the Church  
Cantata, No. 29, 'Wir danken dir' (We thank  
Thee)

9.40 'The Second News'  
WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN

9.55 Vaudeville  
PETER BERNARD (in Comedy Songs and Stories)

10.15 DANCE MUSIC  
JACK HYLTON'S AMBASSADOR CLUB BAND, directed  
by RAY STARITA, from THE AMBASSADOR CLUB

11.0-11.15 THE CAFE DE PARIS BLUE LYRES BAND,  
from THE CAFE DE PARIS

11.15-11.45  
Experimental Transmission of Still Pictures  
by the Fultograph Process



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BITES

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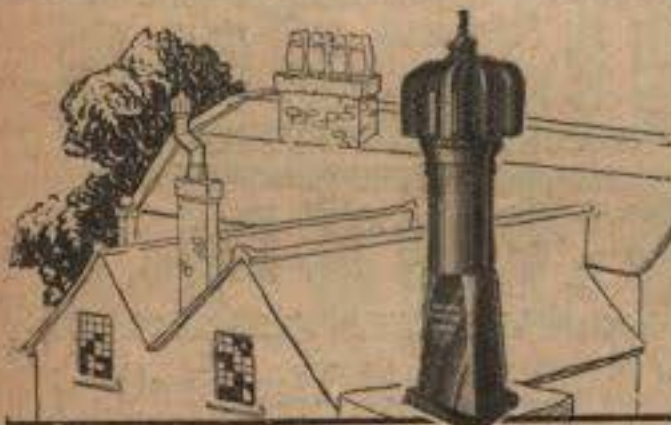
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## Wednesday's Programmes continued (September 25)

### 5WA CARDIFF. 968 kc/s. (309.9 m.)

1.15-2.0 A Symphony Concert  
Relayed from the National Museum of Wales  
NATIONAL ORCHESTRA OF WALES  
(Cerddorfa Genedlaethol Cymru)  
Symphony, No. 7, in C ..... Schubert

2.30 London Programme relayed from Daventry

3-45 An Afternoon Concert  
NATIONAL ORCHESTRA OF WALES  
(Cerddorfa Genedlaethol Cymru)  
(Leader, LOUIS LEVITUS)  
Conducted by WARWICK BRAITHWAITE

Overture, 'Midsummer Night's Dream'  
Mendelssohn

PERCY UNDERWOOD  
(Baritone) and Orchestra

Recit., 'Rise, I say' .. ('Masked Ball')  
Aria, 'It is Thou' .. Verdi

THE plot of Verdi's *Masked Ball* was founded on actual history, and, as the libretto was first written, it dealt with the murder of King Gustav III of Sweden. When the opera was about to make its appearance, an attempt on the life of Napoleon III had just been made and the Italian authorities would not hear of an opera which centred round an incident so nearly similar, and Verdi was told that the story would have to be drastically altered. He refused to do anything of the kind, and the news of the disagreement between him and the authorities soon became known. Popular feeling was very much on the side of Verdi, and wherever he went crowds followed him, shouting their loyalty. Eventually, it was decided that though the story might remain as it stood, the scene and the people would all have to be re-named, and the setting was accordingly removed to the United States, at that time far enough away from Italy to be to all intents and purposes out of their world.

This aria is the best innings in the opera for the baritone. He sings it to a portrait of his master, accusing him of treachery in having stolen the affections of his wife. It is a fine example of Verdi's wonderful gift of melody.

ORCHESTRA  
Ballet Suite, 'Henry VIII' ..... Saint-Saëns

PERCY UNDERWOOD  
Phyllis has such charming graces arr. Lane Wilson  
I will go with my father a-ploughing .. Ivor Gurney  
The Monkey's Carol ..... Stanford  
The Derby Ram ..... Hurlstone

ORCHESTRA  
Dance in a Village Inn (Mephisto Waltz) .. Liszt

5.0 London Programme relayed from Daventry

6.15 S.B. from Swansea

5.30 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 S.B. from London

9.55 West Regional News

10.0-10.50 S.B. from London

### 5SX SWANSEA. 1,040 kc/s. (288.5 m.)

1.15-2.0 S.B. from Cardiff

2.30 London Programme relayed from Daventry

3.45 S.B. from Cardiff

5.0 London Programme relayed from Daventry

5.15 The Children's Hour

5.30 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

9.55 S.B. from Cardiff

10.0-10.50 S.B. from London

### 6BM 1,040 kc/s. (288.5 m.)

#### BOURNEMOUTH

2.30 London Programme relayed from Daventry

6.15-10.50 S.B. from London (9.55 Local News)

### 5PY 1,040 kc/s. (288.5 m.)

#### PLYMOUTH.

2.30 London Programme relayed from Daventry

5.15 The Children's Hour

A Dialogue Story, 'THE TALE OF ERNEST THE POLICEMAN' (S. G. Hulme-Beaman)

6.0 London Programme relayed from Daventry

6.15-10.50 S.B. from London (9.55 Mid-week Sports Bulletin, Local News)



Lee Lewis

ALFREDO RODE,

the violinist, is 'on tour' this week. He broadcasts tonight from 5GB and on Saturday from Cardiff, besides taking part in the Vaudeville programme from London and Daventry on Friday night.

### 2ZY MANCHESTER. 797 kc/s. (376.4 m.)

2.30 London Programme relayed from Daventry

3.45 MARY MOON (Soprano)

The fields are full ..... Armstrong Gibbs  
My heart is like a singing bird ..... Parry  
Swing low, sweet chariot ... arr. H. T. Burleigh  
Kingfisher Blue ..... Woodforde-Finden  
The Waters of Minnetonka ..... Lieurance  
Cherry Ripe ..... Lisa Lehmann

4.0 Famous Northern Resorts  
Southport

A MUNICIPAL BAND CONCERT

Relayed from the Bandstand

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Conducted by JAMES OLIVER

Overture, 'Rule, Britannia!' ..... Rimmer  
Selection of Tchaikovsky's Works .. arr. Douglass  
Cornet Solo, 'Paragon' ..... Sutton  
(Soloist, W. OUGHTON)

**Programmes for Wednesday.**

- Hungarian Rhapsody ..... *List*  
 Trombone Solo, 'Lend me your aid' .. *Gounod*  
 (Soloist, E. BOAM)  
 Selection, 'The Jewess' ..... *Haley*  
 A Military Church Parade ..... *Hulme*
- 5.0 JOHN YARWOOD (Pianoforte)  
 Two Polonaises, Op. 40 ..... *Chopin*  
 The Powdered Ball, Op. 54 ..... *Orlando Morgan*  
 Duet ..... *Mendelssohn*  
 Ariel (Scherzo Waltz) ..... *C. W. Kern*
- 5.15 The Children's Hour  
 REELY CREEPY CRAWLEYS  
 Songs sung by DORIS GAMBELL and HARRY HOPEWELL
- 6.0 Mr. ERNEST EDWARDS ('BEE'): An Eye-Witness Account of the English League v. Irish League Association Football Match, played at Goodison Park today. *S.B. from Liverpool*
- 6.15 *S.B. from London*
- 9.55 North Regional News
- 10.0-10.50 *S.B. from London*

**Other Stations.**

- 5NO NEWCASTLE. 1,148 kc/s. (261.5 m.)  
 2.30.—London Programme relayed from Daventry. 3.45.—Ellinora Hogarth (Soprano): Villanelle (Dell' Aquia); Chorus of Spring (R. C. Clark). 3.52.—Hermann McLeod (Violin): Air de Ballet (Blatterman); Valsette (Merle). 3.59.—Donald Murdy (Tenor): Gwen (Haydn Morris); Passing By (E. C. Purcell); Homing (Del Riego). 4.8.—Jack Mackintosh (Cornet): Only a Rose ('The Vagabond King') (Friml); Because (Gay d'Hardelet). 4.15.—Ellinora Hogarth: Waltz Song ('Tom Jones') (German); Daisy Children (Herbert Oliver); Poppies for Forgetting (R. C. Clark). 4.22.—Hermann McLeod: Gavotte (Gossec, arr. Kross); Tarantella (Lanner). 4.30.—Donald Murdy: Under thy window (Goring Thomas); For You Alone (Geehl); Night Song (Gwynn Williams). 4.37.—Jack Mackintosh: Zaida (Caprice) (P. Code); Love's Old Sweet Song (Molloy). 4.45.—Music relayed from Fenwick's Terrace Tea Rooms. 5.15.—The Children's Hour. 6.0.—Duets by Mary Johnson (Soprano) and Hugo Thompson (Baritone): Have a Heart ('The Boy') (Jerome Kern); Moon-ah-shin-ah ('Topsy and Eva') (Duncan Sisters); Tie a string around your finger ('Mercenary Mary') (Youmans); Trot here and there ('Veronique') (Messenger). 6.15.—S.B. from London. 6.30.—Owen Thurston (Entertainer): Sandy got the Order; Morgan the Horse Doctor; Only an Actor. 6.45-10.50.—S.B. from London.
- 5SC GLASGOW. 752 kc/s. (398.9 m.)  
 3.30.—London Programme relayed from Daventry. 3.45.—Charles Watson's Orchestra relayed from the Playhouse Ballroom. 4.0.—An Instrumental and Orchestral Concert. The Station Orchestra: Overture, 'Rosamunde' (Schubert); Dorothy Godfrey (Violoncello): Elégie (Faure); Zur Gitarre (Popper). Orchestra: Incidental Music to 'Nero' (Coleridge-Taylor); Dorothy Godfrey: Abendlied (Eyensong) (Schumann; arr. Squire); To a Wild Rose (MacDowell, arr. Klengel); Largo (Chopin, arr. Squire); Rigaudon (Rameau, arr. Liér); Orchestra: Selection, 'Pagliacci' (Leoncavallo). 5.0.—Organ Music by E. M. Buckley, relayed from the New Savoy Picture House. 5.15.—The Children's Hour. 5.57.—Weather Forecast for Farmers. 6.0.—Musical Interlude. 6.15.—S.B. from London. 6.30.—Mr. J. S. Chisholm: 'Propagation' and Topical Gardening Notes. S.B. from Edinburgh. 6.45.—S.B. from London. 9.55.—Scottish News Bulletin. 10.0-10.50.—S.B. from London.
- 2BD ABERDEEN. 995 kc/s. (301.5 m.)  
 4.0.—George Steadman's Orchestra. Relayed from the Electric Theatre. 5.0.—John Cooper (Baritone): The Rebel, and Son of Mine (Wallace Cunningham); Don't Marry Monday (Richards); Drink to me only (arr. Quilter); Queen of the Earth (Pinsuti). 5.15.—The Children's Hour. 6.0.—London Programme relayed from Daventry. 6.15.—S.B. from London. 6.30.—Mr. George E. Greenhow: Horticulture. 6.45.—S.B. from London. 9.55.—S.B. from Glasgow. 10.0-10.50.—S.B. from London.
- 2BE BELFAST. 1,238 kc/s. (242.5 m.)  
 12.0-1.0.—Gramophone Records. 2.30.—London Programme relayed from Daventry. 3.45.—Concert Music. Elizabeth Cooper (Mezzo-Soprano). The Orchestra, conducted by E. Godfrey Brown: Overture, 'The Wasps' (Vaughan Williams); Brandenburg Concerto, No. 5 in D, for Pianoforte, Flute, Violin and Strings (Bach). 4.12.—Elizabeth Cooper (Mezzo-Soprano): Where Corals Lie (Elgar); Dainty Little Maiden (Somervell); Pleading (Elgar); Armida's Garden (Parry); Sing, break into Song (Mallinson). 4.24.—Light Favourites. Orchestra: Overture, 'Mignon' (A. Thomas); Second Minuet from Suite, 'L'Arlesienne' (Bizet). 4.43.—Two Entr'actes (Rimsky-Korsakov)—Hymn to the Sun, from 'Coq d'Or'; The Flight of the Bumble Bee; Characteristic Piece, 'The Grasshoppers' (Bacalossi). 4.52.—Valse de Concert, Op. 47 (Glazounov). 5.0.—Mr. Harry Davis: 'Eighteenth Century Sketches—IV, The Eccentric, The Duchess of Queensberry.' 5.15.—The Children's Hour. 6.0.—Mr. Ernest Edwards: An Eye-Witness Account of the International Association Match—English League v. Irish League, played at the Everton Football Ground, Liverpool. S.B. from Liverpool. 6.15-10.50.—S.B. from London.

**ELYSIAN CALLING.**

THE News Bulletin from Rome on the night when Julius Caesar was assassinated was an answer to many who ask for brighter programmes. It went back two thousand years and gave us a piece of news which, though it had been 'delayed in the post,' was still very fresh. Cannot the same be done with the talks? What fresh fields there would then be to explore!

Lives there a man with soul so dead that he would not be all ears if he saw in *The Radio Times* that a Talk by Hannibal entitled 'Across the Alps on an Elephant' was to be broadcast? With a little persuasion St. George might be induced to give a talk on 'The Dragon whose Mother was a Perfect Lady.' This title has already been used by a modern, but I feel that St. George has a better right to it than anyone else.

Some critics say that any talks are bound to be dull. I don't believe them, and if my suggestion is adopted, it will be found that the talk periods will become the most popular among the so-called low-brows. One evening you could give the high-brows food for discussion and thought by asking Bacon to become autobiographical in a talk on 'Was I Shakespeare?'; while for the low-brows what better could there be than a running commentary on a four-horse chariot race in the Coliseum, Rome, and a five minute 'Impressions of my Victory,' by the Emperor Nero, set to music and sung by himself?

Then, what a wonderful series of travel talks could be given! Christopher Columbus could tell us of his first impressions of 'America through a Port hole.' Marco Polo, Cabot, Drake, and many others could be included.

Royalty could be starred, and a monthly talk by some dead king or queen would be worth every penny of the ten shillings paid for our licence. King Henry VIII would be excellent on 'The Gentle Art of the Widower'; King Alfred might give a talk on 'Cooking for Kings'; Richard Cœur de Lion on 'Crusading as a Hobby'; while it should be quite possible to stage a discussion between Queen Elizabeth and Cleopatra on 'Potential Husbands and How to Avoid Them.'

I am well aware that there are several difficulties to be faced before such a scheme can be put into effective operation. There is the question of language, but I can foresee that, if this scheme is adopted, a new official—the Agent for Elysium—will be required: one whose duty it is to negotiate with potential speakers and arrange for their talks to be taken down, translated, if necessary, and eventually read. This official must be an individual of infinite tact, one who will have the *entree* anywhere and be *persona grata* in any part of this or any other world.

Again, there will be the thorny question of fees, and it will no doubt be necessary to make arrangements for a new currency in the case of certain speakers to whom paper money would have but a quite ephemeral interest.

I can see a great future for such talks. They will give us an opportunity of comparing the old with the new. For instance, Mr. Vernon Bartlett could be alternated with Dante, who is surely fitted to talk about 'The Way of the Other World'; while perhaps the Emperor Nero would only be too pleased to be invited to understudy Sir Walford Davies and give a series on 'Music and the Extraordinary Listener.'

It seemed likely once that the powers that control broadcasting in this and other countries might soon complain that they had no other worlds to conquer; this, however, will not now be the case, and perhaps by the time the Elysian Fields have added their quota to the talks and musical programmes other worlds will have been found. May we hope that some day we may hear the Martians playing a Rhapsody in Red or listen to a Romantic programme from Venus!

ELOO.

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GREENWICH; WEATHER FORECAST

10.45 'PARENTS AND CHILDREN'—  
IV. 'The Hon. Mrs. St. ABBYN,  
'Questions and Answers'

11.0 (*Daventry only*) Gramophone  
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12.0 A MORNING CONCERT  
MOLLIE BYRNE (*Soprano*)  
SAMUEL SAUL (*Baritone*)  
EILEEN WRIGHT (*Violin*)

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*S.B. from Bournemouth*

2.0-2.25 (*Daventry only*)  
Experimental Transmission of  
Still Pictures  
by the Faltograph Process

2.30 FOR THE SCHOOLS  
Mr. A. LLOYD JAMES, 'Speech and  
Language'

2.50 Talk on the Maintenance of  
Sets by the B.B.C. SENIOR EDUCATION  
ENGINEER—'Good Recop-  
tion—Inside the Set—I'

3.0 EVENSONG  
From Westminster Abbey

3.45 Miss D. M. NEWCOMEN: 'With  
the Charcoal Burners'

4.0 A Concert  
SYLVA VAN DYCK (*Soprano*)  
THE HENRY SENSICLE QUINTET

5.15 THE CHILDREN'S HOUR  
'THE WICKED UNCLE': *Experi-  
ments with Wireless!*  
There will also be a 'Catastrophe  
in Crotonia' (this one by Norman  
Hunter)

6.0 Musical Interlude

6.15 'The First News'  
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  
PIANOFORTE DUETS by WEBER,  
MENDELSSOHN, and SCHUMANN  
Played by ETHEL BARTLETT and  
RAE ROBERTSON  
Twelve Pieces for Pianoforte Duets,  
Op. 85, Nos. 7-12 .... Schumann

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

7.15 Musical Interlude

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The composers represented in this concert will be

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VAUGHAN WILLIAMS

HELY-HUTCHINSON

and

PERCY PITT

of whom the three last-named will conduct their own works.

The soloists will be



HELY-  
HUTCHINSON

OLGA HALEY (*Soprano*)

WALTER WIDDOP (*Tenor*)

JELLY D'ARANYI (*Violin*)

THE PROGRAMME

(FROM 8.0 TO 9.40)

ORCHESTRA

Symphony No. 1, in B Flat.....Boyce

OLGA HALEY and Orchestra

Where Corals Lie ..... ('Sea Pictures') Elgar

The Swimmer ..... ('Sea Pictures') Elgar

JELLY D'ARANYI and Orchestra

Concerto Academico.....Vaughan Williams  
(Conducted by the COMPOSER)

ORCHESTRA

A Carol Symphony ..... Hely-Hutchinson  
(Conducted by the COMPOSER)

(First Concert Performance in London)

WALTER WIDDOP and Orchestra

Hugh's Song of the Road (from 'Hugh the  
Drover') ..... Vaughan Williams

(Conducted by the COMPOSER)

ORCHESTRA

An English Rhapsody ..... Percy Pitt

(Conducted by the COMPOSER)



JELLY  
D'ARANYI

SIR HENRY WOOD

and his Symphony Orchestra

(Leader, CHARLES WOODHOUSE)

(For notes on this programme see page 593)

7.25 Dr. G. G. COULTON, 'England  
in the Middle Ages—I, Introductory'

DR. COULTON is one of the best-known  
authorities today on life in the  
Middle Ages, his many books on  
the subject including 'Medieval  
Studies,' 'A Medieval Garner,'  
'The Medieval Village,' and 'Social  
Life in Britain from the Conquest  
to the Reformation.' He is a Fellow  
of St. John's College, Cambridge.  
His first talk in this series is intro-  
ductory and serves to put before the  
listener a necessary background for  
the remaining talks. Dr. Coulton  
will tell of the ideal state as sketched  
by St. Augustine in his 'City of  
God,' which inspired the whole  
Middle Ages; and of Feudalism,  
which, because of the helpless people  
clustered round great churchmen  
and great land-owners, dictated the  
conditions, colour, and whole fabric  
of life at that time.

7.45 ARTHUR CRANMER (*Baritone*)

Come Again ..... Dowland

What if I speede .... Robert Jones

Here she her sacred bowers adorns

The Street sounds to the Soldiers'

tread ..... Somervell

Where go the Boats

The Challenge ..... Graham Peel

A Soft Day ..... Stanford

8.0 Promenade Concert

Relayed from the Queen's Hall,  
London

(Sole Lessees, Messrs. Chappell and  
Co., Ltd.)

35th Season

(See centre of page)

9.40 'The Second News'

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

10.0 Professor P. J. NOEL BAKER  
M.P.: 'The Week in Geneva.'  
Relayed from Geneva

10.15 SURPRISE ITEM

10-30-12.0 DANCE  
MUSIC

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

ALEC MCGILL and GWEN VAUGHAN  
(The Cheerful Chatterers)

(Thursday's Programmes continued on  
page 623.)

This Week's Epilogue:

'BOYHOOD'

Hymn, 'Lord, behold us with  
thy blessing'

Luke ii, 46-52

Solo, 'There is a green hill'  
(Gounod)

2 Samuel xxiii, 4





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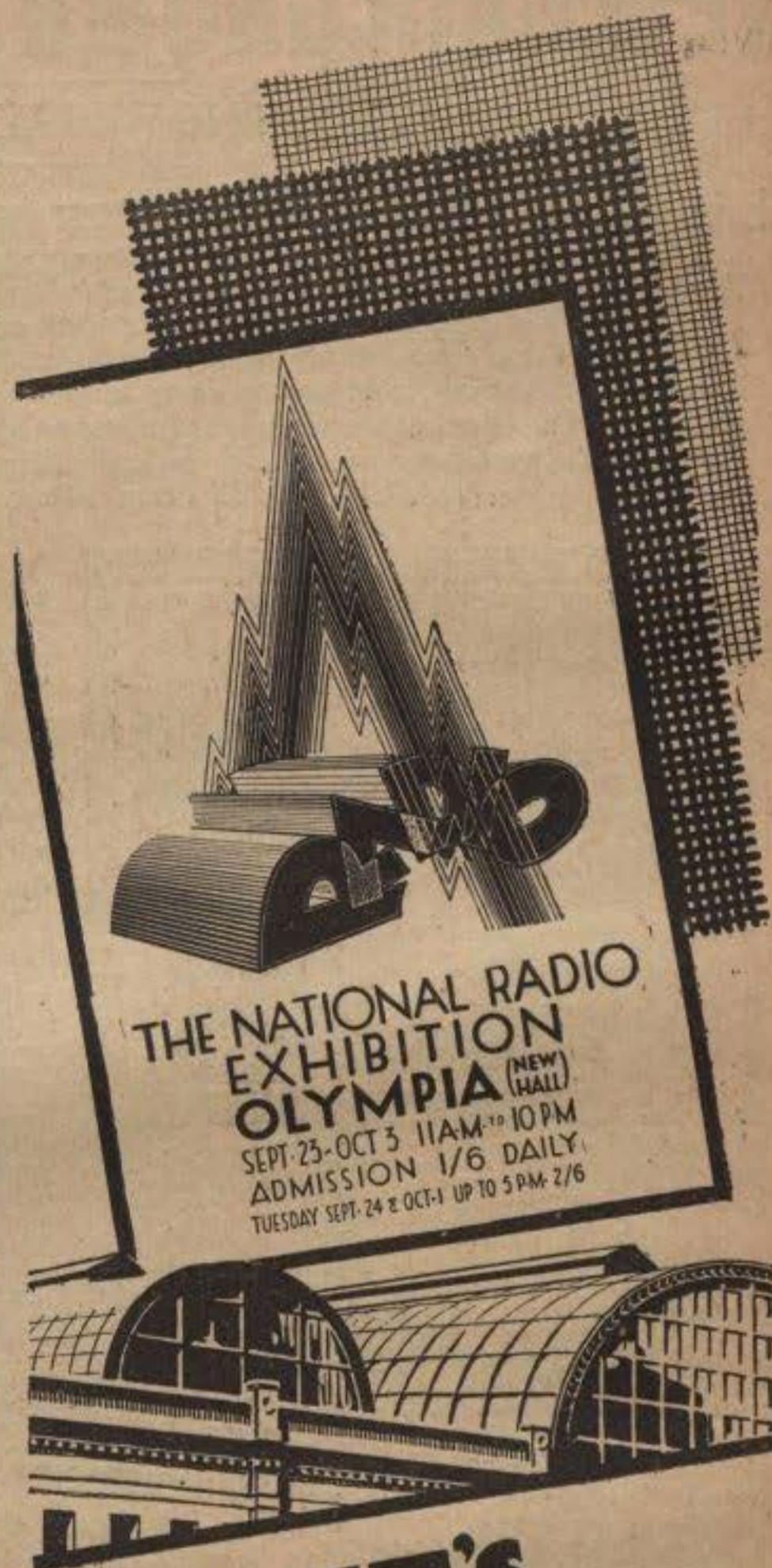


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*The discovery of the remarkable effect of "Radio-Activity" upon Hair Growth is considered so important that arrangements have been made for a Free Supply of a Wonderful New Radio-Active Tonic Hair Dressing to be sent to every reader of RADIO TIMES who is Bald or Grey, or whose hair is falling or otherwise impaired. All that is necessary is to fill in and forward the Special RADIO TIMES Form below.*



The Radio-Activity of the waters of the famous Thermal Springs at Matlock Bath has proved most successful in connection with the new method of stimulating Hair Growth, and is used in the Radio-Active Tonic Dressing, a supply of which is to be sent free to readers of "The Radio Times" who apply on the form below.

THE Wonders of Scientific Discovery never cease. The latest announcement is that Radio-Activity, the world's greatest phenomenon, has now been applied to the homely but very necessary process of growing hair for those who are bald or whose hair is commencing either to fall or going grey. The detriment of loss of hair and premature greyness is all too real in these days when youth, or at any rate youthful appearance, counts for so much socially and in every class of occupation. Therefore it is indeed good news to learn that Baldness can be definitely remedied by the agency of Radio-Activity.

## THE MYSTERY OF "RADIO-ACTIVITY."

Exactly what Radio-Activity is remains somewhat of a mystery, but what is not a mystery is that certain Spa Waters in this country have actual radio-active effect upon the human system and upon the Hair and Scalp in particular. Fortunately, it can now be stated that there are very few people who need despair of renewing their youthful appearance, at any rate so far as their hair is concerned.

Even instances of 20 years or more baldness have responded to a short course of simple, self-applied home treatment, a main feature of which has been the use of certain preparations made up with and based upon the radio-active principles of British Spa Water. The cost of this radio-active treatment is quite small; in fact much less than is paid for the continued use of ordinary hair tonics.

Colour has been restored in hundreds of cases of grey-haired folk at such ages as 60, 70, and even older. Such hair troubles as Falling Hair, Scurf, Greasy Scalp, Patchy Baldness, and others seem to disappear like magic under this new form of treatment.

## MOST IMPORTANT HAIR-GROWTH DISCOVERY OF MODERN TIMES.

So important is the discovery that special arrangements have been made for readers of *The Radio Times*, the state of whose hair is not all that is to be desired,

to have sent to them at once and free of charge a supply of Radio-Active Tonic Dressing for the Hair which all can use with advantage.

The man to whom the credit is due for the discovery of the radio-active hair-growing method is Mr. Frederick Godfrey, of Matlock Bath, who for some years has been recognised as the leading consultant in all matters connected with Hair Troubles and Hair Growth.

### RECORD TO BE PROUD OF.

It is his proud record that no less than 100,000 people during the last two years have benefited by his discoveries and work.

Now all his previous achievements are surpassed by this latest and greatest Hair Growing Discovery.

No one need go on worrying about the condition of their hair, no matter how many disappointments they may have experienced in the past. All they have to do is to write and take advantage of the offer set forth below. As well as sending the free gift of Radio-Active Tonic Dressing, for the Hair Mr. Godfrey will give certain advice which can be followed at quite

small cost, but will ensure hair benefit to a surprising degree. Many who have followed this advice describe the results as "Marvellous," "Miraculous," "Almost Unbelievable," and in other equally enthusiastic terms.

You, reader, should ask yourself:  
Am I content to go gradually bald?  
Is the colour of my hair fading?  
Is my hair falling?  
Is my hair dull, lifeless and lustre-lacking?

In any of these predicaments it will be wise to fill in *The Radio Times* Hair Growth Form to-day. If you are actually bald or grey, then it is CERTAIN that you must act at once. The sooner you do so the sooner will you realise the value of the new Hair Growth Discovery to your lasting gratification and satisfaction, and in any case you receive your trial supply of the Radio-Active Tonic Hair Dressing Free and without any obligation.

## WORLD-WIDE WELCOME FOR ALL-BRITISH HAIR-GROWTH ACHIEVEMENT.

From all corners of the world glowing tributes to this All-British Hair Growth Discovery are being received.

In INDIA, where Hair Troubles are most rife and most difficult to combat owing to climatic conditions, wonderful results have been obtained and the Radio-Activity Method of Hair Growth is warmly welcomed. Members of the Reigning Houses are numbered amongst those who have, after testing it, acclaimed the new system enthusiastically.

From NEW ZEALAND comes a number of reports, of which the following is typical:—

"I am pleased with the results of your Treatment. The almost bald patches are now hardly noticeable, the hair is soft and glossy."

AUSTRALIA provides equally enthusiastic tribute:—  
"It has improved my hair wonderfully. New hair is growing nicely on place where once bald."

SOUTH AFRICA:—"My hair has become thick and glossy and is no longer falling out. This treatment has really been a pleasant surprise since all the others I have tried have been failures."

SUDAN:—"Is giving satisfaction and working wonders."

HOLLAND:—"New hair growing rapidly. Bald places covered with strong hair."



Besides the all too familiar loss of hair at Temples and Crown of Head there is a variety of Scalp Conditions in which Radio-Activity has proved its value. A few of these are depicted above. Everyone whose Hair is in any way deficient in quantity or colour should immediately write for the Free supply of Wonderful Radio-Active Tonic Hair Dressing and Specialist's Advice available to readers of "The Radio Times" by simply filling and forwarding the form printed below.

In addition to the above, hundreds of others from all over England have written in similar enthusiastic terms. Now readers of this newspaper have only to fill in the form below to learn what Radio-Activity will do for their own hair.

"RADIO TIMES"

20th September, 1929.

NAME .....

Please post me Free Supply of Radio-Active Tonic Hair Dressing and special advice. My Hair Trouble is

ADDRESS .....

I enclose two 1½d. stamps (value 3d.) towards cost of postage and packing.

Post this Form direct to F. GODFREY (Dept. R.T.), Whatstandwell, Matlock, Derbyshire

# THURSDAY, SEPTEMBER 26

## 5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

### 10.0 LIGHT ORCHESTRAL CONCERT

**3.0 Symphony Concert**  
Relayed from The New Pavilion, Bournemouth  
**THE BOURNEMOUTH MUNICIPAL AUGMENTED ORCHESTRA**  
Conducted by Sir DAN GODFREY  
Overture, 'A Midsummer Night's Dream'  
*Mendelssohn*  
Fantasia Duologue for Organ and Orchestra  
*Boellman*  
(At the Organ, PHILIP DOBE)  
Piano Concerto ..... *Schumann*  
Allegro; Intermezzo; Finale  
(Soloist, JOHN EDWARDS)  
Symphony (No. 1) in E Minor ..... *Sibelius*  
Andante ma non troppo; Allegro energetico;  
Andante ma non troppo lento; Scherzo;  
Finale (Quasi una Fantasia)

**4.30 Organ Music**  
Played by EDGAR MORGAN  
Relayed from the Church of the Messiah,  
Birmingham

Allegretto, Concerto in E Flat .... *Horatio Parker*  
Prelude and Fugue in C ..... *Saint-Saens*

**7.0 DANCE MUSIC**  
JACK PAYNE and THE B.B.C. DANCE ORCHESTRA

**8.0 Vaudeville**  
(From Birmingham)  
CLAPHAM and DWYER in 'Another Spot of Bother'  
MIRA B. JOHNSON (The Actress Entertainer)  
MASON and ARMES (Entertainers with a Piano)  
EDDIE ROBINSON (The Lad from Lancashire)  
PHILIP BROWN'S DOMINOES DANCE BAND

**9.0 'The Second News'**  
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

**9.15 A Lecture on 'The Harpsichord'**  
By PHILLIP JAMES  
With Musical Illustrations on a Jacob Kirkman Harpsichord (1763)  
By ELEANOR WILKINSON



ELEANOR WILKINSON at the harpsichord, on which she will play some illustrations to PHILLIP JAMES's lecture tonight at 9.15.

Introduction and Fugue ..... *Cooke*  
Offertoire in B Flat ..... *Guilmant*  
MARGUERITE PITCHER (Soprano)  
A Woman's Last Word ..... } *Bantock*  
A Widow Bird sate mourning ..... }  
EDGAR MORGAN  
Allegro Symphonique ..... *Luard-Selby*  
Evening Song ..... *Bairstow*  
MARGUERITE PITCHER  
The Guardian Angel ..... } *Bantock*  
Pippa Passes ..... }  
EDGAR MORGAN  
Scherzo in F Minor ..... *Turner*

**5.30 The Children's Hour**  
(From Birmingham)  
'Adventures with the Treasure Lady—The Little Delft Figure,' by Winifred Ratcliffe  
Songs by MARJORIE PALMER (Soprano)  
NORRIS STANLEY (Violin)

**6.15 'The First News'**  
TIME SIGNAL, GREENWICH; WEATHER FORECAST;  
FIRST GENERAL NEWS BULLETIN

**6.30 Organ Music**  
Played by Dr. HAROLD RHODES  
Relayed from Coventry Cathedral  
Prelude and Fugue in B Minor ..... *Bach*  
Siciliano in G Minor ..... *Bach, arr. Archer*  
Finale, Symphony No. 2, in D ..... *Widor*

**10.0 A Light Orchestral Concert**  
(From Birmingham)  
**THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA**  
Leader, FRANK CANTELL  
Conducted by JOSEPH LEWIS  
Overture, 'Di Ballo' (To the Ball) ..... *Sullivan*  
EVELYN ARDEN (Contralto) and Orchestra  
Aria, 'Softly awakes my heart' ('Samson and Delilah') ..... *Saint-Saens*  
MORAVA (Violin) and Orchestra  
Slow Movement and Finale, Concerto in E Minor  
*Mendelssohn*

**10.35 EVELYN ARDEN**  
Now sleeps the Crimson Petal ..... *Quilter*  
At Dawning ..... *Cadman*  
Sing, Joyous Bird ..... *Phillips*  
ORCHESTRA  
Three Dances ..... *Gordon Anderson*  
(First Broadcast Performance. Conducted by the COMPOSER)

MORAVA  
Ave Maria ..... *Schubert, arr. Wilhelmj*  
Polonaise ..... *Viewtemps*

**11.0-11.15 ORCHESTRA**  
Suite, 'Picturesque Scenes' ..... *Massenet*  
(Thursday's Programmes continued on page 624).

**LISTEN WITH PROFIT**

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Here's an innovation bringing new interest to a popular handicraft and fresh charm to your home. It is Dennison's "Marbled" Passe Partout—richly mottled, flecked and veined with gold and silver effects—on coloured grounds. Your Photographic Dealer or Stationer stocks a good selection. Choose patterns which will "set off" your prints and enliven your decorative schemes. The quickest, most artistic and least expensive framing for photographs, enlargements and all small pictures. Frame them when you listen.

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Bradford.

Thursday's Programmes continued (September 26)



The man  
who  
smokes  
Player's  
gets  
Quality



NCC 634

**5WA** 968 kc/s.  
(309.9 m.)  
**CARDIFF.**

2.30 London Programme relayed from Daventry

3.45 Miss DOROTHY EDWARDS: A Topical Talk for Women

4.0 A Concert

NATIONAL ORCHESTRA OF WALES (Cerddorfa Genedlaethol Cymru) (Leader, LOUIS LEVITUS) Conducted by WARWICK BRAITHWAITE  
Overture, 'Rosamunde' Schubert

MARGARET LEWYS (Contralto) and Orchestra  
Far greater in his lowly state ('Irene') Gounod

ORCHESTRA  
Symphony No. 1 in E Flat (The Drum Roll) Haydn

MARGARET LEWYS  
A Summer Night Goring Thomas

Vous dansez, Marquise ('You dance, Marquise')... Lemaire

A Birthday ..... Cowen

ORCHESTRA  
Valse Gracieuse ..... German  
Gopak ..... Moussorgsky

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 Market Prices for Farmers

6.35 S.B. from London

7.45 An All-Welsh Concert

Relayed from the Pavilion, Caernarvon Artists

LEILA MEGANE (Contralto)

WATCYN WATCYN (Baritone)

EVAN ROBERTS (Pennillion)

MYFANWY BRYNGWYN (Recitale)

TELYNORES GWYNGYLL (Harp)

THE CAERNARVON CHORAL SOCIETY

Conducted by T. OSBORNE ROBERTS

Cyngerdd Hollol Yn Gymraeg

Ym

Mhafliwn, Caernarfon

O Dan Nawdd Cymdeithas Caernarfon

Arweinydd, Mr. T. OSBORNE ROBERTS

Cyfeilydd, Mr. W. ROBERTS

Cyhoeddwr, Mr. H. R. PHILLIPS

Cadeirydd, D. ELLIOTT ALVES. Y.S.W. Y. H.

RHAGLEN

THE CHOIR  
Canig, 'Yr Haf'

Gwilym Gwent



MISS DOROTHY EDWARDS, the author of 'Rhapsody' and 'Winter Sonata,' will broadcast a talk for women from Cardiff this afternoon.

MYFANWY BRYNGWYN  
Adroddiad, 'Y Chwar-elwr'... Gwyn Jones

LEILA MEGANE  
Can, 'Yr Hen Gerddor' Pugh Evans

EVAN ROBERTS  
Pennillion, 'Caru Cymru'..... Crwys

WATCYN WATCYN  
Can, 'Y Dymhestl' R. S. Hughes

TELYNORES GWYNGYLL  
Y Delyn, 'Ffarwel y Telynor'

CHOIR  
Hen Alaw, 'Tra bo Dau'... Traditional, Dr. Lloyd Williams  
Madrigal, 'Wrth fynd i'm Gwely bach' Annerchiad Gan Y Cadeirydd Richard Edwards

LEILA MEGANE  
Can, 'Y Gwanwyn Du' Osborne Roberts  
Y Wlad Annwyl Hou T. ab Ifan

EVAN ROBERTS  
Pennillion, 'Chwerthin'

WATCYN WATCYN  
Can, 'Yr Hufen Melyn' Traditional, Dr. Lloyd Williams  
Rhyfelgych Capten Morgan

MYFANWY BRYNGWYN  
Adroddiad, 'Mab y Bwthyn'..... Cynon

TELYNORES GWYNGYLL  
Y Delyn, 'Serch Hudol'

CHOIR  
Canig, 'Ffarwel i ti Cymru Fad' Dr. Joseph Parry  
HEN WLAD, FY NHADAU

8.40 S.B. from London

9.55 West Regional News

10.0-12.0 S.B. from London

**5SX** SWANSEA. 1,040 kc/s (288.5m)

2.30 London Programme relayed from Daventry

3.45 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 S.B. from Cardiff

6.35 S.B. from London



LEILA MEGANE (left) and MYFANWY BRYNGWYN (right) are two of the soloists in the All-Welsh Concert from the Pavilion, Caernarvon, this evening, in which T. OSBORNE ROBERTS (centre) conducts the Choir.

Thursday's Programmes continued (September 26)

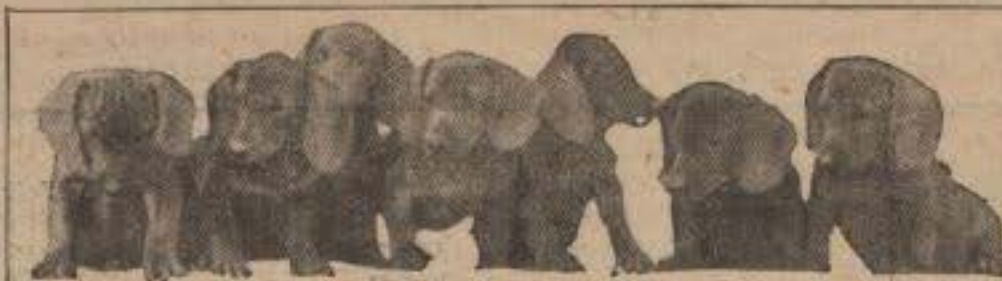
7.45 S.B. from Cardiff  
 9.40 S.B. from London  
 9.55 S.B. from Cardiff  
 10.0-12.0 S.B. from London

**6BM BOURNEMOUTH** 1,040 kc/s. (288.5 m.)

1.0-2.0 ORGAN MUSIC  
 Played by REGINALD FOOT  
 Relayed from the Regent Cinema  
 Relayed to London and Daventry  
 2.30 London Programme relayed from Daventry  
 3.45 Surgeon-Captain L. F. COPE, R.N. (Retd.): 'The Care of Puppies' (National Dog Week—September 22-28)  
 4.0 London Programme relayed from Daventry  
 6.15 S.B. from London  
 6.30 Market Prices for South of England Farmers  
 6.35-12.0 S.B. from London (9.55 Local News)

**5PY PLYMOUTH.** 1,040 kc/s. (288.5 m.)

12.0-1.0 London Programme relayed from Daventry  
 2.30 London Programme relayed from Daventry  
 5.15 The Children's Hour  
 'Turn this Stamp over, please' (W. H. Wascroft)—information for the elders, while the juniors hear the story of 'Jacob's Ladder' (Farjeon)  
 6.0 London Programme relayed from Daventry  
 6.15-12.0 S.B. from London (9.55 Local News)



THIS WEEK IS DOG WEEK—  
 and Surgeon-Captain F. L. COPE, R.N. (retired), will give a talk on 'The Care of Puppies' from Bournemouth this afternoon.

**2ZY MANCHESTER.** 797 kc/s. (376.4 m.)

12.0-1.0 THE NORTHERN WIRELESS ORCHESTRA  
 BERTRAM WEST (Baritone)  
 3.45 MISS MARGARET DENISON: 'Unseen Demonstrations—I. Old-Fashioned Quilting—A Recent Revival in the North'  
 S.B. from Leeds  
 4.0 Famous Northern Resorts  
 Buxton  
 THE BUXTON PAVILION GARDENS ORCHESTRA  
 Musical Director, HORACE FELLOWES  
 Relayed from the Pavilion Gardens  
 5.15 The Children's Hour  
 S.B. from Leeds  
 6.0 London Programme relayed from Daventry  
 6.15 S.B. from London  
 6.30 Market Prices for North of England Farmers  
 6.45 S.B. from London

7.45 ALFREDO RODE (Violinist)  
 8.0 S.B. from London  
 9.55 North Regional News  
 10.0-12.0 S.B. from London

Other Stations.

**5NO NEWCASTLE.** 1,148 kc/s. (261.3 m.)  
 12.0-1.0—Gramophone Records. 2.30—London Programme relayed from Daventry. 5.15—The Children's Hour. 6.0—London Programme relayed from Daventry. 6.15—S.B. from London. 6.30—Market Prices for Farmers. 6.35—Musical Interlude. 6.45-12.0—S.B. from London.

**5SC GLASGOW.** 752 kc/s. (398.9 m.)  
 10.45—Mrs. Lockie: 'Home Training of Young Children—IV. Character Building.' S.B. from Edinburgh. 11.0-12.0—A Recital of Gramophone Records. 3.40—Mid-Week Service Conducted by the Rev. J. L. Howat, M.A. (Queen's Park Parish Church). 4.0—Musical Interlude. 4.15—A Recital by Margaret Smart (Violin), Barbara Laing (Pianoforte). 4.45—Dance Music by Charles Watson's Orchestra. Relayed from the Playhouse Ballroom. 5.15—The Children's Hour. 5.57—Weather Forecast for Farmers. 6.0—Andrew Tompkin (Violoncello). 6.15—S.B. from London. 6.30—Musical Interlude. 6.45—London. 7.45—Aberdeen. 8.0—London. 9.55—Scottish News Bulletin. 10.0-12.0—London.

**2BD ABERDEEN.** 995 kc/s. (301.5 m.)  
 11.0-12.0—Programme relayed from Daventry. 4.0—Studio Concert. Edward Woodard (Baritone). The Station Octet. 5.15—The Children's Hour. 6.0—London Programme relayed from Daventry. 6.15—S.B. from London. 6.30—S.B. from Glasgow. 6.45—S.B. from London. 7.45—The Marquis of Aberdeen and Temair: Reading. 'The Monks.' A Humorous Short Story by the late Professor Henry Drummond. 8.0—London. 9.55—Glasgow. 10.0-12.0—London.

**2IE BELFAST.** 1,236 kc/s. (242.5 m.)  
 2.30—London Programme relayed from Daventry. 4.0—Wagner and Mozart. Orchestra. W.S. Bates (Bassoon). 4.32—Orchestra. 4.44—A Vocal Interlude. Adelaide Beattie (Soprano). 4.56—Eric Coates. Orchestra: Suite, 'The Four Ways'; Selection of Eric Coates' Popular Songs. 5.15—The Children's Hour. 6.0—Fred Rogers (In Piano Syncopeations). 6.15-12.0—S.B. from London.

TONE UP YOUR WARDROBE TO-NIGHT



Turn your frocks, undies and jumpers into "a new Season's Outfit"—for a few pence! Why not "tone up" your whole wardrobe—To-night? Remember, you can change the present colour to any other colour—with Tintex, and there is a special Tintex (in the Blue Box) which re-tints real silk undies but leaves the cotton lace untouched.

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 WHITEX 6d.—Restores original whiteness to silks, artificial silks, cottons, woolsens, etc.

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The Two Steeples St. Wolstan Wool No. 83 Sock is ideal for comfort and service.

It's a good-looking-ribbed sock made in a wide range of ingrain yarns in which there's a shade for every suit.

It is in excellent taste and has distinctive character due to skilful dyeing and blending of the St. Wolstan Wool which is the highest grade pure botany wool that can be bought.

Ask your hosier for

**Two Steeples No. 83 Socks**

4/6 PER PAIR

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 TWO STEEPLES LTD., WIGTON, LEICESTERSHIRE

A SHADE FOR EVERY SUIT

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 Used all over the world under severest conditions—tested by vibration in T.T. Races—unbeatable for sports and everyday wear. 50 MODELS in Nickel, Silver and Gold. With 12 or 24 hour dial (as used in the Services). Timed, tested and guaranteed. POST THE COUPON NOW.

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 Luminous (12 hour dial only), 17/6.

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 NAME \_\_\_\_\_  
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7-45  
A PLAY BY  
J. JEFFERSON  
FARJEON

# FRIDAY, SEPTEMBER 27

## 2LO LONDON & 5XX DAVENTRY

842 kc/s. (356.3 m.)

193 kc/s. (1,554.4 m.)



7-55  
A LEACOCK  
STORY  
AS A PLAY

## 10.15 a.m. THE DAILY SERVICE

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

10.45 Unusual Sandwich Mixtures

11.0 (Daventry only) Gramophone Records

12.0 A Sonata Recital

by  
JOHN SNOWDEN (Violoncello)

MARION KEIGHLEY SNOWDEN (Pianoforte)

12.30 Organ Music

played by  
BERTRAM HOLLINSOrganist and Director of  
the Choir, Beckenham  
Congregational Church  
Relayed from St. Mary-  
le-BowAllegro Maestoso and  
Adagio (Sonata I)

Mendelssohn

Prelude in B Minor Bach

Finale, Symphony I

Viernes

Pastorale in A. Gullmunt

Vittoria .. Ernest Bryson

1.0-2.0 A Recital of

Gramophone Records

by

CHRISTOPHER STONE

2.30 FOR THE SCHOOLS

Miss C. A. SIMPSON:

'Rural Survey'—I,

'Observation in the

Home District'

2.55 Interlude

3.0 Mr. R. C. C. CLAY:

'People of the World and

their Homes'—'Man the

Hunter and Woman the

Collector'

3.25 Hints on Athletics  
and Games

I.—Mr. D. G. A. LOWE

With an introduction to

the series by the Rt.

Hon. the LORD MAYOR

OF LONDON, SIR

KYNASTON STUDD,

O.B.E.

This series of talks, which is a new departure recommended by the Central Council for School Broadcasting, will be given by athletes of acknowledged eminence and by experts in various branches of sporting activities. The first talk in the series is by D. G. A. Lowe, the famous Cambridge half-miler, and a former Olympic champion, who is one of the outstanding athletes whom England has produced since the war. Before his talk there will be a short introduction to the series by Sir Kynaston Studd, himself a cricketer and one of the famous cricketing family, who has been president and Hon. Chairman of the Polytechnic since 1903.

(The full programme of this course may be obtained free on application to Publications Department, B.B.C., Savoy Hill, W.C.2. A copy has already been sent to all registered listening schools.)

3.40 Interlude

3.45 A Play for Schools  
'The Mill on the Floss'4.30 LIGHT MUSIC  
MOSCHETTO and his ORCHESTRA  
From the May Fair Hotel

## 5-15 THE CHILDREN'S HOUR

'Let's Sing Something—'

A Slight Disturbance set up by GORDON  
McCONNEL and Company

The Cast will include

OLIVE GROVES

STUART ROBERTSON

REGINALD PURDELL

Pianos

HARRY S. PEPPER (of the Co-Optimists)  
and DORIS ARNOLD6.0 Mrs. K. RICHMOND: 'Furnishing a Bed-  
sitting-room'

## 6.15 'The First News'

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

Sir John Elphinstone (Foreign Secretary)  
Perriton Powers (his Private Secretary)  
Sir Francis Hake (the Prime Minister)  
The Hon. George Shack (the Chancellor of the  
Exchequer)  
Sir Charles Trout (the First Lord of the Admiralty)  
Lord Edward Hallibur (the Secretary for War)  
Mr. Edgar Whiting (the Minister for Education)  
Butler  
Lady Elphinstone  
Angela (her daughter)

Act I. Sir John Elphinstone's Library, Carlton  
House TerraceAct II. A month later. The scene is the same  
but the room is arranged for a meeting of  
the Cabinet, at this moment in progress

## 8.25 Vaudeville

MABEL CONSTANDUROS  
and MICHAEL HOGAN  
'The Bugginess at the  
Seaside'

ALFREDO RODE (Violin)

GRETA KELLAR

(In English and Viennese  
Songs)

'BUYING A GUN'

By HARRY GRATTAN

EDGAR FAIRCHILD and  
ROBERT LINDHOLM

(Piano Duets)

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

## 9.40 'The Second News'

WEATHER FORECAST,  
SECOND GENERAL  
NEWS BULLETIN; Local  
ANNOUNCEMENTS  
(Daventry only); Ship-  
ping Forecast and Fat  
Stock Prices

10.0 Talk

## 10.15 A Recital

by THE ENGLISH SINGERS  
and HENRI CASADESUS  
(Viola d'Amore)

Accompanied by

BORIS ORD (Harpsichord)  
SINGERSThis glad day ..... Byrd  
Nolo mortem peccatoris ..... Morley

Exsurge, Domine ..... Byrd

HENRI CASADESUS  
Concert en la majeur ..... AsioliSINGERS  
Whilst youthful sports ..... WeelkesCome, woeful Orpheus ..... Byrd  
Mother, I will have a husband ..... VantorHENRI CASADESUS  
Suite in Four Movements ..... LorenziniSINGERS  
Folk Songs:  
The Springtime of the Yeararr. Vaughan Williams  
I sowed the seeds of love ..... arr. Holst

The Turtle Dove ..... arr. Vaughan Williams

## 11.15-12.0 DANCE MUSIC

TEDDY BROWN and his BAND, from Ciro's CLUB

12.0-12.15

Experimental Transmission of Still Pictures  
by the Fultograph Process

Claude Harris

## THE ENGLISH SINGERS

will broadcast a recital of old English songs and folk-songs tonight at 10.15. In the same  
programme Henri Casadesus will give some solos on the viola d'amore.

6.30 Musical Interlude

## 6.45 THE FOUNDATIONS OF MUSIC

PIANOFORTE DUETS by

WEBER, MENDELSSOHN, and SCHUMANN

Played by

ETHEL BARTLETT and RAE ROBERTSON

Allegro Brillant, Op. 92 ..... Mendelssohn

7.0 'MR. ERNEST NEWMAN: The B.B.C. Music  
Critic

7.15 Musical Interlude

7.25 Lt.-Col. W. B. LITTLE: 'The Village and the  
Village Craftsman—I, Village Life and Village  
Industries'

## 7.45 'Wind Up'

A Broadcast Sketch by J. JEFFERSON FARJEON

A Boy

A Policeman

A Toff

The Scene is a deserted road outside a lonely  
house. It is night—about 9.0 p.m.

## 'The Split in the Cabinet'

A Play in Two Acts by V. C. CLINTON BADDELEY  
Adapted from the story by STEPHEN LEACOCKExperimental Transmission of Still Pictures  
by the Fultograph Process

# FRIDAY, SEPTEMBER 27

## 5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

- 3.0 ORGAN MUSIC  
 Played by  
 HARVEY GRACE,  
 Relayed from Mary-le-Bow
- Bouree ..... Hollins
  - Minuet and Trio ..... Wolstenholme
  - RONA VALDEZ (Soprano)
  - Twilight Fancies ..... Delius
  - Yung Yang ..... Bantock
  - The Unforseen ..... Cyril Scott
  - When I was one and twenty ..... Armstrong Gibbs
  - Capriccio on the notes of the Cuckoo Frescobaldi
  - Musette on a Carol tune  
*d'Aquin, arr. Harvey Grace*
  - Prelude in D Minor Clerambault, *arr. Harvey Grace*
  - Air-Majestueux ('Zoroastre') ..... Rameau
  - RONA VALDEZ
  - Moods ..... } Kenneth Walton
  - Venetian Lullaby ..... }
  - My Eyes ..... } Kenneth
  - Your Gift ..... } Walton
  - Cortège ..... Vienne
  - Allegretto Scherzando,  
 Fugue ..... Saint-Saens
  - Carillon ..... Boellmann

- 4.0 DANCE MUSIC  
 JACK PAYNE and THE  
 B.B.C. DANCE  
 ORCHESTRA  
 GEORGE PIZZEY (Baritone)

- 5.30 The Children's Hour  
 (From Birmingham)  
 'Rhino the Rhinoceros,'  
 by Mary Haras  
 Songs by ALFRED BUTLER  
 (Baritone)  
 JACK PAYNE (The  
 Coventry Newsboy  
 Whistler)  
 'Further Sea Tales of  
 Daring and Heroism,' by  
 Robert W. Ascroft

- 6.15 'The First News'  
 TIME SIGNAL, GREENWICH;  
 WEATHER FORECAST;  
 FIRST GENERAL NEWS  
 BULLETIN

- 6.30 LIGHT MUSIC  
 (From Birmingham)  
 THE BIRMINGHAM STUDIO ORCHESTRA  
 Conducted by FRANK CANTELL
- March of the Crusaders ..... Finck
  - Selection, 'You're in Love' ..... Friml
  - ARTHUR SMITH ..... (Baritone)
  - Give a man a horse he can ride ..... Head
  - The Lads in their Hundreds ..... Somervell
  - In Summertime on Bredon ..... Graham Peel
  - ORCHESTRA
  - Ballet Divertissement ..... Blatterman
  - FREDERICK BYE (Violoncello)
  - Guitarro ..... Moszkowski
  - Chant Triste (Song of Sadness) ..... Arensky
  - Papillon (Butterfly) ..... Popper
  - ORCHESTRA
  - Second Arabesque ..... Debussy
  - The Bells of St. Malo ..... Rimmer
  - ARTHUR SMITH
  - Chumleigh Fair ..... Holliday
  - Dobonair ..... Besly
  - Harvesters' Night Song ..... Baynton Power
  - FREDERICK BYE
  - Après un Rêve (After a Dream) *Fauré, arr. Casals*
  - Knockabout ..... Frederick Bye
  - ORCHESTRA
  - Suite, 'Arlequinade' ..... Casanence



JOHN THORNE,  
 baritone, is among the soloists in the  
 Promenade Concert tonight.

- 8.0 Promenade Concert  
 Relayed from the Queen's Hall, London  
 (Solo Lessees—Messrs. Chappell and Co., Ltd.)  
 35th Season  
 MIRIAM LICETTE (Soprano)  
 JOHN THORNE (Baritone)  
 LAMOND (Pianoforte)  
 SIR HENRY WOOD  
 and his SYMPHONY ORCHESTRA  
 (Leader, CHARLES WOODHOUSE)  
 Beethoven and Mozart Concert

ORCHESTRA  
 Overture, 'The Ruins of Athens' .. Beethoven  
 THE music to *The Ruins of Athens*, Overture and  
 incidental music, is among the comparatively  
 few things which Beethoven wrote to order. He  
 was not one whose proud spirit lent itself easily  
 to taking orders and carrying out commissions,  
 but in 1812 he was in-  
 duced to do two such  
 special tasks. The occasion  
 was the opening of a new  
 theatre at Pesth—before  
 the days when Buda-  
 Pesth became one city,  
 and two plays of Kotze-  
 bue's were chosen as the  
 first pieces to be per-  
 formed—*King Stephen*,  
*Hungary's First Bene-  
 factor* and *The Ruins of  
 Athens*. Having in mind  
 the local sentiment which  
 naturally clustered about  
 such a new theatre, Beet-  
 hoven lent his music for  
 both pieces a strong  
 flavour of Hungarian  
 idioms, and the music is  
 picturesque and tuneful,  
 though rather slight as  
 compared with the other  
 work of that wonderful  
 period in his career. The  
 plays themselves have  
 almost wholly disap-  
 peared from the present-  
 day stage; no Briton who  
 ever read either of them  
 can find anything as-  
 tonishing in that, but  
 Beethoven's two Over-  
 tures and the march from  
 the second of the two plays, still survive hap-  
 pily, and are still deservedly popular.

JOHN THORNE and Orchestra  
 Recit. and Aria, 'Aprite un po' quegli' occhi'  
 ('Ye men, will nothing school ye?') ('Figaro')  
 Mozart

LAMOND and Orchestra  
 Pianoforte Concerto No. 5 in E Flat ('The Em-  
 peror') ..... Beethoven

MIRIAM LICETTE and Orchestra  
 Recit. and Aria, 'Dove Sono?' (Where am I?)  
 ('Figaro') ..... Mozart

ORCHESTRA  
 Symphony, No. 7, in A ..... Beethoven

- 9.40 'The Second News'  
 WEATHER FORECAST, SECOND GENERAL NEWS  
 BULLETIN

- 9.55 CONSTANCE HOPE and FRANK WARD  
 (From Birmingham)  
 The Musical Comedy Duo  
 In Excerpts from their Original Repertoire

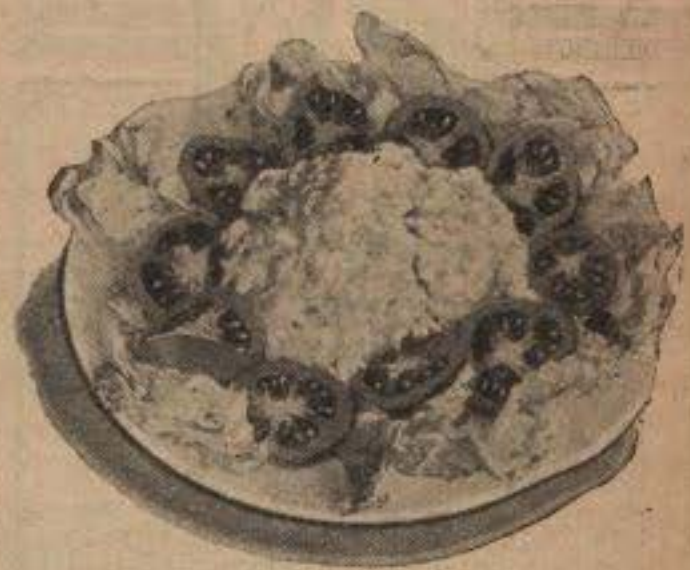
- 10.15 DANCE MUSIC  
 THE CAFE DE PARIS BLUE LYRES BAND, from  
 THE CAFE DE PARIS

- 11.0-11.15 TEDDY BROWN and his BAND,  
 from CIRO'S CLUB

(Friday's Programmes continued on page 628.)

### 8.0 BEETHOVEN AND MOZART

# Delicious!



## MOCK LOBSTER SALAD

½ lb. cooked rice, 1 lb. of any cold boiled fish,  
 tomatoes, seasoning, a teaspoonful Worcester  
 sauce, lettuce, cress and salad dressing.

Something new for lunch or supper.  
 Tempting, tasty, made in five  
 minutes, very economical. Try it  
 to-day.

Use any cold boiled fish for this  
 delicious dish. Cod, hake, haddock,  
 saithe, halibut, megrim, turbot,  
 brill, gurnet, plaice, monkfish, etc.  
 Skin and slice the tomato. Mix  
 the cooked rice, fish, Worcester  
 sauce, tomato and seasoning. Add  
 sufficient salad dressing to bind.  
 Serve heaped up in a bowl or dish.  
 Garnish with lettuce and cress and,  
 if liked, sliced tomato.

## FREE FROM FISHMONGERS NOVEL RECIPE BOOK

The Bestway Book of New Fish Dishes,  
 published at 6d. but given away free by  
 leading fishmongers. Dozens of ways of  
 cooking simple and delicious new fish  
 dishes. Ask your fishmonger, or if he has  
 not supplies, send 6d. for copy direct.  
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 for which I enclose 6d. in stamps.

Name .....

Address .....

.....

PLEASE WRITE IN BLOCK LETTERS (61d)



## GEMS FROM THIS WEEK'S PROGRAMME ON "HIS MASTER'S VOICE" RECORDS

**INVITATION TO THE WALTZ**—Philadelphia Symphony Orchestra—conducted by Leopold Stokowski, D 285, 6/5 London, Sunday, 3.30.

**CLAIR DE LUNE**—Dame Nellie Melba—DB989, 1/6 London, Sunday, 3.40.

**FINLANDIA**—Royal Albert Hall Orchestra—conducted by Sir Landon Ronald—D1689, 6/5 London, Sunday, 4.30.

**OVERTURE "FINGAL'S CAVE"**—St. Louis Symphony Orchestra—conducted by Rudolph Ganz—D1299, 6/5 London, Sunday, 9.5.

**GOD SHALL WIPE AWAY ALL TEARS**—Marguerite Carron—C1873, 4/5 London, Sunday, 9.15.

**"THE DANCE OF THE HOURS" (La Gioconda)**—New Light Symphony Orchestra—C1403, 4/5 London, Sunday, 9.20.

**HYMN TO THE SUN**—Isolde Menges—E444, 4/6 London, Sunday, 9.30.

**HARK! HARK! THE LARK**—(Schubert, arr. Liszt)—Mark Hambourg—B2990, 3/4 London, Sunday, 9.4.

**PRELUDE IN C SHARP MINOR**—Rachmaninoff—DA226, 6/4 London, Sunday, 9.51.

**SYMPHONY NO. 8 IN F**—(Beethoven)—Vienna Philharmonic Orchestra—conducted by Franz Schalk—D1681, 6/5 each Daventry 5GB, Sunday, 9.5.

**OVERTURE "FLYING DUTCHMAN"**—New York Philharmonic Orchestra—conducted by William Mengelberg—D1096, 6/5 London, Monday, 9.5.

**INTRODUCTION TO ACT III "TANNHAUSER"**—Symphony Orchestra—conducted by Albert Coates—D1072, 6/5 London, Monday, 9.30.

**FUNERAL MARCH (Twilight of the Gods)**—Berlin State Opera Orchestra—conducted by Dr. Leo Blech—D1585, 6/5 London, Monday, 9.9.

**WOTAN'S FAREWELL AND THE MAGIC FIRE MUSIC**—Schuer and Berlin State Opera Orchestra—conducted by Dr. Leo Blech—D1323, 6/5 each London, Monday, 9.13.

**OVERTURE "TANNHAUSER"**—Berlin State Opera Orchestra—conducted by Dr. Leo Blech—D1317, 6/5 each London, Monday, 9.7.

**SELECTION "THE STUDENT PRINCE"**—Savoy Operetta—C1159, 4/6 Daventry 5GB, Monday, 9.10.

**MYSELF WHEN YOUNG**—Stuart Robertson—B2755, 3/4 Daventry 5GB, Monday, 4.5.

**OVERTURE "OET AND PEASANT"**—Coldstream Guards Band—C1318, 4/6 Daventry 5GB, Monday, 6.30.

**DO NO GO, MY LOVE**—Tudor Davies—E891, 4/6 Daventry 5GB, Tuesday, 5.0.

**OVERTURE "MAGIC FLUTE"**—Berlin State Opera Orchestra—conducted by Dr. Leo Blech—E464, 6/5 Daventry 5GB, Tuesday, 7.0.

**WITH VERDURE GLAD ("The Creation")**—Elsie Suddaby—D1387, 6/5 Daventry 5GB, Tuesday, 8.10.

**SYMPHONY IN G MINOR (Mozart)**, conducted by Dr. Malcolm Sargent—Royal Opera Orchestra—C1347, 4/5 each Daventry 5GB, Tuesday, 9.15.

**OVERTURE "RIENZI"**—Philadelphia Symphony Orchestra—conducted by Leopold Stokowski—D1226, 7/5 each Daventry 5GB, Tuesday, 9.25.

**HINION, DINTON AND MERE**—Peter Dawson—B2896, 3/4 Daventry 5GB, Wednesday, 6.30.

**OVERTURE "MARTHA"**—Berlin State Opera Orchestra—conducted by Ernst Vichig—C1506, 4/5 Daventry 5GB, Wednesday, 6.30.

**PRELUDE AND FUGUE IN B MINOR (Bach)**—E. C. Baird—C1645, 4/5 each Daventry 5GB, Thursday, 6.30.

**SOFTLY AWAKES MY HEART**—Coldstream Guards Band—B2838, 3/4 Daventry 5GB, Thursday, 10.15.

**NOW SLEEPS THE CRIMSON PETAL**—Browning Mummer—B2685, 3/4 Daventry 5GB, Thursday, 10.35.

**AVE MARIA (Schubert, arr. Wilhelm)**—Heifetz—DB197, 8/6 Daventry 5GB, Thursday, 10.45.

**IN SUMMERTIME ON BRIDON**—Stuart Robertson—B2394, 3/4 Daventry 5GB, Friday, 6.50.

**APRES UN REVE**—Casal—D478, 6/4 Daventry 5GB, Friday, 7.45.

**PIANOFORTE CONCERTO ("The Emperor")**—(Beethoven)—Wilhelm Backhaus and the Royal Albert Hall Orchestra—conducted by Sir Landon Ronald—D1156, D1201, 6/5 each Daventry 5GB, Friday, 8.30.

**SYMPHONY NO. 7 IN A MAJOR**—Philadelphia Symphony Orchestra—conducted by Leopold Stokowski—D1639, 6/5 each Daventry 5GB, Friday, 9.0.

**THE LUTE PLAYER**—Peter Dawson—C1313, 4/6 London, Saturday, 7.45.

**OVERTURE "ZANPA"**—Coldstream Guards Band—C 421, 4/5 Daventry 5GB, Saturday, 4.30.

**OVERTURE "SEMIRAMIDE"**—Creators' Band—C1420, 4/5 Daventry 5GB, Saturday, 5.0.

**WAND OF YOUTH SUITES (Elgar)**—London Symphony Orchestra—conducted by Sir Edward Elgar—D1636, 8/6 each Daventry 5GB, Saturday, 8.40.

**PRELUDE "LOHENGRIN"**—Philadelphia Symphony Orchestra—conducted by Leopold Stokowski—D1453, 6/5 London, Monday, 8.15.

**ISOLDA'S NARRATION TO BRANGANE LIEDER**—Marherr-Wagner and Berlin State Opera Orchestra—conducted by Dr. Leo Blech—D1687, 6/6 London, Monday, 8.30.

# "His Master's Voice"

The Gramophone Co. Ltd., London, W.1.

## Friday's Programmes continued (September 27)

### 5WA CARDIFF. 968 kc/s. (309.9 m.)

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 Mr. W. H. JONES: 'The Romance of Industry in South Wales—VI, Steel at Port Talbot'

6.15 S.B. from London

6.30 Mr. J. KYRLE FLETCHER: 'Place Names—II, Some Curious Place Names'

6.45 S.B. from London

9.55 West Regional News

10.0-11.15 S.B. from London

### 5SX 1,040 kc/s. (288.5 m.) SWANSEA.

2.30 London Programme relayed from Daventry

5.0 S.B. from Cardiff

6.15 S.B. from London

6.30 S.B. from Cardiff

6.45 S.B. from London

9.55 S.B. from Cardiff

10.0-11.15 S.B. from London

### 6BM 1,040 kc/s. (288.5 m.) BOURNEMOUTH.

2.30 London Programme relayed from Daventry

6.15-11.15 S.B. from London (9.55 Local News)

### 5PY 1,040 kc/s. (288.5 m.) PLYMOUTH.

2.30 London Programme relayed from Daventry

5.15 The Children's Hour

'Where'er this jar is found, it follows plain, The hair once gone shall be restored again.'

The subject matter in the play,

'RESTORING THE 'AIR' (Marjorie Redman)

6.0 London Programme relayed from Daventry

6.15-11.15 S.B. from London (9.55 Forthcoming Events; Local News)

### 2ZY MANCHESTER. 797 kc/s. (376.4 m.)

2.30 London Programme relayed from Daventry

4.30 THE NORTHERN WIRELESS ORCHESTRA

March, 'Under the Banner of Victory' Von Blon

Overture, 'Masaniello' ..... Auber

Komarinskaja (Wedding Dance) ..... Glinka

Selection 'Romeo and Juliet' ..... Gounod

Cheerio ..... Finck

5.15 The Children's Hour

THERE'S NO PLACE LIKE HOME

The Indian in his Wigwam; The Gypsy in his Caravan; The Arab in his Tent; The Japanese in his Paper House

Songs sung by HARRY HOPEWELL, and music

by THE SUNSHINE TRIO

### 6.0 SHORT STORY READING

ELEANOR GAUKROGER: 'The Talkies.' S.B. from Leeds

6.15 S.B. from London

9.55 North Regional News

10.0-11.15 S.B. from London

## Other Stations.

### 5NO NEWCASTLE. 1,148 kc/s. (261.3 m.)

2.30:—London Programme relayed from Daventry. 4.30:—Music relayed from Tilley's Blackett Street Restaurant: Overture, 'Fingal's Cave' (Mendelssohn); Idyll, 'Passionelle' (Razigade); Negro Melody, 'I'm troubled in mind' (C. Taylor); Selection, 'Merric England' (German); Air de Ballet, 'Pierrette' (Pergolesi). ('Cello Solo Aria—Soloist, Percy Caygill); Selection, 'Samson and Delilah' (Saint-Saëns); Entr'actes, 's' Endort' (Gillet). 5.15:—The Children's Hour. 6.0:—Vincent Caygill (Pianoforte): 'Naila' Waltz (Delibes, arr. Rozsavoleyi); Arabesque, Op. 45, No. 1 (Leshetzky); Rosa Burn (Contralto): O could I but the way retrace (Brahms); The Palanquin Bearers (Martin Shaw); The Harvest of Sorrow (Rachmaninov). 6.15-11.15:—S.B. from London.

### 5SC GLASGOW. 752 kc/s. (396.9 m.)

4.0:—A Concert: The Station Orchestra: Overture, 'Mignon' (Thomas); R. Wataon Trenwith (Reciter): My Pipe (Paul Pelham and Sam Richards); Jones Minor's Recitation (Whitechurch). Orchestra: Miniature Suite (Eric Coates); Jenny MacFarlane (Soprano): Sing, Joyous Bird (Montagne F. Phillips); I love the moon (Paul A. Rubens); A Birthday (Proferio H. Cowen); Break o' Day (Wilfred Sanderson). Orchestra: Valse September (Godin); Watson Trenwith: Poor Little Joe and The Frenchman's Dilemma (Anon.). Orchestra: March, 'Great Big David' (Lott). 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—Scottish Market Prices for Farmers. 6.40:—Musical Interlude. 6.45:—S.B. from London. 9.55:—Scottish News Bulletin. 10.0-11.15:—S.B. from London.

### 2BD 895 kc/s. (330.5 m.) ABERDEEN.

4.0:—A Light Programme by The Station Octet. 5.0:—Dr. W. Douglas Simpson: 'Tannenberg, 1914-1929. The fifteenth anniversary celebration on the battlefield.' 5.15:—The Children's Hour. 6.0:—Gramophone Records. 6.15:—London. 6.30:—Glasgow. 6.45:—London. 9.55:—Glasgow. 10.0-11.15:—London.

### 23E BELFAST. 1,238 kc/s. (242.5 m.)

12.0:—Organ Music: Played by Herbert Westerby, Mus. Bac. Relayed from the Grosvenor Hall. 12.30-1.0:—Gramophone Records. 2.30:—London Programme relayed from Daventry. 4.30:—Light Opera and Musical Comedy. The Orchestra. Conducted by Harold Lowe. 4.57:—String Orchestra. 5.15:—The Children's Hour. 6.0:—Miss Florence Irwin: Household Talk, 'The Mischievous Goose.' 6.15:—S.B. from London. 7.45:—Brahms. The Chorus and Orchestra. Conducted by E. Godfrey Brown. 'Rhapsody' (Op. 53). For Contralto Solo, Male Chorus and Orchestra. 8.0:—The Song of Destiny, Op. 54. For Mixed Chorus and Orchestra. ('The Song of Destiny' is founded on a poem by Friedrich Hölderlin). 8.15:—Margaret Ballour (Contralto): It came to me in a dream, We Wandered, and Serenade (Brahms). 8.25:—S.B. from London. 10.15-11.0:—A Recital by Winifred Small (Violin) and Maurice Cole (Pianoforte)

## THE RADIO TIMES.

The Journal of the British Broadcasting Corporation.

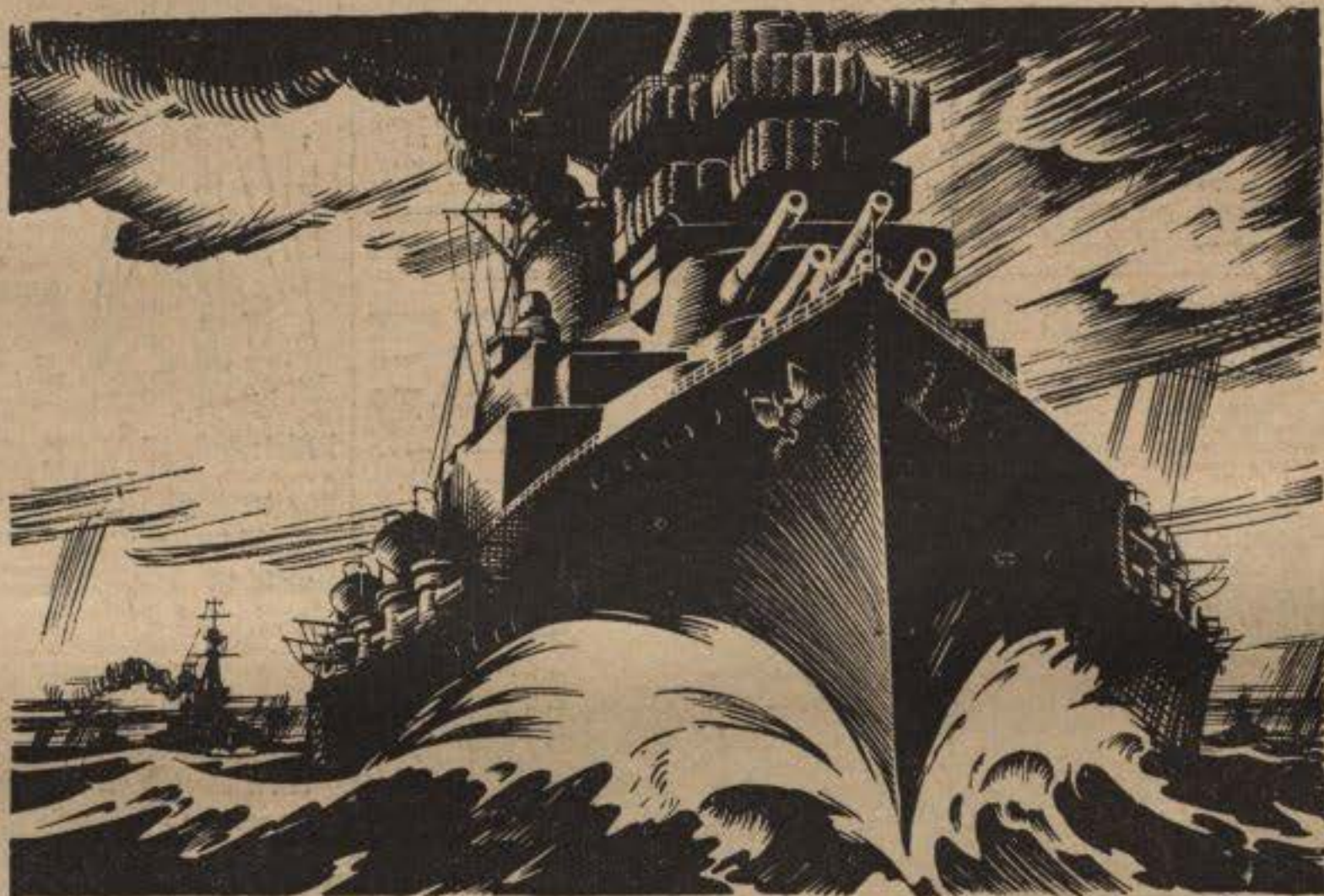
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# GREATEST RADIO SENSATION OF 1929.

## NEW 3-VALVE SET OBTAINS OVER 50 STATIONS ON LOUD SPEAKER WITH DAVENTRY 5GB WORKING.

This is the new Northampton Plating Co. Super Selective 3-Valve Loud Speaker set, which is now offered to the public. After months of careful research a circuit has been designed superior in selectivity to a screen grid set, and yet remarkably simple. It can be used not only for cutting out the local station, but for other disturbances such as Morse. It is the simplest, cheapest, and most selective in the world. No soldering required or coil changing. Experts have declared it absolutely unique. Over fifty stations have been obtained on loud speaker with aerial 20 feet high, using cheap valves, including Cardiff, Paris, Madrid, Manchester, Stuttgart, Toulouse, Hamburg, Glasgow, Frankfurt, Rome, Langenberg, Berlin, Brussels, Hilversum, Kalundborg, Königswusterhausen, Radio Paris. These were obtained 3 miles from Daventry while 5GB was working. Thousands of novices with no knowledge of wireless have built the old Northampton Plating Co. Super 2 and 3 in all parts of the world, and have been astounded by the results even with cheap components, but the new Super Selective 3 makes other sets old-fashioned and marks the greatest improvement in valve sets for years. In order to give everyone the opportunity of testing out the new circuit, two 6d. Blue Prints, 1 for new Super Selective Two, and 1 for Super Selective 3 Valve, will be supplied for 3d. Please write clearly in block letters. LETTERS MUST BE FULLY STAMPED.

### READ THESE TESTIMONIALS.

With reference to your Super 3, I recently converted a friend's 4-valve set into your 3 valve and on the first night tuned in over 50 stations on the loud speaker, including Low, Medium, and High Wave bands. The volume obtained being from 25 per cent. to 50 per cent. greater than that obtained by a local Wireless dealer in the town using 4 valves and a moving coil loud speaker.—(H. W. J., Thirsk, Yorks), 23/4/29.

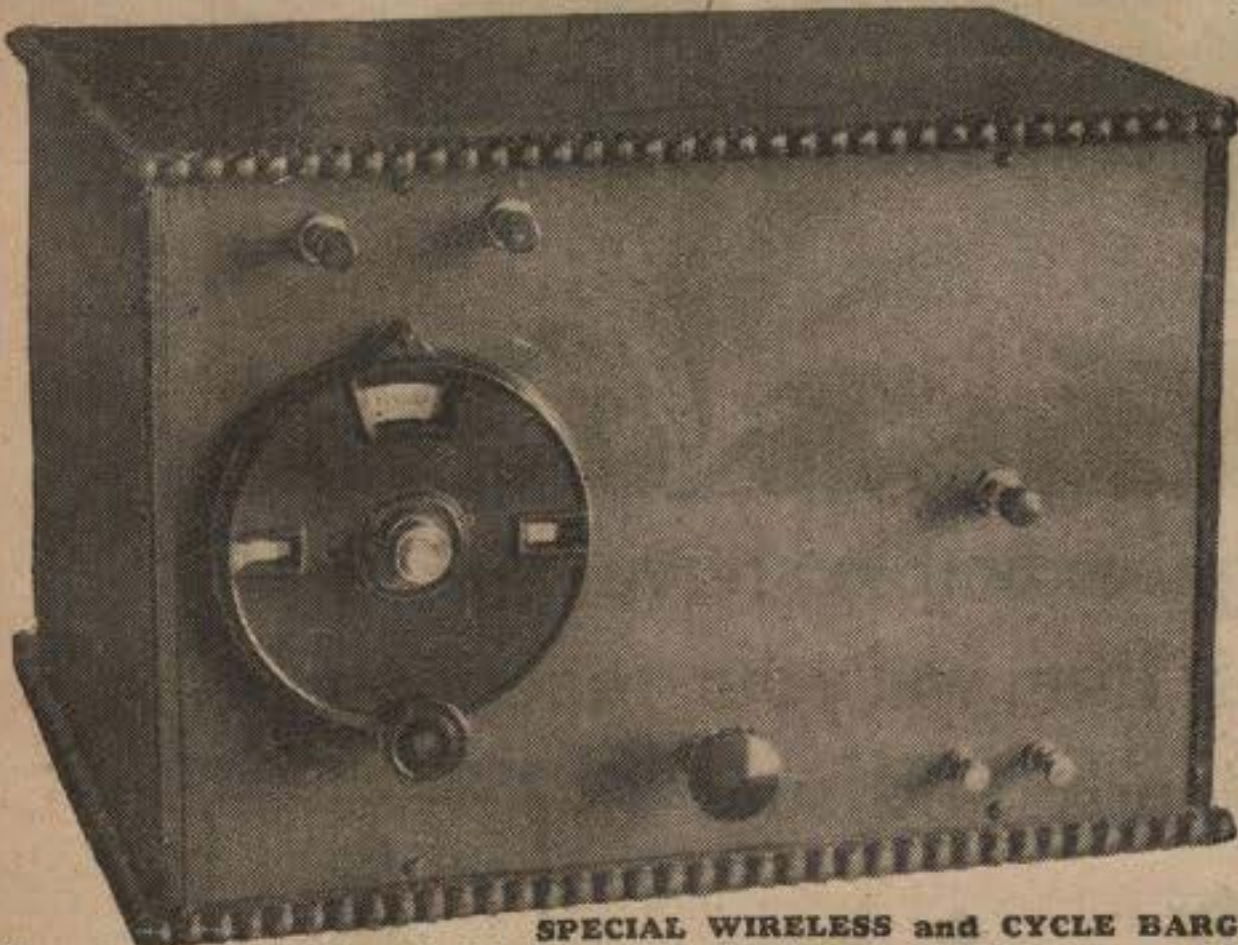
About a week ago I decided to make up your Super Selective Two Valve Set, but I must confess I was very sceptical of the result. I have been experimenting a number of years and have tried out many circuits, for which have been claimed great things, only to be generally disappointed with the results. It was, therefore, a pleasant surprise to find this wonderful little set doing all that was claimed. The set is most selective and I found no trouble in cutting out 5GB although living only a few miles from this station. I obtained over 38 Stations on a Loud Speaker with an aerial 20 feet high and with 90 feet of electron wire.—Yours faithfully, Y. R. G., 19/2/29.

I feel I must write and congratulate you on a wonderful circuit. I have now had your "Northampton 3" only two nights, but in those two nights it has fully justified itself. I have the poorest of poor indoor aerials and I have in 10 minutes logged 16 stations on the Loud Speaker. I have had to insert a volume control because of the power of the local station (Bournemouth, 70 miles away) and 5GB. I have just received Oslo, Paris (2), Hamburg, Berlin, Budapest, and many others. Your "3" gives 90 per cent. better results than you specify. Wishing your sets the best of luck in the future.—Yours very satisfied, C. D. N., 19/2/29.

I am using your 1928 2-valve circuit, and for volume and tone on loud speaker, using only 60 volts H.T., it is really wonderful; in fact, it beats most of the well-boomed 3-valve screened grid sets I have listened to.—Yours truly, L. H. B., 2/3/29.

A correspondent writes of the Super 2: "I have made up the above set and I am very pleased. I received America W G Y on Saturday night very clearly on the loud speaker, also 7 other American stations. Purity of reception was as good as local stations. I have also obtained over a dozen Continental stations on loud speaker, including Hilversum, Radio Paris, Berlin (2), Langenberg, Stuttgart, Madrid, Toulouse, Rome, and Holland."

Orders have poured in from all parts of the world, including America, Turkey, Gold Coast and Nigeria. F. B. writes from Middlesbrough: "The Super 2 is a great success. I succeeded in tuning in 5 G B, 5 X X, 2 L O, 2 Z Y, Berlin, Vöxhaus, Frankfurt and the local station, Newcastle, on loud speaker on an indoor aerial, but on an outside aerial foreigners roll in too numerous to mention." Another says: "I have built your Super 2, and it is a little beauty, much louder and sweeter than a 3-valve set I bought of a well-known make that cost me over 30 pounds."



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10/- Latest Type Cabinet 12 x 8 (as shown) ...	4/11	10/6 Benjamin Cosmos Dull Emitter Valves ...	4/11	6d. Panel Transfers ...	3d.
5/- Ebonite for same 12 x 8 ...	3/6	10/6 6-volt Amplion Valves ...	3/11	15/- Titan Coils ...	9/11
5/11 Transformer ...	3/6	17/6 New Cosmos Type Long Wave Coils, pair ...	9/6	Triotron Super Power Valve ...	6/6
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4/6 .0005 Variable Condenser ...	2/11	15/- Old Cosmos Type Cabinets, 21 x 7 ...	7/11	9/- 60 Volt H.T. Battery ...	4/11
2/- .002 Condenser ...	1/3	15/- New Cosmos Type Metal Cabinets ...	9/11	12/6 100 Volt H.T. Battery ...	8/11
1/6 .0003 " ...	10d.	12/6 Mullard Type Cabinet, 18 x 7 ...	6/11	5/6 2 Volt Accumulator ...	3/6
1/- Grid leak 2 meg. ...	10d.	7/6 Aluminium Panel 18 x 7 ...	3/11	2/- Loud Speaker Cords ...	11d.
2/- Anti-Mic. Valve Holders ...	11d.	17/6 Mullard Dual Coils ...	12/6	2/- Phone Cords ...	11d.
2/3 Rheostats ...	9d.	7/6 Triotron Dull Emitter Valves ...	3/6	6/- S.L.F. Condensers ...	3/11
2/- Indoor Aerials ...	9d.			22 Loud Speaker ...	15/-
5/- Earth Tubes ...	1/6			23 Super Telefunken Type Loud Speakers ...	29/11
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10/- Guaranteed Phones ...	4/11			Phones Repaired ...	2/6
3/6 S.M. Dial (as shown) ...	1/11			2/6 Cycle Tube ...	1/3
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New Cycles, Guaranteed, 59/11; with 3-speed 79/11. With Dunlop Tyres, 10/- extra. Paris supplied for Cosmos Melody, Mullard Master 3, and all sets at Reduced Prices. Send now to avoid disappointment. Cash with order, or C.O.D. Special terms to those making sets. All goods guaranteed, and exchanged if not satisfactory. Enquire for anything you want. Trade supplied. Send for our wonderful Bargain Price List R. Owing to the enormous number of enquiries and orders, write clearly Name and Address in Block Letters to the firm that made Radio popular. Letters must be fully stamped.

**NORTHAMPTON PLATING CO., Radio and Cycle Manufacturers, NORTHAMPTON.**

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**DAMP PROOF!**

**ROT PROOF!!**

**26** Feet high. In 3 sections of 1 1/2 in. Steel tube tapering to 1 in. Carriage, London 1/6; Midlands 2/6; elsewhere 3/6. Weight 24 lbs. **15/-**

**34** Feet high. In 4 sections of 1 1/2 in. Steel tube tapering to 1 in. Carriage London 2/-; Midlands 3/-; elsewhere 4/-. Weight 34 lbs. **21/6**

**The "Super" MAST.** **42** Feet high. In 5 sections of heavy 1 1/2 in. Steel tube tapering to 1 in. A real beauty. Carriage, London 2/6; Midlands 3/6; elsewhere 4/6. Weight 46 lbs. **29/6**

**P.R. MASTS** are made of British Steel in 9 ft. lengths, from 1 1/2 in., tapering to 1 in., and are supplied with cast-iron bed plate, steel ground pegs, stay rings, galvanised steel flexible wire stays cut to lengths, pulleys, bolts and fullest erecting instructions. No further outlay necessary.

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**PRICE OF ACCESSORIES.** P.R. Colloid Covering sufficient for a Mast—with Brush, 2/6. Halyard Log Line—Ryland's patent rot proof.—For 26 ft. Masts, 1/6; 34 ft. 2/-; 42 ft. 2/6. Per 100 ft. 3/-. Note.—Double length supplied to make lowering of Aerial easy.

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**P.R. PRODUCTS, 4, P.R. HOUSE, NEWGATE STREET, LONDON, E.C.4.** Opposite G.P.O. Tube Station.

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By a special process, employing an extremely rare element in minute and precise quantities, in the coating of our Golden Series, we have been able to turn out a valve of extraordinary efficiency. Although the L.T. filament consumption has been kept more or less to our standard to secure robustness, the emission has been increased by over 50 per cent. For selectivity and volume we believe a better valve cannot be obtained anywhere with such a low consumption of H.T. and L.T. The glass bulbs are of a distinctive golden colour and each valve has a golden guarantee band.



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EACH Postage 4d.	GPR 2	2	.085	24,000	12.5	H.F. Def.
	GPR 3	2	.085	12,000	9	L.F.
	GPR 4	2	.085	40,000	82	E.C.
	GPR 5	2.5-4	.09	22,000	14.5	H.F. Def.
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	GPR 11	3.5-4	.09	45,000	41	E.C.
	GPR 12	5-8	.14	20,000	17.5	H.F. Def.
SUPER-POWER 12/6 Each Postage 4d.	GPR 13	5-8	.14	11,000	8.5	L.F.
	GPR 14	5-8	.14	15,000	41	E.C.
	GPR 20	2	.15	6,000	7	Power
SCREENED GRID 15/- Each Postage 4d.	GPR 40	4	.15	6,000	7	"
	GPR 60	6	.15	6,000	7	"
	GPR120	2	.3	3,000	4.5	Super Power
	GPR160	4	.3	3,500	4.5	"
	5G 25	2	.2	220,000	150	S.G.

**GUARANTEE.**—All valves despatched under guarantee of Money Back in Full if not satisfied within 7 days. All valves are carefully packed and breakages replaced free.

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*Both Sides of the Bristol Channel.*

WHERE DID AMERICA GET ITS NAME?

A Sheriff of Bristol—A Programme About Children—Composer and Commercial Traveller—A Rustic Farce—From the West Country.

*'America's Debt to Bristol.'*

EVERY schoolboy has heard of the man whose name is supposed to have been used for the New World—namely, Amerigo Vespucci. He was a Florentine who first visited the New World in 1499. Of course, Christopher Columbus has always had most of the credit, for, although his name was Cristoforo Colombo, it was, luckily for his immortality, Latinized into a form which makes it easy and acceptable to Anglo-Saxons on both sides of the pond. If Bristol's claims are upheld, however, it is likely that a new case will be made for the godfather of the continent. Bristol had a sheriff in 1503 whose name was Richard Ameryk or Americke. There is an interesting brass in the famous old Bristol church, St. Mary Redcliffe, which bears upon this name. It is to John Brook, once servant at law to King Henry VIII. 'And near him,' runs the inscription, 'rests Johanna, his wife, daughter and heir of Richard Americke, whose soul God propitiate—Amen.' Mr. A. G. Powell, to whom Bristol owes much for making public interesting and little-known facts, gives a talk on 'America's Debt to Bristol' on Saturday, October 5, at 7 p.m.

*Joyous Youth.*

THERE is a word which frequently appears in school examination papers to designate the poetical habit of making the part-represent the whole. It is not so difficult to remember the definition, but it often takes much brain-searching to find a good example. Very often the perfect example comes to mind a long time after. Perhaps that is the explanation of the fact that a programme dealing with children which includes Coates' Suite *Joyous Youth* takes this attractive item as the general title. It is a programme about children, but not for children—not even for parents, whose instincts are apt to be proprietary. The programme begins with *Entrance and Dance of the Children* (German), to be played by the National Orchestra of Wales, and the Orchestra concludes with Debussy's *Golliwog's Cakewalk*. The Mountain Ash Girls' Choir, conducted by Miss E. Thomas, will sing three groups of songs. This choir is recognized to be the best girls' choir in Wales, which is tantamount to saying that it is the best in the kingdom, for Welsh singers are hard to beat!

*A Welsh Programme.*

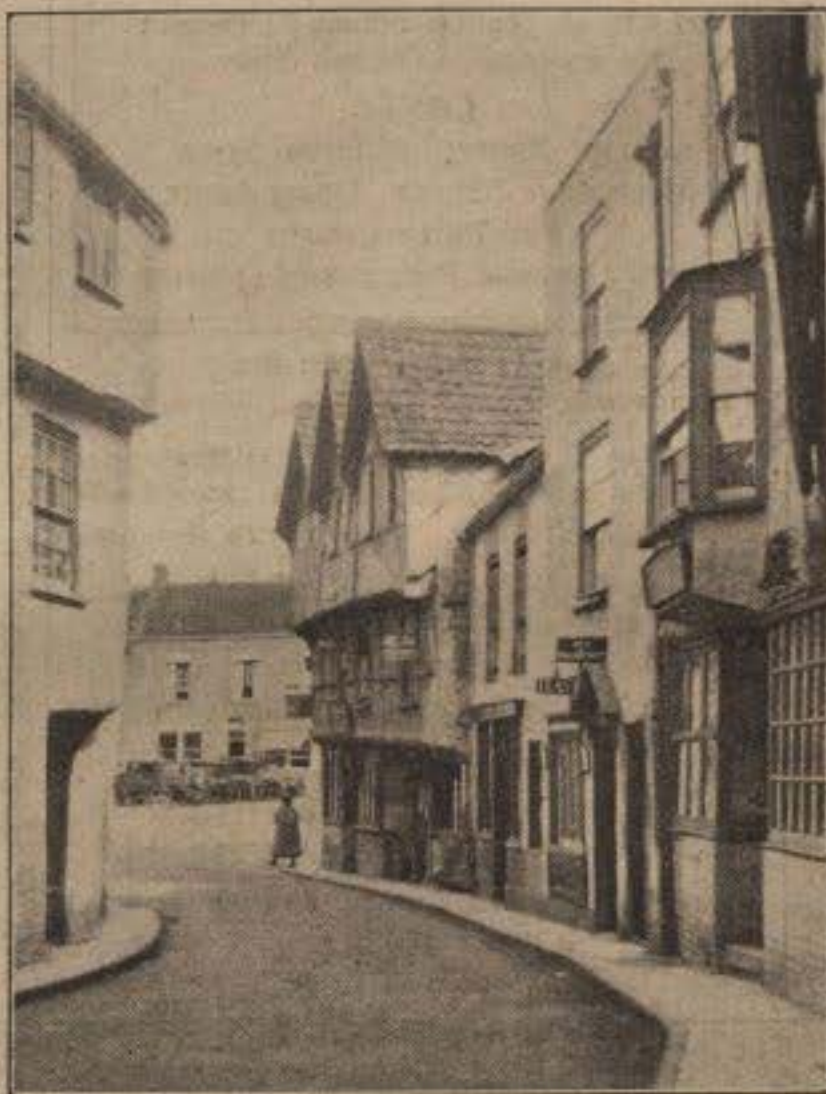
L AURA LAUGHARNE (soprano), the Cenydd Glee Singers, conducted by E. J. Rowlands, Haydn Lewis (violin-cello), give a Welsh Programme on Friday, October 4, at 7.45 p.m. Miss Laugharne is a native of Dinas Cross, Pembrokeshire, and I understand that her surname is also a place-name near St. Clare, in Carmarthenshire. Although it is sounded as one syllable, she rightly discourages attempts to modernize the spelling.

*The Merry Tramp.*

M R. FROMM TYLER takes *Tom Coryat*, *Somerset's Merry Tramp*, as the subject of the second of his West Country sketches. This character was known as the *leg-stretcher*. He set out from Odcombe, tramped across Europe and back in one pair of shoes, returned to his native village, and hung up the shoes in the church.

*A Welsh Composer.*

M R. JOHN DEVONALD, the popular director of the Kymric Oriana Choir, has arranged a programme for Tuesday, October 1, at 8.30 p.m., under the title 'Awr Gyda Dafydd Emlyn Evans' (An Hour with David Emlyn Evans). This composer, Mr. Devonald tells me, was looked upon as the most versatile of all Welsh musicians of the latter part of the nineteenth century. Apparently he was self-taught, yet as a critic and adjudicator his judgment was unquestioned. He adjudicated musical compositions at the National Eisteddfod for the National Eisteddfod Association for about twenty years in succession. Not only did he win renown as a critic but also as an historian of Welsh music.



'MY SWEET NATIVE SOIL.'

A corner of the little Somerset Village of Axbridge is one of those memories of home that so constantly beset Tom Coryat, the Somerset tramp of whom Mr. Fromm Tyler will talk in the second of his 'West Country Sketches' on Monday, September 30.

*In Spite of Handicaps.*

H E was a native of Newcastle-Emlyn, Cardiganshire, and although music was his passion, he earned his daily bread as a commercial traveller. He edited *Y Cerddor*, the Welsh musical magazine, from 1880 until his death in 1913; he wrote the weekly musical article for the *South Wales Weekly News* for many years, and he was also editor-in-chief of the Welsh Hymnals of the Church in Wales, Welsh Wesleyans, and Congregationalists. It will be seen therefore that his musical activity, which earned for him the name of the *Welsh Schubert*, was truly amazing, the more so as his health was never good. Mr. J. Maldwyn Thomas (tenor) and Mr. W. J. Davies (bass) will sing solos, and the Kymric Oriana Choir will sing glee.

*Oil at Llandarcy.*

T HE last talk of the series 'The Romance of Industry in South Wales,' by Mr. W. H. Jones, will be given on Friday, October 4, at 6 p.m. The subject will be 'Oil at Llandarcy.' This is quite a new industry compared with the subjects of Mr. Jones's former talks, which have proved so full of romantic reminiscence. The romance of oil is to be found in the record of the early pioneer days, when Persia was being searched for the hidden wealth which is being so freely and literally 'tapped' today. When Colonel Lindbergh made his wonderful solo flight from New York to Paris, two years ago, we learned that he had already earned in America the sobriquet of 'The Flying Fool.' The first prospector for oil in Persia was dubbed 'The Mad Britisher.' But both succeeded, whether foolish or mad, and intrepidity was the characteristic equally in both adventures. The story of the discovery of the oil-wells by the romantic personage whose name is perpetuated in the ecclesiastical-looking name 'Llandarcy' by which the oil refinery between Swansea and Neath is known, will be told in this talk, as well as the manner of handling the oil from its origin to its complete manufacture.

*A Play in Welsh.*

A SPECIALLY interesting feature will be given in the Welsh Interlude on Tuesday, October 1, at 7.0 p.m., when the Swansea Welsh Drama Society Players will present a one-act play by J. Ellis Williams. It is entitled *Pa Leshad*—? (What shall it Profit?), and was the winning play in the Drama Competition in Swansea at the National Eisteddfod in 1926. This play deals with Welsh life and tells of a widowed mother who is supported by her only son. While the son complains that he is unable to enjoy life because he has to spend all his earnings in the support of his mother and himself, a stranger knocks at the door, inquiring for someone who lives next door. Before he leaves he tells his own story, which has a curious bearing on the life of the young man. How the title is justified, listeners will learn in a dramatic conclusion.

*'The Second Clue.'*

T HE SECOND CLUE, a one-act play by J. Odams, which will be given on Friday, October 4, after incidental music at 10.15 p.m., is described as a rustic farce. The scene is a wayside railway station where nothing happens between two and five in the afternoon. At least, normally nothing happens; but when the junior clerk and the porter quarrel about responsibility because the stationmaster is away, the stage is set for trouble.

*In the Cider-Apple Country.*

D AN'L GRAINGER, who is well known to listeners for his interpretations of Somerset, is the author of a play which will be included in 'A West Country Programme' on Monday, September 30, at 9 p.m. It is called *An April Shower in Three Scuds*, the place is 'somewhere in Somerset,' and the time is 'last apple-blowing.' When I add that Grandfer Ashford, a retired farmer, has a grand-daughter Betty, a pretty milkmaid, it is pretty obvious that a faithful swain will drift along; which is precisely what Reuben does.

'STEEP HOLM.'

4.0  
INTERNATIONAL  
WATER  
POLO

SATURDAY, SEPTEMBER 28  
2LO LONDON & 5XX DAVENTRY

842 kc/s. (356.3 m) 193 kc/s. 1,554.4 m.)

7.30  
A  
POPULAR  
CONCERT

10.15 a.m. THE DAILY SERVICE

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

10.45-11.0 Miss ETHEL R. HAMBRIDGE, 'Autumn  
Dressmaking for Home Workers and Teachers'

IN this talk Miss Hambridge, of 'Needlecraft  
House,' deals generally with the subject of autumn  
dressmaking for home workers and teachers.  
The talk is the first of four monthly talks.

1.0-2.0 LIGHT MUSIC

MOSCHETTO and his ORCHESTRA  
From the May Fair Hotel

3.30 A Ballad Concert

NELLIE PALLISER (Soprano)  
LEONARD ASHDOWNE (Baritone)

NELLIE PALLISER

If there were dreams to sell ..... Ireland  
The Fuchsia Tree..... } Quilter  
Cuckoo Song..... }

LEONARD ASHDOWNE

A Serenade ..... Cyril Scott  
I will go with my Father a-ploughing .. Quilter

NELLIE PALLISER

Do not go, my love..... Hageman  
In April ..... Phillips  
Song of the Open ..... la Forge

LEONARD ASHDOWNE

Ashes of Roses..... Huntington-Woodman  
Roving in the Dew ..... Butlerworth  
Youth ..... Peter Warlock

4.0 England v. Germany

A Running Commentary by Mr. H. L. PRICE  
on the Water Polo International, played under  
the auspices of the Bovril Swimming Club

Relayed from the Pitfield Street Baths,  
Shoreditch

THIS afternoon listeners will have an opportunity  
to share in the excitement of one of the most  
strenuous games there is, for water polo of  
international class calls for greater physical  
fitness in its exponents than almost any other  
game. The evening commentary on today's  
match will be given by Mr. H. L. Price, a notable  
all-round athlete who, besides playing water-polo  
for Oxford from 1920 to 1924, is a Rugby and  
hockey international and a county cricketer.

4.45 CINEMA ORGAN  
MUSIC

Played by ALEX. TAYLOR  
Relayed from  
Davis' Theatre, Croydon

5.15 THE CHILDREN'S HOUR

'Underground' and other  
songs, written by DEREK  
McCULLOCH, and sung at  
the Piano by HELEN  
ALSTON

'Tracked Down,' an Ad-  
venture Story (Lionel B.  
Clifford)

The Story of 'Beadle's  
Job'—'Beadle' being a  
Gnome (Mabel Martlowe)

6.0 Musical Interlude

6.15 'The First News'

TIME SIGNAL, GREENWICH;  
WEATHER FORECAST,  
FIRST GENERAL NEWS  
BULLETIN; Announce-  
ments and Sports Bulletin

6.40 Musical Interlude

Tonight at 9.0.

'WALLAH!  
WALLAH!'

Something Obviously Oriental

By GORDON McCONNEL

Music selected and arranged by  
DORIS ARNOLD

'When assailed by doubt—sing loudly.'—  
(North-Eastern Proverb)

'Let not the sledge-hammer of ratio-  
cination fall upon the addled egg-shell  
of mirth.'—(Sayings of Gormac the  
Scribe)

'Lo! the bul-bul bellows! Unlatch  
the musicians.'—(Nanah Stihwun)

CAST:

OLIVE GROVES MICHAEL SHAW  
MELBOURNE SYDNEY DORIS ARNOLD  
THE REVUE CHORUS  
THE GERSHOM PARKINGTON QUINTET

6.45 THE FOUNDATIONS OF MUSIC

PIANOFORTE DUETS by WEBER, MENDELSSOHN  
and SCHUMANN

Played by ETHEL BARTLETT and RAE ROBERTSON  
Andante and Variations, Op. 83A...Mendelssohn

7.0 Mr. BASIL MAINE, 'Next Week's Broadcast  
Music'

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

7.25 Musical Interlude

7.30 A Popular Concert

Arranged by ALLAN BROWN  
Relayed from the Kingsway Hall

THE BAND OF H.M. WELSH GUARDS  
(By permission of Col. R. E. K. LEATHAM, D.S.O.,  
Commanding)

Director of Music, Captain ANDREW HARRIS,  
L.R.A.M.

March, 'Captains All' ..... Ellis

HARRY BRINDLE (Bass)

The Lute Player ..... Allitsen  
The Praise of God ..... Beethoven  
(Accompanied on the Grand Organ by ALLAN  
BROWN)

BAND

Selection, 'Utopia Limited' ..... Sullivan

THE older Gilbert and Sullivan enthusiasts among our  
listeners will remember that during the long run  
of *The Gondoliers*, the opera which was given at  
Windsor by Royal Command, an unhappy quarrel  
separated Gilbert and Sullivan, and broke their  
partnership for some years. It was during the  
interim that Sullivan composed *Haddon Hall* to  
Sydney Grundy's libretto. When the two old  
friends composed their differences, it is not too  
much to say that the peace was hailed with some-  
thing like national rejoicing. *Utopia Limited*  
was the first result of their renewed collaboration,  
the thirteenth in order of date, of the Gilbert and  
Sullivan operas. It was a real success on its  
production and ran for about ten months.

BAND and GRAND ORGAN (ALLAN BROWN)

Cornet Solo, 'The Lost Chord' ..... Sullivan  
(Soloist, Sergt. A. BETTINSON)

THELMA TUSON (Soprano)

Recit. and Aria, 'Ah! fors' è lui' ('The one of  
whom I dreamed') ('La Traviata').... Verdi

THIS, one of the best known and most universally  
popular of all the Verdi arias, is sung in the first  
Act of *La Traviata* by the heroine Violetta.

Guests have been in her salon, making merry,  
and Alfred, in whose arms she dies at the end of  
the opera, after all the obstacles to their wedding  
have been overcome too late, has sung a merry  
drinking song. Meditating on the love which he  
has declared for her, she repeats the melody of  
his song, and then, suddenly changing, as though  
doubtful whether so true an affection can come  
to one like her, she dashes into the brilliant 'ever  
free shall I still hasten madly on from pleasure to  
pleasure.'

ALLAN BROWN

Concert Overture in C Minor..... William Reed

LEONARD HENRY will entertain

BAND

A Hunting Scene ..... Bucalossi  
BAND and GRAND ORGAN (ALLAN BROWN)  
Egmont, Op. 84 ..... Beethoven

9.0 'WALLAH!  
WALLAH!'

(See top of column 2)

9.40 'The Second  
News'

WEATHER FORECAST,  
SECOND GENERAL NEWS  
BULLETIN; Local An-  
nouncements; (Daventry  
only) Shipping Forecast  
and Fat Stock Prices

10.0 The Railway

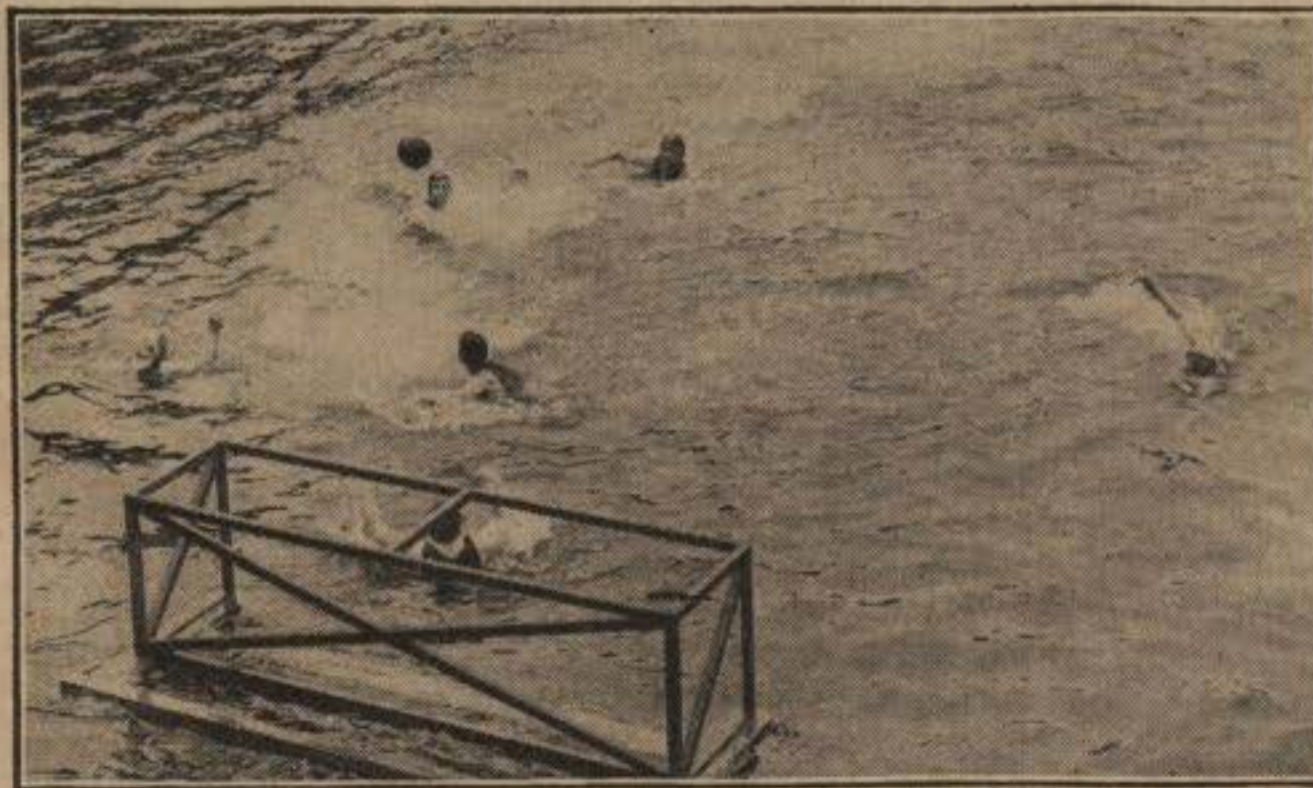
Employees Carnival  
Belle Vue, Manchester,  
1929.

Short Speeches by the  
Joint-Presidents of the  
Carnival, Sir HERBERT A.  
WALKER, General Manager  
of the Southern Railway,  
and Mr. A. G. WALKDEN,  
M.P., Secretary of the  
Railway Clerks' Association  
(S.B. from Manchester)

10.10 Mr. GERALD BARRY,  
'The Week in London'

10.25-12.0 DANCE  
MUSIC

AMBROSE'S BAND, from  
THE MAY FAIR HOTEL



WATER POLO COMES ON THE AIR.

A running commentary on the match between England and Germany will be relayed from  
the Pitfield Street Baths this afternoon. This picture shows a critical moment in that most  
strenuous of all games.

Topical

**SATURDAY, SEPTEMBER 28**

**5GB DAVENTRY EXPERIMENTAL**

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

3.30

**Vaudeville**

(From Birmingham)

- MADEL CONSTANDUROS in another 'Buggins' Sketch
- ERNEST JONES and his Banjo
- WILL GARDNER (Entertainer)
- ERNEST ELLIOTT (in his Original Humour at the Piano)
- PHILIP BROWN'S 'DOMINOES' DANCE BAND

**4.30 A MILITARY BAND CONCERT**

SYBIL MADEN (Contralto)

THE WIRELESS MILITARY BAND

Conducted by B. WALTON O'DONNELL

- Overture, 'Zampa' ..... Hérolf
- SYBIL MADEN
- Earl Bristol's Farewell ..... } C. A. Lidgely
- See where my love a-maying goes ..... }
- At Dawning ..... Cadman

- BAND
- Petite Suite de Concert
- Coleridge-Taylor
- Le Caprice de Nanette; Demande et Réponse; Un Sonnet d'Amour; La Tarantelle Frétilante

- SYBIL MADEN
- Rondeau
- Ernest Austin
- Lament of Isis
- Bantock
- The Lilac Tree
- Garlan

- BAND
- Overture, 'Semiramide'... Rossini

**5.30 The Children's Hour**

(From Birmingham)

- 'Snooky Visits Fairyland,' by Phyllis Richardson
- ARTHUR LINDSAY will Entertain
- 'The Fearsome Adventure of Daniel O'Rourke,' by Margaret M. Kennedy
- ERNEST JONES (Banjo)

6.15

**'The First News'**

TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; ANNOUNCEMENTS and Sports Bulletin

**6.40 Sports Bulletin (From Birmingham)**

6.45

**Light Music**

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA  
Conducted by FRANK CANTELL

- Overture, 'Dame Valentine' ..... Suppé
- PAULINE DAY (Contralto) and JAMES HOWELL (Bass)
- Break Diviner Light ..... Allieen
- The Coming of a Dream ..... Knight

ORCHESTRA

- Selection, 'The Daisy Chain' and 'More Daisies' Liza Lehmann
- PAULINE DAY and JAMES HOWELL
- A Summer Night ..... Goring Thomas
- Absent ..... Metcalfe

4.30

**MILITARY BAND CONCERT**

ORCHESTRA

- Intermezzo, 'A Summer Morn' ..... Haines
- Spinning Chorus ('The Flying Dutchman') Wagner
- March, 'The Queen of Sheba' ..... Gounod

**7.45 An Orchestral Concert**

(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA

(Leader, FRANK CANTELL)

Conducted by JOSEPH LEWIS

MILDRED DILLING (Harp)

WALTER HEARD (Flute)

ORCHESTRA

- Romantic Overture Schubert, arr. Stillman-Kelley (Arranged from the original Pianoforte Duo—First Time of Broadcasting)

- MILDRED DILLING, WALTER HEARD, and Orchestra
- Concerto in C for Flute and Harp (K.299)..... Mozart

ORCHESTRA

- Graceful Waltz ..... German



H. J. WILKINSON & SONS

**THE CARDIFF STATION TRIO**

(left to right) Hubert Pengelly, Frank Thomas and Ronald Harding, who are to broadcast tonight from 5GB

MILDRED DILLING and Orchestra

Fantasia<sup>F</sup> Dubois

ORCHESTRA

Second 'Wand of Youth' Suite Elgar

**9.0 'The Second News'**

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

**9.15 Chamber Music**

THE CARDIFF TRIO:

- FRANK THOMAS (Violin);
- RONALD HARDING (Violoncello);
- HUBERT PENGELLY (Pianoforte)

- Trio in G, Op. 1, No. 2 ..... Beethoven
- Adagio-Allegro Vivace; Largo con espressione; Scherzo-Allegro; Finale—Presto

- SOPHIE WYSS (Soprano)
- Die Forelle (The Trout) ..... Schubert
- Gretchen am Spinnrade (Margaret at her spinning wheel) ..... Schubert
- Liebesbotschaft (Love's Messenger) ..... Schubert
- Nachstück (Night-Piece)..... Schubert
- Der Jungling am Bache (The Youth at the Brook) ..... Schubert

TRIO

- Trio in D ..... Moeran
- Allegro; Lento Molto; Allegro Vivace; Allegro

**10.30-11.15 DANCE MUSIC**

AMBROSE'S BAND from the MAY FAIR HOTEL

11.15-11.45

Experimental Transmission of Still Pictures by the Futograph Process

(Saturday's Programmes continued on page 634.)

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**Saturday's Programmes continued (September 28)**

**5WA CARDIFF. 968 kc/s. (309.9 m.)**

**12.0-12.45 A Popular Concert**  
Relayed from the National Museum of Wales

**NATIONAL ORCHESTRA OF WALES**  
(Cerdiorfa Genedlaethol Cymru)

Symphonic Poem, 'Le Rouet d'Omphale' (Omphale's Spinning Wheel).....Saint-Saens  
Suite, 'Beni Mora'.....Holst  
Ballet Suite, 'Rosamund'.....Quilter  
Overture, 'Rienzi'.....Wagner

BORN at Cheltenham in 1874, Mr. Holst was a specially brilliant student of the Royal College of Music in London. His work as composer has been steadily gaining wider recognition, until now there are many who count him the most gifted British composer since Elgar.

This Suite embodies impressions of a holiday which the composer spent in Algeria. It gives a wonderfully convincing picture of the East, in a way which our Western music does not often contrive to do; the effects are made largely by the cunning use of reminiscences of real Eastern music, and though it is difficult to reproduce it with any fidelity on our instruments, Holst gets round that difficulty very cleverly.

The Suite is dedicated to Mr. Edwin Evans, the critic, and his initials are used to form the starting point of the chief tune of the first movement, called simply 'First Dance.'

The second movement is also a dance, and the third is called 'In the street of the 'Ouled Nails.'

3.30 London Programme relayed from Daventry

4.45 **BOBBY'S STRING ORCHESTRA**  
Relayed from Bobby's Café, Clifton, Bristol

5.15 The Children's Hour

6.0 S.B. from Swansea

6.15 S.B. from London

6.40 Local Sports Bulletin

6.45 S.B. from London

7.0 Mr. MICHAEL PENN: 'Echoes of the Channel'

7.15 S.B. from London

7.30 **ALFREDO RODE**  
(Violinist)

7.45 S.B. from London

9.55 West Regional News; Sports Bulletin

10.0 S.B. from Manchester (See London)

10.10-12.0 S.B. from London

**5SX SWANSEA. 1,040 kc/s. (288.5 m.)**

12.0-12.45 S.B. from Cardiff

3.30 London Programme relayed from Daventry

4.45 S.B. from Cardiff

6.0 Mr. ROWE HARDING: 'Welsh Rugby Football Topics'

6.15 S.B. from London

6.40 S.B. from Cardiff

6.45 S.B. from London

7.0 S.B. from Cardiff

7.15 S.B. from London

7.30 S.B. from Cardiff

7.45 S.B. from London

9.55 S.B. from Cardiff

10.0 S.B. from Manchester (See London)

10.10-12.10 S.B. from London

**6BM BOURNEMOUTH. 1,040 kc/s. (288.5 m.)**

12.0-1.0 Gramophone Recital

3.30 London Programme relayed from Daventry

6.15 S.B. from London

6.40 Sports Bulletin

6.45 S.B. from London

9.55 Local News; Sports Bulletin

10.0 S.B. from Manchester (See London)

10.10-12.0 S.B. from London (9.55 Local Announcements; Sports Bulletin)



**ROWE HARDING,**

the famous Welsh International, will deal with current topics in Welsh Rugby football in a talk from Swansea this evening at 6.0.

**5PY PLYMOUTH. 1,040 kc/s. (288.5 m.)**

12.0-1.0 A Gramophone Recital of Popular Music

Overture, 'Il Seraglio' Mozart

I love the moon... Ruben

Buttercup Joe..... Traditional

The Old Sow The En-

trance of (Madame Butterfly) Butterfly

One Fine Day..... Puccini

The Bandoiero... Stuart

Selection, 'The Vagabond King'..... Frital

Duet, 'What is done' (The Lilac Domino) Cuwillier

The Wedding of the Painted Doll... Brown

Waltz, 'The Merry Widow'..... Lehar

Swing Song (Véronique) Messenger

In a Monastery Garden Ketelbey

3.30 London Programme relayed from Daventry

5.15 The Children's Hour

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6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.40 Sports Bulletin

6.45 S.B. from London (9.55 Items of Naval Information; Local News; Sports Bulletin)

10.0 S.B. from Manchester (see London)

10.10-12.0:—S.B. from London

**2ZY MANCHESTER. 797 kc/s. (376.4 m.)**

12.0-1.0 THE NORTHERN WIRELESS ORCHESTRA  
Overture, 'Per Omnes'..... Chomel  
The Grossmith Tango..... Penso

MOLLIE WOLLASTON (Pianoforte)

Clair de Lune (Moonlight)..... Debussy  
Study in C..... Rubinstein

(Manchester Programmes continued on page 637.)



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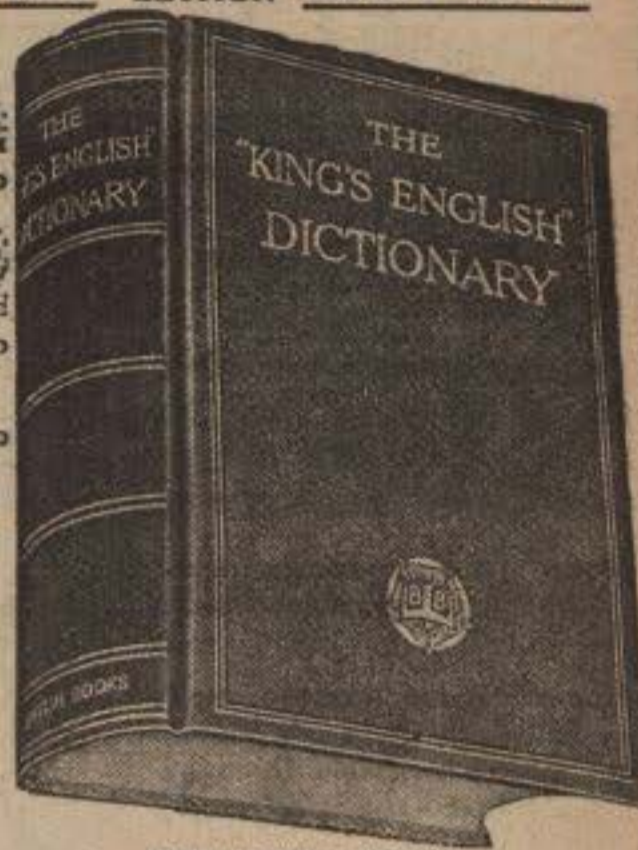
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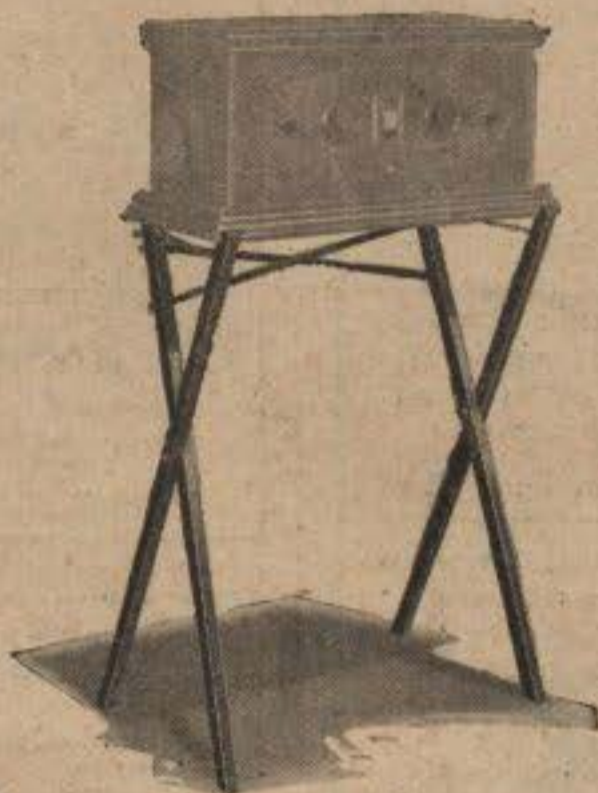
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# Saturday's Programmes continued (September 28)

(Manchester Programme continued from page 634.)

**ORCHESTRA**  
Suite Espagnole ..... *Aréces*  
Marche Andalouse; Cuba (Habaneira); Sarda-  
nana Catalana; Aragonese

**MOLLIE WOLLASTON**  
Humoresko ..... *Rachmaninov*  
Andante and Rondo Capriccioso .. *Mendelssohn*

**ORCHESTRA**  
Bacchanal, 'Samson and Delilah' ... *Saint-Saëns*

**3.30 THE NORTHERN WIRELESS ORCHESTRA**  
Overture, 'Napoleon' ..... *Billton*  
Suite, 'The King's Masked Ball' ..... *Bendix*  
The Dervishes; Blue Beard and Fatima;  
Hindoo Priests; The Cossacks  
Waltz, 'Journalisten' ..... *Johann Strauss*

4.0 London Programme relayed from Daventry

**4.45 THE NORTHERN WIRELESS ORCHESTRA**  
Recollections of Gounod ..... *arr. Gounod*  
Under the Palms ..... *Olsen*  
March, 'The Soldiers of Fortune' ..... *Arphorp*

**5.15 The Children's Hour**  
*S.B. from Leeds*

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

6.40 Regional Sports Bulletin

6.45 *S.B. from London*

**7.0 The Most Reverend RICHARD DOWNEY, D.D., Archbishop of Liverpool; 'Civic Virtue.'**  
*S.B. from Liverpool*

**7.15 Royal Horticultural Society's Bulletin for North of England Listeners**

7.25 Musical Interlude

**7.30 'The Bathroom Door'**  
A Farce in One Act  
by  
**GERTRUDE E. JENNINGS**

- The Young Man
- The Young Lady
- The Elderly Gentleman
- The Elderly Lady
- The Prima Donna
- The Boots

*Scene: A passage on the fourth floor of the Hotel Majestic, about 8 o'clock in the morning.*  
Produced by D. E. ORMEROD

**8.0 Famous Northern Resorts**  
**Llandudno**  
*S.B. from Liverpool*

9.0 *S.B. from London*

9.55 North Regional News and Sports Bulletin

10.0 The Railway Employees Carnival, Belle Vue, Manchester, 1929

Short Speeches by the Joint-Presidents of the Carnival, Sir HERBERT WALKER, General Manager of the Southern Railway, and Mr. A. G. WALKDEN, M.P., Secretary of the Railway Clerks' Association. (Relayed to London and Daventry).

10.10-12.0 *S.B. from London*

## Other Stations.

**5NO NEWCASTLE.** 1,148 kc/s. (261.5 m.)

12.0-1.0:—Music from Fenwick's Terrace Tea Rooms  
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.* 7.15:—Royal Horticultural Society's Bulletin. 7.25:—Musical Interlude. 7.30:—*S.B. from London.* 9.55:—Local News; Sports Bulletin. 10.0:—*S.B. from Manchester.* 10.10-12.0:—*S.B. from London.*

**5SC GLASGOW.** 753 kc/s. (398.9 m.)

11.0-12.0:—A Recital of Gramophone Records. 3.30:—Dance Music by Charles Watson's Orchestra from the Playhouse Ballroom. 4.0:—A Light Concert. The Station Orchestra. James Duff (Tenor). 5.0:—Organ Music by E. M. Buckley from the New Savoy Picture House. 5.15:—The Children's Hour. 5.57:—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:—Miss Christine Orr reading the second part of her short serial story, 'The White Cat.' *S.B. from Edinburgh.* 7.15:—Musical Interlude. 7.30:—

A Concert of Works by Modern Scottish Composers. The Station Orchestra, conducted by Herbert A. Carruthers. Robert Burnett (Baritone). Elsie Black (Contralto). 9.0:—*S.B. from London.* 9.55:—Scottish News and Sports Bulletin. 10.0:—*S.B. from Manchester.* 10.10-12.0:—*S.B. from London.*

**2BD ABERDEEN.** 595 kc/s. (501.5 m.)

11.0-12.0:—Recital of Gramophone Records. 4.0:—Studio Concert. Christine Goldie (Pianoforte). Aileen Milne (Mzzo-Soprano): I love to hear you singing (Haydn Wood); Milanwy (Dorothy Forster); Can't Remember (Alma Goatley). 4.8:—Christine Goldie (Pianoforte): Night in May (Palmgren); Passepied (from Suite, 'Bergamasque') (Debussy); Prelude and Fugue in E Minor (Mendelssohn). 4.22:—Aileen Milne: Tiptoe (Molly Carew); Little Snoozy Coon (Eric Coates). 4.30:—Dance 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:—*S.B. from Edinburgh (See Glasgow).* 7.15:—*S.B. from Glasgow.* 9.0:—*S.B. from London.* 9.55:—*S.B. from Glasgow.* 10.0:—*S.B. from Manchester.* 10.10-12.0:—*S.B. from London.*

**2BE BELFAST.** 1,238 kc/s. (242.3 m.)

3.30:—Musical Comedy. The Radio Quartet: Selection: 'Mister Cinders' (Ellis and Myers); Selection, 'Peggy Ann' (Rodgers); Selection, 'Funny Face' (Gershwin). 4.0:—London Programme relayed from Daventry. 4.45:—Organ Music by George Newell, from the Classic Cinema. 5.15:—The Children's Hour. 6.0:—Gramophone Records. 6.15:—*S.B. from London.* 6.40:—Sports Bulletin. 6.45:—*S.B. from London.* 7.0:—Mr. E. Godfrey Brown: 'Next Week's Music.' 7.15:—Royal Horticultural Society's Bulletin. 7.25:—Musical Interlude. 7.30:—A Military Band Concert. The Station Military Band, conducted by Harold Lowe. Overture, 'The Mastersingers' (Wagner). 7.40:—Second Suite in F (Gustav Holst). 7.55:—George Simpson (Clarinet) and Band: Concertino for Clarinet, Op. 26 (Weber, arr. Stretton). 8.5:—Robert Easton (Bass): O Isis and Osiris ('Magic Flute') and Rogues like you ('H Seraglio') (Mozart); Silent Noon (Vaughan Williams); Hybrins the Cretan (Elliott). 8.17:—Band: Suite, 'Four Indian Love Lyrics' (A. Woodforde-Finden); Two Characteristic Pieces—Songe Adoré; March of the Mannikins (Percy Fletcher). 8.37:—Robert Easton: Come, let's be merry (Lane Wilson); Trade Winds (F. Keel); Tally Ho! (Leoni); A Soft Day and the Old 'Superb' (Stanford). 8.50:—Band: Selection, 'H.M.S. Pinafore' (Sullivan). 9.0:—Vaudeville, Maria Sandra (Spirituals). Christine Silver (Character Sketches). Pursall and Stanbury (Piano Entertainers). Interludes by the Radio Quartet. 9.40:—*S.B. from London.* 9.55:—Regional News; Sports Bulletin. 10.0:—*S.B. from Manchester.* 10.10-12.0:—*S.B. from London*

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## What Broadcasting has Done for Nature-Study.

By Clifford W. Greatorex, F.Z.S.

**T**HERE can be no doubt that the frequent broadcasting of talks upon natural history subjects has done much to extend and to intensify the general public's interest in the study of Nature.

In this age of stress and bustle, every agency that helps to keep us in touch with Nature is to be encouraged. It may be that, soon or late, we shall be compelled to draw closer and closer to the sweet, restorative, and health-giving influence of the great Earth. The turmoil of modern commerce, the exhaustion that is rendered almost inescapable by modern industry, the nerve-strain inalienably bound up with professional activities under twentieth-century conditions, all combine to accentuate our need for the ministry of the fields and of the woods. We need the benediction of the countryside.

Whether interest in all pertaining to the wild life of the outdoor world be æsthetic, intellectual, or utilitarian, it is an interest that deserves to be fostered everywhere. If it be æsthetic or intellectual, it helps to satisfy the soul's love for beauty, or the mind's inborn desire for knowledge, and still more knowledge of the limitless realm of Nature. If it be utilitarian, then the material welfare of those who put such knowledge to good account will be increased. The farmer and the gardener, if they would cultivate the Earth's products to the best advantage, must know which are their

friends and which are their foes amongst the ranks of beasts and birds, of creeping things and of plants. Many a smallholder has benefited by the wireless talks on economic entomology, and many a fruit-grower has gathered better crops because, having learnt to recognize his avian helpers, he has put his gun aside and left the birds to devour the insects that, otherwise, would have attacked his trees.

It is a significant fact that, following the wireless talks on bird-life, there has been an increased demand for books and articles dealing with our avian neighbours. Within the last two or three years, certain books about birds have ranked as 'best-sellers,' a degree of popularity to which, in the main, only novels and the biographies of eminent personages ever attain.

The broadcasting of Nature talks is an aid towards the humane education of the community. Particularly is this true where village children are concerned. Not long ago, the writer was staying at a picturesque hamlet in Nottinghamshire, and, one morning, he overheard a country boy's remonstrance with a schoolmate who wished to throw a stone at a song-thrush.

'No, don't do that,' the lad said. 'Thrushes are birds that eat slugs and snails. Your Dad's a gardener, and he knows what a nuisance they are.'

'How do you know what thrushes eat?' the other boy enquired.

'I know right enough,' his companion replied. 'There was a talk about birds on the wireless last night, and some of it dealt with birds that help folks grow good crops. The thrush is one of them. Besides, it's better fun to watch birds than it is to kill them. I've found that out since we had a wireless at our house. So there!'

The fatal stone was pitched into a pond, and the song-thrush remained unmolested.

To the exile in a far-off land, a wireless talk about the life of the English countryside may bring memories of exquisite fragrance, 'thoughts that do often lie too deep for tears.' To those who have been long in City pent, or who are confined to the house by wearying illness, a vivid word-picture of some aspect of the open-air world may be an inspiration and an unutterable joy. The sights and sounds it conjures up may be as cheering, to the languishing spirit, as the sunshine on the grassy hillside, or the wind playing siren music amongst the trees.

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Notes from Southern Stations.

PROGRAMMES FROM 5GB, BOURNEMOUTH, AND CARDIFF.

Outmoded Ways of Travel—South African Meetings of the B.A.—An American Suite.

THE way in which our ancestors travelled has always a certain fascination for us, who have long ceased to live in leisurely days. It is pleasant to recall, as Miss Ethel M. Hewitt will recall for us on Thursday, October 3, at 3.45 p.m. from the Bournemouth Studio, the ways and means which dwellers in Wessex took to get about the world in olden times. We shall pass from the 'whirlcoates' in which ladies and invalids were carried along Hampshire and Dorset roads long ago, to sedan chairs and coach, to pillion riders taking six days to reach London, and we shall be entertained with the oddities of that once familiar figure of our villages, the jovial coachman of the seventeenth and eighteenth centuries, bringing the news of the outside world and the latest London fashions to inn and cottage of vanished England.

PROFESSOR O. H. T. RISHBETH, of University College, Southampton, will tell Bournemouth listeners about his recent visit to South Africa to attend the meetings of the British Association in a talk which he is giving on Tuesday evening, October 1.

THE opening concert of the season of the National Orchestra of Wales will be relayed from the Assembly Room, City Hall, Cardiff, on Thursday, October 3, at 7.45 p.m. The first part of this concert will be broadcast and the artists will be Isabel Gray (pianoforte) and Osmond Davis (tenor).

GORDON BRYAN (pianist) has just returned from a successful recital tour of the United States and Canada. His first broadcast in this country since his return will take place on Saturday, October 5, when he will appear in the Birmingham studios with the Birmingham Studio Symphony Orchestra. It is only appropriate, therefore, that the chief feature of the evening should be the *Fantastic Suite for Pianoforte and Orchestra* by Ernst Schelling, the American pianist and composer. In the finale of this work are introduced many of the old Southern negro melodies. The other artist in this programme is Mildred Watson (soprano), who appeared at the Lyric, Hammersmith, throughout the whole run of *The Beggar's Opera*—three and a half years without a break.

CHARLES HARRISON (baritone) will be heard in the 5GB relay from the Grange Super Cinema on September 30, while Leonard Gordon (baritone) and Frank Venton (viola) appear in the Light Music in the evening.

Booth Unwin (bass), an oratorio singer, whose experience has ranged from concert party character work to grand opera, sings in a Light Classical Concert on Tuesday afternoon, October 1, while Dorothy Hogben plays pianoforte solos.

Olly Oakley, the popular banjo player, appears in the vaudeville programme on Tuesday evening, October 1.

Muriel Sotham (contralto) and Fawcett Evans (entertainer) broadcast with the Birmingham Military Band on Wednesday, October 2.

Gilbert Mills gives a further organ recital from the Church of the Messiah, Birmingham, on Thursday, October 3, with Grace Field (soprano).

Alfred Butler (baritone) sings during the Light Music programme provided by Haydn Heard's orchestra from the Grange Cinema on Friday, October 4.

ON September 30 Birmingham children will hear 'Gossip in Flowerland,' by Helen M. Enoch, Davy T. Roberts will tell a School Story, there will be songs by Phyllis Lones (mezzo-soprano), and Tony will entertain.

Among the items arranged for October 1 are 'The Sorrowful Prince'—a story by Helen White—and banjo solos by Olly Oakley.

On October 2 Mona Pearce will discuss 'Want-a-lot-and-do-without,' James Hipkiss will conclude his Ju-Jitsu talks, Elsie Barker will be heard in Light songs, as also will Harold Casey (baritone).

On October 3 there will be a further 'Adventure with the Treasure Lady,' 'The City of Bells,' by Winifred A. Ratcliff, songs by Janet MacFarlane (soprano), and Brian Victor will entertain.

On October 4 Norman Timmis will expound 'History as It Wasn't,' Robert W. Ascroft, M.B.E., will tell further 'Sea tales of Daring and Heroism,' Gwen Lones will play violin solos, and Jacko will give songs at the piano.

BROADCAST OPERA SEASON, 1929-30.

THE forthcoming Broadcast Opera Season, starting in September and extending into August of 1930, will comprise twelve operas broadcast at the rate of one a month. As in previous seasons, librettos will be available, and will be issued to subscribers during approximately the first week of each month.

The B.B.C. Opera libretto, which is now generally recognized as indispensable for the complete enjoyment and appreciation of the broadcast opera, provides listeners with the words of the opera, a synopsis of the story, together with a brief notice of the composer, and, as a general rule, one or more illustrations of scenes in the opera.

The subscription for the complete series is Two Shillings, while individual librettos can be purchased as published at the price of Twopence each, post free.

Twelve of the following Operas will comprise the 1929-1930 series, of which:—

- |   |   |
|---|---|
| 'THAIS'..... <i>Massenet</i> (September)            | 'AIDA'..... <i>Verdi</i> (October)                        |
| 'LOUISE'..... <i>Charpentier</i> (November)         | 'KONIGSKINDER' (Royal Children) <i>Humperdinck</i> (Dec.) |
| will be followed by eight to be selected from among |   |
| 'CAVALLERIA RUSTICANA'..... <i>Mascagni</i>         | 'L'ENFANT PRODIGE' (Prodigal Son)..... <i>Debussy</i>     |
| 'LA BOHEME'..... <i>Puccini</i>                     | 'MIGNON'..... <i>Thomas</i>                               |
| 'GIANNI SCHICCHI'..... <i>Puccini</i>               | 'LA BASOCHE'..... <i>Massenet</i>                         |
| 'FRANCESCA DA RIMINI'..... <i>Zandonai</i>          | 'SHAMUS O'BRIEN'..... <i>Stanford</i>                     |
| 'SISTER ANGELICA'..... <i>Puccini</i>               | 'THE BARTERED BRIDE'..... <i>Smetana</i>                  |
| 'PELLEAS AND MELISANDE'..... <i>Debussy</i>         | 'LE ROI D'YS' (The King of Ys)..... <i>Lalo</i>           |
| 'MADAM BUTTERFLY'..... <i>Puccini</i>               | 'THERESE'..... <i>Massenet</i>                            |
| 'PENELOPE'..... <i>Faure</i>                        |   |

'Thais' (*Massenet*), the first of the series, will be broadcast on September 23 and 25, and an order form in respect of this opera is appended. Time, trouble, and disappointment, however, are avoided by placing an advance order for the complete series, and listeners are invited to complete Part 2 of the form below in order to ensure supplies of the librettos in good time for the respective broadcasts.

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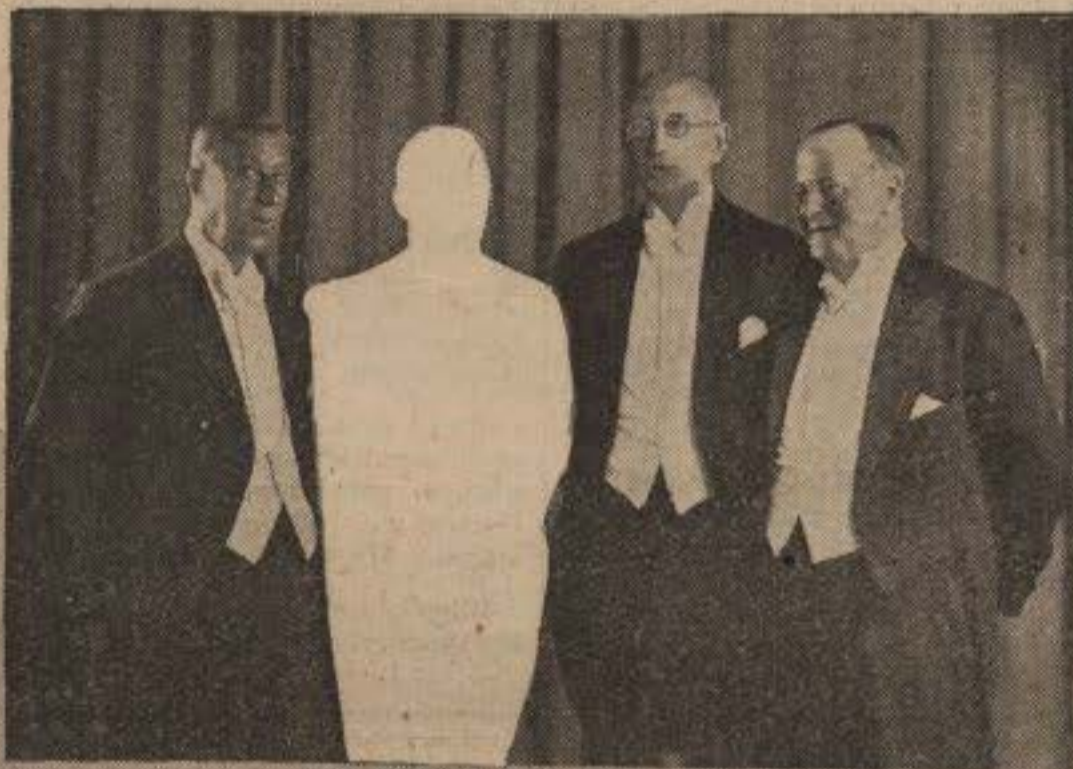
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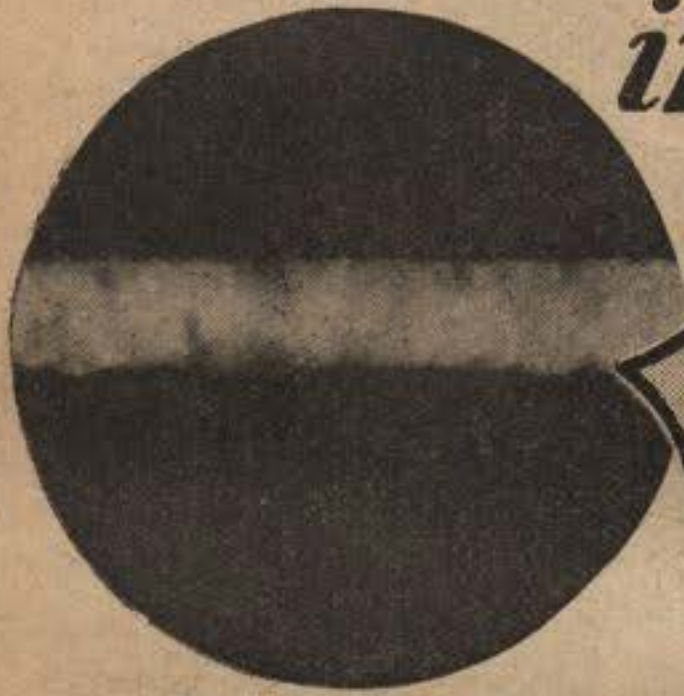
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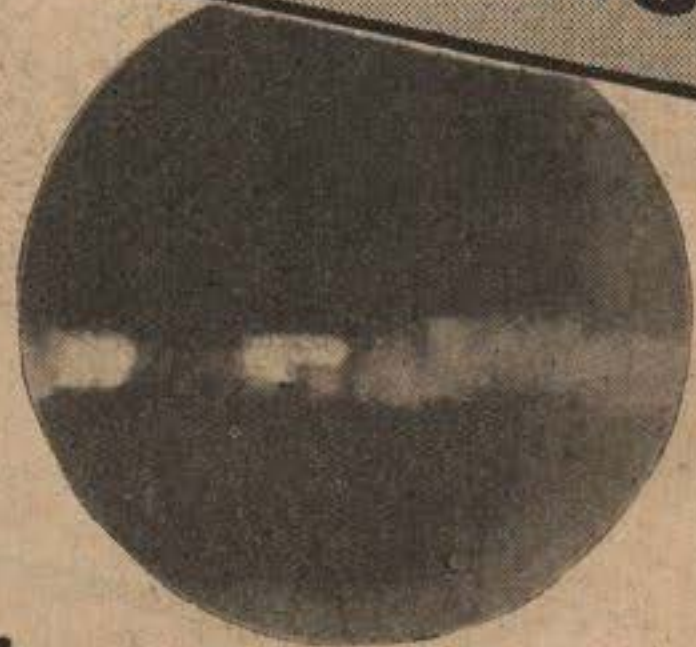


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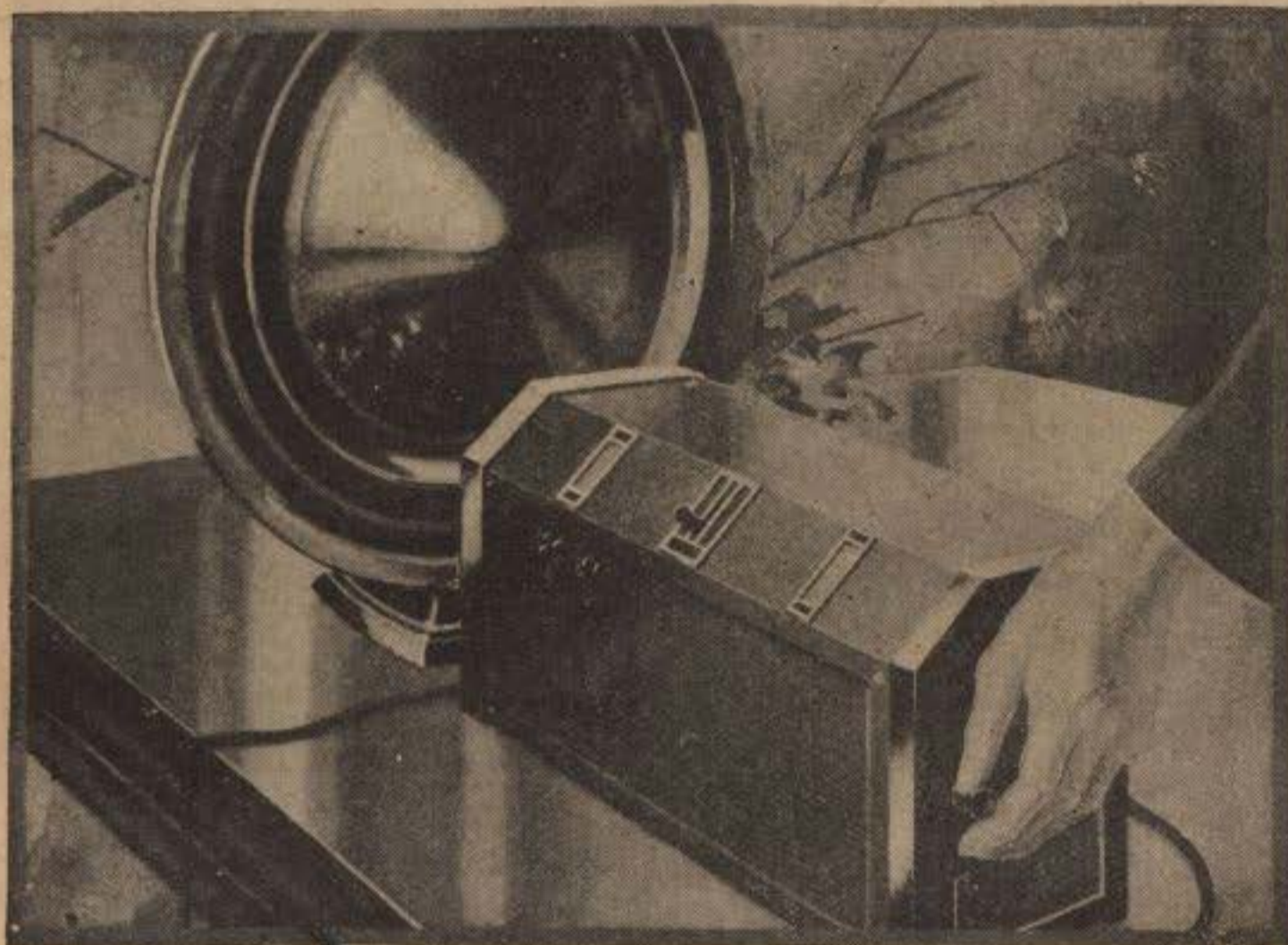
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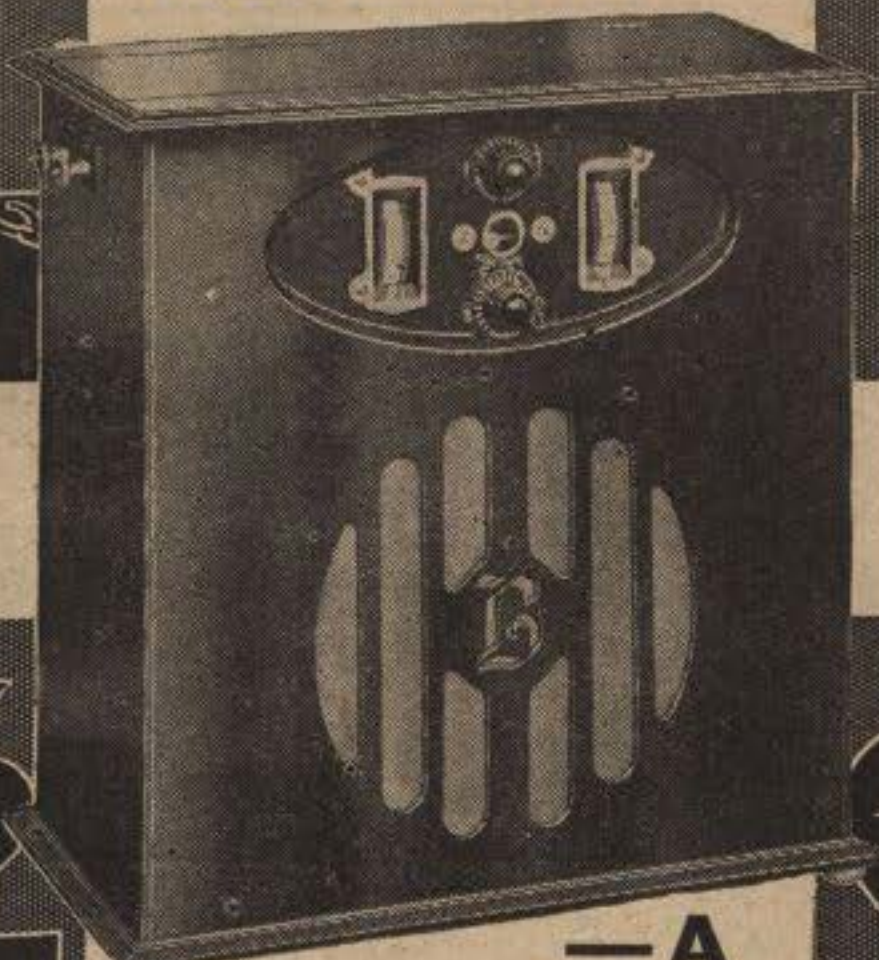


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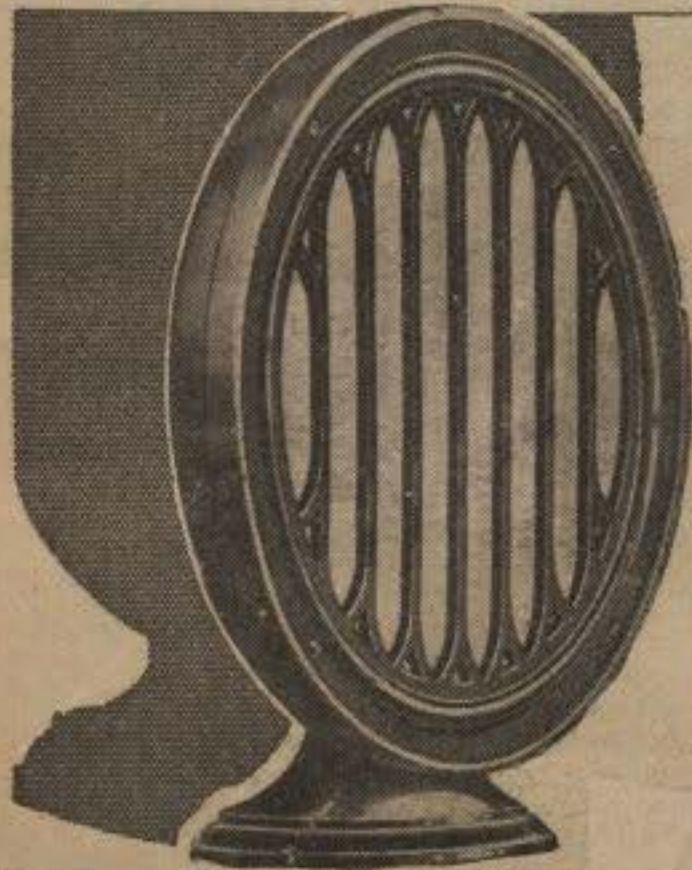
THE  
**Brown**  
3-VALVE SCREENED GRID

**You can pay  
as you listen!**

Any of the four types of the Brown Receiver can be obtained on easy monthly payments. Full details of our "pay as you listen" system are given in the Folder which can be obtained from your Wireless Dealer.

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# BEAUTY · TONE AND HARMONY..... THAT'S



The most critical listener with the most sensitive ear—this speaker was designed to please him.

Nor was appearance an afterthought. This speaker is finished in a rich brown colour and has a decorative grille backed with gold gauze.

This is the speaker to suit your pocket—you will know that you have an instrument which will satisfy you.

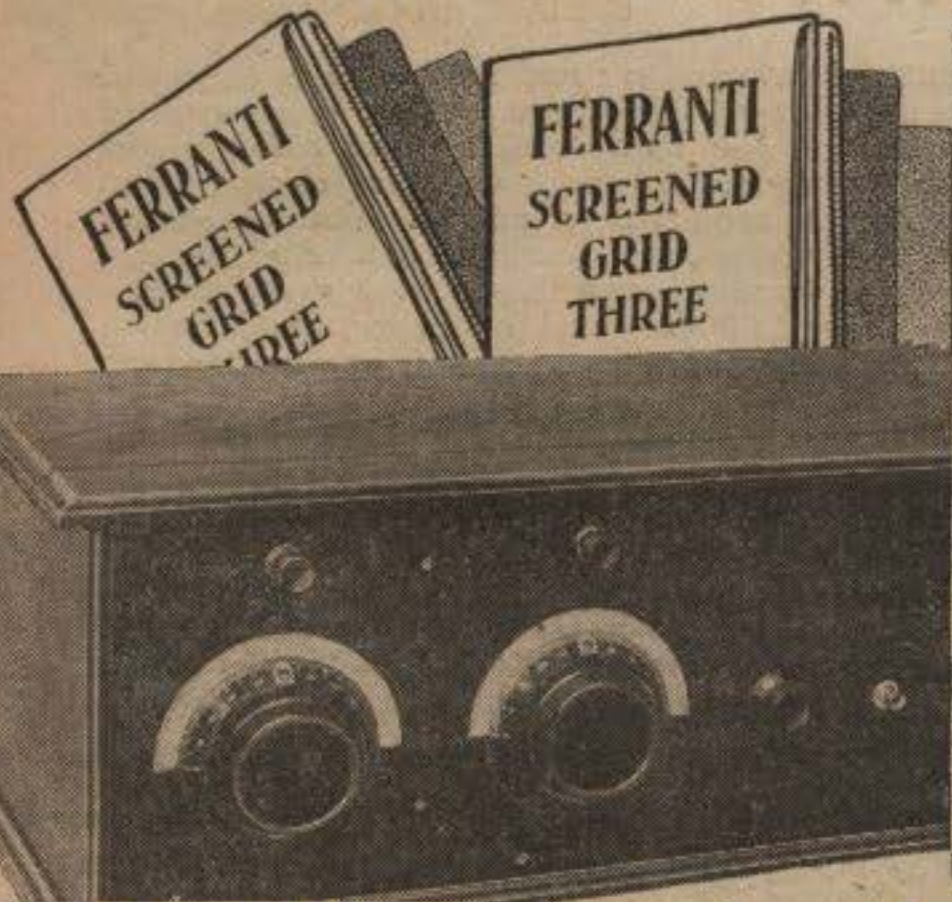
## B.T.H. CONE SPEAKERS EDISWAN RADIO PRODUCTS

ADVERT. OF  
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*Incorporating the Wiring Supplies, Lighting Engineering, Refrigeration and Radio  
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SHOWROOMS & TRADE COUNTERS IN ALL THE PRINCIPAL TOWNS.

W.12a

PRICE £3 - 0 - 0



## The Set—

for the home constructor with a true appreciation of quality in radio reproduction.

The full-size free constructional chart makes assembly simple, and satisfaction certain. Ask your dealer, or write direct for a copy.

The Ferranti Screened Grid 3 possesses inherently good selectivity and besides the local station, 5XX and 5GB, it will give good reception of a number of continental programmes, according to the situation of the listener.

Easy construction, easy control No soldering.

NO COIL CHANGING.

FERRANTI Ltd., HOLLINWOOD, LANCASHIRE

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# FOR DEPTH OF TONE



IT'S depth of tone that makes music stir the hearts of men—it's depth of tone, made possible by Six-Sixty Valves, that preserves the living reality of music in wireless reception—it's that depth of tone, coupled with real reliability that makes Britain's leading Set Manufacturers standardise Six-Sixty Valves in their Receivers.

*Write for illustrated leaflet containing full particulars of complete range of Six-Sixty Valves, including A.C. Valves and Gramophone Amplifying Valves.*

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SIX-SIXTY RADIO CO., LTD.

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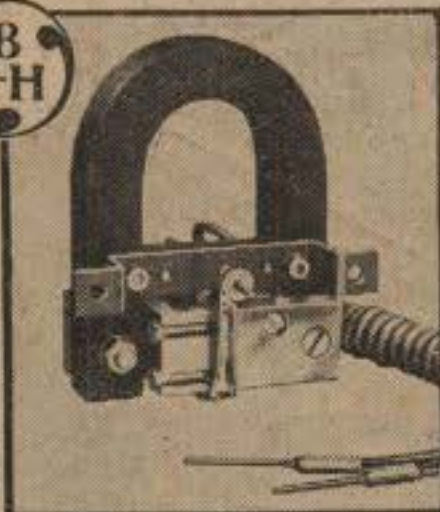
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**CONE UNIT**

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B  
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THIS chassis has been produced for use in conjunction with the B.T.H. cone unit. A corrugated cone is used and not only does it vastly improve the response, but also prevents unpleasant paper rattle. It is supplied finished in our standard radio brown, ready drilled for baffle board mounting.

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ASK YOUR DEALER OF THE DEFERRED PAYMENT SYSTEM.

# EDISWAN RADIO PRODUCTS

W.151



“The screw may twist—  
the rack may turn”

—but the Æonic secrets must remain inviolate till Show-time. Suffice it to say that, after the Show, every Æonic model, from the 16 guinea suitcase portable to the 48 guinea radio-gram will be supplied with two improvements which normally would cost about 25/-.

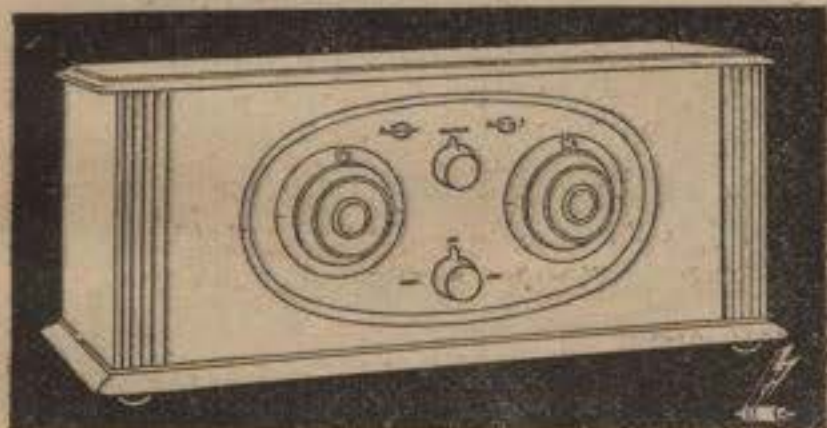
They are improvements that every really first-class set should have, but which none as yet possess.

See them at Stand 73, Radio Exhibition.

## ÆONIC

Æonic Radio Ltd., 90, Regent St., W.1

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Sir Henry was in great form at the Prom. last night. He's the man to get the real Tchaikowsky music from an orchestra!

Did you see his superb gesture with the baton at the end of the second movement?

No; but you could *feel* it. Close your eyes and your Pentovox Three will almost make you see it. That's always the way with this realist among radio sets.

Adding nothing—detracting nothing—capturing the living personality of the artist as surely as it reproduces the music.

The Pentovox Three is a true Bowyer-Lowe set, yet an inexpensive set too.

It is the lowest-priced Screened Grid Three on the market. The price is—£10 including valves and royalties!

And it can be purchased by easy monthly payments.

The price is **£10**

including valves and royalties.

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CO., LTD.

In Association with  Recordaphones Ltd.

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**H.T. BATTERIES with the NEW H.C. CELL**

Sold by all Wireless Dealers.

**PRICES.**

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WITH GRID BIAS TAPPING.

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SUPER CELL TYPE.

L.4903 66 volt	21/-
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GRID BIAS BATTERIES.

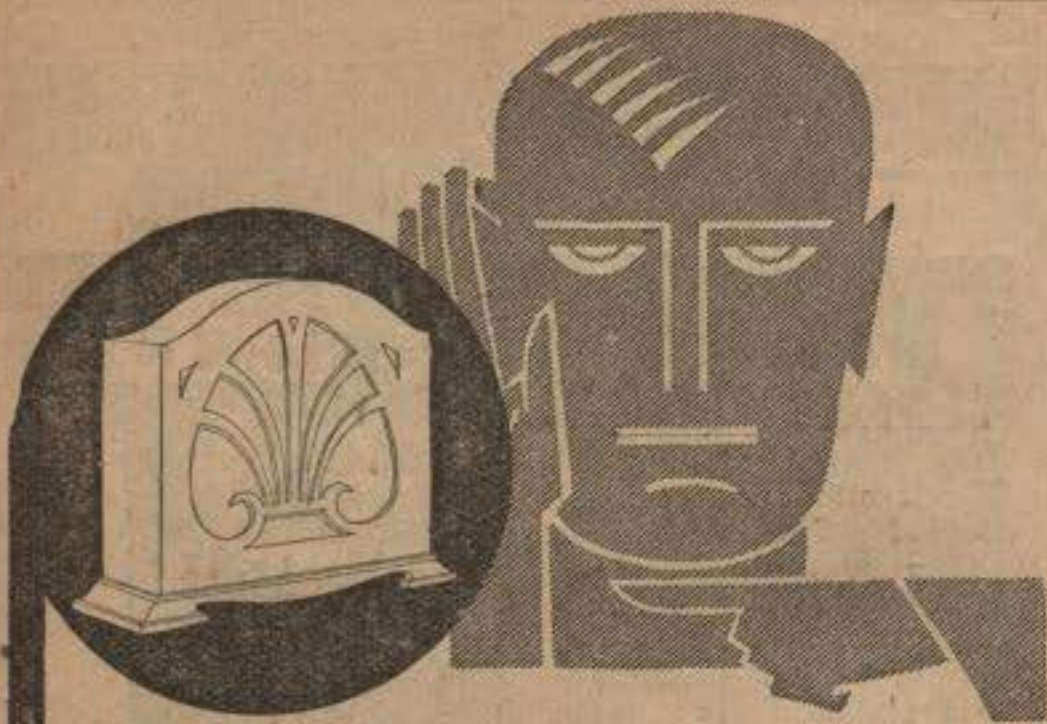
L.6095 6 coll.	1/6
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# WIRELESS BATTERIES

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# PURAVOX '1930'

CONE LOUD SPEAKER

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SEND FOR TRIAL SAMPLES

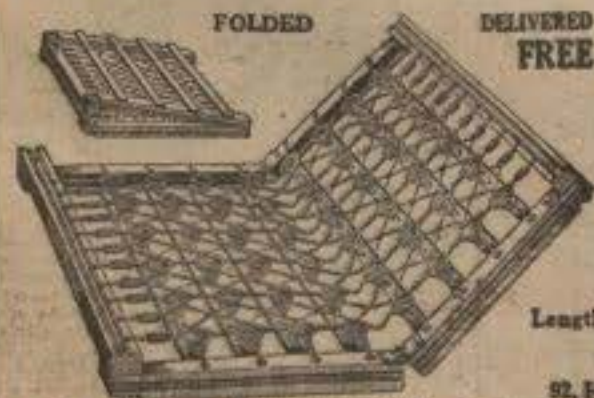
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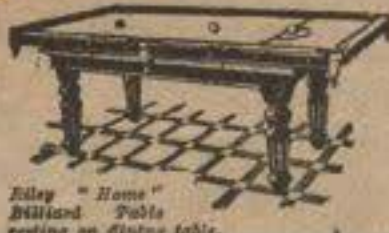
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TAS.

# LISSEN VALVES ARE HERE!

**NO UNCONTROLLED EMISSION  
BECAUSE OF LISSEN'S NEW  
EXTENDED GRID**

Lissen Valves give you what you have always wanted—a valve that practically uses every fraction of H.T. current and turns it into power. By means of the Lissen Extended Grid the electron emission is totally controlled. The emissive surface of the filament is actually amalgamated to it and will not disintegrate.

If you want to obtain that extra detail and that extra fullness of power, that natural tone which everybody has longed for since the earliest days of broadcasting, change to Lissen valves to-day. Then notice the way your loudspeaker will play to you, sing to you, speak to you and understand that the fortune Lissen have spent in producing these new valves has not been spent in vain.

*Most good radio dealers now stock the following types:—*

H.210	R.C. & H.F.	.. ..	10/6
H.L.210	General Purpose	.. ..	10/6
L.210	L.F. Amplifier 1st stage	.. ..	10/5
P.220	Power Valve	.. ..	12/6

*All other types available shortly.*

**LISSEN LIMITED,**  
200/220, Friars Lane, Richmond, Surrey  
(Managing Director: T. N. COLE.)

**LISSEN**  
NEW PROCESS  
**VALVES**

USE LISSEN  
BATTERIES  
WITH  
LISSEN  
VALVES