

THE BROADCAST PROGRAMMES FOR SEPT. 29—OCT. 5.

THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION

NATION SHALL SPEAK PEACE UNTO NATION

Vol. 24. No. 313.

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

SEPTEMBER 27, 1929

Every Friday. TWO PENCE.

'POINTS OF VIEW'

A BROADCAST SYMPOSIUM OF INDIVIDUAL OPINIONS ON THE TENDENCIES OF THE TIMES BY SIX OF THE LEADING THINKERS OF THE DAY:

G. B. SHAW

The playwright who has taken the whole of life for his province and whose outspoken opinions still, in his seventy-third year, never fail to grip the world's attention.

J. B. S. HALDANE

Author of 'Daedalus,' 'Possible Worlds,' etc; one of the leading British biochemists, and Reader in Biochemistry at the University of Cambridge.

SIR OLIVER LODGE

The well-known scientist and one-time President of the Society for Psychical Research; author of many scientific works and 'Why I Believe in Immortality.'



H. G. WELLS

Historian and novelist; author of 'An Outline of History' and (among many other works) some of the most astonishing tales of forecast ever written.

DEAN INGE

Essayist and scholar; Dean of St. Paul's; best known for his 'Outspoken Essays' and for his illuminating studies of the philosophy of Plotinus.

G. LOWES DICKINSON

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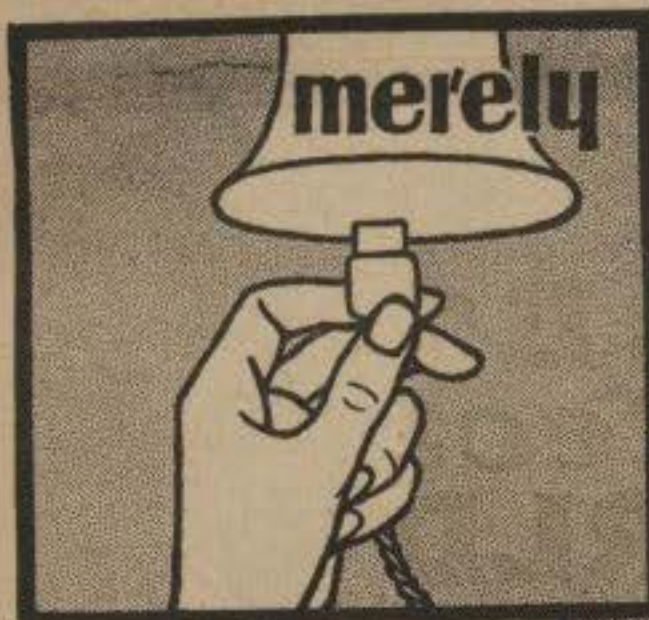
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SEPTEMBER 27, 1929.

Every Friday. Two Pence.

A note on the UNION of the SCOTTISH CHURCHES.

ON Wednesday of next week there will be a broadcast of the proceedings of the General Assemblies of the Church of Scotland and the United Free Church, meeting together for the consummation of union, and subsequently as one Assembly.

The occasion is one of the most important in Scottish History. Its wide general interest will be signaled by the presence of the Duke of York as Lord High Commissioner, of civic and academic dignitaries, and of delegates from many churches in Britain and other countries.

On Monday the freedom of Edinburgh will be conferred upon two of the Church leaders, Dr. John White and Principal Martin. On Tuesday the Assemblies will meet separately. On Wednesday they will meet together and adopt the Uniting Act. The first general Assembly of the reunited Church of Scotland will be constituted with the Right Rev. Dr. John White as Moderator. The Lord High Commissioner will present his Commission, and the Letter from the King will be read. The Assembly will then proceed to business concerning the united Church.

The Union is the fruition of negotiations extending over many years, and the healing of divisions centuries old.

Those divisions were not schisms. They were provisional assertions of principles believed to be fundamental to Presbyterianism, whose basic conception is the headship of Christ. The Church of Scotland was not in any sense imposed upon the people. Knox was a popular leader, and a rebel. The abolition of papacy by the Scottish Parliament in 1560, and the formation of the first General Assembly, were the expression of a spontaneous outburst of national feeling. The Church of Scotland was from the first, and remains today, the embodiment of the 'genius' of the Scottish race.

THE unit of its government is the congregational Session, consisting of the minister and elected elders. Ministers and appointed elders in a specified area form the Presbytery, whose functions and powers correspond in some ways to those of a Bishop. Representatives of Presbyteries in a province form the Synod. The Presbyteries elect annually about a fourth of their number to the General Assembly, the supreme body, which functions mainly through its committees.

It was by this method of nation-wide 'Sovietism' that not only the Church of Scotland, but Scotland itself, were governed during more than a century, when the nation was at issue with the rulers of Britain, and the Scottish Parliament was virtually in abeyance.

With security came division. The Cameronians, extreme Presbyterians, stood outside the settlement of 1689. The restoration of patronage in 1712 (it was finally abolished over fifty years ago) led to the Secession and the Presbytery of Relief. Those bodies, in 1847, formed the United Presbyterian Church—the 'U.P.'s.' Four years earlier, legal enforcement of patronage had caused the Disruption in the Church of Scotland, when the Free Church was formed. In 1900 came the union of the 'Frees' and 'U.P.'s' in the United Free Church.

That union had legal and financial consequences which were discouraging. But men like the late Dr. Henderson and the late Dr. Wallace Williamson set themselves resolutely to the task of negotiation for the larger union. Their work was continued by a group of leaders, including the Rev. Principal Martin (last Moderator of the United Free Church), Lord Sands (one of the Judges of the Court of Session), and the Rev. Dr. John White. To Dr. John White the accomplishment of the terribly difficult financial readjustment is mainly due.

A few congregations of the United Free Church, led by Rev. James Barr, M.P., have remained outside union, largely because of dislike to anything even recalling State connection. There is also

(Continued on page 719.)

A reply to C. R. Burns's forecast, 'WIRELESS IN 1979.'

THE recent article by Mr. C. R. Burns on the subject of programmes as they will be in the year 1980, or thereabouts, was to me, and, I have no doubt, to other readers of *The Radio Times*, essentially stimulating. I do not suppose that those other readers agree with most of it any more than I did. Mr. Burns is a writer of fiction. I have no reason to believe that he is either a scientist or even a particularly practical person. I prefer to look upon his prophecies rather as delightful flights of fancy than as serious contributions to the future history of broadcasting. But in proportion as his talent is for the picturesque and the vivid, so do I find what he has to say provocative in every sense of the word.

What will the programmes be like in fifty years? Mr. Burns envisages a sort of super-Crystal Palace at Geneva (and I wish he had chosen almost any other city in the world, for I once had to spend a day in Geneva) from which alternative programmes, on the English and American models respectively, will go forth to rejoice or appal the world as the case may be. He envisages a *rapprochement* between gramophone companies and the radio so close that all programmes will be gramophonically recorded, as it were, at dress rehearsals, before they are ever transmitted, so that they can be retained for future revival and used as required. He leans towards the world-wide adoption of English as the radio language, and, in a lighter moment, towards the Russianizing of the Children's Hour!

WELL, I am no prophet, but, I shall be very surprised if in 1980 British broadcasting is not still centralized upon Langham Place. Practical internationalism is not so hard upon our heels as Mr. Burns believes. Nor do I believe, with him, that the Corporation, whatever changes may take place in its constitution in the meanwhile, will ever inflict upon its listeners dance music between one and seven in the morning. Speaking in a strictly non-political sense, the English are a conservative people. If the rest of Europe chose to follow the United States radio model, and even to take the United States radio programmes, we should maintain our splendid isolation, applauding ourselves for so doing as warmly as we applauded Mr. Snowden at The Hague. Neither fifty years nor five hundred years will persuade the sleep-loving English that there is any sense in staying awake after midnight. With the exception of the haunts of the bright young people—on whom I make no comment whatsoever—England, including London, is asleep by half past eleven. I do not imagine that even Mr. Burns proposes to put on his morning dance music for the benefit of night workers such as lighthouse-keepers and inhabitants of signal-boxes.

As I see it, the great question in the future of broadcasting in this country is the battle now in process of being fought between those who stabilize programmes on certain fixed lines and with certain definite commitments, and those who would change their treatment more after the fashion of a newspaper by adapting, cutting and editing as circumstances demand: in brief, the old conflict between the motor-bus and the tram. And here I think the decision will lie with the great body of listeners. If they are content with what may be called systematic broadcasting, they will undoubtedly get it. It is much easier to organize. It is simpler and cheaper to run. It might even be said unkindly that it only calls for second-class brains. But it is without much fear of contradiction that I put forward the theory that too many syllabi are very dangerous things. It has been said that the conflict in the world of radio is between those who wish to be entertained and those who wish to be educated. But surely, in each case, the real goal at which to aim is mental stimulation and interest. On these points those who want education and those who want entertainment can meet on common grounds. By 1980 that battle will have been decided, but, unlike Mr. Burns, I am not yet prepared to say which will win. 'ASTYANAX.'



'The Broadcasters' Notes on Coming Events. BOTH SIDES OF THE MICROPHONE



Baird Television.

THE following statement is issued jointly by the B.B.C. and the Baird Television Development Company, Limited: 'The experimental broadcasting of Baird Television outside programme hours will begin on September 30. These transmissions normally will take place through London (2LO) from 11.0 a.m. to 11.30 a.m. daily except on Saturday and Sunday. The object of the demonstrations is to afford the Baird Company wider opportunity than they have hitherto possessed for developing the possibilities of their system of television and for extending the scope and improving the quality of reproduction. In granting facilities for these experimental demonstrations, in which the public can, if they so desire, take part, neither the Postmaster-General nor the B.B.C. accept any responsibility for the quality of the transmission or for the results obtained.'

Dean Inge to Broadcast.

TO every one who has heard Dean Inge preach there must be hundreds who have read his articles in the Press; which only goes to show how thoroughly (despite his constant advocacy of Victorian days) he is a man of his own time, in the matter of up-to-date methods. It is not surprising, therefore, to learn that he is going to broadcast. To some, however, the name of Dean Inge will always mean the student and elucidator of the great philosopher Plotinus. His talk, on October 7, will be the second in the series, 'Points of View,' in which thinkers of the rank of G. B. Shaw, H. G. Wells, J. B. S. Haldane, G. Lowes Dickinson, and Sir Oliver Lodge, will tell listeners their opinions on the tendencies of the times.

Irrelevant but Strange.

DISRAELI—was it?—used to read a page of the dictionary before breakfast every morning. We, ourselves, while waiting for a telephone call to come through, make a practice of reading a page of the directory. Thus it was that we first became aware of the existence of Mr. Jolly Death, the Enquiry Agent. Yesterday, wading through the S section, we discovered the existence of the Sonata Laundry situated in Beethoven Street—so really when you come to think of it the telephone book is about as full of



'Fainting at the Proms.'

fun as most other humorous publications. Beethoven Street, Paddington, is not the only thoroughfare named after a composer. There are Handel Streets in Wandsworth and St. Pancras, a Schubert Road in Wandsworth, a Wagner Street, Camberwell, a Purcell Crescent, Fulham, an Arne Street, Long Acre, and a Mozart Street, Paddington. Wandsworth and Paddington each score two, which makes us suspect a purpose. Maybe they once had borough surveyors of a musical turn of mind, with a taste for the cornet or for fainting at the 'Proms.'

As Others See Us.

WHAT, exactly, are the qualities that go to make a typical Englishman? It is difficult to say. Foreigners usually think of him as incorrigibly romantic—yet comically boastful of his common sense; a trifle truculent; uncommunicative; and rather inclined to tread on other people's corns. In fact, the caricature of John Bull—a caricature in which, one must confess, there is at least a grain of truth—still persists. It will be interesting, and not a little illuminating, to see what kind of a picture of us comes out of the discussion on 'The English Character' that is to be broadcast on Friday evening, October 11, between M. André Maurois and Professor Salvador de Madariaga. André Maurois has already shown us, in several books, his view of certain English types—notably in his famous 'The Silence of Colonel Bramble', his 'Ariel' and 'Disraeli'; whilst Salvador de Madariaga, who is Professor of Spanish studies at Oxford and Fellow of Exeter College, is the author of a sane but provocative analysis of character called 'Englishmen, Frenchmen, Spaniards.' Mr. Desmond MacCarthy will combine the offices of chairman and interlocutor. With French, Spanish, and Irish searchlights trained thus carefully upon us it wouldn't be surprising if, in the future, we hear less of that thoughtless appeal for the 'giftie to see ourselves as others see us.'

'The First Second.'

IT was a mediæval convention in sculpture and painting to represent the release of the soul from the body by the image of a tiny child flying out through the mouth. No doubt, in a manner, this exactly represented to the mediæval mind the moment of the triumph of death, and whatever modern scientists have since taught us, the image still remains as good as any other, surely, to figure the immortality of the soul as contrasted with the mortality of the body. It is this actual moment of death that Mr. Peter Godfrey, the founder of the Gate Theatre, has sought to depict in his wireless play, *The First Second*, which will be broadcast on Thursday, October 10. It represents the beginning of the end of a man's life; and the whole action occurs during the infinitesimal time taken by sudden-death to conquer life. The play, which is sub-titled 'A sequence for broadcasting,' will be produced by Lance Sieveking, whose interesting experiment *Kaleidoscope No. 1* was, in fact, the direct inspiration of Mr. Godfrey's present play.

Paul Hindemith.

WHEREVER you go in Germany today, among musical people the name most frequently mentioned is that of Paul Hindemith. He has already (he is a young man) achieved much, and young Germany looks to him for the achievement of still greater things. He is, in fact, Germany's most considerable contribution to modern music. So far, not much of his music has been heard over here, though some of his best chamber music has been broadcast. Those who stumble at the modern idiom find him difficult; but even they cannot fail to recognize his uncompromising sincerity. He is incidentally one of the best living viola-players. On Monday evening, October 7, a recital of his music will be broadcast from 5GB, the composer himself playing the viola, and Emma Lubbecke-Job the pianoforte. The programme will include Hindemith's Sonata for viola, viol d'amore, and pianoforte. Clara Croiza will be the singer in this concert, one of her songs being Milhaud's *Les Soirées de Petrograd*.

Without Comment.

FAY COMPTON who, with her brother, gives a reading from Shakespeare this Sunday afternoon, has just returned from making a 'talkie' in Hollywood. One scene in this play took place after dinner when coffee was brought to four people seated round a table. At rehearsal it



'The staff gathered round.'

was found that the specially designed table would not hold four cups. The whole studio staff gathered round to discuss the apparent *impasse*, but no solution could be found until, finally, a young English actor, one of the quartet of coffee-drinkers, suggested: 'Why not let me put in a line here? Let me say, when the butler comes with the tray, "No, thank you. No coffee for me." The producer congratulated him on this able suggestion and sent hotfoot for the 'dialogue-writer.' This highly salaried gentleman descended from his office and listened while the whole situation, with all its myriad implications, was explained to him. On hearing the young actor's suggestion he replied gravely, 'No, we can't have that. Folks might imagine that you *never* took coffee, or that you were a drug-addict. No, we want a real snappy line of dialogue here. Just give me a minute.' And he retired, wrapped in thought, to a far corner of the 'floor.' After a long time, during which the actors read books and the staff 'shot craps,' he returned with a very small piece of paper. 'Have this added to the script,' he said in an exhausted voice. On the paper was written the following coruscating epigram: 'I don't think I'll take coffee, thanks.'

From Russia—Long Ago.

A FEATURE programme, called 'Russian Twilight,' is down for performance on Wednesday, October 9. The time is 'less than a hundred years ago'—the Russia, in fact, of the leisured period of Turgenev, that seems now almost a dream—the Russia that, in picture books, looks so like our own Victorian era, yet was, beneath the surface, so far removed from it. M. H. Allen is responsible for this programme and Doris Arnold has selected and arranged the music. Listeners must have noticed Miss Arnold's name several times in the programmes recently; they are probably not aware that it is she who has helped charm away so many horrid gaps after the news.

General Dawes in Hull.

AN opportunity will be given, on Tuesday night, October 15, to hear a broadcast by General Dawes, the United States Ambassador to Great Britain. Hull, round about that date, is celebrating its Civic Week, and General Dawes will be speaking at a Civic Banquet there. The speech will be relayed nationally. Another relay from the North comes from Manchester, where, on Tuesday evening, October 8, Act II of Gounod's *Faust* will be relayed from the Opera House.



With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



Finnish Musicians.

SCHNEEVOIGT is going to conduct a symphony concert (London) on October 9. The announcement itself will be a sufficient guarantee for most music-lovers that an outstanding concert may be expected. In fact, the programme chosen by this famous Finnish conductor includes Sibelius' Symphony No. 5 in E Flat, Bach's Concerto in D Minor, for Pianoforte and Strings (with Emma Lubbecke-Job as soloist), and Kodaly's Suite, *Hary Janos* (heard recently at the Proms). We are particularly glad to see the inclusion of the Sibelius Symphony, for who should know better how to interpret him than his great fellow-countryman? The majority of Englishmen still know little of this composer—one of the greatest figures in music to-day: they remember that, once upon a time, he wrote *Finlandia* and *False Triste*, and there the information concerning him generally ends. It is as if we only knew Elgar for his *Salut d'Amour* or his *Land of Hope and Glory*. The prejudice against Sibelius (for it cannot be less that has kept his important work so consistently out of our hearing over here) is difficult to understand. He has abundance of colour and tune in his music; he is immensely vigorous; and his work communicates immediately to the listener a sense of the gaunt northern land that was their inspiration. The Symphony to be played by Schneevogt is a late one.

Foundations.

THE Foundations of Music, for the week beginning October 6, consist of Beethoven's Pianoforte Trios, played by Kathleen Long, Marjorie Hayward, and May Mukle. Though not at all as well known as the string quartets, these trios contain some of Beethoven's most characteristic work.

A Bohemian Revue.

WE remember seeing a very old lady go up to a policeman in the King's Road, Chelsea, and, with the aggrieved tone of one who wants her money back, demand, 'But where are the artists?' She expected to find Chelsea a sort of Mappin Terrace, teeming with exotic animals in velvet coats and Little Billee ties. But where are the artists? Not in Chelsea which, as far as we can judge, is now populated by interior decorators in bowler hats and Old Etonian mufflers. On Friday, October 11 (5GB), and Saturday, October 12, we are to hear *Peep-bo-hemia*, a new



'Exotic animals.'

revue by Clifford Seyler and Harry S. Pepper, which opens in a Chelsea Studio and, in the manner of revues, rambles inconsequently round the world via Russia and Japan. The cast includes Claude Hulbert, Anona Winn, Horace Percival, and Wynne Ajello—producer, Gordon McConnel. The same author, composer, and producer, were responsible for the successful *Djinn-and-Bitters* and its sequel. Harry Pepper is now a member of 'The Co-Optimists,' while Clifford Seyler devotes his spare time to writing the next Lyceum pantomime.

Poetry Reading.

INTEREST in the broadcasting of poetry readings continues to grow. There may be few people willing to buy books of poetry, but there are evidently many anxious to hear it. Those who are listening fairly regularly to the present series of readings from the modern poets should have, when the series is ended, a really considerable idea of what is being accomplished in lyric poetry today. Poets whose work will be represented in the readings of the near future include James Stephens (October 1), Richard Church, Roy Campbell (the young South African poet, whose 'Flaming Terrapin' astonished England five years ago), and Muriel Stuart. Few poets have the at once immediate and lasting appeal of James Stephens; but then Stephens is an Irishman, every inch of him—and a whimsical humour, like a leprechaun's chuckle, is the very breath of his style. Richard Church (whose recent article on Shakespeare will be still in readers' minds) is a poet too little known; there is a quiet strength and a freshness about all his work; and one day, we hope he will abandon for a while his shorter lyric flights and adventure on the longer journey of a theme worthy of the pen that has already written 'Portrait of the Abbot.'

All Art in Six Weeks.

THIS week Mr. Roger Fry is giving the second of his talks on the 'Meaning of Pictures.' In this connection we would like to draw your attention to a complementary series of articles that, from this issue of *The Radio Times* onwards for six weeks, are being contributed by Mr. R. H. Wilenski: 'A Miniature History of Art.' Mr. Wilenski is the author of one of the best explanatory books on modern art that have been written, 'The Modern Movement in Art.' Writing about art, so that the 'plain man' may understand and the specialist not be insulted, is about as difficult a task as any writer could have; but we feel sure you will agree, from a reading of the first instalment this week, that Mr. Wilenski admirably meets the case. His articles, which begin right back in the cave-men days, will outline the whole history of European art until the present day. We agree that cluttering up the house with cuttings is a habit hardly to be encouraged; nevertheless, we believe that, when the series is ended, you will be vexed with yourself if you have not cut out and saved this vivid and informative little history of Art.

New Novels.

THE following novels were reviewed by Miss V. Sackville-West on September 18: 'Hans Frost,' by Hugh Walpole (Macmillan); 'Black Roses,' by Francis Brett Young (Heinemann); 'The Buried Stream,' by Lilian Bows-Lyon (Jonathan Cape); 'Joy is my name,' by Sarah Salt (Gollancz); 'Harriet Hume,' by Rebecca West (Hutchinson).

For Ghost-story Fans.

IF you were listening on Christmas Eve, last year, you will not have forgotten Mr. E. F. Benson's reading of one of his ghost-stories: 'The Confessions of Charles Linkworth.' The tale, one of the most eerie fabrications ever put down on paper, was from an early book of ghost stories by him: 'The Room in the Tower.' For many years the book has been out of print; but so wide was the demand, as a result of Mr. Benson's broadcast, that Messrs. Knopf immediately made arrangements for a new edition. This is now on sale, price five shillings.

The Plawster Cast.

THOSE who could bear to read us last week will recall our anxiety as to the whereabouts of Mr. Raikes, whose statue has so long adorned the Adelphi Gardens. We have since met the cousin of a friend of ours who was at school with Tommy Handley, who tells us that she



'The gentleman's removal.'

was an eye-witness of the poor bronze gentleman's removal and that seeing Mr. Raikes (or, rather, the top half of him) peering fixedly from the cart, she asked his assailants what they were doing. The reply was: 'Taking him awf to git a Plawster cast made of 'im.' This takes us a step nearer to the solution of the mystery.

Gramophone Records.

AMONG the new gramophone records broadcast by Mr. Christopher Stone during the luncheon hour on Friday, September 20, were Mendelssohn's *Fingal's Cave Overture*, Sir Henry Wood and the New Queen's Hall Orchestra, Col. 9844; *Eili, Eili*, sung by Nina Koschetz, H.M.V. DB 1205; Tchaikovsky's *Troika en traineaux* played by Rachmaninoff, H.M.V. DB 1279; Loewe's *Erl King* sung by Sir George Henschel, Col. L2303; and Donizetti's *Una furtiva lagrima* by Lenghi Cellini, Piccadilly 252; Stuart Robertson and chorus in *The Mermaid* and *Polly Wolly Doodle*, H.M.V. B3082; the J. H. Squire Celeste Octet in Bach's *Air on the G string*, Col. 5507; Barnabas von Ge'czy and his Orchestra in a tango, *Pardon, my lady*, Parlo. R411, Paul Whiteman and his Orchestra in a fox-trot, *Sponsing*, Col. 5520; Sophie Tucker (Parlo. R423), Betty Fields (Regal G9368), and Frederick Lake in *The Phantom Army*, Dominion A170.

Complaint.

HERE is a letter received by the B.B.C. as a result of the recent relay of the Schneider Trophy Race. We refrain from any comment. 'Sirs, I was one of the millions who listened to the painfully inadequate, lack-lustre and slipshod commentary on the Schneider Trophy Race from the Solent on Saturday last. I am not a regular listener, because whenever I hear a broadcast it seems to result in such a tedious experience as that of Saturday. The Commentators failed to make a single dramatic point from beginning to end, they failed to convey any impression of the remarkable scene, and the only thrilling incident in the broadcast was the noise of the machines, a phenomenon for which the B.B.C. was not responsible. The halting speech, bad grammar ('I will repeat that again,' was repeated again, and again, and again), needless repetitions, half-finished sentences and anti-climaxes were of the sort that one might expect from office boys. J.P.P.L.'

'The Broadcasters.'



CAN WIRELESS AID

GORDON CRAIG, in the outspoken article printed below, says it can do nothing that is important: 'Drama is a big thing and broadcasting only looks like a big thing.' But, then, on the other hand—

PEOPLE are always being asked nowadays what effect cinema will have upon drama, whether the motor-car has influenced drama, and if the Channel Tunnel will (some day) influence drama, as though these things were big events like drama. How a little thing can have an effect upon a big thing can be seen every day. A pin can have an effect upon a human being. A cheque for five hundred pounds can have an effect upon a human being, and so one believes that a pin or five hundred pounds can have an effect upon the tragedy of *Hamlet*—but they can't. So when you ask me as to the possible future development of the drama as affected by broadcasting, I can only say that I see no development possible whatever, because drama is one of those eternal things which never changes. Broadcasting can of course affect the sale of some drama and the fashions in drama: it can even affect the spread of bad drama, but it can in no way help to develop or to retard the development of the drama, because the drama is unaffected by whatever happens. In fact, drama is a big thing and broadcasting only looks like a big thing.

The brilliant advance of the fashion of broadcasting may to some slight extent affect the receipts of the theatres. If any theatre is empty it is probably because the people in them are ridiculously depressed about nothing and are acting badly, producing badly, and leaving it to the business men to run the theatre. That, of course, would empty the theatre. The moment a business man takes control in the theatre everything is done for, its audience, its actors, its actresses, and its box-office receipts.

I was told the other day that most of the English theatres are now in the hands of business men, and I heard on reliable authority that these theatres for the most part were failing; and yet, somehow, this did

not surprise me, for I have known it for twenty-five years—in fact, ever since I saw the success of those theatres which were run by artists. It is, of course, necessary for every artist to have an able business man or two on the premises as part of his staff, because there are many things to be done by these same excellent business men which no one but they can do. But the rest of it is the work of artists, and the rest of it is more than three-quarters of the whole. The artists on becoming depressed relinquish two quarters of effort to the business man, and he puts out two quarters more pelmanized effort, and in a very business-like way forces people to come against their will to witness an utterly uninteresting spectacle and to go away rather pleased with themselves that they

have done it. But this is all that it amounts to: no one is really pleased. By this I do not mean that there are not some theatres in London now doing fine work which is pleasing to their publics, but I mean that there are twenty or thirty theatres that are not doing so, and are in the hands of business men—the wrong kind often enough. So if the British Broadcasting Corporation will only send the artists who control the theatre more of their well-trained and delightful representatives, and will thus give us some assistance of the right kind, then I believe that the future of the theatre (though not the drama) will be slightly affected by broadcasting. Truth is that our business men seem to have somewhat lost their heads and to have developed an exaggerated complex until they have come to believe that they are other than they are. They are actually talking about Art. It is lamentable and it is also ridiculous. Today you too often hear an English theatrical business man talking of *his* production, *his* performance. 'Did you like my *Julius Cæsar*?' he asks. It used to be an affectation of the old actor to talk about 'his' *Julius Cæsar*, but now it is the business man who actually calls not only the play his, but the production his and the performance his.

I am curious about broadcasting and its machineries and their effect on speakers. What happens to the person who speaks into the machine which you offer him at Savoy Hill? Have you ever heard anybody speaking into it who was really speaking his best? Would you say that he spoke as well into the machine as he did when he was faced by a couple of thousand human faces? Does the public count for anything with the speaker, or will he be able to say to himself before he begins, 'There are the faces in front of me. I really do feel a thrill coming out of that box before me. There actually is something linking up me with the spectators. I am really hearing the

rustle in the crowd. I am now feeling it silenced and becoming deathly still.' Is that possible? I ask this because, if it be possible, then the very best thinkers, speakers, artists could speak very effectively through your machine to the people. I must admit that so far I have never heard any fine speaking coming out of the machine. I have sat for many a day in a London hotel listening to what was going on. I have heard that chirpy voice announce that London was calling, and though he may be one of the most remarkable men in the world, I have felt the urge to kick him for just that chirpy voice of his. Then I have heard someone announce as follows: 'This evening I will read to you the tale of the last hours of Socrates from the platonic dialogue called *Phædo*. Socrates is surrounded by his disciples, Citro, Apollodorus, Simmias, Echebrates and Cebes.' The speaker paused, coughed, and went on: 'Wherefore Simmias seeing all these things, what ought we not to do that we may obtain virtue and wisdom in this life? Fair is the prize and the hope great!' The voice was that of a rather timid and very underpaid curate, and this voice proceeded to read the last pages of Plato's astounding dialogue *Phædo*, and though I listened for a while, I had to take the receivers at last from my ears and give it up; and it was then that I wondered whether very good readers, the very best thinkers and artists, ever read into the radio machine, or whether the theatrical business men with their complex craze that they were artists and thinkers were pushing themselves even into the radio and becoming readers for it; and this was a very fearful thought, but one from which I could not escape. It must have been in the year 1922 or 1923 that I heard this dialogue, so that perhaps though the machine was practically perfect by then the readers had obviously—very obviously—not had time to perfect themselves in the slightest degree. It all sounded like a penny reading of 1880, when penny readings were such a bore.

I do not mean to imply that the bad reading of this perfect dialogue in any way affects Plato or his work; though saying that I failed to enjoy it might imply that it was utterly destroyed, for it certainly was ruined for the moment—ruined once and for possibly a million hearers. But the thing itself remains as living as ever and as unscathed as ever, and you may read it to the accompaniment of sledge hammers and it will suffer every loss, it will become worth less than one penny, but it can't be destroyed in some five, ten, fifteen or twenty years from now. Perhaps it will be read so as to regain its old value—I price it at about £10,000 per hearer. And it seems to me that only when a fine reader and a fine thinker can be persuaded to read it to

(Continued at foot of next page.)

THE ART OF DRAMA?

It can do much, says COMPTON MACKENZIE: 'Radio is going to give the artist the greatest opportunity he has had, since the days of Homer, to express himself.' What do you say?

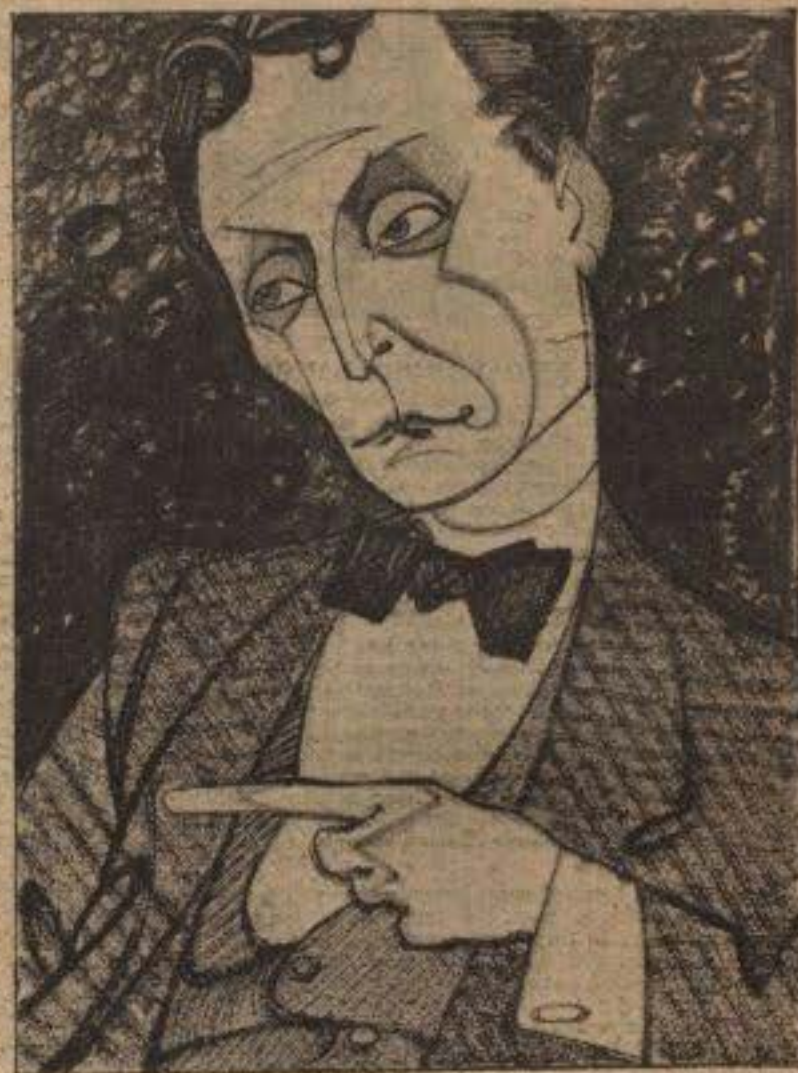
IF Mr. Gordon Craig will be consistent and admit that the invention of printing was one of the major disasters which happened to art, if he will accept the proposition that every mechanical advance in the presentation of drama has done its little bit to damage the externals of it, if indeed he will accept my suggestion that the first and best drama was played in the Garden of Eden and that every drama acted since has been but a more or less superfluous variation of that original theme, I will with pleasure join with him in what he calls his growling—though, to be quite frank, that growling sounds to my ears more like the muttering of a dear old lady in the chimney corner who cannot find her spectacle case. I cordially associate myself with Mr. Gordon Craig's remarks about business men who run theatres, and if he wants to go on thumping a dead ass I am quite willing to stand beside him and thump away at it too. At the same time I must remind him that unless the drama were liable to decay it could never be blown by fly business men.

To declare that drama is unaffected by whatever happens is to talk solemn nonsense, for no expression of humanity was ever quite so much affected as drama by what happens. That is why in my opening sentence I have invited Mr. Gordon Craig to accept that drama in the Garden of Eden as the first, the last, and the best. If he will do so, then I will nod a reverent assent to his solemn nonsense about the drama's not being affected by anything that happens. But will he agree to my proposition that his own method of dramatic presentation is entirely without influence? I doubt it, for, if he thinks it as unimportant as all that, I do not understand why he has been making such a to-do about it for the last quarter of a century. I am far from wishing to get the better of an opponent by a quibble, and I willingly admit that nearly all the plays written for a combination of voice and action are only likely to be affected unfavourably by broadcasting. It would be more than rash, however, to speculate prematurely upon what effect the restoration of

the human voice to supremacy is likely to have upon the dramatic forms of the future.

Mr. Gordon Craig evidently thinks that nobody is capable of speaking into a microphone without losing quality of expression. He tells us that in the year 1922, or 1923, he sat for many a day in a London hotel listening to what was going on over the radio. Such a way of listening sounds somewhat prehistoric; but it always seems my fate to be invited to argue about broadcasting with people whose experience of broadcasting has been so slight as not really to count as experience at all. What would Mr. Gordon Craig think if I were to condemn his methods of dramatic presentation because some fifteen years ago I had been in the habit of dropping in to the back of the pit every afternoon to turn a casual ear and eye for a spare quarter of an hour on one of his productions. There is probably little to choose between the amount of dramatic instinct inherited by Mr. Gordon Craig and the amount inherited by myself, and I have no hesitation in assuring Mr. Gordon Craig that his remarks about the failure of a speaker to give his best over the microphone are due to nothing but his own lack of practical experience. The fact is, he has been so much preoccupied by the visual side of drama that his imagination has come to exaggerate its relative importance.

There was a time when I regarded radio with aversion, fear, and contempt. Seven years ago when Mr. Gordon Craig was toying with the ear-phones in that London hotel, I should have written in much the same strain as his article of to-day, though I hope I should have avoided that dilapidated old sneer at curates. Gradually, however, I have come to apprehend better and better the immeasurable power of this new medium of communication. I have realized that radio is going to give the artist the greatest opportunity he has had since the days of Homer to express himself without the



mechanical barrier which the progress of human inventiveness has raised higher and higher between the artist and his audience. Just when I was beginning to despair, not merely of the future of drama, but of all art, I was granted a revelation of what radio was going to do for it. Just when the cinema had dragged art down to the lowest depths of debasement radio was born to restore the balance.

For Mr. Gordon Craig to write in one sentence 'the radio, the movie-tones, the cinema and all these things,' argues such a confusion of mind, such a failure of imagination, and so much ill-informed prejudice as to make it seem hardly worth while for an intelligent man to argue with him. Nevertheless, if Mr. Gordon Craig will give himself the trouble to listen intelligently to radio for a whole year, I will debate with him before the microphone at the end of that year, with one proviso, which is, that there shall not sit between us and the real audience a small visible audience ready to titter at any jokes he may make about curates and so render serious debating an impossibility.

COMPTON MACKENZIE.

(Continued from the previous page.)

us, only then will the radio indeed be of value. I suppose that already radios have been installed in all the schools for elocution, in dramatic and musical schools, and I suppose that every day classes are held instructing people how to speak, read or sing into these machines. I suppose that very high salaries are paid to men of distinction and understanding to teach this new thing correctly. I suppose this, but I would bet everything that I possess that it isn't so. But then that's presumably the humour of today. Everything is taught and very nearly everything is taught wrong.

The worst of the radio, the movie-tones, and the cinema and all these things is that anybody can take them up at a few hours' notice and be paid from ten to a hundred pounds for doing bad work in them which the world does not want, but which it has been told it must pay for. 'But we will improve,' you say. If so, then the whole thing is a manufacture and not a creation at all, for in creation the first moment is as good as the last. That is the fun of creation, and this is the misery, as far as I can see, of the radio, cinema, and other inventions which have been hurriedly thrown together to supply the world with the tenth-rate,

since the first-rate costs too much time and money. Thus is humanity today cheated.

It is a satisfaction to me to know that whatever I say about these things can make no effect whatever upon such a hearty-going affair as your radio. If I thought that I was harming it at all it would trouble me, but then you wouldn't print what I say.

It amuses you and it will perhaps amuse your readers to hear me growling at this modern manufactured thunder, but I suppose that there will be some of you who will prefer me to do that, than to love the little thing for any other reason than itself alone.

EDWARD GORDON CRAIG.



WHAT THE OTHER LISTENER THINKS.

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

THE FRIDAY NIGHT LAUGH.

WHATEVER may be the crimes of the B.B.C. in the past or future, never, please never, commit the crime of cutting out the humorous page, 'What the Other Listener Thinks,' from the R.T. I don't care two hoots whether your programmes are good, bad, or indifferent. I am not 'musical,' but I do enjoy my Friday night laugh at the leg-pulling which goes on in the columns of the Editor's letter-bag page; and mark you, I suspect the Editor of being the 'Leg-puller-in-Ordinary' to the B.B.C. He seems to pick out all the best of the jokes.—*Scriptic.*

SCHNEIDER TROPHY RELAY.

NOT for everybody did the roads lead to Portsmouth district on Saturday. In the friendly shade of the fruit trees in our garden had we the pleasure of 'seeing' the Schneider Trophy. We give the lie to anybody who would deny we saw it. (Brooklands aerodrome—a neighbour—supplied touches of colour, which by a curious coincidence always harmonized). In short, if the hundreds of thousands on the south coast enjoyed the race as much as it was enjoyed from a Surrey garden—then truly had they a wonderful day.—*A. H. Clarke, Maidens, Station Avenue, Walton-on-Thames, Surrey.*

As one who listened most intently during the whole of the broadcast, and by the way, I distinctly heard the sound of some of the machines as they flew along the Hampshire side of the course, I hasten with much pleasure to express my thanks and congratulations. I have listened-in to all the previous sporting events relayed by the B.B.C., including the Grand National Steeplechase (although I can see several of the big jumps from where I reside), but the relay from Ryde Pier this afternoon was, in my humble opinion, an almost faultless piece of radio engineering skill and organization.—*From a Liverpool Listener.*

Appreciations also received from F. S. A. Rugby; F. E. Baldock; Sparks; E. L. Webber; A. Fun Family at Peckham; Lilian M. Eason; A. G. H., Northampton; Ex-110698; A. C.; N. D. Stevens; W. S. C. Walker; Another Anti-Grumbler, Kettering; A. Nickless, 20, Hereford Sq., Salford, Birmingham; Geo. E. Benskin, 12, Maurice Rd., St. Andrews Park, Bristol; A. R. Fasham, Holmdene, Bexton Rd., Knutsford; Llandudno; An Appreciative Listener; A. Caunt, 'Rosina,' Mayfield Drive, Morecambe; Mrs. D. Reed, 13, Gloucester Crescent, Regents Park; N.E.T. Middleton, Leeds, and others.

SEEING BLUE.

THE cover of *The Radio Times* for this week is returned here-with. It is really too bad to have in the house. Is it not possible for you to obtain the services of some poor artist who, for quite a small sum, would produce a pleasing and artistic cover? This high-brow, futuristic muck which you are attempting to ram down the public's throat chokes us.—*Madeleine J. Jeffrie, 2, Fernhurst Road, Croydon, Surrey.*

HEARTIEST of congratulations to you and your great artist who has given us such a perfect cover to your *Radio Times*; it is indeed work of a genius, and worthy of all the good things gathered inside.—*Marie Ebbott, Scardale, Rottingdean, Sussex.*

REQUEST.

WHEN taking my children to the Zoo the other day, one of the first questions Tommy asked me was: 'Where did Grandma Buggins lose her teeth?' Although we searched carefully, we could not be sure of the exact spot, and we were sadly disappointed. Now, it occurs to me that a hint from a representative body, like the B.B.C., to the Zoo authorities might lead to a tablet being erected, or a brass plate placed in position, showing the exact spot where Grandma put her teeth to cool and from which they fell down amongst the monkeys, and had to be rescued at the sacrifice of the family dinner. Surely, among the thousands of your listeners there must be many who would subscribe to such a thing and thus show their appreciation of the Buggins family and, incidentally, add to the attractions of the Zoo.—*Arry.*

'BLESS, RELAXES: CURSE, BRACES.'

MAY I be given leave to voice my opinion regarding the listeners' letters? They are all insipid, unoriginal, and mostly selfish. Every week we see published appreciations of Jack



Payne, appreciations of the 'Golden Voiced' Announcer, effects of radio on cats, mice, parrots, etc., letters from precocious children 'for and against jazz'; it is all so monotonous, so like the 'Squirrel's Cage.' Surely the listening public must realize that to improve broadcasting they must complain, write indignant letters, point out faults, and whatever they do, must not over-praise an organization likely to get conceited. I have not the slightest doubt that this, the only original letter the B.B.C. has received, will not be published.—*C. Lewis, Bosford, Stoke-on-Trent.*

WHAT JAZZ SAYS.

FRANKLY, I don't like jazz. Nevertheless, it is interesting and symptomatic of our post-war age: its steady, mathematically precise thump overridden by super-emotionalized airs. The joy of agony; the agony of joy, is what it jazzes at me. But then, its devotees listen at times, perhaps, to my rendering of cold architectural fugues and probably purse their lips, saying: 'There's not a heart's flutter in a big book of Bach! Heigh-ho! In the newspaper world we journalists know so well and gauge so finely (from the circulation point of view) the potentialities of the 'white,' 'yellow' and 'red' people. We can scent a 'white' reader from a 'yellow' reader by the very first phrase uttered, without claiming to be phrenologists. But what is the task of the B.B.C.? It is called on to bring out a daily edition to please all three worlds: a thing no newspaper has yet done. God save the B.B.C.! They get over the exquisite difficulty by never challenging 'colour,' but by trying to meet 'desire'; and they make a very fine success of it, too. Possibly, within a generation, we shall be furnished with stations which shall specialise in 'white,' 'yellow' or 'red' programmes, from which the ingredients making up the broadcast of the day shall be issued 'flavoured' or 'au naturel.' The whole situation is intensely interesting, and 'What the Other Listener Thinks' should never irritate us, only compel us to form independent thought and correct perspective.—*William Vaulin, Rockmount, Bridge, Vale, Guernsey.*



YOUTH TESTIFIES.

THREE cheers for Mr. Jack Payne and the return of his Dance Orchestra to the microphone, who has been missed very much while on holiday. We never get tired of hearing him. Our baby, 16 months old, knows a good orchestra when he hears one.—*M. Taylor, No. 3, Sus Street, Exeter, N. Devon.*

PROM BROADCASTS.

As a lover of good music, I should like to express my appreciation of the five 'Prom Broadcasts' which we are getting every week, but would like to know the opinion of listeners on some of the 'Modern Works' which have been included in these performances. I was amused, but nevertheless rather distressed at the applause which greeted last Saturday's (August 31) effort: 'Flivver Ten Million,' I think it was called. Some time ago I happened to be at the Queen's Hall when a large audience heard Beethoven's eighth Symphony, which is one of, if not the brightest and happiest he composed; there are some very humorous passages in this symphony, notably in the last movement. One wanted to laugh, but was prevented from doing so by the dreadfully serious attitude of the audience. Yet the same people will vociferously applaud a modern work which one might almost call degenerate.—*M. B. Machin, Manor Heath, Knowl Hill, Woking.*

MOUThINGS AND WAILINGS.

WHEN the 'Proms' are over, the musicians have finished their nightly exercises, and the vocalists have ceased their mouthings and wailings, perhaps the listening public may look forward to some real Radio entertainments. Also, perhaps the news and programmes generally will revert to their proper hours.—*Wm. C. Nichols, T. B. Leach, G. C. Godwin, S. H. Lyon, L. Rancinan, C. Nivody, S. Owen, T. Richardson, J. C. Kent, F. T. Robinson, G. Saunders, M. G. Norbury, 63, Derrington Avenue, Crete.*

THE recent programmes from the B.B.C. have comprised of little other than Promenade Concerts from the Queen's Hall, promoted and conducted by Sir Henry Wood. Perhaps you would publish this letter in your paper and find out if the public wish for more good honest jokes, songs and laughs, or a continuance of the present nerve-shattering wailing music that we have drummed into our heads every time we switch on our sets. Hoping for the best.—*E. A. R.*

MAY I, who also like 'High Brow—and Proud of it,' tell you how much I am enjoying the programmes of good music you are giving listeners?—*E. F. B., 7, Shelton Villas, Surbiton.*

PLEASE ask Sir Henry Wood not to play any more music composed by either Honegger or Stanley Wilson, which seemed to me only fit for madmen with no music in their souls, or all the devils in Hell. To me it is nothing but cacophonous complicated noise, if not a horrible din—void of inspiration.—*Yours respectfully, A. S. McCrea, Warley House, Nr. Halifax.*

DEPORT' EM!

WE heartily second 'All Browns' proposal to ship a cargo of grouching correspondents to the wilds of West Africa. May we venture to suggest that the first consignment should consist of 'Sixth Formers' and 'Prefects.'—*E. and E. Turver, Darrington, Nr. Pontefract.*

A. J. ALAN.

As rather a dull person to whom nothing ever happens, A. J. Alan's adventures are always interesting. I don't mind either getting my leg pulled, or my credulity stretched in the least, but cannot the B.B.C. get him on a less nebulous adventure some of these days? I would suggest a fishing expedition or a big-game hunt. It would give thousands amusement looking up the size of whales or lions so that we could catch him out.—*'Fair's Fair,' Alsager, Ches.*

RETORT IRONIC.

ONE of your listeners who lives ten miles from Southampton, wrote that he heard the three blasts from the *Mauretania* fifteen seconds after he heard them on the wireless. Now ten miles is 52,800 ft. Sound travels roughly at 1,090 ft. per second in air. Those three blasts must have been wanting to catch a train or something.—*Rev. A. Trevellick Cape, Tidworth.*

LUNCH TIME MUSIC.

MAY I trespass on your space to reply to the letter from Mr. P. M. Baker in a recent issue? While in complete agreement with his statement that he 'loves all real music, Beethoven, Debussy, etc.' I should find it more convincing if he did not immediately contradict it by saying that he finds the average lunch time music 'nauseating.' On no fewer than three occasions, since the beginning of this year, the leader of the Hotel Cecil Orchestra has given as beautiful a performance of Beethoven's *Romance in F* as I ever heard, and I have heard Kreisler—while I find, on reference to my diary, that the same composers famous *Mimosa in B* has been played five times and his *Rondo in B Major*; Schubert's *Unfinished Symphony* (seven times), and orchestral arrangements of his songs and piano pieces too numerous to mention; Wagner's *Siegfried Idyll* (three times), and innumerable overtures by Rossini and Mozart. In view of these facts, I can only conclude that your correspondent is unable to recognize Beethoven and Debussy when he hears them, in spite of his professed admiration for their works.—*Madge Dudgeon, Penmore, Deraig, Isle of Mull.*

THE OLD VIC.

I READ Mr. Scot Goddard's article on 'The Coming Season of Broadcast Opera' with great interest; but I find that I cannot pass his introductory exclamations without registering a protest. Has he never heard of the 'Old Vic,' which starts its annual Opera Season on September 19 and continues it with a new opera each week till the middle of May? The Old Vic is passing through very difficult times just now; it is not right to overlook its great work.—*'Vic,' Enthusiast, Christ's Hospital, Hortham, Sussex.*

MORE ABOUT PRONUNCIATION.

DO you think Mr. Wagner sounds the 'h' in rheumatism? On the subject of the aspiration of 'wh' almost all there is to be said was said by two correspondents, Dr. Briand and Dr. Saint, in *The Radio Times* of August 9. Very few English people aspirate it, nearly all Irish and Scotch do. Well, let them. Not for worlds would we alter their delightful accents and brogues, but they are for everlasting trying to teach us English how to pronounce our own language. May those pleasant-voiced accentless young men, the B.B.C. announcers, continue to speak good English, uninfluenced by the Celtic, to say 'wy,' and 'wor' and 'wen,' 'n,' 'fore'd,' and 'agen.'—*A. Cooke, The White Cottage, Flore, Northampton.*

'SOCKDOLLAGER.'

IT occurs to me that among the more constructively-minded of your readers there may be some who would care to relieve the tedium of the coming winter evenings by making a sock-dollager. Obtain the hub of a farm cart-wheel. Plug up the



spoke-holes and in each plug drive a large coach-bolt, leaving the head projecting. Take a shaft of hickory 3 ft. 6 ins. in length and 1 1/2 ins. in diameter (good, well-seasoned ash will serve the purpose nearly as well if hickory is not available). Fix one end of the shaft firmly into the axle-hole of the wheel-hub. Bind the other end for about 10 ins. with catgut or stout whipcord. Give it two coats of varnish, and when it is quite dry take it round to Savoy Hill and whack Jack Payne over the head with it.—*N.U.B.T., Bakers Hill, Cotford, Glos.*

'Sir John Mandeville's Travels'

described by Trevor Blewitt.

THE FANTASTIC NOTARY OF LIÈGE

who has hoodwinked the world for five hundred years.

THE Travels of Sir John Mandeville, written in the year 1375, in Romance French, soon became one of the most popular books of the Middle Ages. Its popularity is easy to understand. Its charmingly disingenuous style and its fantastic descriptions of the East, at that time hardly known to Europeans, must have appealed immediately to a credulous generation. It is less easy to understand why it has taken over five centuries to discover that the author of the Travels was one of the most accomplished and delightful impostors in the history of literature. The alleged author describes himself as 'John Maundeville, Knight, which was born in England in the town of Sainte Albones,' and explains that after travelling through Tartary, Persia, Armenia, Libia, Chaldea, Ethiopia, Amazonia, and India, he had returned home with an attack of arthritic gout to write his book as a 'solace for his wretched ease' in the town of Liège.

A charming picture! An arthritic old knight sitting down to eke out his last days by writing the story of adventures which were startling enough even in the days when a knight had merely to walk out of his castle gates to encounter a dragon and a fairy princess. And posterity continued to believe in this simple legend until the beard of dear old Sir John Mandeville (apparently distinguished for his beard in a clean-shaven age) was finally plucked off and the author turned out to be no more romantic than a public notary of Liège, a certain Jean d'Outremeuse, who had probably never even been as far as Palestine. Outremeuse, like so many of us, suffered from a feverish *Reiselust*, which he could only satisfy by the perusal of the tales of those more fortunate than himself and by weaving from them adventures which his vivid imagination made almost more real than if he had himself experienced them. His final stroke of genius lay in palming off his work as the real story of a certain Jean de Bourgogne (sometimes known as John Mandeville).

Now Jean de Bourgogne was known to have travelled in Palestine; and so Outremeuse, to make his fabulous concoctions credible, had merely to parade his book as a kind of pilgrim's Baedeker to Palestine. So the doughty knight sets out on a pious journey to the holy monuments of Palestine, and we are given a painstaking and detailed account of Jerusalem, and Galilee, and Nazareth, and all the known and unknown places visited by all the saints in the calendar and out of it. But the sly old fellow has already had some very unholy and un-Christian experiences on his way to the Holy Land. He sees Constantinople and Greece and the islands of the Archi-

pelago and hears the strange story of the daughter of Hippocrates, one of the fathers of medicine, in the island of Cos. This poor maiden had been turned into a dragon by the goddess Diana, 'a hundred foote long as men saye'; but he adds, warily, 'for I have not seen it.' She was to remain a dragon 'unto the time that a Knighte come that is so hardy as to go hir and kisse her mouth.'



'SIR JOHN' SETS FORTH.
An old illustration to the fabulous 'Travels of Sir John Mandeville.'

He found also in Sicily that the inhabitants had conveniently solved the vexed question of the parentage of children; 'for there was a manner of serpents, who, if they be born in right marriage, the serpents go about them and do them no harm, and if they be born in adultery, the serpents bite them and envenom them.'

Egypt, too, must have provided a wel-

a worm; and the second day next after, men finden a bird quick and perfect; and the third day next after, he fleeth his way.' In Egypt he came across trees and herbs which bore fruit seven times a year; and apples of paradise which 'though ye cut them in never so many gobbets or parts, evermore ye shall find in the midst the figure of the Holy Cross of our Lord Jesu.'

Once his duty of acting as a cicerone to Palestine was over, Outremeuse felt free to climb to more imaginative heights. By the time Armenia is reached 'Mandeville's' Christian conscience deserts him and the hills at Ararat, where Noah's Ark rested, have already attained the height of twelve miles. In Ethiopia he meets with 'such men that have but one foote, and they go so fast that it is a great marvail,' and a well 'that in the daye the water is so colde that no man may drinke thereof, and in the nighte it is so hote that no man may suffer to put his hand in it.' In his description of India he contents himself mainly with a catalogue of the precious stones; and of diamonds 'which grow both together, male and female, and are noryshed with the dewe of heaven, and bring forth small children that multiply and growe all the year.'

Thence 'Maundeville' passed to the islands of Malay and to China and the Kingdom of the Great Khan, in whose service he fought for several years, and the splendours of whose court he carefully describes. Not the least curious custom of the Chinese was to bury the Emperor with a mare, a colt, a horse, one of his chamberlains and a feast laid out on table, so that he should be well provided for in the next world. Little wonder that 'Mandeville' developed arthritis on his way back, through Persia, and Georgia, and Prester John's land, for his imaginative

flights reach a crescendo of the miraculous. Giants of twenty-eight feet become an everyday affair; and he encounters women with precious stones in their heads, who kill at sight; other women who mourn at the birth of their children and rejoice at their death; lands where trees grow at sunrise, bear fruit at midday, and wither at night; and a whole country swallowed up in total darkness. How he must have longed, after so much bewildering sight-seeing, for 'Paradise terrestre,' whose wonders he describes, but was evidently unable to reach. TREVOR BLEWITT.

On Thursday afternoon next Miss Flora Grierson broadcasts the first of a series of weekly talks on Travel Books through the Ages—her first choice being Marco Polo and 'Sir John Mandeville,' whose strange travels are described above.

come respite from his arduous tasks, for he lingered there and gives an account of its rulers and wonders, which included the first incubator for chickens. In Heliopolis he found that mythical bird the phoenix, which lives for a hundred years and is then burned on the ashes of the temple. 'And the first day next after, men finden in the ashes

Cut out pages 674 and 675 of this issue of 'The Radio Times' and keep them by you.

Home, Health, and Garden.

COATEES FOR THE COLD WEATHER.

By Ethel R. Hambridge.

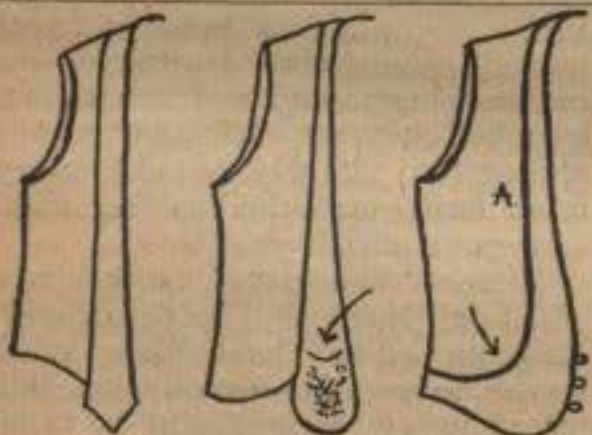
IN winter women want an extra wrap at times, during day and evening. Many evening gowns this season will be accompanied by sleeved coats of the same fabric. These, at first sight, form part of the dresses. There are also three-quarter-length coats of brocaded material, some with fur at the neck. All kinds of dressing-sac, coffee, bridge and smoking coats are being shown, while extra sports coats in wool and suède abound.

The home worker can well consider how to create 'her' coatee to suit her and fit in with the rest of the wardrobe. How shall she arrive at a style?

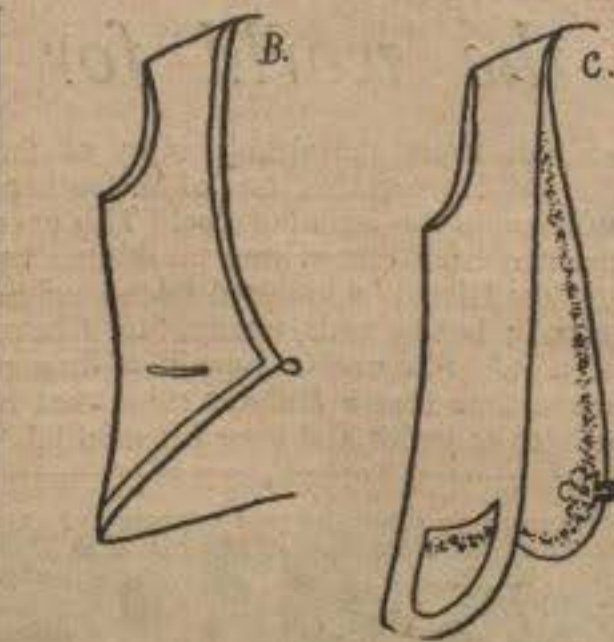
Of late, cardigans and house coats have been severely level at the hip edge but uneven hems for dresses have been in vogue. Now, dress displays prove conclusively that for smart afternoon and evening wear dresses will certainly still dip and curve in as many ways as can be devised! Long coats, too, have developed projections to a marked degree. Even fur-trimmed overcoats have a 'swallow-tail' droop at the back of from six to ten inches.

Why not, then, design coatees by varying the bottom line? There are smart possibilities, too, with pockets and facings. Ingenious little touches can be evolved by any amateur who sets herself to think them out.

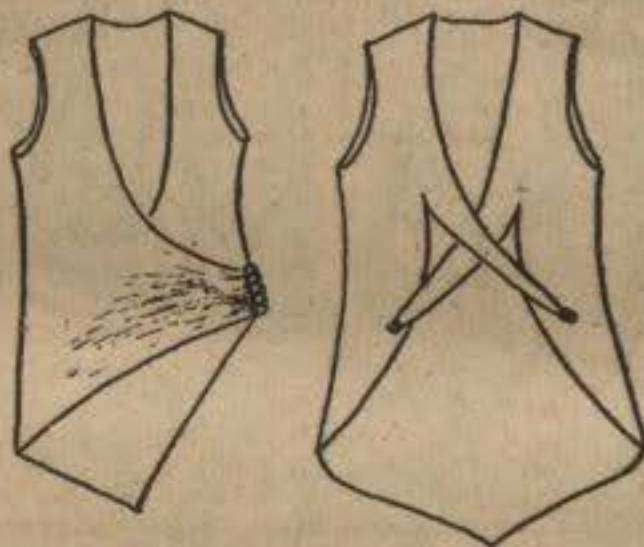
The general trend is for coatees to be rather longer, to fit in slightly to the figure, and to have sleeves—these could be added to the original designs below.



Two styles, with stole collars. A. is a piped facing. Arrows point to pockets.



B. has a fashionable hip effect. C. is a satin coat with inner waistcoat, embroidered.



Day or evening coatees. Note the close swathing on hip.

SOME EGG DISHES.

Devilled Eggs.

BREAK one egg per person into a well-greased frying pan, and fry till the whites are firm. Trim neatly and arrange down the middle of a hot dish and pour the following sauce over them.

Melt 1 oz. butter in a stewpan, add 2 tablespoonfuls of milk, little salt and cayenne. Let this boil, add 1½ teaspoonfuls made mustard, 1 ditto of chutney, 1 whole beaten egg. Stir over a slow fire till the sauce thickens, add 2 teaspoonfuls chopped lean ham, bacon or tongue. Pour sauce over the eggs and brown in front of fire.—Mrs. Radcliffe, Hill Top, Headington Hill, Oxford.

Scrambled Egg and Cabbage.

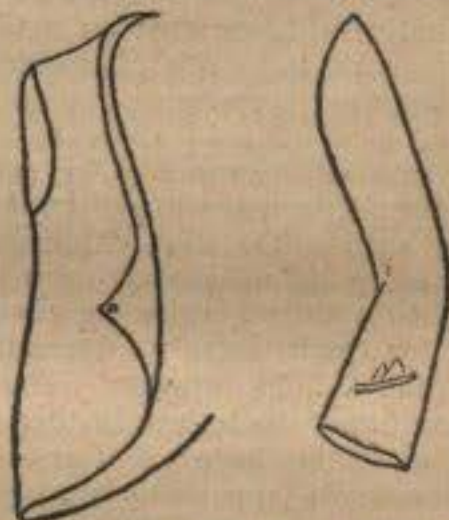
- 1 breakfast cup cooked cabbage.
- 2 tablespoonfuls white sauce.
- 1 egg scrambled.
- 6 rounds of toast.

Mash cabbage with fork, add white sauce, prepare toast and butter it, scramble the egg with a little milk, butter and sauce to taste. Now put equal quantities of egg in centre of each round of toast, make cabbage hot and put roughly around the egg. Lay on a paper d'oyley, garnish with parsley and serve hot.—Mrs. B. Couch, Elmcroft, Bideford.

Indian Eggs.

- 4 hard-boiled eggs. 1 oz. butter
- 1 teaspoonful curry powder. 2 teaspoonfuls sauce. Watercress.

Cut a small slice from each end of the eggs, so



Note the rolled-back tab. When free the two tabs will fasten the front of coat. The sleeve has a wrist pocket.

THIS WEEK IN THE GARDEN.

WITH the approach of autumn it is necessary to guard against frosty nights. Cuttings of tender plants that were rooted in boxes earlier in the month should be placed in an airy frost-proof house. Frames containing rooted cuttings of such things as pentstemons, violas, pansies, should be ventilated as much as possible during good weather so as to harden the cuttings.

Most of the spring-flowering crocuses will do well if grown in pans and flowered in an alpine house or cold greenhouse, where the blooms are protected from heavy rains which so often spoil them in the open. For this purpose the corms should be closely planted in pans, which should then be plunged to their rims in ashes in the open. And they should stay there until the flower buds begin to show. No attempt should be made to force crocuses or they will go blind. All they require is the shelter of a cold greenhouse or frame from the time the flower buds appear.

There are many places in the country where a warm border can be found for the beautiful amaryllis belladonna. This delightful autumn-flowering plant ought to be more freely planted. A narrow border at the base of a wall on well-drained soil is an ideal place. The bulbs should be planted about six inches deep and left undisturbed, unless absolutely necessary. All that is required is an annual top-dressing.

Many varieties of roses root freely from cuttings, and it is of interest to many to increase their stock

by inserting a few cuttings each year. Select old flowering wood for cuttings. Take each off with a heel—i.e., with a piece of the old wood attached. This should be trimmed smoothly with a sharp knife, but one of the lower buds should be removed. The cuttings should be from six to nine inches long. Insert them in a border facing north or north-east. Cut a small trench with the spade, place a layer of sand or gritty material in the bottom for the cuttings to rest on, tread them in firmly, and leave them in the cutting bed for a year.—Royal Horticultural Society's Bulletin.

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that they will stand firmly. Cut the eggs in halves and remove the yolks. Pound these with the curry powder, butter, and sauce. Fill up the whites with this mixture and serve garnished with watercress.—Miss R. Warke, 21, Chlorine Gardens, Belfast.

Scotch Eggs.

- 4 hard-boiled eggs. 1 egg beaten up.
- 6 ozs. sausage meat. 4 ozs. breadcrumbs.
- 2 ozs. flour. 2 ozs. butter.

Remove the shells. Roll eggs in flour. Cover with sausage meat, brush over with beaten egg and dip in breadcrumbs. Fry in butter until nice brown all over. Take up carefully, place on kitchen paper, and cut in halves. Place on a dish, cut side uppermost (cut a little off the end so that they may stand) and garnish with endive—if liked.—Mrs. Stanley Evans, Aran House, Bala, N. Wales.

At the present time there must be hundreds of people who are suffering from insect bites.

These bites are often merely irritating, but sometimes they are really dangerous.

A very effective and handy form of relief is common Epsom Salts: the prescription is quite simple and consists of putting ½ lb. of Epsom Salts in three-quarters of a pint of boiling water, and stirring until the salts are dissolved. Lint should then be soaked and placed as hot as can be borne immediately over the part bitten, and after an hour, duplicated by putting on another hot application.—COLLEGE OF PESTOLOGY, BEDFORD SQUARE, W.C.1.

In the 'Proms' Programmes.

FAREWELL TO THE 'PROMS'—FOR ANOTHER YEAR!

THE last week of the season begins, as all eight have done, with a Wagner programme. 5GB is to broadcast it on Sept. 20. It opens with one of the most wholly satisfying pieces of Wagner's music, the Prelude to the Mastersingers. The pomp of the old masters themselves, the merriment of the apprentices, the two lovers, Walter and Eva, and the brightness of midsummer sunshine are all set before the hearer in a way which leaves him happily convinced that all is well with the world. It is the kind of music which Browning must have had in mind when he spoke of the 'Great C Major of this Life,' and a performance of it by his own Leipzig Orchestra, once elicited from the great conductor, Nikisch, an adjective which is not usually applied to music. At its close he smiled to the players, remarking happily, 'That is what I call a juicy C Major.'

The Happy Siegfried.

THE one really sunny episode amid the gloom in which the old gods pass to their final doom in the last part of Wagner's *Nibelung's Ring*, comes near the beginning, where Siegfried sets forth down the Rhine in search of new and high adventure. The happiness of it serves only to emphasize the black tragedy which follows, but, played by itself, as it is here, it is joyous music with no thought of impending evil.

Wholly joyous, too, is the little piece which bears Siegfried's name, and which Wagner wrote specially as a little serenade for his good lady in honour of their son's birth. It was rehearsed in secret and played for the first time outside the walls of the villa near Lake Lucerne, where they were living, but it has long ago been claimed as the common property of all the world, and as one of the brightest things which Wagner gave us. Listeners may very likely remember a unique occasion when it was played in the Albert Hall, conducted by Siegfried Wagner himself, in honour of whose birth it came into being.

Prize Song and Death Song.

BESIDES the music from Klingsor's magic garden, with all its sense of seductive mystery, and the full-throated and vigorous overture to *Rienzi*, the programme includes also Walter's Prize Song, to be sung by Mr. Walter Widdop, himself no stranger to the part of the young knight, and the great lament which Isolde sings at the end of Tristan before she dies beside his body.

That is to be sung for us by Miss Rachel Morton, well and honourably known to listeners as exponent of many and varied operatic rôles.

Tchaikovsky's Ill-fated Marriage.

TCHAIKOVSKY'S unhappy marriage was closely bound up with Eugene Onegin, and particularly with the incident of the latter which Miss Theresa Ambrose is to sing in the part of Tuesday's 'Prom' to be broadcast from London and Daventry.

Poushkin's novel in verse was known to every Russian in the latter part of last century, and Tchaikovsky seized on it eagerly as a subject for music. So wholly was he engrossed in the 'lyrical scenes' he was making of it—it is not, strictly speaking, an opera—that his characters had ceased to be for him imaginary people at all. For Tatiana, especially, he had a real affection, 'loving her,' in his own words, 'with all my heart and soul.' For Eugene, who refused the affection which in her innocence she offered him, Tchaikovsky had only hatred and contempt. In the midst of this pre-occupation there came to him a letter from an unknown girl, so like the one which Tatiana in the opera wrote to Eugene, that the coincidence was positively startling. Tchaikovsky did not answer it, but it was followed soon after by another which reproached him for his neglect; the writer even threatened to take her own life unless he showed her some kindness. The whole incident seemed to him so exact a counterpart in real life of the story



TRISTRAM ACCEPTS THE MAGIC POTION.
(Part of Wagner's famous opera is included in the Prom programme on Monday next.)

of which his mind was so full, that there was no course open to him, save to offer marriage to the unknown lady—a marriage which proved to be as disastrous as it was ill-advised. After only a few weeks the bride and bridegroom parted finally and neither saw nor corresponded with each other afterwards.

A Luxury of Grief.

A PART from that one misfortune, Tchaikovsky's life was not, so far as the ordinary mortal may see, an unhappy one, although he always spoke of it as though the gods had treated him shabbily. His own nerve-wracked and sensitive temperament was probably his worst enemy, but it is difficult to avoid the suspicion that he found some pleasure in melancholy, and there must be some such feeling in the hearts of most people; otherwise melancholy music would not be welcomed as it is. The so-called 'Pathetic Symphony,' if not the most popular of all symphonies, must be at least one of the three first favourites in the estimation of the average listener, and its choice for the last Tchaikovsky programme of the season is sure to be applauded.

Had it not been for a piece of stern self-criticism such as Tchaikovsky did not always show towards his own work, it would have been the seventh instead of the sixth. He began a sixth, so we learn from his own diary, on board ship as he was returning from a visit to the States, but finding it a mere jingle of meaningless sounds, he tore it up and began at once on the new sixth symphony, feeling sure that in it he was working to good purpose. In many of his letters written at that time, he speaks enthusiastically of it and in one tells us that as he wrote, he was so profoundly touched by the pathos of his own music that he frequently shed tears. If this work does not quite have that effect on the sturdy British hearer, it does have an appeal of its own, which the passing years apparently have no power to lessen.

Variations for 'Cello.

IT would be foolish to pretend that the Variations on a Roco Theme for 'Cello and Orchestra are among Tchaikovsky's greatest work, but they do offer the instrument fine opportunities for showing off its qualities of big, singing tone as well as of brilliant execution, and in the hands of Arturo Bonucci it is bound to have as good a chance as ever it enjoys.

A very short introduction leads us to the announcement of the theme by the soloist, with a very simple accompaniment, and the Variations flow from it so easily and naturally as to need no further explana-

tion. The solo instrument has throughout a melodious part, and several Cadenzas on his own account, of which the most elaborate comes just at the end of the fifth variation.

Hungarian Dances.

THE last Brahms evening of the season is to be broadcast by 5GB on Wednesday, October 2. There are enthusiasts, more zealous than discriminating, who maintain stoutly that everything the great masters wrote is necessarily great music. In the same way one of the critics in *Fanny's First Play* explains that if the play is by a good author it is a good play and if by a bad author then it is a bad play. It is not a position which can easily be defended, but of Brahms it is more true than of many great composers that you may delve at random into the great volume of fine music which he left and dig up nothing that is unworthy.

The Hungarian Dances are no doubt known to a wider public than any of the rest of his work. Not himself a Hungarian, he was keenly interested in the music of that picturesque part of the world. He not only gave us many Hungarian Dances—for pianoforte duet as he set them down first—but made use of Hungarian tunes in many places in his own music. His Dances have been arranged for more different combinations of instruments than usually fall to the lot of pianoforte duets, and there can be but few listeners in any part of the world who have not heard some of them.

The Double Concerto.

ALTHOUGH Brahms had a profound respect for at least one great woman artiste—Madame Schumann, it is doubtful whether he would have approved of the playing of his big Double Concerto for Violin and Violoncello by two women. Joachim, anyhow, once said that after he and Hausmann were dead, it would be useless for anyone else to tackle this big work at all, and the remark is not in any way so egotistical as it sounds. He meant not only that it was a job for two really strong men, but that these two, as friends of Brahms, understood his intention better than any successors were likely to do.

Many things have changed since then, and the vaunted strength of mere man has had to yield in so many directions to the so-called gentler sex, that there is now nothing incongruous in having even so big a work played for us by such distinguished players as Miss Marjorie Hayward and Miss May Mukle. If the spirits of Brahms and Joachim can listen, they will no doubt be well content to hear their great traditions worthily carried on.

Songs Grave and Gay.

THE very wide field over which Brahms' songs ranged is clearly evident in the five which are to be sung. In happy mood, Miss Olga Haley is to sing of enduring love, of the singing of the lark, and of the smith in his forge; Mr. Franklyn Kelsey has chosen the wistful song 'Oh! That I could find the way back to childhood's days,' and the grim tragedy of betrayal and death which is called simply 'Verrat' (betrayal).

Brahms' Fourth Symphony.

IT was pointed out in these notes earlier in the season how Brahms' First and Second Symphonies appeared almost as a pair with a short interval of time between them. So did the Third and Fourth in 1884 and 1886 respectively. And, just as with the first two, the reception given to the Third and Fourth offered something of a contrast. The Third was immediately welcomed for its bright freshness and the jollity which can be heard in many parts of it, but the Fourth had a rather chilling effect even on the most enthusiastic of his supporters. It was thought to be rather stern and austere. That view of it has long ago disappeared, and the Symphony is no whit less popular than the other three. It is indeed a fitting piece to be the last of Brahms' which listeners will hear

(Continued overleaf.)

(Continued from page 671.)

from this season's Proms. The second movement especially, contrasting happily with the rugged vigour of the First, is Brahms in his tenderest and most gracious mood, and the Third is a really good-humoured and cheerful movement. The last movement is in many ways the most interesting. At the outset a short simple theme is announced, and the whole movement is a series of variations on it.

Three More First Performances.

IN Thursday evening's British programme which 5GB is to broadcast from the Queen's Hall, there are two pieces which have long ago won themselves a sure place in the affections, not merely of Britons but of music-lovers everywhere—Balfour Gardiner's sparkling 'Comedy' Overture and Elgar's very beautiful 'Enigma Variations'; beside these is a new piece by Goossens, best described by the name which he has given it, 'Rhythmic Dances,' as well as three other quite new works. One is having its very first performance. It consists of three orchestral pieces, Overture, Elegy, and Rondo, by Arnold Bax. He has been known to listeners for some time as one of the most brilliant of our present-day composers, and more than one new work of his has been broadcast almost as soon as it appeared. His big Symphony in E Flat was heard at the Prom on August 24, and his name is



Paul Hindemith.

steadily becoming better known wherever music is played. A Concerto for Viola and Orchestra by William Walton is to have its first concert performance with the viola part in the more than capable hands of Paul Hindemith, known not only as a brilliant player but as one of the most strikingly original of European composers. Walton's work, like that of more than one other British composer, is winning something of the recognition which its finely original qualities deserve, largely through the B.B.C., and his name is by no means new to wireless listeners. A Song-Group for Soprano Voice and Orchestra, by Herbert Howells, is being performed for the first time in London. As listeners know well by now, many of Howell's happiest successes have been won with just such music as this, in which he can capture and set before his hearers something of the healthy, fragrant out-of-doors. The title applies to the set as a whole, and the work is not really a song cycle; it consists of settings of:—

1. Shakespeare's *Under the Greenwood Tree*.
2. Mr. James Stephen's *The Goat Paths*.
3. John Skelton's *Merry Margaret*.

4. Goethe's 'Wanderer's Nachtlied.'
5. Mr. Burkitt Parker's 'On the Merry First of May.'

It was composed last year for Miss Joan Elwes, who sang it for the first time at last year's Gloucester Festival with the composer conducting. On Thursday the singer is to be Miss Dorothy Silk, whom listeners so often hear in fine renderings of Bach and other splendid music.

The Ninth Symphony.

THE broadcast through 2LO from Friday's Prom consists only of Beethoven's last symphony, always known as 'the Ninth.' Other masters have composed nine symphonies and some a great many more, but when we say 'the Ninth' it always means Beethoven's. It is in every way a monumental work, and all four movements are on a very large scale. Three are in the usual forms, the first bold and vigorous, the second a great scherzo, and the third a splendid slow movement with two main tunes. But the fourth made quite a departure from tradition. Beginning with an elaborate orchestral part, it is a big scene for solo voices, chorus, and orchestra on Schiller's 'Ode to Joy.'

The project of setting that to music had been in Beethoven's mind for many years, although it was only at the end of his career that he carried it out. And by then he was so completely deaf that at the first performance he could hear neither a note of the music nor the tumultuous applause which greeted it. He was in the orchestra, at the end of the performance, but with his back to the audience, and one of the singers had to turn him round so that he might see, if he could not hear, how his great work was being welcomed. That made it clear to the audience how wholly he was unable to hear his music, and the applause redoubled out of sympathy.

The singers in the team of soloists are all well and happily known to listeners—Miss Elsie Suddaby, Miss Ethel Barker, Tudor Davies, and Roy Henderson, and Mr. Stanford Robinson's National Chorus joins forces with Sir Henry Wood's Symphony Orchestra.

The Legendary Scythians.

THE very last Prom of the season, which 2LO is to broadcast on Saturday, includes one novelty which is not only striking, but which many listeners are sure to find startling as well—the 'Scythian' Suite, 'Ala and Lolly.' Prokofieff, its composer, one of the brilliant young Russians who were pupils of Rimsky-Korsakov, made his name first by daring originality. He is one who seems to care very little about popular applause, and his music avoids, apparently of set purpose, all those romantic and emotional elements by which

music wins its way most easily to the listener's heart. But whether one understands or likes his music or not, it certainly has a tonic and exhilarating effect; though it may not immediately win affection, it commands interest. One thing which one cannot do with it is to ignore it.

Composed in 1914, the Suite has already been heard in London, though not quite recently. It is in four movements, each dealing with one aspect or another of those legendary Scythians of whom such widely differing accounts have come down to us in old histories. The first is called 'The worship of Velès and Ala,' and the second is 'The hostile god and the dance of the black (evil) spirits.' The third, in striking contrast to the rugged force of the first two, is chiefly soft and mysterious; it is called 'Night,' and the fourth, tempestuous and majestic by turns, is, 'The glorious departure of Lolly and the Sun's train.'

Established Favourites.

THE remainder of the programme, as is fitting for the last night of the series, is made up of well-established favourites, although the Toccata and Fugue of Bach, with which the evening opens, is to be heard in a new orchestration. It is by Paul Klenowsky, a brilliant pupil of Glazounov's, who died at a sadly early age. In this arrangement the great work, scored for a colossal team, is one of the most popular pieces in the repertoire of Stokowsky's Philadelphia Orchestra.

Miss Marie Wilson is to play Max Bruch's First Violin Concerto, beloved by players and hearers alike for its fine melodic qualities; Miss Anne Thursfield will sing three songs of Fauré, a line of country in which she is very happily at home, and Mr. John Morel is to present that merry rascal *The Barber of Seville*, in the breathless aria in which he demands elbow room for himself.

And the last piece which listeners are to hear from this season's Proms is a very happy choice for a final number, Liszt's Second Hungarian Rhapsody, brimful of verve and bracing energy, and one which everybody knows.

And, although wireless listeners may not join in the almost endless applause which promenaders always accord to Sir Henry and his team at the end of each season's series, they will share wholeheartedly in the gratitude which Britons everywhere owe him, and in admiration for what is a tremendous feat, not only of musicianship, but of sheer virile endurance.



William Walton.

SAMUEL PEPYS, LISTENER

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

Sept. 2.—A most fair warm day. Carries me Mr. A. Churchill in his carr to Chiddingstone, as sweet a little nook of Arcady as ever I did behold. First the great house and park, with a fine fish-pond: then, hard by the park-gates, a little row of rarely timbered old buildings, whereof one is the inn, another the post-office; tucked away behind these, in a cobbled alley, the village butcher's, the quaintest shopp conceivable, having noe windows, but slatted ventilatours, with peeping slits to them, like Venetian blinds. Opposite is a noble church with some extraordinary fine cypresses on either side the path from yard-gate to church-door, very solemn stately in their sable foliage, like mourning sentinels over the long-sleepers. Yet what most pleased me was the Chiding-stone without the Church-yard, a great flat stone, whereon of old they did set obstreperous wives and deal with them faithfully according to their nuisances. But now alas! gone out with the ducking stool, the broom-handle and other good old salutary customs.

On to Westerham by the bumpingest lane ever I rode along, enough to jolt a man's gutts into his mouth almost. Passing Chartwell Manor, we saw the little house in the grounds that Winston helped brick-lay with his own hands,

but the brick-layers, they say, afterwards undid his laying on the sly and did it over again, yet whether from base jealousy or from fear of trouble with the district Surveyor, I do not know.

Sept. 3.—Golping to Warlingham with Mr. Mullings, his lady walking with us, to my great content, the perfect treasure she is in finding our lost balls. Set me reckoning, if I had a wife like her, how many hundred $\frac{1}{2}$ crowns I be in poquet?

Sept. 4.—The grillingest day for September, they say, these last 18 yrs. My wife and I to Richmond, and here take steamer to Hampton Court, hoping (yet 'twas a vain hope) to cool ourselves on the water. Bathers everywhere, in particular at Kingston, where is a great platform set on 2 moored lighters, and a bevy both of he-bathers and she-bathers hereon, that dive from it or slither on their stomachs down the wooden shoot; so as I did marvel for the toughness of their stomachs, having onelie a flimsy bit of stockinette betwixt them and the hard wood.

Sept. 7.—Listening-in to the Schneider races this afternoon by the space of 2 hrs, the grippiest 2 hrs. listening-in ever I had. Held me tip-

toed all the while, first in following our Waghorn's swift lapps, then Dal Molin's, the Italiens, lest he equal or pass Waghorn's; but soon proves otherwise, to my great content. But Lord! The roar of the engines each time they come to lapp-end near the broadcasting station, as loud and real to us as if we stood on the spot. Greig, our 2nd man, a little slower than Dal Molin, which did twinge me awhile what the other 2 Italiens shall do, yet quickly set at rest by their falling out in their 2nd lapps, for which I was sorry, albeit by the speed of their 1st lapps, small hopes of winning, either of them. So all the excitement now is whether our Archerley shall beat our Waghorn, but just fails, yet makes a lapp record for speed, 332 miles pr. hr. against Waghorn's 331. Afterwards announced that they disqualify him for cutting-in at one of the corners; which was a sad hearing. Speaking of their dizzy speeds, my wife doubts it be flying in the face of Providence, especially Waghorn, being a married man, and shd. not have done it for his poor wife's sake. Which is a woman all over, ever thinking of the poor wife, but never of the poor husband—a horrid selfishness in marriage, wherefrom good God continue to preserve me.

A Cautionary Tale

by Richard Mallett

AN ANNOUNCER'S DOWNFALL.

THERE was once a very lazy wireless announcer called Walter who fell into a pond during his lunch hour. This, of course, gave a good deal of pleasure to the children who had been hanging round for some time expecting him to do so, but Walter did not like it in the least.

'I have just partaken of a heavy meal,' spluttered Walter, crossly, to two little boys, named Bert and Alf, who were laughing very loudly, and this sobered them at once. But a little girl named Gertrude continued to chuckle because he had water-lily leaves in his hair, and beyond giving her a dignified look Walter took no notice of her, not knowing how to deal with her typically feminine indifference to human misfortune.

The pond was only about four feet deep, and Walter stood up in it and began to walk about pursuing his bowler hat, which retreated from him coyly, bobbing up and down. At this point a very beautiful girl walked past the pond, and Walter redoubled his efforts to get his hat, for he was anxious to raise it to her in a dashing manner. Among his colleagues at the studio he was considered a very dashing man, and it was rumoured that he had been known to twirl his moustache at the microphone. Reaching his hat with a cunning lunge, he carefully emptied the water out and endeavoured to put it on, but he had forgotten the water-lily leaves; and the little girl named Gertrude laughed so heartily that she fell into the pond herself, but Alf and Bert both had the Scouts' silver medal already, and walked away disdainfully. Gertrude would have drowned had it not been for an insufferable little prig named Arthur, at whom Walter frowned with great severity.

Removing the leaves from his hair and climbing out of the pond, he started to walk swiftly after the beautiful girl, who was now about fifty yards away. Just at this

An entirely unprejudiced account of the preposterous misfortunes that befell one Walter, 'a very lazy announcer.'

moment, however, she turned and walked out of the park, and at the same time Walter suddenly realized that he had left his new umbrella floating about in the pond.

'Dear me!' he cried, stopping and striking his forehead with his hand. 'I am on the horns of a dilemma!'

Standing near by, as it happened, was a Mr. J. Bambury Westgate, who was somewhat deaf but had a kind heart, and hearing (as he thought) Walter announce that he wished to go to Hornsey, he immediately stopped a taxi and, opening the door, motioned Walter inside.

'No, no, my good man,' he said, graciously, raising his hand as Walter tried to explain, 'if you wish to visit your Emma you shall visit your Emma.'

And, pausing only to say 'Hornsey' to the taxi-driver, he nodded benevolently to Walter and continued on his way towards the bandstand, where the band was playing his favourite hymn. It was indeed fortunate for Walter that the taxi-driver, being an absent-minded man named O. Smith, at once drove cheerfully off to Hornsey without remembering to see if Walter had entered the vehicle.

'Tut, tut!' observed Walter, thoughtfully, to himself, referring to Mr. J. Bambury Westgate. 'No doubt the man took me for a member of the lower classes. Ah, well, such things cannot be helped. It is hard, however,' he added, bitterly, 'that a man should have to choose between love and his umbrella.'

So saying, he returned to the pond, only to find that Arthur had opened out his new umbrella and was using it as a fan for Gertrude, who was lying on the ground displaying every sign of extreme deflation.

'Artificial respiration! Artificial respiration!' Walter cried, angrily. 'Do you realize that this umbrella cost me twelve-and-six?' and he snatched it from Arthur and beat him about the mazzard with it so severely that an old lady standing near went off immediately to report Walter to the N.S.P.C.C., but as she had no idea of his name this made no difference to anybody. After one more furious glance at Arthur and the recumbent Gertrude, Walter made off in the direction of the studio, for it was nearly twenty-five minutes past two and the Experimental Transmission of Still Pictures was about to conclude.

But the events of that fateful lunch-hour had left their mark upon Walter. When he arrived at the studio he did not even wait to take off his bowler hat, but strode straight to the microphone and, giving his moustache a depraved twirl, said in a sneering tone:—

'This is London and Daventry calling the Schools. Good afternoon, boys and girls. No doubt you would like to know the winner of the 2.30. Well, so should I. Confound you, one and all!'

After that, of course, Walter had to leave, for the 2.30, not having been run at the time, was a controversial topic. And to this day you may often see his advertisement on the back page of some of the weekly papers:—

— Uncle Walter —
LESSONS IN PRONUNCIATION
UMBRELLAS RESPRUNG
COAL HOVE.

Eric Fraser, in mediæval mood, has here shown Walter in the pond, Walter haranguing the deaf gentleman, Walter walloping the bad boy, and Walter back again before the microphone—all in one picture.



I SOMETIMES think that the History of Art should be written backwards, since we all begin by some acquaintance with the art of our own age, and our interest in the past is only a projection of our interest in the art and life that we see around us every day. But it is simpler to begin at the beginning—as it is known to us; to begin, that is to say, by a visit to the prehistoric caves of Les Eyzies in the Dordogne region of France.

At Les Eyzies you climb the side of a mountain and find an old woman in front of a hole in the rock. The old woman leads you down a tunnel that seems a quarter of a mile long. You can touch the rock on both sides and above your head; at times the passage grows wider and higher; at others it gets narrower and lower; at one point you have to wriggle, bent double, through a hole. The old woman, holding an electric inspection lamp in her hand, shows you faint carved outlines of bisons on the walls and traces of red-ochre colouring. These bisons are the beginning of art as we know it; and in other similar caves and tunnels in the Dordogne and in Cantabria in North-west Spain, there are similar pictures of bisons and reindeer incised and painted by prehistoric men.

The bisons at Les Eyzies were discovered about sixty-five years ago. At that time they were thought remarkable for their antiquity, but, in England, at any rate, they were not regarded as 'well' drawn because a vogue for the naturalistic humanized animals of Landseer was then at its height. Nowadays animal drawings much like those in the caves at Les Eyzies are in vogue, and we, therefore, think these prehistoric bisons not only remarkable—because they were drawn by torchlight, in the bowels of a mountain, by First-men who probably had no language and who lived, geologists tell us, between 37,000 and 10,000 years ago—but we also think them most amazingly 'well' drawn.

But we must not forget that Prehistoric art and modern art result from quite different conditions and are therefore quite different in character, though the drawing in both cases may look much the same. Modern artists who draw animals generally work in relative security and comfort at the Zoo. The men who produced the prehistoric pictures lived in a climate which was so cold that half Europe, land and sea, was frozen like the Arctic regions of today. They huddled in tunnels in the rock. They had no comfort and no security. They lived in fear; and their art for that reason had some magic purpose which they thought vital to their existence. Perhaps they drew the bisons to cast a magic spell that might bring luck to their hunting and so mitigate the fear of starvation.

A MINIATURE

BEING A BRIEF SURVEY OF EUROPEAN ART

by R. H. Wilenski *The well-known art-critic and lecturer.*

Perhaps their purpose was something else. We cannot reconstruct the mind of prehistoric man. But we can, I think, be certain that it was not the mind of the modern artist sketching at the Zoo.

THE oldest civilization, properly so-called, which has left us art, is the Egyptian. It began about five thousand years after the Ice Age—that is, about 3000 B.C., or five thousand years ago. The story of Egyptian art covers three thousand years; it includes the art of the Egypt for which the Jews made bricks without straw, and that of the Egypt of Cleopatra, who flirted with Caesar and Anthony.

Throughout the whole of this long period that art remained, relatively speaking,

The Egyptians also could, and did, sculpt as naturalistically as modern sculptors. But they regarded such work as minor popular art only suitable for statues that had no magic or dynastic function. In the nineteenth century, when European art was naturalistic, the magic and dynastic arts of the Egyptians were regarded as the unsuccessful efforts of men who lived long ago to achieve the naturalistic standards of the Royal Academy and the Paris Salon. Now we know that Egyptian formalism was deliberate; and that the sculptors' purposes could not have been compassed better in any other way.

But there was, nevertheless, one moment in Egyptian history when Egyptian sculpture became individualist romantic art. One Pharaoh was depicted not as Pharaoh the All-Powerful, but as an individual man. He was Amenophis IV, or, as he later called himself, Akhnaton. He brought about a liberal revolution in Egyptian religion, and the liberalism, *i.e.*, individualism, of Egyptian art in his reign was the inevitable outcome. You see here his portrait, done about 1370 B.C., now in the Berlin Museum. The

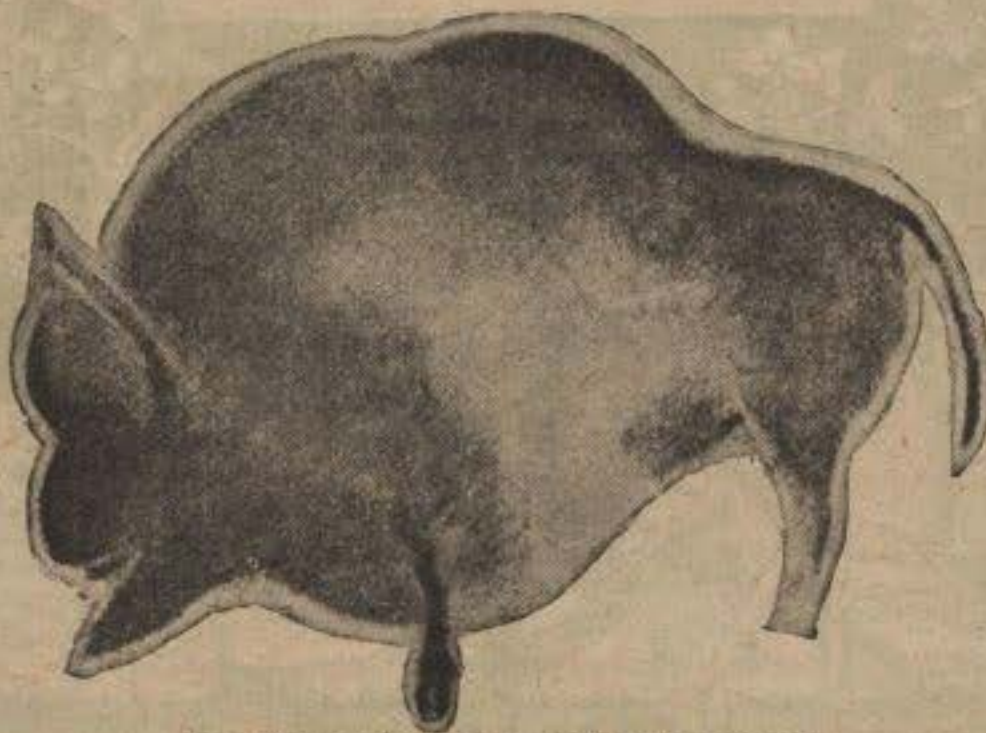
nose is broken, but you can see from the mouth and chin how intimately the sculptor has carved the fine profile. We should call this a psychological portrait if it were done today; and I cannot resist the temptation of showing you a modern psychological portrait—Mr. Epstein's 'Oriel'—placed next to it on the page.

IN the ninth and eighth centuries B.C. there was a dynastic art produced in Assyria. The famous bas-relief called the 'Lion Hunt' in the British Museum, which was made about 800 B.C., marks the apogee of this art. The sculptor could draw with great naturalism, and did so when occupied with the wounded lions—a part of his subject which, in the eyes of the King, was of no consequence. But when he came to the King he had to depict him as a fear-inspiring figure, and he carved him accordingly in a stiff attitude and a formal style.

WHILE the Babylonian artist was carving the 'Lion Hunt,' Homer was welding the folk-lore of the Greek Archipelago and the Ægean into the epic poems that told of

On Wednesday evenings, until the end of October, Mr. Roger Fry, the well-known artist and critic, author of 'Vision and Design,' is broadcasting a series of talks on 'The Meaning of Pictures.' Complementary to this series, Mr. Wilenski has written this 'Miniature History of Art,' which will be printed in six consecutive numbers of 'The Radio Times.'

unchanged. Its functions were (a) magic—to protect the souls of the dead in their tombs, and (b) dynastic—to impress and overawe the populace with the power and majesty of Pharaoh. Hence the Pyramids, the largest and most enduring tombs in the world; hence the continuation of the Egyptian convention of drawing in funeral carvings believed to keep away evil spirits from the dead; and hence the imposing, terrifying character of the Egyptians' portraits of their kings.



PREHISTORIC DRAWING OF A BISON.

(Continued opposite.)

HISTORY OF ART

FROM PREHISTORIC TIMES TILL NOW

Art before the Christian Era:
Monuments of Fear.

Part I



AMENOPHIS IV.

This Egyptian sculpture, of the head of an early Pharaoh, represents one of the first known attempts in art at psychological portraiture. It is nearly 600 years old: but compare it with—

the Trojan War fought two hundreds years before. Homer wrote at a time when the Greeks were recovering from the destruction of Aegean civilization by northern Greek barbarians about 1000 B.C. Of the civilization then destroyed, which had begun about the same time as the Egyptian civilization, no works of functional, i.e., magic or dynastic, art remain. But excavations have produced a few gold cups and other relics which show that, like the Egyptians and the Assyrians, the ancient Greeks used naturalistic drawing in their minor works.

Greek art, as we understand it, begins about the time of the death of Homer. For three hundred years, from about 750 B.C., it was a transitional art based on the Egyptian dynastic portraits. Then from about 550 B.C. it assumed the special character which has had so great an influence on the history of art.

Greek art from the middle of the fifth century onwards represents the first escape of the major arts from Fear. The Egyptians and Assyrians, as noted, had a naturalistic art for minor works, and the priests and kings allowed the minor artists freedom in such work. But they allowed no such freedom to first-rate artists whom they employed for magic and dynastic ends. The Greeks also had a naturalistic art for minor works; but in Greece both the minor artists and the first-rate artists were granted liberty of mind. No priests dictated traditional forms of magic art to the great Greek artists;

no shadow of an All-Powerful king oppressed them. The Greek artists' task was to represent their gods and goddesses as 'ideal' men and women. For this 'ideal,' they distorted the human form in their religious art, as we can see in the forehead and nose formula in the Praxiteles Hermes that is here reproduced; but the distortions were not based on Fear or intended to arouse it; they were based on architectural considerations, on reason, on mathematics, and geometry. Classical art, i.e., the conscious creation of formal harmony and unity for its own sake, was invented in Greece because there was no tyrant in Greece to use the artists to terrify his subjects, and because



ORIEL.

An example of the work of Epstein, one of the most furiously discussed artists of to-day. Strangely enough, many people who admire Egyptian art have little good to say for Epstein.

there was nothing in the Greek religion to prevent an artist working out fine proportions for their own sake when building a temple or making a statue of a god.

ALEXANDER the Great died in 323 B.C. He had taken his armies from Macedonia to India, but he had left Italy alone; and in Etruria, in Central Italy, there was a civilization that was closely in touch with the minor arts of Greece across the water. But though Etruria had escaped Alexander, it was not to escape the Romans who were next door and about to start on their career of conquest. Rome conquered Etruria about 280 B.C., and from that time till—at the beginning of the Christian era—the Roman republic became an Empire, with a God-Emperor, Roman art was mainly

a blend of Etruscan and Greek art with no special characteristics of its own.

Imperial Rome's contribution was building. Rome built aqueducts and arenas, and built them so stoutly that you can see the remains of them today. Rome also built triumphal arches which you can see in Rome and at Orange, in Provence; and you can see imitations of these arches at the end of the Champs Elysées in Paris, and at the north-east entrance to Hyde Park. For the rest, Rome produced portraits of Emperors and their wives, and flattering images of handsome young men who were the Emperors' favourites. Roman art was, in fact, a retrogression to dynastic fear-inspiring art. But between Egypt and Imperial Rome the free-minded art of Greece had arisen; and for this reason, though Roman art was a complete retrogression in spirit, it was only a partial retrogression in its form.

(To be continued.)

In his second article, Mr. Wilenski, who is the author of 'An Introduction to Dutch Art,' 'The Modern Movement in Art,' etc., and special lecturer on Art (Autumn, 1929) in the University of Bristol, will give an outline of 'Mediaeval Christian Art'—from Byzantine slavery to Franciscan freedom: thus his survey will carry us through the Byzantine mosaics and Gothic architecture to the early paintings of Florence and Sienna. The whole of this 'miniature history,' carefully illustrated, will cover six instalments and represents a unique attempt to epitomise the whole of European art in terms that all can understand.



HEAD OF HERMES.

Praxiteles was the greatest of all Greek sculptors, and in this head of the young Hermes, messenger of the gods, we see a typical specimen of 'ideal' sculpture in classical style.

5GB Calling!**THREE MUSICAL COMEDIES IN TEN MINUTES**

—and other Items and Artists in Forthcoming Vaudeville Programmes—A Saturday Symphony Concert and Two Plays—Orchestral Music from Birmingham Town Hall.

Vaudeville Vignettes.

TWO vaudeville entertainments appear in 5GB's programmes for the week beginning October 6. The first, on Monday, October 7, includes the Wulfruna Singers, Ernest Sefton and Betty le Brock, and Bert Copley. Ernest Sefton and his partner paid his first visit to the Birmingham studios a short while ago, and his dry humour appealed to everybody. He is, I believe, a brother of Violet Loraine, the well-known revue artist, and has the exceptional ability of being able to make a success of both light and low comedy. I remember him during the War as a worthy interpreter on tour of George Robey's part in *Zig-Zag*, the Hippodrome revue in which the great George made a truly marvellous appearance as the hairiest of hairy prehistoric men. Bert Copley is a Midlands entertainer whose light, flippant style of patter is now familiar to 5GB listeners. The comedy side of the bill is still further added to by Alec McGill and Gwen Vaughan, those inconsequential entertainers of concert-party fame.

A Retentive Musical Memory.

THE second vaudeville programme, on Wednesday, October 9, sees the welcome return to the 5GB microphone of John Henry, who, with his partner Gladys Horridge, will appear as 'The Domesticated Couple.' I am glad to see that our Yorkshire friend is still domesticated. It has often struck me that the results might be appalling if he and his friend, Murgatroyd, really did succeed in their endeavour to throw off the domestic yoke and return to the dissipation of their bachelor days. Colleen Clifford and Dudley Glass, the well-known composer and writer of the music for *The Beloved Vagabond*, will present a rather novel feature. Mr. Glass has an astounding musical memory and can play, without the assistance of any score, the music of any musical comedy produced on the English stage within the last twenty-five to thirty years. On October 9 he and Miss Clifford will give 'a complete musical comedy in three minutes.' This seems to be in true keeping with the present-day fashion of food in tabloid form. In the ten minutes allotted to them they will give *The Merry Widow*, *The Belle of New York*, and *The Beloved Vagabond*. Also in the bill is Frederick Chester, the clever delineator of West Country characters, who has broadcast over thirty times from 2LO alone.

Brahms and Dvorak.

THE Birmingham Studio Symphony Orchestra, conducted by Joseph Lewis, presents its weekly symphony concert on Saturday, October 12, when Arthur Catterall (violin) will play Brahms's *Violin Concerto in D*, which is certain of an artistic performance in such capable hands. It is only too rarely that Arthur Catterall is heard in Birmingham. The second half of the programme, after the News Bulletin, is devoted entirely to Dvorak's *Symphony No. 4 in G Major*.

Organ Concertos.

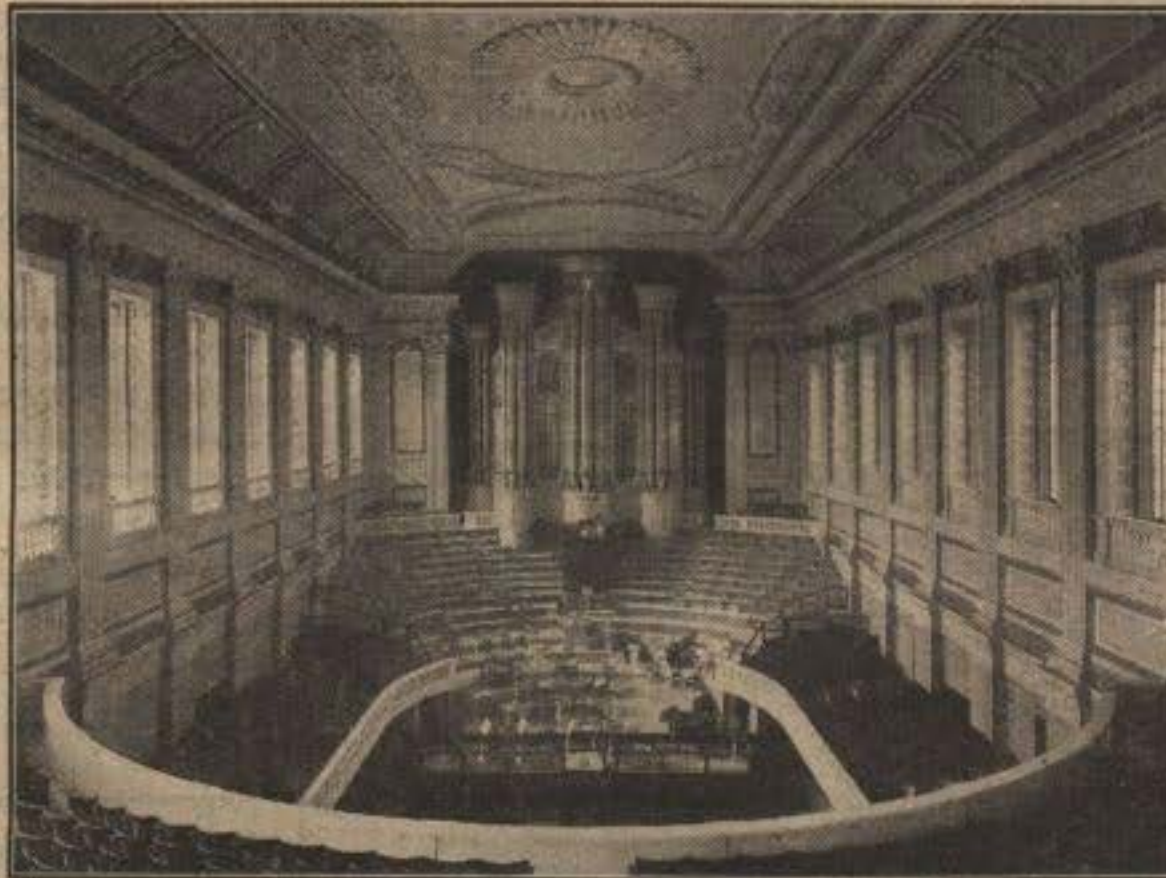
THE orchestral concert of the Midland String Orchestra, which forms the main portion of the programme on Sunday afternoon, October 6, is noteworthy in that it contains the first organ concerto to be broadcast from Birmingham. The soloist is Mr. Cyril Christopher, F.R.C.O., who will play Handel's *Concerto No. 15 in D Minor* and will appear again in the programme in Sir Walford Davies' *Solemn Melody* for organ and strings. The programme also includes an *Idyl* by Dr. James Lyon, a Professor of Music at the Birmingham and Midland Institute, while the other artist to appear is Doris Vane (soprano), who, before she concentrated on more serious concert work, was one of that gifted little band, organized by the genial H. G. Pelissier, The Follies.

Two Interesting Plays.

PART of the main programme of Saturday evening, October 12, has been allotted to two one-act plays; the first, *The Test*, being specially written for broadcasting by H. Simonis and K. J. Thomas. The result of their work gives much food for thought and discussion. The other play is of a different nature. In writing *The Master of the House*, Stanley Houghton again showed his consummate mastery of the technique of the one-act play. It is accepted in a sense as complementary to *The Dear Departed*, for in the latter the main character, Abel Merryweather, is assumed to be dead, whereas in *The Master of the House* the central character is assumed to be alive. In both cases the dramatic situation hinges upon a mistake. The one naturally proves to be a comedy, but the latter ends on a note which is distinctly grim.

'Take Pains: Be Perfect.'

THE City of Birmingham Orchestra, conducted by Adrian Boult, will be relayed by 5GB on Thursday, October 10, from the Birmingham Town Hall. Isolde Menges is the artist and will be heard in Dvorak's *Violin Concerto in A Minor*, while the other main feature of the programme is Schumann's *Symphony No. 3, in E Flat*. During the interval a reading will be given from the studio by Mary Willetts, a *discusee* who has broadcast from quite the early days. Miss Willetts, who has given many recitals of her art in Birmingham, tells me that, like Peter Quince, she finds the countryside and open fields 'a marvellous place for our rehearsal.' On one occasion, whilst walking down a leafy lane, she was rehearsing out loud, and with the necessary vehemence, a little Cockney study in which occurred the lines, 'I ses to 'im, I ses, take orf yer coat! I'll knock yer front teeth dahn yer blinkin' throat!' Hardly were the words



H. J. Whitlock & Sons, Ltd.

THE TOWN HALL, BIRMINGHAM,

from which a concert by the City of Birmingham Orchestra, conducted by Adrian Boult, will be relayed on Thursday, October 10.

Parental Influence.

HOW many great artists owe their musical success to the influence and encouragement of their parents? One, of course, does come across instances of the spark of genius burning brightly in the face of opposition. Handel, we read, had as a father a surgeon who regarded Art 'as a degrading pursuit, or, at best, as an idle amusement.' In spite of this, or could it have been because of this, the world became richer by these great examples of oratorio which will live for all time. On the other hand, in our own day the inspiration and stimulus of parents who have recognized their children's gifts have, in countless cases, been responsible for the ultimate fruition of these gifts. Marjorie Hayward, a professor of the violin at the Royal Academy, who plays in the Military Band Programme from 5GB on Sunday, October 6, began her studies at the age of five. So convinced was her mother of her future success that she sold up her home in England and took her to study under the great Sevcik, at Prague. On returning to London, Marjorie Hayward made her debut with the London Symphony Orchestra at Queen's Hall.

spoken than she found herself under the frightened gaze of a young couple who, perched insecurely on top of a five-barred gate, clutched each other in terrified apprehension.

High Power Short Waves.

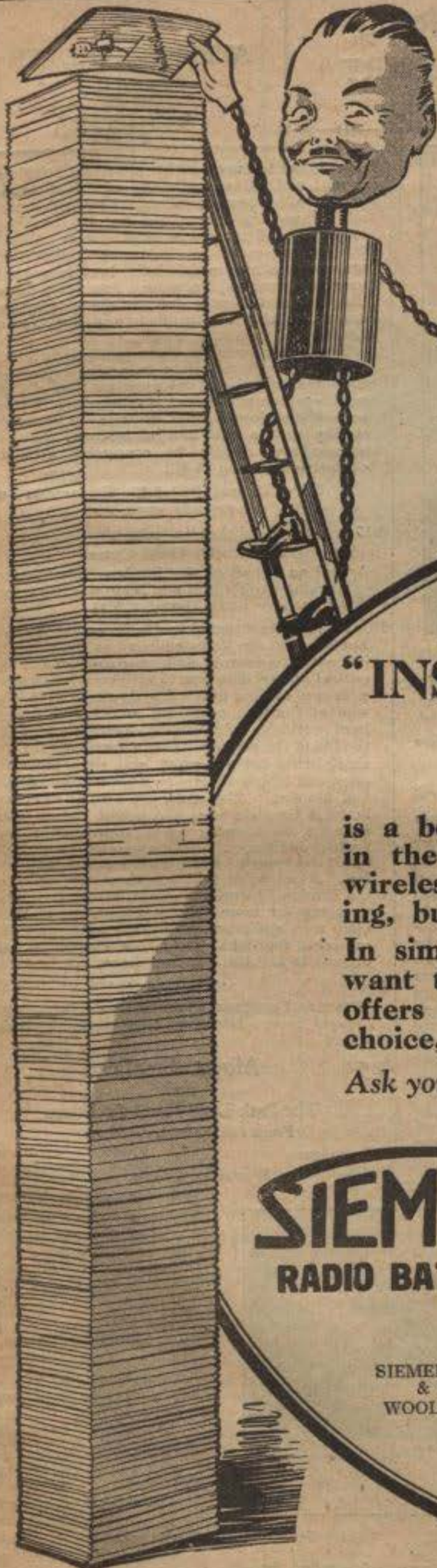
WINIFRED DAVIES (soprano) sings in the City of Birmingham Police Band Concert on Sunday, October 6. She has appeared for three or four seasons in musical productions at Drury Lane, and is also well known on the leading variety stages.

Daphne Hickman (soprano) and William Pegg (bass) sing in the relays from Lozells Picture House on October 7 and 10 respectively.

Sydney Lewis (bass) and J. William Dunn (pianoforte) are the artists in the Light Music on Monday, October 7, while Constance Taylor (contralto) and Doris Vevers (violoncello) appear in the similar programme on Friday, October 11.

David McCallum, recently leader to the Llandudno Pier Orchestra, appears in an Instrumental Hour on Saturday, October 12, with James Donovan (saxophone) and Christine Smye (pianoforte).

'MERCIAN.'



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9.5
ALBERT SANDLER
AND
ORCHESTRA

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

3.30 A BAND CONCERT

JOAN COXON (Soprano)

TOM KINNIBURGH (Bass)

THE CHESWELL COLLIERY BAND

Conducted by DAVID ASPINALL

BAND

Overture, 'Chal Romano' (Gipsy Lad)
Ketelbey, arr. Moss

JOAN COXON

Caro Nome (Dear name) ('Rigoletto') Verdi

In the first act of Verdi's *Rigoletto*, the handsome and dissolute Duke has been making love to Gilda, the daughter of his Court Jester, Rigoletto. The Duke has not revealed his identity, calling himself simply a student. Here, Gilda, left alone, has her innocent mind full of his image, and sings in soliloquy that his name is carved on her heart. The air is one of Verdi's brilliant show pieces which has been sung by all the most famous Coloratura singers since it was composed; there are few indeed of Verdi's melodies so universally popular.

BAND

Cornet Solo, 'Zig Zag' Greenwood
(Soloist, JOSEPH FARRINGTON)

Humoreske, 'Lasses and Lads' Truman

TOM KINNIBURGH

All that I ask Coleman

The Fortune Hunter Willeby

Yeoman's Wedding Poniatowski

A NEPHEW of the French marshal who lost his life at the Battle of Leipzig, Prince Poniatowski found time, amid the affairs of State to which his station in the world called him, to become a thoroughly equipped musician. His was by no means the usual amateur's equipment. After the disaster to the French arms in the Franco-Prussian War he came with his Emperor to London, and took an important place in its music, producing more than one of his big works in the London theatres. Most of his operas and other music on a big scale is already wellnigh forgotten, and he is remembered almost solely by this one breezy and wholesome song.

BAND

Selections from the works of Rossini. Owen

JOAN COXON

The Wood-pigeon Liza Lehmann

The Cloths of Heaven Dunhill

Orpheus with his Lute Vaughan Williams

BAND

Trombone Solo, 'The Joker' Moss
(Soloist, CLIFFORD CROSSLEY)

Andante and Cantabile,
String Quartet in D

Tchaikovsky, arr. Greenwood

TOM KINNIBURGH

Tavern Song *Howard Fisher*

King Charles

Maude Valerie White

The Two Grenadiers

Schumann

BAND

Euphonium Solo, 'Harlequin' Bourne

(Soloist, HANDEL TURTON)

Cavatina, 'Even bravest heart' Gounod

5.0 A PIANOFORTE
RECITAL
by
Solomon

Organ Prelude and Fugue
in A Minor

Bach, arr. Liszt



SOLOMON

Claude Harris

gives a pianoforte recital from London and Daventry this afternoon between 5.0 and 5.30.

Intermezzo in B Flat Minor, Op. 117, No. 2 } *Brahms*

Ballade in G Minor, Op. 118, No. 3 } *Brahms*

Study, 'Si oiseau j'étais' (If I were a bird) } *Henselt*

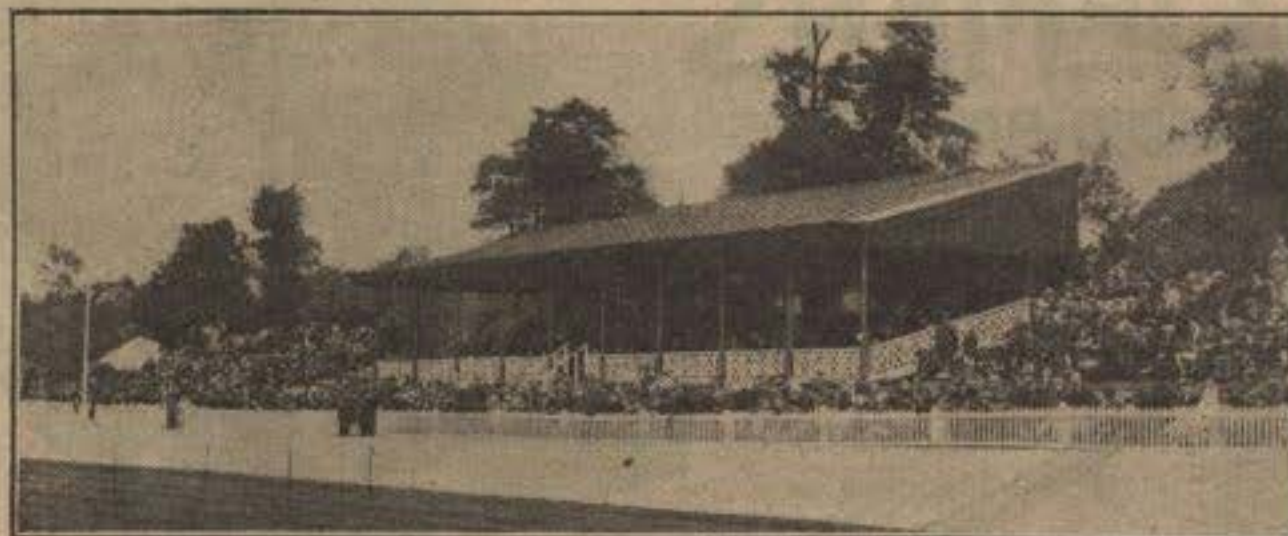
Study in E, Op. 10, No. 3 } *Chopin*

Study in C Sharp Minor, Op. 10, No. 4. } *Chopin*

L'Isle Joyeuse *Debussy*

THE great Brahms began his career as a pianist, and his first compositions were for his own instrument. It used to be said that he gave them rather a poor chance by playing them himself, and there is not much doubt that his first pianoforte Concerto suffered a good deal when he introduced it, by the impression which his own playing of it gave. He was inclined to concern himself more with the breadth and bigness of his ideas than with fineness of detail, or even accuracy in the mere notes, and it was only after other people, notably Madame Schumann, his staunch friend, had shown the world how much beauty and poetry there was in his music that it began to take its own rightful place.

This Intermezzo belongs to a later stage in his career; it is taken from the last group of works which rounded off his composing for the pianoforte, and is a splendid example of his mature style.



THE WORKING BOYS' CLUBS SPORTS DAY.

A photograph taken on the annual Sports Day, at Herne Hill, this year. An appeal for the London Federation of Working Boys' Clubs and Institutes will be broadcast tonight at 8.45.

Studies is apt to have a rather stern and forbidding sound, and, of course, many of the thousands of pieces for pianoforte and other instruments which have that name, are intended merely to help the student to overcome one or other of the difficulties of his instrument. But there are many others which have besides a really musical or poetic idea welded into their fabric. Chopin's and Liszt's are no doubt the best known, as they are, in their own way, among the best.

They never lose sight of the particular obstacle which they are meant to help the aspirant to surmount, so that each one is evolved from a single motive which determines its character. But, so successfully does Chopin contrive to invest his studies with a real musical interest, that the listener need hardly be concerned with the educative intention at all.

(For 5.30-6.15 and 6.25-8.45 Programmes see opposite page)

8.45

(London only)

The Week's Good Cause

Appeal on behalf of the London Federation of Working Boys' Clubs and Institutes by Wing-Commander LOUIS GREG, C.V.O.

Boys' Clubs are situated in all the poorer parts of London, and the Clubs affiliated to the L.F.B.C. influence the lives of at least 8,000 boys of the critical ages of fourteen to eighteen. Listeners with sons of their own will sympathize with boys who at fourteen or fifteen are thrown into a hard world to help support their families. In the life of the working lad in a great city the few short hours between work and sleep are vital ones, and largely determine what sort of man he will become. The clubs are out to fill those hours in the right way. A bright, cheery place to meet his friends; good comradeship and healthy influences. Well-organized recreation. The 'team-spirit' which places others first, self last. A workable religion—these the clubs of the London Federation have striven to give their members for more than a generation. With more men and more money, the work could be extended four-fold. Donations should be addressed to L.F.B.C., 1, Bear Lane, S.E.1.

8.50

'The News'

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

9.5

Albert Sandler

and

The Park Lane Hotel Orchestra

From the Park Lane Hotel

ORCHESTRA

Selection of Works by Chopin

Soliloquy . . . Alan Murray

VIVIEN LAMBELET

(Soprano) accompanied

by CECIL DIXON

Coecilia *Vuillermoz*

L'An Blanc (The White

Donkey) *Huc*

ORCHESTRA

Three Hungarian Dances

Brahms

ALBERT SANDLER

Violin Solos: Andante from

Concerto and Scherzo

Tarantelle *Wieniawski*

VIVIEN LAMBELET, accom-

panied by CECIL DIXON

Full Moon *Woolmer*

Do you believe in fairies?

Walsley Charles

ORCHESTRA

Selection, 'Carmen' *Bizet*

10.30 Epilogue
'PILGRIMS'

British Illustrations

6.25
A HARVEST
FESTIVAL
SERVICE

(For 3.30-5.30 Programmes see
opposite page)

5.30 BIBLE READING
Paul of Tarsus—VII
'Corinth.' Acts xviii, 1-28

5.45-6.15 app. CHURCH
CANTATA (No. 19)—BACH
'Es ERHUB SICH EIN STREIT'
('Then a tumult arose')
Relayed from the Guildhall School
of Music

The Singers :

NOEL EADIE (Soprano)
STEWART WILSON (Tenor)
STANLEY RILEY (Bass)
THE WIRELESS CHORUS

The Players :

AMBROSE GAUNTLET }
(Violoncello) } Continuo
EUGENE CROFT (Bass) }
LESLIE WOODGATE (Organ) }

THE WIRELESS ORCHESTRA
(Trumpets, Tympani, Oboes, Oboe
d'Amore, Bassoons and Strings)
(Conducted by STANFORD ROBINSON)

Composed for Michaelmas, probably in 1726, this Cantata begins with an opening chorus whose strength and vigour are hardly ever excelled anywhere in Bach's music. It sets forth the battle of the hosts of Evil against the Archangel Michael, and the strife and tumult are illustrated with the most picturesque vividness. The text speaks of serpents and dragons assailing the gates of Heaven, and Bach makes great use of a writhing motive in the accompaniment; as the battle begins, it rises always upwards, but when we reach the point where Michael and his Angels prevail, the same motive is used in an upside down form, dropping down to the very lowest depths, to typify the overthrow of the Evil ones. It is a device which in less skilful hands might well be childish; here it is used with real mastery.

The beautiful and tender soprano aria is finely accompanied, and in the song, 'Bide ye angels, the angel theme, like that of the Pastoral Symphony in the Christmas Oratorio, is effectively used. The trumpet plays the old chorale, 'Ach, Gott, lass dein lieb' Engeln' ('O God, let thy dear angels'), and the effect is more striking than in some of the trumpet obligatos which Bach wrote later. The final chorale is impressively accompanied with three trumpets and drums among the orchestral instruments.

I.—Chorus :

Then a tumult arose,
The hosts of the Evil one, Hell's angry legions
In fury assailed the Heavenly Regions.
But the Angel Michael's sword
Drove them out before the Lord,
Satan quail'd beneath its blow.

II.—Recitative (Bass) :

Praise God! The Fiend is fled,
Th' unconquerable Michael's arm to victory
his
Angel host hath led ;
In chains did bind the Evil one and unto
darkness throw him,
And Satan's place before the Lord no more
in Heav'n shall know him.
Now have we thought to fear from him,
Yea, though his awful voice affright us,
The angels guard our heart, our soul,
He can no more despise us.

III.—Aria (Soprano) :

God sends His angels to our aid ;
Nor ever can they fail us,
So may we go still unafraid,
Though enemies assail us,
About us eye with shield and sword
Are gather'd Angels of the Lord,
Ev'n as a mighty army.

IV.—Recitative (Tenor) :

How poor and weak is man, a sinful child !
A worm, his way is lowly.
See, how all merciful, the Saviour mild
With loving care His children tendeth.
His guardian angels holy
The seraphim's bright host,
When mankind needeth succour most
To be his shield, He sendeth.

V.—Aria (Tenor) :

Bide ye Angels, by me stay !
Guide me still, though weak and humble,
That my foot no more may stumble.
Guide me, too, that I may
Songs of thankfulness may bring Him,
Ev'n as angels ever sing Him.

THE DAY OF REST
Sunday's Special Programmes.

From 2LO London and 5XX Daventry.

Broadcast Churches—XXXI.

MANCHESTER
CATHEDRAL



from which a service will be broadcast by all stations tonight at 8.0.

By the Very Rev. Hewlett Johnson, D.D., Dean of Manchester.

FOR all its vast size, industrial Manchester is a babe in years. The Manchester of today is perhaps the largest industrial centre in the world. The Manchester of two centuries ago could be described by the historian as a 'village,' though the largest village in England. It was in reality an ancient and beautiful country town, dominated by one of the noblest Perpendicular parish and collegiate churches in all the land. The floods of industrialism raged around it, sweeping its ancient glories away, but, like a bastion, the old church withstood the rush, and today, with its fifty great windows, with its ranges of columns striding across a breadth surpassed by but one other English church, with its glorious choir stalls and its array of mediæval screens, it stands not only as the memorial of a lovely past, but as the devoted servant of modern Manchester and the proud partner in her activities.

Manchester men love the 'owd church,' as they call it. And some day, when Manchester cleanses her atmosphere, as so many other great cities have done; when the cathedral walls are washed and the rambler roses climb upon them as they climb in clusters on the town hall walls of a Copenhagen or a Stockholm, then the outside world will rediscover the beauties of our ancient church.

For very ancient it is. An old angel stone carries it back a thousand years to Saxon times, and fragments of an Early English church, and the Decorated church which followed it, may still be traced in the walls of the Lady Chapel and the western tower of the nave.

But the church as it now stands began its great career when it was re-fashioned in 1422 as a collegiate church. It was in that century that the chancel received those tabernacled choir stalls whose beauty and richness of detail are unsurpassed. In that century, too, were begun those oak screens, so numerous and delicate, which give Manchester a character all its own and enshrine the cosiness, the intimacy, and the mystery of a mediæval House of God.

The church has its treasures: its charters; its splendid brass of John Huntingdon, the first Warden; its tapestry; its fine plate ranging from the days of Queen Elizabeth to the time of George the First; its earliest English examples of Dutch candelabra; and its muniment room filled with parish records of quite unique interest.

But it is none of these things, nor yet is it the music for which the church has always been famed, which form our chiefest pride. Primarily, our old collegiate church, made a cathedral in 1847, is neither a museum nor a concert-hall. Primarily, it is the great family house of worship for Manchester and its diocese. It is the mother church of the largest industrial area in the world. It is the place where great citizens and civic dignitaries gather in panoply of state to kneel in humility and acknowledge eternal things. It is the home where young and old, rich and poor, simple and learned, come, now unitedly as on the vast homely Sunday evening services, now singly and quietly throughout the week, to worship, to learn, to meditate, to pray. Where men in their corporate capacity—judges or doctors, soldiers or sailors, railwaymen or traders, schoolboys or schoolgirls, Scouts or Guides, or a hundred other ranks and orders—come for their festivals and to seek a blessing on their work. It is the place where men wish to learn of God—of righteousness, of justice, of brotherhood, and of the things which make for our peace. That is why in various directions you will see corners devoted to children, to international peace, to the world-wide activities of the Church, and so forth. That is why no fees are charged, no gates are locked, and the great west doors stand open to our busiest thoroughfare. The light from the altar shall shine into the very street itself, symbolic of the heavenly light which seeks to illuminate all the ways of men.

8.0
A RELAY FROM
MANCHESTER
CATHEDRAL

VI.—Recitative (Soprano) :
So with the Angel's tender care about us ever
Be it our care that evil thoughts and evil
deeds affright them never,
So, shall we, when at God's behest,
Our earthly life is ended,
Unto our heav'nly Rest
By angel hosts be tended.

English Text by D. Millar Craig.
Copyright B.B.C., 1929.

Cantatas for the next four Sundays are :—

October 6. No. 5—
'Wo soll ich fliehen hin ?'
('Whither shall I flee ?')
October 13. No. 180—
'Schmücke dich, o liebe Seele.'
('Hise, O Soul.')
October 20. No. 38—
'Aus tiefer Noth schreie ich zu dir'
('From depths of woe.')
October 27. No. 89—
'Was soll ich aus dir machen, Ephraim ?'
('What shall I make of thee, O Ephraim ?')

6.25-7.45 A HARVEST FESTIVAL
SERVICE

at St. Giles' Church, Stoke Poges
BILLS

Processional Hymn, 'Come, ye
thankful people, come' (Ancient
and Modern, No. 382)

Evensong

Psalms 65 and 150

1st Lesson—Deut. viii, 7 to end

Magnificat

2nd Lesson—Rev. xiv, 14 to 19

Creed and Prayers

Anthem, 'O Lord, how manifold
are Thy works'

Harvest Thanksgivings

Hymn, 'We plough the fields and
scatter' (Ancient and Modern,
No. 383)

Sermon, The Rev. MERVYN CLARE,
M.A. (Vicar of Stoke Poges)

Hymn, 'Now thank we all our God'
(Ancient and Modern, No. 379)

The Blessing

Recessional Hymn, 'All people
that on earth do dwell' (Ancient
and Modern, No. 166)

8.0 A RELIGIOUS SERVICE

From Manchester Cathedral

S.B. from Manchester

Address by His Grace the Most
Reverend WILLIAM TEMPLE, D.D.,
Archbishop of York

THE CATHEDRAL BELLS

8.5 The Service

Hymn, 'To Thee, O Lord, our hearts
we raise' (A. and M., No. 384)

Lord's Prayer and Versicles

Magnificat

Reading from Scripture

Nunc Dimittis

Prayers

Hymn, 'Love Divine, all loves
excelling' (A. and M., No. 520)

Address by the ARCHBISHOP OF
YORK

Hymn, 'Glory to Thee, my God,
this night' (A. and M., No. 23)

The Blessing

(For 8.45-10.30 Programmes see
opposite page)

10.30 Epilogue

'PILGRIMS'

(For details of this week's Epilogue
see page 700.)

KOLSTER BRANDES

CONCERTS broadcast from TOULOUSE



Again Kolster - Brandes have provided a special programme attraction for radio listeners. K-B concerts are being broadcast every other Sunday from Toulouse to alternate with the well - known Sunday programmes from Hilversum. The orchestra is one of the finest in France, the reception—for Kolster-Brandes listeners—the finest in England.

PROGRAMME OF CONCERT

29th SEPTEMBER, 1929.

From 6-8 p.m. (380 metres)

1. Les Joyeuses Commères de Windsor (Overture) *Nicolai*
2. Nocturne en Re bémol *C. Debussy*
3. Dolce minuetto *F. Drola*
4. Paillasse (Selection) *Leoncavallo*

ENTR'ACTE; GRAMOPHONE MUSIC.

1. Let's do it.
2. What is this thing called love?
3. I'll always be in love with you.
5. Valse-scherzo *Tchaikowski*
6. Ballet d' Herodiade *J. Massenet*
7. A celle qui part *E. Lalo*

ENTR'ACTE; GRAMOPHONE MUSIC.

1. Do something.
2. Fashionette
3. I'll never ask for more.
8. Prélude de Lohengrin *R. Wagner*
9. Ciboulette (Selection) ... *Raynaldo Hahn*
10. Danse espagnole No. 6 *E. Granados*
11. Lontanetta (Marcietta) *G. Rzigade*

Notes of special K-B programmes will appear each week in the advt. columns of RADIO TIMES and will be announced in the windows of K-B Dealers.



SUNDAY, SEPTEMBER 29 5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

3.30 Chamber Music

DOROTHY BENNETT (*Soprano*)

THE ENGLISH ENSEMBLE

MARJORIE HAYWARD (*Violin*), REBECCA CLARKE (*Viola*), MAY MUKLE (*Violoncello*), KATHLEEN LONG (*Pianoforte*)

QUARTET

Piano Quartet in C Minor *Brahms*
Allegro non troppo; Scherzo—Allegro;
Andante; Allegro comodo

DOROTHY BENNETT

Ruhe sanft (Sweet Repose) *Mozart*

Die vögel (The Birds) *Schubert*

Elfenlied (Elfin Song) *Wolf*
Er ist's ('Tis he)]

QUARTET

Piano Trio in E, No. 3
Mozart

DOROTHY BENNETT

Nuit d'étoiles (Night of Stars) *Widor*

Ariette *Paul Vidal*

Pourquoi? (Why?)
Saint-Saëns

L'Oiseau bleu (The Blue Bird) .. *Camille Decreus*

QUARTET

Piano Quartet Phantasy
Frank Bridge

Two arrangements for
Piano Quartet .. *Quilter*

Drink to me only with
thine eyes; Three Poor
Mariners

5.0-5.30 Poetry Reading

by

Miss FAY COMPTON

and

Mr. COMPTON MACKENZIE

Among the scenes from Shakespeare's plays, which Compton Mackenzie and his sister, Fay Compton, are reading, are some of the seldom-heard passages from *Anthony and Cleopatra*, *Troilus and Cressida*, etc., Fay Compton is, of course, well known as an actress, and those listeners who were happy enough to hear Ophelia in the 1928 Ellen Terry birthday-programme will anticipate that it is certainly no ordinary Shakespeare reading they are going to hear this afternoon.

8.0 A RELIGIOUS SERVICE

From Manchester Cathedral

S.B. from Manchester

Address by His Grace the Most Reverend

WILLIAM TEMPLE, D.D., Archbishop of York

THE CATHEDRAL BELLS

8.5 The Service

Hymn, 'To Thee, O Lord, our hearts we raise'

(A. and M., No. 384)

Lord's Prayer and Versicles

Magnificat

Reading from Scripture

Nunc Dimittis

Prayers

Hymn, 'Love Divine, all loves excelling' (A.

and M., No. 520)

Address by the ARCHBISHOP OF YORK

Hymn, 'Glory to Thee, my God, this night'

(A. and M., No. 23)

The Blessing

8.45 The Week's Good Cause

(From Birmingham)

An Appeal on behalf of the National Society for the Prevention of Cruelty to Children (Midland Area) by Major B. J. T. FORD.

(Contributions should be forwarded to the Secretary, N.S.P.C.C. Offices, 105, Colmore Row, Birmingham.)

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 A Programme of Oratorio

(From Birmingham)

THE BIRMINGHAM STUDIO

AUGMENTED ORCHESTRA

(Leader, FRANK CASTELL)

Conducted by

JOSEPH LEWIS

THE BIRMINGHAM STUDIO

CHORUS

KATE WINTER (*Soprano*),

RISPAH GOODACE (*Con-*

tralto), TOM PICKERING

(*Tenor*) KENNETH ELLIS

(*Bass*)

'The Light of Life'

(*Elgar*)

This is an Oratorio to a text by the Rev. E. Capel-Cure, partly taken from Scripture and partly his own, dealing with the miraculous return of sight to the man who had been blind from birth. It was given for the first time in 1896 at the Worcester Festival, where other early works of Elgar's had been produced, and it was at once evident to the musical world that here was an oratorio with real originality and freshness, conspicuous by comparison with the stereotyped manner of the oratorios produced year after year at the Three Choirs Festival. There is a very real sense of devotion surrounding the character of our Lord and His mission, not only as healer of the blind, but as bringer of light into the world. Use is made of characteristic themes in the way in which Elgar's later and bigger works have made familiar, and the oratorio, short as it is, is profoundly impressive. It begins with an orchestral prelude, called a 'Meditation,' and then the tale is simply and beautifully set forth by the voices, with a finely conceived orchestral accompaniment.

'Lauda Sion'

(*Mendelssohn*)

'LAUDA SION,' a Cantata for solo voices, chorus and orchestra, was composed by Mendelssohn for the Feast at Liège in 1846, the year before he died. The Cantata is sung at Mass on the Feast of Corpus Christi.

10.30 Epilogue

Rates of Subscription to 'The Radio Times' (including postage): Twelve months (Foreign), 15s. 8d.; twelve months (British), 14s. 6d. Subscriptions should be sent to the Publisher of 'The Radio Times,' 8-11, Southampton Street, Strand, W.C.2.

Sunday's Programmes continued (September 29)

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

3.30 Joyous Youth
 NATIONAL ORCHESTRA OF WALES
 Cerddorfa Genedlaethol Cymru
 Conducted by WARWICK BRAITHEWAITE
 Entrance and Dance of the Children ('The Conqueror') German

THE MOUNTAIN ASH GIRLS' CHOIR
 Conducted by Miss E. THOMAS

Men of Harlech } Cyril Jenkins
 Lady Moon }
 The Ash Grove }
 Mary, Mary }

ORCHESTRA
 Dream Pantomime and Witches' Ride ('Hänsel and Gretel') Humperdinck

CHOIR
 Little Boy Blue }
 Fairyland } Cyril Jenkins
 When I'm Big }
 The Mulberry Bush }

ORCHESTRA
 Children's Overture Quilter

CHOIR
 The Lamb }
 The Man in the Moon } Cyril Jenkins
 All thro' the night }
 The Hayfield }

ORCHESTRA
 Suite, 'Joyous Youth' Coates
 Serenade for a Doll } Debussy
 Golliwog's Cakewalk }

5.0-6.15 app. S.B. from London
 8.0 S.B. from Manchester
 8.45 The Week's Good Cause
 An Appeal on behalf of Dockland Settlement No. 3, Bristol, by Mr. BERTWELL WIGMORE, Warden-in-Charge
 8.50 WEATHER FORECAST, NEWS
 9.0 West Regional News
 9.5 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
 5.0-6.15 app. S.B. from London
 6.25-7.45 S.B. from London
 8.0-8.45 S.B. from Manchester
 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

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

3.30-6.15 app. S.B. from London
 6.25-7.45 S.B. from London
 8.0-8.45 S.B. from Manchester
 8.50 S.B. from London
 9.0 Local Announcements
 9.5 S.B. from London
 10.30 Epilogue

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

3.30-6.15 app. S.B. from London
 6.25-7.45 S.B. from London
 8.0-8.45 S.B. from Manchester
 8.50 S.B. from London
 9.0 Local Announcements
 9.5 S.B. from London
 10.30 Epilogue

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

3.30 Legends
 Retold in Music
 ELEANOR TOYE (Soprano)
 From Liverpool
 STANLEY KAYE (Pianoforte)
 From Sheffield

4.54 STANLEY KAYE
 La Cathédrale Engloutie (The Submerged Cathedral) Debussy
 La Prédication aux Oiseaux (The Sermon to the Birds) Liszt

5.4 HAROLD HALLAS
 Ballad of Semmerwater } Harold Thomas
 Ozymandias }

5.14 ORCHESTRA
 Le Chasseur Maudit (The Accursed Huntsman) Franck

5.30-6.15 app. S.B. from London
 6.25-7.45 S.B. from London
 8.0 A RELIGIOUS SERVICE
 From Manchester Cathedral
 Relayed to London and Daventry
 Address by His Grace the Most Reverend WILLIAM TEMPLE, D.D., Archbishop of York
 THE CATHEDRAL BELLS

8.5 Service
 Hymn, 'To Thee, O Lord, our hearts we raise' (Ancient and Modern, No. 384)
 Lord's Prayer and Versicles
 Magnificat
 Reading from Scripture
 Nunc Dimittis
 Prayers
 Hymn, 'Love Divine, all loves excelling' (Ancient and Modern, No. 520)
 Address by the ARCHBISHOP OF YORK
 Hymn, 'Glory to Thee, my God, this night' (Ancient and Modern, No. 23)
 The Blessing

8.45 The Week's Good Cause
 An Appeal on behalf of Noble's Isle of Man Hospital and Dispensary, by His Excellency the Lieutenant-Governor of the Island, Sir CLAUDE HILL, K.C.S.I., C.I.E.
 Donations should be sent to the Treasurer of the Hospital, Douglas, I.O.M.

8.50 WEATHER FORECAST, NEWS
 9.0 North Regional News
 9.5 S.B. from London



THE MOUNTAIN ASH GIRLS' CHOIR take part in the 'Joyous Youth' programme, from Cardiff this afternoon.

HAROLD HALLAS (Baritone)
 From Leeds

THE NORTHERN WIRELESS ORCHESTRA
 Conducted by T. H. MORRISON
 From Manchester

Till Eulenspiegel's Merry Pranks Strauss

3.50 ELEANOR TOYE
 Lord Rendal Traditional, arr. Cecil Sharp
 Orpheus with his Lute Sullivan
 Sherwood (Robin Hood) Dear

4.0 STANLEY KAYE
 Pan's Dancing Song (Phoebus and Pan)
 Bach, arr. Rummel

4.10 ORCHESTRA
 L'Apprenti Sorcier ('The Apprentice Magician')
 Dukas

4.22 HAROLD HALLAS
 The Erl-king } Loewe
 Edward }
 Odin's Sea-ride }

4.32 ORCHESTRA
 'Tone Poem, 'With the Wild Geese' Harty

4.44 ELEANOR TOYE
 La Procession Franck
 Les Amants Fidèles (The Faithful Lovers)
 Bruneau
 I'Brasil Delius
 Edna's Farewell to Cucullain
 Traditional, arr. Stanford

10.30 Epilogue

Other Stations.

5NO NEWCASTLE. 1,148 kc/s. (261.3 m.)
 3.30-6.15 app.:-S.B. from London. 8.0:-S.B. from Manchester. 8.45:-The Week's Good Cause: Appeal on behalf of the Citizen's Service Society by Mr. W. Deans Forster. 8.50:-S.B. from London. 9.5:-S.B. from London. 10.30:-Epilogue.

5SC GLASGOW. 752 kc/s. (398.9 m.)
 3.30-6.15 app.:-S.B. from London. 6.30-7.45 app.:-A Religious Service, relayed from the Orphan Homes of Scotland Bridge of Weir. Psalm No. xxiii, 'The Lord is my Shepherd'. Prayer. Scripture Reading by the Children-Psalms No. cxlv. The Lord's Prayer. Hymn, 'To God be the Glory! Great Things He hath done' (Sacred Songs and Solos, No. 23). Address by the Rev. John McNeill, D.D. Hymn, 'Praise the King of Glory, He is God alone' (Sacred Songs and Solos, No. 209). Benediction. Vesper, 'Jesus, tender Shepherd, hear me' (R.C.H., No. 654). 8.0:-S.B. from Manchester (See London). 8.45:-The Week's Good Cause: An Appeal on behalf of the Glasgow Medical Missionary Society by Mr. Andrew Houston. 8.50:-S.B. from London. 9.0:-Scottish News Bulletin. 9.5:-S.B. from London. 10.30:-Epilogue.

2BD ABERDEEN. 985 kc/s. (301.5 m.)
 3.30-6.15 app.:-S.B. from London. 6.30-7.45 app.:-S.B. from Glasgow. 8.0-8.45:-S.B. from Manchester (See London). 8.50:-Weather Forecast, News. 9.0:-S.B. from Glasgow. 9.5:-S.B. from London. 10.30:-Epilogue.

2BE BELFAST. 1,233 kc/s. (242.3 m.)
 3.30-6.15 app.:-S.B. from London. 6.25-7.45:-S.B. from London. 8.0-8.45:-S.B. from Manchester (See London). 8.50:-S.B. from London. 9.5:-S.B. from London. 10.30:-Epilogue.

7.45
FAVOURITES
IN
VAUDEVILLE

MONDAY, SEPTEMBER 30
2LO LONDON & 5XX DAVENTRY

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

9.10
'POINTS
OF
VIEW—I'

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—IV, How I Planned my
Kitchen'

11.0-11.30 a.m.
Experimental Television Transmission
by the Baird Process

11.30 (Daventry only) Gramophone Records
12.0 A Ballad Concert
KATHLEEN HARTLEY (Messo-
Soprano)
GEORGE LAMBERT (Baritone)
12.30 Organ Music
Played by EDWARD O'HENRY
Relayed from Tussaud's Cinema
1.0 LIGHT MUSIC
LEONARDO KEMP and his PICCA-
DILLY HOTEL ORCHESTRA
From the Piccadilly Hotel
2.0 FOR THE SCHOOLS
German Reading by Dr. HERBERT
SCHROEDER: 'Die Weltminute von
Waterloo,' from 'Sternstunden der
Menschheit,' by Stefan Zweig
2.20 Interlude
2.30 Miss RHODA POWER: 'Days
of Old: The Middle Ages—II, St.
Bertha's Day in Palestine'
3.0 Interlude
3.5 Miss RHODA POWER: 'Stories
for Younger Pupils—II, Maroosia
and the Twelve Months' (Russian)

3.20 Interlude
3.25 (Daventry only) Fishing Bulletin
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 by CECIL DIXON
The Story of 'The Golden Guineas'
from 'Five Children and It'
(E. Nesbit)

Various Songs to suit the occasion, sung by
MEGAN THOMAS
'The Wonderful Clock'—according to Eleanor
Farjeon

6.0 'New Careers for Boys and Girls'—I, Mr. C.
D. NOTLEY, Lecturer in Advertising, London
Polytechnic: 'Advertising'

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 Transcriptions
Played by LESLIE ENGLAND
Pastorale and Capriccio .. Scarlatti, arr. Tausig
Toccata and Fugue in D Minor Bach, arr. Tausig

7.0 Mr. JAMES AGATH: Dramatic Criticism
7.15 Musical Interlude

7.25 Dr. A. R. PASTOR: Spanish Talk. From
'Azorin Lecturs Espanolas' 'Azorin, El Genio
Castellano,' p. 26—'Y cual es el espiritu del
Quijote?' p. 30—'Podra llegar a ser más plastica
la fórmula del castellanismo?'

7.45 Vaudeville
ALMA BARNES (In Songs and Impressions)
NORAH BLANEY (Songs at the Piano)
BETTY CHESTER (In Comedy Songs)
THE THREE VIRGINIANS
(Tait Bros. and Abbott)
LOUIS HERTEL
(In 100% Talkie, 'Hit it again, Bo!')
JACK PAYNE and THE B.B.C.
DANCE ORCHESTRA

9.10 POINTS OF VIEW—I
Mr. G. LOWES DICKINSON

Overture, 'Pique Dame' (Queen of Spades)
Suppé
Gavotte Saint-Saëns
Farandole Piccini

ALTHOUGH the Overture, *Post and Peasant*, is easily
the first favourite of the few works of Suppé's
which are now heard, *Pique Dame* must be a very
good second. He was one of the many musicians
whose great gifts appeared at an early age and
who had to overcome some opposition before he
was allowed to take up music in earnest. He
spent a busy life as conductor and composer, and
one authority reports that he left no fewer than
two Grand Operas and 165 stage
pieces of less serious dimensions,
as well as at least two big works
for the Church. In the latter part
of last century two or three of his
Light Operas were produced in
London and enjoyed real success.

ROY HENDERSON and Orchestra
To the Forest Tchaikovsky
Rebel Song Arthur Sandford
ORCHESTRA

Three Bavarian Dances Elgar
ELGAR'S Op. 27 is a Suite for Choir
and Orchestra, called *From the
Bavarian Highlands*, an echo of
the composer's travels in that
kindly part of the world. Three
numbers of the Suite are for orches-
tra alone, and these are often
played separately in the form of
a Suite. The first is a light-hearted
dance in which the tune enters
boldly at the third bar. Once
or twice its course is interrupted
by a still more animated move-
ment, and there is a more suave
melody sometimes heard alone
and sometimes along with the
merry tune of the opening.

The second dance, called *In
Hammersbach*, opens with three
introductory bars, and then the
first violins play the leading tune.
Here, too, there is another, more
smoothly flowing, melody, heard
along with the first, and a quieter
section in the middle of the piece.

The third, more vigorous than
the others, begins energetically
with reiterated notes. When the
boisterous tune appears, it is played
first by woodwinds. Again as in
the other movements, there is
a more gracious melody which
interrupts the energy of the dance
from time to time, but it is the
strenuous spirit of the opening which chiefly
prevails and which brings the movement to an
end with great strength and sonority.

ROY HENDERSON and Pianoforte
In the Silent Night Rachmaninov
Eleanore Albert Mallinson
A Serenade Cyril Scott
ORCHESTRA
Ballet Music, 'Boabdil' Moszkowski

11.0 DANCE MUSIC
THE PICCADILLY PLAYERS, directed by AL
STARITA, and THE PICCADILLY GRILL BAND,
directed by JERRY HOEY, from the PICCADILLY
HOTEL

12.0-12.15
Experimental Transmission of Still Pictures
by the Fultograph Process.



BETTY CHESTER



ALMA BARNES

VAUDEVILLE

TONIGHT FROM 7.45
TO 9.10 WITH

ALMA BARNES *In Songs and Impressions*
BETTY CHESTER *A Co-Optimist*
NORAH BLANEY *In Songs at the Piano*

The THREE VIRGINIANS
(Tait Bros. and Abbott) *In Harmony*



LOUIS HERTEL



NORAH BLANEY

LOUIS
HERTEL

in a 100% Talkie, 'Hit
It Again, Bo!'

THE aim of this series—to which G. Bernard Shaw,
H. G. Wells, Dean Inge, Sir Oliver Lodge,
J. B. S. Haldane, and Lowes Dickinson himself
will contribute—is to present to listeners the varied
points of view of well-known men. Lowes
Dickinson, who is introducing the series and will
also close it, will perhaps be best known to
listeners as the author of 'Letters to John
Chinaman'; it was, however, his delightfully-
written 'Modern Symposium' which suggested
the idea of the present series. Mr. Dickinson is
Fellow of King's College, Cambridge, and one
of the most important (if most retiring) con-
tributors to modern thought.

9.40 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN; Local News; (Daventry only)
Shipping Forecast and Fat Stock Prices

10.0 AN ORCHESTRAL PROGRAMME
THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL
ROY HENDERSON (Baritone)

MONDAY, SEPTEMBER 30

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, 'Masaniello' Auber
Suite, 'Four Indian Love Lyrics' Woodforde-Finden

CHARLES HARRISON (Baritone)
O Mistress Mine } Quilter
Blow, blow, thou Winter Wind }

ORCHESTRA
Selection, 'The Maid of the Mountains' Fraser-Simson

CHARLES HARRISON
Sea Fever Ireland
A Tonto Air Donizetti

ORCHESTRA
Waltz, 'Liebestraum' (A Dream of Love) Czibulka
Entr'acte, 'The Butterfly' Bendie

4.0 A Ballad Concert
FLORENCE McHUGH (Soprano)
EUROSWYDD RICHARDS (Tenor)

EUROSWYDD RICHARDS
The Willow Goring Thomas
Two Irish Songs Lohr

FLORENCE McHUGH
Daffodil Days } Phillips
Fragile Things in April .. }

EUROSWYDD RICHARDS
The English Rose German
If thou wert blind Noel Johnson

FLORENCE McHUGH
Columbine's Garden } Bealy
Someone }
London Spring Claude Romney



FLORENCE McHUGH
sings in the ballad concert from 5GB
this afternoon.

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

5.30 The Children's Hour
(From Birmingham)
'Gossip in Flowerland,' by Helen M. Enoch
Songs by PHYLLIS LONES (Mezzo-Soprano)
TONY will Entertain
'The Secret Society,' by T. Davy Roberts

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, 'Opera Bouffe' Finch
LEONARD GORDON (Baritone) and Orchestra
Aria, 'Non piu andrai' (So, Sir Page) ('Figaro') Mozart

ORCHESTRA
Selection, 'Show Boat' Kern

FRANK VENTON (Viola)
Sodati in G Marcello, arr. Alfred Gibson

ORCHESTRA
Three Mask Dances Arthur Wood

LEONARD GORDON
Cloze Props Wolsey Charles
King Charles Maude Valerie White
The Wanderer's Song Julius Harrison

ORCHESTRA
Suite, 'Stars of the East' Lohr
Chant at Sunset; Song of the Dancer; Song of the Birds; Eastern Night Song

FRANK VENTON
Come, Sweet Death Bach, arr. Tertis
Old Irish Air arr. Tertis
La Matelotte Marais

ORCHESTRA
Three Dances, 'Tom Jones' German

8.0 Promenade Concert

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

35th Season
RACHEL MORTON (Soprano)
WALTER WIDDOP (Tenor)
SIR HENRY WOOD and his SYMPHONY ORCHESTRA
(Leader, CHARLES WOODHOUSE)

Wagner Concert
ORCHESTRA
Prelude, 'The Mastersingers'
The 'Siegfried' Idyll
WALTER WIDDOP and Orchestra
Aria, 'Walter's Prize Song' ('The Mastersingers')

ORCHESTRA
Klingsor's Magic Garden, and the Flower Maidens' Scene ('Parsifal')
Siegfried's Journey to the Rhine ('Götterdämmerung')

RACHEL MORTON and Orchestra
Aria, 'Isolda's Liebestod' ('Tristan and Isolda')

ORCHESTRA
Overture, 'Rienzi'
(For notes on this Concert see page 671.)

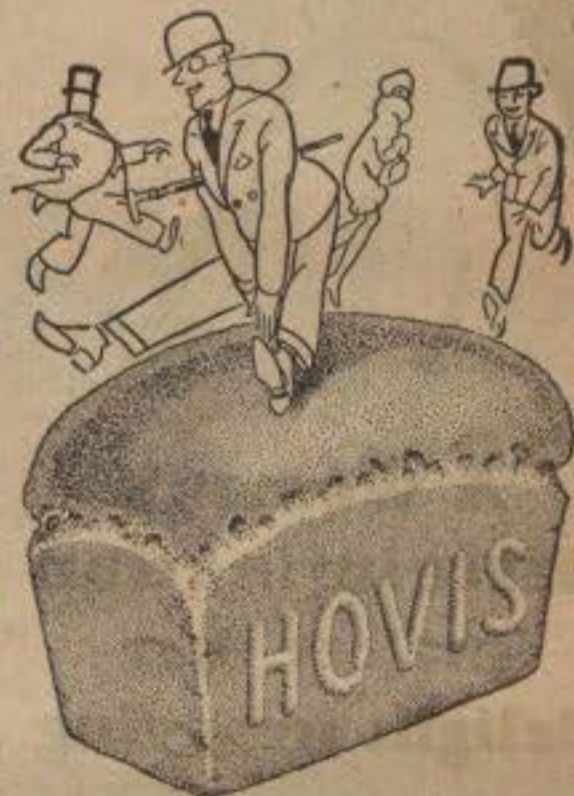
9.40 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.55 A Recital
HENRY DE CASADESUS (Viola d'Amour)
(Founder of Société des Instruments anciens)
accompanied by BORIS ORD (Harpsichord)

Divertissement Borghi
Introduction, Allegretto, Largo et Gigue, Pour Violo d'Amour
Fantasie Cimarosa
Entrée, Allegretto, Lento, Rondo, Pour Violo d'Amour

10.15-11.15 DANCE MUSIC
THE PICCADILLY PLAYERS, directed by AL STARITA, and the PICCADILLY GRILL BAND, directed by JERRY HOEY, From the PICCADILLY HOTEL
(Monday's Programmes continued on page 684.)

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Monday's Programmes continued (September 30)



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N.C.C. 670

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

- 1.15 **An Orchestral Concert**
Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
Overture, 'Coriolanus' *Beethoven*
Siegfried Idyll *Wagner*
Prelude and Three Entr'actes, 'Carmen' *Bizet*
- 2.0 London Programme relayed from Daventry
- 4.45 **Mr. FROOM TYLER: 'West Country Sketches**
—II, Tom Coryat, the Merry Tramp of Somerset
Tom Coryat set out from Odcombe and tramped across Europe and back in one pair of shoes.
- 5.0 **JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA**
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)

10.0-11.0 A West Country Programme

THE STATION TRIO:
FRANK THOMAS (Violin);
RONALD HARDING (Violoncello); HUBERT PENGELLY (Pianoforte)

Overture, 'Plymouth Ho' *John Ansell*
'An April Shower'
In Three Scuds by 'DAN'L GRAINGER'

Characters:
Granfer Ashford, a retired farmer
Betty Ashford, his grand-daughter
Reuben Tucker, her sweetheart

Betty, somewhere in Somerset, is very much taken up with her dairy and her sweethearts, but her old grandfather is not forgotten.

TRIO
Somerset Rhapsody *Holst*
Bells of Somerset *Hurst*

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

- 1.15-2.0 *S.B. from Cardiff*
- 2.0 London Programme relayed from Daventry
- 4.45 *S.B. from Cardiff*
- 6.0 London Programme relayed from Daventry
- 6.15 *S.B. from London*
- 9.40 WEATHER FORECAST, NEWS
- 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 PLYMOUTH. 1,040 kc/s. (288.5 m.)

- 2.0 London Programme relayed from Daventry
- 5.15 **The Children's Hour**
ACCORDING TO RULE
Reading, 'Golden Guinea' from 'Five Children and It' (*E. Nesbit*)
Rollicksome Fun by Monty
- 6.0 London Programme relayed from Daventry
- 6.15-11.0 *S.B. from London* (9.55 Local News)

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

- 2.0 London Programme relayed from Daventry
- 3.25 **An Afternoon Concert**
THE NORTHERN WIRELESS ORCHESTRA

Patrol, 'Dusky Drummers' *Williams*
Waltz, 'Chatelaine' *Margis*
Overture, 'Italian Dramatic' *Keler-Bela*

RONALD HOYLE (Bass-Baritone)
Sea Fever *Ireland*
Linden Lea } *Vaughan*
The Vagabond } *Williams*

ORCHESTRA
Caucasian Sketches
Ippolitov-Ivanov
In the Mountains;
In the Village; In the Mosque; Procession of the Sirdar

DOROTHY LLOYD (Entertainer at the Piano)

ORCHESTRA
Danse Persane *Guiraud*
RONALD HOYLE
The Happy Lover
Lane Wilson
Love, could I only tell thee *Capel*
The Gay Highway
Drummond
Gifts *Dunhill*



'DAN'L GRAINGER,' the author of *An April Shower*, which is being performed during the West Country Programme from Cardiff tonight.

ORCHESTRA
Two Shakespearian Sketches *O'Neill*
Nocturne; Masquerade

DOROTHY LLOYD
ORCHESTRA
Fantasia, 'A Summer Day in Norway' *Willner*

- 5.15 **The Children's Hour**
S.B. from Leeds
When were you born?
The first of a series of very super-(stitious) programmes, given by the wonderful wizard CUMGRANO
Songs sung by DOROTHY KITCHEN and J. WOODS SMITH

- 6.0 London Programme relayed from Daventry
- 6.15 *S.B. from London* (9.55 Regional News)

10.15-11.0 A Programme of Works by Percy Fletcher

THE NORTHERN WIRELESS ORCHESTRA
March, 'Spirit of Pageantry'
Suite, 'Woodland Pictures'
Intermezzi { Eyes of Dream
 { Demoiselle Chic
Valse Intermezzo, 'Bal Masqué'
March, 'The Crown of Chivalry'

(Monday's Programmes continued on page 687).



1925



The diagram shows the small emission available with the early valves.

With the coming of the first Cossor Dull Emitter emission increased considerably

NOW!



**28%
GREATER
EMISSION**

- 28% GREATER POWER
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Cossor leads again with a wonderful new filament having a colossal emission.

Filament emission determines the performance of any valve. Volume, tone, range, length of life, all depend upon emission. The NEW Cossor Valves are fitted with a tungsten-cored filament which gives 28% greater emission. This amazing new Cossor filament is tremendously strong—stronger than steel—and yet is as pliable as whipcord. Because of its pliability it cannot become brittle. And because it cannot become brittle it will not break even after hundreds of hours of use. So, due to their 28% greater emission, the new Cossor Valves will give you greater volume, longer range and sweeter tone. And because of the tremendous strength and pliability of the new Cossor filament, they will give enormously long life. Use the NEW Cossor in your Receiver. They make old Sets like new.

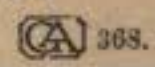
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The NEW Cossor is available in a complete range of types including Screened Grid, H.F. Detector, L.F., R.C., Power, Super Power and Pentodes. Your Wireless dealer stocks them.

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Precious for its beauty and charm. Prized for the admiration it commands. A constant delight to your artistic sense.

Even greater will be your pride in the possession of a Pye Portable. All the power of five selected valves, all the perfection of tone that Cambridge craftsmanship has created for your pleasure, all the beauty that Nature herself has traced in the finely grained walnut of the Cabinet, will combine to make the Pye Portable your most treasured possession.

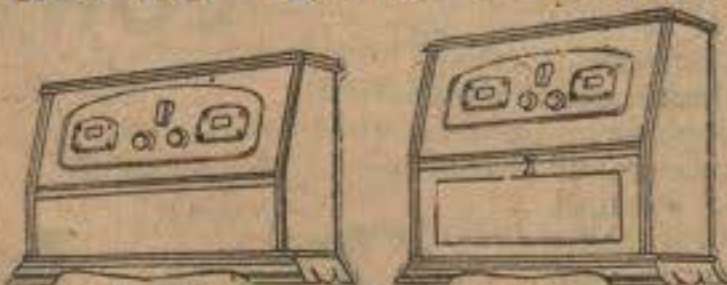
If one feature only is responsible for the magnificent reputation of Pye Radio it is the lasting satisfaction it brings to every Pye owner. Ask any radio dealer. He sees both sides. He will tell you.



The price of the Pye Portable is £23 10s. 0d. absolutely complete and inclusive of valves, batteries, royalties, concealed turntable and protective travelling cover.

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Pye All Electric Three—the greatest achievement in mains receivers. Operates entirely from the domestic electric supply. Gives you all the programmes, all the power, all the beauty of tone you could reasonably desire. £25 inclusive of full mains equipment, valves and royalties.

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Programmes for Monday.

(Continued from page 684).

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. (398.3 m.)

2.40.—For Schools. Dr. R. Stewart MacDougall: 'Natural History round the Year—1. The Scattering of Fruit and Seed.' S.B. from Edinburgh. 3.0.—Musical Interlude. 3.5.—Mr. Robert L. Mackie: 'The Men of Old—Figures from Scotland's Past—1. The Nameless Ones; 2. The Men of the Stone Age and the Bronze Age.' S.B. from Dundee. 3.25.—Musical Interlude. 3.30.—Charles Villiers Stanford, September 30, 1852. The Station Orchestra: Overture, 'Shamus O'Brien.' Charles Mackay (Baritone): 'Drake's Dr.' in 'The Old Superb, and Devon, O Devon, in wind and rain (Songs of the Sea). Orchestra: Suite of Ancient Dances, Op. 58. Charles Mackay: 'The Pibroch, and The Sobbing of the Speer (Songs of a Roving Celt); Trotting to the Fair; The Bold, Unbiddable Child. Orchestra: Incidental Music to 'Queen Mary.' 4.30.—A Scottish Concert. The Station Orchestra. Suite, 'Three Symphonic Dances' (Vaughn Wright). Jessie G. Green (Soprano): 'I'm ovver young tae marry yet, and My ain wee hoose (arr. Alfred Moffat); Bonnie Jeanie Deans (Harry Linn); Morag's Glen (arr. M. Wilson). Orchestra:—The Keltic Suite (Foulds). 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.—Bulletin of Juvenile Organizations. 6.45.—S.B. from London. 9.55.—Scottish News Bulletin. 10.0-11.0.—S.B. from London.

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

2.40.—S.B. from Edinburgh (See Glasgow). 3.0.—S.B. from Glasgow. 3.5.—S.B. from Dundee (See Glasgow). 3.25.—S.B. from Glasgow. 6.0.—London Programme relayed from Daventry. 6.15.—S.B. from London. 6.30.—Bulletin of Juvenile Organizations. 6.45.—S.B. from London. 9.55.—S.B. from Glasgow. 10.0-11.0.—S.B. from London.

2BE BELFAST. 1,230 kc/s. (242.3 m.)

12.0-1.0.—Light Music. The Radio Quartet: Selection, 'La Bohème' (Puccini); Chanson de Malin (Elgar). Jean Bennett (Soprano): 'At the Well, and Do not go, my love (Richard Hagemann); Butterfly Wings (M. Phillips); One morning, very early (W. Sanderson). Quartet: 'A Lover in Damascus (A. Woodford-Finden); Romance and Two Dances (from 'The Conqueror') (Germain); Fairy Feet (Finck). 2.0.—London Programme relayed from Daventry. 3.30.—Concert Music. Orchestra: 'Symphony in D, Op. 73, No 2 (Brahms). 4.10.—Interludes. John Dougan (Tenor): 'The Lake Isle of Innisfree (M. Herbert); My Little Garden World (Molly Carew); Roses and Rue (J. Foulds); O Lovely Night (London Ronald). Ernest A. A. Stoneley (Violin): 'Poème Berceuse, Op. 5 (Bourdon); Romance et Gavotte (Mignon) (Thomas, arr. Sarasate). 4.34.—Orchestra. Movements from Ballet Music (Rameau, arr. Mott). 4.45.—Organ Music by George Newell. From the Classic Cinema. 5.15.—The Children's Hour. 6.0.—London Programme relayed from Daventry. 6.15.—S.B. from London. 9.0.—Harry Dyson (Flute): 'Gavotte in G (Edouard Rix); Capriccio (Sabbatini); Gigue (Kronke). 9.10.—S.B. from London. 10.0-10.45.—A Concert. Gwynneth Edwards (Soprano): 'The Rose enslaves the Nightingale (Rimsky-Korsakov); The Maidon (Parry); Morgen and Ständchen (Richard Strauss); Stephen Wearing (Pianoforte): 'Reverie (Catoire); Etude No. 1 (Moszkowski); Prelude and Toccata (Mauglagalli). Gwynneth Edwards: 'The Lass with the Delicate Air (Arne, arr. A. L.); I love thee (Grieg); Voices of Spring (Johann Strauss). Stephen Wearing: 'Concerto in E Minor and Tale (Medtner); Rush Hour in Hongkong (Chastin); Rigoletto (Verdi, arr. Liszt).



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The New-different and better Underwear you really ought to know about!

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An interesting little book on this splendid new underwear, fullest particulars, Illustrated List of garments and a sample of the actual fabric from which TUPLEX garments are made, together with the names of Drapers who will be pleased to show you the garments, will be gladly sent post free.
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8.30
THE MUSIC
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10.15 a.m. THE DAILY SERVICE

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

10.45 Recipes for Boiled Puddings

11.0-11.30 a.m.
Experimental Television Transmission
by the Baird Process

11.30 (Daventry only) Gramophone Records

12.0 Organ Music
Relayed from Southwark Cathedral

1.0 Light Music
ALPHONSE DU CLOS and his ORCHESTRA
From the Hotel Cecil

2.0 (Daventry only)
Experimental Transmission of Still Pictures
by the Fuftograph Process

2.25 (Daventry only) Fishing Bulletin



4.30 LIGHT MUSIC
FRED KITCHEN and the BRIXTON ASTORIA
ORCHESTRA
From the Brixton Astoria

5.15 THE CHILDREN'S HOUR
Violin Solos composed and played by PHYLLIS
NASH
Another Adventure of Eustace the Pig—this time,
'EUSTACE AND THE FLOWER SHOW,' written and
told by C. E. HODGES
'News from India,' by J. R. Stapleton

6.0 Poems by James Stephens
Read by 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 TRANSCRIPTIONS
Played by LESLIE ENGLAND
Chants Polonais Chopin, arr. Liszt
Hark, hark the lark Schubert, arr. Liszt
Widmung (Dedication) Schumann, arr. Liszt
L'Alouette (The Lark) Glinka, arr. Balakirew
Serenade, Don Juan Mozart, arr. Backhaus

7.0 The Rev. ARCHIBALD FLEMING: 'The Union
of Scottish Churches—'What it Means' S.B.
from Edinburgh

7.15 Musical Interlude

7.25 Professor J. W. GREGORY, D.Sc., 'How the
World Began—II, The Composition of the
Earth.' S.B. from Glasgow

7.45 A CONCERT
THE GERSHOM PARKINGTON QUINTET
THE BAYAN SEXTET

QUINTET
Suite of Serbian Miniatures Miloyevic
Allegretto Wolstenholme

SOUTHWARK CATHEDRAL

Three views of the interior of the Cathedral,
from which organ music will be relayed at
noon today. On the left is the nave, on the
right the choir, and below the view from the
altar rails.

Photographs by Will F. Taylor



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

3.30 Interlude

3.35 Monsieur E. M. STÉPHAN:
'Elementary French'

4.0 ORGAN MUSIC
Played by PATTMAN
Relayed from the Brixton Astoria

4.15 A Special Talk for Secondary
Schools
Mr. VERNON BARTLETT, 'Current
Affairs—I, All Nations are Neigh-
bours'

SEXTET
Selected
QUINTET
Reverie d'Amour Bowen
Folk Tune and Fiddle Dance Fletcher

8.0-8.30 (Daventry only) Professor W. G. DE BURGH:
'The Meaning of Ethics—II, Moral Action'

In this talk, the second of Professor de Burgh's
series, designed to help listeners, as far as is
possible, to the solution of the common problems
of right and wrong, 'moral action'—what it is,
what determines it, what it includes—is the
phase of ethics that comes under the speaker's
scrutiny.

8.30 Excerpts from Promenade
Concert

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

THERESA AMBROSE (Soprano)
ARTURO BONUCCI (Violoncello)
SIR HENRY WOOD
and his SYMPHONY ORCHESTRA
(Leader, CHARLES WOODHOUSE)

Tchaikovsky Concert

ARTURO BONUCCI and Orchestra
Variations on a Rococo Theme



THERESA AMBROSE and Orchestra
Tatiana's Letter Scene ('Eugene
Onegin')

ORCHESTRA
Symphony No. 6, in B Minor
('Pathétique')

9.40 'The Second News'
WEATHER FORECAST, SECOND
GENERAL NEWS BULLETIN; Local
News (Daventry only), Shipping
Forecast and Fat Stock Prices

10.0 Sir WALFORD DAVIES: 'Music and
the Ordinary Listener—Series IX,
Words and Music.' Relayed from
Birmingham

10.20-12.0 DANCE MUSIC
TEDDY BROWN and his BAND,
from CIRO'S CLUB

TUESDAY, OCTOBER 1 5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

8.0 THE TRAGEDY OF ROLAND

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, 'The Yellow Princess'... *Saint-Saëns*
BOOTH UNWIN (Bass)
Hiawatha's Vision ('Hiawatha')
Coleridge-Taylor
Mephistopheles' Serenade ('Faust')... *Gounod*

Barcarolle, 'Love comes from Fairyland' *Lincke*
Grasshoppers' Dance *Bucalossi*
NORRIS STANLEY (Violin)
Walter's Prize Song ('The Mastersingers')
Wagner, arr. Wilhelmj
ORCHESTRA
Prelude in C Sharp Minor *Rachmaninov*

8.0 'Roland'

(See centre of page)

ORCHESTRA
Two English Idylls
Butterworth
DOROTHY HOGGEN
(Pianoforte)
First Movement, Sonata
in E Minor... *Glazounov*

4.38 ORCHESTRA
Suite, 'Bohemian
Scenes' *Bizet*
BOOTH UNWIN
Harlequin's
Song } *Herbert*
The Call } *Oliver*
The Floral Dance
Katie Moss



8.0 'ROLAND'

A Drama derived from Turol's Song
by E. A. HARDING

With Effects composed by HALEY SIMPSON

THE Drama is located temporally in August A.D. 778 and spatially in the North of Spain, culminating in the passes of the Pyrenees, at Rencsieux, the Vale of Briars.

These circumstances form the austere setting for a tragedy which, universal in its range, develops inevitably out of the relationships between four men:—

CHARLEMAGNE, Prophet, Priest, and King, an old man.

GANELON, his brother-in-law, a rich man.

OLIVER, the companion-in-arms and friend of

ROLAND, a young man, Ganelon's stepson, Charlemagne's nephew.

What gifts hath fate for all his chivalry? Even such as hearts heroic oftenest win: Honour, a friend, anguish, untimely death,

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

9.15 **Vaudeville**
(From Birmingham)
THE CUTIES
in Songs and Comedy
BEN LAWES
(Entertainer)
HE and SHE
in 'Odds and Ends'
OLLY OAKLEY (Banjo)
PHILIP BROWN'S
DOMINOES DANCE BAND

10.15 **A Light
Orchestral Concert**

(From Birmingham)
THE BIRMINGHAM STUDIO
AUGMENTED ORCHESTRA
(Lector,
FRANK CANTELL)
Conducted by
JOSEPH LEWIS

ORCHESTRA
Overture, 'Le Roi l'a Dit'
(The King has said it')
Delibes

DELIBES, like more than one other French composer, wrote both church and theatre music; at one part of his life, he held appointments in church and theatre at the same time. Successful

in his own lifetime, and distinguished by many of the highest honours which France can offer her citizens, he cherished the ambition of composing serious opera, but it was as a composer of light opera and ballet music that he was most popular, and that he is now remembered.

The opera *Le Roi l'a Dit* is based upon an old-world French subject, and was produced at the Opéra Comique in 1873. Though the opera itself was not a great success in Paris, the Overture still holds its place in concert repertoires.

TOPLISS GREEN (Baritone) and Orchestra
Queen of my Heart ('Dorothy')... *Monckton*
ORCHESTRA

Suite, 'Casse-Noisette' ('The Nutcracker')
Tchaikovsky

TOPLISS GREEN
Slow Coach *T. C. Sterndale Bennett*
Banjo Song *Homer*
Sigh no more, Ladies *Aiken*

11.0-11.15 ORCHESTRA
Second Suite, 'Hungarian Scenes'... *Massenet*
(Tuesday's Programmes continued on page 690.)

5.30 **The Children's Hour**
(From Birmingham)
OLLY OAKLEY
and his Banjo
THE CUTIES
will entertain
'The Sorrowful Prince',
a Story by Helen
White

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

6.30 **DANCE MUSIC**
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 Café Restaurant, Corporation Street

Overture, 'Maritana' *Wallace*
Waltz, 'Autumn Voices' *Lincke*
HARRY MILLER (Violoncello)
Romantic Melody

ORCHESTRA
I'll sing thee songs of Araby *Clay*
Air de Ballet, 'The Gazelle' *Myddleton*



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Bread**



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Tuesday's Programmes continued (October 1)

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

- 2.30 London Programme relayed from Daventry
- 4.30 **Dance Music**
AUSTIN C. MORETON and his DANCE BAND
Relayed from 'The Western Mail'
Brighter and Better Homes Exhibition,
Drill Hall, Dumfries Place, Cardiff.
- 5.15 **The Children's Hour**
- 6.0 Mrs. ETHEL RAWDEN, Organizing Secretary of the South Wales and Monmouthshire Counties Association for the Blind: 'The Care of the Blind'
- 6.15 S.B. from London
- 7.0 S.B. from Swansea
- 7.25 S.B. from Glasgow (See London)
- 7.45 S.B. from Swansea
- 8.30 **Awr Gyda Dafydd Emlyn Evans**
THE KYMRIC ORIANA CHOIR
Conducted by JOHN DEVONALD

How sweet the Moonlight sleeps
My Love is like the red, red Rose

J. MALDWYN THOMAS (Tenor)
Bedd Llewellyn
Y Gân a Gollwyd
W. J. DAVIES (Bass)
Hen Wlad y Menyg Gwynion
Gwlad yr Hen Gŵn hinen
Werdd

CHOIR
Y Gwanwyn
Mor Swyno! ydyw'r Nos
J. MALDWYN THOMAS
Y Gadlef
Can y Tywysog
W. J. DAVIES
Adain o'r Glyn
Acanion Rhyddid
CHOIR
Y Bwthyn ar y Bryn
Coed yr Hydref

- 9.40 S.B. from London
- 9.55 West Regional News
- 10.0-12.0 S.B. from London

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

- 2.30 London Programme relayed from Daventry
- 4.30 S.B. from Cardiff
- 6.15 S.B. from London
- 7.0 **Egwyl Gymraeg**
A WELSH INTERLUDE
'Pa Leshad—?'
(What shall it Profit—?)
A Play in One Act by J. ELLIS WILLIAMS
Presented in Welsh, by
THE SWANSEA WELSH DRAMA SOCIETY PLAYERS
Cymeriadau
Mari, y fam
Wil, y mab
Edward, y gwr dieithr
- 7.25 S.B. from Glasgow (See London)
- 7.45 **A Silver Band Programme**
THE GLYNNETH AND DISTRICT SILVER BAND
Conducted by ALFRED CASEY
March, 'Cwm Nedd' Augustus John
Overture, 'Lustspiel' Keler-Bela
Tone Poem, 'Lorenzo' Keighley
Humoresque, 'Who's dat a-callin''
Truman, arr. Hawkins

Entr'acte, 'L'Adieu' Beethoven
Selection, 'Puritani' Bellini

- 8.30 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.)

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 Professor O. H. T. RISHBETH: 'With the British Association in South Africa'
- 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 1,040 kc/s. (288.5 m.) PLYMOUTH.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.15 **The Children's Hour**
SHOOTING BEGINS
Shots to be fired by THE JUMBLES, who make their reappearance before the microphone

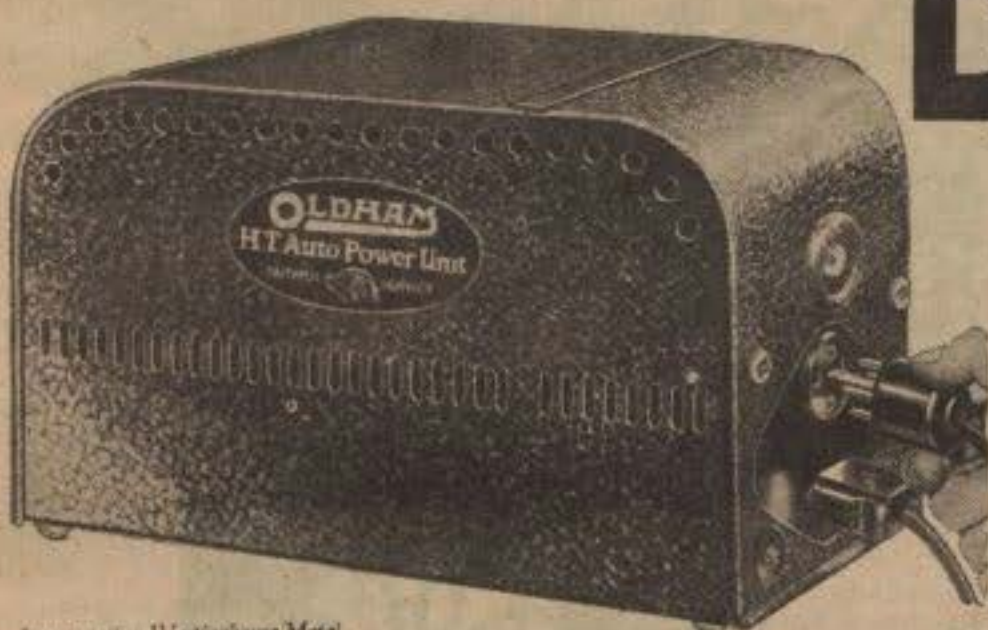


JOHN DEVONALD conducts the Kymric Oriana Choir when they sing from Cardiff tonight. Mrs. ETHEL RAWDEN speaks on the care of the blind at 6.0.

- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 Mr. P. J. DART: 'Prospects for the Football Season'
- 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 Gramophone Records
- 1.15-2.0 **The Manchester Tuesday Midday Society's Concert**
Relayed from the Memorial Hall
A RECITAL by
ELSIE SUDDABY (Soprano)
- 2.30 London Programme relayed from Daventry
- 4.30 **THE NORTHERN WIRELESS ORCHESTRA**
Selection, 'Marric England' German
The Coquette Haines
The Toymaker's Dream Golden
Suite, 'Jeux d'Enfants' (Children's Games)
Biset
March, 'The Blarney Stone' Engelmann
- 5.15 **The Children's Hour**
Songs by BEATRICE COLEMAN
Stories by JEAN NIX
(Manchester Programme continued on page 693.)



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The Oldham Auto Power Units contain no moving parts—no valves—nothing to wear out or go wrong. They are built for years of service. The L.T. model works on the same principles. It gives L.T. current sufficient to work the largest multi-valve Set and is available for use with 2, 4 or 6 volt valves.

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Olympia — Sept. 23-Oct. 3
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Programmes for Tuesday.

(Manchester Programme continued from page 691.)

- 6.0 Miss LAVEROCK: 'Old North Country Recipes—III, Chorley Cakes and Eccles Cakes—the Real Recipe with some interesting Suggestions'
- 6.15 S.B. from London
- 7.0 Councillor J. THORNTON: 'The Library and the Man in the Street.' S.B. from Leeds
- 7.15 S.B. from London
- 7.25 S.B. from Glasgow (See London)
- 7.45 Musical Comedy Selections
THE NORTHERN WIRELESS ORCHESTRA
'The Lido Lady' Rodgers
'The Blue Kitten' Friml
'Bittersweet' Coward
'Queen High' .. De Sylva, Gensler and Hamley
- 8.30 S.B. from London
- 9.55 North Regional News
- 10.0 S.B. from London

10.20-12.0 DANCE MUSIC
BERTINI'S BAND, from THE TOWER BALLROOM, BLACKPOOL.

Other Stations.

- 5NO NEWCASTLE. 1,148 kc/s. (281.3 m.)
12.0-1.0.—Gramophone Records. 2.25.—East Coast Fishing Bulletin, relayed from Daventry. 2.30.—London Programme relayed from Daventry. 5.15.—The Children's Hour. 6.0.—Mr. Percy Mail: 'Country Talks—III, On a Tyne Salmon.' 6.15.—S.B. from London. 7.0.—Mr. Harold Orton, M.A., Lecturer in English, Armstrong College, Newcastle-on-Tyne: 'The Dialects of Northumberland and Durham—I, Dialect Research.' 7.15.—S.B. from London. 7.25.—S.B. from Glasgow (See London). 7.45.—'Genevieve of Brabant,' A Comic Opera in Three Acts, by Offenbach. The station Chorus and Orchestra, conducted by Olive Tomlinson. 9.40.—Weather Forecast, News. 10.0.—S.B. from London. 10.20.—Dance Music from the Oxford Galleries. 11.15-12.0.—S.B. from London.
- 5SC GLASGOW. 752 kc/s. (398.9 m.)
10.45.—Mrs. Stuart Sanderson: 'Food for Growing Boys and Girls,' II. 11.0-12.0.—A Recital of Gramophone Records. 2.40.—For Schools. M. Jean-Jacques Oberlin: 'Elementary French'—I, Prose, 'Contes et Legendes'; Yvonne Finette (excerpt), Leçon d'Intonation—Dictée. 3.5.—Musical Interlude. 3.10.—Mr. P. H. B. Lyon: 'The Discovery of Poetry is something of an Adventure—Let us be Adventurers.' S.B. from Edinburgh. 3.30.—A Musical Comedy Programme. The Octet: Selection: 'Merrie England' (Edward German). Mary Johnston (Soprano): 'Some Day Waiting will End' ('Kissing Time') (Caryl); 'Don't Forget' ('Queen High') (Henley). Octet: Selection: 'Madame Pompadour' (Leo Fall). Hugo Thompson (Baritone): 'The Cobbler's Song' ('Chu Chin Chow') (Norton); 'A Jovial Monk' ('La Poupee') (Audran); 'Love and War' ('The Happy Day') (Rubens). Octet: Waltz, 'A Waltz Dream' (Strauss). Mary Johnston and Hugo Thompson: 'Have a Heart' ('The Boy') (Kern); 'Moon am Shlun' ('Topsy and Eva') (Duncan). Octet: Selection: 'Les Cloches de Corneville' (Planquette). Mary Johnston and Hugo Thompson: 'Trot here and there' ('Veronique') (Messager). Octet: Selection: 'Wake Up and Dream' (Cole Porter). 5.0.—Organ Music, Played 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.—Mrs. Elizabeth Orphoot: 'Simple Play Production,' II. S.B. from Edinburgh. 6.15.—S.B. from London. 7.0.—S.B. from Edinburgh. 7.15.—Musical Interlude. 7.25.—Prof. J. W. Gregory, D.Sc.: 'How the World Began—II, The Composition of the Earth.' 7.45.—The Ardrossan and Saltcoats Players present 'Barbara Grows Up,' By G. J. Hamblen. 9.40.—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. 2.40.—S.B. from Glasgow. 3.10.—S.B. from Edinburgh (See Glasgow). 3.30.—S.B. from Glasgow. 6.0.—S.B. from Edinburgh (See Glasgow). 6.15.—S.B. from London. 7.0.—S.B. from Glasgow. 9.40.—Weather Forecast, News. 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.—A Programme of French Music. The Orchestra: Overture, 'The Yellow Princess' (Saint-Saens); Children's Corner Suite (Debussy, arr. Mouton); Aubade (Lalo). 4.53.—Serenade and Valse, Op. 28 (V. d'Indy); Suite, 'Jeux d'Enfants' (Bizet). 5.15.—The Children's Hour. 6.0.—London Programme relayed from Daventry. 6.15.—S.B. from London. 7.0.—Mr. W. F. Marshall: 'Tyrons among the Bushes—II, A Tyrone Wedding.' 7.15.—S.B. from London. 7.25.—S.B. from Glasgow (See London). 7.45.—Favourite Waltzes. The Orchestra: Die Hydropaten (Gungl); Tres Jolie (Waldteufel); Du and Du (J. Strauss); Casino Tanze (Gungl); Der Rosenkavalier (R. Strauss); The Sleeping Beauty (Tchalkovsky). 8.30.—Noches Argentinas. 9.40-12.0.—S.B. from London.

'THE COMPLEAT LISTENER.'

AS readers will realize, the title of this article is based on that of the famous contribution made by Izaak Walton to the gentle art of angling. In its technical aspects there are many books which deal more satisfactorily with fishing. The value of the 'Contemplative Man's Recreation' lies in that stressing of the human and philosophical characteristics which really give the sportsman 'compleatness.'

This preamble is intended to convey the need for a similar treatment of our latter-day art of listening. It is possible for one to spend much time and money in the perfection of receiving apparatus, and yet fail to derive anything like complete enjoyment from the result. If a listener's experience is to be complete, it is necessary for him to take as much trouble with himself as with his set.

The first all-important requirement for complete listening is, from a 'human' point of view, the creation of the right 'atmosphere.' It must be admitted that this poor word is so overworked nowadays that most of us hold it suspect. None the less, all forms of spiritual appeal, whether religious or æsthetic, require this atmosphere for success.

To create this atmosphere in listening to a broadcast transmission is not easy. Yet for the extraction of all that is enjoyable, especially in the more serious broadcasts, it must be created. To accomplish this, the listener needs to be 'in earnest.' If he tunes-in in a casual, 'Let's see what's on' fashion, half his enjoyment is lost. It amply repays him to make such previous preparations for listening as he might for church or theatre-going, if he were interested in either or both.

As an aid to this preparation it is, I believe, a good thing not to be too catholic in one's listening. I do not suggest that a person who enjoys, say, *Electra* cannot also find delight in vaudeville. But it is a mistake, I am convinced, to take the two closely together. If I am to listen to some great play or symphony, I do not find it very helpful to consume light music, vaudeville, or talks for an hour before by way of a 'radio-cocktail.' For some, I daresay, it would not be disturbing—temperaments differ—but for most of us it is probable that a little less listening would enable us to hear a great deal more.

Listening in the dark prevents attention being distracted by eye-catching objects, and the result is that scenes—particularly in radio-drama—can be built up, and characters pictured with an amazing vividness.

It is perhaps unnecessary to say that for perfect listening, there is nothing like perfect silence. This, unfortunately, is not always easy to get. If certain members of the household, including His Majesty the Baby, are out of sympathy with the broadcast, they are not always to be pacified by an appeal to reason or pity. And the extraneous noises of traffic present the same difficulties.

But as far as possible, noise should be treated in the same way as it is in the studio, the theatre, or the concert hall, and reduced to a minimum. The ideal way of doing this is, of course, to equip one room in part, at least, as a 'reception room.' Someday, no doubt, the architects will build such rooms, just as now they build music and 'withdrawing' rooms. They will concentrate on effective acoustic properties, and with the actual set hidden away in the cellar next to the electricity meter and the coals, such a place will be 'paradise enow.'

There are, then, two types of listener—the one who considers his task accomplished when he has turned a switch, and the other who 'hears, marks, learns, and attempts, at least to 'inwardly digest.' It is this latter type who gives to broadcasting its permanent values, and it is, incidentally, the type which is most entitled, if need be, to grumble.

ALFRED DUNNING.



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

- AN ERISKAY LOVE LILT — Hislop — DA799, 6/- London & Daventry, Wednesday, 8.5.
- O SOLE MIO — Schipa — DA729, 6/- London & Daventry, Wednesday, 3.25.
- TWO HUNGARIAN DANCES IN B AND G MINOR — Isolda Menges — E498, 4/6 London & Daventry, Wed. 8.0.
- VON EWIGER LIEBE (Brahms) — Gerhardt — DB1021, 8/6 London & Daventry, Wednesday, 8.30.
- SYMPHONY No. 4 IN E MINOR (Brahms) — London Symphony Orchestra (conducted by Hermann Abendroth) D126-70, 6/6 each (Album Series No. 45) London and Daventry, Wednesday, 8.15.
- ORPHEUS WITH HIS LUTE — Mavis Bennett — B2762, 5/- London & Daventry, Thursday, 4.45.
- SOLYEIG'S SONG — Mavis Bennett — C1228, 4/6 London and Daventry, Thursday, 4.50.
- PANTASIA AND FUGUE ON B.A.C.H. (Liszt) — Guy Welts — C1331, 4/6 London & Daventry, Thursday, 6.50.
- "ENIGMA" VARIATIONS (Elgar) — Royal Albert Hall Orchestra (conducted by Sir Edward Elgar) — D1154-7 6/6 each (Album Series No. 28) London & Daventry, Thursday, 8.30.
- SYLVIA BALLET MUSIC (Dalliba) — Royal Opera Orchestra, Covent Garden — C1467-18, 4/6 each. London and Daventry, Thursday, 10.20.
- SYMPHONY No. 9 CHORAL (Beethoven) — Symphony Orchestra and Philharmonic Choir (conducted by Albert Coates) — D1184-71 6/6 each (Album Series No. 30) London & Daventry, Friday, 8.25.
- OVERTURE—MAGIC FLUTE (Mozart) — State Opera Orchestra (conducted by Dr. Leo Blech) — E461, 4/6 London and Daventry, Friday, 9.15.
- STANDCHEN — Schumann — DB1010, 8/6 London and Daventry, Friday, 16.0.
- HYMN TO THE SUN (Rimsky-Korsakov) — Thibaud — DB1017, 8/6 London and Daventry, Saturday, 7.55.
- TOCCATA AND FUGUE IN D MINOR (Bach) — Mark Hambourg — C1204, 4/6 London & Daventry, Saturday, 8.0.
- ROOM FOR THE FACTOTUM — "BARBER OF SEVILLE" (In English) — Peter Dawson — C1405, 4/6 London and Daventry, Saturday, 8.5.
- CLAIR DE LUNE — Dame Nellie Melba — DB989, 8/6 London and Daventry, Saturday, 8.50.
- HUNGARIAN Rhapsody No. 2 (Liszt) — Philadelphia Symphony Orchestra (conducted by Leopold Stokowski) — D1296, 6/6 London & Daventry, Saturday, 8.50.
- NAILA VALSE (Dalliba) — Backhaus — DB926, 8/6 London & Daventry, Saturday, 4.5.
- MUSETTA'S WALTZ SONG — "BOHEME" — Mavis Bennett — B2929, 3/- London & Daventry, Saturday, 4.10.
- OVERTURE, LIGHT CAVALRY — Coldstream Guards Band — C1315, 4/6 London & Daventry, Saturday, 8.50.
- CARO NOME — "RIGOLETTO" — Evelyn Scotney — D1455, 6/6 London & Daventry, Sunday, 3.40.
- TWO GRENADIERS (In French) — Journef — DB924, 8/6 London & Daventry, Sunday, 4.50.
- EVEN BRAVEST HEART — "FAUST" — Peter Dawson — C1267, 4/6 London & Daventry, Sunday, 4.55.
- ETUDE IN C SHARP MINOR (Op. 10 No. 4) — Benno Moisevitich — D1248, 6/6 London & Daventry, Sunday, 5.25.
- ETUDE IN E MAJOR (Op. 10 No. 3) — Paderewski — D11037, 8/6 London & Daventry, Sunday, 5.20.
- PIQUE DAME OVERTURE — Coldstream Guards Band C1394, 4/6 London & Daventry, Monday, 10.0.
- O MISTRESS MINE — George Baker — B2590, 3/- London and Daventry, Monday, 3.15.
- SELECTION — "SHOW BOAT" — New Mayfair Orchestra — C1301, 4/6 London & Daventry, Monday, 6.45.
- SYMPHONY No. 6 IN B MINOR (Pathétique) (Tchalkovsky) — Symphony Orchestra (conducted by Albert Coates) — D1180-4, 6/6 each (Album Series No. 30) London & Daventry, Tuesday, 9.0.
- OVERTURE — "THE MASTERSINGERS" — State Opera Orchestra, Berlin (conducted by Dr. Leo Blech) — D1914, 5/6 London & Daventry, Monday, 8.0.
- SIEGFRIED IDYLL — London Symphony Orchestra (conducted by Siegfried Wagner) — D1207-8, 6/6 each. London and Daventry, Monday, 3.15.
- PRIZE SONG — "THE MASTERSINGERS" — Casals — DB1072, 8/6 London & Daventry, Monday, 5.20.
- KLINGSOR'S MAGIC GARDEN AND THE FLOWER MAIDENS' SCENE — "PARSIFAL" — Symphony Orchestra (conducted by Albert Coates) — D1070, 6/6 London & Daventry, Monday, 3.30.
- SIEGFRIED'S JOURNEY TO THE RHINE — "GÖTTERDÄMMERUNG" — Berlin State Opera Orchestra (conducted by Dr. Karl Muck) — D1575, 8/6 London and Daventry, Monday, 8.35.
- ISOLDE'S LIEBESTOD — "TRISTAN UND ISOLDE" — Gota Ljungberg and Symphony Orchestra — D1417, 5/6 London & Daventry, Monday, 8.40.
- OVERTURE RIENZI (Wagner) — Philadelphia Symphony Orchestra — (conducted by Leopold Stokowski) — D1225, 7/6 each. London and Daventry, Monday, 8.50.
- FLORAL DANCE — Peter Dawson — C1313, 4/6 London and Daventry, Tuesday, 4.30.
- PRELUDE IN C SHARP MINOR — Rachmaninoff — Rachmaninoff, DA956, 6/- London & Daventry, Tuesday, 7.50.
- CASSE-NOISETTE (Nutcracker Suite) — Philadelphia Symphony Orchestra — (conducted by Leopold Stokowski) — D1214, 8/6 each. London and Daventry, Tuesday, 10.20.

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The Gramophone Co. Ltd., London, W.1.



7-45
ANGELA
BADDELEY
IN A
DUOLOGUE

WEDNESDAY, OCTOBER 2

2LO LONDON & 5XX DAVENTRY

842 kc/s. (356.3 m.)

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

7-45
THE HUMOUR
OF
LEONARD
HENRY



10.15 a.m. THE DAILY SERVICE

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

10.55 THE UNION
of the
Church of Scotland
and the

United Free Church of Scotland

A SERVICE OF PRAISE AND THANKSGIVING
Relayed from St. Giles's Cathedral, Edinburgh
S.B. from Edinburgh

The General Assemblies of the two Churches will
meet separately, and will then proceed in united
order to the Cathedral Church of St. Giles

10.55 Opening Announce-
ment, from the Studio

11.0-12.0 (app.)
A DEVOTIONAL SERVICE
in St. Giles's Cathedral,
Edinburgh

Conducted by the Moderators
of the Churches
The Right Rev. JOSEPH
MITCHELL, D.D. and
The Right Rev. Principal
ALEXANDER MARTIN,
D.D., LL.D.

Processional Psalm cxxii
(Tune, 'St. Paul')

Call to Praise and Self-
Dedication

Psalm c (Tune 'Old
Hundredth')

Confession and Thank-
giving

The Lord's Prayer
Psalm cxlvii, 1-7 (Tune
'St. Andrew')

Old Testament Lesson—
Isaiah lxi

To Deum Laudamus
(Jackson in F)

New Testament Lesson—
Ephesians iv, 1-16

The Apostles' Creed
Prayer of Intercession

Hymn, 'Come Holy Ghost,
Our Souls Inspire'

Benediction

Recessional Hymn, 'The
Church's One Founda-
tion'

12.0 Mrs. OLIVER STRACHEY: 'A Woman's
Commentary'

12.15 A Ballad Concert
LILLIAN INGLIS (Soprano)
P. J. DUFFY (Tenor)

12.45 Gramophone Records

1.0 LIGHT MUSIC
FRASCATI'S ORCHESTRA
Directed by GEORGES HAECK
From the Restaurant Frascati

2.0 The First General Assembly
of the
Re-United Church of Scotland
Relayed from the Hall of Assembly, Edinburgh
S.B. from Edinburgh

2.0-3.0 app. The Moderators enter the
Hall of Assembly in procession
The Senior Moderator (the Rt. Rev. Principal
MARTIN, D.D.) takes the Chair
Praise
Scripture Lesson
Prayer

The Assembly Clerks lay on the table the Minutes
bearing on the adoption of the Uniting Act

Resolution, adopting the Uniting Act, moved by
the Hon. LORD SANDS, D.D., and seconded by
the Very Rev. ROBERT J. DRUMMOND, D.D.
The Moderators exchange Solemn Declarations of
Union
Praise

The Moderators and Clerks sign the Uniting Act
The Rt. Rev. JOSEPH MITCHELL, D.D., takes the
Chair

Constitution of the United Assembly, by Prayer
The Assembly proceeds to elect a Moderator
The Senior Clerks and the Ex-Moderators conduct
the newly elected Moderator to the Chair
Reading of the Commission to His Royal High-
ness, the Lord High Commissioner, and of His
Majesty's Letter

Address by the Lord High Commissioner
(H.R.H. THE DUKE OF YORK, K.G.)

ENSEMBLE PLAYERS

Trio in C Minor Brahms

4-45 Organ Music
Played by ALEX TAYLOR

Relayed from Davis' Theatre, Croydon

5.15 THE CHILDREN'S HOUR
'Princess Panatella' a Play by J. C. Stobart
Selections by the GERSHOM PARKINGTON QUINTET

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 TRANSCRIP-
TIONS, played by LESLIE
ENGLAND

Prelude and Fugue in G
Minor Bach, arr. Szanto
Two Choral Preludes
Bach, arr. Busoni

7.0 Prof. W. W. JAMESON:
'A Topical Health Talk'

7.15 Musical Interlude

7.25 Mr. ROGER FRY: 'The
Meaning of Pictures, II'

7.45 Vaudeville

'LOST PEARLS'

A Farcical Comedietta with
Music by THEO V. NORMAN
ANGELA BADDELEY and
GLEN BRYAN SHAW
(In a Dramatic Duologue)
BAYAN VOCAL SEXTETTE
(In Russian Songs)

BOB and MURIEL (Enter,
tainers)

NAN ELLIS (Pianoforte)

LEONARD HENRY
(Comedian)

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

9.0 A MILITARY BAND CONCERT

THE WIRELESS MILITARY
BAND

Conducted by B. WALTON
O'DONNELL

Waltz Suite, 'Three Fours' Coleridge-Taylor

LEONARD GOWINGS (Tenor)

I arise from dreams of thee Salaman
Mary of Allendale Hook, arr. Lane Wilson
I care not if the cup I hold Sullivan

BAND

Pictures from an Exhibition

Moussorgsky, arr. Howgill
Gnomus; The Old Castle; Ballet of Chickens
emerging from their shells; Tuileries; Children
quarrelling at play; Baba-Jaga (The Witches'
Hut); The Great Gate of Kieff

9.40 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN; Local News; (Daventry only)
Shipping Forecast and Fat Stock Prices

10.0 Sir JAMES MARCHANT: 'Can the Cinema
Educate?'

10.15 Waltzes by Gung'l and Farbach

THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL

11.0-12.0 DANCE MUSIC

JACK HYLTON'S AMBASSADOR CLUB BAND,
Directed by RAY STARITA,
FROM THE AMBASSADOR CLUB



THE UNION OF THE CHURCH OF SCOTLAND and the UNITED FREE CHURCH OF SCOTLAND

A Service of Praise and Thanksgiving will be relayed from
St. Giles's Cathedral, Edinburgh,

THIS MORNING AT 10.55,

and the first General Assembly of the Re-United Church of Scotland
will be relayed from the Hall of Assembly, Edinburgh,

AT 2.0 THIS AFTERNOON

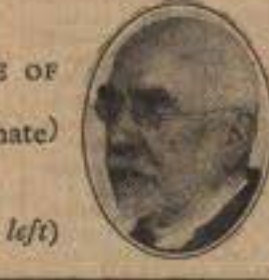
Among those taking part will be:—

The LORD HIGH COMMISSIONER (H.R.H. THE DUKE OF
YORK, K.G.) (Top left)

The RT. REV. DR. JOHN WHITE (Moderator Designate)
(Top right)

The RT. REV. DR. JOSEPH MITCHELL (Bottom right)

The RT. REV. PRINCIPAL ALEXANDER MARTIN (Bottom left)



Reply by the Moderator
The Moderator's Address
Formal Business
Praise
Benediction

3.0 app. FOR THE SCHOOLS
Miss M. BARBER: 'Stories and Story-Telling in
Prose and Verse'

3.25 (Daventry only) Fishing Bulletin

3.30 Mr. LEIGH ASHTON: 'The History of
Embroidery—II, The Ninth to Fourteenth
Centuries'

3-45 A Light Classical Concert
CUTHBERT SMITH (Baritone)
THE ENSEMBLE PLAYERS:
EDA KERSEY (Violin); HELEN JUST (Violoncello);
HOWARD FERGUSON (Pianoforte)

ENSEMBLE PLAYERS
Trio in E (K. 542) for Pianoforte, Violin, and
Violoncello Mozart

CUTHBERT SMITH
Drink to me only } arr. Quilter
Barbara Allen }
When I was one and Twenty Somervell
In Summer Time on Bredon Graham Peel
To Althea from Prison Parry

WEDNESDAY, OCTOBER 2
5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

3.0 A MILITARY BAND PROGRAMME
(From Birmingham)
THE BIRMINGHAM MILITARY BAND
Conducted by W. A. CLARKE
Selection, 'The Prodigal Son'.....Wormser
MURIEL SOTHAM (Contralto)
An Eriskay Love Lilt; A Fairy's Love Song;
Kishmul's Galley ('Songs of the Hebrides')
arr. Kennedy-Fraser

BAND
Piccolo Solo, 'The Comet'..... Brewer
(Soloist, WALTER HEARD)
Serenade, 'O Solo Mio' (O my Sun) ..Di Capua
FAWCETT EVANS will Entertain'

3.40 BAND
Overture, 'Tancredi'.....Rossini
MURIEL SOTHAM
Still as the Night
Bohm
Soft-footed snow
Sigurd Lie
Five Eyes
Armstrong Gibbs

BAND
Entr'acte, 'La Mariposa' Diaz

4.10 FAWCETT EVANS will again Entertain
BAND
Selection, 'San Toy' .. Jones

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

5.30 The Children's Hour
(From Birmingham)
'Want-a-lot-and-do-Without,' by Mona Pearce
ELSIE BARKER in Light Songs
'Further Hints about the Japanese Art of Ju-Jitsu,' by JAMES HIPKISS
Songs by HAROLD CASEY (Baritone)

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
Overture, 'Lalla-Rookh' David, arr. Mouton
FRANCES MORRIS (Soprano)
Oh! tell me, Nightingale Lisa Lehmann
I love the jocund dance Walford Davies
The Stars Phillips
ORCHESTRA
Suite 'Minnehaha'..... Coleridge-Taylor

7.5 DAVID WISE (Violin)
Legend Wieniawski
Mazurka..... Chopin, arr. Kreisler
ORCHESTRA
Selection, 'Lilac Time' Schubert, arr. Clutsam
FRANCES MORRIS
All in a Garden Green Lidzey
Modest Heart Wolf
By the waters of Minnetonka Lieurance

7.55 ORCHESTRA
Allegretto in E Flat Wolstenholme
May Day at Helston Holliday

DAVID WISE
Nocturne Chopin, arr. Auer
Humoresque Dvorak
ORCHESTRA
Excerpt from Suite, 'The Pagoda of Flowers'
Woodforde-Finden

8.0 Promenade Concert
Relayed from the Queen's Hall, London
(Sole Lessees, Messrs. Chappell and Co., Ltd.)
35th Season
OLGA HALEY (Soprano)
FRANKLYN KELSEY (Bass)
MARJORIE HAYWARD (Violin)
MAY MUKLE (Violoncello)
Sir HENRY WOOD

and his
SYMPHONY ORCHESTRA
(Leader, CHARLES WOODHOUSE)

Brahms Concert
ORCHESTRA
Two Hungarian Dances

MARJORIE HAYWARD, MAY MUKLE and Orchestra
Concerto in A Minor
OLGA HALEY and Orchestra
Von ewiger Liebe (Of Eternal Love)
Lerchengesang (The Skylark's Song)
Der Sehmied (The Smith)



FRANCES MORRIS (soprano) sings in the programme of light music from Birmingham this evening at 6.30.
FRANKLYN KELSEY (bass) is one of the soloists in tonight's Prom.

FRANKLYN KELSEY and Orchestra
O wüsst Ich doch den weg zuruck (Oh, that I might retrace the way)
Verrat (Treachery)
ORCHESTRA
Symphony, No. 4, in E Minor
(For notes on this concert see page 671)

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

9.55 A Violoncello Recital
by
HERBERT WITHERS
Sonata Wilhelm de Fesch,
Preludio—Minuetto—1695-1758, arr. Alfred
Sarabande Moffat
Prelude en forme de Habanera
Maurice Ravel, arr. Paul Bazelaire
Gavotte Lully, 1633-1687, arr. Van Lier
Eili, Eili (Traditional Hebrew Melody)
arr. Samuel Alman
Songs of the Hebrides Kennedy Fraser
Suite for Violoncello and Pianoforte
Pastoral; Lure of the Fairy Hill; Jura Harvesting; Lilt-Processional

10.15 DANCE MUSIC
THE CAFE DE PARIS BLUE LYRES BAND
FROM THE CAFE DE PARIS
11.0-11.15 JACK HYLTON'S AMBASSADOR CLUB BAND,
Directed by RAY STARITA,
FROM THE AMBASSADOR CLUB

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

(Wednesday's Programmes continued on page 696)

8.0 TONIGHT'S PROMENADE CONCERT

£200 A YEAR when you retire

£200 as a salary is small, but as a private income it may make a world of difference to your comfort and well-being in years to come. Those later years will be very happy years if you are freed from the cares and anxieties of earning a living. This plan will give you that freedom.

It is a plan which enables a man of moderate means to retire at an early age, without unduly sacrificing the pleasures of the present time. Indeed, it may not require any sacrifice at all.

You make annual deposits of a sum you can spare from your income and these deposits, looked after by the Sun Life of Canada, accumulate to your credit, and to them are added the extraordinary profits made possible by the sound success of this most prosperous Company.

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£200 A YEAR FOR LIFE.
At 55 you have the choice of £200 a year for life or a cash sum of about £2,400.

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(Applicable to residents of British Isles, Canada, and United States.)
If sickness or accident permanently incapacitates you from earning a living you cease making deposits, and £14 a month will be paid to you until the £200 a year is due.

INCOME TAX SAVED.
You get a substantial rebate of Income Tax on each deposit you make and you pay no Income Tax on the bonuses you receive—a double advantage.

£1,400, PLUS PROFITS, FOR YOUR FAMILY.
If you do not live to be 55, your family will receive £1,400, plus the accumulated profits. If death results from an accident, £2,800, plus the profits, will be paid.

ANY AGE, ANY AMOUNT.
The plan is equally valuable for older and younger men, and for larger and smaller amounts, even down to a policy of £100. Fill in the form below so that we can send you figures to suit your own age and requirements

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per..... please send me—without obligation on my part—full particulars of your endowment plan showing what income or cash sum will be available for me.

Name
(Mr., Mrs., or Miss)

Address

Occupation

Exact date of birth

R.T. 27/9/29.



THE BEST RECORDS OF THIS WEEK'S WIRELESS MUSIC

Orchestral and Band.

Sunday: CHAL ROMANO (Kotzebue's Concert Orchestra) (No. 9400-4s. 6d.). Lon. & Dav.
Monday: PIQUE DAME-Overture (Sir Dan Godfrey and Bournemouth Municipal Orchestra) (No. 9495-4s. 6d.). Lon. & Dav.
 SHOW BOAT-Selection (Theatre Orchestra) (No. 9450-4s. 6d.). Dav. Exp.
 PARSIFAL-Klingsor's Magic Garden, etc. (Bruno Walter and Royal Philharmonic Orchestra) (Nos. L1746-1747-6s. 6d. each). Dav. Exp.
 GOTTERDAEMERUNG-Siegfried's Journey (Bruno Walter and Royal Philharmonic Orchestra) (No. L1636-6s. 6d.). Dav. Exp.
 RIENZI-Overture (Bruno Walter and Royal Philharmonic Orchestra) (Nos. L1220-1221-6s. 6d. each). Dav. Exp.
Tuesday: SYMPHONY No. 6, in B MINOR-"Pathétique" (Gustav Fritsch and Royal Philharmonic Orchestra) (Nos. 9667-9671-4s. 6d. each). On sale October 1st. Lon. & Dav.
Wednesday: TANCREDI-Overture (H.M. Grenadier Guards Band) (No. 513-4s. 6d.). Dav. Exp.
 LILAC TIME-Selection (Theatre Orchestra) (No. 9298-4s. 6d.). Dav. Exp.
Friday: SYMPHONY No. 9-"CHORAL" (Felix Weingartner and Royal Philharmonic Orchestra) (Nos. L1775-1782-6s. 6d. each). Lon. & Dav.
 ON THE STEPPES OF CENTRAL ASIA (Philippe Gaubert and Conservatoire Orchestra) (No. L2219-6s. 6d.). Lon. & Dav.
 HYDROPATHEN-Waltz (Anton Weiss and New Concerti Orchestra) (No. 9389-4s. 6d.). Dav. Exp.
 MAGIC FLUTE-Overture (Sir Thomas Beecham and London Symphony Orchestra) (No. L1001-6s. 6d.). Dav. Exp.
Saturday: BUY BLAS-Overture (Percy Pitt and B.B.C. Orchestra) (No. 9278-4s. 6d.). Lon. & Dav.
 TWO PIGEONS (Garde Républicaine Band) (Nos. 9647-9648-4s. 6d. each). Lon. & Dav.
 PRINCESS OF KENSINGTON (H.M. Grenadier Guards Band) (No. 9620-4s. 6d.). Lon. & Dav.
 HUNGARIAN RHAPSODY No. 2 (Sir Henry J. Wood and New Queen's Hall Orchestra) (Nos. 9755-9756-4s. 6d. each). Lon. & Dav.
 HAILA (Royal Air Force Band) (No. 5166-3s.). Dav. Exp.
 MIDSUMMER NIGHT'S DREAM-Scherzo (Willem Mengelberg and Concertgebouw Orchestra) (No. 9580-4s. 6d.). Dav. Exp.
 FAUST-Ballet Music (Sir Henry J. Wood and New Queen's Hall Orchestra) (Nos. L1794-1795-6s. 6d. each). Dav. Exp.

Instrumental.

Sunday: ANDANTE CANTABILE (Catterall Quartet) (No. 9203-4s. 6d.). Lon. & Dav.
Monday: FOUR INDIAN LOVE LYRICS (Patman) (No. 9417-4s. 6d.). Dav. Exp.
 THE BUTTERFLY (J. H. Squire Celeste Octet) (No. 3608-3s.). Dav. Exp.
 OLD IRISH AIR (Lionel Tertis-Viola) (No. L1761-6s. 6d.). Dav. Exp.
 MEISTERSINGERS-Walter's Prize Song (W. H. Squire-Cello) (No. L2186-6s. 6d.). Dav. Exp.
Tuesday: WALDESHAUSCHEN (Betty Howard-Jones-Piano) (No. 9651-4s. 6d.). Dav. Exp.
 GRASSHOPPERS' DANCE (J. H. Squire Celeste Octet) (No. 3608-3s.). Dav. Exp.
 WALTER'S PRIZE SONG (See Particulars above). Dav. Exp.
 PRELUDE IN C SHARP MINOR (William Murdoch-Piano) (No. 9561-4s. 6d.). Dav. Exp.
Wednesday: BY THE WATERS OF MINNETONKA (Cherniavsky Trio) (No. 3568-3s.). Dav. Exp.
Thursday: BALLADE IN A FLAT (William Murdoch-Piano) (No. 9567-4s. 6d.). Dav. Exp.
Saturday: CHERRY RIPE (Lionel Tertis-Viola) (No. D1559-4s. 6d.). Lon. & Dav.
 LA GITANA (Lionel Tertis-Viola) (No. D1554-4s. 6d.). Lon. & Dav.
 SONGS MY MOTHER TAUGHT ME (W. H. Squire-Cello) (No. D1620-4s. 6d.). Dav. Exp.
 LIGHT CAVALRY-Overture (Quentin Maclean-Organ) (No. 4645-3s.). Dav. Exp.

Vocal.

Sunday: RIGOLETTO-Caro Nome (Maria Gentile-Soprano) (No. L2050-6s. 6d.). Lon. & Dav.
 ORPHEUS WITH HIS LUTE (Dora Labbetto-Soprano) (No. 9479-4s. 6d.). Lon. & Dav.
 ALL PEOPLE THAT ON EARTH DO DWELL (Rochester Cathedral Choir) (No. 9165-4s. 6d.). Lon. & Dav.
Monday: O MISTRESS MINE (John Coates-Tenor) (No. 4965-3s.). Dav. Exp.
 SEA FEVER (Roy Henderson-Baritone) (No. 5395-3s.). Dav. Exp.
 MARRIAGE OF FIGARO-Non plu andrai (Mariano Stabile-Baritone) (No. L2185-6s. 6d.). Dav. Exp.
 TRISTAN AND ISOLDA-Liebestod (Nanny Larsen-Tolben-Soprano) (No. L2208-6s. 6d.). Dav. Exp.
Tuesday: FAUST-Mephistopheles' Serenade (Theobald Pauro-Bass) (No. D1617-4s. 6d.). Dav. Exp.
 FLORAL DANCE (Hex Palmer-Baritone) (No. 3947-3s.). Dav. Exp.
Wednesday: KISHKUL'S GALLEY (Alex Carmichael-Baritone) (No. 4525-3s.). Dav. Exp.
 O SOLE MIO (Mariano Stabile-Baritone) (No. D1605-4s. 6d.). Dav. Exp.
Thursday: SOLVEIG'S SONG (Dora Labbetto-Soprano) (No. 9577-4s. 6d.). Dav. Exp.
Friday: IF EVER I MEET THE SERGEANT (Robert Easton-Bass) (No. 5257-3s.). Lon. & Dav.

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Wednesday's Programmes continued (October 2)

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

10.55-12.0 Edinburgh Programme relayed from Daventry (See London)
 1.15 A Symphony Concert
 Relayed from the National Museum of Wales
 NATIONAL ORCHESTRA OF WALES
 Cerddorfa Genedlaethol Cymru
 Symphony, 'From the New World'.....Dvorak
 2.0 Edinburgh Programme relayed from Daventry (See London)



OLIVE STURGES (Soprano), sings during the Musical Comedy Programme from Cardiff tonight.

3.0 app. London Programme relayed from Daventry

3.45 An Afternoon Concert
 THE STATION TRIO:
 FRANK THOMAS (Violin),
 RONALD HARDING (Violoncello),
 HUBERT PENGELLY (Pianoforte)

Trio in D Minor.....Mendelssohn
 1st Movement
 DOROTHY ADAMS (Soprano)
 The Fairy Pipers.....Brewer
 Dance while the world is young.....Herbert Oliver
 Pipes of Pan.....Monckton
 Trio
 Trio in D Minor.....Mendelssohn
 Slow Movement and Scherzo
 DOROTHY ADAMS
 It was a Lover and his Lass.....Quilter
 Silent Noon.....Vaughan Williams
 Blackbird's Song.....Cyril Scott
 TRIO
 Trio in D Minor.....Mendelssohn
 Finale

4.45 Austin C. Morton and his Dance Band
 Relayed from the 'Western Mail' Brighter and Better Homes Exhibition, Drill Hall, Dumbries Place, Cardiff.

5.15 The Children's Hour
 6.0 London Programme relayed from Daventry
 6.15 S.B. from London

9.0 A Musical Comedy Programme
 NATIONAL ORCHESTRA OF WALES
 Cerddorfa Genedlaethol Cymru
 Conducted by WARWICK BRAITHWAITE
 Selection, 'The Arcadians'
 Monckton and Talbot
 OLIVE STURGES (Soprano) and Orchestra
 Philomel ('Monsieur Beaucaire').....Messenger
 Waltz Song, 'Love will find a way' ('Maid of the Mountains').....Fraser-Simson
 ORCHESTRA
 Waltz, 'The Dollar Princess'.....Fall
 OLIVE STURGES
 Alice Blue Gown ('Irene').....Tierney
 Waltz Song ('Chocolate Soldier').....Straus

ORCHESTRA
 Selection, 'San Toy' Jones

9.40 S.B. from London
 9.55 West Regional News
 10.0-11.0 S.B. from London

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

10.55-12.0 Edinburgh Programme relayed from Daventry (See London)
 1.15 S.B. from Cardiff
 2.0 Edinburgh Programme relayed from Daventry (See London)
 3.0 app. London Programme relayed from Daventry
 3.45 S.B. from Cardiff

6.0 London Programme relayed from Daventry
 6.15 S.B. from London
 9.0 S.B. from Cardiff
 9.40 WEATHER FORECAST, NEWS
 9.55 S.B. from Cardiff
 10.0-11.0 S.B. from London

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

10.55-12.0 Edinburgh Programme relayed from Daventry (See London)
 2.0 Edinburgh Programme relayed from Daventry (See London)
 3.0 app. 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

10.55-12.0 Edinburgh Programme relayed from Daventry (See London)
 2.0 Edinburgh Programme relayed from Daventry (See London)
 3.0 app. London Programme relayed from Daventry
 5.15 The Children's Hour
 We present a new play of the Middle Ages entitled 'PRINCESS PANATELLA' (J. C. Stobart)
 6.0 London Programme relayed from Daventry
 6.15-11.0 S.B. from London (9.55 Mid-Week Sports Bulletin, Local News)

(Wednesday's Programmes continued on Page 699.)



THIS AFTERNOON FROM CARDIFF.

The artists taking part in the concert from Cardiff this afternoon are: Dorothy Adams (Soprano) and the Station Trio (from left to right), Hubert Pengelly, Frank Thomas, and Ronald Harding.

CHILPRUFE for CHILDREN



A few bright hints are given here to artists in the bud. At least to those who've passed the stage of plasticine and mud. First you pose your model—(some's easier than others). Babies aren't much use, but sometimes sisters are or brothers. Sit well back and ponder—sketch in quickly what you see. Results will be according to your own ability. The model should wear Chilprufe, I ought to mention here, It fits the form so perfectly that every line is clear And models as you know must all sit very, very still. It's never wise to let your model risk a nasty chill.

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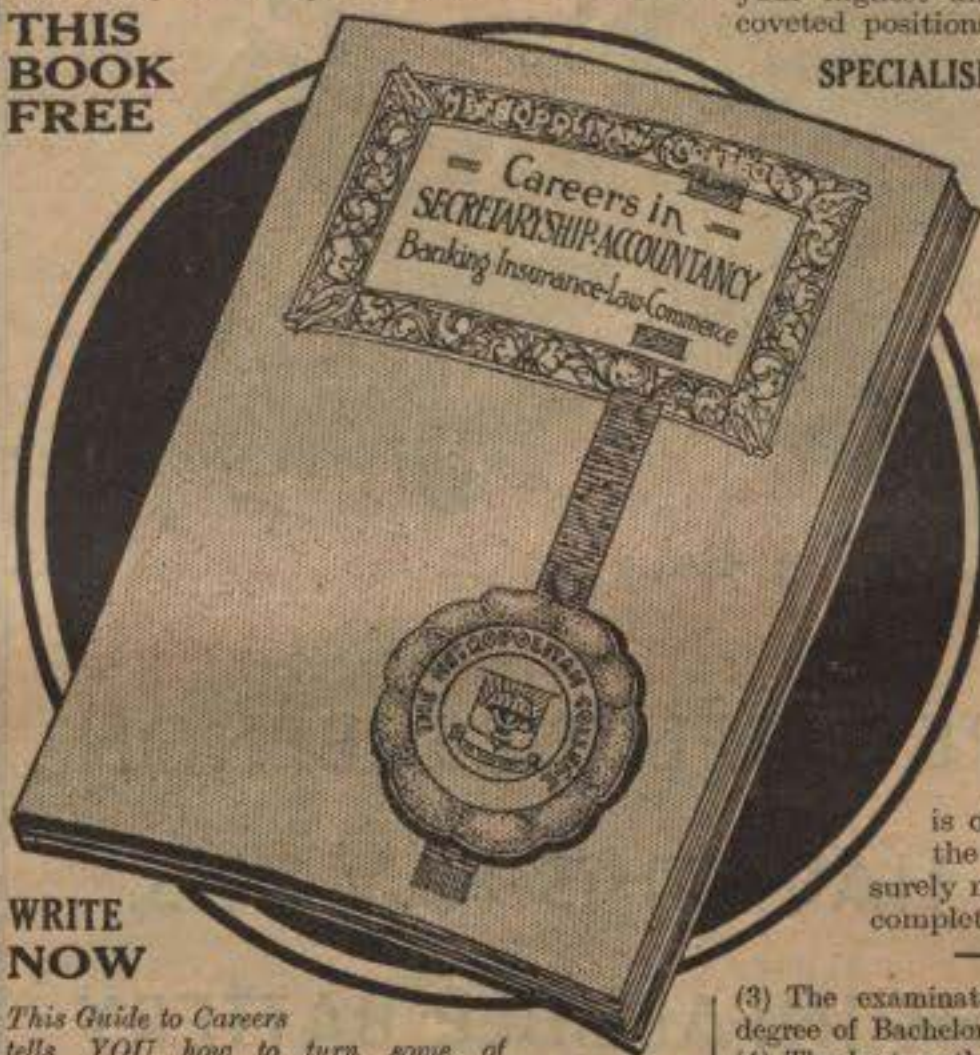
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Sept. 27, 1929.

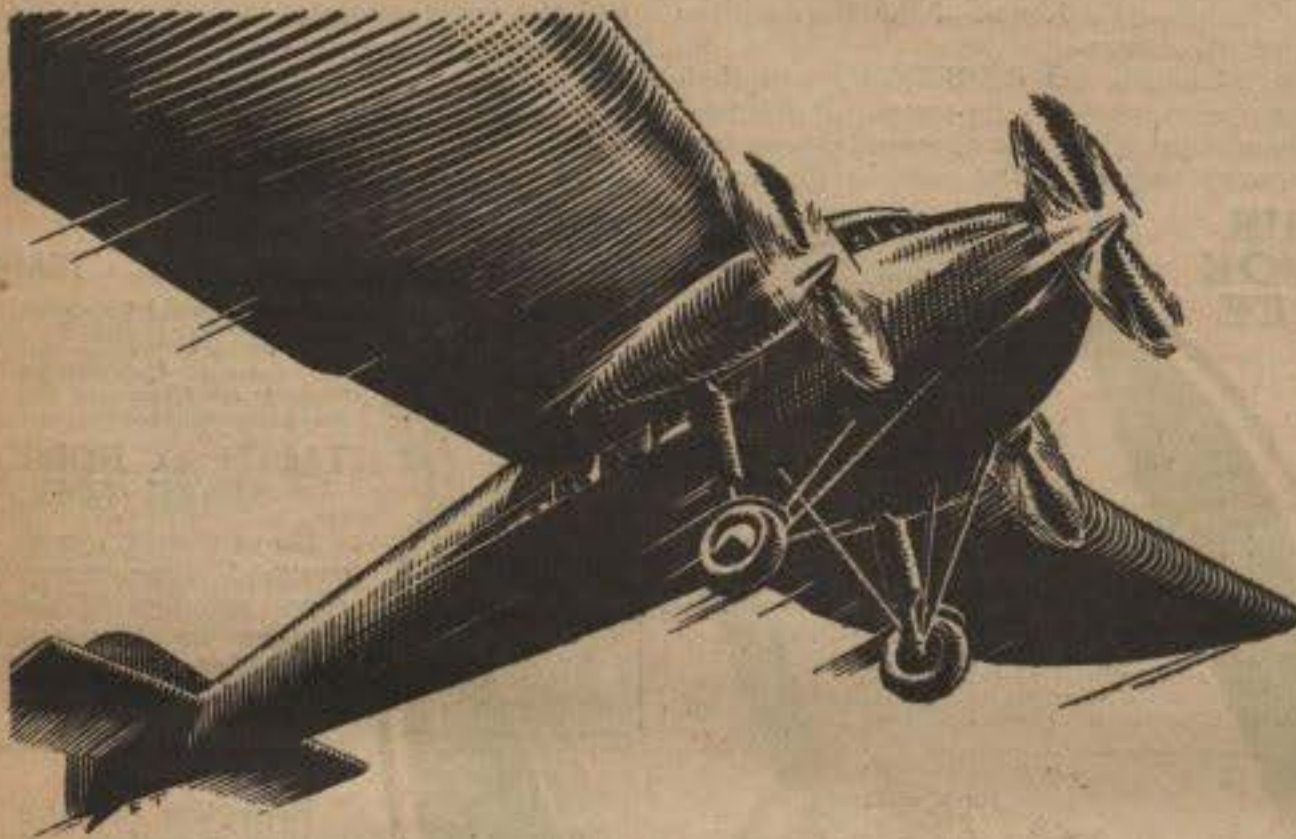


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Wednesday's Programmes continued (October 2)

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

10.55-12.0 Edinburgh Programme relayed from Daventry (See London)

2.0 Edinburgh Programme relayed from Daventry (See London)

3.0 app. London Programme relayed from Daventry

3-45 An Afternoon Concert

THE NORTHERN WIRELESS ORCHESTRA

Overture, 'Egmont' *Beethoven*
 Slav Dances, Nos. 3, 6 7 and 8..... *Dvorak*

CLIFFORD and ERNEST JACKSON (Concertina Duets)

Le Chevalier de Breton .. *Herman, arr. Astley*
 Mélodie d'Amour (Melody of Love)
Engelmann, arr. Astley

ORCHESTRA

Selection, 'The Daisy Chain' and 'More Daisies'
Liza Lehmann

Minuet *Padercowski*
 In the Moonlight *de Jong*

CLIFFORD and ERNEST JACKSON

La Couronne d'Or (The Golden Crown)
Herman, arr. Astley

Springtime *Gordon, arr. Astley*

ORCHESTRA

Selection, 'The Mikado' *Sullivan*
 March, 'Jollity' *Gangleberger*

5-15 The Children's Hour

S.B. from Leeds

What a Catastrophe!

Songs sung by DORIS NICHOLLS and PETER HOWARD

6.0 London Programme relayed from Daventry

6.15 S.B. from London

9.0 Chamber Music

THE LEONARD HIRSCH STRING QUARTET

LEONARD HIRSCH (First Violin), MAURICE WARD (Viola), THOMAS MATTHEWS (Second Violin), HAYDN ROGERSON (Violoncello)

First Quartet in A Flat *Fogg*
 Allegro con brio; Rhapsody (quasi recit.); Scherzo; Finale—allegro risoluto

9.40 WEATHER FORECAST, NEWS

9.55 North Regional News

10.0 S.B. from London

10.15-11.0 Marches and Waltzes

THE NORTHERN WIRELESS ORCHESTRA

March, 'Boccaccio' *Suppé*
 Waltz, 'The Blue Danube' *Johann Strauss*

March, 'On the Quarter Deck' *Alford*
 Waltz, 'The Grenadiers' *Waldteufel*

March, 'Admirals All' *Bath*
 Waltz, 'Soldiers' Songs' *Gung'l*

March, 'The Jolly Sailor' *Byng*

Other Stations.

5NO NEWCASTLE. 1,148 kc/s. (261.3 m.)

10.55-12.0—Edinburgh Programme relayed from Daventry (See London). 2.0—Edinburgh Programme relayed from Daventry (See London). 3.0 app.—London Programme relayed from Daventry. 4.45—Music from Fenwick's Terrace Tea Rooms. 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. (396.9 m.)

10.55-12.0—S.B. from Edinburgh (See London). 2.0—S.B. from Edinburgh (See London). 3.0 app.—Musical Interlude. 3.15—Dance Music by Charles Watson's Orchestra. Relayed from the Playhouse Ballroom. 3.30—London Programme relayed from Daventry. 3.45—A Light Concert. The Octet: Selection, 'Rigoletto' (Verdi). 4.0—Margaret Milne (Soprano). From Aberdeen: Arise, O Sun (M. C. Day); The Second Minuet (Besly); My Prayer (W. H. Squire). David Young (Reciter)—From Aberdeen: Soliloquy of King Claudius, from 'Hamlet' (Shakespeare); Cato on 'Immortality' (Addison). 4.20—Octet: Waltz, 'Wine, Women and Song' (Strauss). 4.40—Margaret Milne—From Aberdeen: Mifanwy (Forster); The Songs my Mother sang (Grimshaw); Fairings (Easthope

Martin); Little Imp of Mischief (Teunent). David Young—From Aberdeen: To Mary, in Heaven (Burns); Betty McLink; Massacre of Ty Phairson. 5.0—Octet: Two Parisian Sketches (Fletcher). 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: 'Storing of Fruits,' Topical Gardening Notes. S.B. from Edinburgh. 6.45—S.B. from London. 9.0—A Scottish Concert. The Octet: A Gaelic Dream Song (Fouids). Matthew Nisbet (Baritone): The Passing of the Soul (Robert MacLeod); Ae Fond Kiss, and I'll aye be in by yon toon (arr. J. Michael Diack). Octet: Selection, 'Th' Thistle' (Myddleton). Matthew Nisbet: See afar yon hill, Ardmore, and Come, all ye jolly shepherds (arr. Helen Hope Kirk); The Devil's awa' wi' the Exciseman (arr. J. Michael Diack). Octet: March, 'The London Scottish' (Haines). 9.40—S.B. from London. 9.55—Scottish News Bulletin. 10.0-11.0—S.B. from London.

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

10.55-12.0—S.B. from Edinburgh. 2.0—S.B. from Edinburgh. 3.0 app.—S.B. from Glasgow. 3.30—London Programme relayed from Daventry. 3.45—A Light Concert (See Glasgow). 5.15—S.B. from Glasgow. 6.15—S.B. from London. 6.30—Mr. George E. Greenhouse: 'Horticulture.' 6.45—S.B. from London. 9.55—S.B. from Glasgow. 10.0-11.0—S.B. from London.

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

10.55-12.0—Edinburgh Programme relayed from Daventry (See London). 2.0—Edinburgh Programme relayed from Daventry (See London). 3.0 app.—London Programme relayed from Daventry. 3.45—Tchaikovsky. The Orchestra: Symphony, No. 5 in E Minor. 4.35—Interlude. Samuel Adams (Baritone): I heard you singing (Eric Coates); To Mary (M. V. White); He heard the great sea calling (Andrews); Delaware's Farewell (Capel). 4.45—A. Cunningham (Bassoon): Solo, 'The Pirates of Penzance' (Sullivan). 5.0—Mr. William Moore: 'Lesser-Known Belfast.' 5.15—The Children's Hour. 6.0—Fred Rogers (In Piano Syncopation). 6.15—S.B. from London. 9.0—A Military Band Concert. The Station Military Band, conducted by E. Godfrey Brown. Festival Overture (Leutner). Edith Furnedged (Contralto): Ombra mai fu (Handel); When all was young ('Faust') (Gounod); The leaves and the wind (F. Leoni); Serenade (Raff); The Castle of Dromore (arr. Somervell). 9.20—Peter Bernard will entertain. 9.30—Band: Petite Suite, 'Les Erinnyes' (Massenet). 9.40—Weather Forecast, News. 9.55—Regional News. 10.0—S.B. from London. 10.15—Military Band. Concert (continued). Band: Selection, 'Dinorah' (Meyerbeer) Edith Furnedged: My heart is weary (Nadeshda) (Thomas); Four Ducks on a Pond (A. Needham). 10.35—Peter Bernard will entertain. 10.46-11.0—Band: Suite, 'The Tempter' (German).

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8.30
MEET
THE
CO-OPTIMISTS

THURSDAY, OCTOBER 3
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842 kc/s. (356.3 m.) 193 kc/s. (1,554.4 m.)

7.45
A
VIOLIN
RECITAL

10.15 a.m. THE DAILY SERVICE

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

10.45 'Parents and Children'—V. Mrs. H. A. L.
FISHER: 'How to Keep Well in Winter'

THIS is the first of a series of four talks on simple
hygiene. Mrs. H. A. L. Fisher is the wife of the
Warden of New College, Oxford. She was one of
the pioneers in child welfare work.

11.0-11.30 a.m.

Experimental Television Transmission by the
Baird Process

11.30 (*Daventry only*) Gramophone Records

12.0 A CONCERT
JOAN MUIRELLA (*Contralto*)
RAY JELLETT (*Violin*)
OLIVE TOMLINSON (*Pianoforte*)

1.0 ORGAN MUSIC
Played by REGINALD FOORT
Relayed from the Regent Cinema, Bournemouth
S.B. from Bournemouth

2.0 (*Daventry only*) Experimental Trans-
mission of Still Pictures by the Fultograph
Process

2.25 (*Daventry only*) Fishing Bulletin

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

2.50 Interlude

3.0 EVENSONG
From Westminster Abbey

3.45 Miss FLOHA GRIERSON: 'Armchair Travels
—I, Travelling in the East in the Middle Ages'

TRAVELLERS in the Middle Ages were not the
sticklers for truth they perhaps might have
been. Nevertheless, their fantastic angle of
vision, however much it may have impeded
knowledge at the time, has the merit of pro-
viding us today with amusing, as well as in-
structive, reading—instructive, because of the
light it throws on the Middle Ages' mentality and
amusing, because of the grotesque vein of super-
stitious credence with which it is threaded. In
this weekly series, travel books of all times will
be discussed, from Marco Polo and Sir John
Mandeville to D. H. Lawrence and Dr. Ethel
Smyth. Miss Grierson, who is giving the series,
is the daughter of Professor Grierson, of Edin-
burgh. She has several times deputised before
the microphone for Mr. Desmond MacCarthy.

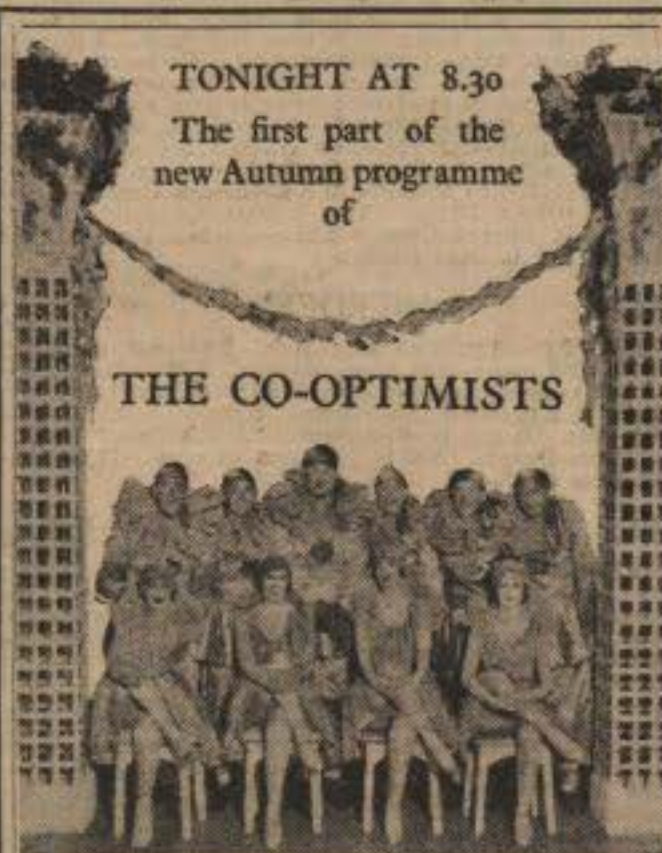
4.0 A Concert
ANNE GREGORY (*Soprano*)
HERBERT DE LEON (*Baritone*)
THE GEORGIAN TRIO

5.15 THE CHILDREN'S HOUR
Songs from 'Now we are Six' (*A. A. Milne*),
set to music by H. Fraser-Simson and sung by
DALE SMITH, with the Composer at the Piano.
'Tigger is Unbounced,' from 'The House at
Pooh Corner' (*A. A. Milne*)
To complete the Programme—'Nursery Chairs,'
'Market Square,' and 'Disobedience,' from
'When we were very young' (*A. A. Milne*)

6.0 Musical Interlude

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

6.30 Market Prices for Farmers



TONIGHT AT 8.30
The first part of the
new Autumn programme
of

THE CO-OPTIMISTS

Relayed from the Vaudeville Theatre

Sketches and Lyrics by

GREATREX NEWMAN

Music by MELVILLE GIDEON

Production and Dances by

LADDIE CLIFF

Orchestra under the direction of

PIERRE DE CAILLAUX

PHYLLIS MONKMAN BETTY CHESTER
ELSA MACFARLANE PEGGY PETRONELLA
DAVY BURNABY MELVILLE GIDEON
GILBERT CHILDS
STANLEY HOLLOWAY TEDDY FOX
HARRY PEPPER

PART I.

1. The Co-Optimists, having re-established
themselves, and survived a Hot Summer,
feel that a change of Airs (as well as Lyrics
and Sketches) will do them no Harm
(*'Bow-Wow'*)
2. 'Davy of the Navy'—A plea for Disarma-
ment
DAVY BURNABY and COMPANY
3. 'The Green Dragon' (By Request) *Handwritten*
STANLEY HOLLOWAY and COMPANY
4. 'Man's Crowning Glory' *Handwritten*
BETTY CHESTER and THE CLARKSON
QUARTETTE
5. 'An Invitation into the Garden' *Handwritten*
THE CO-OPTIMISTS
6. 'Fairy Tales of Ireland' (By Desire)
ELSA MACFARLANE.
7. 'I Shan't Let You Out of My Sight'—
(*Frank Eyton and Billy Mayerl*)
PHYLLIS MONKMAN and TEDDY FOX
8. 'The Rich Man Drives By' (By Demand)
(*R. P. Weston and Bert Lee*) *Handwritten*
GILBERT CHILDS
9. Semi-Finale, 'The Banana Barcarolle'
(In which the Co-Optimist Choral Society
Provide a Reason for Changing the Address
of the Vaudeville Theatre to London's
Handwritten Choral Strand)
THE COMPANY

6.35 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
Played by LESLIE ENGLAND
Three Studies..... Chopin, arr. Godowsky
Liebesbotschaft..... }
The Brooklet..... } Schubert, arr. Godowsky
Moment Musical..... }

7.0 Miss V. SACKVILLE-WEST: 'New Novels'

7.15 Musical Interlude

7.25 Dr. G. G. COULTON: 'England in the
Middle Ages—II. The Medieval Village: (a)
Considered as a Unit of Civil Society'

THERE are few greater authorities, today, on the
subject of medieval life than Dr. Coulton who,
in this, his second talk in the series, will speak on
the subject of the Medieval Village, considered
as a unit of civil society. Under Feudalism, as
Dr. Coulton shows, the comparatively democ-
ratic character of the Teutonic village was all
but destroyed, since the freeman frequently
became a serf, finding therein protection, but
loss of liberty. The peasant's life—his two- and
three-field system of tillage, his common rights,
his rents to the manor, his service in the form of
labour, and his duties as village official in the
Manor Court—will all be illustrated in this
week's talk.

7.45 A VIOLIN RECITAL
By RENÉE CHEMET

Andante and Allegro, Sonata in D..... Handel
Menuet..... Beethoven
Rondo..... Mozart, arr. Kreisler
El Pano Moruno..... de Falla, arr. Kochanski
Tango..... Albeniz, arr. Kreisler
Jota..... de Falla, arr. Kochanski
Adoration..... Borowski
Souvenir..... Drdla
Dancing Doll..... Poldini, arr. Kreisler

8.30 The New Autumn Programme of the
Co-Optimists

(From the Vaudeville Theatre)

(Prior to their Departure on Tour)

Sketches and Lyrics by GREATREX NEWMAN
Music by MELVILLE GIDEON
Production and Dances by LADDIE CLIFF
Orchestra under the direction of PIERRE DE
CAILLAUX

PHYLLIS MONKMAN, ELSA MACFARLANE, DAVY
BURNABY, STANLEY HOLLOWAY, MELVILLE
GIDEON, TEDDY FOX, BETTY CHESTER, PEGGY
PETRONELLA, GILBERT CHILDS, HARRY PEPPER
(See also centre of page)

9.40 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN; Local News; (*Daventry only*) Ship-
ping Forecast

10.0 Mr. VERNON BARELETT: 'The Way of the
World'

10.15 SURPRISE ITEM

10.30-12.0 DANCE MUSIC

JACK PAYNE

and

THE B.B.C. DANCE ORCHESTRA

THE BAYAN VOCAL SEPTETTE

(In Russian Songs)

(Thursday's Programmes continued on page 703.)

This Week's Epilogue:

'PILGRIMS'

Hymn, 'O Happy Band of Pilgrims'

Deut. viii, 11-20

Hymn, 'Hark, hark, my Soul'

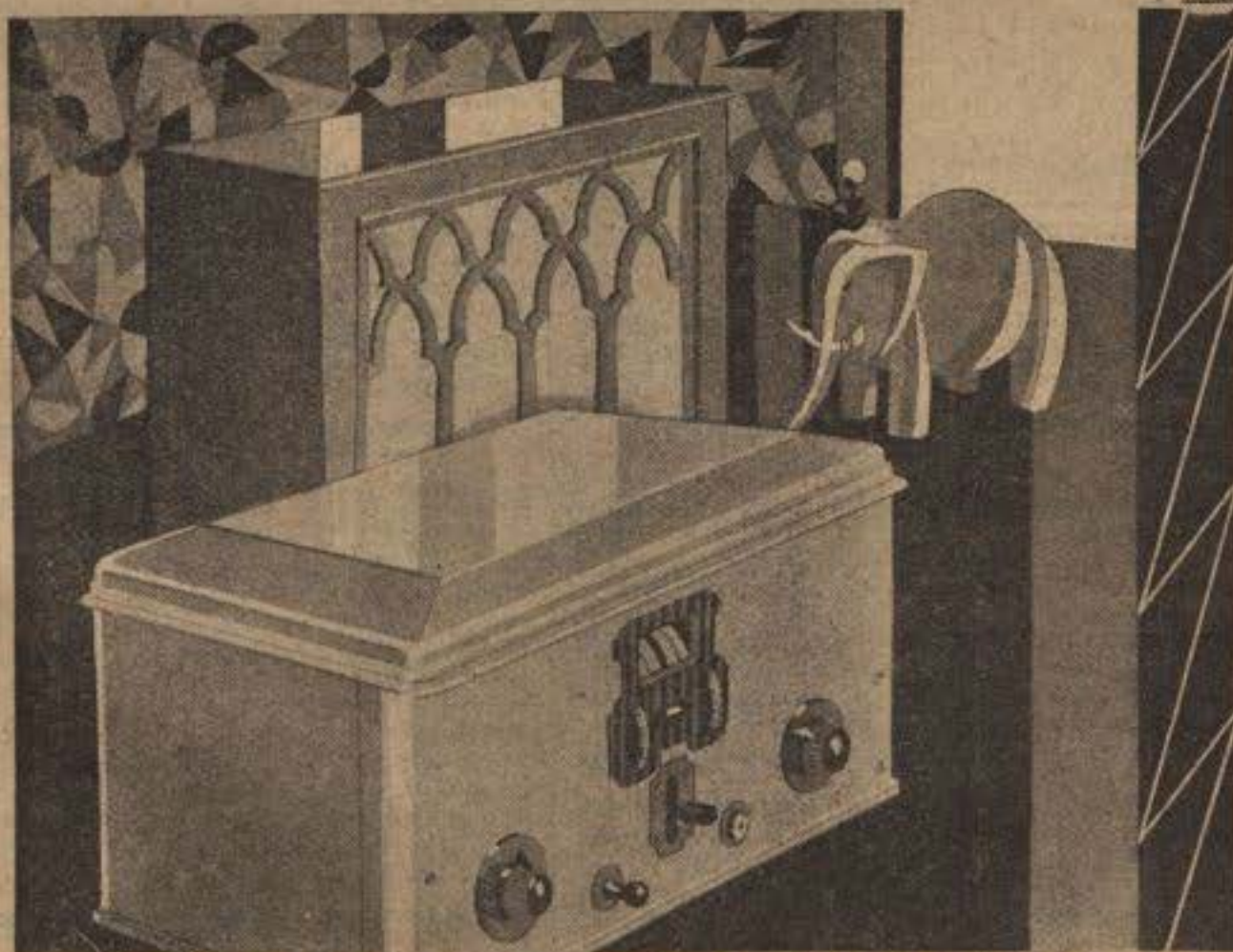
Hebrews xi, 13-16

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Stands 164 & 187
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Amplion Radio Sets have not been made for the man whose mechanical bent is stronger than his love of music. Both the All-mains and Battery operated sets are trouble-free. All you have to do is to switch on and listen.

★ ★ ★

We designed them for the Musician, for the man whose lack of mechanical knowledge is compensated by the gift of a finely critical ear. For the man who desires to tune in instantly to the best that wire ess has to offer, in full volume, true in power and pitch, without distortion and without trouble. We might have produce an Amplion Radio Set earlier. We were urged to do so by many Amplion Speaker users. But we waited until developments had made this Radio ideal a reality.

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Careful adjustments and exhaustive testings impose a strictly limited output. Only comparatively few of these de luxe Amplion Sets will be available.

. Amplion "Lion" Speaker . . .

It is natural to find a certain affinity between the Amplion Radio Sets and Amplion "LION" Speakers, which is conducive to the very best results. Amplion "LION" Speakers are obtainable at prices from £6 to £16.

Amplion Standard and Junior Speakers from 21/- to £4 17s. 6d.

. Amplion Deferred Terms

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NATURAL EYESIGHT VERSUS GLASSES

Sight Specialist Who is Fighting a Popular Eyesight Fallacy and **WINNING.**

30,000 LIVING PROOFS THAT SIGHT DEFECTS CAN BE CORRECTED WITHOUT INCONVENIENT, DISFIGURING, ARTIFICIAL AID OF GLASSES.

Particulars Free to Every Reader of the "Radio Times."

FOR more than five years past, practically single-handed, but undaunted by the seemingly insuperable difficulties that have dogged his path of endeavour, a distinguished Eyesight Specialist, Mr. Ernest Havilland, has been fighting consistently, strenuously, and with gradually increasing acceptance, the popular fallacy that defects of eyesight are of necessity permanent.

ANTIQUATED SCEPTICISM FOSTERS FALLACY.

There is no doubt, even to-day, despite the enormous increase of scientific knowledge, and all Mr. Ernest Havilland's splendid work, that the majority of people, including even members of the medical profession, still cling to the fallacy that defects of vision must be accepted as permanent afflictions, which can only be palliated by resort to glasses, and that, as men and women pass the 40 year mark, they must expect Presbyopia (old age failing of sight) to commence, and thenceforth must resign themselves to the aid of glasses of increasing strength as the sight failure becomes more pronounced.

FACTS TOO STRONG FOR DOUBT.

Now! let us see what are the facts.

Mr. Havilland claims, and offers 30,000 living witnesses in proof of what he says, that the muscles, nerves and circulatory system of the eyes, and the whole ocular apparatus, can be toned up and kept fully active, which means that perfect sight can be obtained and maintained even up to high old age.

As regards such defects of vision as: Failing or Weak Sight, Near Sight, Blurred Vision, Twitching Eyes, Hot Eyes, Watery Eyes, Discharging Eyes, Unequal Power of Eyes, Aching Eyes, Eyesight-Headache, Drooping Eyelids, Red and Inflamed Eyes, Muscular Strain, Conjunctivitis, or any other eye troubles which are not due to age, but to faulty shape, or faulty action of some unit in the ocular system, Mr. Havilland claims that each and all of these defects of vision can be benefited, and, in many cases, entirely righted by the simple system of massage of the eyes which he has devised for popular home use, and which only calls for a few moments a day.

INFORMATION AND PROOF FREE.

All one has to do is to write to Mr. Ernest Havilland (those who can call, he cordially welcomes at a personal interview), at the Havilland Eyesight Institute, 33, Strand, London, W.C.2, when he will send particulars of his method, which is so simple and safe that everyone can carry it out themselves at home unaided, except for his advice and instruction, according to their special sight defect, or condition of the eyes.

So much for Mr. Havilland's claims, but what of results—for by results all claims must eventually be proved.

WHAT 30,000 PEOPLE EXPERIENCED.

During the last five years, Mr. Havilland's simple method has been adopted by some 30,000 men and women, of ages ranging from 16 years up to 80, and even 90 years, whose sight was defective or failing.

With what result?

Firstly, we find that a very good percentage of

these 30,000 are Doctors, Clergy, Military men, Professional and Business men and women, Air Force Officers, Railway men, Engine Drivers, and other workers to whom perfect sight is most essential.

Secondly, what do they report—Failure? No! Damage to the delicate organs of the Eyes, as so readily suggested by the opponents of progress and supporters of the great Eyesight Fallacy? No!

On the contrary—not one complaint of hurt or injury in 30,000 cases; but a report of benefit in almost every instance, and, in a very large number



AS MANY SEE IT. AS ALL SHOULD SEE IT.
ST. PAUL'S CATHEDRAL.

of cases, complete restoration of sight and the discarding of glasses, even after they had been worn for 20 years or more.

UNIMPEACHABLE CONFIRMATORY EVIDENCE.

Doctors, some of them eminent specialists, whose names medical etiquette forbids us to quote, report astonishingly successful results in their own and their patients' cases. Workers whose sight failure had cost them their situations—once again able to take up their work anew—Engine Drivers, who had failed at the periodical sight tests, passed once more by the examiners as A1 and restored to the footplates of their engines, and so one might go on filling pages with confirmatory evidence, of which a few typical examples follow.

Readers of the **RADIO TIMES** whose sight is failing or in any way defective should immediately write or call upon Mr. Ernest Havilland, 33, Strand, London, W.C.2, for full particulars of the really wonderful Eyesight Improvement method described here. It has already brought invaluable eyesight benefit to over 30,000 people in all walks of life, as the following typical examples testify:—

Case 27934. Mr. W. O. Age 56. Engine Driver. Sight Failing and Wore Glasses for 2 years. Commenced Treatment 9th Feb., 1929.

REPORTED on 14th March, 1929.

"I am pleased to say my sight is much better."

SECOND REPORT. 13th April, 1929.

"I am pleased to say my eyes are still improving as I can see much better and hope to do so when I see you again."

THIRD REPORT. 11th June, 1929.

"My eyes have improved so much that I have asked for a re-eyesight test which I had on June 1st, but did not get the report until June 8th. Now I am pleased to tell you that I HAVE GAINED MY OLD POSITION AS A MAIN LINE DRIVER, and I wish to thank you very much for all that you have done for me."

Case 11,040-1. Mrs. A. H. Age 32. Housewife. Short Sight.

FIRST REPORT.

"I have used your Treatment for three weeks, and my eyes do not ache after reading or sewing as they did before."

SECOND REPORT.

"I have now finished the second month's Treatment and am pleased to say my eyes are a great deal better."

THIRD REPORT.

"I must thank you very much for the last month's Treatment which I am very pleased to say has improved my eyes wonderfully, and I am sure I cannot speak too highly of your Treatment. IT IS NOTHING SHORT OF MARVELLOUS."

Case 18,314. Mr. R. J. L. Age 55. Customs Watcher. Short Sight and General Weakness.

Worn glasses for 12 years.

Reports after 3 months' Havilland Treatment:—

"I am pleased to inform you that I am extremely gratified with the sure and steady progress my eyes have made. They have so benefited from your splendid Treatment that I have been able to dispense with my glasses with the result that I am most highly delighted. Again thanking you most heartily. I shall be only too pleased to recommend your wonderful Treatment to anyone whom I may come in contact with suffering with eye trouble. Again thanking you for your great kindness and wonderful Treatment."

Case 11,598-1. Miss B. L. Age 24. Shorthand Typist. Worn glasses for 3½ years. Writes:—

"I am very pleased to tell you that the improvement is wonderful. My left eye seems practically normal, all double vision, etc., has disappeared, and it feels so much stronger. I can read the smallest type on the Test Card quite easily with either eye at a distance of 3 feet. I cannot say how grateful I am for your Treatment, it has been wonderful. I am telling all my friends and urging them to write to you."

IS YOUR EYESIGHT PERFECT? IF NOT

PURSUe THE SUBJECT BY ENQUIRY.

Although it is perhaps too much to expect that the great Eyesight Fallacy will be officially abandoned yet, as previously stated, individual members of the public can secure Mr. Havilland's advice on their own cases entirely Free of Charge, and his treatment, if they then wish for it, at so trifling a cost that none need delay in setting their own eyesight in order, in the certain knowledge that Mr. Havilland's advice is Safe, Sound, Simple, and the outcome of a wonderful work of sight restoration, improvement and development upon the most successful and largest scale the world has yet known.

POST THIS "RADIO TIMES" FORM

Mr. Ernest Havilland,
HAVILLAND EYESIGHT INSTITUTE,
33, STRAND, LONDON, W.C.2.
(Near Charing Cross Station)

Please send me a Free Copy of your Treatise on Sight Restoration.

NAME

Please write clearly, and say whether Mr., Mrs., Miss or other title.

ADDRESS

Enclose 2d. in Stamps for Postage, please.

Radio Times, 27/9/29.

THURSDAY, OCTOBER 3
5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

3.0 Symphony Concert

THE LAST CONCERT OF THE SUMMER SEASON
(Relayed from The New Pavilion, Bournemouth)
THE BOURNEMOUTH MUNICIPAL AUGMENTED
ORCHESTRA

(Conducted by Sir DAN GODFREY)

- Overture, 'Euryanthe' Weber
- Symphony (No. 2) in A Kallinikov
- Allegro moderato, G Minor; Andante commo-
damento E Flat; Scherzo, Allegro non troppo;
Finale, Allegro risoluto
- Allegro deciso, Pianoforte Concerto *Moszkowski*
(Soloist, The Rev. CANON MARSH)
- Suite, 'Three Fanciful Etchings' *Ketelbey*
- (a) A Passing Cloud on a
Summer Day; (b) The
Ploughman homeward plods
his weary way; (c) Quips and
Cranks and Wanton Wiles
(Scene de Ballet Russe)
- Pianoforte Solo, 'Rhapsody',
Op. 11, No. 2 *Dohnanyi*
(Soloist, The Rev. CANON MARSH)

4.30 Organ Music

Played by GILBERT MILLS
Relayed from the Church of the
Messiah, Birmingham

Concert Overture in C Minor
Hollins

Madrigal } *Vierne*
Lied (Song) }

GRACE FIELD (Soprano)
Orpheus with his Lute
Vaughan Williams

Solveig's Song *Grieg*

WELL known as a song, whose
wisful melody is admirably
wedded to the plaintive words,
this forms also the last piece in
the second Suite made from the
music to Ibsen's 'Peer Gynt.'
At the end of his wanderings
Peer Gynt comes home, to find
the sweetheart of his youth still
faithful to him, and in her lap
the weary head of the traveller
at last finds rest. Then she
sings to him of her constancy
and her belief that he would
return.

ORGAN
Chanson du Chasseur (The
Huntsman's Song) .. *Groves*
Moderato in F *Gade*
Watchman's Song *Grieg*

GRACE FIELD
Lullaby *Cyril Scott*

ORGAN
Triumphal March *Clifford Roberts*
Allegretto } *Wolstenholme*
Finale in B Flat }

5.30 The Children's Hour
(From Birmingham)

'Adventures with the Treasure Lady—The City
of Bells,' by Winifred A. Ratcliffe
Songs by JANET MACFARLANE (Soprano)

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

- Fantasia and Fugue in D Minor *Stanford*
- March on a Theme by Handel *Guilmant*
- Vivace, Sonata No. 2 *Bach*
- Fantasia and Fugue on Bach *List*

7.0 Dance Music

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



HERBERT HOWELLS,
who will conduct the first
performance in London of
his song group 'In Green
Ways,' in the Promenade
Concert tonight. This
photograph, showing him
in a characteristic pose,
was taken by Mr. Gordon
Bryan.

8.0 Promenade Concert

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

DOROTHY SILK (Soprano)
PAUL HINDEMITH (Viola)
Sir HENRY WOOD
and his SYMPHONY ORCHESTRA
(Leader, CHARLES WOODHOUSE)
British Composers Concert

ORCHESTRA
A Comedy Overture *Balfour Gardiner*

DOROTHY SILK and Orchestra
In Green Ways. *Herbert Howells*
(Song Group for Soprano and
Orchestra)

(Conducted by the COMPOSER)
(First Performance in London)

ORCHESTRA
Three Orchestral Pieces
Arnold Bax
Overture; Elegy; Rondo
(First Performance)

PAUL HINDEMITH and Orchestra
Concerto *William Walton*
(Conducted by the COMPOSER)
(First Concert Performance)

Rhythmic Dance *Goossens*
Enigma Variations *Elgar*
(For notes on this Concert see
page 672)

9.40 'The Second News'

WEATHER FORECAST, SECOND
GENERAL NEWS BULLETIN

**9.55 A Light Orchestral
Concert**

(From Birmingham)

THE BIRMINGHAM STUDIO
AUGMENTED ORCHESTRA
(Leader, FRANK CANTELL)

Conducted by JOSEPH LEWIS
Overture, 'Nell Gwyn' *German*
MARGARET HARRISON (Soprano)
and Orchestra

Lia's Aria ('The Prodigal Son')
Debussy

ORCHESTRA
Two Pieces, 'Dream Children'
Elgar

ELGAR'S interest in young people appears in quite
a number of his compositions. This Suite might
be described as a Fantasy on a quotation from
Charles Lamb, from the reverie which Lamb
calls by the same name—'Dream Children.'
The first dreamy tune is played very softly by
the two clarinets in thirds. In the second
movement, two delicate themes are heard to-
gether, one on the clarinet and one on the strings.

WINIFRED BROWNE (Pianoforte)
Allemande, Courante and Gigue, Suite in B Flat
Handel

ORCHESTRA
Pizzicati ('Sylvia' Ballet Music) *Delibes*
Saltarello *Gounod*

MARGARET HARRISON
All suddenly the wind comes soft *Burr*
Come away *Dowland*
Have you seen but a whyte Lillie grow
Aron., arr. Dolmetsch

Go to bed, sweet Muse *Robert Jones*

WINIFRED BROWNE
Ballad in A Flat *Chopin*

10.55-11.15 ORCHESTRA
Four English Dances (Second Set) *Cowen*
(Thursday's Programmes continued on page 704.)

**THE
SIMPLEST
WAY TO
CLEAN
FALSE TEETH**



**USE
MILTON**

You just add a half-a-teaspoonful of
Milton to a half-tumbler of water,
put your plate into the solution and
leave it there, either overnight or
while you dress in the morning.
There's no necessity to fiddle with
a greasy plate and a tooth brush,
while you're half afraid you'll drop
the plate, or irritated because the
brush won't clean out the crevices
properly. With Milton there's a
minimum of handling and a maxi-
mum of cleaning. You simply put
your false teeth in the solution.
Milton dissolves every obstinate
particle of food, removes all trace
of grease and "film," leaves the
whole plate bright and clean as a
new one. You can get Milton at any
chemist for 6d. 1/-, 1/6 & 2/6 a bottle.

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THAT COMES
WITH THE BOTTLE**

"SUSIE"

and the

REGIONAL SCHEME

BROOKMAN'S PARK STATION may affect seriously the selectivity of the vast majority of sets owned by readers of "The Radio Times."

You can counteract this, however, and, at the same time, greatly add to the selectivity of your set by using "Susie" the Station Separator.

"Susie" is superior but she certainly "cuts" that unwanted speech from the background.

"Susie" loves variety and gets a wealth of music from every source available through whatever "set" she is attached to.



Ready Radio

SELECTIVITY UNIT

(Called "Susie" for short)

does—on account of its immeasurable superiority over all other apparatus that has attempted to overcome the selectivity problem—permit you to get the very best from your set.

Don't allow Brookman's Park, your Local or any other Station to interfere with the perfectly clear reception of any particular British or Foreign Programme you wish to hear.



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Reception

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PRICE

20/-

It pays to buy efficiency.

"Susie" modernises all valve sets and adds immensely to their selectivity.

Those who use "Susie" will not have to reconstruct or alter their sets in any way when the Regional Scheme is in operation.

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Ready Radio

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LONDON BRIDGE, S.E. 1.

Telephone: Hop 5555.

Thursday's Programmes continued (October 3)

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

- 2.30 London Programme relayed from Daventry
- 3.45 Mrs. NELSON EDWARDS: 'Economical Cookery—II. Some Inexpensive Soups'
- 4.0 London Programme relayed from Daventry
- 4.45 BOBBY'S STRING ORCHESTRA
From Bobby's Café, Clifton, Bristol
- 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

3.45 Miss ETHEL M. HEWITT: 'Wayfarers in Wessex'

- 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
ANIMAL DAY
Story, 'Tigger is Unbounced' (A. A. Milne)
Songs, 'The Bunny Rabbit,' 'My Bow Wow' (Lyde Howard)

FROM CARDIFF TO-NIGHT AT 7.45.

THE OPENING CONCERT OF THE SEASON

Relayed from the Assembly Room, City Hall

NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)

Conducted by WARWICK BRAITHWAITE

Overture, 'Der Freischütz' ('The Marksman') Weber

ISABEL GRAY (Pianoforte) and Orchestra
Variations on a Nursery Song .. Dohnanyi

ERNST VON DOHNANYI was only twenty when he made his first appearance as a concert pianist, stepping at once into the very front rank of executants. A year later, having won laurels in all the principal music centres of Germany and Austria-Hungary, he appeared with no less success in this country, and, in 1899, in the United States. As a composer, he was known at first by his fresh and attractive music for his own instrument; for a good many years, however, he had



been steadily gaining wider recognition as a composer of orchestral and chamber music, and latterly of music for the stage. Although making comparatively little use of actual folk tunes, most of his music is strongly characteristic of his native Hungary; it is all distinguished not only by very able craftsmanship, but by a genuine gift of invention.

OSMOND DAVIS (Tenor) and Orchestra
Bright is the ring of words } Vaughan
The Roadside Fire } Williams

ORCHESTRA
Symphony No. 6 in C Minor .. Glazov

7.45 The Opening Concert of the Season

Relayed from the Assembly Room, City Hall
(See centre of page)

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

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

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 3.45 S.B. from Cardiff
- 4.0 London Programme relayed from Daventry
- 4.45 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
- 7.45 S.B. from Cardiff
- 9.0 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

6.0 London Programme relayed from Daventry

6.15-12.0 S.B. from London (9.55 Local News)

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

12.0-1.0 THE NORTHERN WIRELESS ORCHESTRA

Overture, 'The Wanderer's Goal' Suppl
In a Kentish Garden Rawlinson

EDITH CROWDER (Soprano)
My heart is like a singing bird Parry
Shepherd, thy demeanor vary
Brown, arr. Lane Wilson

Lake of Dreams Orlando Morgan

ORCHESTRA
Love in Cloverland Peter
Scene and Valse Guiraud

EDITH CROWDER
Come and trip it Handel, arr. Carmichael
Sing, Joyous Bird Phillipps
With the pride of the Garden and Field
Arne, arr. Keel

Love, I have won you Landon Ronald

ORCHESTRA
Selection, 'Samson and Delilah' .. Saint-Saëns

4.30 An Afternoon Concert

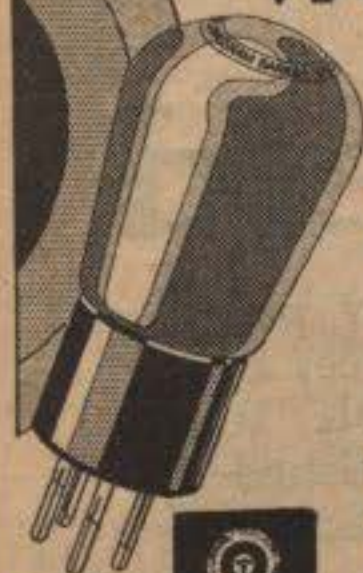
THE NORTHERN WIRELESS ORCHESTRA

Overture, 'Fra Diavolo' Auber
Three Eastern Sketches Howgill
Morning; Afternoon; Evening

Waltz, 'Estudiantina' Waldteufel
Selection 'Potted Overtures' arr. Engelmann

(Thursday's Programmes continued on page 707).

TUNGSRAM BARIUM VALVES



**A
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at a
lower
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Tunggram—makers of the world famous Electric lamp—can now offer the Public a high quality Radio Valve capable of giving much increased volume.



Complete range available at most dealers.

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Invest your savings with a Society whose record of unhalting progress extends over sixty years. Since its foundation in 1868 the Magnet Building Society has never missed a dividend, never lost a penny, never failed to honour a withdrawal. It pays a safe and steady 5 per cent. Free of Tax. Twenty-five-pound Shares can be purchased by instalments. Write for full particulars.

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for you and your children →
32 delightful pages with 60 illustrations



YOU and your children will be delighted with this free booklet, showing how their eager curiosity turns into a real grasp of the great truths of the world of knowledge, which are described and pictured so clearly in "The Children's Encyclopedia" that even a child can understand them and love to read about them. Over 2,000,000 children already have

THE CHILDREN'S ENCYCLOPEDIA Arthur Mee's

Great Gift to the World's Childhood



We invite every reader of "The Radio Times" to have this Free Book, containing a beautiful plate of *The World's Most Beautiful Birds in nature's colours*, another colour plate of *25 Precious Stones*, other plates (also in colour) of light being split up into the hues of the rainbow, of a masterly painting by Romney, and of a great locomotive with its shining headlight; rich photogravure plates of Joan of Arc, of the leaning Tower of Pisa, and the Cathedral of St. Mark's, of wonderful tropical scenery and of delightful animal studies; together with an amusing cover in colour and forty other illustrations in black and white.

Post the coupon below, and the free book, which is a fascinating introduction to "The Children's Encyclopedia" and a revealing guide to its Nineteen Great Divisions, will be sent to you at once.

This wonderful educational plan is the idea of a father who loved his child and was determined to give him the best possible start in the race for knowledge.

"The Children's Encyclopedia" is a reading book of which the children never tire, a play book, and a book for the cultivation of high ideals and of good taste in literature and the arts. It is a book of striking pictures that live in the memory—16,000 illustrations, 200 art plates in full colour, 300 pages in rich tinted photogravure. Clearly and vividly they explain the great facts of knowledge. Here is a visual education in its most attractive form.

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The Simple Plan that wins the children

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The making of the earth.—Lives of great men and women.—The march of mankind from barbarism to the League of Nations.—How things are made, where they come from.—The world's art treasures.—The wonders of plant life.—The story of five continents and a hundred nations.—The marvels of engineering.—The world's great books.—The story of the world's greatest book, the Bible.—Answers to children's questions.—Great words that inspire mankind.—Our bodies, minds and citizenship.—Little lessons in Reading, Writing, Arithmetic, Drawing, Music, French.—Things to make and do; experiments, tricks, legends, fables.—Twelve hundred poems of all times and countries.—A wonderful picture atlas. The great Index makes a wonderfully efficient reference work which the whole family uses and enjoys.

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The Newcomer

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 NATIONAL RADIO
 EXHIBITION, OLYMPIA
 Sept. 23rd—Oct. 3rd, 1929



MODEL 303B

Columbia

ENTERS THE

Radio Field

The entry of Columbia marks a new page in the history of Radio, the vast resources of the Columbia Company making possible Radio sets the reputation of which is established the moment their existence is made public.

THE FIRST MODELS

Columbia Portable Radio, in polished oak cabinet, complete with all Valves, Batteries, Turntable, etc.

Model 303a £17 17 0

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Programmes for Thursday.

(Manchester Programme continued from page 704.)

- 5-15 The Children's Hour
 'I REMEMBER, I REMEMBER'
 Songs sung by BEATRICE COLEMAN and HARRY HOPEWELL
- 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
- 8.55 North Regional News
- 10.0-12.0 S.B. from London

Other Stations.

5NO NEWCASTLE. 1,148 kcs. (261.3 m.)

12.0-1.0:—Gramophone Records. 2.25:—East Coast Fishing Bulletin relayed from Daventry. 2.30:—London Programme relayed from Daventry. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—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 kcs. (398.3 m.)

10.45:—Miss Margaret Kidd: 'Scots Law relating to Women and Children—1, Women's Right in Public Life.' S.B. from Edinburgh. 11.0-12.0:—A Recital of Gramophone Records. 2.30:—For Schools. S.B. from Edinburgh. Mr. Robert MacLeod: 'Music Making—Series IV—1, A Preparation Lesson.' 3.0:—Dance Music by Charles Watson's Orchestra. Relayed from the Playhouse Ballroom. 3.15:—Miss Rosaline Masson: 'St. Ninian and St. Columba.' S.B. from Edinburgh. 3.30:—Musical Interlude. 3.40:—Mid-Week Service. Conducted by the Rev. J. L. Howat, M.A. (Queen's Park Parish Church). 4.0:—London Echoes. The Oetel: Suite, 'Glimpses of London' (Ivey). Nettie Scandlers (Soprano): Song Cycle, 'London Echoes' (H. Oliver). Oetel: Cockney Suite (Ketelbey). Nettie Scandlers: Song Cycle, 'Songs of Old London' (H. Oliver); London Spring Song; Buy my Strawberries; Down Vauxhall Way; The Nightingales of Lincoln's Inn; May Day at Islington. Oetel: Suite, 'Old Kensington' (Sturdy). 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. Thomas Henderson: Special Talk for Farmers—'Co-operative Marketing.' S.B. from Edinburgh. 6.45:—S.B. from London. 9.55:—Scottish News Bulletin. 10.0-12.0:—S.B. from London.

2BD ABERDEEN. 925 kcs. (301.3 m.)

11.0-12.0:—Programme relayed from Daventry. 2.30:—S.B. from Edinburgh (See Glasgow). 3.0:—S.B. from Glasgow. 3.15:—S.B. from Edinburgh (See Glasgow). 3.30:—S.B. from Glasgow. 6.15:—S.B. from London. 6.30:—S.B. from Edinburgh (See Glasgow). 6.45:—S.B. from London. 9.55:—S.B. from Glasgow. 10.0-12.0:—S.B. from London.

2BE BELFAST. 1,238 kcs. (242.3 m.)

2.30:—London Programme relayed from Daventry. 4.0:—Light Music. The Radio Quartet: Selection, 'Irene' (Tierney); English Folk Song Suite (Vaughan Williams). 4.24:—Beatrice McComb (Contralto): Wind of the Western Sea (Graham Peel); Synnove's Song (Kjerulf); Away on the Hill and A Little Winding Road (London Ronald). 4.36:—Quartet: Three Dances ('Tom Jones') (German). 4.46:—Albert FitzGerald (Violin): Zigeunerweisen (Sarasate); Samoan Lullaby (Boyd); Mazurka (Mlynarski). 4.58:—Quartet: Chanson Triste and Humoreske (Tchaikovsky); Ballet Egyptian (Laligui). 5.15:—The Children's Hour. 6.0:—Gramophone Records. 6.15:—S.B. from London. 7.45:—A Light Symphony Concert. The Symphony Orchestra. Conducted by E. Godfrey Brown. Orchestra: Overture, 'The Bartered Bride' (Smetana). 7.53:—Francis Russell (Tenor): Lohengrin's Farewell (Wagner); Where'er you Walk (Handel); Johnson's Romance (Puccini). 8.5:—Orchestra: Allegretto grazioso from Symphony No. 2 in D (Brahms); Danse Macabre (Saint-Saens). 8.25:—Francis Russell: There is no Death (G. O'Hara); Mary of Alfordale (Lane Wilson); Give (Hermann Lohr); O were I on Parnassus Hill (Henschel). 8.57:—Orchestra: Capriccio in B Minor, Op. 76 (Brahms); Rhapsody, Op. 45, No. 3 (Dvorak). 9.55:—'Typhoon.' A Story of the China Seas by Joseph Conrad. Radio Play by John Watt. 9.40-12.0:—S.B. from London.

CAN WE BROADCAST BEAUTY?

SOME time ago a writer in this journal stated that broadcasting must now be regarded as having left the experimental stage. In other words, although it has not yet attained its majority, it is no longer to be considered as an infant for whom allowances can be made. It ought, therefore, to be able to answer satisfactorily the challenge implied in the above question.

There are some people who have the misfortune to be deaf, in an emotional sense, to all forms of sound-beauty.

Leaving such aside and considering only those who listen 'with all their heart and soul and mind,' can it be said that they have ever heard—or ever will hear—a broadcast of perfect beauty?

In putting this question one cannot ignore the many instances when broadcasting of a most moving kind has been heard. The great plays, symphonies, masterpieces of eloquence and poems transmitted from time to time, might easily be taken to answer the question with finality.

Yet before allowing them to do so, I should like to put another question relative to the first. Is it true that what we call 'Personality' is transmitted in broadcasting?

On first thoughts there may seem to be nothing to prevent personality being broadcast. In a theatre there are times when its presence is beyond doubt. It is also to be felt in some conversations. But in both these cases there is nothing of a mechanical (and thereby imperfect) nature between subject and object.

In radio this is not the case. Both transmission and reception involve complications which may, in some unknown fashion, rob beauty of—shall we say?—an 'Ingredient X' which gives it perfection. The lack of some or all of this personality-element would make the difference between an item heard on the radio and the same item played in a theatre or opera-house.

It is with the greatest reserve that I suggest a psychic basis to this personality-element. In doing so, I am merely offering the beginning of a line of thought which, developed, might prove whether personality has an existence of its own, and, if so, whether it can be transmitted over broadcasting distances. In this connection it is worth while remembering the experiment in broadcast telepathy carried out some time ago. Here was an instance in which the transmission and imposition of personality was the be-all of the broadcast. Yet, if I recollect rightly, the experiment was not very successful. It could be argued, therefore, that personality was even less likely to be transmitted in a broadcast not entirely dedicated to that purpose.

I have sometimes thought that the only way to produce a broadcast item as near perfection as possible would be to attempt the transmission of a natural 'atmosphere' requiring no more human intervention than was necessary for the production of sound effects. The basis of the idea would lie in an attempt to radiate emotion rather than mentality.

An example may make things clear.

One is lying on a bed of heather, miles from civilization, at that time of day when 'the smoke ascends in a rosy and golden haze, the spires shine and are changed'—about sunset. There is a stillness in which one's heart thuds and is heard surprisingly. As one listens to this stillness (a paradox which is strictly true) there enters into it from far away a multitude of little sounds to build up a poem of pure emotion. The dim tinkle of a church bell, the echo of a barking dog, the tenors and baritones of bleating sheep, the mellowed bang of a sporting gun. And then, so near at hand as to drown all other sounds with its clamour, the drone of a passing beetle.

Can radio broadcast such a scene as this, which, without a word being spoken, none the less tells a story understandable by everyone? If it can do so, in such a way that critics will not merely say 'The sound effects were very good'—if the listener in the city can feel the same atmosphere which I personally have only been able to capture on the very spot—then beauty will have been broadcast beyond doubt.



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A. D.

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8.25
FROM THE
PROMENADE
CONCERT

FRIDAY, OCTOBER 4
2LO LONDON & 5XX DAVENTRY

842 kc/s. (356.3 m.)

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

10.15
A REVUE
IN
MINIATURE

10.15 a.m. THE DAILY SERVICE

10.30 (Daventry only) TIME SIGNAL, GREENWICH;
WEATHER FORECAST10.45 'Fire Lighting,' by Miss MAUD M. RANDLE
and Mr. A. S. E. ACKERMANN

11.0-11.30 a.m.
Experimental Television Transmission by
The Baird Process

11.30 (Daventry only) Gramophone Records

12.0 A Sonata Recital

HELEN EGERTON (Violin)
MAUD BRAMWELL (Pianoforte)
Sonata in D Bach
Adagio; Allegro Moderato;
Andante; Allegro; Moderato
Sonata (Eighteenth Century)
Porta Delune
Adagio; Allegro; Alla Siciliano;
Minuetto

12.30 Organ Music

Played by LEONARD H. WARNER
Relayed from St. Botolph's,
Bishopgate
Prelude and Fugue in B Minor
Bach
Scherzo G. K. Bennett
Fantasie Impromptu Alcock
Litanie Cortège .. Marcel Dupre

1.0-2.0 A Recital of Gramophone
Records

By CHRISTOPHER STONE

2.25 (Daventry only) Fishing Bul-
letin

2.30 FOR THE SCHOOLS

Dr. B. A. KEEN, 'Farming—I,
Farm Animals in Medieval and
Modern Times'

2.55 Interlude

3.0 'The Peoples of the World and
Their Homes'—II, KATHLEEN RISHATH—
'The Australian and Tasmanian compared
with the Bush-man'

3.25 Hints on Athletics and Games—II, 'Play-
ground Games,' Miss R. M. DEWEY

3.40 Interlude

3.45 Concert for Schools

THE SYBIL EATON QUARTET:

SYBIL EATON (1st Violin); PIERRE TAS (2nd
Violin); RAYMOND JEREMY (Viola); ALAN
FORD (Violoncello)

4.30 Light Music

MOSCHETTO and his ORCHESTRA
From the May Fair Hotel

5.15 THE CHILDREN'S HOUR
'My Programme'
by
REGINALD PURDELL

6.0 'How to Look after your Wireless Set,' I

6.15 'The First News'

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

6.30 The Rt. Hon. NOEL BUXTON, M.P., Ministers
of Agriculture: 'National Mark Grading of
Meat and Flour'

6.45 THE FOUNDATIONS OF MUSIC

PIANOFORTE TRANSCRIPTIONS
Played by LESLIE ENGLAND

Fire Music Wagner, arr. Brassin

Minuet Bizet, arr. Rachmaninov

'Rigoletto' Paraphrase Verdi, arr. Liszt

Minuet } Louis Godowski
Serenade Espagnol }
Spanish Suite } Albeniz
Minuet (Sonata in B Flat)

Handel, arr. Adlington

Tibetan Pastoral Music ('Mount Everest' Suite)
Somervell

Four Traditional Tunes Gerrard Williams

Fairest Jenny; The Humours of Bath; The
Sheep under the Snow; The Fit's Come On
Me Now

8.25 Excerpt from Promenade Concert

Relayed from the Queen's Hall

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

35th Season

SIR HENRY WOOD

and his

SYMPHONY ORCHESTRA

(Leader, CHARLES WOODHOUSE)

THE NATIONAL CHORUS

Choir Master, STANFORD ROBINSON

Symphony No. 9 in D Minor (with

the Choral Finale) Beethoven

(For notes on this Concert see
page 672.)

9.40 'The Second News'

WEATHER FORECAST, SECOND
GENERAL NEWS BULLETIN;
Local News (Daventry only)
Shipping Forecast and Fat Stock
Prices

10.0 Topical Talk

10.15 'The World We
Listen In'

A Miniature Revue

By HOLT MARVELL

Lyrics by HOLT MARVELL, GEORGE

POSFORD, and SIDNEY BOX

Music by GEORGE POSFORD and

THEO. V. NORMAN

11.0 DANCE MUSIC

ALAN GREEN and his BAND and

ART GREGORY and his LOUIS

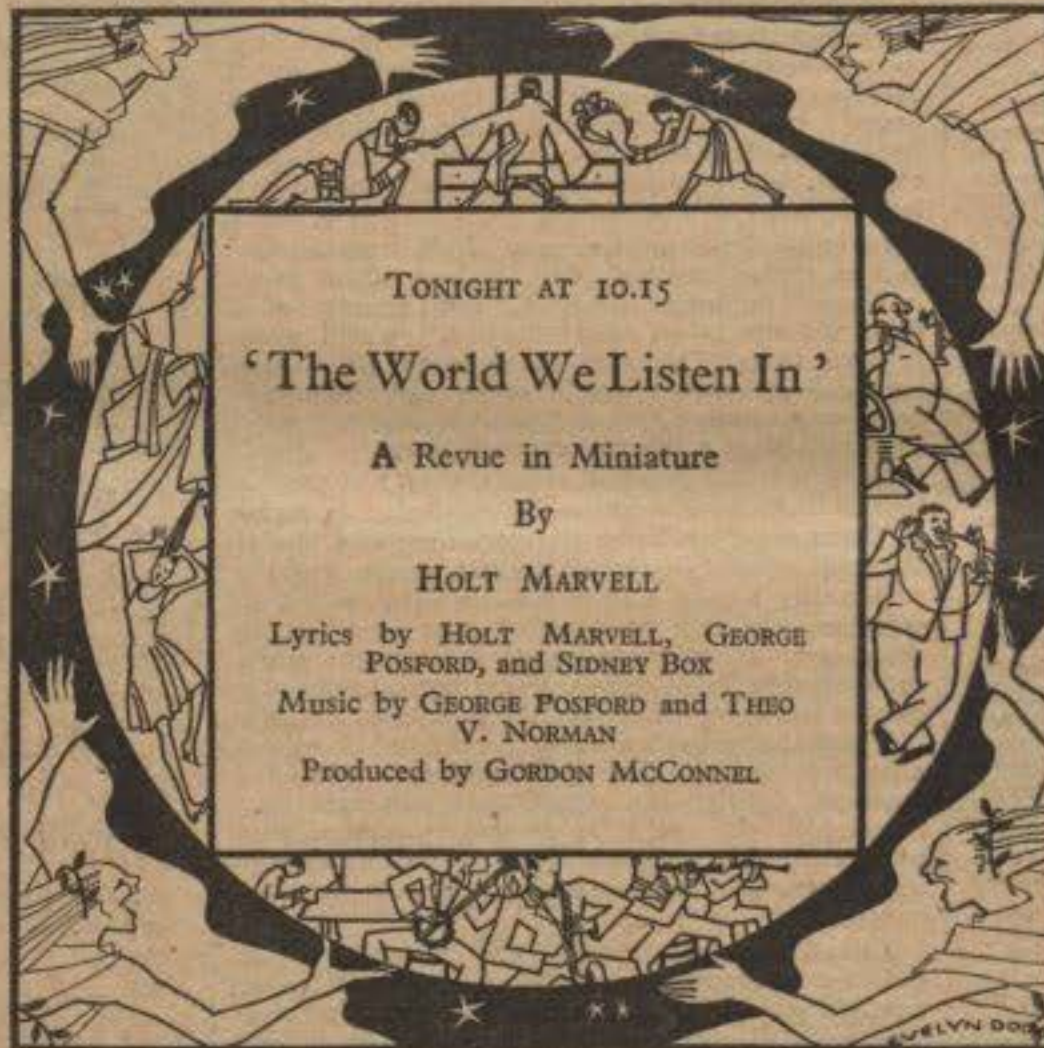
BAND from THE ROYAL OPERA

HOUSE DANCES, Covent Garden

12.0-12.15

Experimental Transmission of Still Pictures
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TONIGHT AT 10.15

'The World We Listen In'

A Revue in Miniature

By

HOLT MARVELL

Lyrics by HOLT MARVELL, GEORGE
POSFORD, and SIDNEY BOX

Music by GEORGE POSFORD and THEO
V. NORMAN

Produced by GORDON MCCONNELL

7.0 Mr. IVOR BROWN: Film Criticism

7.15 Musical Interlude

7.25 Mr. G. KEMBER, 'The Village and the Village
Craftsman—II, The Blacksmith'

LAST week Lt.-Col. Little outlined the place crafts
once occupied in village life and the dwindling
place they occupy today. This evening Mr.
Kember, who is himself a practising blacksmith
and has lectured for the Kent Rural Community
Council, will describe the place of his own par-
ticular craft. Now that even farm-work is in-
creasingly done by mechanical means, the
blacksmith finds less and less to do; yet there is
still excellent work for the blacksmith, and an
important place for him in the village com-
munity.

7.45 FRED ADLINGTON'S OCTET

Chanson Napolitaine D'Ambrosio

Meditation Edwin Gray

Serenata Cyril Scott

Miniature Suite Adlington

Columbine; Pierrot; Pantomime

FRIDAY, OCTOBER 4

5GB DAVENTRY EXPERIMENTAL

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- 3.0 **ORGAN MUSIC**
Played by LEONARD H. WARNER
Relayed from St. Botolph's, Bishopgate
PEGGY RHYS HUGHES (*Soprano*)
- 4.0 **DANCE MUSIC**
JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
BAYAN VOCAL SEXTETTE (In Russian Songs)
- 5.30 **The Children's Hour**
(From Birmingham)
'History as it wasn't,' by Norman Timmis
JACKO and a Piano
GWEN LONES (*Violin*)
'Further Sea Tales of Daring and Heroism,' by Robert W. Ascroft

9.15 **A MILITARY BAND CONCERT**
ESTHER COLEMAN (*Contralto*)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
Overture, 'The Magic Flute' Mozart
In the Steppes of Central Asia Borodin

THE Asiatic side of Russia was known to Borodin, and something of its tradition was in his blood. His father was a Prince of the old State of Imeretia, beyond the Caucasus. The atmosphere in this piece is thus no spurious 'local colour' such as composers have frequently learned at second-hand. The width of the great plains is suggested almost throughout the piece by high sustained notes. Through the silence, so the composer tells us in a note in front of the score, one hears the beginning of a peaceful Russian song. This is played first by clarinet, to which the horn replies. A little later the cor anglais plays a melancholy Eastern song; a caravan escorted by Russian soldiers crosses the desert, and one hears the tramp of horses and camels as they fearlessly pursue their long, arduous journey.

- 6.15 'The First News'
TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.30 **Light Music**
(From Birmingham)
THE GRANGE SUPER CINEMA ORCHESTRA
Conducted by HAYDN HEARD
Relayed from the Grange Super Cinema
March, 'Old Comrades' *Teike*
Overture to an Irish Comedy *John Ansell*
ALFRED BUTLER (*Baritone*)
If ever I meet the Sergeant
T. C. Sterndale Bennett
Lass of Mine . . . *Phillips*
- 6.50 **ORCHESTRA**
Selection, 'Cavalleria Rusticana'
Mascagni, arr. Tavan

8.0 'Made in Brummagem'
(From Birmingham)

A Home-Made Medley of Humour and Melody

Written by GRAHAM SQUIERS
Composed by GEORGE BARKER, FRED CECIL and SHIRLEY GOODALL

Presented by
EDITH JAMES
COLLEEN CLIFFORD
CHARLES HERBERT
EDGAR LANE
LEONARD HENRY
AERBUR and GAERTIE
At the Piano, JACK VENABLES

Note: Every item in this programme was written and composed in Birmingham for Birmingham Artists

- ESTHER COLEMAN
Old English Songs:
Love will find out the way (Air from Stanford's Musick's Recreation on the Lyra Viol (1652)
Early one morning (Traditional Air)
Golden slumber kiss your eyes (Tune, 'Mayfair')
Now is the month of Maying
Morley (1557-1604)
- BAND
Folk Song Suite
Vaughan Williams

VAUGHAN WILLIAMS' enthusiastic interest in English Folk tunes is known to everybody. It has influenced his own composition in a striking way, lending it much of its distinctively English character. In the Suite which we are now to hear, the tunes are presented to us quite simply, and tell their own story with no other added interest than that of effective accompaniment and instrumentation.

The first movement is on the tune 'Seventeen come Sunday'; the second, which the composer has called 'Intermezzo,' is 'My Bonny Boy,' with a short merry section in the middle of the movement; the third is a march built up on folk songs from Somerset—an effective and vigorous march with an alternative section in 6/8 time.

- ALFRED BUTLER
Old Barty *Grant*
Modern Philosopher *Henty*
- ORCHESTRA
Waltz, 'Hydropathen' *Gungl*
Selection, 'The Blue Kitten' *Friml*
- 7.40 ALFRED BUTLER
Limehouse *Hayden*
Devonshire Cream and Cider *Sanderson*
- ORCHESTRA
Suite, 'Three Arabian Dances' *Ring*

- 8.0 'Made in Brummagem'
A Home-Made Medley of Humour and Melody
(From Birmingham)
(See centre of page)
- 9.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

- ESTHER COLEMAN
Sapphische Ode *Brahms*
Im Kahne (In the Boat) *Grieg*
Ständchen (Serenade) *Schubert*
- BAND
Pilgrims' March and Saltarello ('Italian' Symphony) *Mendelssohn*
- 10.15-11.15 **DANCE MUSIC**
ALAN GREEN and his BAND and ART GREGORY and his LOUIS BAND, from THE ROYAL OPERA HOUSE DANCES, Covent Garden
(Friday's Programmes continued on page 710.)

Friday's Programmes continued (October 4)

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—VII, Oil at Llandarcy'
 6.15 S.B. from London

7.45 A Welsh Programme

THE CENYDD GLEE SINGERS
 Conducted by D. TOWYN JONES
 Ynddaith Gwyt Harlech Welsh Air
 O Mor Ber Protheroe
 Myfanwy J. Parry
 LAURA LAUGHARNE (Soprano)
 Nant y Mynydd W. Davies
 Dafydd y Garreg Wen Traditional
 Y Gan a Glywais Gyntaf R. Richards
 HAYDN LEWIS (Violoncello)
 Allegro Appassionato, Op. 43 Saint-Saens
 Le Cygne (The Swan)
 GLEE SINGERS
 Ar Hyd y Nos Welsh Air
 Tywysog Gwiad y Bryniau
 R. Richards, arr. D. E. Evans
 Y Drigfan Deg D. Protheroe

8.25 S.B. from London

9.55 West Regional News

10.0 S.B. from London

10.15-11.0 Musical Sketch

HENRIETTE VAN DER KAMP (Soprano)
 El Pano Idorufo
 Asturiana } de Falla
 Seguidilla
 Nana
 Jota
 THE STATION TRIO: FRANK THOMAS (Violin);
 RONALD HARDING (Violoncello); HUBERT
 PENGELLY (Pianoforte)
 Spanish Dance, No. 2 Arbos

'The Second Clue'

A Rustic Farce in One Act by J. ODAMS
 Characters:
 Tommy Trout, a Junior Clerk
 Harry Hartshorn, a Railway Porter
 A Young Lady
 An Old Gentleman
 The Railway Station of Cuckno-cum-Conksbury is a mile from the village and there are no trains after 2 p.m. until the milk-train
 TRIO
 Trio in G Minor, Op. 3 Chausson

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

2.30 London Programme relayed from Daventry
 5.0 S.B. from Cardiff
 6.15 S.B. from London
 7.45 S.B. from Cardiff
 8.25 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.)

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

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

2.30 London Programme relayed from Daventry
 5.15 The Children's Hour
 A DAY FOR 'ODD' THINGS
 We find the 'Odd Spot' (Hugh Chesterman) and then we go 'Out with the Trawler' (G. G. Jackson)

6.0 London Programme relayed from Daventry

6.15-11.0 S.B. from London (9.55 Local News)



LAURA LAUGHARNE (soprano), sings during the Welsh Programme from Cardiff tonight.

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

2.30 London Programme relayed from Daventry
 4.30 THE NORTHERN WIRELESS ORCHESTRA
 Ballet Suite, 'The Rake' Quilter
 Four Dances, 'The Blue Bird' O'Neill
 Three Dances, 'The Little Minister' Mackenzie
 Three Dances, 'Tom Jones' German

5.15 The Children's Hour
 S.B. from Leeds
 'AVENANT THE BRAVE,' a Play by M. CHURCHILL, adapted from an old fairy tale
 Songs by WIN RANSOME, GEORGE LISTER, and JOHN ANDERSON
 6.0 Short Story Reading—ELEANOR GAUKROGER: 'The Christening at Half Acre'
 S.B. from Leeds
 6.15 S.B. from London

7.45 A Light Orchestral Programme

THE NORTHERN WIRELESS ORCHESTRA
 Concerto in G Minor for Strings (Soli and Ripieni)
 Vivaldi, arr. Mistowski
 Moderato; Largo; Allegro
 Suite, 'In the Garden' Dubois
 (For Wind Instruments)
 Two Sketches for String Orchestra Carse
 Northern Song; Northern Dance

8.25 S.B. from London

9.55 North Regional News

10.0-11.0 S.B. from London

Other Stations:

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

2.25.—East Coast Fishing Bulletin relayed from Daventry.
 2.30.—London Programme relayed from Daventry. 4.30.—Music relayed from Tilley's Blackett Street Restaurant: Overture, 'The Magic Flute' (Mozart); Poem (Fibich); Morceau, 'The Butterfly' (Bendix); Suite, 'Les Deux Pigeons' (Messager); Walter Intermezzo, 'Lovely Nights' (Ganne); Morris Dance, 'Shipton Rig' (Holiday); Selection, 'Carmen' (Bizet); Serenata (Braga). 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.)

2.30.—For Schools: 'Travellers' Tales of Other Lands'—I. Mr. H. Mortimer Batten, 'A Great Forest Fire'—I. S.B. from Edinburgh. 2.50.—Musical Interlude. 2.55.—'My Day's Work'—I. Mr. T. A. Muirhead: 'In Professional Football.' 3.10.—Musical Interlude. 3.15.—A Concert for Schools, 'The Forest of Arden,' Shakespeare Music. The Octet: incidental music to 'Henry VIII' (A Suite in Olden Style) (J. Foulds). Edith Brass (Soprano): Come unto these Yellow Sands (The Tempest) (H. Purcell); Where the Bee sucks (The Tempest) and When Daisies Pied (Love's Labour Lost) (Arno); It was a Lover and his Lass (As you Like It) (T. Morley). Octet: Puck's Minuet (Herbert Howells). Edith Brass: Hark, hark, the Lark (Cymbeline) (Schubert); Tell me where is fancy bred (Merchant of Venice) (A. C. Mackenzie). Orpheus, with his Lute (Henry VIII) (Vaughan Williams); I know a bank (A Midsummer Night's Dream) (Martin Shaw). Octet: Suite, 'As You Like It' (Quilter). 4.0.—A Light Concert. The Octet: Londonderry Air (arr. G. O'Connor Morris). 4.5.—Helen Frame (Soprano). From Edinburgh. Ah! lo so (Ah! I know that life can never) (The Magic Flute) (Mozart); Stille Sicherheit (Love's Sanctuary) (Robert Franz); Morgen (To-morrow) (Strauss); Early in the morning (Montagne Philippe). Nicol Pentland (Beiter). From Edinburgh. Hymn to Diana, Yonder he goes, Nobody with them, and The Game of Our Hearts (Hunting Poems) (Will H. Ogilvie). 4.25.—Octet: Suite, 'English Folk Songs' (Vaughan Williams). 4.35.—Helen Frame. From Edinburgh. Spring (Handel, arr. Somervell); Near and Far (Marion Richardson); I am disquieted (Katherine Parker); Sewing Song (Sanderson). Nicol Pentland. From Edinburgh. An Old Sweetheart of Mine (J. Whitcomb Riley); The Broken Bowl (Soote) (Morton); Laugh it Off. 4.55.—Octet: March, 'Light o' Foot' (Ancliffe). 5.0.—Organ Music played 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.—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. 7.45.—The National Gaelic Mod. Relayed from the Town Hall, Perth. S.B. from Dundee. Vocal and Choral Music by First Prize Winners of the National Gaelic Mod. 8.25.—S.B. from London. 9.55.—Scottish News Bulletin. 10.0-11.0.—S.B. from London.

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

2.30.—S.B. from Edinburgh (See Glasgow). 2.50.—S.B. from Glasgow. 4.0.—A Light Concert (See Glasgow). 5.0.—S.B. from Glasgow. 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.—S.B. from Dundee (See Glasgow). 8.25.—S.B. from London. 9.55.—S.B. from Glasgow. 10.0-11.0.—S.B. from London.

2BE BELFAST. 1,238 kc/s. (242.3 m.)

12.0.—Organ Music. Played by Herbert Westerby, Mus. Bac. (Lond.). Relayed from the Grosvenor Hall: Introduction and Allegro from First Sonata (Guilmant); Aubade (Spera); Träumerei and Abendlied (Schumann); Cantilene in B Flat (R. H. Woodman); Fantasia in E Flat (Saint-Saens). 12.30-1.0.—Dance Music. Len Farrell's Syncopated Trio. 2.30.—London Programme relayed from Daventry. 4.30.—Light Music. Orchestra: Overture, 'Le Roi Pa' Dit' (Delibes); Valse Variations (Adam Carse). 4.40.—Suite, 'The Garden of Allah' (Landon Ronald); Selection, 'A Life for the Czar' (Glinka). 5.15.—The Children's Hour. 6.0.—London Programme relayed from Daventry. 6.15.—S.B. from London. 7.45.—Coleridge-Taylor. The Orchestra: Valse Bohemienne (Four Characteristic Waltzes) 7.50.—John Thorne (Baritone) and Orchestra: The Three Ravens; Hlawa's Vision. 8.0.—Orchestra: Moorish Waltz (Four Characteristic Waltzes). 8.4.—John Thorne: She rested by the broken brook; Until: Life and Death. 8.14.—Orchestra: Rhapsodic Dance, 'The Bamboula.' 8.25-11.0.—S.B. from London.



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M A R C O N I P H O N E

Both Sides of the Bristol Channel.

LOVE SONGS OF WALES

—and the Story of the Maid of Cefn Ydfa—Sir Thomas Beecham to conduct the N.O.W.—The Legend of Priddy—A Soldiers' Concert from Bristol—Interesting Future Talks.

Welsh Love Songs

FROM time to time a Lecture Recital is given in the Welsh Interlude by Miss Gwladys Howell. She tells the story of famous songs and singers in Wales and Miss Margaret Owen sings the songs referred to. Miss Howell takes a special group each time, and on Tuesday, October 8, she will take 'Love Songs' (*Caneuon Serch*). One of the songs to be given, *Bugeilio'r Gwenith Gwyn*, was written by the poet, Wil Hopeyn, whose love for the Maid of Cefn Ydfa ranks with the great love-stories of the world.

A Secret Friendship.

THIS great love story is fairly well known, at least in Glamorgan, where a dramatized version has been acted in many of the towns. It is called the story of the 'Maid of Cefn Ydfa.' The maid was Ann Thomas, only daughter of William and Catherine Thomas of Cefn Ydfa, near the village of Llangynwyd. Her father died, leaving her heiress to the estate of Cefn Ydfa, and her mother, a person of great ambition, wished her daughter to marry Anthony Maddocks, a rich and successful lawyer of Cwm Risga, near Tondy. However, a lover appeared from a most unexpected quarter. This was Wil Hopeyn, who, in the exercise of his craft as a tiler, was engaged for some time at Cefn Ydfa. A secret friendship gradually developed into love, and when Mrs. Thomas learnt this fact Wil was immediately banished from the house. She now exerted every effort to hasten the marriage of her daughter to Anthony Maddocks, and it is to this period that we must attribute the beautiful song, '*Y Gwenith Gwyn*,' which Wil composed to the maid. Forbidden to meet openly, Ann and Wil continued to meet secretly and to exchange vows of eternal devotion.

Stones to their Memory.

IT is said that these meetings were discovered and Ann was imprisoned in her room, where she was kept, until she promised to marry the man of her mother's choice. When robbed of all writing materials she wrote to Wil on a dried sycamore leaf, using her own blood as ink. After much suffering under these hard measures she eventually gave her promise to marry Anthony Maddocks and, according to the parish register, the wedding took place in 1725. After this Wil Hopeyn is said to have left the district for Bristol to work at his trade. The young wife of Anthony Maddocks became very ill and her cries were constantly for Wil. He wandered back to Llangynwyd, heard about the illness of Mrs. Maddocks, and decided to stay in the vicinity. He was summoned to the bedside of the suffering and delirious woman, who was still calling for him. It is said that she died in his embrace, having attained the only happiness which she desired. In the old church at Llangynwyd can be seen the 'Maid's' memorial stone, and in the centre of the quaint little village another stone which has recently been erected to the memory of her poet lover.

Concert from the Park Hall.

SIR THOMAS BEECHAM will conduct the National Orchestra of Wales at a concert in the Park Hall, Cardiff, on Sunday, October 6, at 8.15 p.m. The Orchestra will be augmented by members of Mr. Herbert Ware's Orchestra, and the concert, which is in aid of the Imperial League of Opera, will be broadcast from 9.5 to 10.0 p.m. The artists will be Evelyn Howard Jones (pianoforte) and Francis Russell (tenor).

A Welsh Programme

A WELSH Programme, arranged by Mr. Cyril Jenkins, will be heard on Monday, October 7, at 9.50 p.m., the artists being Mr. Wateyn Wateyns (baritone) and Mr. Wilfred Miles (tenor). Mr. Wateyn Wateyns is always in demand when Welsh programmes are arranged and needs no introduction. Mr. Miles has had a distinguished record during his four years at the Royal Academy of Music. This year he has won the Rutson Memorial Prize, the Mario Prize, and the Certificate of Merit with distinction.

Bristol Old Soldiers' Night

A WEST Country Programme of special interest will be relayed from the 6th Gloucestershire Regiment Headquarters, St. Michael's Hill, Bristol, at 7.45 p.m. on Friday, October 11. The Lord Mayor of Bristol will preside, and choruses will be sung under the direction of Mr. Joseph Jenkins. The stirring story of Bristol's citizen soldiers from the time of the French wars to the Great War is to be told by an officer. In addition to the favourites of 1914, listeners will hear the older songs, such as *Soldiers of the Queen* and *The Deathless Army*.

National Orchestra of Wales.

B EATRICE EVELINE (violin) and Trefor Jones (tenor), will be the artists at a Concert by the National Orchestra of Wales in the Patti Pavilion, Swansea, on Tuesday evening, October 8. The first part of this concert will be broadcast. Gladys Palmer (contralto) and Charles Clements (pianoforte) are the artists at the Popular Concert in the Assembly Room, City Hall, on Saturday evening, October 12. The first part of this concert will also be broadcast.

Children's Hour.

STORIES of special interest to Welsh listeners will be told by Constance Kyrle Fletcher in the Children's Hour at 5.15 p.m., on Friday, October 11. Mrs. Kyrle Fletcher will give these stories from time to time, and she hopes to tell all the best fairy and folk tales.

Connoisseur or Detective?

PLACE names of our 'Towns and Villages' is the title of the third talk by Mr. J. Kyrle Fletcher in his series, 'Place names.' Mr. Kyrle Fletcher traces not only the antiquity of names, but also discovers if they are genuine examples of some historical period or only pretentious modern fakes. The born connoisseur has much in common with the born detective, but whereas the latter ends his quest when he runs a criminal to earth, the former finds that each discovery tempts him to take in a wider field or to delve deeper into the mists of history. Mr. Kyrle Fletcher's talk will be given on Friday, October 11, at 6.30 p.m.

More About the Forest of Dean.

M R. F. W. HARVEY gives the third talk of his series, entitled 'The Forest of Dean,' on Tuesday, October 8, at 6 p.m. when he will tell of its inhabitants. Mr. Harvey reminds us of the saying that skulls are older than language, and in the Forest of Dean he has found descendants of the little dark Silurians who inhabited the country before the coming of the Romans. The early Roman writers described them as being short of stature, with swarthy faces, black hair, and dark eyes—a striking contrast to the tall, red-haired, blue-eyed Gaul of the earlier invasion. After the Romans there came the Saxons, the Danes, the Normans, and always they found the little dark Silurians. 'STEEP HOLM.'



THE VILLAGE GREEN AT PRIDDY,

the little village where, according to an old West-Country legend, Christ once came. The stack of hurdles shown in this picture is a remainder of one of Priddy's famous fairs. Mr. Froom Tyler will talk about Priddy and its legend in the third of his 'West-Country Sketches' on Monday, October 7.

More West Country Sketches

B LAKE'S poem, *Jerusalem*, is probably one of the most popular national community songs; it is used by Women's Institutes at the opening of their meetings. It is not generally known, however, that when the poet asks:—

And did those feet in ancient time
Walk upon England's mountains green?

he is referring to a persistent tradition in Somerset, for there are still folk in the quiet places of Mendip who believe that Christ came to Priddy before He began His ministry. It is said that He came accompanied by Joseph of Arimathea on one of his trading expeditions to Britain and that Joseph came to Priddy for lead. It is certain that lead-mining was carried on around Priddy and Charterhouse-on-Mendip before the coming of the Romans and the industry was continued until last century. There is a Roman amphitheatre near Priddy, in which pigs of lead have been found bearing the names of Roman emperors. Priddy and the legend concerning it will be the subject of a talk by Mr. Froom Tyler on Monday, October 7, at 4.45 p.m. This will be the third of his series of 'West Country Sketches.'

8.0
LAST 'PROM'
OF
THE SEASON

SATURDAY, OCTOBER 5
2LO LONDON & 5XX DAVENTRY
842 kc/s. (356.3 m) 193 kc/s (1,554.4 m.)

10.15
DANCE MUSIC
AND
VAUDEVILLE

10.15 a.m. THE DAILY SERVICE

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

10.45-11.0 Miss M. ROWE: 'Coil Raffle Work'

Miss Rowe will describe coil raffle work—a simple, but extremely effective, way of making baskets, trays, mats, etc.

1.0-2.0 LIGHT MUSIC
MOSCHETTO and his ORCHESTRA
From the May Fair Hotel

3.5 (Daventry only) Fishing Bulletin

3.10 THE ROWLAND HILL MEMORIAL MATCH

Running Commentary on the Rugby Match England and Wales v. Scotland and Ireland at Twickenham. Commentator, Captain H. B. T. WAKELAM

This match follows on the unveiling of the memorial gate to Sir G. Rowland Hill, who was one of the best-known and most important figures in the history of Rugby football. He was secretary to the Rugby Union from 1881 to 1904, and for his services to Rugby football he was knighted in 1926.

4.45 ORGAN MUSIC
Played by ALEX TAYLOR
Relayed from Davis' Theatre, Croydon

5.15 THE CHILDREN'S HOUR
'MONEY FOR JAM'
A Play made for the Microphone by CAREY GREY

6.0 Musical Interlude

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

6.40 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
Pianoforte Transcriptions
Played by LESLIE ENGLAND
Mimnet Rameau, arr. Godowsky
Tango Albeniz, arr. Godowsky
Mephisto Walzer Liszt

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 Light Music
THE GERSHOM PARKINGTON QUINTET
Selection, 'A Princess of Kensington'
German
By the Waters of Minnetonka .. Lieurance
Waltz Intermezzo, 'Flirtation' Steck
Reverie du Soir Saint-Saens
Clog Dance, 'Handel in the Strand'
Grainger
Hymn to the Sun Rimsky-Korsakov

ALTHOUGH an Australian by birth, and an American citizen by choice, Mr. Grainger is generally counted as belonging to the modern English school of music, and many

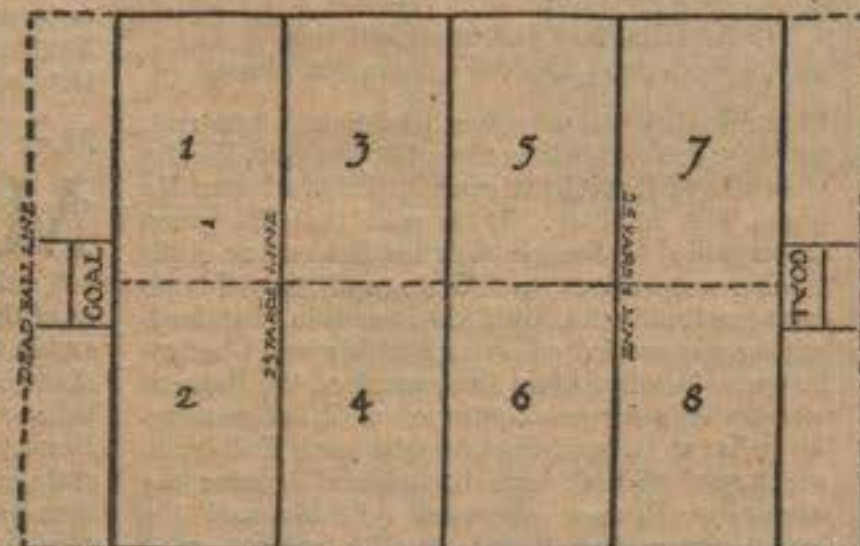


The Last
PROMENADE CONCERT
of the Thirty-Fifth Season
will be relayed from
THE QUEEN'S HALL
tonight at 8.0

Full details will be found in col. 3
and Notes on the Programme on p. 672.

of his subjects are inspired by the Old Country. In this piece he makes use of part of the 'Harmonious Blacksmith' of Handel, but the bustle and mirth of the Strand are more prominent than any Handelian reminiscence.

THE splendid 'Hymn to the Sun' occurs in the second Act of the opera *Coq d'Or* (The Golden Cockatoo). The scene is a rocky gorge; the dead from a battle of the day before, among them King Dodon's two sons, lie on the hillside, and in the distance can be heard the approaching army of the King. They appear two by two and after them the King arrives and finds the bodies of his sons. As he mourns over them, day begins to break, and the morning sun shows a bright tent on the mountain side, ornamented with many-coloured brocade. As the soldiers are about to fire on the tent, it is seen to move, and a beautiful maiden comes out with light, yet queenly, step. Four slaves follow her, carrying Eastern musical instruments. She herself wears a white turban with a tall feather, and a long robe of red silk



Listeners will find this plan useful this afternoon during the broadcast description of the Rugby Football match from Twickenham.

with rich gold embroideries. Oblivious of those about her, she raises her hands, as though praying, and sings this Hymn to the Sun.

In an arrangement such as this, for instruments, the music is hardly less effective than in its original operatic version.

8.0 Promenade
Concert

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

Last Night of 35th Season

ANNE THURSFIELD
(Mezzo-Soprano)

JOHN MOREL (Baritone)

MARIE WILSON (Violin)

SIR HENRY WOOD

and his

SYMPHONY ORCHESTRA

(Leader, CHARLES WOODHOUSE)
Toccata and Fugue in D Minor,
for Full Orchestras Bach

JOHN MOREL and Orchestra
Aria, 'Largo al factotum'
('Make way for the factotum')
('The Barber of Seville')
Rossini

MARIE WILSON and Orchestra
Violin Concerto, No. 1, in G Minor
Max Bruch

ORCHESTRA
Suite Scythe, 'Als et Lolly' Prokofieff

ANNE THURSFIELD and Orchestra
Soir (Evening) }
Clair de Lune (Moonlight) } Fauré
Les Roses d'Ispahan }

ORCHESTRA
Hungarian Rhapsody, No. 2 in D Minor and G
Liszt

(For notes on this concert see page 672)

9.40 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local News; (Daventry only) Shipping Forecast and Fat Stock Prices

10.0 Mr. GERALD BARRY: 'The Week in London'

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

and

A VARIETY ITEM

from

THE LONDON PALLADIUM

10.45-12.0 DANCE MUSIC

THE PICCADILLY PLAYERS, directed by AL STARITA, and THE PICCADILLY GRILL BAND, directed by JERRY HOEV, from the PICCADILLY HOTEL.

SATURDAY, OCTOBER 5 5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

9.45 AN ORCHESTRAL CONCERT

3.30 A MILITARY BAND CONCERT

FOSTER RICHARDSON (*Bass-Baritone*)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL

BAND

Overture, 'Ruy Blas' Mendelssohn

FOSTER RICHARDSON

The Two Grenadiers Schumann

BAND

Selection 'Turandot' Puccini, arr. Hougill

FOSTER RICHARDSON

The Blind Ploughman Clarke

The Harvesters' Night Song H. B. Power

BAND

Suite for Ballet Music, 'The Two Pigeons'
..... Messenger

Entree des Tsigans;
Scène et Pas de deux
Pigeons; Theme et
Variations; Diver-
tissement; Danse
Hongroise; Finale

4.30 Thé Dansant

(From Birmingham)

BILLY FRANCIS and his
BAND

Relayed from the West
End Dance Hall
RAYMOND GREEN
(Entertainer)

5.30 The Children's Hour

(From Birmingham)

'Mrs. Noah the Archi-
tect,' by Barbara Sleigh
Songs by MARY POLLOCK
(Soprano)

'The Bath that was Too
Big,' by Mildred Forster
GORDON BRYAN
(Pianoforte)

6.15 'The First News'

TIME SIGNAL, GREEN-
WICH; WEATHER FORE-
CAST, FIRST GENERAL
NEWS BULLETIN; An-
nouncements and Sports
Bulletin

6.40 Sports Bulletin (From Birmingham)

6.45 Light Music

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA

Conducted by FRANK CANTELL

March, '5GB' Dallaway
Overture, 'Light Cavalry' Suppé

ROBERT CHADDOCK (*Tenor*)

Ichabod Tchaikovsky

Homeward to You Coates

Trees Rasbach

ORCHESTRA

Selection, 'The Girl from Utah' Jones and Rubens

ROBERT CHADDOCK

All Souls' Day Strauss

Turn ye to me arr. Malcolm Lawson

Drink to me only with thine eyes .. arr. Quilter

ORCHESTRA

Suite, 'Mélodique' Friml

Selection, 'The Gondoliers' Sullivan

8.0

PLANTATION SONGS

THE BIRMINGHAM STUDIO CHORUS

Conducted by JOSEPH LEWIS

PETER FINCHETT (*Tenor*)

HAROLD HOWES (*Baritone*)

8.30

JACK PAYNE

and

THE B.B.C. DANCE ORCHESTRA

9.0

'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

9.15 Sports Bulletin (From Birmingham)

9.20 Music by the Bayan Sextet

9.45-11.15 An Orchestral Concert

(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED
ORCHESTRA

(Leader, FRANK CANTELL)

Conducted by JOSEPH LEWIS

Overture, 'Russlan and Ludmilla' Glinka

MILDRED WATSON (*Soprano*) and Orchestra

Aria, 'Addio di Mimi' (Mimi's Good-Bye) ('La
Bohème') Puccini

GORDON BRYAN (*Pianoforte*) and Orchestra

Fantastic Suite

Schelling

Allegro marziale;
Scherzo—Molto
vivace; Romanza—
Adagio; Virginia
Reel—Presto

ONE of the most interest-
ing figures in the pre-
sent-day American
world of music, Ernest
Henry Schelling gave
his first performance in
Philadelphia as an infant
prodigy pianist before
he was five years old.
His father had the pru-
dence to see that he was
thoroughly taught after
that initial success, and
at the age of six he came
to Europe and under-
went thorough courses
of study in Paris, at
Basle, and finally at
Vienna with Leschetiz-
ky. For some years he
was known as a brilliant
concert pianist through-
out Europe, and played
quite frequently in Lon-
don. But at the age of
twenty-two he went for
four years to study

further with Paderewski. Since then he has toured
even more extensively than before, playing
recitals, in chamber music concerts, and with
many of the leading orchestras of the world.
Since the war, he has made his home again in
America, and takes a keen interest in training
the younger generation in musical appreciation.
He is known throughout the States not only as
a fine performer himself, but as an able lecturer
on musical subjects.

The Fantastic Suite was the second of his pub-
lished works, and the one which has been most
often played, in this country, at any rate.

ORCHESTRA

Scherzo, 'A Midsummer Night's Dream'

Mendelssohn

Symphonic Poem 'From Bohemia's Woods and
Fields' Smetana

MILDRED WATSON

Se tu m'ami (If thou lov'st me) Pergolesi

The Lilacs Rachmaninov

Romance Debussy

Lane o' the Thrushes Harty

ORCHESTRA

Ballet Music ('Faust') Gounod

11.15-11.45

Experimental Transmission of Still Pictures
by the Fultograph Process

(Saturday's Programmes continued on page 716.)



Mr. GORDON BRYAN
is the pianist in the Orchestral Concert
from Birmingham tonight.



'It's clearing
up nicely, Mum!'

—says Mrs. Rawlins

"I'll get my flannels out straight away
and my white things are boiling lovely.
I've got everything I could ask for now,
Mum. Reckitt's Blue in my rinsin'
water. That will keep my white things
as white as you can call white. Folks
often say to me, 'You're faddy about
white, Mrs. Rawlins,' and I may as well
own I am, but Reckitt's Blue gives it
me as I want it.

And then I've my Robin Starch. If I
was to stand here talking longer than
I've time for, I couldn't tell you what
a blessing Robin has been to those
that 'as their heart in their work—
easy mixed—making your iron fair 'um
along and giving you a finish you can
nearly see your face in."

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AND

ROBIN

Starch

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Saturday's Programmes continued (October 5)

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
(Cerdidorfa Genedlaethol Cymru)

Shepherd Fennel's Dance *Balfour Gardiner*
Phantasy, 'The Three Bears' *Coates*
Serenade in E Minor, Op. 20 *Elgar*
Variations on a Once Popular Humorous Song
Haydn Wood

3.10 London Programme relayed from Daventry

4-45 **Dance Music**
AUSTIN C. MORETON and his DANCE BAND.
Relayed from the 'Western Mail' Brighter and Better Homes Exhibition, Drill Hall, Dumfries Place, Cardiff

5.15 **The Children's Hour**

6.0 Mr. L. E. WILLIAMS: **Sports Gossip**

6.15 *S.B. from London*

6.40 **Local Sports Bulletin**

6.45 *S.B. from London*

7.0 Mr. A. G. POWELL: 'America's Debt to Bristol—I. For Discovery and Name'

Does the name America come from Richard Ameryk, Sheriff of the City of Bristol in 1503? This talk will give striking evidence to support Bristol's claim

7.15 *S.B. from London*

9.55 **West Regional News; Sports Bulletin**

10.0-12.0 *S.B. from London*

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

12.0-12.45 *S.B. from Cardiff*

3.10 London Programme relayed from Daventry

4.45 *S.B. from Cardiff*

6.0 London Programme relayed from Daventry

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*

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 **Gramophone Recital**

3.10 London Programme relayed from Daventry

6.15 *S.B. from London*

6.40 **Sports Bulletin**

6.45-12.0 *S.B. from London* (9.55 **Local News; Sports Bulletin**)

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

12.0-1.0 **A Gramophone Recital of Classical Music**

Overture, 'Fidelio' *Beethoven*
Air on G String *Suizer, arr. Tertis*
Song, 'Orpheus with his Lute' *Sullivan*
Hungarian Dances, Nos. 5 and 6 *Brahms*
Hear me, ye winds and waves *Handel*
Andante Cantabile, Quartet in D *Tchaikovsky*
Rondo Capriccioso *Mendelssohn, arr. Møller*
Allegro, Concerto No. 4 *Handel*

3.10 London Programme relayed from Daventry

5.15 **The Children's Hour**
We try to decide an argument arising from Ancient and Modern Times

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

6.40 **Sports Bulletin**

6.45-12.0 *S.B. from London* (9.55 **Items of Naval Information; Local News; Sports Bulletin**)

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

12.0-1.0 **A BALLAD CONCERT**

KATHLEEN TITTLE (Pianoforte)
Arabesque in E *Debussy*
La Fille aux Cheveux de Lin (The Girl with the Flaxen Hair) *Chopin*
Polonaise in C Sharp Minor *Chopin*
CONSTANCE FREEMAN (Mezzo-Soprano)
At Dawning *Cadman*
Now sleeps the Crimson Petal *Quilter*
Where Corals Lie *Elgar*
Dream Valley *Quilter*

HAROLD BELLIS (Bass-Baritone)
Credo *Verdi*
Had a Horse *Korboj*
To-morrow *Keel*

KATHLEEN TITTLE
Nächtstück in F (Night Piece) *Schumann*
Pastorale and Capriccio *Scarlatti*
Shepherd's Hey *Grainger*

CONSTANCE FREEMAN
The Silver Ring *Chaminade*
Big Lady Moon *Coleridge-Taylor*
Open thy blue eyes *Massenet*
I did not know *Trotter*

HAROLD BELLIS
Eri tu che (It was thou) *Verdi*
The Moors of Derryvane *Frederick Nicholls*
The Yeomen of England *German*

3.10 London Programme relayed from Daventry

5.15 **The Children's Hour**
Songs by **THE THOMAS KAY SCHOLARSHIP SINGERS, Stockport**

6.0 **An Eye-Witness Account of the International Rugby League Match, England v. Australia, played at Hull today. S.B. from Hull**

6.15 *S.B. from London*

6.40 **North Regional Sports Bulletin**

6.45 *S.B. from London*

7.0 Mr. F. SLADEN-SMITH: 'The North as a School for Dramatists'

7.15 **Royal Horticultural Society's Bulletin for North of England Listeners**

7.25 **Musical Interlude**

(Saturday's Programmes continued on page 719.)

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The 1930 COSSOR "Melody Maker"

The World's lowest priced Screened Grid Receiver of such advanced design.

Programmes for Saturday.

(Manchester Programmes continued from page 716.)

7.30 'Calais to Dover'
A Farce in One Act by GERTRUDE E. JENNINGS
 CAPTAIN FENGELLAN
 HIS AUNT CLARA
 MRS. BILBERRY
 AMY (her Daughter)
 LADY ARMITAGE (Olivia)
 The action takes place on the Passage-way of a Channel Steamer
 Produced by D. E. ORMEROD
 8.0 S.B. from London
 9.55 North Regional News and Sports Bulletin
 10.0-12.0 S.B. from London

Other Stations.

5NO **NEWCASTLE.** 1,148 kc/s. (261.5 m.)
 12.0-1.0:—Music relayed from Fenwick's Terrace Tea Rooms.
 3.5:—East Coast Fishing Bulletin relayed from Daventry.
 3.10:—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. 7.30-12.0:—
 S.B. from London.

5SC **GLASGOW.** 752 kc/s. (398.9 m.)
 11.0-12.0:—A Recital of Gramophone Records. 3.15:—The
 Ceremony of Opening The Scottish National Memorial to David
 Livingstone. Performed by H.R.H. The Duchess of York,
 relayed from Blantyre. Dedicatory Service conducted by
 The Right Rev. John White, D.D., Moderator of the Church of
 Scotland. Interlude of Band Music, while Her Royal Highness
 performs the Opening Ceremony. Address by the Rev. J. L.
 Macnaul, Chairman of the Memorial Committee. Formal
 Opening Remarks by H.R.H. The Duchess of York. 3.45:—
 Musical Interlude. 3.55:—London Programme relayed from
 Daventry. 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. 8.0:—Mr.
 William Reid, F.J.L. ('Diogenes' of the Edinburgh 'Evening
 News'). An Eye-Witness Account of the Association Football
 Match—Heart of Midlothian v. Rangers. S.B. from Edin-
 burgh. 6.15:—S.B. from London. 6.40:—Scottish Sports
 Bulletin. 6.45:—S.B. from London. 7.0:—Miss Christine Orr:
 Reading the Third Part of her Short Serial Story, 'The White
 Cat.' S.B. from Edinburgh. 7.15:—Musical Interlude. 7.30:—
 The Clydebank Burgh Band: Selection, 'Lilac Time' (Schubert):
 Melodious Gems (arr. Rimmer): Lightning Switch (Alford).
 8.0:—S.B. from London. 9.55:—Scottish News and Sports
 Bulletin. 10.0-12.0:—S.B. from London.

2BD **ABERDEEN.** 995 kc/s. (301.5 m.)
 11.0-12.0:—A Recital of Gramophone Records. 3.15:—S.B.
 from Glasgow. 3.35:—London Programme relayed from
 Daventry. 4.45:—S.B. from Glasgow. 6.0:—S.B. from Edin-
 burgh (See Glasgow). 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.
 7.30:—S.B. from London. 9.55:—S.B. from Glasgow. 10.0-
 12.0:—S.B. from London.

2BE **BELFAST.** 1,238 kc/s. (242.3 m.)
 3.10:—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:—Organ Recital. Played by Thomas H. Crowe.
 Relayed from the Fisherwick Presbyterian Church: Tempo di
 Minuetto (Wheeldon); Shepherd's Cradle Song (Somervell);
 Intermzzo (Alan Macbeth); Melody and Finales from Grand
 Offertoire in D (Edward Ballo); French Folk Song (13th Cen-
 tury) from Sonata Op. 193 (Rheinberger); Tocata from Gothic
 Suite (Boellmann). 8.0-12.0:—S.B. from London.

LISTENERS' LETTERS.

The Editor of *The Radio Times* is pleased to receive letters from his readers on current broadcasting topics.

But would correspondents please note that:—

1. The Editorial Address of *The Radio Times* is Savoy Hill, London, W.C.2.
2. Communications should be as brief as possible.
3. The name and address of the sender should be included in all letters, although not necessarily intended for publication.
4. Letters on Programme matters requiring a reply should be addressed to the Programme Department, B.B.C.
5. Letters on technical matters should be addressed to the Chief Engineer of the B.B.C. and not to *The Radio Times*.

The Union of the Scottish Churches

(Continued from page 663.)

the Free Church of Scotland, the small body which, for doctrinal reasons, refused to link up with the U.P.'s in 1900. It is hoped that those bodies, as well as the smaller 'remnants' will yet come into the main fold.

The adult membership of the united Church of Scotland will be about 1,250,000, in over 3,000 congregations. The only other large Church in Scotland is the Roman Catholic, which has about 200,000 adult adherents. There are about 1,000,000 adults in the country who have no church connection. It is reckoned that about 90 per cent. of them are of Presbyterian tradition, and the winning back of those strayed sheep is to be undertaken by congregations co-operating in evangelistic work under the 'territorial system.'

The results of economy and co-ordination of effort will be apparent almost at once in the oversea missions of the Church. What solidarity will effect at home will depend on the readiness of Church and people to utilize a unique opportunity. Even with the disability of division, the Church performed incalculably great things for Scotland. Its record in education, secular as well as religious, is without parallel in any other country. Now that it is able to move unitedly forward on a broad front, and address itself to the problems of modern life, the Church ought to be more than ever the expression and instrument of what is worthiest in Scottish character.

WILLIAM POWER.

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Notes from Southern Stations.

THE FORTHCOMING DELIUS FESTIVAL.

Introductory Talk by the Music Critic—Another Chevalier Recital—Beethoven Trios—The Birmingham Children's Hour.

MR. ERNEST NEWMAN, the B.B.C. music critic, will devote his weekly talk on Friday, October 11, to the forthcoming Delius Festival. A brief outline of the works to be performed was given in a recent issue of *The Radio Times* but no names of artists were then available, other than that all the concerts would be conducted by Sir Thomas Beecham. The list of artists is now published, however, and comprises a splendid selection. Beatrice Harrison (cello) and Evelyn Howard-Jones (pianoforte) are the two names that inevitably strike the eye first, since they have made Delius cello and pianoforte concerts so peculiarly their own. The vocalists include Pauline Maunder, Olga Haley, Dora Labette, Astra Desmond, and Miriam Licette; John Goss, Heddie Nash, Dennis Noble, John Armstrong, Tudor Davies and Roy Henderson. The first violin sonata will be played by Arthur Catterall and Albert Sammons will play the violin concerto. The Festival opens at the Queen's Hall on Saturday afternoon, October 12.

IN response to many requests, a further recital of reminiscences of that great vaudeville artist Albert Chevalier, will be given by Edgar Lane, in the Birmingham Studio for 5GB listeners, on Thursday, October 10. Walter Randall will be again at the piano, and the programme will include the song which brings back many a memory of the Boer War—*Mafeking Night*.

THE 'Foundations of Music' for the week beginning October 6 will consist of Beethoven Trios—played by Kathleen Long, May Mukle and Marjorie Hayward. These Trios, far less known than they deserve to be, include his very first published work, Opus 1—the first composition to be completed after he had settled in Vienna; and the last is as late as (or even later than) the *Eighth Symphony*. Popular choice has singled out the *D Major Trio* (Opus 70, No. 1) as its favourite; but though it is the most brilliant it is not necessarily the best—an award many would rather make to Opus 97. Other chamber music of the week comprises a recital, on October 10, by Orrea Pernel, a young artist who is fast making a name as one of our leading violinists. Those who heard her recent performance, at the Proms, of the Bach Double Concerto (with Isolde Menges) will not need to be recommended to make a note of this date.

PIONEERS of English Foreign Trade will be the subject of a talk from the Bournemouth Studio by Mr. P. Ford, of University College, Southampton, at 7.0 p.m. on Tuesday, October 8.

ATALK on Rugby football has been arranged for Plymouth listeners at 7.0 p.m. on Tuesday, October 8. It will be given by Mr. E. G. Butcher, who is well known to West Country listeners for previous Rugby talks, and will deal principally with the local activities of the game.

ON October 7, the 5GB Children's Hour will include an appropriate little story, in keeping with the end of Summer Time, called 'Day and Night Fairies,' by Cicely Fleming; Teddy Brett will give the first of three Hockey Talks entitled 'The Power Behind the Stick'; the Wulfruna Singers will be heard in 'Three Children Sliding,' and other items; and Sara Sarony will sing songs at the piano.

On October 8 there will be a play of the sea, entitled *The Unforsaken Merman*, by Gladys Joiner. There will be songs by Alfred Butler (baritone) and violin solos by Harold Mills.

On October 9, there will be a playlet, *What Happened Afterwards*, by Gladys Ward, songs by Colleen Clifford (soprano), and banjo solos by Victor Sheath. Maurice K. Foster will give the first of three talks on 'Association Football,' dealing with 'Attack.'

On October 10 there will be a 'Treasure Lady Adventure,' by Winifred Ratchiff, called 'Bean-cake,' in which the Bean-cake Gnome will appear. Jeppie Stooke (soprano) will sing and Jacko will entertain.

On October 11 Alfred Hyslop will tell the story of 'The Unseen Bells of Ys,' J. E. Cowper will give a talk—'Something Suitable.' There will be cello solos by Doris Vevers, and songs by Tony.

On October 12 Snooky turns detective, assisted by Auntie Phyl. Florence M. Austin will talk about 'Shooting Plants, NOT Stars,' there will be songs by Florence Cleeton (soprano), and saxophone solos by James Donovan.

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.

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'THAIS'.....	Massenet (broadcast September 23)	'LOUISE'.....	Charpentier (November)
'AIDA'.....	Verdi (October)	'KONIGSKINDER' (Royal Children)	Humperdinck (Dec.)
will be followed by eight to be selected from among			
'CAVALLERIA RUSTICANA'.....	Mascagni	'L'ENFANT PRODIGE' (Prodigal Son).....	Debussy
'LA BOHEME'.....	Puccini	'MIGNON'.....	Thomas
'GIANNI SCHICCHI'.....	Puccini	'LA BASOCHE'.....	Messager
'FRANCESCA DA RIMINI'.....	Zandonai	'SHAMUS O'BRIEN'.....	Stanford
'SISTER ANGELICA'.....	Puccini	'THE BARTERED BRIDE'.....	Smetana
'PELLEAS AND MELISANDE'.....	Debussy	'LE ROI D'YS' (The King of Ys).....	Lalo
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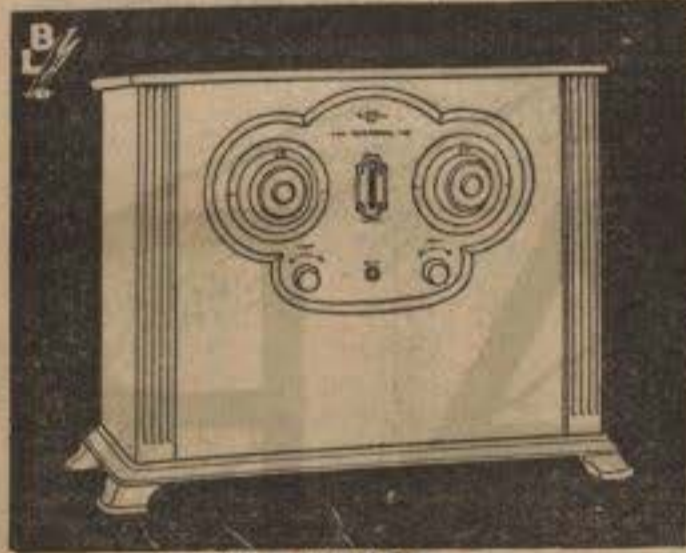
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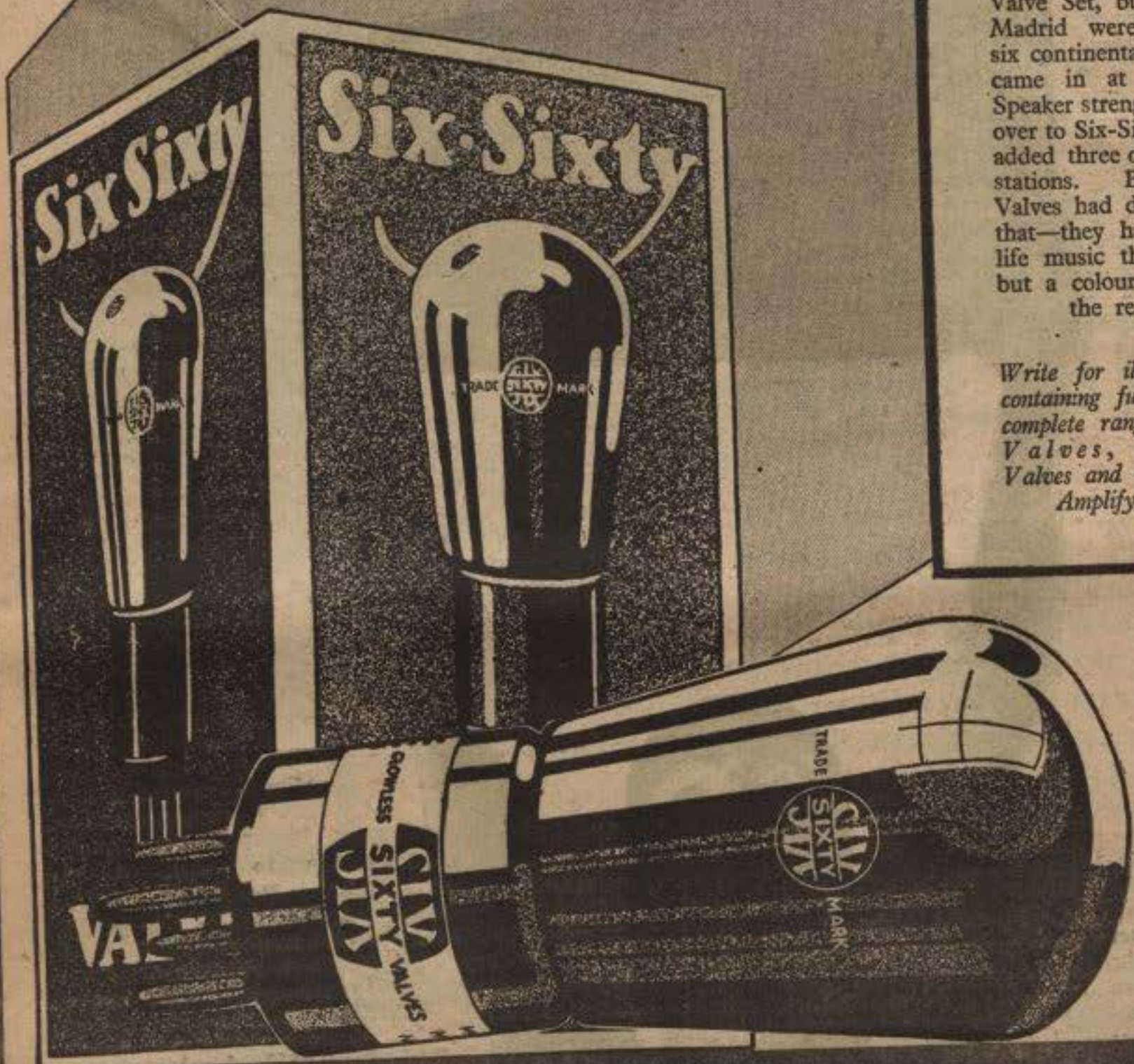
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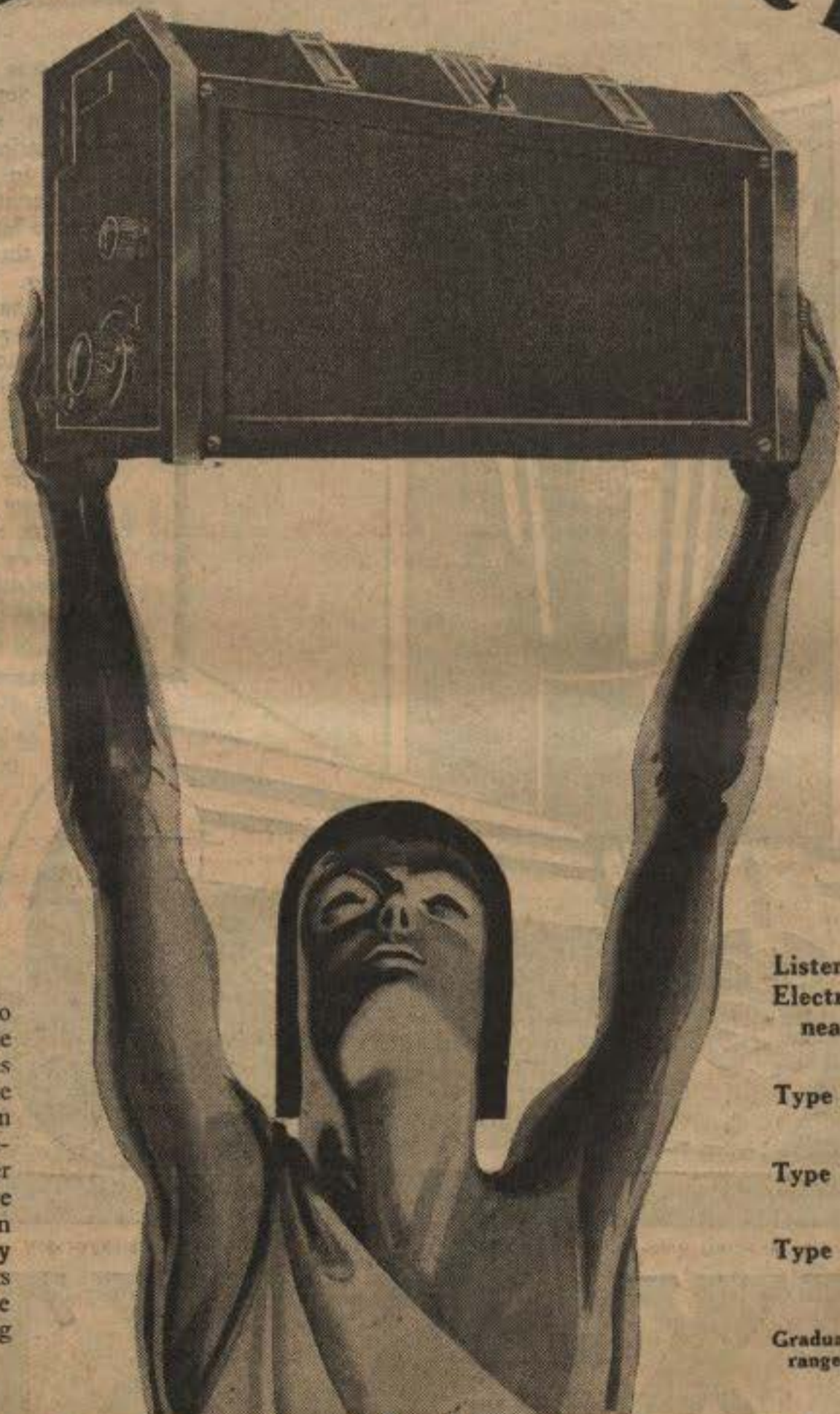


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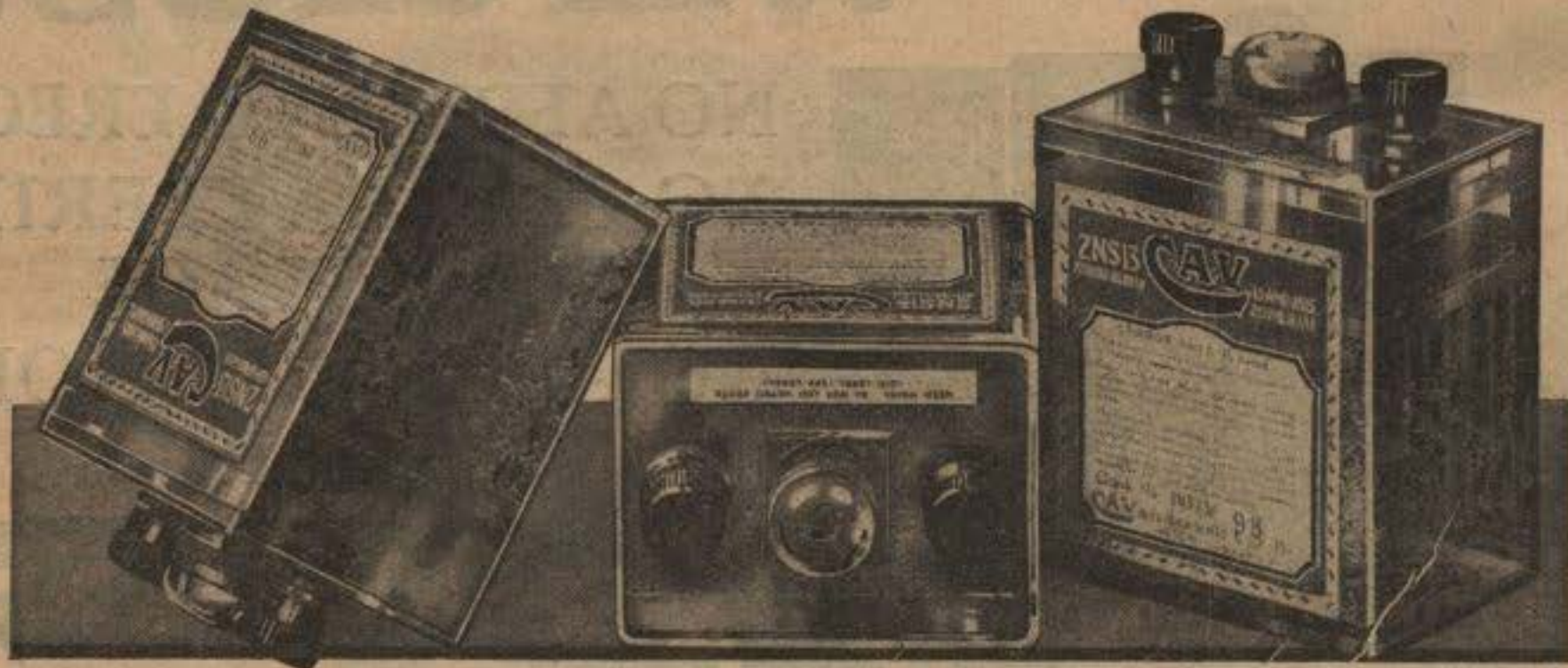
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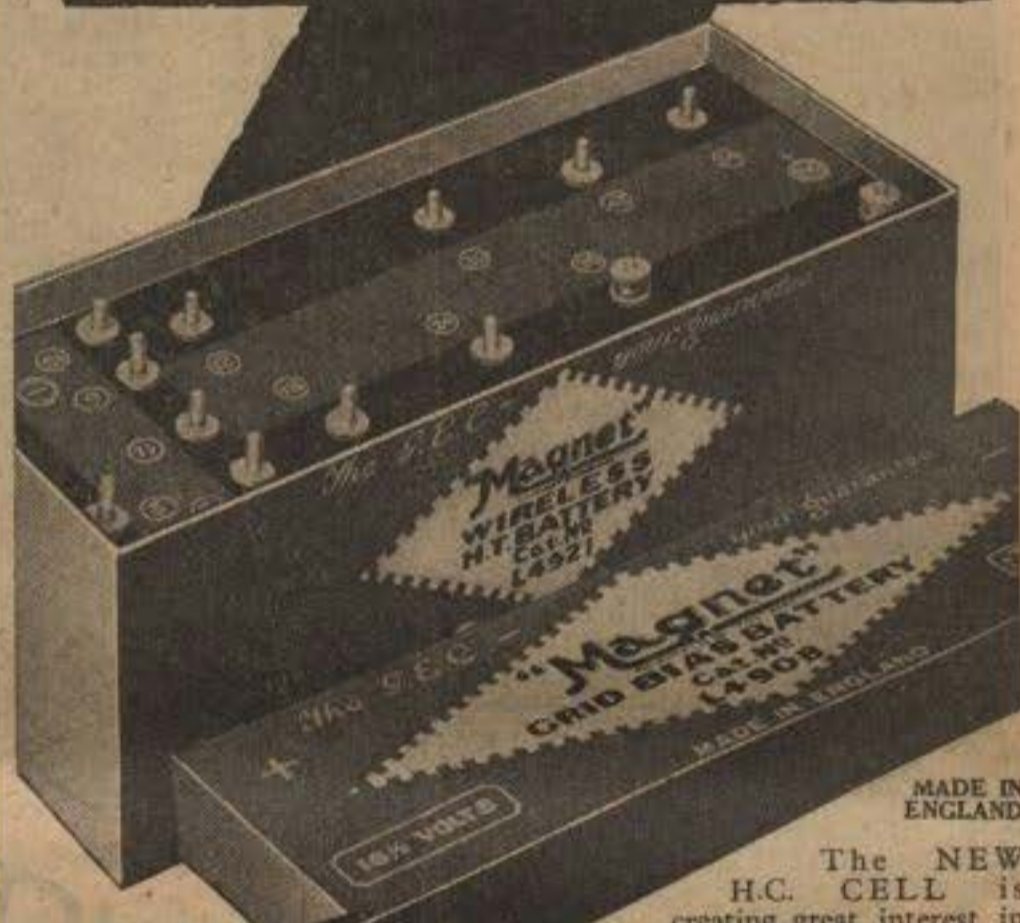
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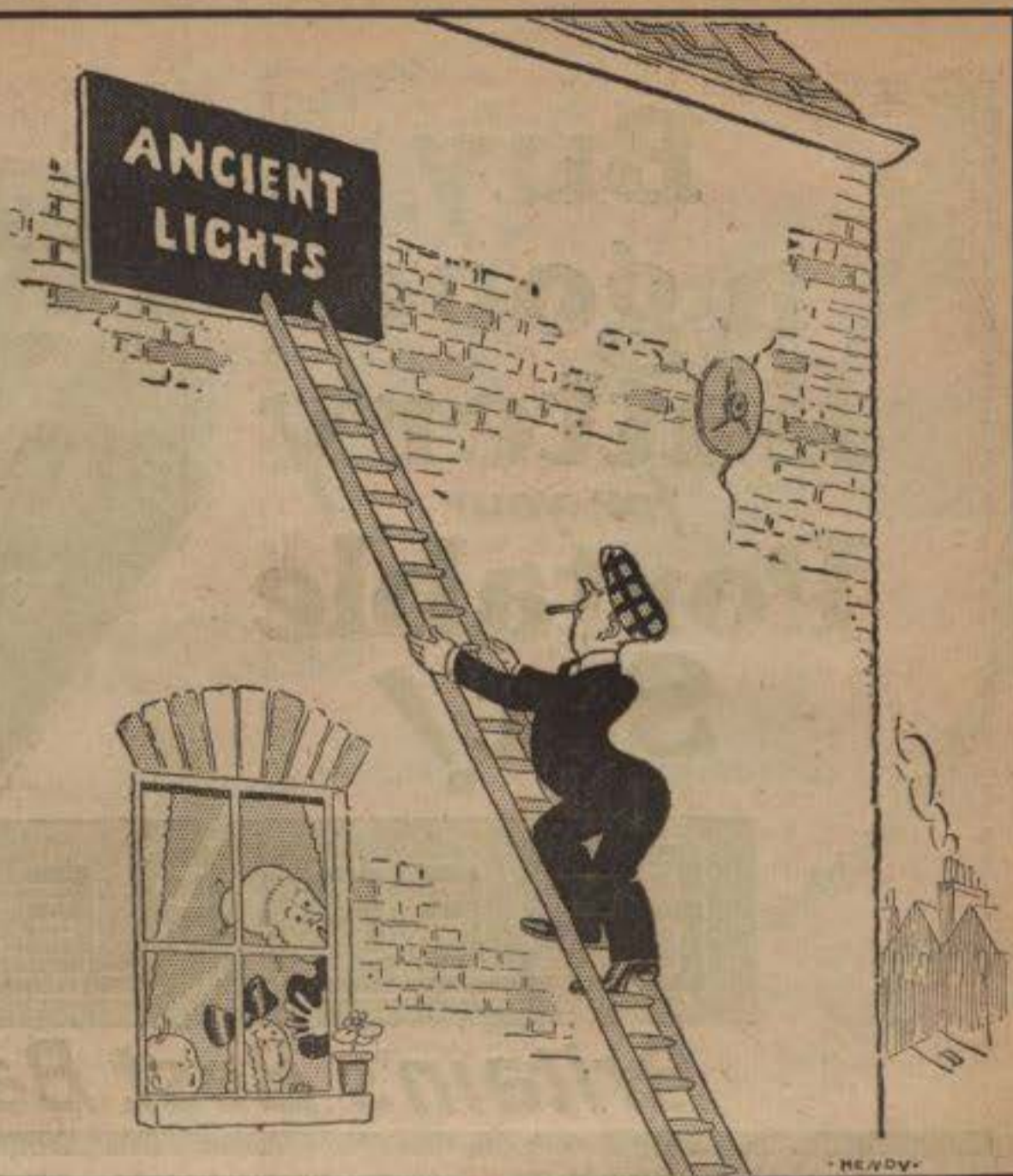
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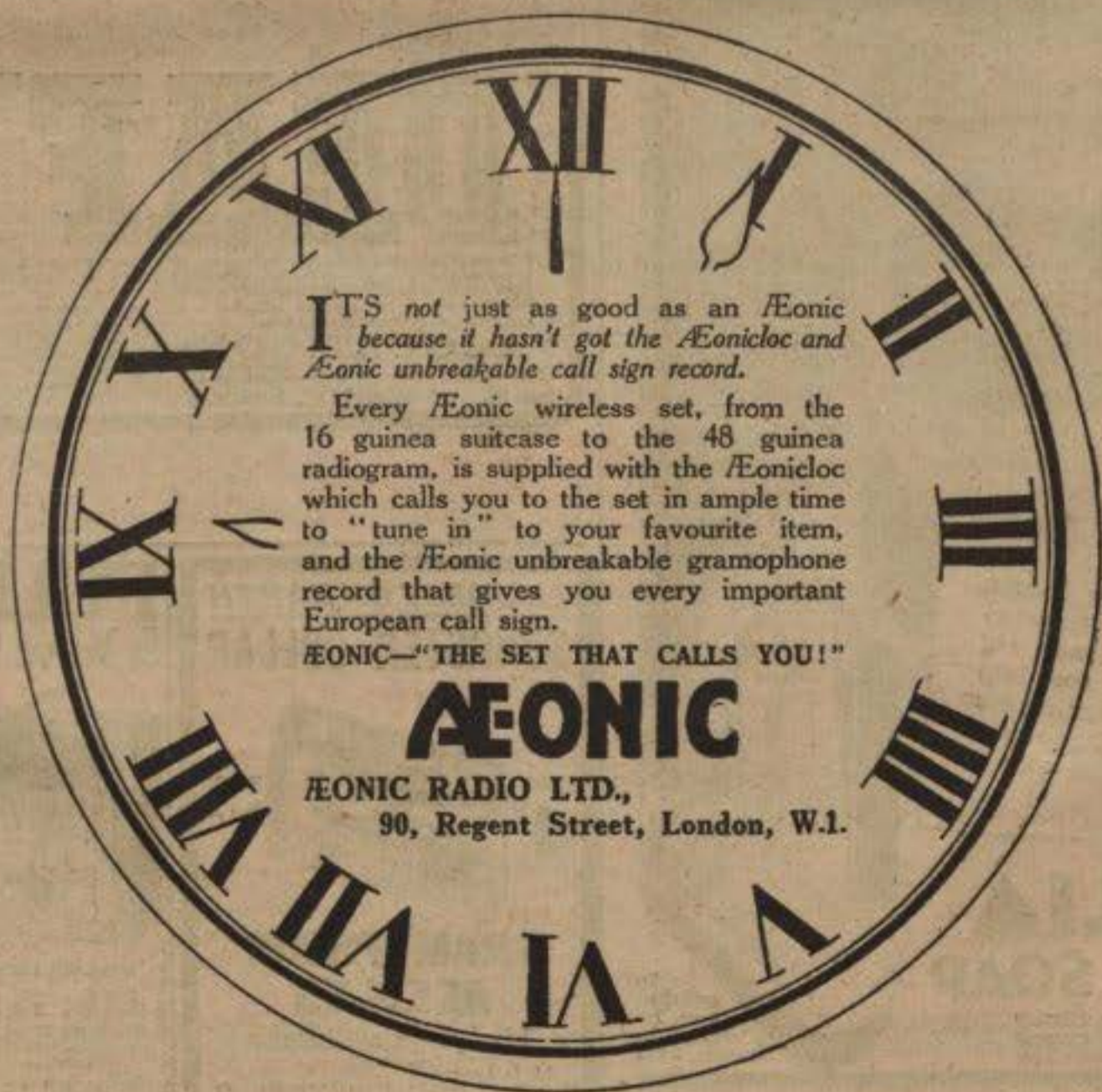
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