

THE BROADCAST PROGRAMMES FOR OCTOBER 6—OCTOBER 12.

THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION

NATION SHALL SPEAK PEACE UNTO NATION

No. 314.

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

OCTOBER 4, 1929

Every Friday. TWO PENCE.

Items for every Listener in this Week's Programmes:

FROM THE OLD VIC.

To Savoy Hill from the 'Old Vic,' Shakespeare's headquarters across the river, comes on Friday afternoon a band of famous players—including John Gielgud, Harcourt Williams and Martita Hunt—to broadcast *The Merchant of Venice* for school listeners. Grown-ups should listen, too—for this visit is something of an event.

MAUROIS: MADARIAGA

A studio discussion on Friday, October 11, at 9.20 p.m., on 'The English Character,' as seen by a Frenchman, M. Andre Maurois, the famous author of 'Disraeli' and 'Ariel,' and Professor Salvador de Madariaga, a Spaniard, who wrote 'Englishmen, Frenchmen, Spaniards.' The interlocutor will be Mr. Desmond MacCarthy

A FINNISH CONCERT

At a Symphony Concert on Wednesday evening, October 9, the conductor, soloist, and principal composer represented will all be Finnish. This is one of the rare visits of Schneevoigt, who will conduct Sibelius's Fifth Symphony. In addition, Emma Lubbecke-Job will play Bach's concerto for pianoforte and orchestra.

POINTS OF VIEW—II

Dean Inge, the second speaker in this outstanding series of opinions on the tendencies of the times, will broadcast on Monday, October 7, at 9.20 p.m. Outside his activities as Dean of St. Paul's, Dean Inge is perhaps best known for his 'Outspoken Essays,' and for his studies of the works of the great Greek philosopher Plotinus.

PEEP-BO-HEMIA

Another gay revue by Clifford Seyler and Harry S. Pepper, author and composer of the successful *Djinn—and Bitters* and its sequel. *Peep-bo-hemia*, which will be heard on Friday (5GB) and Saturday evenings takes for its subject the life of London's Latin Quarter. The strong cast is headed by Claude Hulbert and Anona Winn.

JOHN HENRY AGAIN

Tuesday's Vaudeville bill includes John Henry, the famous Lancashire comedian, with Gladys Horridge. John Henry was one of the first 'star' artists of broadcasting. Other items in the same bill are Alec McGill and Gwen Vaughan, 'the Cheerful Chatterers,' Troy Sisters and Helen, and an 'act' relayed from the Coliseum.

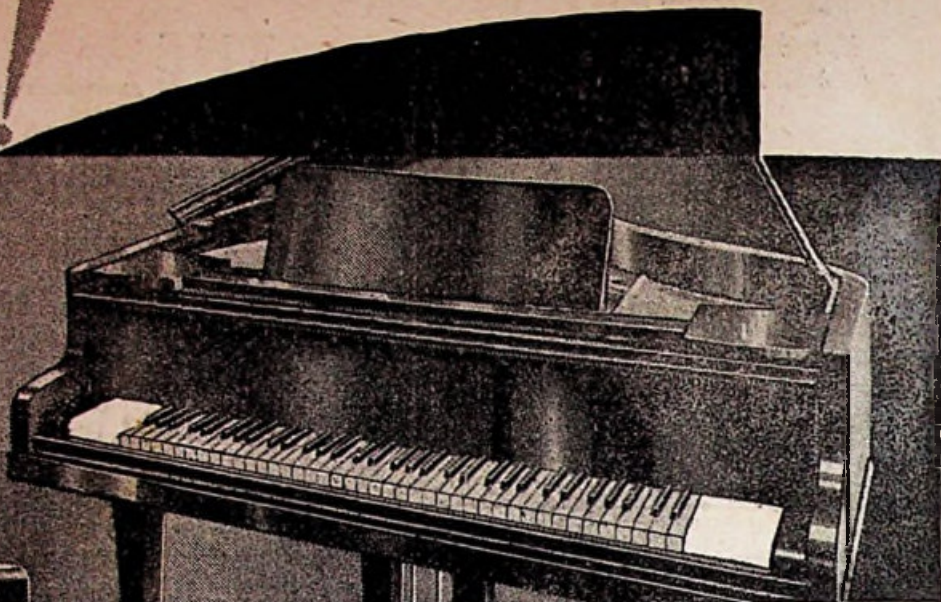
THE FIRST SECOND

An experiment in radio technique, *The First Second*, by Peter Godfrey, will be broadcast at 10 o'clock on Thursday evening. Mr. Godfrey, the moving force of London's little Gate Theatre, is one of the most picturesque figures in the theatre world, and his first contribution to wireless drama should make interesting hearing.

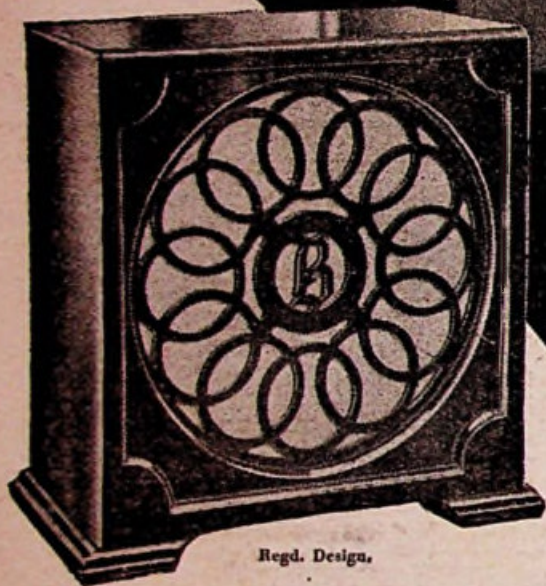
A HYMN OF PRAISE

Mendelssohn's fine setting of the Fifty-fifth Psalm, for soprano, tenor, chorus, and orchestra, will be broadcast from London on Sunday evening, October 6. Isobel Baillie and Frank Titterton will be the soloists at this performance of one of Mendelssohn's best short cantatas. Stanford Robinson will be the conductor.

FOUND!



THE MISSING NOTES



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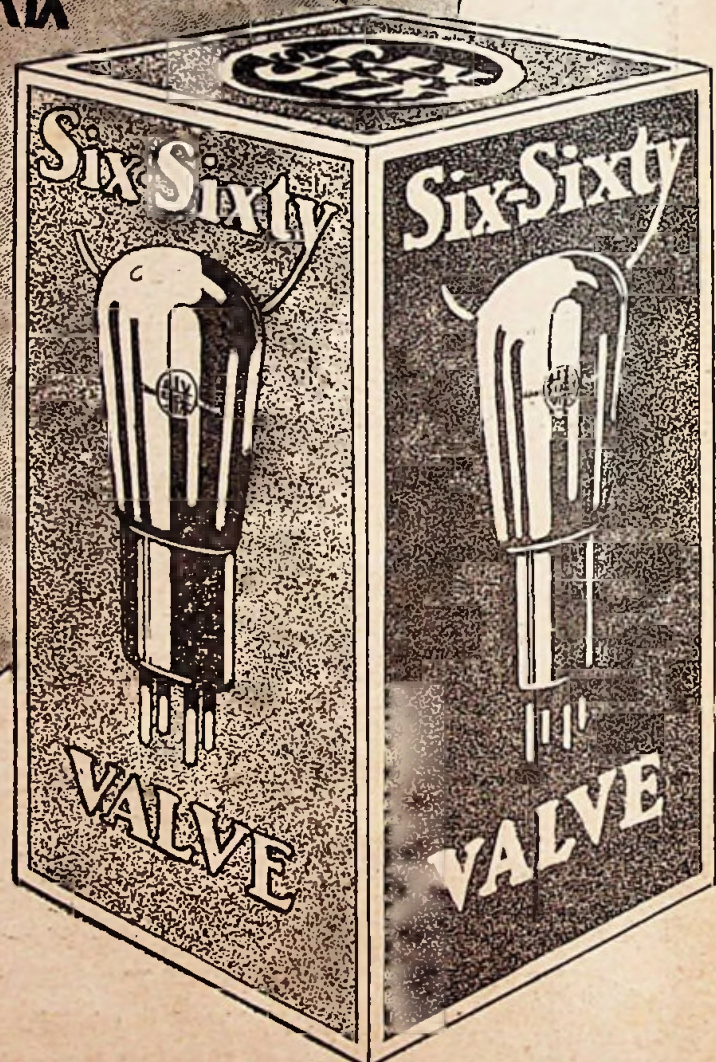
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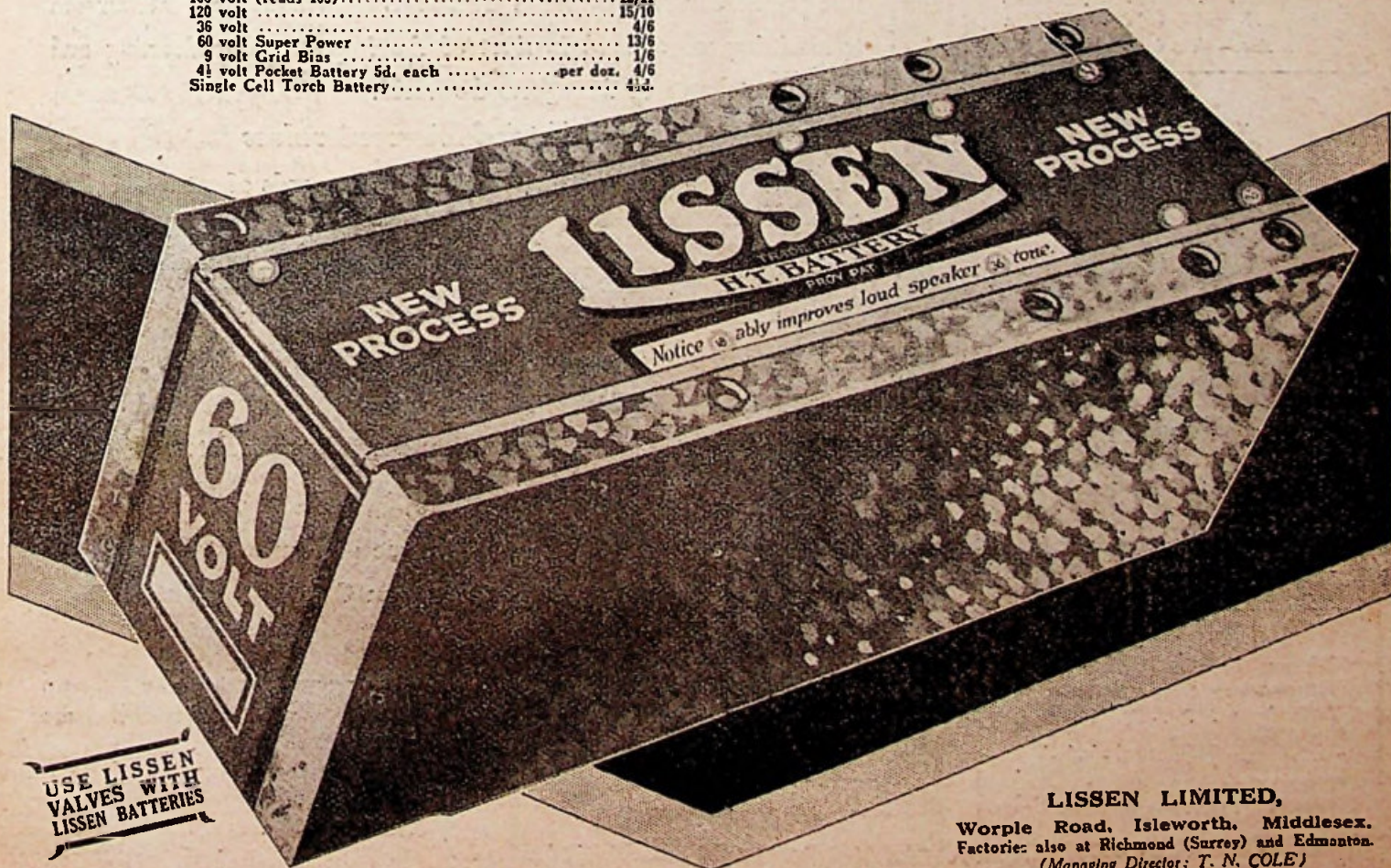
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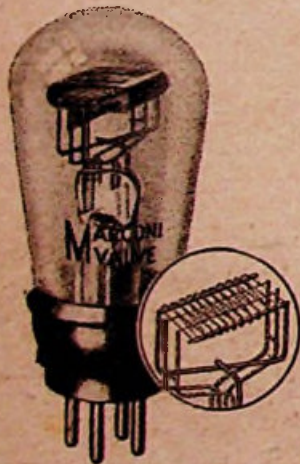
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MARCONI VALVES

THE RADIO TIMES

Vol. 25. No. 314.

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

OCTOBER 4, 1929.

Every Friday. Two Pence.

DELIUS *Composer and Interpreter of Nature : Some Impressions by Philip Heseltine*

SOME years ago I found myself sitting at a concert between Delius and a retired schoolmaster. The latter begged for an introduction, and as soon as this was effected launched out into a long and abstruse speech on some musical matter of purely theoretical interest, which eventually came to an end with a 'Well, Mr. Delius, and what is your opinion of that?' uttered in a tone of almost truculent challenge. Delius's reply was characteristic of what Gerald Cumberland called his 'waspy wit'—disarming and disconcerting, perhaps, but without the faintest trace of malice: 'My dear fellow,' he said, 'I don't know what you are talking about; you might as well be talking Chinese.' These words sum up very pithily the attitude towards all questions of purely technical interest of the composer who may, with some justice, though perhaps some slight stretching of the word's connotation, be called the greatest *amateur* composer of musical history. Technique, as such, has never had the slightest interest for Delius. Before he was five years old he was playing the piano by ear, and although he took lessons in violin playing, and also studied harmony and counterpoint in a rather desultory manner in Leipzig for a couple of years, he has taught himself far more than anyone else has taught him. Indeed, it is a matter of very great interest for those who have been privileged to read through the unpublished works of his Leipzig days, and of the period immediately following them, to note the deliberate discarding of certain stereotyped academic tricks of the trade in favour of a method of

expression which at first sight seems clumsier and less coherent, but which was destined to develop into the wholly personal technique by which all his mature compositions are distinguished.

Simplicity, directness, avoidance of anything remotely suggestive of the bombastic, the pretentious or the over-intellectualized—these are qualities that have always been conspicuous alike in his life and in his art. His lack of interest in the technical problems of music, except in so far as they concern himself, is paralleled by his complete indifference to the music of his contemporaries.

A Delius Festival, of six Concerts, is to be given in London during October. Two of these concerts will be broadcast—the first on Oct. 18.

For the whole period of the 'nineties, when Debussy was writing the works which made so profound an impression on the musical world some years later, Delius was living within a mile or so of him; but although they had many mutual friends, they were never acquainted with each other. It was not until 1902, when Delius had already written *Paris* and *A Village Romeo and Juliet*, that he first heard any of Debussy's music. In the spring of that year he attended the first performance of *Pelléas and Mélisande*. 'I thought it very good,' he says. 'I noticed a certain similarity in our outlook. I had already thought vaguely of setting this or another drama of Maeterlinck to music, but I always found him a trifle anæmic as a playwright.'

A year earlier Debussy had published his first article as a musical critic in the *Revue Blanche*. This contained an account of a performance of Delius's *Seven Danish Songs*, with orchestra, at one of the concerts at the Société Nationale de Musique, conducted by Vincent d'Indy. The article has little value as criticism, and shows that Debussy did not reciprocate the other's sympathetic feeling towards his work.

Despite a certain superficial similarity in their harmonic methods, Debussy and Delius are far as the poles asunder in temperament and outlook, though an interesting comparison was made by a French critic after the performance of *A Mass of Life* in 1908. 'Delius,' he wrote, 'stands in the same relation to Debussy as Wagner does to Weber. His music is stronger and more organic, as well as being just as subtle and full of nuance'; and he goes on to praise the big lines and solid construction of the work.

During his Paris days, Delius was often regarded as a Scandinavian on account of his close friendship with such well-known figures as Grieg, Sinding, Bjørnsen and Strindberg. In England he is still regarded in some quarters as a German. When he received the distinction early this year of being made a Companion of Honour by the King, several correspondents wrote to the *Musical Times* with what the editor described as 'quite unnecessary warmth,' complaining that Delius was of mixed Dutch and German extraction. It is difficult to understand the motives of such people in wishing to disclaim so distinguished a figure for a country which has never been overburdened with great composers.

Delius's father came to England in the 'forties to join an elder brother in business in Manchester. He became a naturalized Englishman in 1850, and settled in Bradford. Frederick, who was his second son, was born in 1862, was educated at two English schools, and for the first eighteen years of his life only left England on two occasions—once at the age of six on a visit to Germany, when he remembers being referred to by his relations as 'der kleine Engländer' (the little Englishman), and again at the age of sixteen, when he took a summer trip up the Rhine. He still speaks English with a Yorkshire accent, of which there are distinct traces also in his German. The Yorkshire moors, where he spent his holidays as a boy, roused in him a great love of open, wind-swept spaces where he could wander and dream in solitude, and this has never left him. He is essentially an

(Continued on page 18.)



A Portrait taken in 1875.



In his garden at Grez-sur-Loing



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



'Greenhorn's' Article.

THE Editor wishes to emphasize that the so-called 'emigrant ship,' adversely criticised in the article by 'Greenhorn,' published in *The Radio Times* of August 30, was not a British ship carrying migrants to Australia under the supervision exercised by the Board of Trade or by the Australian Migration Authorities. The account of 'Greenhorn's' adventure, therefore, must not be taken as reflecting in any way on the normal means of transport or on emigrant passages between the British Isles and Australia, or any other of the Overseas Dominions or Colonies.

Delius Festival.

OF the six concerts that comprise the forthcoming Delius Festival, the first to be broadcast is on Friday evening, October 18. It is hoped that Delius himself, though a confirmed invalid, will be able to travel to London for at least part of this unique festival. This particular concert, which will consist of choral and orchestral works, is to be given by the B.B.C. Symphony Orchestra and the London Select Choir, the soloists being John Goss and Evelyn Howard-Jones. Necessity has compelled us, of late years, grudgingly to accept the fact that no new works might be looked for from this composer's pen: whatever lovely fruit might ripen in that fertile brain would never again be plucked for our delight. But by a miraculous intervention Delius has somehow triumphed over the difficulties, and this Festival is to see the first performance of three new works. Two of them occur in this particular programme—*Arabesque* and *Cynara*: the rest of the programme is made up of *Eventyr*, the *Pianoforte Concerto*, and *Appalachia*. Evelyn Howard-Jones has made this concerto particularly his own: it is good, therefore, that he will be playing it on this festive occasion.

So Early in the Morning.

WE have often wondered what exactly those optimistic folk expect to see when they pay their dollar and step into a charabanc loudly labelled 'Come and see the night-life of London.' One day we shall risk a dollar and go with them. Another adventure we intend to make one fine and very early morning is a visit to Covent Garden, when the soft fruit is in season, and all night



'What do they expect to see?'

the roads from Kent rumble with lorry-loads of strawberries. So far, we have left this little pleasure to our country cousins, who are more used to early-rising. Meanwhile, we are soon going to be given a first-hand account of what happens there. As first of the series 'While London Sleeps,' on Tuesday evening, October 15, a Covent Garden porter will describe the scene. Unhappily, the effects have yet to be invented that could convey the fruit-and-flower-and-vegetable odours of Covent Garden; or we would suggest that here, certainly, is an occasion for their use.

'Twelfth Night' Next—

THE next Shakespearean production in the evening performances is *Twelfth Night* or *What You Will* (October 23). *Twelfth Night* has always been the most popular of the dramatist's plays with English audiences, probably because of its 'best-selling' qualities of mingled romance and humour. Shakespeare created no greater comic figures than Malvolio, Andrew Aguecheek and Toby Belch—no more delicate poetry than Orsino's opening speech. The notion of the plot—the shipwreck of Viola and Sebastian and their acquaintance with Olivia and Orsino—Shakespeare, in the manner of his day, derived from an Italian tale of the century. The play contains an unusual number of songs (it has been suggested that they were inserted to take advantage of the fine voice of a member of Burbage's company), among them *O Mistress Mine! Come away, come away, death, When that I was and a little tiny boy*. Personally, we hope that the original Elizabethan tunes, which are included in Dr. Naylor's admirable book of Shakespearean music, will be used in the broadcast production, for they are exquisitely in the key of the piece—much more so than the many more elaborate modern settings.

—And a G. B. S. Comedy.

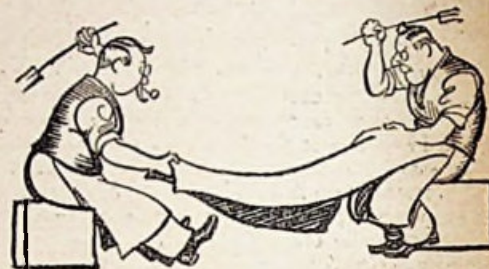
THE forthcoming weeks will be busy ones for the B.B.C. Productions Department, with *Twelfth Night*, *Carnival*, *Journey's End* and *Captain Brassbound's Conversion* in preparation. The last-named, one of Bernard Shaw's liveliest comedies, will be broadcast on Wednesday, October 16 from London. A further performance, from 5GB, will be given on Saturday, October 19. The play is sub-titled 'An Adventure.' It deals with the capture in Morocco of an English judge and his sister-in-law, an adventurous and outspoken society woman, by Captain Brassbound, a piratical Englishman who believes himself to have been wronged by the judge and plans to hand him over to a sheik with a quick way of dealing with foreigners. The characters include a Scottish missionary, an American naval commander, and a Cockney hooligan. With characteristic thoroughness and regard for the finer points of pronunciation, Mr. Shaw has written these parts phonetically. His Cockney transcription is specially marvellous. Here is one of Drinkwater's speeches: 'Wot abart them! Waw, theyre cah. Lannid aht of a steam yacht in Mogador awber not twenty minnits agow. Gorn to the British cornl's. 'E'll send 'em orn to you: 'e ynt got naowhores to put 'em.' Say that aloud and, if you're a Londoner, you'll realize how true it is. 'I have,' says Mr. Shaw in an appendix to the published version, 'made only the most perfunctory attempt to represent the dialect of the missionary. There is no literary notation for the grave music of good Scotch.' 'G. B. S.' is shortly to be heard himself in the 'Points of View' series of talks.

A Norwegian Programme.

NORWAY is the next country to be included in the series of National Programmes—at 9.35 p.m. on Thursday, October 17. The chief item in this programme will be Bjornsen's poem 'Bergliot,' spoken against the dramatic background of music which Grieg wrote for it. Norway's music will be further represented by Grieg's *Symphonic Dances* and compositions by Svensden and Ole Bull; its literature by excerpts from Ibsen's plays, *Brand* and *The Pretenders*, and 'The Lament of Gudrun' from William Morris's beautiful translation of an old saga.

She Who Got Smacked.

WHO was the first child to be smacked before the microphone? The solution of this important question has long eluded the most ardent historians of broadcasting—and we are proud to be able to offer it in these columns. (This is what they call a 'scoop' in Fleet Street,



'Making a synthetic smack.'

children.) Yesterday, we met the first child who was ever smacked in front of the microphone—and the only child for all we care. She was eating an ice at Felixstowe, when her father, 'Uncle Leslie Mainland,' introduced us. 'Did it hurt?' we asked in our best journalistic vein. 'I don't remember,' replied Miss Mainland, continuing her ice. 'L. G. M.,' who is a great deal prouder of having recently won the monthly medal than of his unique acquaintance with 'the best people' at the Zoo, explained that the smacking took place on the top floor of Marconi House, and was a feature of one of the first children's hours ever broadcast, in 1922. Those, we agreed, were the days—when a smack was a smack, and not two men beating a sheet of linoleum with a toasting-fork.

The 'Old Vic' Company to Broadcast.

THE very useful work performed by the Friday afternoon broadcasts of 'Plays for Schools' is further enhanced by the fact that two of this term's plays will be given by Miss Baylis's company from the Old Vic. This famous band of players, which will be heard on Friday next, October 11, in *The Merchant of Venice*, and on November 22, in *Richard II*, includes Harcourt Williams, John Gielgud, Martita Hunt, Gyles Isham, and Adele Dixon. The 'Old Vic' or Royal Victoria Hall—a formal title now almost forgotten—stands in the Waterloo Bridge Road. Before the days of Emma Cons, the social reformer, who in 1880 reopened it as the first of her 'Coffee Music Halls,' it had seen varying fortunes as the home, first of drama, then of vaudeville of a gradually declining order. Under Miss Cons's management, the programmes consisted of lectures, recitals, concerts, and occasional operas. The Shakespearean tradition of the theatre is due entirely to her niece, Lilian Baylis, who has been acting-manager since 1898. In the very early days of the films, the Old Vic was a cinema, but the poor quality of the films available drove Miss Baylis to seek an alternative. The first Shakespearean season was given in 1914; the policy of alternating Shakespeare with opera was carried on under great difficulties throughout the war. *King John* was produced on the night of an air raid aimed at Waterloo Station. The lines,

'Some airy devil hovers in the sky
And pours down mischief,'

drew an appreciative murmur from the audience. Today the 'Old Vic' is firmly established as a stronghold of the drama, a successful English opera-house, and a famous training-school for actors.

With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



Vox Critici.

THE next few weeks will see the launching of *Vox*, Compton Mackenzie's new weekly magazine devoted to the discussion and criticism of Broadcasting. Lively and well-written criticism of the B.B.C. programmes should be welcomed, not only by listeners but by the programme-builders at Savoy Hill, whose efforts, up to the present, have received very little critical attention of either a favourable or unfavourable nature. It is a remarkable fact that broadcasting, which can claim an audience of many millions, is awarded less space in the Press than, say, the notice of a recital in a minor hall, which attracts at the most a few hundred listeners. Foremost among the newspapers and periodicals which make a successful feature of radio criticism are *The Observer*, *The Saturday Review*, *The Yorkshire Post*, and *The Manchester Guardian*. We are looking forward to *Vox*, if only for the pleasure of begging to disagree with it.

The Halle Season Begins.

OCTOBER 17 sees the beginning of the new Hallé Orchestra season. There was a time when such an item of news was, unfortunately, of interest only to Manchester and those who happened to be visiting the city. Today, however, broadcasting has widened the audience of this splendid orchestra far beyond the confines of the Free Trade Hall; and if it is too much to expect that listeners who have never heard the Hallé 'in the flesh' will appreciate to the full the glow and enthusiasm that always colours those Mancunian Thursdays, they will still have the consolation of the music itself—and that, after all, is 'the thing.' What Sir Henry Wood is to London Sir Hamilton Harty is to Manchester; and when, on the opening night, that brilliant conductor steps on to the platform to launch the season with the grand music of the *Meistersinger* overture, you can be sure such a rare salvo of applause will echo through the hall. The programme will be relayed via 5GB; it includes, beside the Wagner overture, Brahms's third Symphony and Strauss's *Ein Heldenleben* (Life of a Hero).

Tragedy Continues.

OUR readers will forgive us if we refer again to our friends the statues in the Embankment Gardens. We are distressed, indeed. Not only is there still no news of Mr.



'Away to Piccadilly!'

Raikies, but Eros himself has departed. We thought at first he had sped away to Piccadilly, prey to a sudden gust of sentiment about his old garish haunts. We could have understood that. The Gardens are already full of a dank, autumnal feeling, and we could have appreciated his anxiety to escape before their 'close season' arrives. But, no, he is not in Piccadilly. Now there are two truants from the Gardens and our morning walks are the duller for lack of their quiet company. We trust, at least, no more will follow suit.

Hart House, Toronto.

THAT true education is to be found in good fellowship, in friendly disputation and debate, in the conversation of wise and earnest men, in music, pictures, and the play, in the casual book, in sports and games, and in the mastery of the body, is the belief of those responsible for Hart House, the Men's Union in the University of Toronto. Hart House was founded in 1911, as a place where past and present generations of the University might meet and where the lasting loyalty might be fostered that is essential to the welfare of any seat of learning. It is presided over by a Warden assisted by a group of leaders representing the various departments of student life. Every possible kind of activity seems to be catered for in this admirable young institution; there are ample sections for athletes, a theatre, a library, a chapel, a sketch-room, a rifle-range, common rooms, billiard rooms, reading rooms, and a music room. It is in this latter that the Hart House String Quartet has steadily built up its reputation of being far and away the best Quartet in Canada. This month the players in this ensemble will be visiting England; they will broadcast from 5GB on Sunday evening, October 13. Their programme includes Elgar's Quartet in E Minor.

The Crystal Studio.

THE World's Radio Fair, held in Madison Square Garden, New York City, opened the same day as our own Radio Exhibition. The N.B.C. of America took a leaf out of the B.B.C.'s book by installing a 'Crystal Studio' in which visitors could watch popular broadcasters at work before the microphone. Many of the famous radio 'hours' were presented in costume.

Scientist and Composer.

BORODIN, the Russian composer still best known and liked in this country for his *Prince Igor*, was, as they say in America, a composer 'on the side.' His main activities were medical and scientific: he was, at one time or another, a lecturer at the St. Petersburg Medical Academy, a professor of Organic Chemistry at the Military Academy, the organizer of a medical school for women, and the author of many scientific works on abstruse chemical subjects. Little wonder, then, that much of his music was left unfinished, that it took him four years to complete a symphony, and that his friend, Rimsky-Korsakov, had to come to the rescue and do a good deal of his orchestration for him. No doubt the handicap, so far as Rimsky-Korsakov's intervention is concerned, was not without its rewards for us: *Prince Igor*, for instance, owes not a little of its present-day appeal to the almost barbaric glitter of its orchestral colour—and for that we are considerably indebted to Borodin's friend and helper. Borodin's music, however, has a structural strength and solidity of thematic material that is his own contribution and no one else's: there, perhaps, speaks the keen scientific mind. It is generally recognized that the Second Symphony, which, when first performed fell rather flat and had to await a second performance (in 1879) under Rimsky-Korsakov to receive its merited favour, is Borodin's masterpiece and one of the finest symphonies of the later nineteenth century. It will be heard at the Saturday Symphony Concert from 5GB on October 19. Included in the same programme, at which Eleanor Toye and William Primrose will be the soloists, are Beethoven's *Violin Concerto in D* and Sibelius's *March from the Suite 'Karelia.'*

S.O.S.

A SUFFOLK reader, with touching faith in our versatility, has sent us the following letter: 'Dear Sir, My boy has had a queer dream and as he's that worried thinking about it and can't get it out of his head, I thought perhaps you could help us to tell him what it means. He dreamt that



'Nothing about funicklers'

his head grew and grew until it was as big as a mountain, then folks come and built a funickler railway up where his parting was and they built a ticket office and that wasn't all. It isn't really your line, but you once gave a recipe for an omlet so please explain this. We bought a dream book for tuppence, but it had nothing about funicklers—what a swindle.' We appeal to Freudian listeners to help us maintain the reputation we share with the late Lord Shaftesbury.

Victorian Vaudeville.

NEXT week, on Wednesday, October 16, we are to have a special Vaudeville show devised by Philip Ridgeway. Mr. Ridgeway is one of our youngest theatrical managers who, a few years back, combined with Theodor Komisarjensky to make the Barnes Theatre the centre of a revival of Russian plays. All London went westward to see *The Cherry Orchard*, *The Three Sisters*, *Uncle Vanya* and *The Seagull*. They also produced plays by Hardy and Drinkwater. Since then Mr. Ridgeway has scored a success with a musical play, *The Blue Train*—and now he is turning his thoughts to Broadcasting. The vaudeville on the 16th is one of three 'period programmes' which will revive for us the music-hall of the 'sixties, 'eighties and 'nineties. Listeners who remember Willson Disher's 'History of Vaudeville,' recently published serially in these pages, will know what to expect. There will be plenty of 'atmosphere' about the programmes, and we shall hear a great number of jolly songs which certainly should not be allowed to be forgotten. Personally, we prefer 'Two Lovely Black Eyes' and 'The Rat-Catcher's Darter of Islington' every time to 'My cutie's so blue.' It is strange how few artists have specialized in reviving the old songs, although the gramophone companies have recorded them with immense success.

For Two Pianofortes.

SPEAK of duets for two pianofortes and, inevitably, there springs to mind the names of Ethel Bartlett and Rae Robertson. These two fine pianists must know the whole repertoire of such music from A to Z. Those who were present at a certain September Prom will not soon forget their brilliant performance in Bliss's new Concerto for Two Pianofortes and Orchestra. They are to give a recital from London, on Sunday afternoon, October 13.

'The Broadcasters.'

DO YOU DEPLORE

W. J. TURNER, the well-known poet and musical critic, does not approve of the broadcasting of music: that it tends to diminish the actual experience of hearing music is his firm contention—



WHEN asked whether I would in a controversial debate take the side of proposing that 'the broadcasting of music is deplorable,' I accepted in the spirit of the professional sparring partner who is hired to receive an unspecified number of hard knocks and perhaps a knock-out, if not a death-blow, at the hands of some world champion. For, on the face of it, what could be more ridiculous than for a single individual like me to try to write an article in *The Radio Times* to convince the public that the broadcasting of music is deplorable!

But as it happens that I do not enjoy the broadcasting of music, and as I seem to have a conception of music which I hardly ever find expressed in public, I also welcomed the invitation because there may be a great many people who think as I do, but who from shyness, or in self-defence, keep their thoughts and their feelings to themselves. I hope they will forgive my having put myself forward as their champion.

In a debate it is essential to define exactly what is being discussed. There are three points to our theme: 'broadcasting,' 'music,' and 'deplorable.' We all know what broadcasting means, but I would like to say a few words on the technical side. 'Broadcasting' is a mechanical method of transmitting sound from the point at which it is first naturally heard to an infinite number of other points at a distance in space where it would not naturally be heard. Now then, if I, detained in London, want to be able to hear Mr. Bernard Shaw speaking in Malvern, and a mechanical means is invented by which I do hear him, my criticism of that means should be confined to whether it enables me to hear clearly and accurately. Obviously, if I hear whistlings and rumblings, and scratchings, and whirrings, as well as Mr. Shaw's words, I have no right to complain. The universe is imperfect, and those who

dislike the sight of tall thin famous vegetarians might equally well complain if they had to go to a hall to hear Mr. Shaw speak that they could not hear him without seeing him. Therefore I have not much sympathy with those people who complain of the incidental and concomitant aberrations and accessories of 'broadcasting.' Whether you have to sit uncomfortably upright with earphones clapped to your head, or whether you can lie deliciously in bed with earphones soothingly fastened to your head; or whether you have to listen to a beautifully designed loud-speaker (I have never seen one), or a hideously ugly loud-speaker; or whether you have a cheap or an enormously expensive valve set, cased in deal, or mahogany—all this seems to me to be equally irrelevant. If you want to hear Mr. Bernard Shaw

speaking at Malvern, when you are in London, and cannot go to Malvern, and 'broadcasting' enables you to hear everything he says, then, even if you also hear two million cats screeching at the same time, so long as they don't obscure Mr. Shaw's words 'broadcasting' is efficient and has done what you wanted. Therefore I shall waste no time discussing the possible improvement of broadcasting. Every machine is imperfect, the motor-car is imperfect, the steam-engine is imperfect, but they all do the job they undertake to do, and however much they improve they will remain imperfect. The possible technical developments of broadcasting do not touch the matter of these debates at all in my opinion. But this statement will bring us immediately to the second point of our debate, 'music,' for its full elucidation. When motoring was invented there may have been people who thought that it would do away with walking, and that the human race might in the future lose its legs—our legs, like our teeth, might in generations decay and atrophy and even drop off. No man has ever been able to walk faster than six miles an hour; the earliest and most inefficient motor-car could cover a distance of ten miles an hour. If our object were solely to get from one place to another as fast as possible the motor-car satisfied this purpose better than our legs; but the motor-car has not yet, and probably never will, supersede our legs, although it can now take us from point to point at more than a hundred miles an hour. But do we *feel* the same after a walk of ten miles as after a motor drive of ten miles; and are we exactly the same sort of person or are we two different persons? So, I would ask, do we feel the same after being in Mr. Bernard Shaw's presence, hearing him speak, as after hearing his speech broadcast? There is no human being alive who can honestly answer 'yes' to both these

questions, but there is a great conspiracy of swindle in modern life to suggest that the answer to these questions is 'yes,' and to make the public believe it. I will not go into the reasons of this here, I would only state that if mankind could be reduced to the insensitiveness of mere standardized mechanical automata—'robots' as the Czech dramatist Capek ingeniously calls them—then the answer to these questions would really be 'yes.'

What is 'music'? If you try you can abstract some common notion out of every kind of hearing and performing of music, just as you can abstract the idea of locomotion out of moving from point to point by foot or by motor-car. There are natural means of locomotion, and there are mechanical means of locomotion; there are natural means of performing music and mechanical means of performing music. If one is asked which is the better or more good, one must ask 'good for what?' 'Music' can be reduced to the mere hearing and playing of sounds, and one may then truly say what more can be asked than the clear and accurate hearing and playing of sounds. So, with the idea locomotion; once you have abstracted from a walk everything except the idea of locomotion from one place to another then there is no difference between a walk and a drive in a motor-car, except that a motor-car is faster and more efficient than legs. A pianola is also a faster and more accurate player than the average human pianist; but is working a pianola (driving a motor-car and walking) the same as playing the pianoforte, and is hearing a pianola the same as hearing a pianist? Again the answer is no, absolutely without reservation. Ought it not to occur to us, then, that there is something in walking (a breathing of air, an exercise of organs and limbs, a heightened sense of physical being a subtle change of condition, e.g., from freshness and tiredness, a continuous change of scene at a certain tempo—in short, an *experience*) which is altogether outside the mere idea of locomotion, and is an altogether different experience, different in kind and not merely in degree to the experience of motoring? Personally I dislike motoring and I love walking (I am speaking of the 'experience,' not of the 'locomotion,' because, of course, there are times when I take a motor-car merely because I want to get as quickly as possible from one point to another), but I don't think this is due to anything peculiar in me. I think, on the contrary, that for every human being there is more pleasure to be got out of walking than out of motoring. So I claim that the natural listening to music played by musicians is quite a different experience to hearing music mechanically, transmitted by broadcasting. I would call the first 'musical' experience and the second musical only in some more abstract sense

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BROADCAST MUSIC?

But on the other hand, Sir WALFORD DAVIES, most popular of broadcasters, argues that since 'mechanical transmission does not involve mechanical listening,' broadcasting is for the good.

MR. TURNER'S article is full of good things. His definition of broadcasting as 'a mechanical method of transmitting sound from the point at which it is first naturally heard, to an infinite number of other points at a distance in space where it would not naturally be heard,' rightly read, is unexceptionable. And yet he holds that to transmit *music* by this means is 'deplorable.' And Mr. Turner expressly does not mean that the present defects of transmission are 'deplorable.' He disclaims any such suggestion. He calls upon us to put up with whistlings and rumblings, etc., and not to complain of 'incidental and concomitant aberrations and accessories' once we accept wireless as a mechanical means of listening to music. He means word for word what he says: that *broadcasting music is deplorable.*

In seeking light on this amazing generalization we find many of Mr. Turner's own most enlightening statements made in support of it are irresistibly true. Who does not agree that 'just as locomotion is not the real essence of walking, so the mere accurate hearing of sounds is not the real essence of music'? Who does not find that 'music is at times a full and stimulating experience, and at times a mere succession of sounds'? And surely Mr. Turner need have no fear that readers will consider his distinctions either 'hyper-subtle or unimportant.' He carries us all completely with him when he declares finely that 'any loss of sensitiveness in human beings must mean deterioration, because all our values come from an increase and not from a decrease in sensitiveness.' So he is wholly and finally right, as it seems to me, when he declares that 'we should all deplore any influence that would tend to reduce our experience of music to a mere passage of sounds through our ears.' Mr. Turner sees this sinister influence in broadcasting and therefore deploras it. How does he arrive at his conclusion? If such vital right-headed thinking, with which all can agree, arrives at what seems so sweepingly wrong and reckless a conclusion, there must be some absurdly obvious fallacy lurking somewhere. For we have certain knowledge of wireless listening greatly increasing sensitiveness and educating listeners to clamour for better music. A chauffeur in Wales told me how he and his wife became so sensitive through listening, that they deplored the fatuous reiterations which they once enjoyed, and begged for 'better music,' instead of it. Cannot Mr. Turner imagine the country bumpkin who has thumped and vamped the chords of C and G in unfeeling, unvaluing ways for weary years becoming sensitized, let us say, to Beethoven's highest evaluations of those very chords in the last movement of his last Sonata, and that by a wireless performance? Holding fast to Mr. Turner's own views as to the vital need

for the cultivation of active, sensitive listening, let us search for his fallacy. I believe we can actually track it down to a misplaced comma.

Mr. Turner clearly approaches the whole question with a healthy mind. He is one who finds walking better than motoring because to him the ancient joy of a walk is an active joy, while the modern joy of motoring is mere passive locomotion. In his anxiety to extol a walk he seems rather to belittle the possibility of acquiring a motorist's or even an airman's active eye for glorious beauty.

(One airman told me he often went up just for the joy of playing with the clouds.) Before we can test Mr. Turner's claim we must further notice his declaration that there is no human being alive who can honestly answer that he *feels* the same after a walk of ten miles as after a motor drive of ten miles, or after being 'in Mr. Bernard Shaw's presence hearing him speak as after hearing his speech broadcast.' Here we begin to see Mr. Turner's delusion. He admits that Mr. Shaw's mind can kindle his own mind into healthy activity (comparable with a good walk), but not by wireless. Mr. Shaw's speaking presence will do it, but his speaking absence will not. Will reading do it? Or is printing also deplorable? If to hear Mr. Shaw's own voice by mechanical means is deplorable, how far more deplorable must be the still more mechanical invention which scatters broadcast his mere words in ink, leaving them open to misreading without Mr. Shaw's kindling intonation! But now let us look closely at Mr. Turner's 'claim.' In the immediate context he explains that he believes he is not peculiar in that he dislikes motoring and loves walking. He thinks (and I for one feel to agree), 'that for every human being there is more pleasure to be got out of walking than out of motoring.' He then goes on:—

So I claim that the natural listening to music played by musicians is quite a different experience to hearing music mechanically transmitted by broadcasting. I would call the first 'musical' experience, and the second musical only in a more abstract sense, analogous to the experiences of locomotion in motoring when contrasted with the experiences of locomotion in walking.

Astounding! This claim must be read very carefully. It clearly implies first that 'natural listening' is something not to be attained by wireless telephony, for that is only 'hearing sounds mechanically.' So a musical child in the Hebrides, according to Mr. Turner, will not 'listen naturally' to a Beethoven Sonata played in a Savoy Hill studio, because he or she is not in the player's presence. Such a child is only *hearing sounds mechanically transmitted by broad-*



casting. (These will be seen to be Mr. Turner's own words with his own punctuation, in what he declares to be his 'claim.') The claim further implies that when music is 'played by musicians' to you, you are *not* 'hearing it mechanically.' (How does Mr. Turner know?) You are, on the contrary, having what Mr. Turner calls a 'musical' experience, different, he says, from hearing it mechanically. So the clear implications are that a musical child in the room can 'listen naturally' and get a musical experience (analogous to the active exercise of going upon its feet), whereas the child in the Hebrides—though hearing the same rise and fall, the same clash of chords, the very same *rallentando* (which the player perchance ought never to have made), the very same thought of Beethoven when he alighted on A flat instead of G, for fun, and then spelt it all out afresh in a miraculous few bars of ingenuity—though hearing all this in the identical sonata—being a mere listener by wireless, it will only be able to 'hear music mechanically, transmitted by broadcasting.'

This must be all wrong. Natural listening and sensitive listening are natural and sensitive acts of the natural and sensitive listener, and are obviously not dependent upon the means by which listening is made possible. Similarly, mechanical listening, or, as Mr. Turner calls it, hearing mechanically, is an act of the hearer himself, and a deplorable delinquency only too possible in the veritable presence of almost every performer. Mr. Turner is right. But he has got a comma wrong and a conclusion wrong. Hearing music mechanically (comma) transmitted by broadcasting is, as he says, deplorable. Hearing music (comma) mechanically transmitted by broadcasting, is very much as hearing music (comma) with the performers in the room, except that it is often a great advantage not to see them. (As *The Times* remarked the other day,

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BROADCAST MUSIC IS DEPLORABLE, SAYS W. J. TURNER—

(Continued from page 10.)

analogous to the experiences of locomotion in motoring when contrasted with the experiences of locomotion in walking. And the important point is that just as locomotion is not the real essence of walking so the mere accurate hearing of sounds is not the real essence of music.

I hope readers are not tired of these analogies because they can now be made to throw a new light on what I mean by 'music.' Everybody knows that all 'walking' is not alike, that one walk is not necessarily and inevitably equal to another. There are times when walking is an experience rich and delightful; there are other times when walking is mere empty locomotion. The same is true of hearing music; at times it is a full and stimulating experience, and at times it is a mere succession of sounds going into one ear and out the other. What we should all deplore is any influence that would tend to reduce our walks more and more to mere empty locomotion, and our experience of music to a mere passage—however accurate—of sounds through our ears. It is because I find in broadcasting an influence in this direction that I shall contend that the broadcasting of music is deplorable.

I fear that many readers will consider these distinctions hypersubtle and unimportant, but I contend that they are, on the contrary, vital and all important. Any loss of sensitiveness in human beings must mean deterioration, because all our values come from an increase and not from a decrease in sensitiveness. Now there is one completely deceptive answer that will be made to me. 'Granted,' someone will say, 'that these distinctions you have made exist and are of great importance, those who could afford to be sensitive, highly-developed human beings and have musical experiences were few, but broadcasting has made music accessible to the multitude who without it would have no good music at all.' My answer to this is, that the multitude was better off when it was poor and without music, because then it knew definitely it was poor and without

music, and might hope and determine to become rich and achieve music; whereas now it has the illusion that it is rich and that it possesses music, and this is the one condition which may prevent its ever having the real experience of music and is therefore a deplorable condition.

Today nearly everybody knows the names and has heard the music of Beethoven, and Wagner, and Bach; whereas fifty years ago only a small handful of the population knew their names or had heard a note of their music, but this does not prove that we today are more musical. Fifty years ago all those who knew their music had contributed by some active effort towards knowing it, just as in locomotion by walking there is some effort on the part of the individual who walks, whereas in locomotion by motor, or in know-

ing music through broadcasting, there is no effort, or a minimum of effort, on the part of the individual. I suggest that in this lack of effort, of choice, of direction; in this mere passive submission to music much, if not all, the virtue goes out of hearing music. The immense popularity of broadcasting, as of motoring may not be a sign of its beneficial character, but merely of relief along the line of least resistance at being able to slacken ones efforts. Of course, other factors enter which may be the cause of real as well as of apparent benefits resulting from broadcasting; but from the point of view of music, of preserving it as one of the valuable experiences available to human beings, the effect of broadcasting is, I contend, rather to remove it from than to bring it to the multitude.

W. J. TURNER.

—BUT SIR WALFORD DAVIES DISAGREES.

(Continued from previous page)

'Good music should be heard and not seen,' and there is much to be said for it). Mr. Turner advances no single proof of anything inherent in broadcasting which inhibits what he calls natural listening; on the other hand, I think it would be possible for him to cull from the Savoy Hill files direct and overwhelming evidence that it had already blazed a wholesome trail and quickened the real thing in a million ways and places. Still, I hold that we should not press its precise effects for good or ill either way. It is enough to note the simple truth that mechanical transmission does not involve mechanical listening any more than it involves mechanical composing or mechanical playing. Has printing mechanized literature? On the contrary, it has made it possible. Try another analogy. Need Manchester find the supply of Thirlmere waters 'deplorable' because it has to reach that town through monster pipes by mechanical means? On the other hand, I can well imagine the enhanced sensitiveness and grateful feelings with which the Mancunian would stand some fine day in the very

presence of the lake itself which supplies him with such delicious water. And, similarly, I can imagine a wireless listener entering into Mr. Shaw's real presence with a far keener responsiveness and sensitive interest precisely because he had often kept company with Mr. S. over the wireless.

I would venture to suggest to Mr. Turner that the danger he really fears is the real danger of all great public services—I mean, the access of sudden riches. It is the danger of Free Libraries—that I may read nothing well because I can read everything for nothing. The danger of this new and amazing public service is that, if for a half a guinea a year and a few pence a week, I can hear everything going, I may hear nothing well. I agree. Mr. Turner should address himself with all of us to safeguarding the common mind, now newly and amazingly mobilized, from this common danger. There is nothing more clear than that if ten million minds can concentrate at the same moment upon the same jolly thought, the world will become much jollier and more thoughtful.

WALFORD DAVIES.

SAMUEL PEPYS, LISTENER

Sept. 12.—To Mr. Turnbull and his lady, my wife and I, they bidding us in honour of young Mr. Turnbull and his bride upon return from their honeymoon: who were married last mo in Suffolk out of reach of most of us, so now receive us in London. Here was a good company and all merrie, both bride and bridegroom as chirpy as ever I saw a young couple look; which is a good beginning. She wears a middle-blue frock, suited to her fairness, that do become her mightily; my wife, I observed, taking it in with both eyes, and was pleased—yet I confess a little surprised, knowing what a pick-hole of others' frocks she is—to see that she passes it without a sniff. Presently into the garden and to divert ourselves with cloque golph; whereby my own marriage did come back to me, through Uncle Athanasius, that tied us, having (in his charge to us) likened marriage to golph, with not onelie a pretty to it, but a rough also, and more than $\frac{1}{2}$ the battle is the nack of

playing out of it. A most true saying, God knows.

Beginning to read Mrs. Fraser-Simson's 'Danger Follows' about 10 p.m., I was gript into sitting up till after 1 a.m. to know the end of it. Seems but yesterday I did see her at Hillfield in her 1st short-cotes, and now become a famous writer of grippy thrillers. But, Lord! who ever knows what infants may one day grow to be, and so always politick to be friends with them even from their short-cotes; which is a thing to remember.

Sept. 13. Out and to buy me a Trilby hatt my boaler now gone shiny at the brim and do moreover like the comfort of a soft hatt better; yet with some misgivings by the difficulty I always have with the pinch in the crown thereof, how to keep it well and truly pincht. However, telling the hatter this, he shews me a clipp that pinches the crown from inside and holds it pincht at the right pinch, so as nothing can unpinch it. Which he do then and there fit

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

to my new hatt with such spruce effects that I was fain to walk streight out of the shopp in it, and my old boaler to be sent home in a band-box for an emergency hatt against the dark days.

Listening-in Circle this night was at Jimble's, with a very good Beethoven Concert from Queene's Hall, and afterwards I lectured them on it, making pretty enough work thereof till I saw my wife give an oopen yawn, which did vex me naughtily and in a manner throw me out of step. Checking her hereon afterwards, in the way home, the wretch professes sorrow, and next time she is yawning will have a care to cover it with her hand. Whereto I retorted it shall want more than her hand to cover her mouth meaning the largeness of my wife's mouth, but takes it (God save us!) to mean the smallness of her hand, being level—6 for gloves, and mighty proud of it. So, for peace's sake, I denied not the flattering tribute, but let her hugg it; which is bad discipline, but good husbandry, and so to bed and an unhindered sleep with great content of mind.

In their use of the microphone for the reproduction of the human voice Broadcasting and the 'Talkies' have much in common. This article tells

How the 'Talkies' Work

By J. L. DIXON

THE Talkies seem to have come to stay. The majority of audiences like them and want more. Even the intellectuals are divided about them, and whilst some condemn the Talkie as an offensive mechanical contrivance, others accept what they believe to be an undeveloped form of expression with such toleration as youth deserves. Whatever may be said about the Talkie as art or entertainment, as a scientific achievement it is a masterpiece. To be able to reproduce with almost perfect accuracy the moving image and the sound which accompanies the scene is one of the most remarkable accomplishments of the scientific age in which we live.

The non-curious accept these marvels without comment, but the more healthily-minded want to know how it is done. How is the sound recorded? What sort of records are used? How is it arranged that the sounds are produced at exactly the right moment? How is the effect that the sounds are coming from the screen produced? And a hundred and one other interesting queries arise.

Team Work in the Studio.

The successful production of a Talkie involves team work of the most skilful kind, as the finished product depends for its effectiveness on the co-operation of the camera man, the sound recorder, the actors, and an important personage called the 'mixer' operator. A special technique has been developed which has already reached a high degree of complexity and perfection, and the possibilities for refinement are such that we can confidently look forward to a steady improvement in the quality of the reproduction.

The Recording Apparatus.

In addition to the equipment of the silent film studio, the 'Talkie' studio is provided with a number of microphones which convey the sounds electrically to a sound recorder. By means of the microphones the sounds are made to cause variations in the flow of electricity through a very sensitive apparatus called a light valve. This device is so arranged that it opens a slit-shaped aperture and allows a certain amount of light to pass and register an impression on a photographic film whenever it receives from the microphone one of the minute electrical impulses which are caused by the sound waves. The sound impulses are converted into electrical impulses and the electrical impulses into light impulses, and these latter are photographically recorded on a moving film which is passed before the light valve at exactly the same speed as the picture film is passed through the camera. In this way the record of the sounds is made in the form of a strip of photographic film which after exposure and development shows a track of dark and light bands of varying intensity.

Monitoring the Recording.

Although anyone in the studio can hear the sounds that are being recorded, it would be too risky to leave the sound-recording apparatus to look after itself until the record is completed, so a reproducing apparatus is fitted to the recorder in such a way that the actual effect that the record will later produce in the theatre is produced simultaneously with the recording of the sound. A special operator who is installed in what is called the monitoring room, which adjoins the studio, watches the proceedings through a sound-proof double-paned window. He is the important 'mixer' operator. The microphones which collect the sounds are electrically under his control, and he guides the reception so as to emphasize where necessary the dramatically important sounds and keep the sound level up to such a pitch as will give the required effect when the record is produced in the theatre. Precautions are taken to ensure that as far as possible the monitoring room has all the acoustic features of the average theatre.

In the Studio.

A successful film depends upon the proper functioning of all the parts of the recording apparatus, and in order to avoid failures and the necessity for needlessly interrupting the action a complete rehearsal is made with no film in the machine to check whether the requirements of the production come within the limits of the apparatus. When this has been proved the film is loaded into the cameras. By a flash of light the recording operator warns the studio that everything is ready. The lights are then turned up and the producer signals back to the operator readiness to start. After marking both the camera film and the sound record film at the starting instant, the operator runs the machines, which are driven from the same source, up to

speed and signals to the studio to start. The recording then goes forward under the control of the operator in the monitoring room.

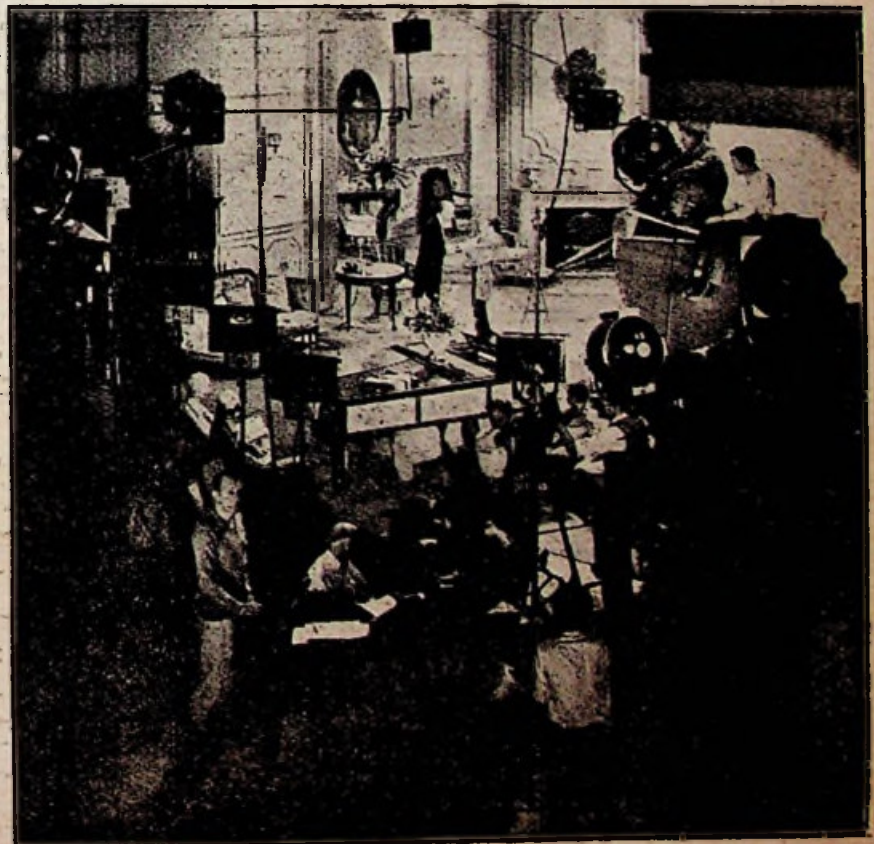
The Sound Record.

The sound record thus obtained takes the form of a narrow band of impressions on the sound-recording film slightly more than one-tenth of an inch wide. From this master record reproductions are printed alongside the photographic film so that the sound record is appropriately associated with the pictures.

Reproductions from the Record.

For reproduction from these films the cinema projector is fitted with a special group of apparatus consisting of what is called a photo-electric cell coupled to amplifying valves and operating loud-speakers. The photo-electric cell has the property of converting light impulses into electrical impulses, and as is well known, the loud-speaker converts electrical impulses into sound impulses, so we get back to sound through a chain of which the links are: the original sound—the electrical impulses produced by the microphones in the studio—the light impulses admitted through the light valve—the record—the light impulse from the record on to the photo-electric cell—the resulting electrical impulse—the sound in the theatre.

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THE ORDERED CONFUSION OF A 'TALKIE' STUDIO.
A picture taken during the 'shooting' of the successful film, *The Trespasser*.

A PAGE OF HINTS FOR THE HOUSEWIFE.

Some Labour-saving Hints.

A PEG-BAG made with a coat-hanger and a piece of coarse sacking, or hessian, is useful to hang on the line. It can be pushed along as you hang the clothes out, and saves stooping. Make the bag the size you want, tack round the coat-hanger. Make a large hole in one side to get the pegs out.

A durable loop for hanging garments:—

Cut a strip of kid from an old glove (if you cut it round and round you will get a longer strip), roll it round a piece of coarse string, and sew the edges of the kid neatly together.

To renovate cane chairs:—

If the seats are out of shape, turn up and wash with hot water and soap until thoroughly soaked, leave upside down in the air, when the seats will become firm and tight again.

An 'Emergency Box' should save time and trouble in case of accident or sudden illness. Always have a box ready packed with nightdress, hot bottle, slippers, sponge bag, and new tooth brush, etc. This is also a great time saver should an unexpected visitor have to stay the night, as the box is all ready for the spare room.

In these days of tiny flats and 'kitchenettes' space is a serious consideration. A piece of strong, firm wire fastened tightly under a shelf in the kitchen will make a safe, tidy home for saucepan lids. Secured in this way, they will take up no extra space.

To render your dust-bin perfectly sanitary, burn a couple of newspapers in it every time the bin is emptied and sprinkle with a few drops of strong carbolic while it is still hot. This will remove every trace of grease or damp, and will also free it from all unpleasant smells in a few seconds.

When machining light materials, such as crepe de Chine, they are often inclined to pucker, but this can easily be avoided if a piece of paper is placed underneath the material and sewed with it. The paper can then be pulled off.

We all at one time or another have been troubled with mice. A listener sends what she describes as a sure and speedy remedy, tested and tried with success. Soak some pieces of soft rags in Jeyes Fluid (either full strength or slightly diluted with water). Tightly fill up all mice holes with the well-soaked rags.

Ants are another pest and are often very difficult to do away with. This cure has been thoroughly tried by the sender and her neighbours, who moved into a row of new houses and all had the same pests.

Thoroughly clean all parts from which they come. Then paint pure carbolic acid with camel-hair brush all along the edges of shelves, cupboard doors, etc.

Where blackbeetles are likely to prove troublesome to the householder, procure a cake of sheep dip from dry-salter or chemist, price about 1s. Cut into thin strips and carefully fill into all holes and interstices the beetles appear from. The smell of tar will be very effective in ridding the premises of these pests and also keeps off moths and mice. The odour is not unpleasant to most people, and lasts indefinitely.

And finally here is a recipe which several listeners have sent for a good cleansing powder. This is excellent for cleaning pots, pan, enamel ware and all similar kitchen utensils, and has the advantage of being very inexpensive:—

Half a pound of pumice powder.

Pennyworth of whitening.

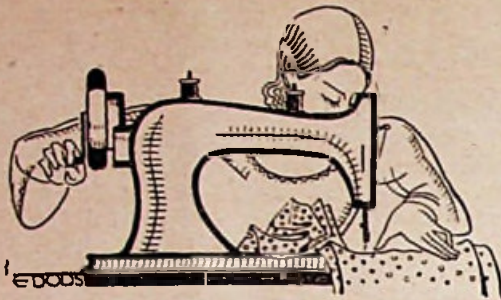
One packet of Hudson's soap.

Half a pound of silver sand.

Place all ingredients in a basin and thoroughly mix dry, then put in tins with bored holes in lid.

A variant of this cleanser, which is useful as a hand cleaner, is to take one pound each of soft soap, whitening, and fine sand. Mix well together, in a saucepan, with just sufficient boiling water to cover, then boil and let simmer for twenty minutes to half an hour. When cool keep in airtight tins.—From a Talk on September 20.

Our regular feature, 'This Week in the Garden,' has been transferred this week, for reasons of space, to page 18.



AUTUMN DRESSMAKING

Some 'Do's and a few Don'ts.'

DO see that your machine is in running order. You would not expect a motor-car to run on a burst tyre! You would not expect your wireless set to act without a battery. You do not expect to thread a needle if its eye is closed with dirt or to get a good boiling flame on a gas-ring when the holes are choked and blocked. You know you cannot write with a pencil the lead of which has snapped. Then do not ask impossibilities of your sewing machine! Clean and overhaul it—if you know how. If not, go to a machine shop and ask to be both told and shown how to do it. Just oiling may not be enough—cleaning first may be needed.

I wonder if you yourself have ever considered your machine as an investment? It is pathetic to think how little interest some folk are getting from their money! Why, I have met women who have had a machine out of order for five or six years—lying idle and quite useless! I have even in classrooms met machines that 'won't go'! Sometimes, when I have investigated, all that was wrong was a mere trifle, put right in five minutes. Even an expert cannot do good work with tools out of order, so why should amateurs expect to? Do start this autumn with the machine on your side.

About scissors, too. One would expect students to bring to a dressmaking class the best scissors they have! I have met many scissors in classrooms of which the saying, 'they would hardly cut butter if it was hot!' is almost true!

Do get your scissors ground, and teachers, do gather up all the scissors from stock, and worry whoever is responsible to have them sharpened.

A tailor or a trade dressmaker would not cut out with the truly awful specimens there are in use by some amateurs. Give yourself a chance! Have your scissors ground and if you have not a pair of suitable size, buy new ones. Finally, do not lend your little brother your sharp scissors to cut string with!

A word about pins, too. Get a few good steel pins if you have none. It is worth while. In classes now and again I have seen pins which were enormous—also rough and coarse at the points. It is such folly to use them.

Another thing—find out if your tape-measure tells the truth. It does not if it is old and stretched, or if there are cuts or tears in its edges or bits are missing from the ends. Inch-tapes are cheap, so if yours has suffered ill-effects from a long and strenuous life buy a new one—in the good cause of accuracy and exactness.—From a Talk by Miss Ethel R. Hambridge.

FURTHER ADVICE

on Housekeeping, Dressmaking and Gardening will be found in

'HOUSEHOLD TALKS'

From any Newsagent, Bookseller or Bookstall, or from the B.B.C. Bookshop, Savoy Hill, W.C.2.

PRICE 1/-

(By Post 1/3)

Chutneys and Pickles.

Date Chutney.

3lbs. of pressed dates.

1 pint of vinegar, or more if liked.

loz. of all kinds of spice, mace, clove, pepper, etc.

Method.—Stone and prepare dates and press into glass jam jars. Boil the spice in the vinegar and pour on to dates while hot, tie down, and allow to stand a week or so, when it will be ready for use.—*H. E. Collinson, Las Flores, The Knoll, Beckenham.*

Clear Cucumber Pickle.

Peel and cut into cubes any quantity of green cucumbers, and leave to soak twenty-four hours in salt and water, then strain away brine. Make a pickle in proportion of 1½ lbs. of sugar, one level tablespoonful each of whole spice, peppercorns, and cloves to one quart of vinegar. When this is boiling, add cucumbers and boil until they are clear.—*Miss Powell, Vron, Meliden Road, Prestatyn, N.W.*

Sweet Fruit Pickle.

This can be made with the dried fruits salad, such as figs, peaches, and apricots.

Steep one pound of the dried fruits for twenty-four hours, then boil one pound of yellow sugar with half a pint of vinegar until it becomes thick. Add one tablespoonful each of ground mace and allspice. Mix all the ingredients together and simmer gently in an enamel pan for one hour. Bottle and seal tightly when cold.—*Mrs. Lester, 210, Birdholme, Chesterfield.*

To Pickle Mushrooms.

Choose small, white mushrooms of one night's growth. Cut off roots and rub the top of mushrooms with a piece of flannel dipped in salt. Put them in a stew jar, allowing to every quart of mushrooms one ounce each of salt and ginger, half an ounce of whole pepper, eight blades of mace, a bay leaf, a strip of lemon rind, and a wineglassful of cooking sherry. Cover the jar close and let it stand on the hob or stove so as to be thoroughly heated and on boiling point. Let it be a day or so until the liquid is absorbed, then cover with hot vinegar, close it again and stand until it just boils, then take from the fire. When cold put into wide-mouthed bottles and tie down. In a week's time add more vinegar if required. Cork tightly and dip in bottle resin.—*Mrs. M. Baxter, 4, Sidney Terrace, Stanfordham, Newcastle.*

Pear Chutney.

2lbs. ripe pears, weighed after being peeled and cored.

6ozs. of brown sugar.

2 large apples (rather acid).

1 large Spanish onion, chopped fine.

4ozs. seedless raisins.

1 stick of cinnamon.

A small piece of root ginger.

1 pint of vinegar.

Boil the pears until quite soft, then add one tablespoonful of salt, one teaspoonful each ground ginger and whole cloves, saltspoonful each spice and pepper. Boil quarter of an hour, then remove ginger and cinnamon. Bottle when cold. Cover.—*Mrs. Taylor, 7, Richard Street, Leicester.*

Hasty Mint Chutney.

Take a handful of fresh mint, another handful of sultanas (cleaned, stoned, and sliced), also two tablespoonfuls of sugar and a little cayenne pepper or a chilli (dried), and a saltspoonful of salt. Pound all these ingredients in a mortar till they are juicy and soft and add two tablespoonfuls of vinegar. No cooking is required.—*Miss P. Boughtflower, c/o Mrs. Brett, Lavington, 14, Shirley Road, Croydon.*

A Cheap and Delicious Pickle.

Take some Spanish onions, cut them into rings, put into a jar with some old peppers, a few cloves to taste, and two tablespoonfuls of white sugar. Pour on cold vinegar. Tie down; ready in a week. Lovely with cold meats.—*Mrs. Richards, 157, Garratt Lane, Wandsworth, S.W.10.*

Looking back on the Promenade Concerts **AU REVOIR!** An informal Review of the Season, by Robin Hey

THE Proms are over—or nearly. Forty-nine concerts will soon be nothing but delights packed within the mind. At a quarter to eight all roads will no longer lead to Langham Place. Soon the little fountain that has spurted a hint of coolness even into the hottest nights will be dismantled. The palms and the flowers will be gone. Even the ghosts of the Promenaders themselves, if they revisit the scenes of their triumphs, will find themselves offered the indignity of chairs.

Forty-nine concerts—and what a galaxy of pleasant memories! What enthusiasms! What stampings and cheerings! And what wagging of heads over the lemonades and lagers in the bar!

Who was it said that England was the land without music? He should have been taken to the Proms. He should have been taken, especially, to this year's Proms. For in what other country would he have found hundreds thronging a concert-hall on such nights of heat as we were visited with this summer—when the ladies fainted by the dozen, and the soloists literally warmed to their task, and even the imperturbable Sir Henry was constrained to mop a dripping brow?

Planned as they are, eight weeks of Prom concerts offer an almost unique perspective of the music of the western world. Choral music, chamber music, and dramatic music apart, there remain few phases of the work of the master-musicians that have not been displayed: Bach, Beethoven, Brahms, Mozart, Haydn, Handel, Tchaikovsky and Wagner have all been given an ample hearing.

Four whole concerts devoted to Brahms have enabled us to hear the four symphonies, the two pianoforte concertos, the violin and 'cello concerto, and the violin concerto. The question one inevitably asks after hearing so much of this composer is, How comes it that he is still called tragic and gloomy? The third symphony alone should kill this foolish epithet. Brahms is a magician—yes, even a magician in a cave; but not a troglodyte, as some still persist in thinking of him.

Perhaps, of the classical nights, Wednesdays, with their predominance of Bach, have been most appreciated. The understanding of this great, genial soul, whose mind seemed for ever to dwell in light and grace, has surely never been keener in England than today.

Of the 'one-man nights,' for me personally the most surprising in their effect were the Tchaikovsky nights. It was easy to see why Stravinsky claims him the muse of his new ballet, *Le Baiser de la Fée*: Tchaikovsky is, after all, one of the most tuneful and ballet-haunted composers of recent times. The way to hear him is, surely, to sink the too critical mind and just enjoy him.

The great innovation this year, however, has been the Thursday night programmes, devoted exclusively to the work of British composers. Some have complained that, by thus singling out British composers for special favour, the programme-makers have,

in fact, only succeeded in showing their protégés a disfavour. If there is anything worth while in British music, these critics say, it should stand by the side of the already great and recognized composers.

Which, to me, seems neither here nor there. The time was ripe to offer an extensive view of what British composers of yesterday and today have accomplished and are still accomplishing. Only a sort of festival of British music, such as these Thursday nights have provided, could achieve that.

And now that we have enjoyed this extensive view, what of it? Well, I can but express a personal opinion. For me, three names, three composers tower above the remainder. One of them, Vaughan Williams, is not a young man and has already, if not extensively, found an admiring audience. He was not too generously represented this year; and many of us would have preferred the opportunity to hear again his *Pastoral Symphony* rather than the *London Symphony* which we did hear. The others, Constant Lambert and William Walton, are still, to most of us, known more by rumour than by their work. In my mind, however, two of the memories that stand out most vividly are that of Lambert's *Music for Orchestra* and Walton's *Sinfonia Concertante for Orchestra and Pianoforte*. There is, in these two young men's music, the obvious hall-mark of genius. They are far more than clever; they have something to say; and they know how to say it with astonishing clarity. I felt, after each performance, the exultation that only comes of contact with great minds.

These apart, however, what other memories stand out in the mind now that the crowded season of Proms is over?

There was a night when the zealously-guarded rule of no encores during the first

half was broken. The crowd cheered, the crowd clamoured, the crowd would not be denied—and so Myra Hess soothed them with a delicious trifle of a Bach chorale arrangement from her own pen. There was another night—so hot a night that even the great pylons of ice heaped round the fountain could do nothing to bring down the galloping temperature—when Johanne Stockmarr played the second Brahms' Pianoforte Concerto, sanely, masterly, triumphantly, revealing to us a world into which we are too seldom privileged to peep. Then, too, there was the night when Sammons, most English of English violinists, played Elgar's *Violin Concerto in B Minor*. Or there were the nights when we, or most of us, were left a trifle exhausted and a good deal puzzled by the music of Honegger. The night, again, when we looked forward to a spot of fun from America, in the shape of Frederick S. Converse's *Flivver Ten Million*, and were (dare we confess it?) rather disappointed.

And there were the nights (best or worse of all—who shall say?) when we went to hear some old favourite not heard for a long time, and found that, alas! we had outgrown it. It was no consolation, at the time, to realize that we had grown a little more critical, a little more wisely selective in our enthusiasm. We only know that we had grown older.

A word of thanks must not be forgotten for the fact that there is no need now, as a rule, to shake down one's drink in the interval and hurry away. There was a time when the second half of the Proms contained music of only the flimsiest kind. This year, however, Stravinsky (why was there not more of him included, now that we have at last learned to appreciate him more?) was relegated to the second half; Frank Bridge and Turina, Holst and Cesar Franck, Ravel and Vaughan Williams, Delius and de Falla were sometimes found there. And the singers, too, introduced us in the second half to several songs that were well worth hearing.

The Proms, then, are over—for another year. There may be, there undoubtedly will be, better performances heard in the Queen's Hall during the coming winter. How could it be otherwise, when the same orchestra has had to cover so vast a ground and with so little pause for breath? But there are hardly likely to be many concerts with such enthusiastic audiences. And there will certainly be few concerts with so good-humoured and 'family' a spirit behind them. We shall see all sorts and sizes of conductors (we hope) step on to the platform and perform all sorts of antics; but which of them will stir quite the same feeling in us as when Sir Henry Wood—all friendly smile and graceful curves and a red or white flower in his button-hole—brushes through the palms and hands the next soloist on to the platform?

No, we shall have to wait for next year to enjoy music in quite the same way. For that there will not be a 'next year' is utterly, preposterously unthinkable.

ROBIN HEY.



A MINIATURE

BEING A BRIEF SURVEY OF EUROPEAN ART

by R. H. Wilenski

*The well-known art-critic
and lecturer.*

span Christian art was born, became enslaved, and was finally set free.

AT the beginning of the fourth century the Emperor Constantine realized that Rome was not geographically well-situated as the capital of the vast Roman Empire, and he built Byzantium (thereafter known as Constantinople) to be the capital of the Eastern regions while Rome remained the capital of the West.

This double Roman Empire contained the civilization of Rome, the civilization of the Jews, which admitted no graven image of their God, and the civilization of Alexandria. All three civilizations had their influence on Christian art.

The earliest Christian monuments, the Catacombs in Rome—the subterranean tombs where the early Christians buried their dead—were decorated with paintings in the style used in the Pompeian villas of the Romans, because the painters were converted Romans accustomed to paint in that way. But the early Christians also included large numbers of converted Jews, who had not forgotten the old prohibition against the graven image, and for that reason, and perhaps also on grounds of prudence, the Catacomb painters drew no figures of God or Christ, such as occur soon afterwards in Christian art, but drew instead Orpheus, whom the faithful accepted as a secret symbol for Christ, Daniel in the Lions' Den, in which they recognized the Resurrection, and so forth.

THE Emperor Theodosius made Christianity the official religion of the Empire in 388. From that date the organized Church began to establish and direct a Christian art. With its revenues from the faithful, and supported by Imperial wealth and Imperial power, it now built churches all over the Empire, and at the same time it spread the Gospel by means of illuminated manuscripts which made clear the narratives of missionaries to people who could not read.

The great church of S. Sophia (now a mosque), in Constantinople, was inaugurated by the Emperor Justinian, as Head of the Church, on Christmas Eve in 537. The interior was covered all over with mosaic pictures in gold and a thousand colours (like the interior of St. Mark's in Venice, which was copied from it six hundred and fifty years later); and Christian art for the first thousand years consisted of mosaics on church walls or drawings in manuscripts. This art was influenced by the traditions of Alexandria—the city which, founded by Alexander the Great and bequeathed to the Romans in 80 B.C., was the intellectual centre of the Empire for three hundred years. When the Emperor Constantine built Constantinople he summoned artists, architects, and men of culture from Alexandria, and the Christian art produced in Constantinople, or influenced by it—the art which we call Byzantine—thus had an Alexandrian foundation.

On this foundation Byzantine art developed in its own way, and soon assumed a character that was

nearer to that of Egyptian magic and dynastic art than to that of the free and gentle Christian art that arose in the late Middle Ages. The Emperor in Constantinople was all-powerful, like the Pharaohs. He was Cæsar, the God-Emperor, and he demanded worship; and at the same time he was head of the Christian Church, above both the Byzantine and the Roman pontiffs. The Christian Church in the beginning was the slave of the Byzantine Emperor; and the art which it established was enslaved to the same master. For this reason Byzantine art depicted the sacred figures in Christian history in rigid, fear-inspiring images, which reflected the spirit of the Imperial Court. At one moment the Church even countenanced images of the God-Emperor in churches. In Ravenna, in the Church of S. Vitale, you can see mosaics of the Emperor Justinian and his wife, Theodora, who both have haloes round their heads. These mosaics were set up before the end of the sixth century, and the Church which installed them had forgotten the Christian martyrs who had gone to their deaths because they refused formal sacrifice at the altar of Cæsar.

BUT the Church was not to remain forever in Byzantine fetters. The Pontiffs in Rome grew steadily in power till they were strong enough to defy Constantinople, and by 800 the Roman Church founded the Holy Roman Empire, and the Pope crowned Charlemagne its first temporal director.

In art, however, the change was not perceptible for a long span. The Church retained the rigid style of the Byzantine image for another two hundred years, because the faithful had learned to venerate the images, and to regard the style as the one most appropriate to holiness; and the Greek Church in Russia, for this reason, has retained this style in its eikons to the present time.

The change came after the year 1000, which Christendom expected to be the end of the world. When the year passed a cloud



'July,' cutting his corn—a peasant sculpture from the Cathedral of Chartres. Christian Art freed from Byzantine formalism.



Theodora, wife to the Roman Emperor Justinian—a detail from the Byzantine mosaic in the Church of San Vitale in Ravenna. Both rulers are adorned with halos. The Christian Church of the time was the slave of the God-Emperor of the Eastern Roman Empire.

THE term 'Mediæval Christian Art' means the art produced in Christendom from the beginning of the era to the end of the fourteenth century, when the Renaissance period set in. The Mediæval period thus covers a span of time that is more than twice as long as the span between the beginning of the Renaissance and the present day; and in that long

HISTORY OF ART.

FROM PREHISTORIC TIMES TILL NOW—

Mediæval Christian Art : From Byzantine Slavery to Franciscan Freedom.

Part II.

lifted, and for the next three hundred years Western Christendom, with surging enthusiasm, produced hundreds of churches and cathedrals that are noble works of art.

The churches that arose in the eleventh century in the Franco-German regions of the Holy Roman Empire were built in the style known as Romanesque, which corresponds to the Norman style in England. We can still see this style at Cahors, Conques, Arles, and many other places in France, and at Durham, St. Albans, Chichester, Ely, Winchester, and so forth in England. Then at the beginning of the twelfth century the French invented the Gothic cathedral; and all over France, Germany, and England the great edifices, with their pointed arches, soaring pillars, and vaulted roofs, their noble towers, and wealth of sculpture and stained glass, rose upwards to the skies.

The Gothic cathedrals were built by the people and for the people. The entire population of whole regions were employed for generations on their construction; they were the work of hundreds of designing artists and thousands of executing craftsmen; they express the whole mind of the later Middle Ages, that was torn between St. Dominic's heretic-hunting conception of religion, which had its roots in Byzantine tyranny, and the gentler democratic conception associated with St. Francis.

In the Gothic cathedrals we have the old tradition of Byzantine, fear inspiring formalism in continual conflict with new, free, and gentler forms. Thus at Chartres, the finest of all Gothic cathedrals, we have carved figures in the Byzantine style round the oldest porch, and figures of rigid saints in one set of windows; but the glorious rose windows were designed by men who were free to create in line and colour for their own sakes, and in other windows given to the Cathedral by the various trade guilds we have pictures of members of the guilds, weaving, tanning and so forth, and selling their wares to customers. Moreover,

side by side with the sculptured figures in the old, rigid styles there are carved figures symbolizing the months and seasons by peasants engaged in seasonable work. Thus 'April' examines the blossom of his fruit trees to see if it has 'set,' and 'July' cuts down the corn.

The presence of this 'genre' art in the Gothic cathedrals speaks a spirit quite different from that of the haloed Emperor and Empress at Ravenna. It speaks the spirit that was expressed elsewhere in the sermon of St. Francis to the birds, a spirit that was to grow and find still further expression in art through the life and work of St. Francis himself.

ST. FRANCIS died in 1226; and his official life by St. Bonaventura was commissioned in 1260. The Franciscan Legend, with its series of tender and dramatic episodes, made a wide popular appeal. Giotto painted the life of St. Francis in the Franciscan Church at Assisi at the very beginning of the fourteenth century; he painted it again in Florence and other places; and all through the century it was a favourite subject with countless Italian painters who evolved for it a new narrative art that was free, tender, and dramatic. This Franciscan narrative art was of supreme importance, because it opened the path for free, tender, and dramatic pictures of the life of Christ—for such pictures, in fact, as Giotto himself painted on the walls of the Arena Chapel in Padua, where you can see them to this day.

GIOTTO worked not in mosaic but in fresco, *i.e.* in tempera colours direct on the wall; and this art of fresco painting was used from the beginning of the fourteenth century to the end of the fifteenth, and, later still, for mural pictures in all the thousands of churches in Italian towns. Compared with oil painting, which was not used till later, tempera painting on walls or panels demands great precision of the artist, because the colours dry at once, and it is almost impossible to make alterations; but compared with the working of mosaic, the process is relatively free because the artist can move the brush rapidly and achieve the most delicate curves. Thus the painters who were now



The soaring loveliness of Gothic architecture—the nave and south transept at Chartres.

allowed by the Church to tell the sacred stories with individual touches had the freedom of a new technique to help them in their task.

IN addition to their mural frescoes the Italian artists of the fourteenth century painted altar-pieces in tempera on wood panels for churches and private chapels. In these works they retained the Byzantine tradition, and they fused this tradition with the new spirit, producing thereby, in my view, the loveliest pictures in the world. Of these pictures the loveliest of all were painted in Siena and Florence; the great Siennese names are Lorenzetti, Duccio, and Simone Martini; and the Florentine masters are Giotto, Lorenzo Monaco, and Fra Angelico, who lived right into the Renaissance period, to be discussed next week.

Next Week: Part Three—Renaissance and Baroque Art. The Great Masters in Italy, Spain, and the Northern Lands.



Another figure from the Pageant of the Seasons at Chartres—'April' and his blossoming trees.



'The Angel appearing to Saint Anne,' by Giotto, the greatest of the Florentine masters of the fourteenth century, who emancipated decorative art by painting frescoes in tempera.

IMPRESSIONS OF FREDERICK DELIUS.

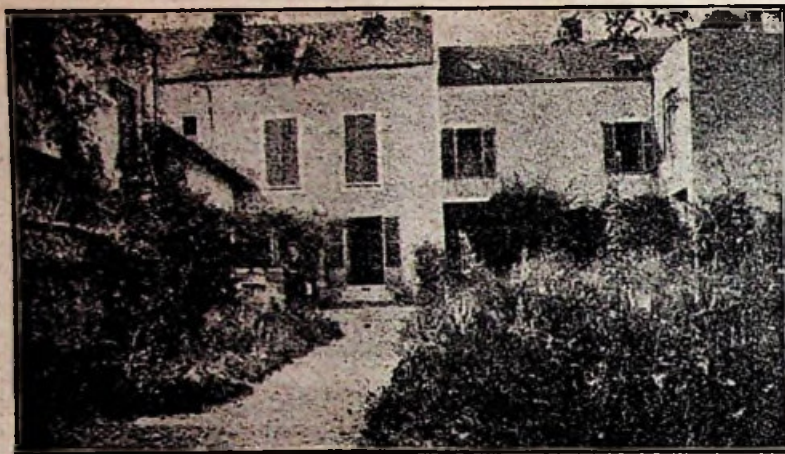
(Continued from page 7.)

'open-air' musician; the emotions engendered by the sights and sounds of Nature have generally moved him more profoundly than any objective contemplation of humanity. Even in his operas there is very little action or characterization, and in his songs and choral works he has always aimed at the expression of generalized emotion rather than the thoughts or feelings of particular characters.

His outlook on poetry is diametrically opposed to that of most of the German *Lieder* composers. During a recent conversation on this topic Delius referred with amazement to the attitude of Hugo Wolf, who, as Ernest Neuman relates in his biography of him, 'set his face sternly against the suspicion of mere music-making in the song, against writing a single bar the justification of which could not be found in the words.' To Delius, the setting to music of a poem line by line and word by word is an unthinkable operation. The wonderful unity of atmosphere which is apparent in his songs and choral works is achieved by concentrating upon the emotional core of the poem, leaving the verbal particularities to take care of themselves. Mr. G. E. H. Abraham, in an interesting article on Delius and his relation to literature, laid special emphasis on Delius's significant love of using voices as instruments, singing without words, and he summarized Delius's general attitude towards his texts very aptly by saying that 'when words have struck music out of him he wants to have done with them. . . . As with actual words so with whole books: once they have given him the initial impulse to compose they carry Delius little farther. He cannot lean comfortably on them, far less (as minor composers are glad to do) allow them to carry him over his own bald patches. Sometimes they are even a little burdensome. Perhaps that acknowledgment is the highest tribute one may offer a musician.' At the same time nothing could be more absurd than to suppose, as certain critics have done, that Delius's unusual methods of setting words and highly original treatment of the human voice in relation to the orchestra or to the piano are the result of any lack of sensitiveness to the rhythmic beauty of words. No one who has made a careful study of the scores of such works as *Sea-drift* and *Songs of Sunset* could fail to be impressed by the extraordinary felicity with which words and music are matched. Delius, like the older song-writers and operatic composers, rather dissolves his text into pure music, than evolves music to 'interpret' its meaning.

For Delius, the purpose of music is not to illustrate or to interpret anything whatsoever, but simply and solely to express emotion. Nietzsche—a poet with whom Delius has always been very much in sympathy—went so far as to say that 'when a musician composes a song it is neither the imagery

nor the feelings expressed in the text which inspire him as a musician, but a musical inspiration from quite another sphere chooses this text as suitable for its own symbolic expression.' Inspiration is a difficult and much-abused word, but it will not be far from the lips of those who attend the forthcoming festival of the works of Delius, pure child of Nature and her most exquisite interpreter in music.



The garden of Frederick Delius's home at Grez-sur-Loing, near Paris.

THIS WEEK IN THE GARDEN.

EARLY October is the time to start the transplanting of herbaceous plants for next season.

Among herbaceous plants pæonies are most desirable, but they are seldom seen to the best advantage, either through lack of feeding, or through being crowded into herbaceous borders where they are neglected. They are plants that, if one would see their full beauty, should be planted in beds or border by themselves. Except where pæonies are showing signs of weakness they should not be disturbed. Where it is deemed advisable to re-plant, now is the best time for the work, indeed, the only good time. A site should be chosen where they are not likely to be disturbed for many years, and apart from other herbaceous plants. The position should be free from late spring frosts, for considerable damage to the young growth and flower buds is often wrought by May frosts. A rich, sweet soil with ample drainage is essential if the best results are to be obtained. Therefore the ground should be deeply trenched, a liberal supply of manure being added to the lowest and second spits as the work proceeds. If the ground has been trenched it will be found an advantage to fork bone-meal into the surface at the rate of 3ozs. to the square yard. Planting should be done carefully, with as little damage to the fleshy roots as possible. Allow about 2ft. between the plants. This may seem rather a wide distance to plant, but in a few years the plants will cover the area allotted to them, and, when thoroughly established, flower freely. Future cultivation consists of lightly forking the ground between the plants, taking care not to go deeper than two or three inches, so that the fleshy roots are not disturbed. A mulching of decayed manure should be given every summer immediately after flowering and then forked in during winter. This helps to build up strong flowering crowns for the following season.

If not already done, chrysanthemums with bud well set should be housed at once, more especially in low-lying districts, where early frosts are prevalent. Late-flowering varieties should be left out of doors as long as possible, and covered at nights if there are indications of a coming frost.

HOW TALKIES WORK.

(Continued from page 13).

Synchronizing Sound and Scene.

As the pictures and the sound film both passed through the recording machine at the same speed, the appropriate sound will therefore appear in the right place when the sound record is printed alongside the pictures. A difficulty arises, however, from the fact that the pictures must be moved intermittently before the projector, whereas the sound record must be moved smoothly in front of the photo-electric cell. This is got over by having the sound record shifted along the film an agreed distance and having the photo-electric cell the same distance away from the projector lens so that, by allowing a certain amount of slack between the two, the film can be fed steadily past the photo-electric cell, although it comes in jerks from the projector.

Direction of the Sound.

All kinds of loud-speakers have been experimented with for use in reproducing Talkies, and a number of different types are in common use, but the general tendency is to use the horn type on account of its directive characteristic. It is necessary that the sound should seem to come from the screen from whatever part of the theatre it is heard, and it has been found that this effect is produced by arranging two or more, and generally four, of the horns so that their lines of direction cross immediately in front of the screen. The four horns are usually mounted behind the screen and at the four corners, two pointing upwards and two downwards.

When it is remembered that the energy resulting from the light impulses given to the photo-electric cell is probably several hundred million times less than the energy required to fill the theatre with sound, one ceases to wonder that the reproduction is imperfect and marvels that it is as good as it is.

CAPTAIN ECKERSLEY'S SUCCESSOR.

IT was announced on June 5, that Captain P. P. Eckersley had resigned the position of Chief Engineer of the B.B.C. as from the end of September. To follow a Chief Engineer of such versatility and distinction is no easy task, but the new Chief Engineer is fully qualified for it and has had the advantage of close association with Captain Eckersley both at the B.B.C. and previously in the Marconi Company. Mr. Noel Ashbridge, B.Sc., A.M.I.C.E., the new Chief Engineer, received his engineering training at King's College, London, and his practical training at the British Thomson-Houston Co., and the Lancashire Dynamo Co. During the war he saw service in France as wireless officer with the Royal Engineers. At the close of the war he entered the service of Marconi's, and was for several years head of the experimental section at Writtle, near Chelmsford. In 1925 Mr. Ashbridge joined the B.B.C. as Assistant Chief Engineer.



WHAT THE OTHER LISTENER THINKS.

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

OPERA BROADCASTS.

INCLUDED in the list of operas published in *The Radio Times*, from which eight are to be selected to complete the series, is one *Penelope*, by Faure. Unless I am mistaken, we have already had this classical story broadcast in the opera by Herbert Ferrers of the same name, and in the *Return of Ulysses*, by Monfverde. While I fully appreciate and heartily endorse the policy of the B.B.C. in bringing lesser known, but perhaps equally merited works within range of all opera-lovers, I should like to enter a plea for the inclusion of a fair proportion of the better known operas in the programmes. To those of your listeners who like myself have gained the opportunity of listening to, and enjoying, opera mainly through the medium of the B.B.C. such popular works as *Cavalleria Rusticana*, *Madame Butterfly*, and *La Boheme* would be quite new in spite of the fact that various excerpts from them have been given from time to time.—*L. J. W., Birmingham.*

AN APPEAL FOR LA BOHEME.

SINCE it will be possible to broadcast only eight of the list of sixteen operas named in today's *Radio Times*, I feel sure that I am only voicing the general opinion of your Opera enthusiasts (who, by the way, I hope will have the opportunity of reading this letter and of endorsing my views) when I strongly advocate that Puccini's wonderful masterpiece, *La Boheme*, be not omitted from the final list.—*Lawrence F. W. Ingram, 20, Kinvauchy Garden, Charlton, S.E.7.*

THE BEETHOVEN SONATAS.

WHILE very much appreciating your programmes, I must express surprise at so seldom hearing any of Beethoven's trios, quartets, quintets or sonatas. As the greatest sonata writer the world has seen, this seems to me rather amazing. Beethoven seems only to be remembered by his magnificent symphonies, concertos and overtures, but he is equally fine as a sonata writer. Surely room can be found for more works of this master. In regard to the question of talks, I am sure many listeners would like to hear talks on the lives of the great composers—*A disciple of Beethoven.*

IN PRAISE OF THE EPILOGUE.

MR. C. I. HAYES asks who wants to hear a gang of squeaky females. Naturally, no one, but if it is as he says, viz., that thousands object to the punctual starting of the Epilogue, for the reason that he gives, I should think that there would be very many more than that who anxiously await the beginning and who much appreciate the exceedingly nice singing of the psalms and hymns. As for the announcers sinking into the next studio, I have always felt that some of them were assisting the sweet-voiced ladies in the singing, and we know that we have to thank them for the beautifully clear reading. I would like to take this opportunity of saying what a joy it is to hear the daily services as well as the Epilogue, and being an invalid and always confined to the house, I can tell you, it helps a lot.—*Alfred Stratton, The Old Manor, Overton, Marlborough.*

Among others who have written objecting to the letter of Mr. C. J. Hayes, which appeared in our issue of September 20, are—*Douglas A. Gordon, 31, Erlanger Rd., New Cross; C. E. Pilcher, Melrose House, Brockhurst, Gosport; J. Hodgson, 60, Langroyd Rd., Colne, Lanes; Bryan C. T. Johnson, 55, Undine St., Tooting; J. H. Buckley, 1127, Hill Top, West Bromwich; Harold H. Parker, 5, St. John's Terrace, Lewes; M.S.W., Teddington.*

THE PRESERVATION OF WILD LIFE.

MAY I say how much I enjoyed Mr. Massingham's short talk on the wanton destruction of the wild birds and beasts of the Empire? I have travelled nearly all over the world, and I have been shocked and horrified at the passing of all our beautiful wild creatures. I much admire the B.B.C. in bringing this subject to the notice of the general public.—*Irene Queyrel, 4, Somerville Road, Hove.*

SPOTS OF MUSIC.

WHAT about a 'spot of music' all through the night and also a 'spot of music' to accompany our razors on their journey; in fact, why not make it a new disease altogether? I cannot see why a new staff at night cannot be engaged to give us these 'spots of music' to help our egg down in the morning



Look at the enormous cost of the wireless licence. Ten shillings per annum for a daily and nightly entertainment of nearly twelve hours is too much, so do try and give us 'spots of music' twenty-four hours a day as nobody at the B.B.C. requires sleep. Something dull and brittle would suit me. We could all write then grousing about the B.B.C. if they did not speak English at 4 a.m.—*Quite Satisfied.*

MUSICAL MISFITS.

MAY I, through your columns, thank the Music Editor for correcting the error in my letter appearing in *The Radio Times* of September 6? I am very glad to learn that all the music specially composed for military band has been, and will continue to be, broadcast. It is quite true that many orchestral works have been transcribed for piano and vice versa, and whilst admitting that the latter process is often successful—as there is a gain in tone-colour—I feel that discerning listeners will agree that the former is only a makeshift which destroys the atmosphere of the music as originally written. May it not be that the readiness with which many of the great masters have transcribed their own orchestral music for pianoforte is due rather to financial reasons than the suggestion 'that to them a completely altered tone-colour did their music no harm'? Piano scores sell more readily than orchestral scores and instrumental parts! My chief complaint lies in the transposition of such things as Wagnerian excerpts for military band. In Wagner's orchestration, strings, wood-wind and brass each play an entirely individual and important part, the whole effect of which is lost when the string parts—in particular—are given to wind instruments. By all means let arrangers make transcriptions from piano works, provided they do so from the actual piano score and not from any orchestral score already made therefrom.—*Descant.*



A MUSICAL MISFIT.

DESCANT'S remark re Musical Misfits recalled a polished rendering of 'I am the Bandolero' the other morning. We decided that the singer, obviously a gentleman, was possibly a church warden, had blue eyes, wore a four-inch collar and spats, carried a gold-mounted umbrella and was kind to dumb animals.—*H. S. D., New Cross Road, S.E.14.*

THE GROUSE.

From all accounts that I can hear this is about the time of year when sportsmen with a little gun set out to get a morning's fun from shooting harmless grouse; But can't some kind, ingenious man invent a really helpful plan whereby we may exterminate 'that ever-growing brood of late'—The Broadcast Listeners grouse.—*Bronnie, Thetford, Norfolk.*

'GOOD NIGHT TO EVERY ONE OF YOU.'

MAY we say how we admire both our Announcers? The cultured, melodious voice with its sincere 'Good night to every one of you,' sleep well, and the earnest 'Good night good rest,' of another Announcer are answered in one family just as heartily and sincerely as we answer each other on retiring. We would like to thank both Announcers for the very charming way they perform a very difficult task.—*M. Stevenson, London, N.15.*

THE NINETEENTH PSALM.

HAS it ever been pointed out how the development of Broadcasting has reinterpreted the nineteenth Psalm? The following are verses 2-3 and 4 of that Psalm as given in the authorized version of the Bible.

Day unto day uttereth speech, and Night unto night sheweth knowledge There is no speech nor language where their voice is not heard Their line is gone out through all the earth and their words to the end of the world.

In his book, 'Introduction to Science,' Professor J. Arthur Thomson gives a modern translation of these verses as follows:—Day unto day is walling forth speech, and night unto night is breathing out knowledge; yet there is no speech and there are no words; their voice has no audible sound, yet it resonates over all the earth.—*Rev. R. C. V. Hodge, Castle Ashby Rectory, Northampton.*

ENOUGH—NO MORE!

I HAVE been very distressed to see the somewhat unkind references which have been made to Jack Payne and his Orchestra in your correspondence columns. I am sure that hundreds of listeners and admirers of the band must have written to you in indignation. If so, please write me down also as one of Mr. Jack Payne's supporters. *T. E. K. H., St. John's Wood, N.W.8.*

OUR correspondent is quite right. The Editor's office is now practically knee-deep in appreciations of Jack Payne, and for the sake of the office boy (who computes that he has used two miles three furlongs of string tying these letters into bundles) this correspondence must cease.—*Ed. The Radio Times.*

'BRITISHER' OR 'BRITON.'

I BELIEVE that among other things it is the laudable desire of the B.B.C. to serve their country by improving her language. Is it too much to ask that they will use their influence to prevent talkers using that obnoxious Americanism 'Britisher'? It was employed twice in a talk last week. The word was invented by Americans in a contemptuous sense; it is both ungrammatical and absurd. 'Britisher' may be current in uncultured America, where, possibly, they also speak of Englishers and Frenchers, but it is not an English word, and it is hard that the B.B.C. should take a hand in introducing into our language so base a term as a description of ourselves. What is the matter with 'Briton'?—*Beatrice Carter, 38, Queen's Gate, S.W.7.*

AN OLD FOGEY'S COMMENT.

We are told 'youth will be served,' and I suppose it is just as well to accept its mandate that jazz dancing must override everything else—even poor Mr. Christopher Stone is shot at now! But for once an old fogey has been allowed complete satisfaction, not to say happiness, in listening once more to a 'Route March,' a joy throughout, and for this many thanks.—*George Townsend, S.W.8.*

CHAMBER MUSIC.

SEVERAL of your correspondents have written in praise of chamber music. Personally, I am glad of this, because, up to the present, I have never met with anyone who seemed to appreciate it. As a matter of fact, I don't myself. I am of opinion that a good musical education is necessary in order to enjoy it; and also, that the percentage of those so fitted is very small.—*E. Lambert, Bedminster, Bristol.*

THE PRONUNCIATION OF HINDUSTANI.

F. G. H. ANDERSON, M.A. (Oxon), I.C.S. East India, U.S. Club, St. James's Square, deserves our admiration for the probity of his remarks on the word Himalaya. Following his lead, I appeal to all the world through your columns to discard the illiterate usage of the word Kawnpore—pronounced 'Korn-pore' and to restore the correct Kharpur—pronounced 'khar-poor', i.e., with the 'kh' guttural as in Hindustani; the 'poor' keeping as far away from the sound 'pur' as from that of 'poor,' in 'poor thing.' The word is compounded of khar, prince or man of high estate, and pur, a town or place. The Hindustani abounds in words terminating in the same element, pur; such as Risalpur, Sholpur, Nagpur. Thus they may avoid the perpetration of an atrocious fit to rank with the pronunciation of 'cynic,' which all the English world now makes 'sinic' instead of 'kinnic.'—*Z. Y. X., failed B.A. (Camb.), A.B. ret., East India Dock, Poplar.*

A VICTORIAN SURVIVAL?

I SEE several letters in *The Radio Times* on chamber music. To my mind the people who say they like it are relics of the past Victorian era. They may also enjoy sloppy poetry or a game of ping-pong. The majority of us do not want it at all; we want music worth listening to, like the Mastersingers, Gilbert and Sullivan—good, cheerful music, not miserable drivel.—*A Listener.*

BUT IN DUBLIN.

WITH reference to your correspondent, W. H. Keightly, who, amongst hundreds of listeners, has never come across one who likes chamber music! Could Mr. Keightly not come over to Dublin some time during the winter? He would see every Monday afternoon and evening during the season the spacious Hall of the Royal Dublin Society with every seat filled by an enthusiastic audience anxious to hear such splendid musicians as the members of the Halle Orchestra, Lener Quartet, London String Quartet and many other able exponents of chamber music. The Hall above mentioned has seating accommodation for 1,500 persons each time and frequently there are many standing as well. Therefore, on some days we have over 3,000 people listening to chamber music in one day.—*Dublin Listener.*

WHAT HAS 'THE MAIDEN'S PRAYER' DONE?

I DON'T want to say anything against the B.B.C. and the stuff you put across, but it is evident you are catering for a lot of white-spatted gentlemen and high-heeled ladies—a little classy music is all right for breakfast when no one wants their sets on, but to have it in the evening, when a man comes home



from work, is a bit thick. Couldn't you put some swishy tunes on, easy to pick up and sing, like 'The Fireman's Daughter'—something with a 'doodle' in it? You know, something we all know, instead of all this Monastery Garden, high, white-spatted stuff. What has 'The Maiden's Prayer' done?—*Fred A. Chapman, 11, Peabody Buildings, S.E.*

5GB Calling!**IS STUDIO APPLAUSE NECESSARY?**

The Pros and Cons and the Answer—Operatic Excerpts—The Toll of Rheumatism—A Children's Concert at Birmingham—Roman Catholic Studio Service.

Radio Revue Intime.

LETTERS may come, and letters may go, but the correspondence on the subject of studio applause goes on for ever. Many are *pros*, and many are *cons*. The *pros* refer to the zest it adds to vaudeville and revue, the *cons* seize upon a particular light programme as an example of how its absence assists uninterrupted concentrations. Personally, I think if one analyses the whole problem it is not difficult to see that there are two distinct classes of productions—those that need applause and those that do not. For the reason, one has to delve into stage history. The musical comedy and spectacular revue of the old days was produced and played to the house as a whole—there was a distinct barrier between the performers and their audience.

A Different Atmosphere.

THEN came the *revue intime*, in which the actors addressed their lines to the audience almost individually. A different atmosphere prevailed. One perhaps did not get the same well-drilled thunder of applause; the appreciation of the audience was of a more subtle nature. In the studio the musical comedy of the stage has become the radio revue of the microphone. It is necessary to give the show 'speed,' and supply that infectious atmosphere of appreciation—created without effort in the theatre by the mere presence of a 'packed house'—in other words, there is the necessity of letting the listener feel that he is a member of that same 'packed house' over the radio.

'Smoke Rings.'

THE *revue intime* of the stage, however, is represented in front of

the microphone by the 'light feature.' Here, as on the stage, the appeal of the artists is more to the individual listener. The humour and whole production is of a lighter nature and applause would be an intrusion. As concrete examples, *Cabaradio*, *Spanish Shauls*, and *X-Radiants*, broadcast from Birmingham, all came in the first category, while *Romance Unlimited* and *Cafe au Lait* were light features. A similar type of programme is being broadcast on Friday, October 18. This is entitled *Smoke Rings*, a Bachelor Retrospect, by Dorothy Eaves. The scene is the flat of two young men-about-town, and the cast includes John Rorke, Colleen Clifford, Edith James, Eddie Robinson, with Jack Venables at the piano.

A Sea Programme.

ASEA Programme has been arranged for Tuesday, October 15, in which the main feature is Thomas Wood's *Master Mariners*, a cycle of five poems arranged for baritone solo, chorus, and orchestra. The artist is Stuart Robertson, who will also sing two of Sir Charles Stanford's *Songs of the Sea*. The orchestral items include Sir Alexander Mackenzie's *Britannia Overture*, a *Hornpipe* from *English Scenes* by Granville Bantock, and a *suite* by Howard Carr.

From the Operas.

APROGRAMME of operatic excerpts is to be broadcast from Birmingham on Thursday, October 17, when some of the less-frequently performed operas will be heard, such as Berlioz's *The Trojans*, Meyerbeer's *The Prophets*, and Gluck's *Iphigenia in Aulis*. The artists are Paul Eugene (baritone) and Astra Desmond (contralto), who, in September, was again one of the principal soloists at the Three Choirs Festival at Worcester. Last year she was specially invited by Stravinsky to sing in Paris in the first performance there of *Cedipus Rex*. It is not generally known that Miss Desmond was originally intended for a scholastic career—in fact, she took an Honours Classical degree before turning to singing as a profession.

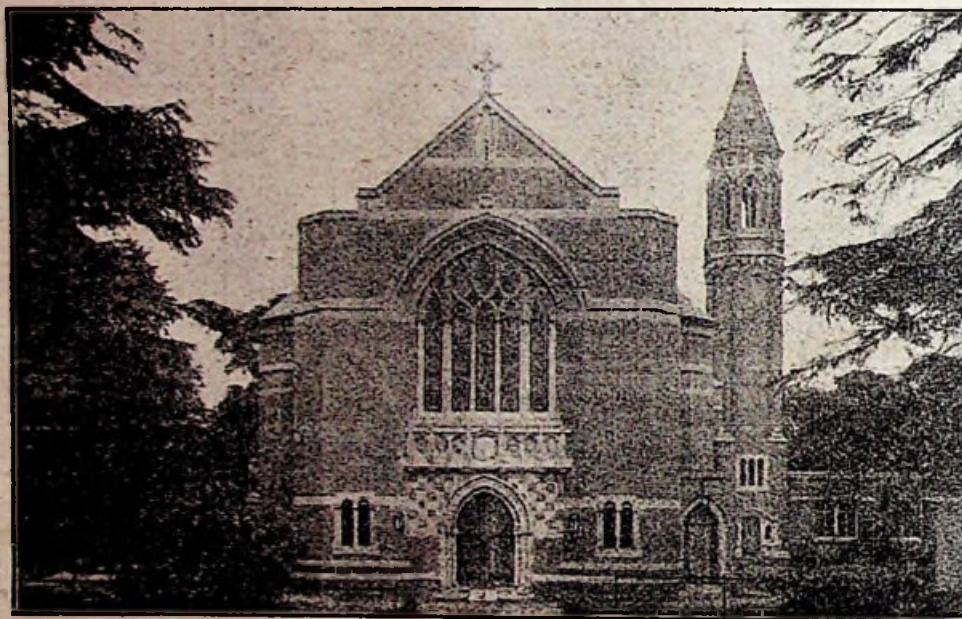
From Birmingham Town Hall.

THE first concert of the winter season for children given by the City of Birmingham Orchestra, conducted by Adrian Boult, is to be relayed from Birmingham Town Hall on Saturday afternoon, October 19. Recitals and concerts of this nature, specially arranged for children, are doing an incalculable amount of good throughout the country amongst the younger generation in fostering a love for better-class music. One of the first moves in this direction was made some years ago by the late Sir Herbert Brewer, who gave organ recitals in Gloucester Cathedral for the local school-children. The concentrated attention paid by the young audience filling the nave was scarcely believable, in fact so still were they, that it was possible to take a time-exposure photograph from

the organ-loft without their knowledge and with scarcely a single movement discernible on the resultant print. During the playing of the *St. Anne's Fugue*, by Bach, they were asked to note on a piece of paper each time the main theme ('O God, Our Help in Ages Past') was heard, and it was like a wave of the sea as every head went down upon hearing the melody.

The Poetry of Wings.

ON Thursday, October 17, in the interval between the Hallé Concert and the news bulletin, 5GB is broadcasting a short feature consisting of the poetry and music of birds. This has been arranged by Marjorie Crosbie, a Wolverhampton writer, examples of whose verses are included in the programme. The artists are Gladys Ward and Margaret Ablethorpe (pianoforte).



THE CHURCH OF THE IMMACULATE CONCEPTION.

A new building at Olton, near Birmingham, the Rector of which, the Rev. Father Paul, O.S.F.C., is to conduct a Roman Catholic Service in the Birmingham Studio for 5GB listeners on Sunday, October 13.

Rheumatism and its Dangers.

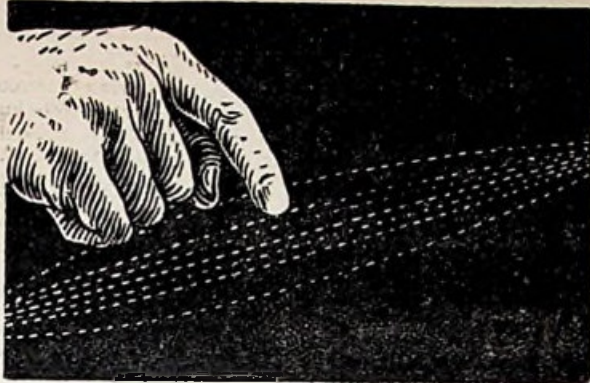
THE Birmingham Society for the Care of Invalid Children was formed six years ago to deal with the terrible problem of the rheumatic child. It is estimated that about two per cent. of children attending our public elementary schools suffer from this complaint. This is considered to be a disease closely connected with poverty, for which the parents are in no way to blame. It occurs mainly amongst the children of the striving artisan class, and rarely amongst slum children. Quite fifty per cent. of these children will die before they are forty if they are not cured, as rheumatic inflammation in childhood almost invariably leads to a damaged heart. It is not a disease which can be dealt with by the hospitals, excepting in the more acute stages. The children need from twelve months to two years in the country amid very quiet surroundings and under special conditions. The Society achieves this by sending children to country hospitals and country homes. It costs from £40 to £70 to cure a child. The Society is arranging to rent Haseley Hall, near Warwick, which would accommodate forty children, and needs £1,300 towards altering and equipping. An appeal for this object is to be made by Mrs. Agnes Taunton from Birmingham on Sunday, October 13.

The Orders of St. Francis.

ST. FRANCIS was born at Assisi in Umbria, in the year 1182, and he died at the same place on October 3, 1226. He was the son of a rich cloth merchant, and in his early youth was given up to a worldly spirit without, however, becoming morally contaminated by his surroundings. Shortly after his twenty-first year he was stricken down by an illness which was to be the beginning of his conversion to a life given up entirely to the service of God. He renounced his father and his earthly inheritance and vowed himself to a life of voluntary poverty. He founded three Orders, the First Order for men who are known as Friars Minor or Franciscans, the Second Order for women called Poor Clares, after Saint Clare, who was their co-founder with St. Francis, and the Third Order for men and women living in the world. On Sunday, October 13, the Roman Catholic studio service will be conducted by the Rev. Father Paul, O.S.F.C., who is a Franciscan Friar, a member of the Community of Olton, near Birmingham, and Rector of the new church of the Immaculate Conception, near Birmingham. The music will be by the Choir of the Edgbaston Oratory, Birmingham, under the direction of the Rev. Robert Eaton.

'MERCIAN'

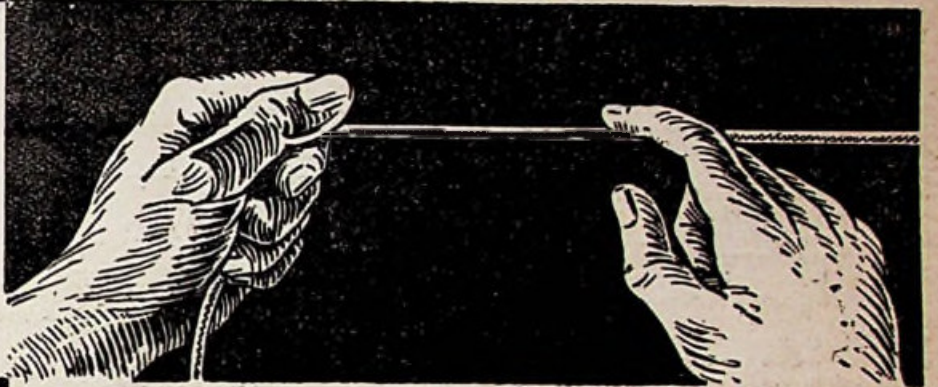
"TWANG" A TAUT WIRE



— THEN TRY TO
"TWANG" A RUBBER
COVERED CABLE

— YOU CAN'T!

MICROPHONIC
NOISES ARE
LARGELY DUE
TO FILAMENT
VIBRATION



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3-30
A MILITARY
BAND
PROGRAMME

SUNDAY, OCTOBER 6
2LO LONDON & 5XX DAVENTRY

842 kc/s. (1356.3 m.) 193 kc/s. (1,554.4 m.)

9.5
MENDELSSOHN'S
HYMN
OF PRAISE

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

3-30 A MILITARY BAND PROGRAMME

MARY OGDEN (Contralto)
JOHN THORNE (Baritone)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
Hungarian Overture, 'Hunyadi Laszlo'...Erke,
MARY OGDEN
JuneQuiller
When shall I marry me?.....Alfred Reynolds
Come, let's be merry (Old English)
arr. Lane Wilson

BAND
Brandenburg Concerto, No. 3
Rach, arr. Gerrard Williams

IN Bach's day there were a number of little Courts in Europe, many of which maintained their own bodies of musicians. The servants in a Royal Household were often capable of taking part in orchestral or chamber music and, with one or two more highly skilled players, formed an orchestra which could deal with most of the music of the day. At the Court of Meiningen, long celebrated as a centre where the best music was zealously cultivated, the Director of Music was a member of Bach's family, and on one occasion when the great Johann Sebastian was visiting him, the Markgraf Christian Ludwig of Brandenburg was there as a guest of the Court. Like the Meiningen family, the Brandenburgs were warm admirers of Bach's music and it is thought that this meeting was the occasion for the composition of the six Concertos which Bach afterwards dedicated to the Markgraf.

The third has only two movements, the first a big and energetic Allegro and the other also hurrying along at great speed and with the same sense of bustling cheerfulness and good humour.

JOHN THORNE
Four Jester Songs ('Six Jester Songs')...Bantock
The Jester; Will-o'-the-Wisp; Under the Rose; Tra-la-la-lie

BAND
Pavane for a Dead Princess Ravel, arr. Howgill
The Ride of the Valkyries
Wagner, arr. Gerrard Williams

MARY OGDEN
Invocation to the Nile Bantock
To the World's End Millar Craig
Spring Waters Rachmaninov

BAND
Suite, No. 1, 'Peer Gynt' Grieg
Morning; Death of Aase; Anitra's Dance;
'In the Hall of the Mountain Kings'

WHEN Grieg cast his instrumental music to Ibsen's play of *Peer Gynt* in the form of two Suites, he furnished a little summary of the story to show which were the points in it which the several movements illustrate. The movements do not follow one another in the order in which they appear in the play, and the first Suite takes us

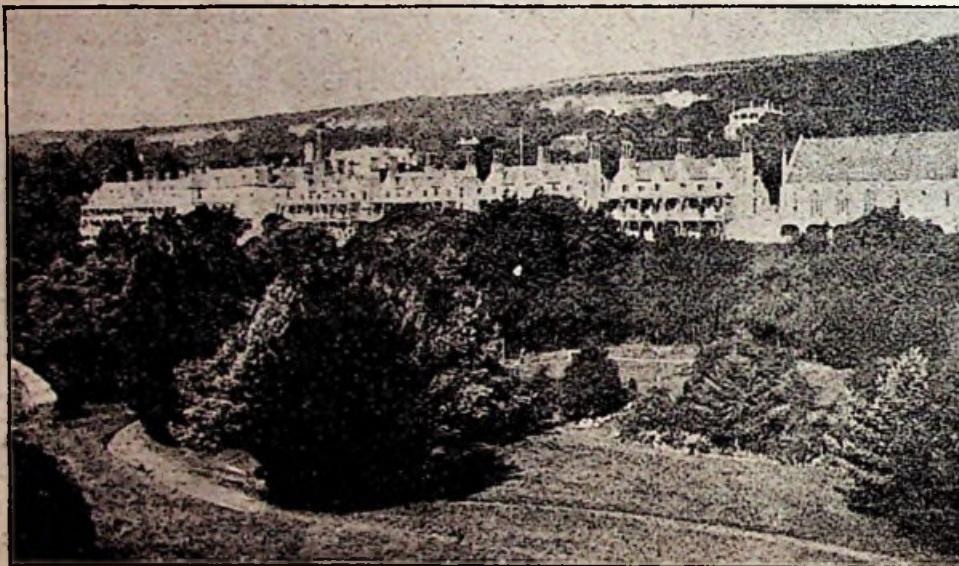
to several parts of the world. Two of the movements in the First Suite are set in Morocco, where Peer found himself in his wanderings; the first, called 'Morning,' is his awaking on the shore, and the third is a dance performed for him by the Arabian girl, Anitra.

The second depicts his mother's death. Peer has escaped from the realm of the mountain king, and makes his way home to find his mother dying.

The last movement in the first Suite is the Dance of the people of the mountain king where Peer is held captive.

JOHN THORNE
Three Songs ('Maud')Somervell
A Voice by the Cedar Tree; I have led her home; Go not, Happy Day

BAND
Rondo Brillante .. Weber, arr. Charles Stainer
Mazurka, No. 1 Chopin
Waltz, 'The Sleeping Beauty' Tchaikovsky



THE ROYAL NATIONAL HOSPITAL FOR CONSUMPTION
at Ventnor, on behalf of which Mr. W. H. Garratt, the Secretary,
makes an appeal from London and 5GB tonight, at 8.45.

(For 5.15-8.45 Programmes see opposite page)

8.45 The Week's Good Cause
Appeal on behalf of the Royal National Hospital for Consumption, Ventnor, by Mr. W. H. GARRATT, the Secretary of the Hospital.

THE Royal National Hospital for Consumption was the pioneer of the open-air system of treatment for consumption—a system now universally adopted by all Hospitals and Sanatoria which treat this disease, one of the most fatal scourges in this country. The Hospital was founded at Ventnor, Isle of Wight, in 1867, so that sufferers who live in the larger cities of Great Britain could have the best possible chance of recovery in the pure air of Undercliff. Nearly fifty per cent. of the patients come from London, but because the Hospital is outside the prescribed radius (eleven miles from St. Paul's Cathedral), King Edward's Hospital Fund for London cannot help financially. By adding surgery to the treatment and, more recently, by making use of 'Sanocrysin,' the working costs of the Hospital, which is in debt to its bankers, have increased enormously. Other expenses, which have mounted up, are the cost of repairs to the buildings and a heavy outlay in the steam and heating plant. Altogether the Hospital requires £5,000 to set it on its feet.

Donations should be addressed to the Secretary, Royal National Hospital for Consumption, 18, Buckingham Street, Strand, London, W.C.2.

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

9.5 'A Hymn of Praise'
(Lobgesang)
A Symphonic Cantata
Composed by MENDELSSOHN
(English Version by J. ALFRED NOVELLO)
'I would gladly see all the arts, especially Music, serving Him who has given them, and made them what they be'
ISOBEL BAILLIE (Soprano)
FRANK TITERTON (Tenor)
THE WIRELESS CHORUS
THE WIRELESS ORCHESTRA
(Leader, S. KNEALE KELLEY)
Conducted by STANFORD ROBINSON

MENDELSSOHN furnished his setting of the fifty-fifth Psalm with a full-sized orchestral prelude in the manner of the symphonies which stand at the head of older oratorios. It begins with a slow, majestic introduction, trombones alone announcing the theme which is in some sense a motto to the whole work, the same tune to which the voices afterwards sing the words, 'All that has life and breath, sing to the Lord.' This introduction leads without a break into the first chief movement of the symphony, a bold, quick movement in which the first leaping theme is heard at once. The motto theme has a large say in the course of it, and the second main tune is of a calmer character, like one of Mendelssohn's songs. It comes to an end with a brief return of the majestic opening, and then there is a dainty

allegretto with the violoncellos beginning the tune. The flow of the movement is interrupted by a little emphatic section, and after a return of the first flowing tune, a solemn religious movement follows, in which the strings have the melody first. It is a joyous movement, although cast in a dignified and imposing mould. As Mendelssohn wrote it, the Symphony leads without a real break into the first big chorus, but is of itself quite long and important enough to stand alone as a separate piece.

10.30 Epilogue
'YOUTH AND AGE'

THE RADIO TIMES.
The Journal of the British Broadcasting Corporation.
Published every Friday—Price Twopence.
Editorial address: Savoy Hill, London, W.C.2.
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5-45
THIS WEEK'S
BACH
CANTATA

5.15 Dr. HOWARD SOMERVELL: A
Missionary Talk. *S.B. from Man-
chester*

5.30 BIBLE READING
'PAUL OF TARSUS'—VIII
'Ephesus,' Acts xix, 1-41

5.45-6.15 app. CHURCH
CANTATA (No. 5) BACH
'WO SOLL ICH FLIEHEN IHN?'
('Whither shall I flee? ')

(Relayed from
The Midland Institute, Birmingham)

DORIS VANE (*Soprano*)

ESTHER COLEMAN (*Contralto*)

ROGER CLAYSON (*Tenor*)

ARTHUR CRANMER (*Bass*)

G. D. CUNNINGHAM (*Continuo*)

THE BIRMINGHAM STUDIO CHORUS
and

ORCHESTRA

Conducted by JOSEPH LEWIS

THE orchestral accompaniment to the opening chorus is largely built up of figures which Bach uses to illustrate the haste of the fleeing soul in the text. Many phrases of the chorale can be heard too, both in the voices and in the instruments. To the tonor aria there is a beautiful obbligato for solo viola, flowing gently and quietly almost all the way through, in illustration of the stream or fountain of the text. The bass has a splendidly dramatic aria, and the final chorale is very simple in its devout spirit.

I.—Chorus:

Where shall I flee for aid,
Bow'd down and sore afraid
Amid my evil nation?
How shall I find salvation?
In all the world around me,
No comfort have I found me.

II.—Recitative (*Bass*):

Not stain'd alone is all my life by sin,
My very soul and heart are black within.
Such sinners from His grace must God have
driven
But that the Saviour's precious blood,
Ev'n as a cleansing flood,
Redem'd me; so am I forgiven.
His Grace is boundless like a sea,
Wherein I cast my sin, my grieving;
And when to Him I lift mine eyes, believing,
He makes me white and takes my sin from
me.

III.—Aria (*Tenor*):

O blood of the Saviour, flow over my spirit,
Thou fountain of purity, make Thou me
whole.
Through Thee cometh Help and all sorrow
is banish'd,
In Thy boundless love hath my weariness
vanish'd,
Thou washest all evil, all sin from my soul.

IV.—Recitative (*Alto*):

My Saviour hath me comforted;
For that He bled and died to save me,
Redemption so He gave me;
Though my transgressions many be,
From sin He set me free.
Who finds the refuge Jesu ne'er refuseth,
Nor pain nor woe through life shall ever
know,
And every fear he loseth;
Men's holiest joy and purest gem
The blood that Jesu shed for them;
He is their Shield 'gainst Satan, from
damnation
Alone is He salvation.

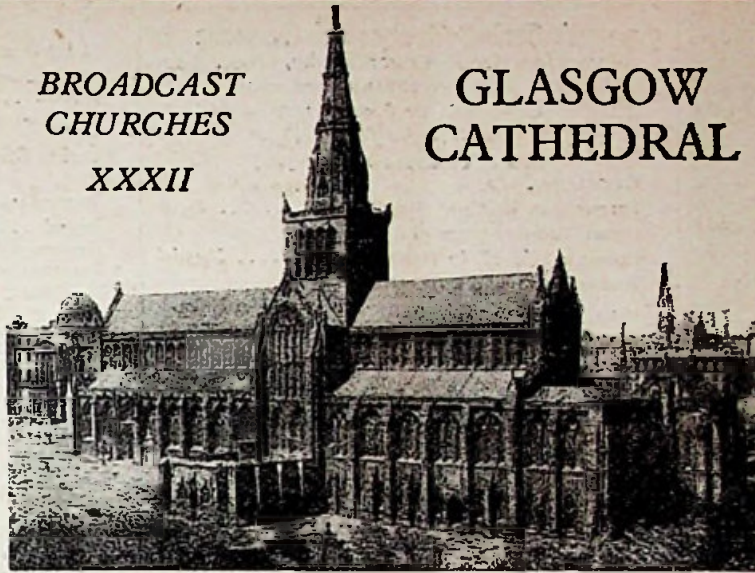
THE DAY OF REST
Sunday's Special Programmes.

From 2LO London and 5XX Daventry.

BROADCAST
CHURCHES

XXXII

GLASGOW
CATHEDRAL



T. D. Annan and Sons.

By the Rev. Lauchlan MacLean Watt, D.D., Minister of Glasgow.

THE venerable Cathedral of Glasgow is one of the beautiful buildings of the world. Through almost eight centuries it has stood as the centre of the best and holiest life of the city; and if stones could speak, it should tell an enthralling story. In its wonderful crypt, acknowledged to be one of the finest Gothic creations of its kind in Europe, lies St. Mungo's quiet grave—the Sacred Heart of Glasgow—where he was buried on January 13; 603. It is the fourth church that has stood on the site above the Molendinar stream, and from it went forth the dreams which consecrated the growing world-traffic of the city, wedding the throbbing purpose of men to honour and worth.

For generations Glasgow was but a small town in the meadows by the Clyde. It was the impulse of American trade that woke her to the sense of her opportunity, and the enterprise of the city fathers brought the tides right up to her streets, so that now she has a door of her own to the wide ocean, and the great liners moor at her wharves.

The present Cathedral is very different, in its Gothic majesty, from the first little wattled church of the sixth century, followed by that of Jocelyn, and its successor of Walter. Among the old bishops were many devoted builders, who dedicated their time and means to the raising of a place of prayer to the glory of God. The fine nave was begun about the year 1200, by Malvoisin, who two years later passed on to St. Andrews, and built the great Cathedral there. Wishart continued the work. The beautiful crypt and choir were built by Boudington in the thirteenth century; and almost every man who came and went in the See left his mark ere he passed.

Among the finest figures of the old régime was Wishart, friend and coadjutor of Wallace and Bruce in the great wars of Scottish independence. The Popes were favourable to the claims of England, and Wishart was rebuked for his patriotic activities. Nevertheless, he set the sacred freedom of his country in the forefront of his life. When Bruce was excommunicated after his slaughter of the Red Comyn at Dumfries, Wishart lifted the ban from the hero. And when Bruce was crowned at Scone his coronation robes were made from the bishop's vestments. In 1306 he held for Bruce the castle of Cupar; and, when it fell into the hands of the English, he was taken prisoner. For eight years he lay in extreme duurance in the castle of Porchester, till Bannockburn settled the cause of Scotland with victory, when he returned to Glasgow to die, blinded and broken by the hardships of his captivity. His tomb is in St. Andrew's Chapel, in the Crypt.

It was Bishop Turnbull who founded Glasgow University; it was on the suggestion of Bishop Dunbar that the king established the College of Justice in Scotland; in fact, the old bishops of Glasgow were the most notable figures in the realm, going on embassies among the nations, several of them being Chancellors of the kingdom.

In the Cathedral was held, in the midst of the great national trouble, the great General Assembly of 1638, which, in teeth of royal influence, passed what has been known to history as the Magna Carta of Presbytery. It truly represented the real mind of the Scottish nation. Since 1689 the Presbyterian form of Church government in the Church of Scotland, expressing the faith of ninety per cent. of the Scottish people, has held its own; and under it, the Cathedral has been recognized as the central shrine of the life of the West, as through the long centuries, in every change and upheaval, it has been and still is, the parish church of Glasgow.

On the union of the two great Presbyterian Churches, the minister of the Cathedral will be the first Moderator of the United Presbytery, of 600 members; and the adventure of fraternity will begin with Holy Communion in the ancient home of all that has been most sacred for Glasgow folk. May blessing follow it, beyond even the best dreams of today; and may it be the augury of closer relationships amongst those who still stand apart—lest, in their cleavages from another, they be found drifting from the very Centre of the faith they seek to serve.

8.0
THE UNION
OF SCOTTISH
CHURCHES

V.—Aria (*Bass*):

Be silent, Hell's array, thy pow'r can
nought avail.
The Cross alone I shew thee,
Its might can overthrow thee,
God's Truth shall aye prevail.

VI.—Recitative (*Soprano*):

The least of all His lowly creatures, I
Unsham'd may stand before His Face,
Redeemed by His Grace and rais'd on high;
His precious blood, yea ev'n a very drop
The whole wide world can purify from evil.
So may it cleanse my heart, my inmost
spirit,
That I may worthy be a place in Heaven
to inherit.

VII.—Chorale:

At last my soul shall be
United, Lord, with Thee;
Let nought of ill betide me,
Nor sin from Thee divide me;
Unto Thyself, Lord, take me,
Nor evermore forsake me.

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

Cantatas for the next four Sundays are:—

October 13. No. 180—
'Schmücke dich, O liebe Secte.'
(' Rise, O Soul. ')
October 20. No. 38.—
' Aus tiefer Noth schrei 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? ')
November 3. No. 139—
' Wohl dem, der sich auf seinen Gott.'
(' Blessed he that trusteth in his God. ')

8.0 THE CHURCH OF
SCOTLAND

Union Sunday—October 6, 1929

A Service of Praise and Thanksgiving

Relayed from Glasgow Cathedral

S.B. from Glasgow

Conducted by the Rev. LAUCHLAN
MACLEAN WATT, D.D., Minister
of Glasgow

Psalm 100, 'All people that on
earth do dwell' (Ancient and
Modern, No. 316; English
Hymnal, No. 365)

Call to Prayer

Prayers of Thanksgiving

The Lord's Prayer

Hymn, 'Now thank we all our God'
(R.C.H., No. 29; Ancient and
Modern, No. 506; English
Hymnal, No. 533)

Scripture Reading, Romans xii

The Apostles' Creed

Prayers of Intercession

Te Deum Laudamus

Address by the Very Rev. DONALD
FRASER, D.D.

Collect

Hymn, 'Jesus shall reign' (R.C.H.,
No. 388; Ancient and Modern,
No. 373; English Hymnal,
No. 420)

Benediction

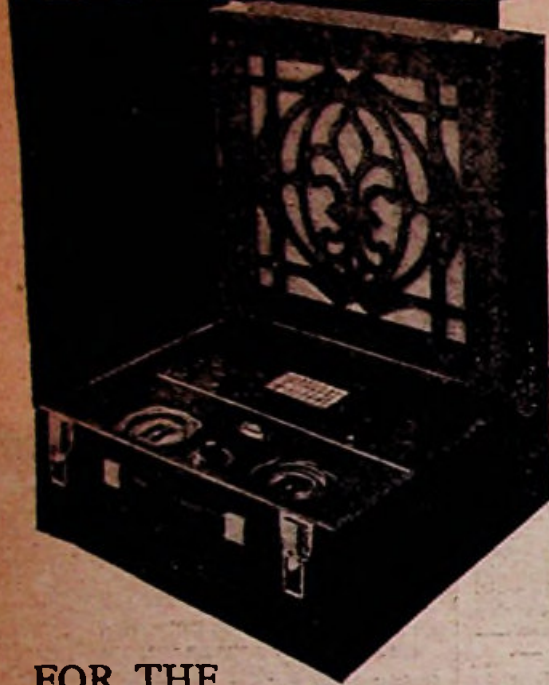
(For 8.45-10.30 Programmes see
opposite page)

10.30 Epilogue

'YOUTH AND AGE'

(For details of this week's Epilogue
see page 45)

KB-103



FOR THE KOLSTER-BRANDES SUNDAY CONCERTS

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

KOLSTER-BRANDES CONCERT, October 6.

(1875 metres) 5.40 p.m.

1. March. The Soldiers in the Park *Lionel Monckton*
2. Waltz. In Balmy Nights *C. M. Ziehrer*
3. Cherry Ripe *Cyril Scott*
4. Irish Dances *Finnucane*
5. Selection from "The Showboat" *Jerome Kern*
6. La Paloma *Yradier*
(Solo on the VARA STANDAART Organ by Joh. Jong)
7. The Wedding of the Doll *O. Rathke*
8. Melodies from the Opera "Bajazzo" *R. Leoncavallo*
9. En Sourdine. Waltz-Intermezzo .. *H. Tellam*
10. The Phantom Brigade *Myddleton*
11. Out of the Dusk to You (Melodie) *D. Lee*
12. Petite Suite *S. Coleridge-Taylor*

Kolster Brandes

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SUNDAY, OCTOBER 6 5GB DAVENTRY EXPERIMENTAL

626 kcfs. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

3.30 A STRING ORCHESTRAL CONCERT

3.30 A String Orchestral Concert

Relayed from the Midland Institute, Birmingham

THE MIDLAND STRING ORCHESTRA

Conducted by JOSEPH LEWIS

DORIS VANE (Soprano)

CYRIL CHRISTOPHER (Organ)

ORCHESTRA

Serenade in E Minor, Op. 20 *Elgar*

CYRIL CHRISTOPHER and Orchestra

Concerto, No 15, in D Minor *Handel*

DORIS VANE and Orchestra

What Thing is Love? } (Two Eliza-
Whither runnoth my Sweetheart? } bethan Songs)
arr. Keel

ORCHESTRA

Idyl, Op. 20 *James Lyon*

DORIS VANE and Orchestra

Have you seen but a whyte
lillie grow? (17th Century)

arr. *MacGuire*

When Chloris Sleeps (Homer)

Samuel, arr. MacGuire

(First performance with
String Orchestra)

ORCHESTRA

Lullaby, 'The Kiss'

Smetana

CYRIL CHRISTOPHER and
Orchestra

Solemn Melody

Walford Davies

4.45-5.15 Poetry Reading

'Morte d'Arthur' and other
poems by Alfred Lord
Tennyson

Read by RONALD WATKINS

TODAY marks the anniversary of Tennyson's death — Tennyson, the Laureate of the Victorian era, the poet whom perhaps we are only now beginning to assess at something nearer his true value. We venture to believe that, when the final Tennysonian anthology comes to be selected, whoso in no dress finds admittance, and we see the poet at his finest, 'The Passing of Arthur' will not be omitted. Its immense popularity at one time has since set some, to whom popularity is synonymous with badness, against it; but there is a simple majesty about this verse-reading of Malory's lovely story that outlasts phases of fashion, and also a depth of understanding of the heart of man that will always endear it to Englishmen.

8.0 THE CHURCH OF SCOTLAND

Union Sunday — October 6, 1929

A Service of Praise and Thanksgiving

Relayed from Glasgow Cathedral

(S.B. from Glasgow)

(See London)

8.45 The Week's Good Cause

(See London)

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 A MILITARY BAND PROGRAMME

(From Birmingham)

THE CITY OF BIRMINGHAM POLICE BAND

Conducted by RICHARD WASSELL

Overture, 'Land of the Mountain and the Flood

MacCunn, arr. Godfrey

Fugue in C Minor *Bach, arr. Wassell*

WINIFRED DAVIS (Soprano)

Knowest thou the Land ('Mignon')

Ambroise Thomas

J'ai pleure en rêve (In my dreams I have wept)

Hue

BAND

Selection, 'Madame Butterfly' *Puccini*

MARJORIE HAYWARD (Violin)

Meditation ('Thais') *Massenet*

Rondo *Schubert, arr. Friedberg*

BAND

Cornet Solo, 'Oft in the stilly night'

arr. *Wassell*

WINIFRED DAVIS

Isobel *Frank Bridge*

Remembrance *Keel*

Go from my window, go } arr. *Boulton and*
Gathering Daffodils ... } *Somerne*

BAND

Three Dances, 'The Bartered Bride'

Smetana, arr. Clark

Polka; Furiant; Dance
of the Comodians

SMETANA, although overshadowed by his former pupil Dvorak, was none the less the first Bohemian to raise the music of his native country to a distinguished place in the world's art. Outside the confines of its own land, Czech music was known little, if at all, before his day, though the national melodies had more than once found their way into the music of the great masters — the 'Emperor's Hymn' of Haydn being a notable example.

In 1866 Smetana was appointed Director of the National Theatre in Prague — and in the same year produced the opera which has remained his most famous work—*Die*

Verkaufte Braut. It is a really comic opera, text and music alike being pervaded by the true comedy spirit, and when adequately presented, never fails to achieve the success it deserves as one of the best of all modern works in its own class.

MARJORIE HAYWARD

O can ye sew cushions? (Old Scots Lullaby)

arr. *Alec Rowley*

Barcarollo *Davis*

Newcastle (Old English Dance) arr. *Colin Taylor*

I'm the boy for bewitching them (Irish Folk

Song) arr. *Arthur Alexander*

BAND

Slav Dance *Tchaikovsky*

10.30 Epilogue

The Listener

(The B.B.C.'s Literary Weekly.)

Illustrated Articles on—

- | | |
|------------|-------------|
| SCIENCE | ART |
| MUSIC | RELIGION |
| PLAYS | HOUSEHOLD |
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| LITERATURE | RECREATIONS |
| AFFAIRS | LANGUAGES |

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Sunday's Programmes continued (October 6)

5WA CARDIFF. 968 kc/s (309.9 m.)
 3.30 S.B. from London
 5.15 S.B. from Manchester
 5.30-6.15 app. S.B. from London
 8.0 S.B. from Glasgow (See London)
 8.45 S.B. from London
 9.0 West Regional News

9.5 A CONCERT
 In aid of THE IMPERIAL LEAGUE OF OPERA
 Relayed from the Park Hall, Cardiff
 NATIONAL ORCHESTRA OF WALES
 (Corddorfa Gonedlaethol Cymru)

Augmented by members of
 Mr. HERBERT WARE'S ORCHESTRA
 (Leader, LOUIS LEVITUS)
 Conducted by Sir THOMAS BEECHAM

EVLYN HOWARD-JONES (Pianoforte) and Orchestra
 Concerto for Piano-forte and Orchestra
Delius

TUDOR DAVIES (Tenor) and Orchestra
 Flower Song ('Carmen') *Bizet*

ORCHESTRA
 Suite, 'L'Arloisienno' ('The Maid of Arles') *Bizet*

10.0 S.B. from London

10.30 Epilogue

10.40-11.0
 The
 Silent Fellowship

5PY PLYMOUTH. 1,040 kc/s. (288.5 m.)
 3.30 S.B. from London
 5.15 S.B. from Manchester
 5.30-6.15 app. S.B. from London
 8.0 S.B. from Glasgow (See London)
 8.45 S.B. from London (9.0 Local News)
 10.30 Epilogue

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

3.30 Springtime to Harvestide
 THE NORTHERN WIRELESS ORCHESTRA
 Conducted by T. H. MORRISON

LILY ALLEN (Soprano)
 Poetry Reading by BAY MACPHERSON
 REGINALD WHITEHEAD (Bass)

5.15 Dr. HOWARD SOMERVELL: A Missionary Talk

5.30-6.15 app. S.B. from London

8.0 S.B. from Glasgow (See London)

8.45 S.B. from London

9.0 North Regional News

9.5 S.B. from London

10.30 Epilogue

Other Stations.

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

3.30:—S.B. from London.
 5.15:—S.B. from Manchester.
 5.30-6.15 app.:—S.B. from London.
 8.0:—S.B. from Glasgow (See London). 8.45:—S.B. from London (9.0 Local News). 10.30:—Epilogue.

5SC GLASCOW. 752 kc/s. (398.9 m.)

2.30:—S.B. from London. 5.15:—S.B. from Manchester (See London). 5.30-6.15 app.:—S.B. from London. 8.0:—The Church of Scotland, Union Sunday, October 6, 1929. A Service of Praise and Thanksgiving. Relayed from Glasgow Cathedral. Relayed to London and Daventry. Conducted by the Rev. Lauchlan MacLean Watt, D.D., Minister of Glasgow Psalm 100. 'All people that on earth do dwell' (A. and M., No. 310; English Hymnal, No. 305); Call to Prayer; Prayers of Thanksgiving; The Lord's Prayer; Hymn. 'Now thank we all our God' (R.C.E., No. 29; A. and M., No. 500; English Hymnal, No. 533); Scripture Reading, Romans xii; The Apostles' Creed; Prayers of Intercession; Te Deum Laudamus; Address by the Very Rev. Donald Fraser, D.D.; Collect; Hymn, 'Jesus shall reign' (B.C.H., No. 388; A. and M., No. 373; English Hymnal, No. 420); Benediction. 8.45:—S.B. from London. 9.0:—Scottish News Bulletin. 9.5:—S.B. from London. 10.30:—Epilogue.

2BD ABERDEEN. 995 kc/s. (301.5 m.)
 3.30:—S.B. from London. 5.15:—S.B. from Manchester (See London). 5.30-6.15 app.:—S.B. from London. 8.0:—S.B. from Glasgow. 8.45:—S.B. from London. 9.0:—S.B. from Glasgow. 9.5:—S.B. from London. 10.30:—Epilogue.

2BE BELFAST. 1,238 kc/s. (242.5 m.)
 3.30:—S.B. from London. 5.15:—S.B. from Manchester (See London). 5.30-6.15 app.:—S.B. from London. 8.0:—S.B. from Glasgow (See London). 8.45:—S.B. from London 9.0:—Regional News. 10.30:—Epilogue.

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SIR THOMAS BEECHAM
 conducts the orchestra at the concert in aid of the Imperial League of Opera which Cardiff is relaying from the Park Hall tonight.

5SX SWANSEA. 1,040 kc/s. (288.5 m.)
 3.30 S.B. from London
 5.15 S.B. from Manchester
 5.30-6.15 app. S.B. from London
 8.0 S.B. from Glasgow (See London)
 8.45 S.B. from London
 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 S.B. from London
 5.15 S.B. from Manchester
 5.30-6.15 app. S.B. from London
 8.0 S.B. from Glasgow (See London)
 8.45 S.B. from London (9.0 Local News)
 10.30 Epilogue

Do You Draw Two Salaries?

What is your spare time worth to you?
 If you can write a good letter—if you have a little natural aptitude for literary work—you can be trained to earn a second income in your leisure hours.

You need not be a genius to become a successful writer. Many contributors who find a ready market for their articles and stories are men and women of average education. Training was the short-cut to their mastery of the rules of effective writing.

The records of the Regent Institute (which has a world-wide reputation for training free-lance journalists) contain scores of cases of almost immediate success won by students who had never written a line for publication before they enrolled.

A woman student placed 55 articles with leading journals within ten months of enrolment. A few years later she reported that she had sold 625 further MSS. Another student, in addition to placing articles, gained the appointment of dramatic critic to a well-known provincial morning paper. Yet another secured permanent and remunerative work as a result of the tuition, besides selling every one of the exercises submitted. Following are extracts from a few of the many hundreds of letters on file:

I am being successful in having all my work published, and thanks to the invaluable help and advice I received I have made writing a profitable pastime. I cannot speak too highly of the benefits of the Institute.

It is now some time since I finished the course in Journalism. I wish to state that your advice has been invaluable to me in constructing articles of the right type. Unfortunately, I have had little time for writing. Almost all the articles I have turned out have been accepted, which you will agree is encouraging.

I promised to let you know what I made in the year after starting your valuable course. I wrote three girls' short story books, for which I got £30 for the first two (and the royalties, which have not yet come in), and £30 for the third, without royalties. Besides this I wrote a few articles, which were accepted by the *Daily Sketch* and *Daily Express*, and which brought me in £12 10s. 6d., thus bringing the total for my first year to £82 10s. 6d. I really feel I owe a lot to you, as I should not have discovered this small talent without your journalistic course.

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Hundreds of publications need the work of outside contributors. The supply of brightly written articles and stories does not keep pace with the demand. Big prices are paid for good work.

Write to-day for the Institute's prospectus, "How to Succeed as a Writer." This interesting booklet will be sent free and post free on application to The Regent Institute (Dept. 258E), Regent House, Palace Gate, London, W.8 It contains much striking information, and describes how Regent postal tuition has enabled hundreds of new writers to earn while learning.

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9.20
DEAN INGE COMES
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MONDAY, OCTOBER 7
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842 kc/s. (356.3 m.)

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

9.50
THE
WIRELESS
ORCHESTRA

10.15 a.m. THE DAILY SERVICE

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

10.45 'Commonsense in Household Work'—V. Mrs. WINTFRED SPIELMAN RAPHAEL: 'The Art of Easy Housekeeping'

THROUGH fifth in the series, this is the first of Mrs. Raphael's talks, which will number five. Mrs. Raphael is head of the Domestic Section of the Institute of Industrial Psychology, who are at present conducting an inquiry into many of the problems of domestic fatigue. Mrs. Raphael is, following upon their success in inquiries into the problems of industrial fatigue, anxious to enlist the aid of listeners in finding out exactly which part of a woman's household duties causes the most fatigue, either mental or physical. Four of her talks, therefore, will discuss the various aspects of the problem, and the fifth will deal with points that have arisen from listeners' letters.

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

11.30 (*Daventry only*)
Gramophone Records

12.0 A CONCERT
DINAH EVANS (*Soprano*)
and ANITA VAUGHAN
(*Contralto*) in Solos and
Duets.

12.30 ORGAN MUSIC
Played by EDWARD
O'HENRY
Relayed from Tussaud's
Cinema

1.0 (*Daventry only*)
Pianoforte Interlude
1.15-2.0 Concert by the
National Orchestra of
Wales
S.B. from Cardiff

1.0 LIGHT MUSIC
LEONARDO KEMP and his PICCADILLY HOTEL
ORCHESTRA
From the Piccadilly Hotel

2.0 FOR THE SCHOOLS
French Reading by Mlle. CAMILLE VIERE:
'Racine and Corneille'

2.20 Interlude

2.25 Fishing Bulletin

2.30 Miss RHODA POWER: 'Days of Old—
The Middle Ages: III, St. Thomas' Day in
Canterbury'

3.0 Interlude

3.5 Miss RHODA POWER: 'Stories for Younger
Pupils—III, The Talking Thrush (Indian—
Oudh)'

3.20 Interlude

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

4.15 LIGHT MUSIC
ALPHONSE DU CLOS and his ORCHESTRA
From the Hotel Cecil

5.15 THE CHILDREN'S HOUR

'The Harmonica Player' (*Guion*) and other Piano
Solos played by CECIL DIXON

'Wings,' an Adventure of the 'Five Children and
It' (*E. Nesbit*)

Songs, including 'Three Jolly Sailors,' sung by
ARTHUR WYNN

Some Hints on 'How to Play Hockey,' by G. F.
McGRATH

6.0 Lady TREVELYAN: 'Can country children
save our countryside?'

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
BEETHOVEN TRIOS
Played by

BAND
Selection, 'Hänsel and Gretel'.... *Humperdinck*

BETTY BANNERMAN
The Cloths of Heaven..... *Dunhill*

Lilacs..... *Rachmaninov*

Sea Fever..... *Ireland*

SAMERTINI
Poème..... } *Gustave St. Denis*
Rococo..... }

BAND
Fantasia, 'The Three Bears'..... *Coates*
March, 'El Capitan'..... *Sousu*

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

9.20 'POINTS OF VIEW—II.'
DEAN INGE
(See centre of page.)

9.50 A CONCERT
THE WIRELESS ORCHESTRA
Conducted by LESLIE
WOODGATE

Concert Overture *Cherubini*
(Composed for the Phil-
harmonic Concerts in 1815)

STUART ROBERTSON (*Bass*)
and Orchestra

Aria, 'Madamina' ('Don
Giovanni').... *Mozart*

ORCHESTRA
Suite, 'Tableaux Pittores-
ques'..... *Jongen*

(1) Le Matin dans la
campagne; (2) Danses;
(3) Paysage de Mon-
tagnes; (4) Fêtes popu-
laires.

A BRILLIANT pianist and
organist as well as com-
poser, Joseph Jongon was
born at Liège in 1873, and
studied music at the
Conservatoire there.

He competed twice for
the Prix de Rome, the
first time in 1895, when
he gained the second prize,
and again two years later,
winning the coveted award
with his Cantata *Comala*.
In the same year the
Belgian Academy awarded

him another prize for a Pianoforte Trio. Jongon
then gave up the post of assistant Professor in
the counterpoint class of the Liège Conservatoire,
in order to travel in Germany, France and Italy.
The Suite, *Tableaux Pittoresques*, was written
during his stay in this country.

STUART ROBERTSON
Sweet Venevil..... *Debussy*
The White Pease..... *Bax*
The Laird of Cockpen..... *Parry*

ORCHESTRA
Suite, 'Children's Corner' *Debussy*, arr. *Moulton*
(1) Serenade à poupée; (2) Le Petit Berger;
(3) Golliwog's Cakewalk
Overture, *Masques et Bergamasques*... *Fauré*

11.0 DANCE MUSIC
THE CAFE DE PARIS BLUE LYRES BAND
From THE CAFE DE PARIS

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

(Monday's Programmes continued on page 29.)

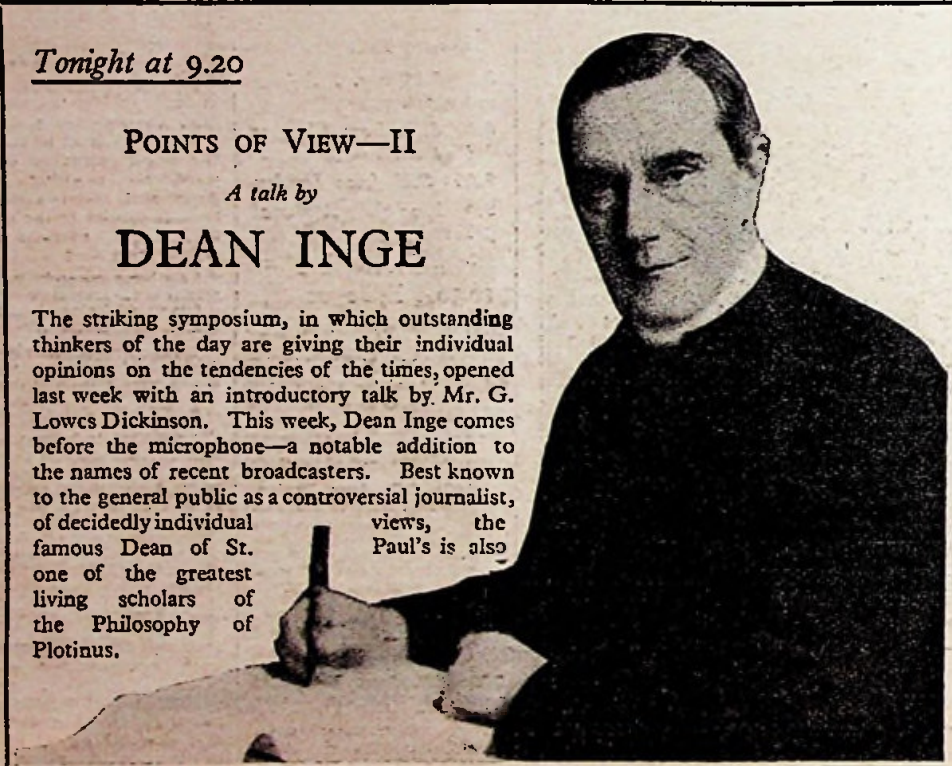
Tonight at 9.20

POINTS OF VIEW—II

A talk by

DEAN INGE

The striking symposium, in which outstanding
thinkers of the day are giving their individual
opinions on the tendencies of the times, opened
last week with an introductory talk by Mr. G.
Lowes Dickinson. This week, Dean Inge comes
before the microphone—a notable addition to
the names of recent broadcasters. Best known
to the general public as a controversial journalist,
of decidedly individual views, the
famous Dean of St. Paul's is also
one of the greatest
living scholars of
the Philosophy of
Plotinus.



MARJORIE HAYWARD (*Violin*)
MAY MUKLE (*Violoncello*)
KATHLEEN LONG (*Pianoforte*)

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

7.15 Musical Interlude

7.25 Monsieur E. M. STÉPHAN: French Talk.
From 'La Pipe,' by André Theuriet, taken from
'Petits Chefs d'Œuvre Contemporains,' by Jules
Lazare, from line 24, page 32, 'Pour moi je
l'avoue,' to line 24, page 34, 'Il n'y a plus
d'enfants, ma parole!'

7.45 A MILITARY BAND CONCERT

BETTY BANNERMAN (*Contralto*)
SAMERTINI (*Violoncello*)

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

Children's Overture (on Nursery Rhymes) *Quilter*

BETTY BANNERMAN
Joy of my Heart (Lament)..... }
Ho-ro, my nut-brown Maiden.. } arr. *Lawson*
Rest, my ain bairnie..... }

SAMERTINI
Polonaise in D..... *Popper*



LANGUAGE-LEARNING EXTRAORDINARY.

**German Learnt in 100 Hours: Spanish in Six Months:
Other Languages in Half the Usual Time
By New Pelman Method.**

REMARKABLE results are reported from men and women who have learned French, German, Italian and Spanish in half the usual time by means of the new Pelman method.

The chief feature of this new method is that it avoids the use of English and enables you to learn French in French, German in German, Italian in Italian, and Spanish in Spanish.

Instead of laboriously translating English phrases into their foreign equivalents and *vice versa*, you learn the foreign language in question in that language—and you can do this even if you do not know a single word of it to begin with.

Consequently there are no vocabularies to be laboriously memorised: you learn the words you require by actually using them and in such a way that they easily remain in your mind.

Smoothing Away Grammatical Difficulties.

Another great advantage of the new method is that it smoothes away Grammatical difficulties. Many people fail to learn Foreign languages because of these difficulties. They are bored by the rules and exceptions which they are told they must master. So they give up the attempt. But the Pelman method introduces you to the French, German, Italian or Spanish languages straight away. You learn to speak, read, write and understand the language from the start. And you "pick up" a good deal of the grammar almost imperceptibly as you go along. This fact, by itself, has made the Pelman method exceedingly popular with those who want to learn a Foreign language quickly and with the minimum of effort.

Here are a few extracts from letters sent in by readers who have adopted the new method of learning Foreign languages:—

"I have spent some 100 hours on German, studying by your methods: the results obtained in so short a time are amazing. With the aid of a dictionary, on account of the *technical* vocabulary, I find I can master German scientific reports published in their own tongue. I cannot tell you what a help this will be in my work. The whole system is excellent." (G. P. 136.)

"I can read and speak with ease, though it is less than six months since I began to study Spanish." (S. M. 181.)

"I have obtained a remunerative post in the City, solely on the merits of my Italian. I was absolutely ignorant of the language before I began your Course eight months ago." (I. F. 121.)

"I have learned more French this last four months than I did (before) in four years. I enjoyed the Course thoroughly." (W. 149.)

"The 'no translation' system saves endless time and gives one a better grasp of the (German) language in a much shorter time than the older methods." (G. C. 256.)

"I am enjoying your (Spanish) Course immensely: it is truly a marvellous system of teaching." (S. F. 118.)

"I have found the Italian Course as interesting and absorbing as the French Course." (I. B. 202.)

"I took up your Course with a view to improving my French for the Intermediate Arts exam. of London. You will be pleased to hear that I passed in French, and I feel it was largely owing to your excellent Course." (W. 794.)

"The claims made by the Institute as to the value of the Course in German are not exaggerated. The interest of the study is maintained throughout." (G. S. 270.)

"The Course has given me a marvellous insight into the Spanish language. I can read most things without difficulty. As for speaking and writing really marvellous results are achieved." (S. B. 132.)

"In three months I have already learnt more Italian than I should have learnt in many years of study in the usual way." (I. M. 124.)

"My first fortnight was spent in Vienna. After only six weeks of your German Course (with no knowledge of German previously) I was able to speak well enough to go anywhere on my own, and to buy things for others." (G. P. 111.)

"My son started your Course in French, and went as far as the sixth work sheet (Part II), when he went away to School and therefore could not further continue with the Course. I have just received the result of The School Certificate Examination and he has passed in all his subjects with the Credit Mark which entitles him to exemption from The London Matriculation Examination. He always stood well in his form in French, usually being third. We attribute his success in French to the foundation laid down by his study of this portion of your Course. He holds his own in this subject with lads who have studied French for about three times his period." (B. 666.)

"Although I have little aptitude for languages I have acquired in a very short time sufficient knowledge of Spanish to be able to read with enjoyment, classic and modern authors." (S. M. 188.)

"I have learnt more (Italian) in these few short weeks than I ever learnt of French (by the old system) in several years. It is perfectly splendid and I have very much enjoyed the Course." (I. L. 108.)

"The (French) Course is an absolute god-send to me, for the present forced to live in a very quiet country village." (F. 126.)

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

Write for Free Book To-day:

This new method of learning languages is explained in a little book entitled "The Gift of Tongues." There are four editions of this book, one for each language. The first explains the Pelman method of learning French; the second explains the Pelman method of learning German; the third explains the Pelman method of learning Spanish; the fourth explains the Pelman method of learning Italian.



You can have a free copy of any one of these by writing for it to-day to the Pelman Institute (Languages Dept.), 95, Pelman House, Bloomsbury Street, London, W.C.1.

State which book you want and a copy will be sent you by return, gratis and post free. Write or call to-day.

APPLICATION FORM.

To the PELMAN INSTITUTE,
(Languages Dept.),

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

Please send me a free copy of "The Gift of Tongues," explaining the new Pelman method of learning

FRENCH,
SPANISH,
GERMAN,
ITALIAN,

Cross out three of these.

without using English.

NAME.....

ADDRESS.....

GRAND AUTUMN SALE

BY THE WITNEY BLANKET Co., Ltd., WITNEY

BIG BARGAINS IN BEAUTIFUL WARM SOFT KAPOK DOWN MATTRESSES

From The Witney Blanket Co., Ltd., Witney
**DON'T SLEEP COLD—THESE ARE THE
WARMEST BEDS FOR WINTER NIGHTS.**
*The Softest Thing to lie on. "DOWN-LIKE"
BEDS as Soft and Warm as a Down Quilt.*

**KAPOK IS DAMP-PROOF—INVALUABLE FOR RHEUMATIC
SUFFERERS. MARVELLOUSLY LIGHT IN WEIGHT.**

Fill in Coupon at bottom of right-hand corner for
Free Patterns of Beautiful Suede Ticks and specimen
of Kapok and full particulars.

Nothing more soft and luxurious to lie on has ever been
thought of or made.
Everyone knows the softness and lightness of a Down Quilt;
how it covers you with a light mantle of rich warmth. Here



**SO COSY
SO PLUMP
SO DOWNY**

In the Kapok Down Mattresses you have the same softness and
warmth to LIE ON, but in much more thick and substantial
form.

KAPOK DOWN MATTRESSES ARE PURE AS NATURE.
BECAUSE KAPOK IS A NATURAL PURE VEGETABLE DOWN.
Free from dust, dirt, or anything deleterious. In this pure also
it is made into these mattresses. Kapok IS ALSO DAMP-PROOF.
THUS THESE BEDS ARE OF GREAT VALUE TO SUFFERERS
FROM RHEUMATISM. Kapok Mattresses are therefore ABSO-
LUTELY THE PUREST BEDS YOU CAN BUY. These mattresses
do not become lumpy or hard.

THE WARMEST BEDS FOR WINTER NIGHTS.
Kapok Down is VERY LIGHT IN WEIGHT. How light and
easy to handle, therefore, are these mattresses when
making beds.

SAVE YOURSELF EXERTION IN BED-MAKING.

Think of a Down Quilt thickened to an enormous degree, then
you will have brought to your mind the lovely qualities of these
mattresses.

Humanity derives from Nature many wonderful, beautiful and
useful things, and here in the Kapok Down Mattresses you
have bedding of voluminous thickness, softness and warmth.

The Witney Blanket Co., Ltd., are now giving you the opportunity
to secure them at **LOW PRICES.** This World-famous
firm are the well-known suppliers of Witney Blankets direct from
Witney.

**TICKS ARE MADE OF DELIGHTFUL SUEDE
MATERIAL—DIFFERENT—SOFT AND WARM.**
WHICH DOES NOT FEEL COLD TO THE TOUCH,
and are supplied in three self colours of Khaki, Rose
and Blue.

Write to-day for free patterns, specimens of Kapok Down, and
particulars of these lovely "Down-like" Beds which are so
beautiful to sleep on. The patterns and particulars will come
per return if you **FILL IN THE COUPON** at bottom right-hand
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World Famous
as suppliers of
Witney Blankets
direct from Witney.



FOR BEDTIME COMFORT AND HEALTH. SPECIAL "DIRECT FROM WITNEY" OFFER OF MAGNIFICENT WITNEY FEATHER BEDS

**SO SOFT—SO WARM—WITH STRONG
HARD-WEARING TICKS.**

**ONLY SELECTED WASHED
FEATHERS USED.**

**Fullest Purity Guaranteed. Ticks Guaranteed
Featherproof.**

POST COUPON FOR PARTICULARS AND PATTERNS OF TICKS. SEND NOW.

Witney Feather Beds are the last word in comfort, and are
offered at Bargain Prices.
They afford a revelation of bed-time comfort, as to lie on such
yielding softness makes your sleep—oh! so glorious and so
wonderfully health-giving and refreshing. They are offered direct
by The Witney Blanket Co., Ltd., Witney. Every bed is
made to your own
special order, thus
ensuring them per-
fectly new and
fresh from factory.
One profit only.



GUARANTEE
Only selected
WASHED
Feathers are
used, and purity
is guaranteed.

**THE
WASHED
FEATHERS**

**STRONGEST
FEATHER-PROOF
TICKS**

The really caressing comfort of these Witney Feather Beds
is only part of their great popularity. In addition, the strong
serviceable ticks, through which the feathers cannot work,
afford many years' hard wear. Absolute Purity Ensured by
Latest and Best Method of WASHING All Feathers—
Not Simply Dry-Cleaning Them.
SINK INTO COMFORT. Ticks are hard-wearing and Guaranteed
Featherproof.

These **FEATHER BEDS** contain only selected, thoroughly
washed feathers—not dry-cleaned—thus ensuring the utmost
cleanliness and purity. Washing is the efficacious means of
making feathers thoroughly pure. Save yourself time and trouble
by sending NOW to The Witney Blanket Co., Ltd., Witney, the
COUPON at bottom right-hand corner, for patterns of Ticks
and Prices of complete Feather Beds.

FULL RICH BEDS—So generously filled with
Feathers. The very good ticks are filled in unslatted measure.
Such generous and ample filling with feathers can only result
in a Feather Bed—voluminous, thick and richly full of this good
Nature's Warmth.

WRITE FOR PATTERNS OF TICKS AND FULL PARTICULARS.

Would you, then, like the comfort, warmth, purity and hard
wearing qualities of a Witney Feather Bed? You can have
particulars free by posting coupon, on right, direct to—

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Great Offer at LOW PRICES of Heavy Stock of WITNEY BLANKETS DIRECT FROM WITNEY

**IMMEDIATE DELIVERY FROM ENORMOUS STOCKS.
LARGEST VARIETY IN THE COUNTRY.
VIEW AND FEEL DAINTY PATTERNS FREE.
WITNEY IS FAMOUS FOR BLANKETS.**

Fill in Coupon at bottom of right-hand corner for free patterns
and send to **THE WITNEY BLANKET CO., LTD., WITNEY,**
the firm with many years' reputation for quality and value.
This is a golden opportunity, as you can buy NOW Witney
Blankets (the World's best) from the famous factory at Witney,
and so save money. Here you are offered **WITNEY BLANKETS
DIRECT FROM WITNEY.**

In this—Witney's Grand Autumn Sale—there are so many
thousands of Bargains that everyone has a chance.

A PARCEL OF PATTERNS FREE

Is sent to every inquirer who fills in and posts the coupon in
right-hand corner. No risk—no trouble—no waste of time. See
before you buy. Choosing in your home is convenient. Witney
Blankets have been famous for centuries.



They cannot be bought in shops or
through agents.
Send now and receive per return the parcel
of delightful miniature Blankets—A splendid
selection for you to choose from at leisure.

Registered Trade
Mark on every
Blanket sent out
by The Witney
Blanket Co. Ltd.

**SEEING BEFORE BUYING IS EVERY-
BODY'S BEST WAY.**

SIMPLY POST COUPON. Witney Warmth is Nature's
Warmth. Look, see and feel the substance, thickness, and
beautiful texture of these, the World's best Blankets. Every
Blanket a deeply fleecy mass of comforting warmth. Examine
closely the splendid weave. The patterns show in manifold
variety all the sizes, qualities—everything you want to know
and at prices to suit all pockets.

WITNEY BLANKETS ARE PROTECTED BY LAW.
No Blankets made elsewhere can be called Witney
Blankets. The Witney Blanket Co., Ltd., deal only
direct with the public. Therefore send to The Witney
Blanket Co., Ltd., Witney, direct, who have no
agents. Have your patterns, and get your bargains from this
GREAT AUTUMN SALE, but you must send NOW.

Fill in coupon at bottom right-hand corner and post direct to—

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FREE PATTERNS COUPON

To **THE WITNEY BLANKET Co., Ltd.,**
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Please send me, post free, patterns and particulars of:

- 1 KAPOK DOWN MATTRESSES
- 2 FEATHER BEDS
- 3 WITNEY BLANKETS

IMPORTANT—Please cross off patterns not required;
I promise to return patterns within 3 days.

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(Block Letters)

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Radio Times,
Oct. 4th, 1929

World Famous
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THE WITNEY BLANKET CO LIMITED WITNEY

MONDAY, OCTOBER 7

5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

9.0
AN HOUR
OF
VAUDEVILLE

3.0 LOZELLS PICTURE HOUSE ORCHESTRA
(From Birmingham)
Conducted by ERNEST A. PARSONS
Overture, 'William Tell' *Rossini*
DAPHNE HICKMAN (Soprano)
Ramona *Wayne*
Some-day, somewhere *Rapee*
ORCHESTRA
Suite, 'Casse-Noisette' (The 'Nutcracker')
Tchaikovsky
DAPHNE HICKMAN
Lover, come back to me *Romberg*
Happy days and lonely nights
ORCHESTRA
Four Cornish Dances *Collins*
Duo d'Amour, 'Gallantry' *Ketelbey*

4.0 A Ballad Concert
EDERN JONES (Baritone)
Largo al factotum (Make way for the factotum) *Rossini*
Listenin' *Haydn Wood*
LILIAN KEYES (Soprano)
At my window *Parker*
In my garden *Liddle*
EDERN JONES
I chant my lay
Hark, my Triangle....
Songs my Mother taught me
Tune thy strings
} *Dvorak*

4.22 LILIAN KEYES
Can't Remember .. *Alma Goatley*
O Child of Mine
Gwynn Williams

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

5.30 The Children's Hour
(From Birmingham)
'Day and Night Fairies,' by
Cecily Fleming
Part Songs by THE WULFRUNA
SINGERS
'The Power behind the Stick,'
a Talk on Hockey, by TEDDY BRETT
SARA SARONY will Entertain

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

6.30 Light Music
(From Birmingham)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CANTELL
Overture, 'La Sorrentina' *Salvadoroz*
SYDNEY LEWIS (Bass)
Hell's Pavement ...
A Wanderer's Song } (Four Salt Water Ballads)
A Sailor's Prayer .. } *Keel*
Cape Horn Gospel . }
ORCHESTRA
Selection, 'The Marriage Market' *Jacobi*

7.5 J. WILLIAM DUNN (Pianoforte)
Romance in D Flat *Sibelius*
The Island Spell *Ireland*
ORCHESTRA
Neapolitan Serenade *Drigo*
Mock Morris *Grainger*
SYDNEY LEWIS
Son of Mine
The Rebel } *William Wallace*
A Vagabond's Song *Cundell*

7.32 ORCHESTRA
Selection, 'The Daughter of the Regiment'
Donizetti, arr. Schreiner
J. WILLIAM DUNN
Second Pierrot Piece *Cyril Scott*
Humoresque *Swinstead*
ORCHESTRA
March, 'Fame and Glory' *Matt*

8.0 B.B.C. Concert of Contemporary
Chamber Music
Fourth Season 1929-1930
First Concert held privately at the
Arts Theatre Club
CLAIRE CROIZA (Soprano)
PAUL HINDEMITH (Viola)
F. WATERHOUSE (Heckelphone)
EMMA LUBBECKE-JOB (Pianoforte)
PAUL HINDEMITH and EMMA LUBBECKE-JOB
Sonata for Viola and Pianoforte, Op. 11, No. 4
Paul Hindemith
CLAIRE CROIZA
Les Soirées de Pétrougrade *Darius Milhaud*



Bennett Clark

THE WULFRUNA SINGERS
broadcast during the Vaudeville programme from Birmingham
tonight at 9.0

PAUL HINDEMITH and EMMA LUBBECKE-JOB
Little Sonata for Viola d'Amore and Pianoforte,
Op. 25, No. 2 *Paul Hindemith*
CLAIRE CROIZA
Sarabande.....
A un jeune gentilhomme..... } *Albert Roussel*
Jazz dans la nuit..... }
Les Chansons de Bilitis *Debussy*
PAUL HINDEMITH, F. WATERHOUSE and EMMA
LUBBECKE-JOB
Trio for Viola, Heckelphone and Pianoforte
Paul Hindemith

9.0 Vaudeville
(From Birmingham)
ALEO MCGILL and GWEN VAUGHAN (Comedy Duo)
DORIS and ELSIE WATERS (Entertainers with a
Piano)
CULLEY and GORTON (The Humorous Duo)
BERT COPLEY (Laughs and Logics)
THE WULFRUNA SINGERS in Part Songs
ERNEST SEFTON and BETTY LE BROOK (Light
Songs and Humour)
PHILIP BROWN'S DOMINOES DANCE BAND

10.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN
10.15 DANCE MUSIC
JACK HYLTON'S AMBASSADOR CLUB BAND,
Directed by RAY STARITA, from THE AMBASSADOR
CLUB

11.0-11.15 THE CAFE DE PARIS BLUE LYRES BAND
FROM THE CAFE DE PARIS

(Monday's Programmes continued on page 30.)

"Especially to Men and Women over Forty."



High Blood Pressure reduced to normal in six weeks!

Through Rejuvenation of the Arteries
by 'PHYLLOSAN'!

Mrs. M. G., of Highbury, writes: "I had been under treatment for very high blood pressure with no result, but after taking 'PHYLLOSAN' for six weeks my blood pressure is normal, and I feel perfectly well."

A distinguished Analytical Chemist, A.R.C.Sc. (Lond.), F.I.C., F.C.S., writes: "I should like to endorse your claims for 'PHYLLOSAN'. One case of blood pressure I had under observation fell from 180mm. to 145 mm. after three weeks treatment. I think you have a wonderful substance in 'PHYLLOSAN'."

As the result of taking two tiny tasteless tablets of "PHYLLOSAN" three times a day, the superficial symptoms of high blood pressure (dizziness, breathlessness, etc.) soon begin to disappear. Gradually the arteries are rejuvenated, the heart action is strengthened, and the blood pressure restored to normal. At the same time the whole body is toned-up, and all physical and vital forces are increased; *irrespective of age!*

'PHYLLOSAN' is NOT a drug!

'PHYLLOSAN' is a wonderful substance of vegetable origin. It contains no deleterious chemicals, no strychnine, no animal extracts, brings no reaction, is non-constipating, and can be taken with absolute safety, even by the most enfeebled.

Start taking 'PHYLLOSAN' to-day! Just two tiny tasteless tablets three times a day before meals. The results will astonish you. Get a 5/- bottle. It contains double quantity.

Start taking
'PHYLLOSAN'
(Regd.)
TO-DAY!
Pronounced
FIL-O-SAN

Of all Chemists 3/- & 5/- (double quantity)

Prepared under the direction of E. BUERGI, M.D.
(Professor of Medicine at Berno University).
For the treatment of PREMATURE OLD AGE,
HARDENED ARTERIES, HEART WEAKNESS, HIGH
BLOOD PRESSURE, LOWERED VITALITY, DEBILITY,
ANÆMIA, NEURASTHENIA, MALNUTRITION, etc.

SEND THIS COUPON
or a postcard to
FASSETT & JOHNSON, LTD.
(Dept. 26), 86, Clerkenwell
Road, London, E.C.1. Please
send a copy of your book
'THE ROMANCE OF PHYL-
LOSAN,' containing the
history of this great dis-
covery and particulars
of its remarkable re-
vitalising and reju-
venating effect upon
the human body, to—

NAME

ADDRESS

Use unsealed envelope with 3d. stamp. R.F. 4.10.29.

Monday's Programmes continued (October 7)



THE BEST RECORDS OF THIS WEEK'S WIRELESS MUSIC

Orchestral and Band.

Sunday: **BIDE OF THE VALKYRIES** (Franz von Florschütz and Bayreuth Festival Orchestra) (No. 12017-6s. 6d.). **Lon. & Dav.**
PEER GYNT-Suite No. 1 (George Schœnrodt and New Queen's Hall Orchestra) (Nos. 9309-9310-4s. 6d. each). **Lon. & Dav.**
SOLENN MELODY (Sir Hamilton Harty and Hallé Orchestra) (Nos. 1956-6s. 6d.). **Dav. Exp.**
MADAM BUTTERFLY-Selection (Percy Pitt and New Queen's Hall Orchestra) (No. 9306-4s. 6d.). **Dav. Exp.**
Monday: **WILLIAM TELL-Overture** (Sir Henry J. Wood and New Queen's Hall Orchestra) (Nos. 5058-5059-3s. each). **Dav. Exp.**
CASSE-NOISETTE-Suite (Oscar Fried and Royal Philharmonic Orchestra) (Nos. 12318-2320-6s. 6d. each). **Dav. Exp.**
Tuesday: **POUPEE VALSENTE** (Eastbourne Municipal Band) (No. 5401-3s.). **Dav. Exp.**
POMP AND CIRCUMSTANCE-March (H.M. Grenadier Guards Band) (No. 9386-4s. 6d.). **Dav. Exp.**
LYRIC SUITE-Dance of the Dwarfs (B.B.C. Wireless Military Band) (No. 9945-4s. 6d.). **Dav. Exp.**
Wednesday: **CARMEN-Selection** (Percy Pitt and B.B.C. Orchestra) (No. 9125-4s. 6d.). **Dav. Exp.**
BALLET EGYPTIEN (Orchestre Symphonique of Paris) (Nos. 9566-9567-4s. 6d. each). **Dav. Exp.**
Thursday: **SACRED HOUR** (Keteleby's Concert Orchestra) (No. 5289-3s.). **Dav. Exp.**
VAGABOND KING-Selection (Percival Mackery's Band) (No. 9195-4s. 6d.). **Dav. Exp.**
Friday: **LE ROUET D'OMPHALE** (Phillippe Gaubert and Société des Concerts du Conservatoire) (No. 9719-4s. 6d.). **Lon. & Dav.**
BOHEMIAN GIRL-Overture (Percy Pitt and B.B.C. Orchestra) (No. 9160-4s. 6d.). **Dav. Exp.**
OBERON-Overture (Menzelberg and Concertgebouw Orchestra) (Nos. 12312-2315-6s. 6d. each). **Dav. Exp.**
DANCE OF SYLPHS (Sir Hamilton Harty and Hallé Orchestra) (No. 12069-6s. 6d.). **Dav. Exp.**
HUNGARIAN MARCH (Menzelberg and Concertgebouw Orchestra) (No. 11810-6s. 6d.). **Dav. Exp.**
Saturday: **RAYMOND-Overture** (H.M. Grenadier Guards Band) (No. 2491-3s.). **Dav. Exp.**
LA TRAVIATA-Selection (National Military Band) (No. 9014-4s. 6d.). **Dav. Exp.**
PRINCESS CHARMING-Selection (Theatre Orchestra) (No. 9162-4s. 6d.). **Dav. Exp.**
BRANNS' CONCERTO IN D (Joseph Szigeti-Violin and Hallé Orchestra) (Nos. 12265-2269-6s. 6d. each). **Dav. Exp.**

Instrumental.

Sunday: **MAZURKA No. 1** (Ignaz Friedman-Piano) (No. D1615-4s. 6d.). **Lon. & Dav.**
TRIAS MEDITATION (Albert Sammons-Violin) (No. 9415-4s. 6d.). **Dav. Exp.**
Monday: **SONGS MY MOTHER TAUGHT ME** (W. H. Squire-Cello) (No. D1620-4s. 6d.). **Dav. Exp.**
Tuesday: **MEMORIES OF TCHAIKOWSKY** (J. H. Squire Celeste Octet) (No. 9198-4s. 6d.). **Dav. Exp.**
WEDNESDAY: **BERCEUSE DE JOCELYN** (W. H. Squire-Cello) (No. 12126-6s. 6d.). **Dav. Exp.**
Thursday: **WHISPERING FLOWERS** (J. H. Squire Celeste Octet) (No. 3768-3s.). **Dav. Exp.**
Friday: **ANDALUZA** (William Murdoch-Piano) (No. 4827-3s.). **Lon. & Dav.**
CHERRY RIPE (Lionel Tertis-Viola) (No. D1568-4s. 6d.). **Lon. & Dav.**
AT DAWNING (Sacha Jacobsen-Violin) (No. 4536-3s.). **Dav. Exp.**
LONDONDERRY AIR (J. H. Squire Celeste Octet) (No. 5159-3s.). **Dav. Exp.**
Saturday: **LLEWELLYN** (Rudy Wiedloft-Saxophone) (No. 4076-3s.). **Dav. Exp.**
ON WINGS OF SONG (J. H. Squire Celeste Octet) (No. 9275-4s. 6d.). **Dav. Exp.**
BUSTLE OF SPRING (Leslie England-Piano) (No. 4114-3s.). **Dav. Exp.**
SHEPHERD'S HEY (Percy Grainger-Piano) (No. D1664-4s. 6d.). **Dav. Exp.**

Vocal.

Sunday: **ALL PEOPLE THAT ON EARTH DO DWELL** (Rochester Cathedral Choir) (No. 9185-4s. 6d.). **Lon. & Dav.**
JESUS SHALL REIGN (B.B.C. Choir) (No. 4364-3s.). **Lon. & Dav.**
ORPHEUS WITH HIS LUTE (Dora Labbette-Soprano) (No. 9479-4s. 6d.). **Dav. Exp.**
OPT IN THE STILLY NIGHT (W. P. Watt-Tenor) (No. 5055-3s.). **Dav. Exp.**
Monday: **SEA FEVER** (Roy Henderson-Baritone) (No. 5395-3s.). **Lon. & Dav.**
LOVER, COME BACK TO ME (Evelyn Laye and Male Chorus) (No. 9751-4s. 6d.). **Dav. Exp.**
BARBER OF SEVILLE-Largo al Factotum (Staccato-Baritone) (No. 12129-4s. 6d.). **Dav. Exp.**
CANT REMEMBER (Harold Williams-Baritone) (No. 5393-3s.). **Dav. Exp.**
Wednesday: **WHEN THE SERGEANT-MAJOR'S ON PARADE** (Harold Williams-Baritone) (No. 4159-3s.). **Dav. Exp.**
ROADSIDE FIRE (Hex Palmer-Baritone) (No. 4502-3s.). **Dav. Exp.**
FLOREAL DANCE (Hex Palmer-Baritone) (No. 3947-3s.). **Dav. Exp.**
Thursday: **YBOMAN'S WEDDING SONG** (Hex Palmer-Baritone) (No. 5126-3s.). **Dav. Exp.**
DO NOT GO, MY LOVE (See Particulars above). **Dav. Exp.**
Friday: **SOFTLY AWAKES MY HEART** (Muriel Brunskill-Contralto) (No. 3328-3s.). **Dav. Exp.**

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

1.15 An Orchestral Concert
 Relayed from the National Museum of Wales
 Relayed to Daventry 5XX
 NATIONAL ORCHESTRA OF WALES
 (Cerdorfa Genedlaethol Cymru)

Overture, 'Anacreon' Cherubini
 Serenade, No. 8, in D (K. 286) Mozart
 Suite, 'Casse-Noisette' ('The Nutcracker')
 Tchaikovsky

2.20 London Programme relayed from Daventry

4.45 Mr. FROOM TYLER: 'West Country Sketches—III, The Legend of Christ at Priddy'

Priddy is famous for its fairs. In the church there is an old altar-cloth dating from the second half of the fifteenth century.

5.0 JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA
 Relayed from the Carlton Restaurant

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 S.B. from London

9.15 West Regional News

9.20 S.B. from London

9.50-11.0 A Welsh Programme

Arranged by CYRIL JENKINS

NATIONAL ORCHESTRA OF WALES
 (Cerdorfa Genedlaethol Cymru)
 Conducted by WARWICK BRAITHWAITE

ORCHESTRA

Tone Poem on Welsh Themes .. Morfydd Owen

WATCYN WATCYNs (Baritone)

O Fair Wen } Vaughan
 Berwyn } Thomas

Y Dymest .. R. S. Hughes

WILFRED MILES (Tenor)

O Na Byddai'n Haf o Hyd
 Llwybyr y Wyddia
 W. Davies

WATCYN WATCYNs and
 WILFRED MILES

Y Ddau Wladgarwr
 J. Parry

ORCHESTRA

Caswell Hill at } Vincent
 Twilight } Thomas
 Elegy on a Dead }
 Poet

WATCYN WATCYNs

Y Ferch o'r Scor } Vaughan
 Breuddwyd y } Thomas
 Morwr Bach }

WATCYN WATCYNs and
 WILFRED MILES

Gwys i'r Gad

ORCHESTRA

March Paraphrase, 'Men of Harlech' (Welsh Rhapsody) German

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

1.15 S.B. from Cardiff

2.0 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

9.15 S.B. from Cardiff

9.20-11.0 S.B. from London

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

2.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 For Boy Scouts

6.45-11.0 S.B. from London (9.15 Local News)

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

2.0 London Programme relayed from Daventry

5.15 The Children's Hour

WHAT WOULD YOU HAVE DONE?
 A question which will need answering when you hear the story, 'Wings' from 'Five Children and It' (E. Nesbit)

6.0 London Programme relayed from Daventry

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

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

2.0 London Programme relayed from Daventry

3.20 An Afternoon Concert

THE NORTHERN WIRELESS ORCHESTRA
 Overture, 'Richard III' German
 (Manchester Programme continued on page 33.)



WATCYN WATCYNs (left) and WILFRED MILES (right) are the vocalists in the Welsh Programme from Cardiff tonight.



S. C. Sumner

PRIDDY PARISH CHURCH.

In the third of his West Country sketches from Cardiff this afternoon, Mr. Froom Tyler tells the legend of Christ at Priddy.

A Sensational Free Insurance Scheme



Under this sensational New Free Insurance Scheme every customer that orders furniture from the Hackney Furnishing Co. is assured of complete protection in the unfortunate event of sickness or accident, and is at once covered against the following misfortunes:

- 1** If the purchaser is unable through **SICKNESS OR ACCIDENT OF ANY KIND** to follow his trade or profession, his monthly instalments are paid by the Cornhill Insurance Co., Ltd., and he is handed a clear receipt for such payments. **THERE IS NO POSSIBILITY OF HIS GETTING INTO ARREARS.**
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or delivered free to your door upon receipt of the first monthly payment of 9/6 and 35 monthly payments afterwards of 9/6.

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A great 14-day Opportunity

Exide FORTNIGHT

Oct. 7 = 19

This year Exide Week becomes Exide Fortnight. And with the increase in the period comes an increase in its practical interest to battery users everywhere. The principal feature this year will be a great

LIMERICK COMPETITION

for which there are being offered

125 prizes

amounting in value to over

£1000

All you have to do is to add the last two lines to three out of five Limericks, introducing the word "Exide" into each Limerick. You will find the Limericks on the entrance form which your

wireless dealer or garage will give you on application. The only condition of entry is the purchase for cash of an Exide Battery or Trickle Charger during Exide Fortnight.

Here is one of the Limericks to be completed:

*A very old man of Bapaume
Drove a very old motor to Rome,
Though the weather was cold*

The judges will be Miss Marion J. Lyon of "Punch," Mr. S. C. Milliken of the "Daily Mail" and Mr. U. B. Walmsley of the "Daily Sketch."

1st Prize - Essex Challenger 6-Cylinder Coach

Other prizes consist of wireless receivers, loudspeakers, etc., bearing the following well-known names:

Aeonic,
Amplion,
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Igranic,
Lotus,
Marconiphone,
McMichael,

Mullard,
National,
Peto-Scolf,
Philips,

Pye,
Selectors
and
Simoniz.

APPLY FOR YOUR ENTRANCE FORM TO-DAY

Monday's Programmes continued (October 7)

(Manchester Programme continued from page 30.)

- Italian Suite *Kos' al*
 The Sea: Sorenade d'Amour (Seronade of Love); Carnival
GLADYS MORTON (Soprano)
 My Dwelling Place }
 To Music } *Schubert*
 The Young Nun }
ORCHESTRA
 La Favorite (for Flute, Bassoon and Strings) } *Couperin*
 L'Ansonienne (Allemande for Strings) }
JACK LYDON (Ventriloquist)
ORCHESTRA
 Suite, 'As You Like It' *Quilter*
GLADYS MORTON
 Sea Wrack *Harty*
 If I can live *Stephenson*
 A May Morning *Denza*
ORCHESTRA
 Selection, 'Dinorah' *Meyerbeer*
 5.15 The Children's Hour
 PANDORA'S BOX WILL BE OPENED AT 5.15
 What is really inside?
 6.0 London Programme relayed from Daventry
 6.15 S.B. from London
 9.15 North Regional News
 9.20-11.0 S.P. from London

Other Stations.

- 5NO NEWCASTLE.** 1,148 kcs. (261.3 m.)
 2.0:—London Programme relayed from Daventry. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—For Boy Scouts. 6.45:—S.B. from London. 7.45:—Reginald Howe (Baritone). Time to Go (Sanderson); Gentle Zephyrs (Adolf Jensen); Roadways (Lohr); Thanksgiving (Cowen). 8.0:—Capt. H. G. Amers and the Eastbourne Municipal Orchestra. Relayed from the North-East Coast Exhibition. 9.0-11.0:—S.B. from London.
5SC GLASGOW. 752 kcs. (398.9 m.)
 2.40:—For Schools: Dr. R. Stewart MacDougall: 'Natural History round the Year—II, The Autumn Migration of Birds' S.B. from Edinburgh. 3.0:—An Instrumental Concert: The Octet: Overture, 'If I were King' (Adam). Euphemia Gray (Piano): Impromptu in F Minor, Op. 142, No. 1 (Schubert). Octet: Largo and Scherzo (From The New World) (Dvorak); Euphemia Gray: Intermezzo in E Flat Major, Op. 117, No. 1, Romance in F Major, Op. 118, No. 5, and Ballade in G Minor, Op. 118, No. 4 (Brahms). Octet: Fantasia, 'Samson and Dillalah' (Saint-Saens). 4.0:—Musical Comedy: Nina Taylor (Soprano): The Dancing Lesson ('The Passing Show'); My Life is Love ('The Maid of the Mountains') (Fraser-Simson); The Pipes of Pan ('The Arcadians') (Monckton and Talbot). Octet: Selection, 'Madame Pompadour' (Leo Fall). Nina Taylor: Far away in Arcady ('The Arcadians') (Monckton and Talbot); Alice Blue Gown ('Irene') (Tierney); Any One's kissing Umo ('Chu Chin Chow') (Norton). Octet: Selection, 'Bobby in Mayfair' (Fraser-Simson). 4.45:—Dance Music by Charles Watson's Orchestra. Relayed from the Playhouse Ballroom. 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—S.B. from Aberdeen. 6.40:—Bulletin for Juvenile Organizations. 6.45:—S.B. from London. 7.45:—A Scottish Ballad Concert. The Octet: Suite, 'Gaelic Melodies' (Foulds). Marie Thomson (Soprano): To the Lord of the Isles (A Coronation Processional Song), The Harper, The Cocker Gatherer, A Sea Bird to her Chicks, and McLeod's Galley ('Songs of the Hebrides') (arr. M. Kennedy-Fraser). Harold L. Wightman (Reciter): Sir Patrick Spens (Traditional); A Lyke Wake Dirge (Traditional). The Station Singers: The Braes o' Balquhinder (arr. W. B. Moonie); The Waulkin' o' the Faud (arr. Ernest Bullock); Wha'll be King but Charlie? (arr. Kenneth Finlay). Octet: Selection, 'Songs of

the Hebrides' (Kennedy-Fraser). Marie Thomson: The Wild Swan, The Death Keening of a Hero, The Iona Boat Song, and A Benbecula Bridal Procession ('Songs of the Hebrides') (arr. M. Kennedy-Fraser). Harold L. Wightman: Edom o' Gordon (Traditional); The Yeri o' Wateryeck (Dr. Macdonald). Station Singers: Lament for Maclean of Ardour, and Skye Boat Song (arr. H. Statham); Ho-ro, my nut-brown maiden (arr. George Dyson). 8.0:—S.B. from London. 9.15:—Scottish News Bulletin. 9.20-11.0:—S.B. from London.

2BD ABERDEEN. 995 kcs. (301.6 m.)
 2.40:—S.B. from Edinburgh (See Glasgow). 3.0:—S.B. from Glasgow. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—Talk for Juvenile Organizations: Miss E. F. Moffat: 'Hockey—A Winter Game for Girls.' 6.40:—Bulletin for Juvenile Organizations. 6.45:—S.B. from London. 7.45:—S.B. from Glasgow. 9.0:—S.B. from London. 9.15:—S.B. from Glasgow. 9.20-11.0:—S.B. from London.

2BE BELFAST. 1,238 kcs. (242.3 m.)
 12.0:—Concert. The Radio Quartet: Selection, 'Tip Toes' (Gershwin); Suite, 'From the Countryside' (Coates). 12.20:—Meditation (Glazunov); Salut d'Amour (Elgar). 12.30:—Christine Moore (Contralto): The Lover's Curse (Herbert Hughes); Know'st thou the Land? (A. Thomas); Fisher Lad (M. Cranke Day); Salaam (A. M. Lang). 12.42-1.0:—Quartet: Four Dances from 'The Rebel Maid' (Montague Phillips); Suite, 'The Village Green' (Elsie April). 2.0:—London Programme relayed from Daventry. 3.30:—Mozart. Orchestra: Overture, 'Così fan tutte'. Symphony in E Flat, No. 39. 4.5:—Interludes: Fred Mackey (Tenor): Waly, Waly (arr. C. Sharp); Tell me, charming creature (Lane Wilson); The Cloths of Heaven (Thos. F. Dunhill); Open the door softly (H. Hughes); Eleanore (Coleridge-Taylor). 4.17:—John Hartley (Oboe): Fantasia de Klose (arr. N. Coate); Mélodie (Arthur Foote); Reverie (Tribert). 4.29:—Bizet. Orchestra: Suite, 'L'Arlésienne'. 4.45:—Organ Music. Played by George Newell. Relayed from the Classic Cinema. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.45:—Light Orchestral Concert. The Orchestra: Overture, 'Der lustige Krieg' (J. Strauss); Ballet de Cour (Pierné). 8.8:—Mary Spencer Smith (Soprano): Come, let me prove thee ('Don Giovanni') (Mozart); Gathering Barries (Rimsky-Korakov); The Laughing Song (Auber). 8.18:—Phillip Whiteway (Violin): Hungarian Dance in E Minor (Brahms); Berceuse (De Grassi); Scherzo (Tchaikovsky). 8.28:—Orchestra. Suite from the Ballet, 'La Boutique Fantasque' (Rossini, arr. Respighi). 8.38:—Mary Spencer Smith: Oh! love has falsely spoken, My Secret, and Hark, hark, the hark (Schubert); The Shepherd's Song (Elgar). 8.48:—Orchestra: Ballet, 'Coppélia' (Delibes). 9.0:—S.B. from London. 9.15:—Regional News. 9.20:—Ulster Shouters. A pot-pourri of Song and Story of Ulster Life. By Chas. K. Ayre. Sketches by William Morse and Harry Gilson. 10.30-11.0 Dance Music: E. W. Sibbald Treacy's Dance Band, from the Studio.



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7-45
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POPULAR
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9.40
JOHN HENRY
AND
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10.15 a.m. THE DAILY SERVICE
10.30 (Daventry only) TIME SIGNAL, GREENWICH;
WEATHER FORECAST
10.45 Mrs. V. NELSON EDWARDS: 'Economical
Cookery Hints'

11.0-11.30
Experimental Television Transmission by
the Baird Process

11.30 (Daventry only) Gramophone Records
12.0 ORGAN MUSIC
Played by EDGAR T. COOK
Relayed from Southwark Cathedral
Prelude and Fugue in B Minor Bach
VERA OSBORN
Sighing, Weeping Bach
EDGAR T. COOK
Choral Preludes Bach
(a) Liebster Jesu, wir sind hier (Jesus, we are
here); (b) Nun fruet euch (Rejoice); (c) Das
Jesulein soll doch mein Trost (Jesus shall be
my consolation); (d) Ein' feste Burg (A
Stronghold sure)
VERA OSBORN
Come, make my Heart thy Home Bach
EDGAR T. COOK
Fantasia and Fugue in G Minor Bach

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 Fultograph Process

2.25 (Daventry only) Fishing Bulletin

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

2.30 Interlude

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

4.0 ORGAN MUSIC
Played by PATTMAN
Relayed from the
Brixton Astoria

4.15 SPECIAL TALKS FOR
SECONDARY SCHOOLS
'Flying,' by Squadron
Leader W. HELMORE,
M.Sc.—II, 'Dis-
coveries that have
made flying possible'

4.30 FRED KITCHEN and
the BRIXTON ASTORIA
ORCHESTRA
Relayed from the Brixton
Astoria

5.15 THE CHILDREN'S
HOUR
Songs and Imitations by
RONALD GOUBLEY
The Story of 'The Cub'
(H. Mortimer Batten)
'The Zoo's Own Eggs',
by LESLIE G. MAINLAND

9.40 Tonight
Vaudeville
JOHN HENRY and GLADYS
HORRIDGE in Lancashire
Comedy
ALEC MCGILL and GWEN
VAUGHAN, The Cheerful
Chatterers
TROY SISTERS and HELEN,
in Concerted Numbers and
Solos.
And a Variety Item from the
COLISEUM
JACK PAYNE and THE B.B.C.
DANCE ORCHESTRA

6.0 Poems by RICHARD CHURCH
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
BEETHOVEN TRIOS
Played by
MARJORIE HAYWARD (Violin)
MAY MUELE (Violoncello)
KATHLEEN LONG (Pianoforte)

7.0 Talks for the Motorist—II, Col. J. T. C.
MOORE-BRABAZON: 'Overtaking'

With the increase of traffic on the roads, a corre-
sponding increase of accidents may seem inevit-

able; but it is certain that, even so, many accidents
occur which, with a little more knowledge of the
rules of the road, could be avoided. How many
accidents, for instance, are traceable to a dis-
regard of the ordinary rules of motoring when
one vehicle is overtaking another?

7.15 Musical Interlude

7.25 Professor J. W. GREGORY: 'How the World
Began—III, The Age of the Earth.' S.B. from
Glasgow

7.45 A Popular Concert

JOAN ELWES (Soprano)
ASHMOOR BURCH (Baritone)
THE GERSHOM PARKINGTON QUINTET
QUINTET
Intermezzo }
Chanson du Matin (Morning Song) } Elgar
Moths and Butterflies }
Fountain Dance }
ASHMOOR BURCH
Woo thou thy snowflake } Sullivan
Ho, Jolly Jenkin }
JOAN ELWES
It was a Lover and his Lass }
Golden Slumbers } Old English Songs
Cherry Ripe }

QUINTET
Waltz } Coleridge-Taylor
Allegro molto }

ASHMOOR BURCH
To Anthea Hatton
Thy Beaming Eyes MacDowell
Why so pale are the Roses Tchaikovsky

JOAN ELWES
A Welcome Owen Mase
Caravan Shaw
Soft was the Song Elgar

QUINTET
Sais tu? (Knowest Thou?) Fontenailles
Waltz, 'Rose Mousse' (Moss Rose) Boso
Serenade Gounod
Liebesleid (Love's Grief) Kreisler

8.0-8.30 (Daventry only)
Professor W. G. DE
BURCH: 'The Mean-
ing of Ethics—III, Self
'Realization'

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

9.15 Sir WALFORD
DAVIES: 'Music and the
Ordinary Listener—Series
IX, Words and Music'

9.35 Local News; (Dav-
entry only) Shipping
Forecast and Fat Stock
Prices

9.40 Vaudeville
(See top of page)

10.45-12.0 DANCE
MUSIC

ALAN GREEN and his
BAND and ART GREGORY
and his ST. LOUIS BAND
from the ROYAL OPERA
HOUSE DANCES, Covent
Garden



DANGER ON THE ROAD

The problem of motoring in safety becomes more important every year. Many serious accidents are caused through neglect or ignorance of the rules which should be observed when overtaking another car. At 7.0 tonight, Col. Moore Brabazon (the famous motorist) will give help to motorists when faced with the problem, and the Editor of *The Autocar* has provided *The Radio Times* with this dramatic picture which shows quite clearly that the driver who attempts to overtake on a corner may meet with disaster.

TUESDAY, OCTOBER 8
5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)
TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

8.0
GOUNOD'S
'FAUST' FROM
MANCHESTER

- 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
Prelude, March Saino and Danso Sacréo
(‘Herodiade’) Massenet, arr. Mouton
OLIVE STURGESS (Soprano)
May Night } Brahms
Vain Serenade }
Slumber Song }
Ständchen (Serenade) Strauss
ORCHESTRA
Spanish Fantasia, ‘Festival in Aranguez’
Damerzeman
- 4.28 EDITH PENVILLE (Flute)
La Bandoline Couperin, arr. Revell (1668-1733)
Sonata in B Flat Quantz (1697-1773)
Cantabile; Alla Reve; Vivace
ORCHESTRA
Arab Melody Glazounov
Minuet, Symphony No. 40 in G Minor.... Mozart
OLIVE STURGESS
Reverie Arcnsky
Blackbird's Song Cyril Scott
Alleluia Massenet
- 4.55 ORCHESTRA
Musical Gems of Tchaikovsky arr. Langey
EDITH PENVILLE
Romance Widor
Rapsodie Italienne Rougnon
ORCHESTRA
Suite, ‘Stars of the Desert’ Woodforde-Finden
- 5.30 The Children's Hour
(From Birmingham)
‘The Unforsaken Merman,’ by Gladys Joiner
Songs by ALFRED BUTLER (Baritone)
HAROLD MILLS (Violin)
- 6.15 ‘The First News’
TIME SIGNAL, GREENWICH; WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN
- 6.30 JACK PAYNE
and
THE B.B.C. DANCE ORCHESTRA
- 7.0 Light Music
(From Birmingham)
PATTISON'S SALON ORCHESTRA
Directed by NORRIS STANLEY
Relayed from the Café Restaurant, Corporation
Street
March, ‘Pomp and Circumstance’ Elgar
CHARLES BADHAM (Pianoforte)
Andante and Rondo Capriccioso Mendelssohn
ORCHESTRA
Chant Elogiaque Tchaikovsky
NORRIS STANLEY (Violin)
Prize Song (‘The Mastersingers’)
Wagner, arr. Wilhelmj
ORCHESTRA
Symphonic Poem, ‘Los Préludes’ Liszt
- 7.45 ALBERT HARDIE (Pianoforte)
S.B. from Manchester
Rhapsody in G Minor Brahms
Jardins sous la pluie (Gardens in the Rain)
Debussy
Tarantelle Chopin

- 8.0 A Grand Opera Festival
for Charity
‘Faust’
By GOUNOD
Act II
Relayed from the Opera House, Manchester
S.B. from Manchester
Conducted by
SIR THOMAS BEECHAM
Marguerite MIRIAM LICETTE
Faust TUDOR DAVIES
Mephistopheles FRANKLYN KELSEY
Valentine JOHN HUGHES
Martha ELIZABETH BATES
Siebel NAN TAYLOR
THE HAINES BALLET
THE MANCHESTER BEECHAM OPERATIC CHORUS
THE GRAND FESTIVAL ORCHESTRA
(including members of THE HALLÉ and NORTHERN
WIRELESS ORCHESTRAS)
- 8.25 A CONCERT
DOROTHY ORD-BELL (Mezzo-Soprano)
JOHN MOREL (Baritone)
THE OLOF SEXTET
SEXTET
Overture, ‘The Magic Flute’ Mozart
JOHN MOREL
Credo (‘Othello’) Verdi
Elegio Massenet
SEXTET
Air on the G String Bach
Poupee Valsant (Dancing Doll) Poldini
The Darset Daisy Melvin
Handel in the Strand Grainger
DOROTHY ORD-BELL
La Colibri } Chausson
Les Papillons }
Lorsque j'entends ta voix Balakireff
SEXTET
Fantasia on Chopin's Melodies arr. Urbach
JOHN MOREL
On the Banks of Allan Water
Oh! No, John
Border Ballad
SEXTET
Supplication Haydn Wood
Minuet, ‘My Lady Lavender’ Leo Peter
Irish Reel, ‘Molly on the Shore’ Grainger
DOROTHY ORD-BELL
Fair House of Joy } Quiller
The Fuchsia Tree }
Song of the Blackbird }
SEXTET
Lytic Suite Grieg
The Shepherd Boy; Norwegian Rustic March;
Nocturne; March of the Dwarfs
- 10.0 ‘The Second News’
WEATHER FORECAST; SECOND GENERAL NEWS
BULLETIN
- 10.15 Variations
(From Birmingham)
THE BIRMINGHAM STUDIO AUGMENTED
ORCHESTRA
(Leader, FRANK CANTELL)
Conducted by JOSEPH LEVIS
MICHAEL MULLINAR (Pianoforte)
MICHAEL MULLINAR and Orchestra
Variations on a Nursery Tune Dohnanyj
ORCHESTRA
Variations on a Onco Popular Humorous Song
Haydn Wood
- 10.55-11.15 MICHAEL MULLINAR and Orchestra
Symphonic Variations Franck
(Tuesday's Programmes continued on page 36.)

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new green peas



The favourite vegetable, tender, plump, juicy garden peas. Just what you get in a packet of Farrow's. You can enjoy new green peas with all their natural flavour, colour and sweetness all the year round if you insist on Farrow's.

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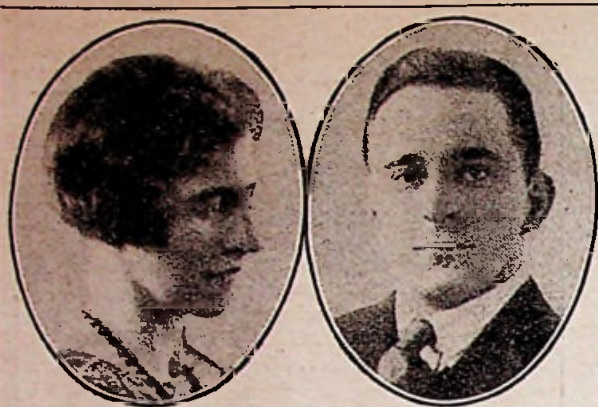
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JOSEPH FARROW & Co. Ltd. PETERBOROUGH.

Tuesday's Programmes continued (October 8)

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

- 2.30 London Programme relayed from Daventry
- 4.30 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. F. W. HARVEY: 'The Forest of Dean—III, Its Inhabitants'
- Mr. HARVEY reminds us that 'skulls are older than language.' In the Forest of Dean one may trace the descendants of the little dark Silurian inhabitants of Britain before the coming of the Romans.
- 6.15 S.B. from London
- 7.0 Egwyl Gymraeg (WELSH INTERLUDE)
Cerdd Ddarlithl Fer: Caneuon Gwerin Cymru (Short Lecture Recital: Welsh Folk Songs)
IV. Caneuon Soreh, gan GWLADYS HOWELL (IV. Love Songs, by GWLADYS HOWELL)
Cenir, gan MARGARET OWEN (Singer, MARGARET OWEN)
- 7.25 Professor J. W. GREGORY: 'How the World Began—III, The Age of the Earth.' S.B. from Glasgow
- 7.45 S.B. from Swansea
- 9.0 S.B. from London
- 9.35 West Regional News
- 9.40-12.0 S.B. from London



BEATRICE EVELINE (violoncello) and TREFOR JONES (tenor) take part in the concert which Swansea is relaying from the Patti Pavilion this evening at 7.45. The concert will also be broadcast from Cardiff.

- 7.15 S.B. from London
- 7.25 S.B. from Glasgow (See London)
- 7.45-12.0 S.B. from London (9.35 Local News)

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

- 12.0 Gramophone Records
- 1.0-2.0 A BALLAD CONCERT
F. R. MITCHELL (Tenor)
EDWARD OLERENSHAW (Baritone);
Caro mio ben (My Dear One (in Italian) *Giordano*)
Ethiopia saluting the colours... *Charles Wood*
Birds in the High Hall Garden... *Somervell*
Deirdre's Farewell... *arr. Kennedy Fraser*
IVAN CLAYTON (Pianoforte)
Lo Rossignol (The Nightingale)... *Liszt*
Fantasie Impromptu... *Chopin*
Study in G Flat, Op. 10, No. 5... *Chopin*
- ANNIE OATES (Contralto)
The Hour of Peace... *Stanley Dickson*
Lament of Isis... *Bantock*
Life's Epitome... *Kenneth Rae*
EDWARD OLERENSHAW
O, could I but express in song... *Malashkin*
The Vagabond... *Vaughan Williams*
Daddy-Long-Legs... *Stanford*
The Pretty Creaturo *Storage, arr. Lane Wilson*
IVAN CLAYTON
Romp... *Bowen*
Sieste... *Laurens*
Musical Box... *Liadov*
Study in Octaves... *Tomlinson*
ANNIE OATES
Ships that pass in the night... *Stephenson*
The Roso... *Noel Johnson*
The River and the Sea... *Noel Johnson*
Friendships... *Löhr*

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 Mr. P. FORD: 'Pioneers of English Foreign Trade'
- 7.15 S.B. from London
- 7.25 S.B. from Glasgow (See London)
- 7.45-12.0 S.B. from London (9.35 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
Be prepared for another Musical Competition (C. E. Hodges) and another Tug-o'-War
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 Mr. E. G. BUTCHER: 'The Rugby Season in the South West'

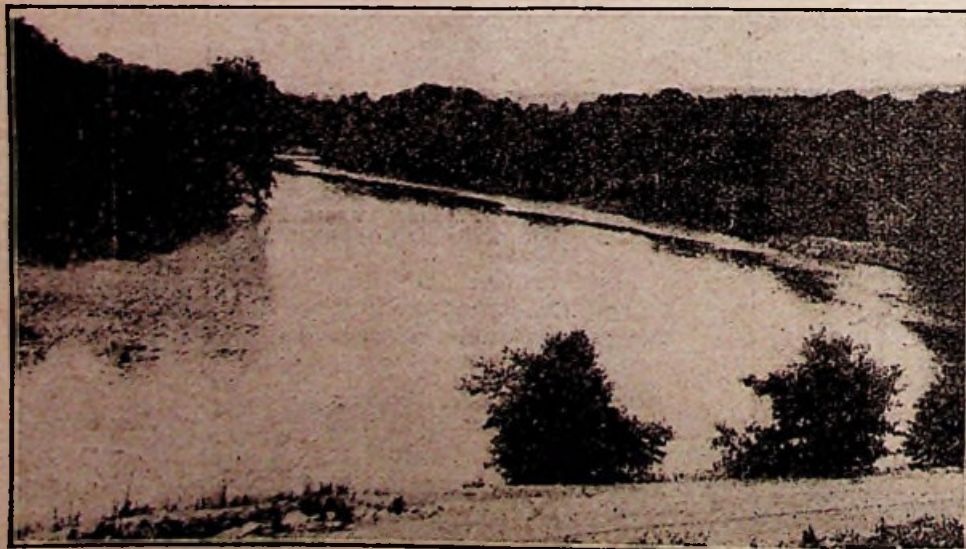
5SX SWANSEA. 1,040 kc/s. (288.5 m.)

- 2.30 London Programme relayed from Daventry
- 5.15 S.B. from Cardiff
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 S.B. from Cardiff
- 7.25 S.B. from Glasgow (See London)

- 7.45 A CONCERT
Relayed from the Patti Pavilion
THE NATIONAL ORCHESTRA OF WALES (Cerdorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE
Overture, 'Oberon' *Weber*
BEATRICE EVELINE (Violoncello) and Orchestra Variations Symphoniques *Boellmann*
ORCHESTRA
Serenade for String Orchestra... *Elgar*
TREFOR JONES (Tenor) and Orchestra
Improviso di Chenier, 'Undi All'agurro Spagio' *Andrea Chenier*
ORCHESTRA
Symphony, No. 40, in G Minor... *Mozart*
- 9.0 S.B. from London
- 9.35 S.B. from Cardiff
- 9.40-12.0 S.B. from London

- 2.30 London Programme relayed from Daventry
- 4.30 THE NORTHERN WIRELESS ORCHESTRA
Overture, 'Der Gascogner'... *Suppe*
Selection, 'A Midsummer Night's Dream' *Mendelssohn, arr. Finck*
Cockney Suite... *Keitelbey*
A State Procession; The Cockney Lover; At the Palais de Danso; Elegy; Bank Holiday
- 5.15 The Children's Hour
S.B. from Leeds
ANY TIME'S FISHING TIME
Songs by DOROTHY KITCHEN and Monologues by JACK SAYES

- 6.0 Miss LAVEROCK: 'Old North Country Recipes—IV, Yorkshire Biscuits, Yorkshire Apple Cake, and various ideas for Yorkshire Puddings'
- 6.15 S.B. from London
- 7.0 Hull Civic and Empire Week
The Lord Mayor of Hull, Councillor BENNO PEARLMAN, J.P.: 'Hull Civic and Empire Week, 1929.' S.B. from Hull
- 7.15 S.B. from London
- 7.25 Professor J. W. GREGORY: 'How the World Began—III, The Age of the Earth.' S.B. from Glasgow
- 7.45 ALBERT HARDIE (Pianoforte)
Relayed to Daventry Experimental Rhapsody in G Minor *Brahms*



IN THE FOREST OF DEAN, one of the beautiful Cannop pools. Mr. F. W. Harvey gives the third of his talks on the Forest of Dean from Cardiff this evening at 6.0.

Topical

Programmes for Tuesday.

Jardins sous la pluie (Gardens in the Rain) *Debussy*
 Tarantelle *Chopin*

8.0 Grand Opera Festival for Charity

'Faust'

By GOUNOD

Act II

Relayed from the Opera House
 Relayed to Daventry Experimental

Conducted by

Sir THOMAS BEECHAM

Marguerite MIRIAM LICETTE
 Faust TUDOR DAVIES
 Mephistopheles FRANKLYN KELSEY
 Valentino JOHN HUGHES
 Martha ELIZABETH BATES
 Siebel NAN TAYLOR

THE HAINES BALLET

THE MANCHESTER BEECHAM OPERATIC CHORUS
 THE GRAND FESTIVAL ORCHESTRA
 (including members of THE HALLÉ and NORTHERN
 WIRELESS ORCHESTRAS)

8.25 S.B. from Daventry Experimental

9.0 S.B. from London

9.35 North Regional News

9.40-12.0 S.B. from London

Other Stations:

5NO NEWCASTLE. 1.148 kc/s. (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.—Mr. W. Percy Mall: 'Country Talks—IV, On a Big Pike from Lough Corrib.' 6.15.—S.B. from London. 7.0.—Mr. Harold Orton, M.A., 'The Dialects of Northumberland and Durham—II, The Dialects of Northumberland.' 7.15.—S.B. from London. 7.25.—Professor J. W. Gregory: 'How the World Began—III, The Age of the Earth.' S.B. from Glasgow. 7.45.—Band of the 9th Batt. Durham Light Infantry. Conducted by G. F. Ford. Band: 'March, 'The Mad Major' (Alford); Selection, 'The Desert Song' (Romberg, arr. Godfrey). 8.0.—William Hendry (Baritone): Five Saracen Songs (H. T. Burlingh). 8.9.—Lillian Rowell (Contralto). 8.18.—Band: A Lightning Switch (Alford). 8.28.—William Hendry: Hope the Horn-blower (J. Ireland); An Old Garden (Hope Temple); The Island Herdmaid (L. Kennedy-Fraser). 8.38.—Lillian Rowell. 8.47.—Band: Selection, 'The Gondoliers' (Sullivan, arr. Godfrey); Selection of Tyneside Songs (arr. G. E. Ford). 9.0.—S.B. from London. 9.35.—Local News. 9.40.—S.B. from London. 10.45.—Dance Music relayed from the Oxford Galleries. 11.30-12.0.—S.B. from London.

5SC GLASGOW. 752 kc/s. (398.9 m.)

10.45.—Mrs. Stuart Sanderson: 'Food for Growing Boys and Girls—III.' 11.0-12.0.—A Recital of Gramophone Records. 2.40.—For Schools: M. Jean-Jacques Oberlin, assisted by Mme. Oberlin: 'Elementary French—II, Dialogue; Géographie de la France—Provinces—Départements—Villes.' 3.5.—Musical Interlude. 3.10.—Mr. P. H. B. Lyon, M.C., M.A., 'The Discovery of Poetry—II, Seeing is Believing—What is the Imagination, and how we can learn to use it.' S.B. from Edinburgh. 3.30.—On with the Dance. 'The Odet', Dorothy King (Soprano). Harry Carpenter (Violin). 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.—Mr. Alasdair Alpin MacGregor: 'Aignish—Tomb of the Lewis Chieftains.' 6.15.—S.B. from London. 7.0.—The Scottish Regional Director: A Survey of Coming Scottish Programmes. S.B. from Edinburgh. 7.15.—Musical Interlude. 7.25.—Prof. J. W. Gregory: 'How the World Began—III, The Age of the Earth.' 7.45.—S.B. from Edinburgh. 9.0.—S.B. from London. 9.35.—Scottish News Bulletin. 9.40-12.0.—S.B. from London.

2BD ABERDEEN. 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. 6.15.—S.B. from London. 7.0.—S.B. from Edinburgh. 7.45.—S.B. from Edinburgh (See Glasgow). 9.0.—S.B. from London. 9.55.—S.B. from Glasgow. 9.40-12.0.—S.B. from London.

2BE BELFAST. 1,238 kc/s. (242.3 m.)

2.30.—London Programme relayed from Daventry. 4.30.—Concert. The Radio Quartet. 5.0.—A Violoncello Interlude by Marjorie Brown. 5.15.—The Children's Hour. 6.0.—London Programme relayed from Daventry. 6.15.—S.B. from London. Mr. W. F. Marshall: Among the Bushes, III, A Tyrone Village. 7.25.—Professor J. W. Gregory: 'How the World Began—III, The Age of the Earth.' S.B. from Glasgow. 7.45.—The Poet's Charm. The Orchestra: 'Keltch Falkner (Bass). 9.0-12.0.—S.B. from London.

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A printed guide to Success! This is a phrase to make the sceptic smile; yet it is a proven fact that many thousands of men date their successful careers back to the day when they invited J. D. C. Mackay to send them the free 180-page prospectus of The School of which he is Principal. No book that was a dry-as-dust prospectus only could have such an influence on men's lives; but this is more—far more—than a prospectus. It is in truth a guide—detailed, explanatory, absorbingly interesting—to the paths through the hitherto uncharted spaces that lie between the ill-paid office worker and the solid, material business success of which he dreams. It owes its influence to this fact; that the man who has read it is no longer at a loss how to solve his own personal problem. At last he can see his way clear ahead . . .

"The Direct Way to Success" allows the reader to see Business through experts' eyes. There are contributions from famous Business Leaders; and the careers that business offers and the avenues that lead to success are made absolutely clear. The need for training is explained; and the results of School of Accountancy training are shown in instance after instance that would read like a romance were they not duly attested correct by a Chartered Accountant.

Incontestable proof is given that The School's tuition is the most efficient for commercial and professional examinations and for training for executive positions. Further, this book explains how the personal advice of the Principal can be obtained, how fees can be paid by instalments; and how examination success and qualification can be definitely guaranteed. This is the book that can lead you to success. Write for it to-day.

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WHAT SCHOOL OF ACCOUNTANCY TRAINING IS

The School of Accountancy gives specialised postal training for all Accountancy, Secretarial, Banking, Insurance, Commercial and Matriculation Examinations, and for appointments such as General Manager, Company Secretary, Accountant, Works Manager, Cost Accountant, Office Manager, Auditor, Cashier, and Chief Clerk. Also Courses for youths and ladies, and in all business and general education subjects.

ALL AGES AND RANKS SUCCEED

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Below are a few instances selected at random from thousands of fully attested cases of the successes gained by School of Accountancy students. Woodburn, once an engineer, is now a Director of a company of Naval Contractors. Radcliffe, who was drifting along at £150 a year is Director to a concern whose name is a household word. Milligan is Cost Accountant to a Railway Company. Dale is Accountant to a Departmental Store. Donaldson graduated from an ordinary position in a Law Office to the position of Director and Secretary to an eminent firm of publishers. "I attribute my success," he says, "to the fortunate chances that led me to place my faith in Principal Mackay . . ."

Nelson climbed from a clerkship in an electrical concern to management of a big Engineering Company at over £2,000 a year. French, a municipal clerk, became a City Treasurer at a progressive salary starting at £1,000 a year. Simpson is Secretary to a Water Board. Tulloch is Treasurer to a Film Corporation. Appointments as Accountants, Secretaries and Executives are the normal attainments of School of Accountancy students. There are thousands of them in good, progressive positions, with salaries of from £350 to £1,000 a year. Every year the list of students gaining and improving upon such appointments as these grows larger. Every year another big squad steps out from the ranks of the routine workers and joins the well-paid executive staff of Business.

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When The School of Accountancy undertakes to train a man to qualify for an executive position or to pass an independent examination which confers a recognised professional status, it trains that man until he succeeds. Six to twelve months is the time usually taken by The School's students to complete their courses, but there is no fixed limit to the training, and no extra fee is charged even if the tuition be spread over a period of years.

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7.45

'RUSSIAN TWILIGHT'

WEDNESDAY, OCTOBER 9

2LO LONDON & 5XX DAVENTRY

842 kc/s. (356.3 m.)

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

9.35

SYMPHONY CONCERT

10.15 a.m. THE DAILY SERVICE

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

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

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

11.30 (Daventry only) Gramophone Records

12.0 A Ballad Concert
MARGARET MINOR (Contralto)
EDWARD REACH (Tenor)

12.30 A Recital of Gramophone Records

1.0-2.0 LIGHT MUSIC
FRASCATI'S ORCHESTRA
Directed by GEORGES HAECK
From the Restaurant Frascati

2.25 (Daventry only) Fishing Bulletin

2.30 FOR THE SCHOOLS
Miss C. VON WYSS : 'Nature Study for Town and Country Schools—II, Wheat, Oats, and Barley'

2.55 Interlude

3.0 Miss MARJORIE BARBER : 'Stories and Story-Telling in Prose and Verse—III'

3.25 Interlude

3.30 Mr. LEIGH ASHTON : 'The History of Embroidery—III, The Fifteenth and Sixteenth Centuries'

3.45 Light Classical Music
ELEANOR MARSHALL (Mezzo-Soprano)
AMINA LUCCHESI (Violin)
MARGERY CUNNINGHAM (Pianoforte)

AMINA LUCCHESI and MARGERY CUNNINGHAM
Sonata, No. 10, in B Flat

Mozart

4.4 ELEANOR MARSHALL
Aus meinen grossen Schmerzen (From my great grief)
Gute Nacht (Good night)
Mädchen mit den roten Mädechen (Maiden with the rosy cheeks)
Im Rhein, im heiligen Strome (The Rhine, the holy river)
Ein Ständlein wohl ver Tag (The hour before dawn)
Marie, am Fenster sitztest du (Marie, sitting at the window)
Im Herbst (In autumn)

Franz

4.18 AMINA LUCCHESI and MARGERY CUNNINGHAM
Sonata in E, Op. 4 Kryjanowsky

4.45 ORGAN MUSIC
Played by ALEX TAYLOR
Relayed from Davis's Theatre, Croydon

5.15 THE CHILDREN'S HOUR
'MY PROGRAMME'
by
Lady CYNTHIA ASQUITH

6.0 Musical Interlude

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

0.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
BEETHOVEN TRIOS
Played by
MARJORIE HAYWARD (Violin)
MAY MURLE (Violoncello)
KATHLEEN LONG (Pianoforte)

7.0 Talk by Mr. ARTHUR PONSONBY, M.P., arranged under the auspices of the Overseas Settlement Department

THIS is the first of a series of monthly talks which is to be given under the auspices of the Overseas Settlement Department. Many listeners will recall the recent series on migration which were given by people of practical experience qualified to

windows open on to a terrace; candle light shines on ringlets, sloping shoulders, and white satin crinolines. Two men sit in the shadow. They are very conscious of the green, mysterious garden, the river, and the moon rising behind the birch trees. The air is full of the scent of the ripening rye wafted from the dark fields.

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

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

9.15 Mr. THOMAS GANN : 'A Mystery of the Bush'

9.30 Local News; (Daventry only) Shipping Forecast and Fat Stock Prices

9.35 Symphony Concert

EMMA LUBBECKE-JOB (Pianoforte)

THE WIRELESS SYMPHONY ORCHESTRA
(Leader, S. KNEALE KELLEY)

Conducted by SCHNEEVOIGT

Symphony No. 5 in E Flat (Op. 82) Sibelius

(1) Tempo molto moderato—Largamente—Allegro moderato (ma poco a poco stretto), Presto; (2) Andante mosso, quasi allegretto; (3) Allegro Molto

EMMA LUBBECKE-JOB and Orchestra

Concerto in D Minor for Piano-forte and Strings Bach
(1) Allegro; (2) Adagio; (3) Allegro

Of this Concerto it is eminently true that in its virile, sincere wholesomeness it can speak for itself far better than any mere words may hope

to do, no matter how enthusiastic the scribe might be in its praise. There are three movements: the first is a big, robust Allegro, of which the chief tune is boldly announced at the outset by all the strings in unison; in the second, Adagio, a theme of rather solemn import, also played first by the strings in unison, becomes anon the bass for a very beautiful, song-like melody on the pianoforte. The third, again an Allegro which has a spirit of wholesome merriment in spite of its minor mode, is based on two figures, heard simultaneously at the opening—one beginning with a downward scale and the other mounting vigorously upwards.

ORCHESTRA

Suite, 'Háry János' Kodály

(1) Prelude—The Fairy Tale begins; (2) Viennese Musical Clock; (3) Song; (4) The Battle and Defeat of Napoleon; (5) Intermezzo; (6) Entrance of the Emperor and his Court

11.0-12.0 DANCE MUSIC

THE CAFE DE PARIS BLUE LYRES BAND
From THE CAFE DE PARIS



'RUSSIAN TWILIGHT'

From London this evening at 7.45

advise intending migrants on the right lines. The present series is being planned in a similar manner.

7.15 Musical Interlude

7.25 Mr. ROGER FRY : 'The Meaning of Pictures—III'

MICHELANGELO and Raphael are the two artists chosen by Mr. Roger Fry to illustrate his contention that, whereas the sculptor is only concerned with the relations of the parts of the figure to each other, the painter is concerned with the double problem of creating the appearance of the solid bulk of objects and of situating them in an imagined space.

7.45 'Russian Twilight'

By M. H. ALLEN

Music selected and arranged by DORIS ARNOLD
Characters

Vladimir Ivanitch, a young man
Alexis Petrovitch, a middle-aged landowner
Natasha, a young girl
Varvara Pavlovna, a woman of thirty

It is a summer evening in Russia less than a hundred years ago. From an old, rambling house long

WEDNESDAY, OCTOBER 9

5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

3.0 A MILITARY BAND CONCERT

(From Birmingham)

THE BIRMINGHAM MILITARY BAND

Conducted by W. A. CLARKE

First Norwegian Rhapsody *Svendson*

HARRY COSTIGAN (*Baritone*)

When the Sergeant Major's on Parade *Longstaffe*

Do not go, my Love *Hagemann*

The Roadside Fire *Vaughan Williams*

BAND

The Mill in the Black Forest *Eitcnberg*

Selection, 'La Boutique Fantasque' (The Fantastical Toy Shop) *Rossini, arr. Respighi*

3.35 EDWIN BANKS (*Entertainer*)

Back I went to Parliament

At Zomerset Fair, *Weston and Lee*

Old Days and the Now,

BAND

Overture, 'Stradella' *Flotow*

HARRY COSTIGAN

Duna *McGill*

The Floral Dance *Katie Moss*

Phyllis has such charming graces *Lane Wilson*

4.0 BAND

Selection, 'The Sorcerer' *Sullivan*

EDWIN BANKS

Back Answers *Coverdale*

That's what put the Sweet in 'Home, Sweet, Home' *Lowry*

BAND

Czardas, 'The Ghost of the Wild Woods' *Grossman*

4.30 DANCE MUSIC

JACK PAYNE

and THE

B.B.C. DANCE ORCHESTRA

5.30 The Children's Hour

(From Birmingham)

'What Happened Afterwards,' a Play by GLADYS WARD

VICTOR SHEATH (*Banjo*)

'Attack,' a Soccer Talk, by MAURICE K. FOSTER

Songs by COLLEEN CLIFFORD (*Soprano*)

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, 'Masaniello' *Auber*

EVELINE STEVENSON (*Soprano*)

The Night Bird *Somervell*

The Bower of Roses *Stanford*

Will-o'-the-Wisp' *Spross*

ORCHESTRA

Selection, 'Carmon' *Bizet, arr. de Groot*

PEERS COETMORE (*Violin*)

Four Movements from Suite of 'Five Popular Pieces' *Schumann*

ORCHESTRA

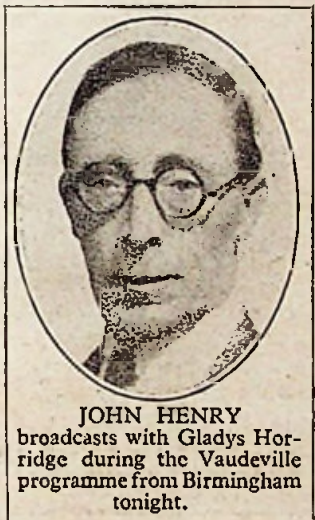
Suite, 'Egyptian Ballot Music' *Luigini*

EVELINE STEVENSON

Mia Piccirolla (My dear one) *Gomez*

Si mes vers avaient des ailes (If my songs had wings) *Hahn*

Viens, Aurore (Come, sweet morning) (French Air) *arr. A. L.*



JOHN HENRY broadcasts with Gladys Horridge during the Vaudeville programme from Birmingham tonight.

ORCHESTRA

Berceuse ('Jocelyn') *Godard*

PEERS COETMORE

Mwynen Meirionydd (Wolsh Airs)

Ar-hyd-y-nos } *arr. Peers Coetmore*

Y bachgen awel }

8.0 A Choral and Orchestral Programme

(From Birmingham)

THE BIRMINGHAM STUDIO CHORUS

and AUGMENTED ORCHESTRA

Conducted by JOSEPH LEWIS

Festival Overture, Op. 123 (with Chorus) *Schumann*

CHORUS and Orchestra

Cantata, 'Three Jovial Huntsmen' *Walford Davies*

THIS is the old song of the Three Huntsmen, set by Sir Walford Davies for small chorus and orchestra. The first part, in a regular galloping rhythm, announces the three huntsmen; the second movement, with changes of rhythm and mood, tells how they hunted and found the boggart and then three children. In the third part they meet the fat pig and the two young lovers, reaching the conclusion that hunting didn't pay, but that they had had a rattling day.

The score is rich in merry, even humorous effects, and the rollicking text is illuminated in the happy way one would expect from Sir Walford Davies.

ORCHESTRA

Ballet Music, 'Sylvia' *Delibes*

CHORUS and Orchestra

England (arranged for Unison Chorus and Orchestra) *Owen Mason*

Triumphal March, 'Caractacus' *Elgar*

9.0 Vaudeville

(From Birmingham)

COLLEEN CLIFFORD and DUDLEY GLASS in Musical Comedy Reminiscences.

FREDERICK CHESTER (*Dialect Entertainer*)

GWEN HENRY (Songs at the Piano)

JOHN HENRY and GLADYS HORRIDGE (The Domesticated Couple)

VICTOR SHEATH (*Banjo*)

PHILIP BROWN'S DOMINOES DANCE BAND

10.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.15 DANCE MUSIC

BILLY FRANCIS and his BAND, relayed from THE WEST END DANCE HALL, Birmingham

11.15-11.45

Experimental Transmission of Still Pictures by the Fultograph Process

(Wednesday's Programmes continued on page 40).

8.0
BIRMINGHAM
STUDIO
CHORUS



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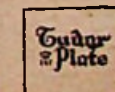
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Free



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

BERCEUSE de JOCELYN (Godard)—Casals—DB4039, 8/6. London and Daventry, Wednesday, 7.59.

SELECTION—"THE YAGABOND KING"—Savoy Havana Band—C1337, 4/6. London and Daventry, Thursday, 4.59.

DO NOT GO, MY LOVE—Tudor Davies—E501, 4/6. London and Daventry, Thursday, 10.20.

ANDALUZA (De Falla)—Van Barentzen—D1571, 6/6. London and Daventry, Friday, 6.15.

CHERRY RIPE (arr. Lehmann)—Garda Hall—H521, 3/-. London & Daventry, Friday, 8.45.

PARTED—Essie Ackland—C1702, 4/6. London and Daventry, Friday, 5.15.

AT DAWNING—Rowland-Tims—B3021, 3/-. London and Daventry, Friday, 5.23.

LONDONDERRY AIR—Kennedy—C1618, 4/6. London and Daventry, Friday, 7.0.

OVERTURE—"OBBERON"—State Opera Orchestra, Berlin (conducted by Dr. Leo Blech)—D1516, 6/6. London and Daventry, Friday, 9.0.

ONAWAY! AWAKE, BELOVED (Cowen)—Dawson, B2561, 3/-. London and Daventry, Saturday, 4.15.

RIDE OF THE VALKYRIES (Wagner)—Berlin State Opera Orchestra, (conducted by Dr. Leo Blech). D1529, 6/6. London and Daventry, Sunday, 4.10.

SUITE No. 1—"PEER GYNT"—Royal Opera Orchestra, Covent Garden, (conducted by Eugene Goossens)—C138 and C139, 4/6 each. London and Daventry, Sunday, 4.30.

VALSE—"SLEEPING BEAUTY" (Tchailkovsky)—Royal Opera Orchestra, Covent Garden, (conducted by Dr. Malcolm Sargent). C1415 4/6. London and Daventry, Sunday, 4.50.

FUGUE IN C MINOR (Bach)—Marcel Dupré—D1356, 6/6. London and Daventry, Sunday, 9.5.

MADAM BUTTERFLY (Selection)—New Light Symphony Orchestra—C1429, 4/6.—London and Daventry, Sunday, 8.20.

MEDITATION—"THAIS"—Isolde Menges—D122, 6/6. London and Daventry, Sunday, 9.25.

SLAYE MARCH (Tchailkovsky)—Philadelphia Symphony Orchestra, (conducted by Leopold Stokowski)—D148, 6/6. London and Daventry, Sunday, 10.23.

WILLIAM TELL OVERTURE—Royal Opera Orchestra, Covent Garden, (conducted by Dr. Malcolm Sargent)—E245 and E248, 3/6 each. London and Daventry, Monday, 3.0.

RAEGONA—Hilton's Orchestra—B 5174, 2/-. London and Daventry, Monday, 8.5.

SONGS MY MOTHER TAUGHT ME—Reginald Foot—C1459, 4/6. London and Daventry, Monday, 4.18.

LEE PRELUDES (Liszt)—London Symphony Orchestra, (conducted by Albert Coates)—D1516 and D1617, 6/6 each. London and Daventry, Tuesday, 7.30.

SONATA IN B FLAT No. 10 (Mozart)—Hayward and Bourne—C1247 and C1248, 4/6 each. London and Daventry, Wednesday, 3.45.

ROADSIDE FIRE—Stuart Robertson—B2571, 3/-. London and Daventry, Wednesday, 3.15.

BOULEVARD FANTASQUE—Royal Albert Hall Orchestra (conducted by Eugene Goossens)—D1018, 6/6. London and Daventry, Wednesday, 3.25.

SELECTION, THE SORCERER—Coldstream Guards' Band—C1435, 4/6. London and Daventry, Wednesday, 4.0.

THAT'S WHAT PUT THE SWEET IN 'HOME SWEET HOME'—G. Fields—B3872, 3/-. London and Daventry, Wednesday, 4.10.

SELECTION—"CARMEN"—Massed Bands of Aldershot Command—C1571, 4/6. London and Daventry, Wednesday, 6.50.

EGYPTIAN BALLET MUSIC—New Light Symphony Orchestra—C1254 and C1255, 4/6 each. London and Daventry, Wednesday, 7.0.

JARDIN SOUS LA PLUIE—Mark Hambourg—B256, 7/-. London and Daventry, Saturday, 3.35.

ON WINGS OF SONG—Heifetz—DB1216, 8/6. London and Daventry, Saturday, 3.50.

RUSTLE OF SPRING—Marek Weber's Orchestra—C1639, 4/6. London and Daventry, Saturday, 4.10.

OVERTURE, "RAYMOND"—New Light Symphony Orchestra—C1561, 4/6. London and Daventry, Saturday, 6.45.

SELECTION, "LA TRAVIATA"—Creator's Band—C1450, 4/6. London and Daventry, Saturday, 6.50.

OVERTURE, "COCKAIGNE"—Royal Albert Hall Orchestra, (conducted by Sir Edward Elgar)—D1110 and D1111, 6/6 each. London and Daventry, Saturday, 9.0.

VIOLIN CONCERTO IN D, Op. 77 (Brahms)—Kreisler and the Berlin State Opera Orchestra, (conducted by Dr. Leo Blech)—DB1120 to DB1124, 8/6 each. Album Series—No. 54. London and Daventry, Saturday, 9.5.

SHEPHERD'S HEY—Royal Opera Orchestra, Covent Garden, (conducted by Lawrence Collingwood)—B2841, 3/-. London and Daventry, Saturday, 9.50.

PHYLLIS HAS SUCH CHARMING GRACES—Tudor Davies—E501, 4/6. London and Daventry, Wednesday, 3.51.

SEA FEVER—Stuart Robertson—B2591, 3/-. London and Daventry, Monday, 3.25.

LOVER COME BACK TO ME—Reginald Foot—B3015, 3/-. London and Daventry, Monday, 3.20.

POMP AND CIRCUMSTANCE MARCHES 1 & 2—Royal Albert Hall Orchestra, (conducted by Sir Edward Elgar)—D102, 4/6. London and Daventry, Tuesday, 7.0.

"His Master's Voice"
The Gramophone Co. Ltd., London, W.1.

Wednesday's Programmes continued (October 9)

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

1.15-2.0 **A Symphony Concert**
Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
Cerddorfa Genedlaethol Cymru

Overture, 'Figaro' Mozart
Symphony, No. 1, in G Minor Kalinnikov

2.30 London Programme relayed from Daventry

3.45 **An Afternoon Concert**

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

Trio in G (1st and 2nd Movements) .. Hurlstone
IRENE WALKER (Contralto)

Here in the quiet hills Gerald Carne
A Birthday Woodman
Life and Death Coleridge-Taylor

TRIO
Trio in G (3rd and 4th Movements)
Hurlstone

IRENE WALKER
The Blacksmith
Brahms

I love thee }
To a Water Lily } Grieg

TRIO
Petite Suite .. Debussy

THIS, a comparatively early work, was composed originally as a pianoforte duet. It has been very ably scored for orchestra by Henri Büsser.

The first of the four movements is a Barcarolle, a boating tune, in which a solo flute plays the main tune at the beginning. There is a middle section in a moré virile rhythm, after which the first tune is heard again, played now by the violin.

The second movement is called 'Procession.' Two flutes begin this, to be followed soon by the oboes and other winds until at last the whole orchestra is playing it. Here again there is a contrasting middle section, and when the first tune returns, on the flutes as at first, the violins play the tune of the middle section as an accompaniment to it.

A Minuet follows, dainty and graceful, the tune being shared, to begin with, by violin, flute, clarinet, oboe, and English horn. The Bassoon has an amusing part in the middle section, after which we hear the first part once more.

The last movement is a lively Ballet. The strings begin the tune, and then the winds take their place, after which the whole orchestra repeats it. A waltz breaks in, as middle section, and when the original tune is heard at the end we hear the tune of the waltz along with it.

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 *S.B. from Swansea*
5.30 **The Children's Hour**
6.0 London Programme relayed from Daventry

6.15 *S.B. from London*
0.30 **West Regional News**
9.35-11.0 *S.B. from London*

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

1.15-2.0 *S.B. from Cardiff*
2.30 London Programme relayed from Daventry
5.15 **The Children's Hour**
5.30 *S.B. from Cardiff*
6.0 London Programme relayed from Daventry
6.15 *S.B. from London*
9.30 *S.B. from Cardiff*
9.35-11.0 *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* (9.30 Local News)

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

2.30 London Programme relayed from Daventry
5.15 **The Children's Hour**
A Dialogue Story by **CAREY GREY—"THE SECRET OF CONTENT"**
6.0 London Programme relayed from Daventry
6.15-11.0 *S.B. from London* (9.30 Mid-Week Sports Bulletin; Local News)

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

2.30 London Programme relayed from Daventry
3.45 **Verdi**
THE NORTHERN WIRELESS ORCHESTRA



IRENE WALKER,
(contralto), sings two groups of songs during the concert from Cardiff this afternoon.

Selection, 'La Traviata'
TOM CASE (Baritone)
Recitative, 'O Patria. O cara Patria' ('My country, my beloved country')
Cavatina, 'O tu, Palermo' ('O thou, Palermo')
Aria, 'Di Provenza il mar' ('Thy homo in fair Provence')

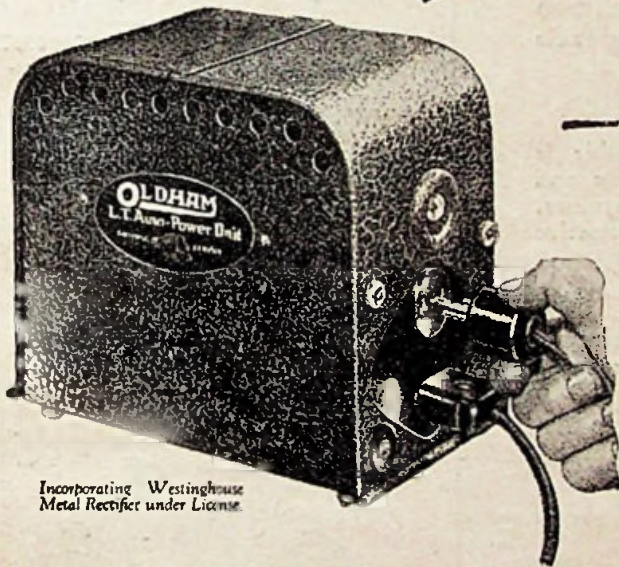
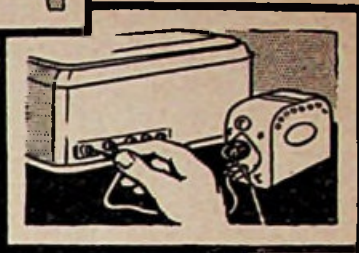
ORCHESTRA
Selection, "Aida"
TOM CASE
Scena, 'Alzate!
Aria, 'Eri tu che' (It was thou)
Scena, 'Tutto e deserto' ('All is solitary')
Aria, 'Il balen' ('The tempest of the heart') ('Il Trovatore')

ORCHESTRA
Selections: 'Il Trovatore'; 'Rigoletto'
5.15 **The Children's Hour**
No SMOKE WITHOUT FIRE
Songs sung by **DORIS GAMBELL** and **HARRY HOPEWELL**
6.0 London Programme relayed from Daventry
6.15 *S.B. from London*
(Manchester Programme continued on page 43.)

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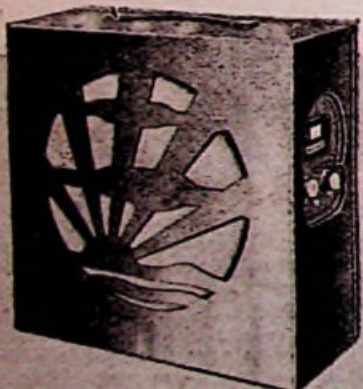
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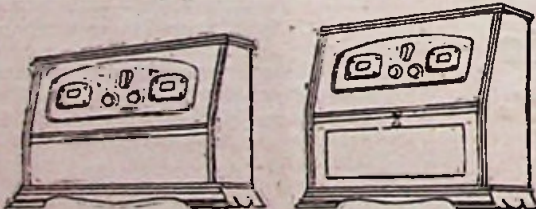
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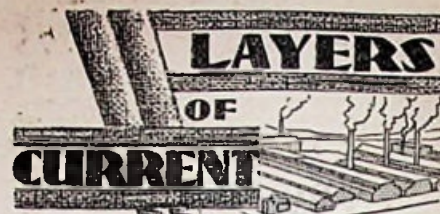


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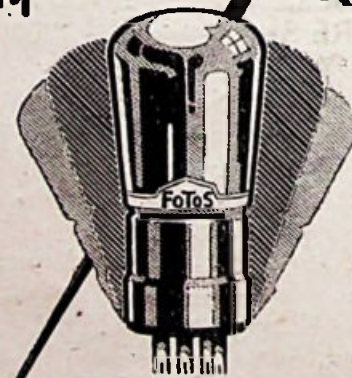
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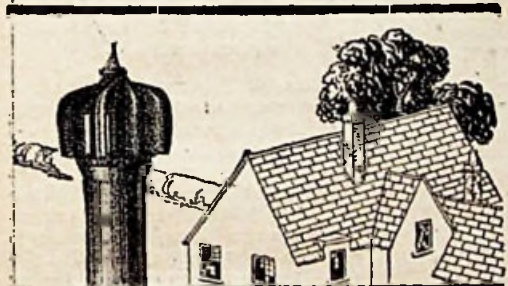
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ESTABLISHED 1834.

Programmes for Wednesday.

(Manchester Programme continued from page 40.)

7.45 A Concert of Light Music

THE J. H. SQUIRE CELESTE OCTET

Overture, 'Oberon' Weber
Introduction and Rondo Capriccioso Mendelssohn

THE GLEN MALE VOICE QUARTET

Song of the Jolly Roger Chudleigh
When evening's twilight Hatton
A Ballad when at Sea Bower
As the Moments Roll Webbe

OCTET

Air for the G String Bach
Bolero Brillante De Beriot

QUARTET

Little Tommy went a-fishing Macey
They kissed, I saw them do it Hawley
There are Women Oakley
The Energetic Husband Oakley

OCTET

Rhapsody, No. 2 Liszt

QUARTET

Allan Water arr. Button
Here's Life and Health to England's King Hollingworth
Dear Little Shamrock arr. Batchelder
A Mistake (Humorous)

OCTET

Moonbeams and Shadows J. H. Squire
Everybody's Melodies

9.0 S.B. from London

9.30 North Regional News.

9.35-11.0 S.B. from London

Other Stations:

5NO NEWCASTLE. 1,149 kc/s. (261.3 m.)

2.25:—East coast Fishing Bulletin, relayed from Daventry. 2.30:—London Programme relayed from Daventry. 4.45:—Music relayed 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. (398.9 m.)


2.40:—For Schools: Mr. Robert L. Mackie: 'The Men of Old—Figures from Scotland's Past—II. The Roman Occupation of Scotland—Agriculture and Galgacus' S.B. from Dundee. 3.0:—Musical Interlude. 3.5:—The Education Engineer in Scotland: 'Good Reception—Getting the Best Results from your Set—Assistance given by the B.C.C.—Inside the Set—I.' 3.15:—Dance Music by Charles Watson's Orchestra. Relayed from the Playhouse Ballroom. 3.30:—London Programme relayed from Daventry. 3.45:—A Scottish Concert. The Octet. Louise Craig (Soprano). Edward Woolard (Baritone). 5.15:—The Children's Hour. 5.37:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.15:—S.B. from London. 6.30:—Mr. Dudley V. Howells: 'Work among Fruit'; Topical Gardening Notes. 6.45:—S.B. from London. 9.30:—Scottish News Bulletin. 9.35-11.0:—S.B. from London.

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

2.40:—S.B. from Dundee. 3.0:—S.B. from Glasgow. 3.30:—London Programme relayed from Daventry. 3.45:—A Scottish Concert. The Octet. Louise Craig (Soprano). Edward Woolard (Baritone). 5.0:—S.B. from Glasgow. 6.15:—S.B. from London. 6.30:—Mr. George E. Greenhow: 'Horticulture.' 6.45:—S.B. from London. 9.30:—S.D. from Glasgow. 9.35-11.0:—S.B. from London.


2BE BELFAST. 1,238 kc/s. (242.3 m.)

12.0-1.0:—Gramophone Records. 2.30:—London Programme relayed from Daventry. 3.45:—Opening Speech by the Rt. Hon. J. Milne Barbour, D.L., M.P., Minister of Commerce for Northern Ireland. At the Fifth Annual Exhibition organized by the Ulster Wireless Traders' Exhibition. Relayed from the Ulster Hall. 4.0 app.:—Concert. Orchestra: Overture, 'Le Roi d'Ys' (Lalo); Caucasian Sketches (Ippolitov-Ivanov). 4.24:—Eva McCombe (Soprano): Come, beloved (Handel, arr. A. L.); Awake, my Heart (Gustav Holst); The Harvest of Sorrow (Rachmaninov); As thro' the streets ('La Boheme') (Puccini). 4.36:—Orchestra: Selection, 'Chopiniana' (arr. Finck); Valse, 'Eugene Onegin' (Tchaikovsky); Alla Polka from String Quartet in E Minor (Smetana). 5.0:—Gramophone Records. 5.15:—The Children's Hour. 6.0:—Fred Rogers (in Pianoforte Syncopations). 6.15:—S.B. from London. 9.30:—Regional News. 9.35:—Cabaradio. A Post-Prandial Pot-Pouri. Book and additional numbers by Charles Brewer. Lyrics by Dorothy Eaves. Clifton Hellwell and Sibbald Treacy at the Piano. 10.30-11.0:—Dance Music: Harry Park's Dance Band, at the Malone Rugby Football Club Dance, relayed from the Carlton Ballroom.



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9-35
A RECITAL
BY
ORREA PERNEL

THURSDAY, OCTOBER 10
2LO LONDON & 5XX DAVENTRY

842 kc/s. (356.3 m.)

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

10.0
THE DRAMA
OF
SUDDEN DEATH

10.15 a.m. THE DAILY SERVICE

10.30 (*Daventry only*) TIME SIGNAL, GREENWICH;
WEATHER FORECAST10.45 'Parents and Children'—VI. Mrs. H. A. L.
FISHER: 'Straight or Crooked Bones'

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

11.30 (*Daventry only*) Gramophone Records

12.0 A CONCERT

HUGH CROSSLEY (*Tenor*)
PHYLLIS NASH (*Violin*)
DOROTHY MACKENZIE
(*Pianoforte*)

1.0 ORGAN MUSIC

Played by REGINALD FOOTE
Relayed from the Regent
Cinema, Bournemouth
S.B. from Bournemouth

2.0

(*Daventry only*)
Experimental Transmission
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 Abbey3.45 Miss FLORA GRIERSON:
'Armchair Travels—II,
Travelling with the English
Adventurers of the Sixteenth
Century'

The gigantic nature of Sir Francis Drake's voyage round the world is apt to dwindle in our minds in these days when everyone is becoming a regular globe-trotter. So, too, with the adventurous voyages of Raleigh. Yet it is doubtful whether any of the tasks undertaken by our explorers and innovators of today excel, for all their near glamour, the daring of these heroic Elizabethans. In her talk this afternoon Miss Grierson, continuing her armchair travels, will tell particularly of Drake's voyage round the world and Raleigh's discovery of Guiana.

4.0 A Concert

VIOLETTE BROWNE (*Soprano*)
THE CARLTON MASON SEXTET

5.15 THE CHILDREN'S HOUR

FREDRICK CHESTER in West Country Songs and
the Story of 'Jan Tremlett in Town' from
'In Chimley Corner' (*Jan Stewer*)

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

6.35 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
BEETHOVEN TRIOS
Played by

MARJORIE HAYWARD (*Violin*)
MAY MUKLE (*Violoncello*)
KATHELEN LONG (*Pianoforte*)

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

7.15 Musical Interlude

7.25 Dr. G. G. COULTON: 'England in the Middle
Ages—III, The Medieval Village: (b) As an
Ecclesiastical Unit'

Dr. COULTON deals this week with the medieval
village as an ecclesiastical unit. He will show
how the parish system evolved from the pre-

9-35 A VIOLIN RECITAL
By ORREA PERNEL

Passacaglia *Sammartini, arr. Nachez*
Midsummer Moon *Rebecca Clarke*
Il canto della Contanza (A song from far
away) *Mulipiero*
Tonada Murciana *Nin, arr. Kochanski*

SAMMARTINI, which is of course merely a form of St. Martin, is a very common name in Italy and no one can say how many there have been in the world of music throughout the ages. But there were two who established a real contact with this country, and one of them, Giuseppe, lived here for many years, playing and composing. For a time he held the post of

Director of Chamber Music in the household of the Prince of Wales, and was evidently a welcome figure alike in Society and in musical circles. We call him Sammartini of London, to distinguish him from his brother.

Giovanni, some seven years younger than the London one, is called Sammartini of Milan. Although he himself, so far as we know, was never in London, many of his Sonatas were published here by the old London firm of Simpson. Our Dr. Burney speaks of Sammartini's producing as 'an incredible number of spirited and agreeable compositions,' adding that in 1770 he was master of the music 'of more than half the churches in the city, for which he furnished Masses upon all the great Festivals.'

ONE of the most original of present-day Italian composers, Malipiero came under a good many different influences in his early years, and for a time was spoken of as belonging to the 'futurist' school. Modern though his music is in many ways, the description is not an apt one for an artist who finds much of his inspiration in the music of past ages, and who has made a profound study of the very earliest Italian music. Although he won

many successes as a youthful composer, he destroyed all his earlier work, including two operas, one of which had been produced, and symphonic poems which had been played with success not only in his native Italy, but in Paris and Vienna. All these he regarded as out of touch with his mature aims and ideals, not representative of the path which he is carving out for himself.

His music is strong and vigorous, with humour in it as well as passion, and, as one expects from Italian composers, he has a keen sense of the dramatic.

10.0 'The First Second'

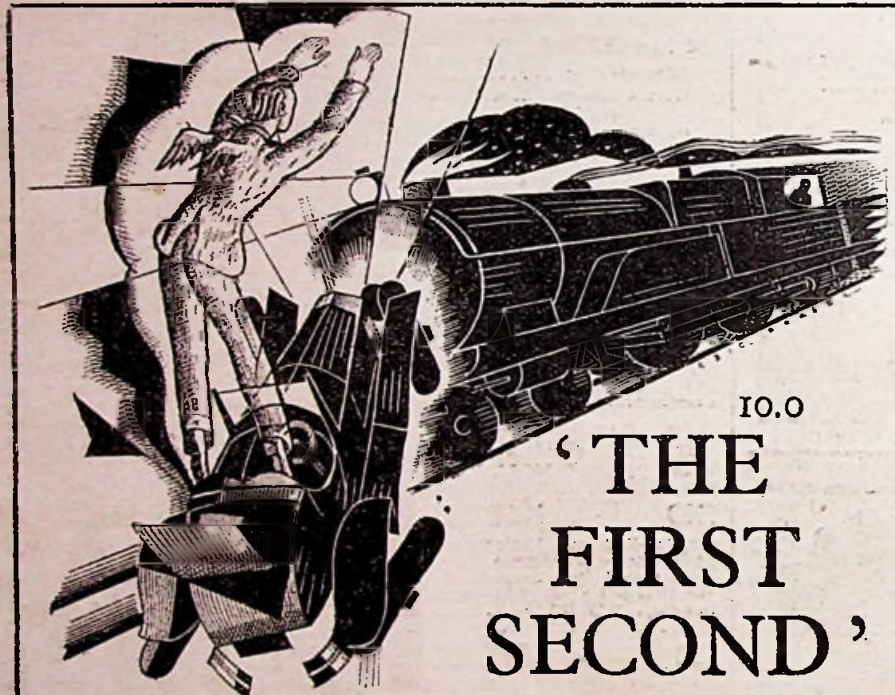
A Sequence for Broadcasting
by PETER GODFREY

Produced by LANCE SIEVEKING

(See centre of page)

10.30-12.0 DANCE MUSIC

JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
KEN SCOTT (In Song and Story)



10.0
'THE
FIRST
SECOND'

A Sequence for Broadcasting by PETER GODFREY
Produced by LANCE SIEVEKING

The subject matter of this drama is the beginning of the end of a man's life. The action occurs during the infinitely short space of time taken by sudden death to establish itself.

existing state of things; very much in the way that, in pagan times, the lord built a temple, appointed a priest, and ordained his support by tithes. Further, he will discuss the power of the priest, both theoretically and practically, in the village; the distinction between rectories and vicarages, and also the official and social and economic relations between priest and parishioner.

7.45 TOMMY HANDLEY

8.0 A Musical Comedy Programme

THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL
ANN WELCH (*Soprano*)
HAROLD KIMBERLEY (*Baritone*)

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

9.15 Mr. VERNON BARTLETT: 'The Way of the
World'9.30 Local News; (*Daventry only*) Shipping
Forecast

THURSDAY, OCTOBER 10

5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

3.0 Symphony Concert
(From Bournemouth)
No. 1 of the 35th Winter Series
(Relayed from the New Pavilion, Bournemouth)
THE BOURNEMOUTH MUNICIPAL AUGMENTED ORCHESTRA
(Conducted by Sir DAN GODFREY)
Overture, 'The Consecration of the House' *Beethoven*
Symphony (No. 1) in C Minor (Op. 68)... *Brahms*
(a) Un poco sostenuto: Allegro; (b) Andante sostenuto; (c) Un poco allegretto e grazioso; (d) Adagio. Allegro non troppo ma con brio
Hungarian Concerto for Violin and Orchestra, Op. 11 *Joachim*
(a) Allegro un poco maestoso; (b) Romanze; Andante; (c) Finale alla Zingara; Allegro
(Soloist, ZACHAREWITSCH)
Roumanian Rhapsody (No 1) *Enesco*
(First Performance at these Concerts)

4.30 ORGAN MUSIC
Played by EDWIN J. GODBOLD
Relayed from Lozoll's Picture House (From Birmingham)
Suite, 'A Lover in Damascus' *Woodforde-Finden*
In torma zzo, 'The Sacred Hour' *Ketelbey*
WILLIAM PEGG (Bass)
Song of Triumph *Anderson*
Young Tom o' Devon *Kennedy Russell*



ALBERT CHEVALIER
as he appeared on the variety stage of the nineties. Another 'Reminiscences of Chevalier' programme is being broadcast from Birmingham tonight.

EDWIN J. GODBOLD
Selection, 'The Vagabond King'... *Friml*
Entr'acte, 'Mam'sello Mannequin' *Fletcher*
Meditation... *Glazounov*
WILLIAM PEGG
The Yeoman's Wedding Song *Poniatowski*
A Chip of the Old Block *W. H. Squire*
EDWIN J. GODBOLD
Three Light Pieces *Fletcher*

5.30 The Children's Hour
(From Birmingham)
'Adventures with the Treasure Lady—Bean Cake,' by Winifred A. Ratcliff
Songs by JESSIE STOOKE (Soprano)
JACKO will Entertain

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

6.30 ORGAN MUSIC
Played by Dr. HAROLD RHODES
Relayed from Coventry Cathedral
Prelude in E Flat *Bach*
Prelude on an Old Irish Church Melody... *Stanford*
Epinikion (Song of Victory) *Cyril Rootham*
Pastoral *Merkel*

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

7.30 An Orchestral Concert
THE CITY OF BIRMINGHAM ORCHESTRA
Conducted by ADRIAN BOULT
ISOLDE MENGES (Violin)
Relayed from the Town Hall, Birmingham
ORCHESTRA
Overture, 'Euryanthe' *Weber*
Symphony, No. 3, in E Flat *Schumann*

8.20 INTERVAL
During which MARY WILLETTs will read from the Birmingham Studio
The Circus Clown *John Ferguson*
Juggling Jerry *Meredith*
Anne's Aunt and the Bear *Walter de la Mare*
Bossy Stokoo *W. W. Gibson*

8.35 ISOLDE MENGES and Orchestra
Violin Concerto in A Minor, Op. 53 *Dvorak*
ORCHESTRA
November Woods *Bax*

9.30 'Reminiscences of Chevalier'
(From Birmingham)
Presented by EDGAR LANE
with WALTER RANDALL at the Piano

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

10.15 A CONCERT
THE GERSHOM PARKINGTON QUINNET
Scènes Alsaciennes *Massenet*

BERTHA ARMSTRONG (Soprano)
Do not go, my love *Hagemann*
Falling Blossom *Yvonne Sawyer*
Sing, break into song *Mallinson*
QUINNET
Romance *Elworthy*
Whispering of the Flowers *Blon*
Napoli *d'Ambrosio*
Witchery *Poldini*
BERTHA ARMSTRONG
Sweet Chango, that led my steps } *Head*
A Blackbird Singing }
Morning Hymn *Henschel*

11.0-11.15 QUINNET
Le Baiser d'Eunice (The Kiss of Eunice) *Nouges*
Idylle Passionelle *Ravignade*
Slumber Song *Moszkowski*
Ouvre tes yeux bleus (Open thy blue eyes) *Massenet*
(Thursday's programmes continued on page 46.)

This Week's Epilogue:
'YOUTH AND AGE'
Hymn, 'O God of Bethel' *Ecclesiastes xii*
Hymn, 'Sunset and Evening Star' *Psalm xxxvii, 25*

Small fish are sweetest



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Small haddock whiting and codling

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First wash your fish well and sprinkle salt over them and leave them for ten minutes. Then wash off the salt. This brings out the flavour wonderfully.

Score the fish two or three times across. Butter a fireproof dish generously and sprinkle the bottom with a few breadcrumbs; add salt and pepper to taste.

Put the fish in and pour over them enough milk to keep them from burning; also put in a small onion stuck with a clove. Bake until tender and then remove the onion.

Cover with a layer of grated cheese, put a few bits of butter or margarine on top and put under the grill to brown.

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Thursday's Programmes continued (October 10)

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

- 2.30 London Programme relayed from Daventry
- 3.45 Miss DOROTHY EDWARDS: A Topical Talk for Women
- 4.0 London Programme relayed from Daventry
- 4.45 BOBBY'S STRING ORCHESTRA
Relayed from Bobby's Café, Clifton, Bristol
- 5.15 The Children's Hour
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.30 Market Prices for Farmers
- 6.35 S.B. from London
- 9.30 West Regional News
- 9.35-12.0 S.B. from London

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

- 2.30 London Programme relayed from Daventry
- 3.45 S.B. from Cardiff
- 4.0 London Programme relayed from Daventry
- 5.15 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
- 9.30 S.B. from Cardiff
- 9.35-12.0 S.B. from London

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

- 1.0-2.0 ORGAN MUSIC
Played by REGINALD FOORT
Relayed from the Regent Cinema
Relayed to London and Daventry
- 2.30 London Programme relayed from Daventry
- 3.45 Mr. GEORGE DANCE, F.R.H.S., For Gardeners
—'The Care of Winter Vegetables'
- 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 (9.30 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
DOWN 'FON OLE DARTYMOOR
Jan relates his visit to Town from 'In Chimley Corner,' by Jan Stower, and Devon Songs and Choruses follow
- 6.0 London Programme relayed from Daventry
- 6.15-12.0 S.B. from London (9.30 Local News)

2ZY MANCHESTER. 791 kc/s. (376.4 m.)

- 12.0 Opening by H.R.H. The Prince George, K.G., G.C.V.O.
of
Hull Civic and Empire Week
Relayed from the City Hall, Hull
S.B. from Hull
- 12.15 Musical Interlude
- 12.35-1.5 The Opening of University College, Hull
by
H.R.H. PRINCE GEORGE
S.B. from Hull

4.30 THE NORTHERN WIRELESS ORCHESTRA

- Overture, 'Carnival'Suppl.
- Suite FantastiquoFoulds
- Pierrotte and Pierrot; Chanson Plaintive (Plaintive Song); The Wayside Cross; Carnival Procession
- Introduction, Act III, 'The Jewels of the Madonna'Wolf-Ferrari
- Tambourine DanceDunhill
- March, 'King Cotton'Sousa

- 5.15 The Children's Hour
S.B. from Leeds
MY PROGRAMME, by UNCLE JOHN
Songs by WIN ANSON and J. WOODS SMITH

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

- 6.30 Market Prices for North of England Farmers
- 6.45 S.B. from London

- 7.45 HARRY REYMOSS
and his Wonder Harp

- 8.0 The Duds Concert Party
RALPH COLLIS
HAROLD BRAYFIELD
W. B. MACMILLAN
W. W. REDDING
RETA FISHLOCK
PHOEBE HUGHES
PAULINE PARRY
ERIC E. FOWLER
Produced by RALPH COLLIS

- 9.0 S.B. from London
- 9.30 North Regional News
- 9.35-12.0 S.B. from London

Other Stations:

- 5NO NEWCASTLE. 1,148 kc/s. (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.—Mr. Alfred Morris: 'Gateshead Health Week.' 6.15.—S.B. from London. 6.30.—Market Prices for Farmers. 6.35.—Musical Interlude. 6.45-12.0.—S.B. from London.

- 5SC GLASGOW. 752 kc/s. (398.9 m.)
10.45.—Miss Margaret Kidd: 'Scots Law relating to Women and Children—II, How to get Married.' S.B. from Edinburgh. 11.0-12.0.—A Recital of Gramophone Records. 2.30.—For Schools: Mr. Robert McLeod: 'Music Making—Series IV.' S.B. from Edinburgh. 3.0.—Dance Music by Charles Watson's Orchestra relayed from the Playhouse Ballroom. 3.15.—Miss Rosaline Masson: 'Galveigians, Wild as Ocean's Gale.' 3.30.—Musical Interlude. 3.40.—Mid-Week Service, conducted by the Rev. J. G. Drummond, M.A. (Dundas Street Congregational Church). 4.0.—Dickens and his Musical Contemporaries. The Octet. R. E. Kingsley (Reclter). 5.15.—The Children's Hour. 5.57.—Weather Forecast for Farmers. 6.0.—Musical Interlude. 6.15.—S.B. from London. 6.30.—S.B. from Aberdeen. 6.45.—S.B. from London. 9.30.—Scottish News Bulletin. 9.35-12.0.—S.B. from London.

- 2BD ABERDEEN. 995 kc/s. (301.5 m.)
11.0-12.0.—Programme relayed from Daventry. 2.30.—S.B. from Edinburgh (See Glasgow). 3.0.—S.B. from Glasgow. 6.15.—S.B. from London. 6.30.—Special Talk for Farmers. Major James Keith: 'Silage or Roots.' 6.45.—S.B. from London. 9.30.—S.B. from Glasgow. 9.35-12.0.—S.B. from London.

- 2BE BELFAST. 1,238 kc/s. (242.3 m.)
2.30.—London Programme relayed from Daventry. 4.0.—Dance Music. Jan Ralfini and his Regal Band, from the Plaza. 5.0.—A Vocal Interlude by May Latimer (Contralto). 5.15.—The Children's Hour. 6.0.—Gramophone Records. 6.15.—S.B. from London. 8.0.—A Symphony Concert. The Symphony Orchestra, conducted by E. Godfrey Brown: Overture, 'Le Baruffe Chiozzotte (Sinfaglia)'. 8.10.—Melsa (Violin): Concerto in G minor, Op. 26 (Max Bruch). 8.32.—Eld Cruickshank (Contralto) and Orchestra: Kundry's Song (2nd Act 'Parsifal' (Wagner); Air des adieux ('Jeanne d'Arc') (Tchaikovsky). 8.45.—Orchestra: Scene Dansante (Glazounov). 9.0.—S.B. from London. 9.30.—Regional News. 9.35.—Symphony Concert (continued). Orchestra: Movements from Symphony in B minor, No. 6 (Pathétique) (Tchaikovsky). 9.35.—Eld Cruickshank: Immer Leiser Wird Mein Schummer (Brahms); Verborgtheit (Hugo Wolf); Erhebung (Erich J. Wolf). 10.8.—Melsa: Londonderry Air (arr. Kreisler); Tango (Albeniz, arr. Kreisler); Spanish Dance (de Falla, arr. Kreisler). 10.20.—Orchestral Prelude to 'Sappho' (Bantock). 10.30-12.0.—S.B. from London.

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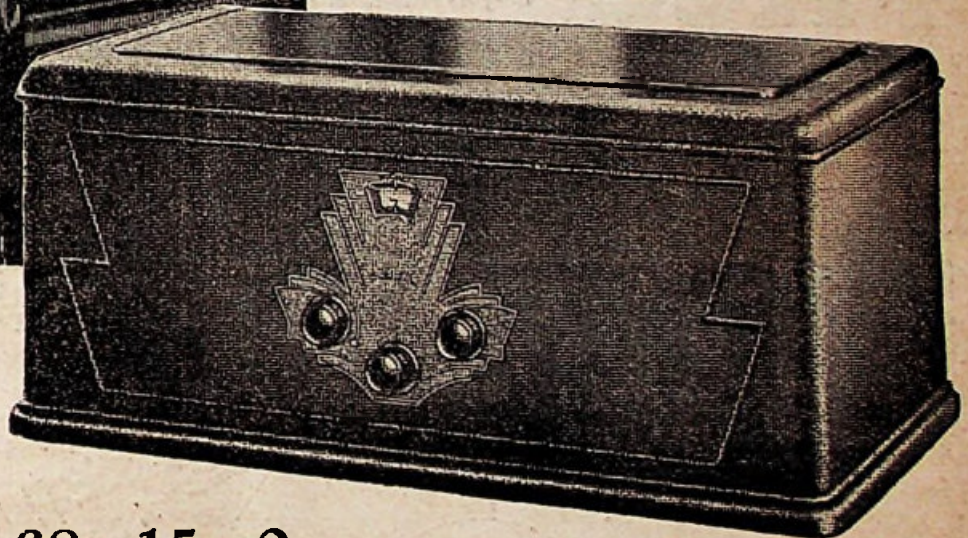
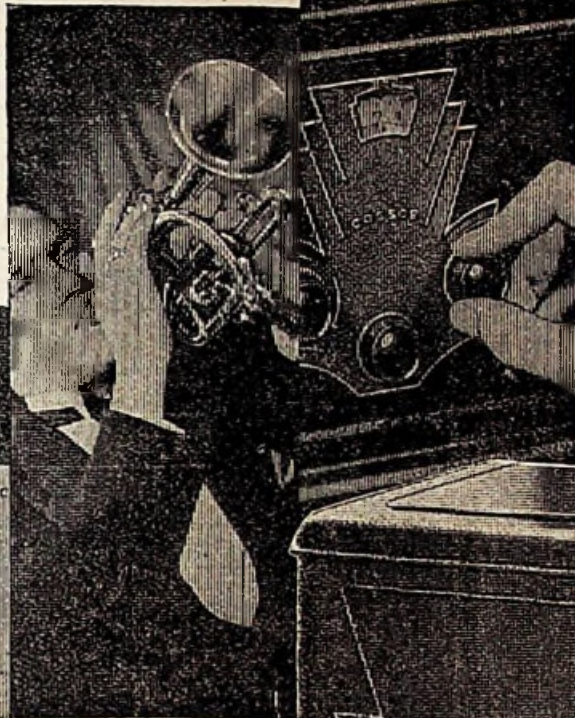
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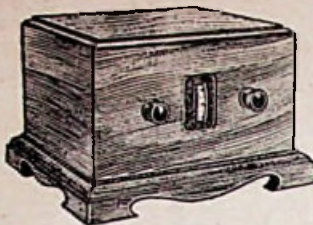
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City Hall, Oct. 16-26th, Stand No. 25



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£12.17.6 *Including Valves and Royalties.*

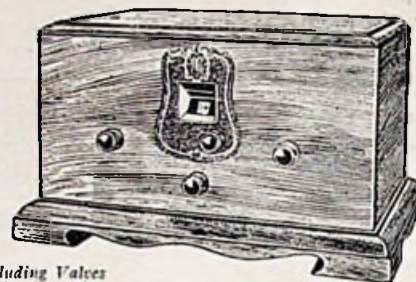
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Screen Grid, Detector and Pentode. Sensitivity and selectivity exceeds the majority of four and five valve receivers.

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3 amp 18/6

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Universal Resistor
Super H.F.
Hyper-power
Pentodion
.075 amp 5/6
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.1 amp 5/6
.15 amp 7/6
.15 amp 8/6
.15 amp 18/6

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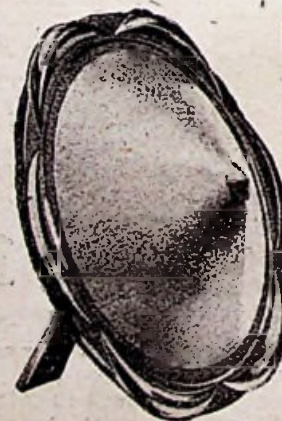
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Mullard "C"
model Speaker
Now 50/-.

Selling now at only 50/- the Mullard 'C' Model Speaker still retains the features that made it famous. Mellow in tone and vivid in reproduction, it makes every note and every inflexion crystal-clear and life-like.

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Both Sides of the Bristol Channel.

THE CHAPEL IN A. COAL MINE.

Broadcast Service from the Bowels of the Earth—Readings by the Crown Bard of Wales—Good Music at Reduced Prices—Ancient Bath—Wireless for Bristol Hospitals—Wales and the Drama.

Crown Poems.

THE Crown Bard of Wales, Mr. Caradog Pritchard, will be heard in readings from his Crown Poems during the Welsh Interlude on Tuesday, October 15, at 7 p.m. Mr. Pritchard gained his third successive victory in the Crown Competition at Liverpool this year, when the subject of his poem, described as an epoch-making event in Welsh literary development, was 'The Song Unsung' (Y Gan Ni Chlanwyd). It is the song of an old poet lamenting the passing of the years.

Cheaper Concerts in the City Hall.

REVISED prices have been arranged for the new season of Concerts by the National Orchestra of Wales at the City Hall, Cardiff. Last season the prices were 6d., 1s. 2d., and 2s. 4d. The 2s. 4d. tickets are to be replaced by tickets at 1s. 6d. and 2s., including tax. Season tickets are also obtainable on easier terms. Many music-lovers wished to be able to choose their concerts, so that books of twelve tickets available for any concerts are now issued at a reduced price. The Symphony Concert, on Thursday, October 17, at 7.45 p.m., will not be broadcast but the Popular Concert on Saturday, October 19, will be relayed from 7.45 to 9.0 p.m. The artists will be May Blyth (soprano), Roy Henderson (baritone), and the Lyrian Singers.

Bath In Roman Times.

MR. FROMM TYLER takes 'A Scene in Roman Bath' as the subject of the last of his series of talks entitled 'Four West Country Sketches.' He will describe Bath in the days when it was known as Aquæ Sulis, the name given by the Romans for the city of healing waters. The goddess known by the British as Sul was the presiding deity of Bath when the Romans came. They associated her with their own goddess Minerva, built a temple which they dedicated to her, and called the city Aquæ Sulis in her honour.

Baths, Villas, and Tombs.

THE Romans erected baths there which were as fine as any outside Rome. The swimming pool was six feet in depth, the bottom of the bath being paved with sheets of lead, brought along the Fosse Way from Mendip mines. Stone steps led down to the great central bath. The place was made majestic by a colonnade and a tiled vault. At one end of the main bath women bathed in a round pond. Beyond the great pool, at the other end, leisured Romans sweltered in hot rooms, while the warm, moist air drifted through chambers under the mosaic floors. Roman Bath was, of course, similar only in situation to the Bath of our own time. It was a small city, completely walled in the latter years of the occupation, with baths, a magnificent temple, and a cluster of houses. Villas were scattered along the banks of the Avon. There was also a cemetery which lay along the main road beyond the city. Mr. Froom Tyler's talk will be given on Monday, October 14, at 4.45 p.m.

THE MINERS' PRAYERS.

EVERY Monday morning, at 7 a.m., for the past eighty-five years, and probably even longer if exact records of when it began could be traced, the miners employed at the Mynydd Newydd Colliery, Fforestfach, Swansea, have assembled at the bottom of the pit to hold a Prayer Meeting prior to the start of the week's toil.

In course of time a little chapel was constructed underground for this unique service, and the miners and the inhabitants of the district expressed the belief, which they still firmly hold, that the absence of fatal accidents in the colliery is due to the prayers of the men.

Some time ago, the little chapel, which was situated in the six-foot seam was flooded, and consequently had to be abandoned, but another was built in the five-foot seam, about twenty yards from the bottom of the shaft, and 220 yards below the surface of the ground.

For some time it has been felt that listeners, and particularly miners and their families, would like to hear the service from this colliery chapel, but it is, of course, impracticable to relay it at the time it takes place. Arrangements have been made, therefore, to hold a special service in the underground chapel, for broadcasting at 7 p.m. on Sunday, October 13. It will take the exact form of the Monday morning service, and will be in Welsh, and conducted by the miners themselves. It will have no sermon or address, but there will be prayers, the recitation of a psalm and portions of Scripture and, of course, hymn-singing for which Welsh miners are so well known.

About fifty miners, representing the various shifts of the colliery, will attend, and the service will be broadcast from the Swansea and Cardiff Stations.

The Week's Good Cause.

AN Appeal on behalf of the Lord Mayor of Bristol's Wireless for Hospitals Fund will be broadcast on Sunday, October 13, at 8.45 p.m. At a meeting of the Hospital Fund Council, held recently, the secretary remarked that the provision of facilities to listen to the broadcast programme 'is one of the finest things that has ever been done for the patients and we cannot exaggerate its value.' Since July, 1925, £2,410 has been received by the Fund and the whole of this amount has been used without deduction of any kind for expenses.

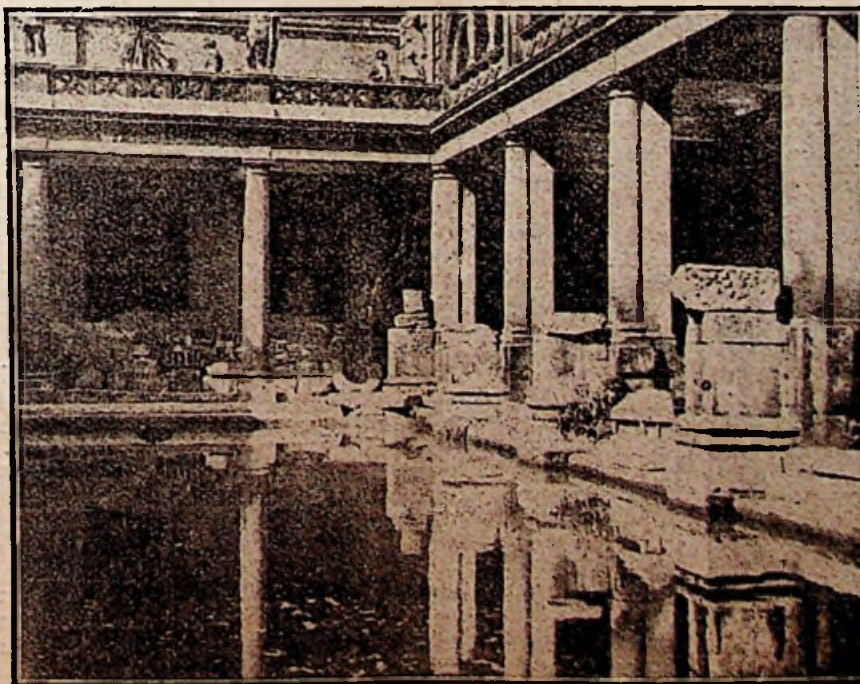
A Young Composer.

A POET has told us that 'a man's reach should exceed his grasp,' but probably this assertion is small comfort to youthful composers who find that their own compositions are too difficult for them to play. This was the experience of Miss K. Dorothy Fox, whose first composition was published in London when she was only eleven years old. Still, it must have been some consolation for her to hear the work played by an expert! At fifteen, Miss Fox went to Dresden to study music professionally, but after three and a half years, she broke down and her career was interrupted for some years. Her *Sonata for Viola and Pianoforte* was broadcast from Bournemouth in 1927, and Senart, the well-known publisher of Paris, is publishing that work, and some of her piano music, this autumn. The Society of Women Musicians, of which she is a member, gave the first performance of her *Violin and Pianoforte Sonata* (her latest work) in London this year. Listeners will be interested to learn that her *Trio in E Major* will be included in the afternoon programme on Wednesday, October 16.

The Drama in Wales.

MR. IFAN KYRLE FLETCHER regards his new series of talks on the Theatre as the practical application of the last series on 'Experiment in the Theatre.' He hopes to be able to show how some of the theories of modern stagecraft can be applied to Welsh native drama and how the new methods, based on a broader foundation of theatrical purpose, can be utilized in the vigorous dramatic movement which is alive in Wales. 'I wonder when, if ever, the Welsh amateur will realize that his sphere of activity is narrowly bounded by the limited time which he can give to dramatic work?' asks Mr. Kyrle Fletcher. 'I must confess,' he adds, 'that I find much undirected and purposeless enthusiasm abroad. If ever we get a National Theatre in Wales, it will be an amateur theatre which will be worse than no theatre at all. Although we are zealous in the cause of the theatre, we have not yet realized its possibilities as an art.' In his talk on Friday, October 18, at 6.0 p.m., Mr. Ifan Kyrle Fletcher will describe a rehearsal of *Change*, a play by one of the best-known Welsh dramatists, Mr. J. O. Francis, which has been chosen as a definite example of realism as an art form.

'STEEP HOLM.'



A SCENE IN ROMAN BATH.

A corner of the Great Bath under the colonnade, showing many of the Roman remains, to which Mr. Froom Tyler will refer in his talk for Welsh listeners on Monday, October 14.

3.45
‘THE
MERCHANT OF
VENICE’

FRIDAY, OCTOBER 11
2LO LONDON & 5XX DAVENTRY

842 kc/s. (356.3 m.)

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

9.20
A DEBATE ON
THE ENGLISH
CHARACTER

- 10.15 a.m. THE DAILY SERVICE
- 10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 10.45 The Week's Menus with Recipes

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

THIS is the first of a new series of talks on the problem of the growing boy and girl. During the spring a similar series dealt with the difficulties met by the Young People's Organizations, first from the point of view of the boys and girls themselves and second by the general problems of adolescence which are met with by all such organizations. The present series is of a rather different character, as fortnightly periods of a quarter of an hour will be allotted to some of the leading organizations dealing with boys and girls. In these talks each organization will outline the problems from its own angle and show how they are being dealt with.

MAKING his name first as a brilliant concert pianist, Grovlez has devoted many years of hard work to teaching and conducting. For a time chorus master and conductor at the Opéra-Comique, he was transferred to the more important Opéra itself in 1914; he has conducted Opera in the United States, too. The stage has naturally claimed a share of his own composition, but he has given us purely orchestral and chamber music as well, and his pieces for pianoforte—his own original instrument—are naturally admirably laid out to display its best qualities.

- 11.30 (Daventry only) Gramophone Records
- 12.0 A Sonata Recital
CONSTANCE IZARD (Violin)
MARGARET IZARD (Violoncello)
Sonata for Violoncello in F
De Fesch
Duet for Violin and Violoncello
(Unaccompanied) *Haydn*
Sonata in D for Violin *Handel*
- 12.30 ORGAN MUSIC
Played by MARJORIE RENTON
Organist and Director of the Choir
Markham Square Church, Chelsea
Relayed from St. Mary-le-Bow
Church
Allegro in G (Symphony No. 6)
Widor
Elegie *Thalben-Ball*
Allegro Marziale .. *Harold Greenhill*
Bourrée *Hollins*
Idylls of Iona *Julian Nesbitt*
(a) At the Ferry; (b) The Stair-
way of the Kings
Scherzo in C Minor (Sonata No. 5)
Guilman

6.45 THE FOUNDATIONS OF MUSIC
BEETHOVEN TRIOS

JOSEPHINE BROWN
Goyesca No. IV. ‘La maja et la Rossignol’ (The
Maiden and the Nightingale) *Granados*

Andaluzza
Danse du Meunier (The
Miller's Dance) *De Falla*
Danco de la Frayour
(Dance of Terror)

BAND
Old Dutch Dances, Op. 46
Röntgen, arr. Gerrard Williams
Saltarelle; Branle de Bourgogne;
Galliard la Brune; Bergeretto-
Les Grands Douleurs; Pavane—
Lesquercado

DOROTHY BENNETT
The Nightingale near the house
Bainton
The New Umbrella *Besly*
Cherry Ripe *Liza Lehmann*

BAND
Symphonic Poem, ‘Lo Rouet
d'Omphalo’ (‘Omphale's Spin-
ning-wheel’) *Saint-Saëns*

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

9.20 Debate
‘THE ENGLISH CHARACTER’
A Discussion between M. ANDRÉ
MAUROIS and Prof. SALVADOR DE
MADARIAGA, with Mr. DESMOND
MACCARTHY in the Chair

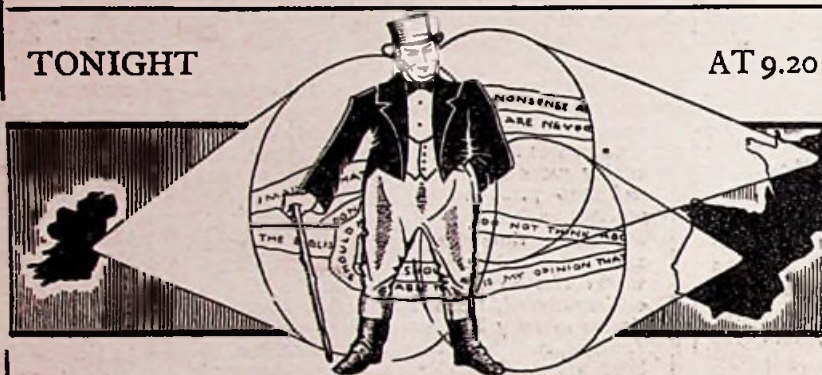
10.20 A Recital
by
THE WIRELESS SINGERS
(Conducted by STANFORD ROBINSON)
Camilla fair tripped o'er the Plain *Thomas Batson*
Weep, O Mine Eyes, and cease not *John Bennett*
Come away, sweet love and Play thee
Thomas Greaves
If Love's a sweet passion (‘The Fairy
Queen’) *Purcell*
Come, follow me (‘King Arthur’)
Sigh no more, Ladies *R. J. S. Stevens*
Why weeps, alas, my fair Lady? *R. L. de Pearsall*
Cuckoo *M. Talbot Hodge*
Whither runneth my Sweetheart?
Gerrard Williams

10.45 SURPRISE ITEM
11.0 DANCE MUSIC
JACK HYLTON'S AMBASSADOR CLUB BAND
Directed by RAY STARITA
From THE AMBASSADOR CLUB

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

TONIGHT

AT 9.20



THE ENGLISH CHARACTER

DISCUSSED BY

M. ANDRÉ MAUROIS and Prof. SALVADOR de MADARIAGA

WITH

Mr. DESMOND MACCARTHY IN THE CHAIR.

The two protagonists in this illuminating debate have long since shown themselves adept in assessing the English character: André Maurois, the French author, in his studies of ‘Colonel Bramble,’ ‘Ariel,’ and ‘Disraeli; Salvador de Madariaga, the Spanish professor, in his penetrating analysis, ‘Englishmen, Frenchmen, Spaniards.’ In addition to these two eminent disputants, however, we are to have present tonight an Irishman, Desmond MacCarthy, who will act as chairman and interlocutor.

- 1.0-2.0 A Recital of Gramophone
Records
by CHRISTOPHER STONE
- 2.25 (Daventry only)
Fishing Bulletin
- 2.30 FOR THE SCHOOLS
Miss C. A. SIMPSON: ‘Rural Survey
—II, The Uses of Local Maps’
- 2.55 Interlude
- 3.0 ‘Peoples of the World and their
Homes’—III, Mr. ERNEST B.
HADDON: ‘The Pigmies of the
Equator’
- 3.25 Hints on Athletics and Games. Athletics—
‘Longer Distances’
- 3.40 Interlude
- 3.45 Play to Schools
‘The Merchant of Venice’
Performed by
THE OLD VIC SHAKESPEAREAN COMPANY
Produced by HARCOURT WILLIAMS
Portia MARTITA HUNT
Shylock BREMER WILLS
Antonio JOHN GIELOUD
- 4.30 LIGHT MUSIC
MOSCHETTO and his ORCHESTRA
From the May Fair Hotel
- 5.15 THE CHILDREN'S HOUR
‘We'll leave it to Wuncle’
- 6.0 Mrs. D. COTTINGTON TAYLOR: ‘Housekeeping
for Business People’
- 5.15 ‘The First News’
TIME SIGNAL, GREENWICH; WEATHER FORECAST,
FIRST GENERAL NEWS BULLETIN
- 6.30 Mr. H. S. MARTIN: International Boy Scout
Commissioner: ‘After the World Jamboreo’

Played by
MARJORIE HAYWARD (Violin)
MAY MURLE (Violoncello)
KATHLEEN LONG (Pianoforte)

7.0 Mr. ERNEST NEWMAN: The B.B.C. Music
Critic

7.15 Musical Interlude

7.25 Mr. G. E. MARSTON: ‘The Villago and the
Villago Craftsman—III, Women's Crafts’

7.45 A MILITARY BAND CONCERT

DOROTHY BENNETT (Soprano)
JOSEPHINE BROWN (Pianoforte)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
Academic Festival Overture *Brahms*

DOROTHY BENNETT
Ah! che assorta *Venzano*
La Girometta *Sibella*

BAND
Three Pieces from ‘L'Almanach aux Images’
(Illustrated Calendar) *Grovlez*
Les Anes; (The Donkeys) Petites Litanies de
Jesus; Chanson du Chasseur (The Hunts-
man's Song)
Scherzo, Op. 45 .. *Goldmark, arr. Guirne Creith*

FRIDAY, OCTOBER 11

5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

8.0 'PEEP-BO-HEMIA'

3.0 ORGAN MUSIC
by
The Rev. WILLIAM E. LEES
(Minor Canon of St. Paul's Cathedral)
Relayed from St. Mary-lo-Bow Church
Fantasia and Toccata in D Minor... *Stanford*
JOSEPHINE TUCKER (Contralto)
Creation's Hymn *Beethoven*
Softly Awakes my heart *Saint-Saëns*
Comin' thro' the Rye *Old Scottish Air*
Rev. WILLIAM E. LEES
Chaconno in F *Purcell*
Larghetto in F Sharp Minor *Wesley*
Allegro Maestoso, Sonata in G..... *Elgar*
JOSEPHINE TUCKER
Parted *Tosti*
At Dawning *Cadman*
Abide with me *Liddle*

DORIS VEVERS
Air *Matheson, arr. Burmester*
An Old Italian Love Song
Arlequin *Sammartini, arr. Squire*
Popper
ORCHESTRA
Suite, 'Scenes of Childhood' *Hoby*

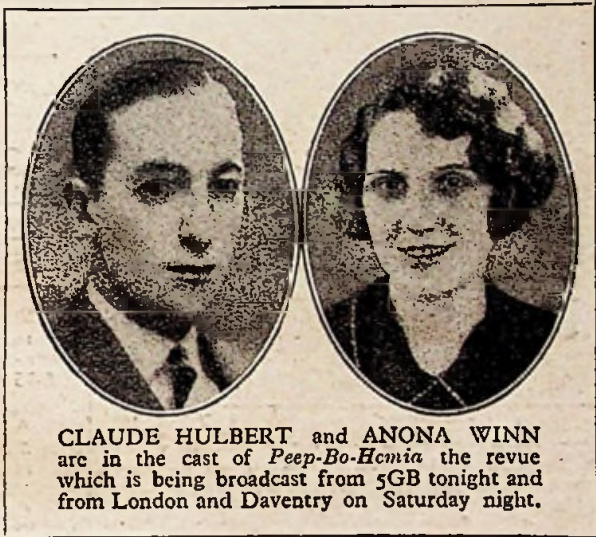
8.0 'Peep-Bo-Hemia'
A Flight of Fancy on the Wings of Song
Book and Lyrics by CLIFFORD SEYLER
Music composed and arranged by HARRY S. PEPPER
Produced by GORDON McCONNEL
(See Page 56)

9.0 A Light Orchestral Programme
(From Birmingham)

THE BIRMINGHAM
STUDIO AUG-
MENTED OR-
CHESTRA
(Leader, FRANK
CANTELL)
Conducted by
JOSEPH LEWIS
Overture, 'Oberon'
Weber

MARGARET WIL-
KINSON (Soprano)
and Orchestra
Ballatolla ('I Pag-
liacci') *Leoncavallo*
ORCHESTRA
Suite Algérienne
Saint-Saëns

SAINT-SAENS' Suite
Algérienne is one
of the famous
French composer's
most picturesque
and attractive
compositions, em-
bodying in musical



CLAUDE HULBERT and ANONA WINN
are in the cast of *Peep-Bo-Hemia* the revue
which is being broadcast from 5GB tonight and
from London and Daventry on Saturday night.

Rev. WILLIAM E.
LEES
Chorale Preludes
(a) St. Ann; (b)
Christo Redemp-
tor Omnium
Bridal March
(Bird of Aristo-
phanes) *Parry*
4.0 DANCE MUSIC
HARRIS SISTERS
and NORMAN
HACKFORTH in
Harmony and
Syncopation
JACK PAYNE
and
THE B.B.C. DANCE
ORCHESTRA

5.30 The Children's
Hour
(From Birming-
ham)

'The Unseen Bells
of Ys,' by Alfred
Hyslop. Light Songs by TONY
'Something Suitable,' by J. E. Cowper
DORIS VEVERS (Violoncello)

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

6.30 Light Music
(From Birmingham)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by JOSEPH LEWIS
Overture, 'The Bohemian Girl' *Balfe*
CONSTANCE TAYLOR (Contralto)
If there were dreams to sell *Ireland*
The Silver Ring *Chaminade*
Give me Youth and a Day *Drummond*
ORCHESTRA
Poem, 'Sennen Cove'
Mayerl, arr. Fred Adlington
DORIS VEVERS (Violoncello)
The Foggy Dew *arr. Trowell*
Londonderry Air *arr. O'Connor Morris*
Minuet *Hugo Becker*
ORCHESTRA
Keltic Rhapsody *Cyril Jenkins*
CONSTANCE TAYLOR
Danny Boy *Weatherly*
I know where I'm goin' *Hughes*
Daffodowndilly *Fraser-Simson*
ORCHESTRA
Pizzicato, 'The Midge' *Julian Clifford*
March, 'Kentonina' *Spain Dunk*

terms his impressions of Algiers, which he
visited several times.

The first movement is a prelude descriptive
of a view of Algiers, seen in panorama from the
bridge of a ship. Sounds from the shore are
heard, amongst them the call to Allah. At the
end of the movement, the ship has arrived in
harbour.

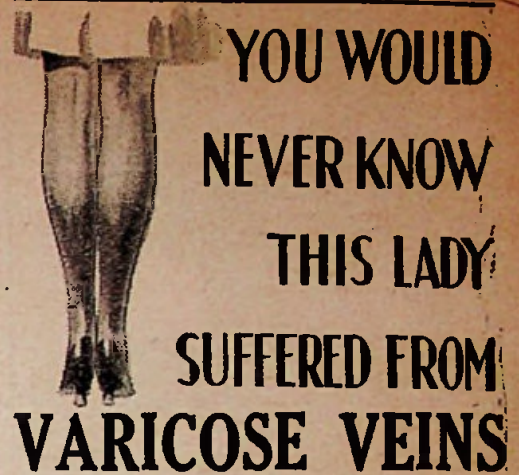
The second movement is a Moorish Rhapsody.
In one of the numerous Moorish cafés of the old
town, the Arabs join in their national dance, by
turns sensuous or savage, to the sound of flutes,
rebecs, and tambourines.

The third movement, probably the best known
in the Suite, arranged as it has been in many
different forms, is the Evening Reverie, at Blidah.
Under the palm trees of an oasis, in the per-
fumed night, there is heard from afar off a love
song with a caressing refrain from a flute.

MARGARET WILKINSON
Autumn } *Quiller*
A Last Year's Rose }
Homeland } *Holbrooke*
Gipsies } *Pect*
ORCHESTRA
Dances of the Sylphs } ('Faust') *Berlioz*
Hungarian March }

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

10.15 DANCE MUSIC
TEDDY BROWN and his BAND from CIRO'S CLUB
11.0-11.15 JACK HYLTON'S AMBASSADOR CLUB BAND
directed by
RAY STARITA, from the AMBASSADOR CLUB
(Friday's Programmes continued on page 52.)



YOU WOULD
NEVER KNOW
THIS LADY
SUFFERED FROM
VARICOSE VEINS

NEW COMPRI-VENA STOCKING is Light,
Rubberless, Comfortable and Invisible.

No one can tell you suffer from Varicose Veins—
no one can tell you are wearing a supporting stock-
ing—if that stocking is a New Compri-Vena. Worn
under the finest silk hose, the Compri-Vena is
invisible—not a sign of the "bunching," bulk or
"knotting" of ordinary elastic stockings. And
the New Compri-Vena is a revelation in comfort.
Its gentle uplift massaging action has a beneficial
effect upon the varicose veins, so that not only
are they concealed, but the "puffiness" is actually
reduced, and the varicose conditions gradually and
surely improve. Compri-Vena Stockings are wash-
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ALTHOUGH for real comfort
the Bath Chair is supreme,
there are certain cases in which lack
of space makes it difficult to store
such a chair, and for these cases we
make a variety of light folding
chairs. In addition Carter's Spinal
Carriages have achieved world
fame.

The Bath Chair here illustrated is
described in Catalogue No. 3J. Cata-
logue No. 11J. treats of Electrically
propelled Bath Chairs, and
No. 4J. of Wheel, Stair
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Friday's Programmes continued (October 11)



"I got over £100

—AND THERE'S STILL £30,000 WAITING TO BE DISTRIBUTED BEFORE XMAS!"

I'M going to get another big slice of that £30,000. All I do is simple home knitting on the wonderful Cymbal Knitter, and the Cymbal Company buy all I care to send them.

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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. IFAN KYRLE FLETCHER: 'Problems of Production applied to Welsh Dramatists—I, Method of Producing a Naturalistic Play'
- Mr. KYRLE FLETCHER has been associated with the Newport Playgoers for many years. He has also written much on plays and players.
- 6.15 S.B. from London

The LORD MAYOR, Hon. Col. of the 4th Gloucestershire Regiment, will preside and will be supported by the Sheriff, and Chief Military Officers of the district.

- 9.0 S.B. from London
- 9.15 West Regional News
- 9.20-11.0 S.B. from London

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

- 2.30 London Programme relayed from Daventry
- 5.15 S.B. from Cardiff
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 9.15 S.B. from Cardiff

9.20-11.0 S.B. from London

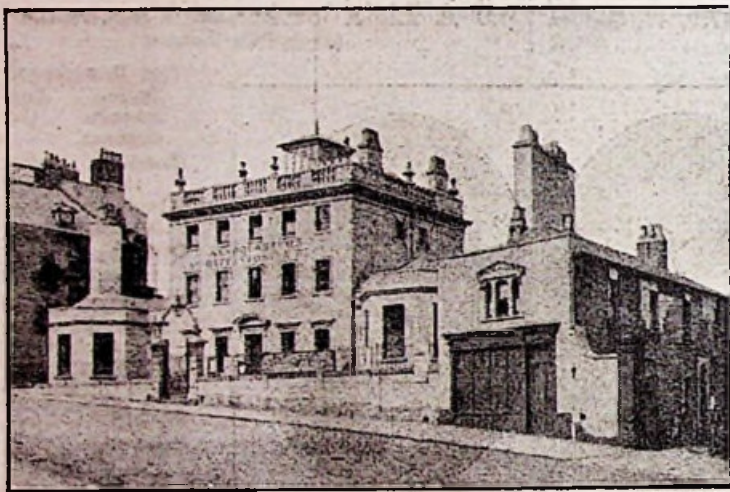
6BM 1,040 kc/s. (288.5 m.) BOURNEMOUTH.

- 2.30 London Programme relayed from Daventry
- 6.15-11.0 S.B. from London (9.15 Local News)

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

- 2.30 London Programme relayed from Daventry
- 5.15 The Children's Hour

A Play adapted by M. H. ALLEN from the story by John Ruskin: 'THE KING OF THE GOLDEN RIVER,' OR 'THE BLACK BROTHERS'



ST. MICHAEL'S HALL, BRISTOL, the headquarters of the 6th Gloucestershire Regiment, from which an 'Old Comrades' concert is being relayed and broadcast from Cardiff this evening at 7.45.

- 6.30 Mr. J. KYRLE FLETCHER: 'Place Names—III. Place Names of our Towns and Villages'
- MANY places outgrow their names, for villages develop into towns and towns into cities, but it is difficult to part with a name even if it becomes inappropriate, for with the name, associations grow up.

6.45 S.B. from London

7.45 Bristol Old Comrades' Night

Relayed from The Drill Hall of the 6th Gloucestershire Regiment, Bristol

Lt. Col. A. L. W. NEWTH, D.S.O., M.O., T.D., Commanding 4th Gloucestershire Regiment, will tell the story of Bristol's Citizen Soldiers from the 18th Century Royal Volunteers, to the present time.

Soldier songs by Bristol soloists:

- STANLEY BUDD (Tenor)
- ALFRED YEWDALE (Tenor)
- SEYMOUR GOUGH (Baritone)
- JENKYN LLEWELYN (Baritone)
- ARTHUR BARRETT (Bass)

Choruses under the direction of JOSEPH JENKINS
The Rev. J. M. B. STANCOMB, war-time padre of the 4th Gloucestershire Regiment, will sing 'Bravo Bristol,' the stirring marching song written for Bristol soldiers by the late Mr. Fred. E. Weatherly

The bugles and drums of the 6th Gloucestershire Regiment will contribute 'On Parade,' 'Beating of Retreat,' and 'Lights Out'

- 6.0 London Programme relayed from Daventry
- 6.15-11.0 S.B. from London (9.15 Forthcoming Events; Local News)

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

- 2.30 London Programme relayed from Daventry
- 4.30 THE NORTHERN WIRELESS ORCHESTRA
Overture, 'Masaniello' Auber
Waltz, 'Half-past Eight' Rubens
Suite, 'Four Indian Love Lyrics' Woodforde-Finden
The Temple Bells; Less than the Dust; Kashmiri Song; Till I wake Selection, 'Philemon and Baucis' Gounod
- 5.15 The Children's Hour
- 6.0 Famous Northern Women I—Mrs. MARGARET MASTERSON: 'Charlotte, Countess of Derby: The Defence of Lathom House.'
- 6.15 S.B. from London
- 9.15 North Regional News
- 9.20-11.0 S.B. from London

Other Stations.

5NO NEWCASTLE. 1,148 kc/s. (261.3 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 'Figaro' (Mozart); Berceuse (Gounod); Selection, 'Tannhäuser' (Wagner); Serenade (Pierné); Petite Suite (Debussy);

(Friday's Programmes continued on page 55.)

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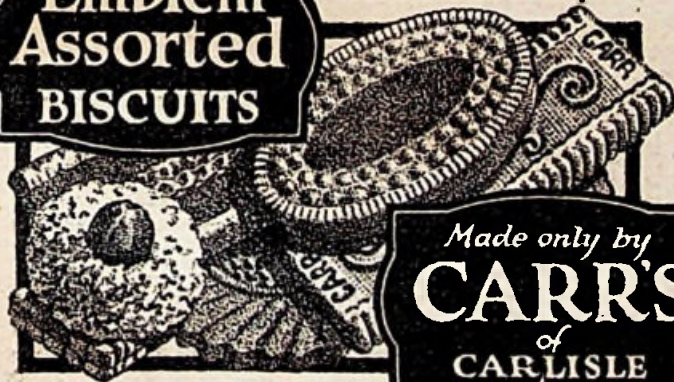
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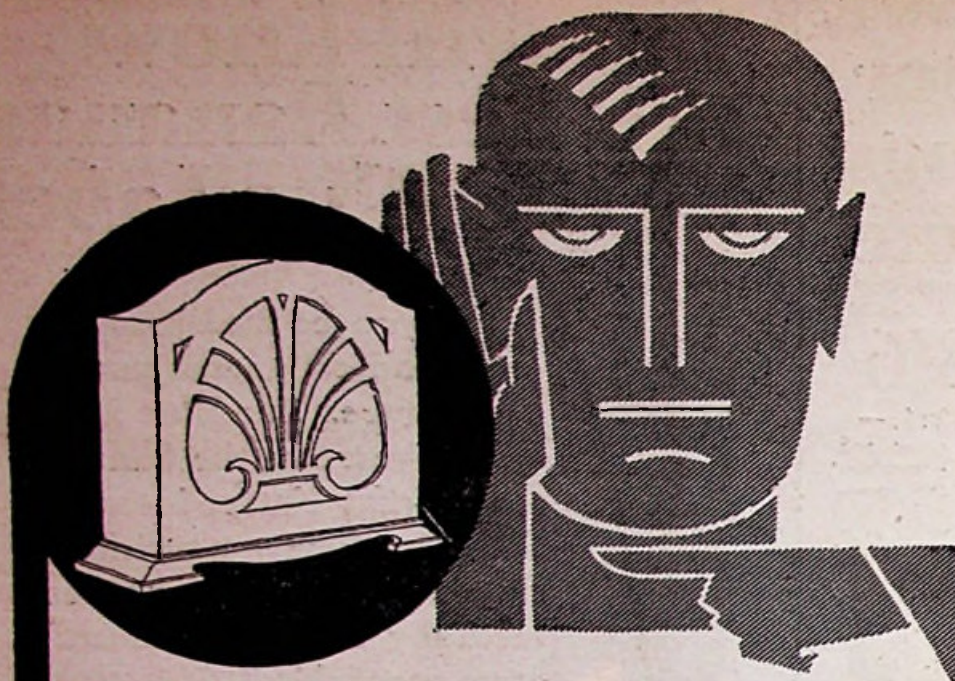
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Programmes for Friday.

(Newcastle Programme continued from page 52).

Waltz, 'Tales from the Vienna Woods' (Strauss); Celebrated Minuet (Boccherini); Selection, 'Faust' (Gounod). 5.15.—The Children's Hour. 6.0.—London Programme relayed from Daventry. 6.15.—London. 6.30.—For Farmers: 6.45-11.0.—London.

55C GLASGOW ^{752 kcs. (398.9 m.)}
 2.30.—For Schools: 'Travellers' Tales of Other Lands'—II. Mr. H. Mortimer Batten, 'A Great Forest Fire'—II, S.B. from Edinburgh. 2.50.—Musical Interlude. 2.55.—'My Day's Work'—II. Mr. John Clark, 'In Commercial Travelling'. 3.10.—Musical Interlude. 3.15.—Scenes from 'Macbeth', by William Shakespeare. 4.0.—Modern Scots Composers. The Octet; Scottish Serenade (David Stephen). Broomfield Robertson (Bass-Baritone): The First Kiss, Love's Garland, To the World's End and Love in Spring (D. Millar Craig). Graeme Winram (Piano-forte): Suite (Graeme Winram). Octet: Scottish Fantasia (David Stephen). Broomfield Robertson: The Undying Memory (James Moodie); Son of Mine and The Rebel (William Wallace); Little Billeo (J. Michael Black). Octet: Three Scottish Symphonic Dances (Vaughn Wright). 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.—Ella Gardner (Soprano). Shepherd, thy demeanour vary (H. Lane Wilson); The Rivalry (Martin Shaw); A Birthday (Woodman); Cupid (Sanderson); The Songsters' Awakening (Fletcher). 8.0.—'The New Provost' by A. D. Cowan. Presented by The Kirkintilloch Players Club. 8.40.—Old-Time Dances by Charles Watson's Orchestra, relayed from the Playhouse Ballroom. 9.0.—S.B. from London. 9.15.—Scottish News Bulletin. 9.20-11.0.—S.B. from London.

2BD ABERDEEN ^{995 kcs. (301.5 m.)}
 2.30.—S.B. from Edinburgh (See Glasgow). 2.50.—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 Glasgow. 9.0.—S.B. from London. 9.15.—S.B. from Glasgow. 9.20-11.0.—S.B. from London.

2BE BELFAST ^{1,238 kcs. (492.3 m.)}
 12.0.—Organ Music, played by Herbert Westorby, Mus.Bac. (Lond.). Relayed from the Grosvenor Hall. Allegro maestoso from Sonata in D Minor (West); Cantilena (McKinley); Hymn to the Sun (Himsky-Korsakov); Melody (J. Stuart Archer); Andante and Allegro, from 'Grand Piece Symphonique' (Franck). 12.30-1.0.—Gramophone Records. 2.30.—London Programme relayed from Daventry. 4.30.—Gustav Holst. The Orchestra: Fugal Overture, Op. 40, No. 1. Suite de Ballet in E Flat, Op. 10. 4.52.—A Somerset Rhapsody. Japanese Suite. 5.15.—The Children's Hour. 6.0.—Miss Florence Irwin: Household Talk—'The Care and Cleaning of Linoleum'. 6.15.—S.B. from London. 7.45.—A Scots Programme. Orchestra. Elliot Dobie (Baritone). William McCulloch (Reader). 9.0-11.0.—S.B. from London.

OLD NORTH-COUNTRY RECIPES

3.—Lancashire Simnel Cakes.

By Miss LAVEROCK.

A DELICIOUS little Lancashire Simnel Cake, simple to make and bake, is prepared in the following way.

Use ½ lb. of flour, 6oz. butter, 6ozs. sugar, 2ozs. candied peel (chopped), 2 eggs, 1 teaspoonful baking powder, pinch salt, 3ozs. almonds (blanched and split), ½ lb. currants, ½ teaspoonful of spice, ginger, or cinnamon (more, or even less, to taste).

Rub the butter into the flour, add the other dry ingredients except the almonds, and mix up with the beaten eggs. Have ready two or three greased sheets, and upon these put the mixture, arranging it in three flat rounds, about four or five inches in diameter; cover these with the almonds, and bake in a sharp oven.

A Bury Simnel is not so quickly made, but it is rich and good, and the flavour of spice predominates. Use ½ lb. of flour, a good pinch of salt, ½ oz. of yeast, ½ pint of warm milk, 3 eggs, ½ of a small nutmeg, 1 teaspoonful of cinnamon, ½ lb. of candied peel, ½ lb. of butter, 2 tablespoonfuls of brandy, 1 lb. 2oz. of currants, 6oz. of sultanas, ½ lb. of sugar.

Cream the yeast with a little of the sugar, rub the butter into the flour, add all the dry ingredients and mix well together. Beat the eggs, add to them the milk and brandy, then mix the warm liquid with the creamed yeast. Make a well in the centre of the flour, pour in the liquid and mix to a soft paste, then put in a warm place for two hours to rise. During this time prepare the almond paste, using for this ½ lb. of ground almonds, ½ lb. of granulated sugar, almond essence, beaten egg, and 1 table-spoonful of brandy. Add the essence and brandy to the almonds and the sugar, then mix to a fairly soft paste with beaten egg; turn this on to a slightly floured board and shape it into a round two or three sizes less than the cake tin to be used. When the cake mixture is ready, put half of it into the lined tin, then drop in the cake of almond paste. Cover this with the remainder of the cake mixture and then bake from two to three hours.

Almond Simnel.

6ozs. of flour, 6ozs. of sugar, 6ozs. of butter, 3 large eggs, 1½ lbs. of currants (washed), almond essence, 2ozs. of blanched almonds (cut in two and browned), 2ozs. of mixed peel cut up small, a good pinch of salt, 1 tablespoonful of rum, 1 good teaspoonful of baking powder, the grated rind of a lemon, and a little gravy browning.

Put together the butter, sugar, salt, and lemon rind and beat to a cream with the back of a wooden spoon, stir into these one egg and a third of the flour. Then beat well together; add another egg and more flour in the same way, then the third egg, the rum, and the remainder of the flour. Beat very well. Colour with the browning. Stir in the baking powder, then the prepared fruit. Put half the mixture into the paper-lined tin, and then drop in a cake of almond paste as for the Bury Simnel, putting the remainder of the mixture on to the top.

A cake of any description will rise more in the centre than at the sides, and this is a nuisance when a flat surface is desired for decoration; so, before putting the cake in the oven, make a deep hollow in the centre of the mixture and it will then rise more evenly. This particular cake takes about two and a half to three hours to bake. Start it in a hot oven, reduce the heat after five minutes, then reduce it considerably after the next half-hour.

For the almond paste for the top, put into a bowl 6ozs. of ground almonds and 6ozs. of icing sugar, passed through a sieve. Mix these to a paste with white of egg slightly beaten. Turn the paste on to a board and work in sufficient icing sugar to make it smooth and not sticky. It is then ready for decoration, which in all cases is a matter of taste. When the almond paste is to be browned, brush it with the beaten white of an egg and cover the exposed parts of the cake with greased paper so that they also will not brown. The oven or the front of the fire may be used. Candied fruits are fixed on a cake with stiff icing made of white of egg and icing sugar. (From a talk by Miss Laverock.)

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9.35
A FLIGHT
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10.15 a.m. THE DAILY SERVICE

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

10.45-11.0 Mr. ARTHUR J. BENDY: 'Odd Jobs about the House—I, How to Polish a Wireless Cabinet'

1.0-2.0 LIGHT MUSIC
MOSCHETTO and his ORCHESTRA
From the May Fair Hotel

3.25 Fishing Bulletin (Daventry only)

3.30 A MILITARY BAND CONCERT
Capt. H. G. AMERS and his MILITARY BAND
Relayed from the Bandstand, North East Coast Exhibition, Newcastle-on-Tyne

ROBERT STRANGEWAYS (Baritone)
(From the Studio)
S.B. from Newcastle

BAND
Fantasy on 'Pagliacci' *Leoncavallo*

3.45 ROBERT STRANGEWAYS
Hodgerow Carnival..... } *Martin*
Harvest Moon..... }
'Onaway, awake, Beloved'.... *Cowen*

3.55 BAND
Potpourri on Eric Coates's Songs
Invitation to the Waltz
Weber, arr. Weingartner

4.15 ARSENAL v. DERBY
A Running Commentary on the Second Half of the First Division League Match from the Arsenal Football Ground, Highbury
Commentator, Mr. GEORGE ALLISON

5.15 THE CHILDREN'S HOUR
Native Songs and Stories by Chief OS-KE-NON-TON, and the Story of 'The Outlaw' from 'Long Lance'
(Chief Buffalo Child Long Lance)

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
BEETHOVEN TRIOS
Played by
MARJORIE HAYWARD (Violin)
MAY MUKLE (Violoncello)
KATHLEEN LONG (Pianoforte)

7.0 Mr. BASIL MAINE: 'Next Week's Broadcast Music'



9.35 'Peep-Bo-Hemia'
A Flight of Fancy on the Wings of Song
Book and Lyrics by CLIFFORD SEYLER
Music Composed and Arranged by HARRY S. PEPPER
Produced by GORDON MCCONNELL

Characters
Vivian Cheyney (a young composer) CYRIL NASH
Ronny Bentham (an artist) HORACE PERCIVAL
'Nobby' Terraine (a comedian) CLAUDE HULBERT
Pamela Temple (a chorus girl) WYNNE AJELLO.
'Toto' Delamere (an artist's model) ANONA WINN
Villagers, Russians, Spaniards, etc THE REVUE CHORUS
Pianos..HARRY S. PEPPER (of the Co-Optimists, by permission of Mr. Archie de Bear) and DORIS ARNOLD

- Scenes
- (1) A Chelsea Studio
 - (2) On Board the Boat
 - (3) Japan
 - (4) At the Barber's
 - (5) Somewhere in Spain
 - (6) A Paris Restaurant
 - (7) Glorious Devon
 - (8) Russia
 - (9) Back in the Chelsea Studio

7.15 The Week's Work in the Garden, by the Royal Horticultural Society

7.25 Musical Interlude

7.30 An Orchestral Concert

ETHEL OSBORN (Soprano)
RAYMOND NEWELL (Baritone)
REGINALD KING and his ORCHESTRA
ORCHESTRA
Suite, 'L'Arlésienne' ('The Maid of Arles') *Bizet*

ETHEL OSBORN
The Harp that once.... *arr. Moffat*
Dream Merchandise *Bantock*
Grey Clouds..... *Besly*

ORCHESTRA
Eastern Romance *Haines*
Bacchanale *Saint-Saëns*

RAYMOND NEWELL
Slowcoach *Sterndale Bennett*
Gipsy Dan *Kennedy-Russell*

ORCHESTRA
Welsh Rhapsody..... *German*

ETHEL OSBORN
Meadow Daisies .. *Christian Kriens*
At the Well *Hagemann*
A Little Grey-blue dove..... *Saar*

ORCHESTRA
Love Boat..... *Brown*
If you but know..... *King*

RAYMOND NEWELL
Lookin' at the Sky } *Herbert Oliver*
Demon Song }

ORCHESTRA
March Heroique *Saint-Saëns*

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

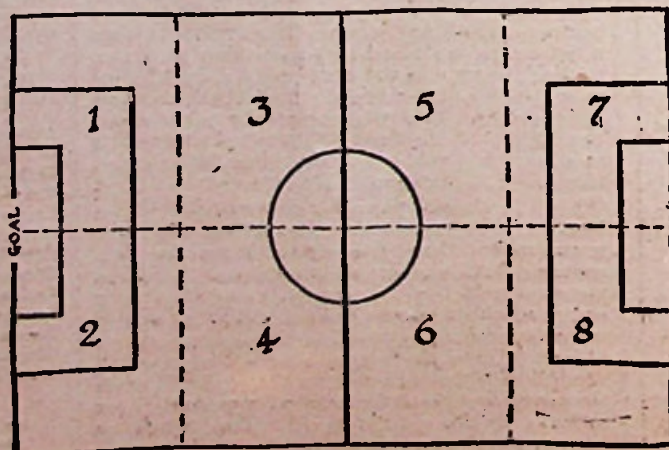
9.15 Mr. GERALD BARRY: 'The Week in London'

9.30 Local News; (Daventry only) Shipping Forecast and Fat Stock Prices

9.35 'Peep-Bo-Hemia'
A Flight of Fancy on the Wings of Song
(See centre of page)

10.35-12.0 DANCE MUSIC
THE PICCADILLY PLAYERS, directed by AL STARITA,
and the
PICCADILLY GRILL BAND, directed by JERRY HOEY

From the PICCADILLY HOTEL.



USE THIS PLAN WHEN LISTENING TO THIS AFTERNOON'S FOOTBALL BROADCAST.

SATURDAY, OCTOBER 12

5GB DAVENTRY EXPERIMENTAL

626 k/cs. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

3.30 An Instrumental Hour

(From Birmingham)

CHRISTINE SMYE (Pianoforte)
Rondo, Sonata, Op. 7 Beethoven
Jardins sous la Pluie (Gardens in the rain) Debussy

JAMES DONOVAN (Saxophone)
Czardas Monti
Llywelling Weidoeft

DAVID MCCALLUM (Violin)
On Wings of Song .. Mendelssohn, arr. Achron
Gavotte in F..... Beethoven, arr. Kramer
Hungarian Dance in B Flat Brahms, arr. Joachim

CHRISTINE SMYE
Rhapsody No. 2 in G Minor Brahms
The Rustle of Spring Sinding
Passacaglia, No. 5, from Pastoral Suite Cyril Scott

JAMES DONOVAN
Frivolous Sannella
Volna .. Weidoeft

DAVID MCCALLUM
Waltz in D Weber
To a Wild Rose MacDowell
Frasquita Sorenado
Lehar, arr. Kreisler
Mazurka .. Musin

4.30 Thé Dansant

(From Birmingham)

BILLY FRANCIS and his BAND
(Relayed from the West End Danco Hall)

CLAUDE JEPHCOTT (Entertainer)

5.30 The Children's Hour

(From Birmingham)

'Detective Snooky,' by Phyllis Richardson
Songs by FLORENCE CLEETON (Soprano)
JAMES DONOVAN (Saxophone)
'Shooting Plants—not Stars,' by Florence M. Austin

6.15 'The First News'

TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; Announcements and Sports Bulletin

6.40 Sports Bulletin (From Birmingham)

6.45 Light Music

(From Birmingham)

THE 'GRANGE' SUPER CINEMA ORCHESTRA
Conducted by HAYDN HEARD
Overture, 'Raymond' Ambroise Thomas
Selection, 'La Traviata' Verdi

FLORENCE CLEETON (Soprano)
When I'm home again Wood
The Connemara Shore Fisher
Song of Spring Kennedy-Russell

ORCHESTRA
Billets Blous Popy
March, 'The Vanished Army' Alford
Selection, 'Princess Charming' Higgs

FLORENCE CLEETON
A Summer Thanksgiving Hemery
A Night Idyl Loughborough
Down in the Woods Hemery

ORCHESTRA
Three Dances, 'Tom Jones' German

8.0 Two Plays

'The Test'

(From Birmingham)

(H. SIMONIS and K. J. THOMAS)
An old proverb states: 'Friends are like fiddlestrings, they must not be screwed too tight.' There is a connection between the play and this proverb, and at that we leave it.
The Scene is a private dining room at the Savil Hotel

'The Master of the House'

(From Birmingham)

By STANLEY HOUGHTON

Mr. Ovens
Fred Ovens, his son
Mrs. Ovens, his second wife
Edio, Mrs. Ovens's sister
Dr. Jellicoe

8.0 TWO SHORT PLAYS

Mr. Skrimshiro, a solicitor
The scene is the parlour in the house of Mr. Ovens
Incidental Music by THE MIDLAND PIANOFORTE TRIO

9.0 Symphony Concert

(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA
(Leader, FRANK CANTELL)

Conducted by JOSEPH LEWIS
ARTHUR CATTERALL (Violin)

ORCHESTRA
Overture, 'Cockaigne' Elgar
ARTHUR CATTERALL and Orchestra
Violin Concerto in D, Op. 77 Brahms

ORCHESTRA
Oriental Dance, 'The Lonely Dancer of Gedar' Bedford
Shepherd's Hey Grainger

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

10.15 Sports Bulletin (From Birmingham)

10.20 Symphony Concert

(Continued)

ORCHESTRA
Symphony No. 4 in G, Op. 88 Dvorak
Allegro con brio; Adagio; Allegretto grazioso;
Allegro ma non troppo

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

(Saturday's Programmes continued on page 58.)

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.



DAVID MCCALLUM (violin) plays during the hour of instrumental music from Birmingham this afternoon and FLORENCE CLEETON (soprano) sings during the Children's Hour and also during the programme of Light Music at 6.45.

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1. Trade enquiries invited.

4/9
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Saturday's Programmes continued (October 12)

5WA CARDIFF. 988 kc/s. (308.9 m.)

- 12.0-12.45 **A POPULAR CONCERT**
Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
Suite No. 2, 'Language of Flowers' *Coven*
Serenade *Geehl*
Slav Dance *Glazounov*
Three Dances, 'The Bartered Bride' .. *Smetana*
- 3.30 Newcastle Programme relayed from Daventry (See London)
- 4.15 **AUSTIN C. MORETON and his 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. J. CORBETT: 'Rugby Football in the West'
- 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—II, For Colonization and Trade'
The association of the old port of Bristol with the discovery and colonization of America is a new subject, and Mr. Powell will present some interesting new facts.
- 7.15 S.B. from London
- 7.30 **MORGAN LLOYD (Violin)**
Slav Dance in G Minor
Dvorak, arr. Kreisler
Caprice Viennois *Kreisler*
Czardas *Monti*

7.45 Popular Concert

Relayed from the Assembly Room, City Hall

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

Conducted by WARWICK BRAITHWAITE
Overture, 'Zampa' *Hérold*

BERLIOZ had a very poor opinion of his fellow-countryman, Hérold, the composer of *Zampa*. He accused him of having no style of his own, combining in his music something borrowed from France, Germany, and Italy, to produce what Berlioz called 'merely Parisian music.' And of this Opera he said, 'the banging of the big drum at the end is so continuous and furious that one is tempted to take to one's heels.' The world at large does not share that uncomplimentary verdict, and the Overture, with its vigour and energy, has always been popular, lending itself to performance in many different forms.

RISPAR GOODACRE (Contralto) and Orchestra
Agnus Dei *Bizet*

ORCHESTRA
Gavotte, 'Mignon' *Ambroise Thomas*
Traueneri (Dreams) for Strings and Horn
Schumann

Introduction, Act III, 'Lohengrin' ... *Wagner*

CHARLES CLEMENTS (Pianoforte) and Orchestra
Concerto in A Minor, Op. 54 *Schumann*

Of Schumann's works in the larger forms, far the finest were composed in the years from 1841 to 1845. Towards the end of 1840, as listeners will remember, he and Clara Wieck were happily married, after long suspense and many difficulties in the course of which Schumann had actually to go to law with his prospective bride's father. His warm-hearted admiration for his wife's gifts as a pianist, her devotion to the works which he wrote for her to play, acted and reacted on each other with the happiest results for the whole world of music.

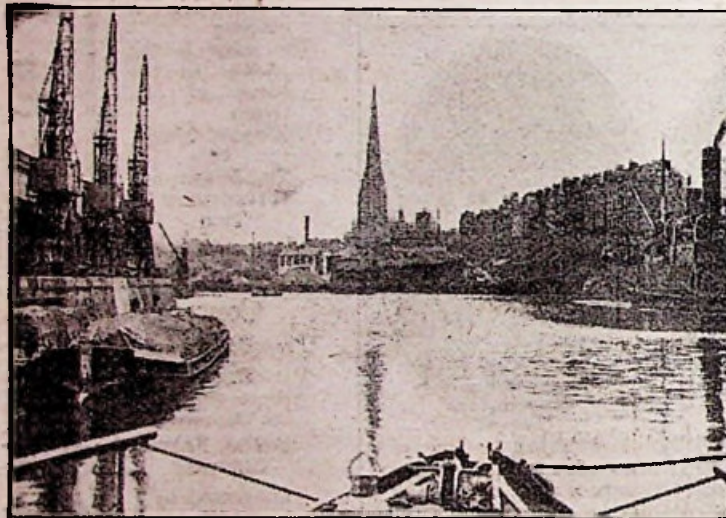
The first movement of this Concerto, composed in 1841, was intended at first to stand alone as a Fantaisie. Four years later, the other two movements were added to complete the Concerto as we know it now.

ORCHESTRA
Ballet Music, 'Le Cid' *Massenet*

- 9.0 S.B. from London
- 9.30 West Regional News; Sports Bulletin
- 9.35-12.0 S.B. from London

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

- 12.0-12.45 S.B. from Cardiff
- 3.30 Newcastle Programme relayed from Daventry (See London)
- 4.15 London Programme relayed from Daventry



S. C. Sumner

BRISTOL DOCKS.

A view of the old harbour with St. Mary Redcliffe Church in the background. Mr. A. G. Powell gives the second of his talks on America's Debt to Bristol from Cardiff at 7.0. His subject this evening is Colonization and Trade.

- 5.15 S.B. from Cardiff
- 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
- 9.30 S.B. from Cardiff
- 9.35-12.0 S.B. from London

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

- 3.30 Newcastle Programme relayed from Daventry (See London)
- 4.15 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.40 Sports Bulletin
- 6.45-12.0 S.B. from London (9.30 Local News; Sports Bulletin)

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

- 12.0-1.0 **A Gramophone Recital**
A VARIETY PROGRAMME
Overture, 'Italians in Algeria' *Rossini*
Mouth Organ Solo, March; 'Coisloy Hill'
Hopkins
Hop-o'-my-Thumb ('Mother Goose Suite) *Ravel*
Mandolines and Guitars, 'Giga' *Vivaldi-Madama*
Organ Tono Poem, 'Finlandia' *Sibelius*
Saxophone Solo, Serenade, 'Badine'
Gabriel-Marie
The Pipes of Three Nations *Traditional*
Northumbrian Smallpipes; Irish Uilleann Pipes; Highland Bagpipes
Pianoforte, 'Spread a little happiness' ('Mr. Cinders') *Ellis*
Characteristic Piece, 'The Little Clock on the Mantel' *Wheeler*
Translation, 'Vienneso Life'
Patrol, 'The B'hoys of Tipperary' *Amers*
- 3.30 Newcastle Programme relayed from Daventry (See London)

- 4.15 London Programme relayed from Daventry
- 5.15 **The Children's Hour**
Necessity Knows No Law—which may prove true when 'Outlaw' from 'Long Lance' (*Chief Buffalo Child Long Lance*) is read today
TOP'EM and BOT'EM again appear with new songs and duets
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.40 Sports Bulletin
- 6.45-12.0 S.B. from London (9.30 Items of Naval Information; Local News; Sports Bulletin)

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

- 12.0-1.0 **A Ballad Concert**
JOYCE MILICAN (Contralto)
MADELINE HODGKINSON (Pianoforte)
NORMAN CRABTREE (Tenor)
JOYCE MILICAN
The Sands o' Dee *Frederic Clay*
Big Lady Moon *Coleridge Taylor*
Linden Lea *Vaughan Williams*
Sing, Joyous Bird *Phillips*
- MADELINE HODGKINSON**
Sinfonia Partita No. 11 *Bach*
En Route—a Concert Study *Palmgren*
Ce qu'a vu le vente d'Ouest (What the West Wind saw) *Debussy*
Moment Musical, Op. 94, No. 3 *Schubert*
- NORMAN CRABTREE**
I did not know *Trotter*
Onaway, awake, beloved *Coleridge Taylor*
Go not, happy day *Bridge*
- JOYCE MILICAN**
My Gentle Lute *Schubert*
I heard you singing *Coates*
I know a lovely garden *Guy d'Hardelot*
Ships of my dreams *Stephenson*
- MADELINE HODGKINSON**
Appassionato, Op. 57, 2nd and 3rd movements
Beethoven
- NORMAN CRABTREE**
Bird Songs at Eventide *Coates*
An English Rose *German*
O Mistress Mine *Quilter*
Sigh no more *Aikin*
(Manchester Programme continued on page 61).

**YOU WOULD
HARDLY
BELIEVE
IT!**



Ten o'clock, and the Revellers just getting into the swing of a new fox-trot. Keep your feet still if you can and concentrate on the music. There now—would you ever suspect that this is just a two-valve set if you hadn't been told? No ordinary two-valver this! A Pentovox Two, made by Bowyer-Lowe. The least expensive in the whole range, but made to Bowyer-Lowe standards all through. The price is £6.8s. including valves and royalties.

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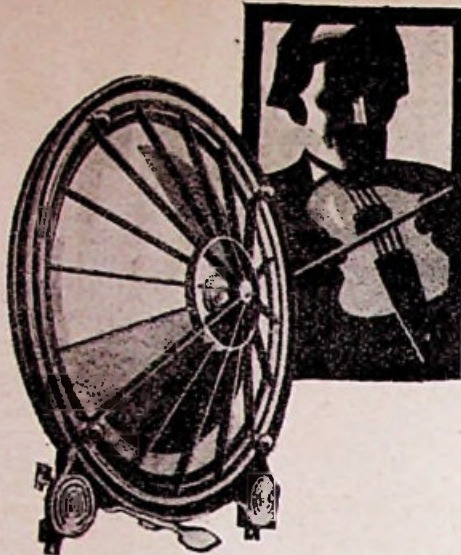
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Similar to above but runs entirely off the electric light circuit. Suitable for 200/240 volts A/C or 100/110 volts A/C. H.T. Batteries or accumulators are not required.
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All above sets are supplied in parts, for home construction, all panels are drilled, **NO SOLDERING, NO DRILLING, NO COILS TO CHANGE, NO KNOWLEDGE REQUIRED.** Booklet with diagram and full instructions for wiring any of the above sets 3d. each post free. All the above diagrams (with full instructions) are given in our 144 page book "SAXON GUIDE TO WIRELESS." PRICE OF THIS BOOK IS 1/- POST FREE, OR A COPY WILL BE SENT FOR 6d. POST FREE IF YOU MENTION NAME AND ADDRESS OF YOUR WIRELESS DEALER.

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Saturday's Programmes continued (October 12)

(Manchester Programme continued from page 58).

- 2.0 Grand Opera Festival for Charity
'The Flame of Love'
An Operetta by WALTER MUDIE
Conducted by the COMPOSER
Tamar.....ELSIE BOARDMAN
Clarisa.....GWENDOLEN CLARKE
Arnoldo.....ROBERT MAWDSLEY
Priest.....ROBERT PARKER
THE MANCHESTER BEECHAM OPERATIC CHORUS
and the GRAND FESTIVAL ORCHESTRA (including
members of the HALLÉ and NORTHERN WIRELESS
ORCHESTRAS
Relayed from the Opera House, Manchester
- 2.40 Musical Interlude
(From the Studio)
- 2.50 Ballet Music
Relayed from the Opera House
'From The New World' Symphony (1st Move-
ment)
'Spirits of the dance'.....Dvorak
MADGE ATKINSON and her DANCERS
Waltz, 'The Blue Danube'.....Johann Strauss
ALFRED HAINES and the ENGLISH BALLET
Hebridean Overture, 'Fingal's Cave'
Mendelssohn
MADGE ATKINSON and her DANCERS
- 3.15 Musical Interlude
(From the Studio)
- 3.30 S.B. from Newcastle
- 4.15 London Programme relayed from Daventry
- 5.15 The Children's Hour
S.B. from Leeds
MUSICAL COMEDY MEMORIES
Songs by GUNNELLE HAMELYN and MIRIAM
DITCHBURN BENHAM
- 6.0 Mr. F STACEY LINTOTT: An Eye Witness
Account of the Bury v. Barnsley Association
Football Match
- 6.15 S.B. from London
- 6.40 North Regional Sports Bulletin
- 6.45 S.B. from London
- 7.0 Mr. K. RUSSELL BRADY: 'Five Minutes in
America'
- 7.15 Royal Horticultural Society's Bulletin for
North of England Listeners
- 7.25 Musical Interlude
- 7.30 Band Music and a Play
THE BRIGHOUSE AND RASTRICK BAND
Conducted by F. BERRY
March, 'Washington Grays'.....Grafula
Overture, 'Pique Darno' ('Queen of Spades')
Suppé
JOHN ARMITAGE (Baritone)
Song of the Clock.....Rex Burchell
The Gay Highway.....Frederick Drummond
BAND
Rococo, Rendez-vous.....Aletter
'Neighbouring Love'
A West Riding Comedy in One Act
Written and Produced by F. A. CARTER
Performed by THE HUDDERSFIELD THESPIANS
Sarah Jane Dyson
Nellie Dyson (her Daughter)
Rev. Henry Phillips (the Vicar)
Arthur Binns (from next door)
Joe Dyson (Sarah Jane's Husband)
The action takes place in the living room of
the Dysons' cottage on an early evening in
spring. Mrs. Dyson is sitting by the table,
darning.
BAND
Selection, 'Eugene Onegin'.....Tchaikovsky
JOHN ARMITAGE
Song Cycle, 'Dream Islands'...Gerald Kahn
Moon of the Purple Sea; Island of Delight;
Flower of my Dreams; What more can we
ask of Life?

- BAND
Merry Men.....Rimmer
Poliuto.....Meyerbeer, arr. Swift
- 9.0 S.B. from London
- 9.30 North Regional News and Sports Bulletin
- 9.35 Farewell to Blackpool, 1929
A HUMOROUS DEBATE
'Who is the most important person in the Circus
Ring?'
Mr. GEORGE LOCKHART
v
DOODLES and FIERY JACK (Circus Clowns)
Relayed from the Tower Circus
Mr. GEORGE LOCKHART will describe the prepara-
tions for the Final Act of the Circus
Relayed from the Tower Circus
'GOOD-NIGHT' FROM THE ANIMALS
Relayed from the Tower Circus
BERTINI and his ORCHESTRA
Relayed from the Tower Ballroom
MAX BRUCE at the Organ
In a Special Selection of Dance Tunes
Relayed from the Tower Ballroom
- 10.35-12.0 S.B. from London

Other Stations.

- 5NO NEWCASTLE. 1,148 kc/s. (261.3 m.)
12.0-1.0:—Music relayed from Fenwick's Terrace Tea Rooms.
3.25:—East Coast Fishing Bulletin relayed from Daventry.
3.30:—Brass Band Contest. Capt. H. G. Amers, and his
Military Band. Relayed from the Bandstand, North East
Coast Exhibition. Robert Strangeways (Baritone) (from the
Studio). Relayed to London and Daventry. Band.
4.15:—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:—Ruby
Longhurst (Mezzo-Soprano). Go not happy day and Love went
a-riding (Frank Bridge); Bird songs at Even tide (Eric Coates).
7.37:—A. B. Rogers (Baritone). Border Ballad (Cowen);
Beloved: It is morn (Aylward); Zuleika (Mendelssohn).
7.44:—Ruby Longhurst. The Sky Fishers Song, Peat Fire
Flame and An Eriskay Love Lilt (Kennedy Fraser). 7.51:—A. E.
Rogers. Kashmiri Song and Till I wake (Amy Woodforde-
Flindell). Wayfarer's Night Song (Easthope Martin); A Vaga-
bond's Song (Cundell). 8.0:—Capt. H. G. Amers and the East-
bourne Municipal Orchestra. Relayed from the North East
Coast Exhibition. 9.0-12.0:—S.B. from London.
- 5SC GLASGOW. 752 kc/s. (398.9 m.)
11.0-12.0:—A Recital of Gramophone Records. 3.30:—
Ralph Vaughan Williams. October 12, 1872. The Oetec:
Fantasia for String Orchestra on a theme by Tallis. Robert
Watson (Baritone): The Vagabond, Bright is the Ring of Words
and The Roadside Fire (Song of Travel). Oetec: English Folk
Song Suite. Isaac Losowsky (Violin): The Lark Ascending.
Oetec: Charterhouse Suite (For String Orchestra). Robert
Watson: Silent Noon; The Sky above the Roof; Linden Lea.
Oetec: Charterhouse Suite. 4.45:—Dance Music by Charles
Watson's Orchestra. Relayed from the Playhouse Ballroom.
5.15:—The Children's Hour. 5.57:—Weather Forecast for
Farmers. 6.0:—Musical Interlude. 6.15:—S.B. from London.
6.40:—Scottish Sports Bulletin. 6.45:—S.B. from London.
7.0:—Miss Christine Orr reading the Fourth Part of her Short
Serial Story: 'The White Cat'. S.B. from Edinburgh. 7.15:—
Musical Interlude. 7.30:—S.B. from London. 9.30:—
Scottish News and Sports Bulletin. 9.35-12.0:—S.B. from
London.
- 2BD ABERDEEN. 995 kc/s. (301.5 m.)
11.0-12.0:—A Recital of Gramophone Records. 3.30:—
Glasgow. 6.15:—London. 6.40:—Glasgow. 6.45:—London.
7.0:—Edinburgh (Sea Glasgow). 7.15:—Glasgow. 7.30:—
London. 9.30:—Glasgow. 9.35-12.0:—London.
- 2BE BELFAST. 1,238 kc/s. (242.3 m.)
3.0-3.15 app.:—The Radio League Bazaar, in aid of the Dr.
Bernardo's Homes (Belfast Branch). Opening Speech by Lady
Bernardo; the Lady Mayoress. Relayed from the Ulster Minor Hall,
Belfast. 3.30:—Concert. Orchestra: Overture, 'William Tell'
(Rossini); Scenes Pittoresques (Massenet); Selection, 'Carmen'
(Bizet, arr. De Groot); Prelude in G Sharp Minor (Rachmaninov,
arr. Wood). 4.15:—A. V. Froggatt (Baritone): Seal Longing
and A Coastwise Song (Kennedy-Fraser); Ich Liebe Dich
(Grieg); The Cobbler's Song (Norton); Non Plus Andral (Mozart).
4.27:—George Simpson (Clarinet): Duo for Clarinet, Op. 4
(C. Baermann); Fantasia, 'Erinnerung an die Schweiz', Op. 36
(O. Gerke). 4.39:—Orchestra: Folk Tune and Fiddle Dance
for Strings (P. Fletcher). 4.45:—Organ Music by George
Newell. Relayed from the Classic Cinema. 5.15:—The Chil-
dren'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 Inter-
lude. 7.30:—A Military Band Concert. The Station Military
Band: James Newel (Baritone); Harley and Barker
(Entertainers). 9.0-12.0:—S.B. from London.

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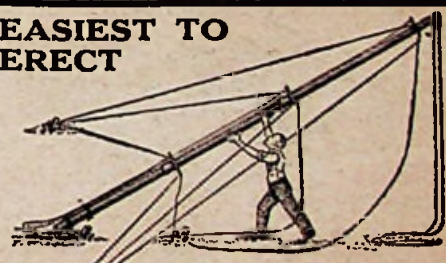
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Accessories: Best MANILA Rope Halyards (will not rot), 60ft., 1/3; 100ft., 2/6. Special anti-rust paint (sufficient for one mast), 1/6. Coppered Earthing Tube, 1/6. Aerial Wire, 12 strand, 28 g. pure copper, 100ft., 3/-.
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Notes from Southern Stations.

SONGS BY UNIVERSITY STUDENTS

And an Elgar Concert for Welsh listeners—Plays at Birmingham—Bournemouth in the Stone Age—Talks on the Film, Journalism and Ghosts.

A WELSH Programme will be broadcast from Cardiff on Monday, October 14, at 7.45 p.m. It will include groups of songs by the Choir of the Cardiff University Students Madrigal Society, solos by Gwyneth Edwards and pianoforte items by Meirion Williams. Mr. C. W. Miles will give a dramatic interlude, when his two characters, 'Erb, a Cockney, and Dui, a Welshman, both well-known to listeners, arrive in Dai's home at Ynysybwl.

THE midday Concert of the National Orchestra of Wales at the Museum, on Monday, October 14, is of especial interest, since it will be entirely devoted to the works of Sir Edward Elgar. Sir Edward has listened to the broadcasts of the orchestra on many occasions and recently made some very flattering references to it. The Programme opens with Overture Cockaigne, and ends with the March, Pomp and Circumstance.

EVENING DRESS INDISPENSABLE, the well-known play by Roland Pertwee, is to be re-broadcast from Birmingham on Saturday, October 19. It is to be followed by a one-act play in more serious vein—The Dumb and the Blind, by Harold Chaplin. The author, although technically an American citizen, has shown himself in this play as a master-hand at London drama, and the simplicity and sincerity with which he has treated his theme—a brief glimpse of life in the tenement home of a Cockney mud-barge hand—has called forth nothing but praise from the critics.

GEMS FROM ORATORIO is the title of a Programme arranged for Welsh listeners on Sunday, October 13, at 3.30 p.m. The artists will be Margaret Francis (soprano) and William Parsons (baritone). This type of programme has been given frequently from Cardiff and it is always extremely popular.

WHETHER it was for strategical or for purely æsthetic reasons that the First Men came to Bournemouth, there is abundant evidence in flint of their having established themselves very thoroughly in these parts. Bournemouth, as a seaside resort in the old Stone Age, will be the subject of a talk by Dr. Winslow Hall from the Bournemouth Studio on Thursday, October 17 at 3.45 p.m., under the title of 'Early Man in Bournemouth; on the Evidence of Local Relics.'

MR. F. O. MILES gives the first of an attractive new series of talks on the Film, in the Cardiff Studio, on Tuesday, October 15, at 6 p.m. In this series he will deal with the 'Mabinogion,' that store-house of literary treasures, and he will show how modern film-producers might deal with some of the stories. The first talk will deal with the story of Geraint and Enid, and he will show how D. W. Griffiths might deal with it. Mr. Miles considers that this story would be the especial choice of Mr. Griffiths, for it is the only one that would afford full scope to his flair for the sentimental and the pathetic.

VARIOUS phases of the activities of the Fourth Estate have, from time to time, been the subject of broadcast talks. Mr. Frank A. King, who is a member of the staff of The Western Morning News, Plymouth, hopes however, to break new ground by discussing the day's work of the man who actually gathers the news. In a talk entitled 'A Day in the Life of a Reporter,' to be given at 7 p.m. on Tuesday, October 15, Mr. King will tell of some of the compensations—and difficulties—of the reportorial profession. Daily journalism is frequently more a matter of repressions than revelations, and it is these repressions, with their suggestion of comedy and tragedy, that give spice to the reporter's life, and should, incidentally, give interest to the talk.

MOST famous ghost stories have their basis in some actual deed of violence of older days. But the recorded facts do not always quite tally with the story that has grown up around them. This is certainly the case as regards the Dead Drummer of Salisbury Plain. Every reader of 'The Ingoldsby Legends' will remember the tale of the conscience-stricken murderer who was confronted, while passing in a thunderstorm near the scene of his crime on Salisbury Plain, by the phantom of his victim—still drumming an unearthly tattoo upon a ghostly drum. It did not, however, happen quite like that; and on Tuesday, October 15, Mrs. Herbert Richardson will tell from the Bournemouth Studio 'The True Story of the Drummer of Salisbury Plain.'

BROADCAST OPERA SEASON, 1929-30.

THE forthcoming Broadcast Opera Season, which started on September 23rd and extends into August of 1930, will comprise twelve operas, broadcast at the rate of one a month. As in previous seasons, librettos will be available, and will be issued to subscribers during approximately the first week of each month.

The B.B.C. Opera libretto, which is now generally recognized as indispensable for the complete enjoyment and appreciation of the broadcast opera, provides listeners with the words of the opera, a synopsis of the story, together with a brief notice of the composer, and, as a general rule, one or more illustrations of scenes in the opera.

The subscription for the complete series is Two Shillings, while individual librettos can be purchased as published at the price of Twopence each, post free.

Twelve of the following Operas will comprise the 1929-1930 series, of which :—

- 'THAIS' ... Massenet (broadcast September 23)
'AIDA' ... Verdi (October)
'LOUISE' ... Charpentier (November)
'KÖNIGSKINDER' (Royal Children) Humperdinck (Dec.)
'CAVALLERIA RUSTICANA' ... Mascagni
'LA BOHEME' ... Puccini
'GIANNI SCHICCHI' ... Puccini
'FRANCESCA DA RIMINI' ... Zandonai
'SISTER ANGELICA' ... Puccini
'PELLEAS AND MELISANDE' ... Debussy
'MADAM BUTTERFLY' ... Puccini
'PENELOPE' ... Faure
'L'ENFANT PRODIGE' (Prodigal Son) ... Debussy
'MIGNON' ... Thomas
'LA BASOCHE' ... Messager
'SHAMUS O'BRIEN' ... Stanford
'THE BARTERED BRIDE' ... Smetana
'LE ROI D'YS' (The King of Ys) ... Lalo
'THERESE' ... Massenet

Time, trouble, and disappointment are avoided by placing an advance order for the complete series, and listeners are invited to complete Part 2 of the form below in order to ensure supplies of the librettos in good time for the respective broadcasts.

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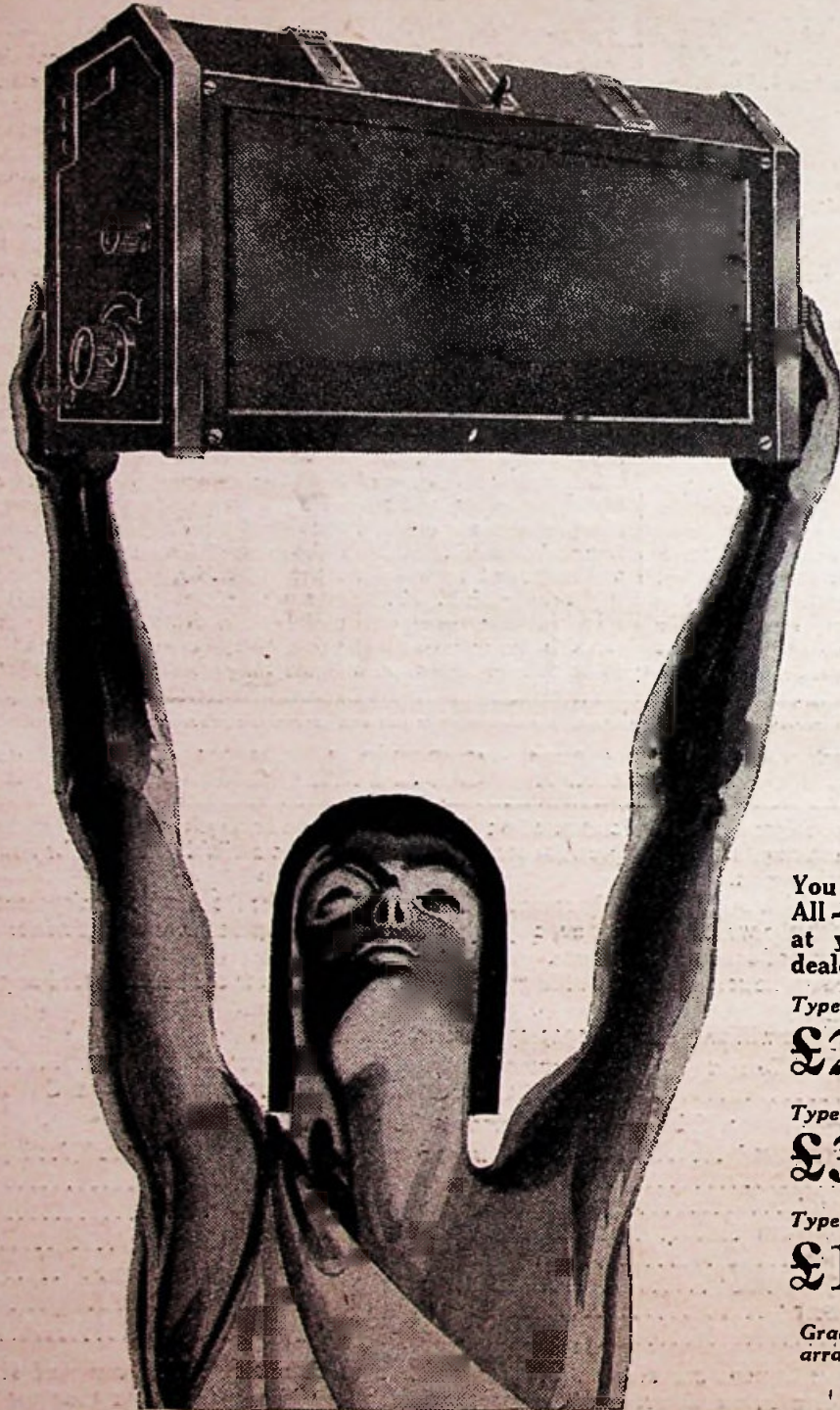
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The bent and distorted forms so frequently seen, the big joints, warped limbs and gnarled knuckles, are all the result of some form of this fell disease. They impair or destroy efficiency. The economic loss to the nation amounts to millions of pounds annually.

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Not only will such enormous loss be mitigated by this far-reaching discovery, but each individual sufferer can benefit proportionately in pocket and health. YOU, by taking advantage of the offer made on this page to-day, can throw off the Rheumatic fetters that bind you and make life a misery to yourself and a burden to others and be able once more to "carry on" without the pain, anxiety, and irritability that are caused by Rheumatism.

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Mr. T. W., Leicester—

"After taking your treatment the Lumbago from which I was suffering has entirely disappeared. I did not write before as I have been waiting to see if the pain would return, but it has not."

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Nurse F. R., Bristol—

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"I am 60 years old and have been doctored for Muscular Rheumatism for over 18 years. My knees were so bad that I could not sleep and my hands were stiff and painful all the time. Your treatment has changed me so people hardly know me. I feel and sleep well, and can walk with ease. I am telling every sufferer I meet about this treatment."

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"I have tried many remedies (including Spas), but your treatment is the only one which has proved a success. I am entirely free from pains and aches, all swellings have gone and I have had no relapse, although I have been wet through many times. I consider this marvellous, as I was almost helpless for years. I hope many more take it up."

Arthritis) is deriving great benefit from your treatment."

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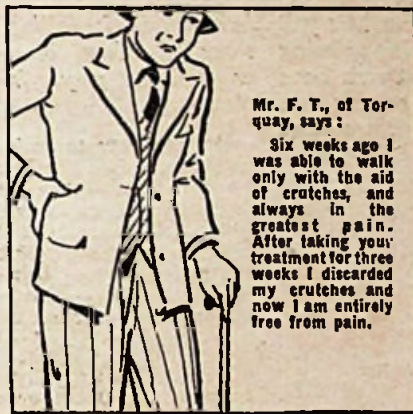
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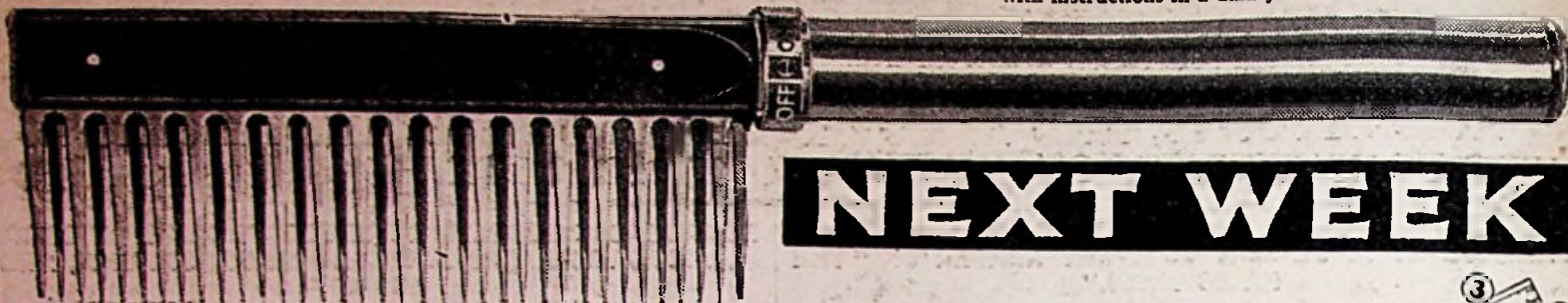
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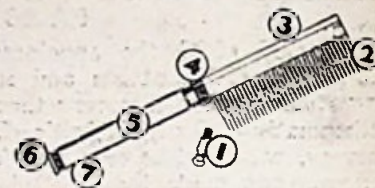
Dandruff is stopped within three days. Straight hair takes on a natural wave. The hair already on your head becomes strong and full of light and colour. New hair grows from old "dead" roots. Bald patches are quickly covered. Greyness disappears as the new hair grows. In a few weeks the hair is only grey at the ends, and full of colour right down each hair to the root. As it grows you cut the greyness off.

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7 The bright handle; ebony-black back, and electro-plated teeth makes this Electro-Comb a beautiful addition to your dressing table.

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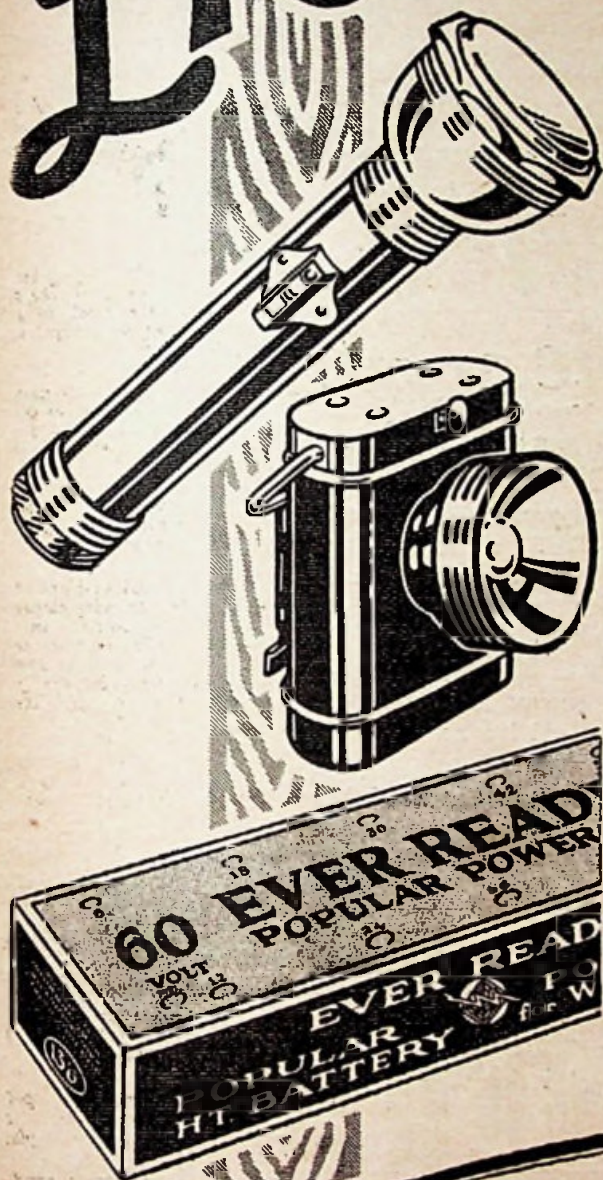
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SYMPHONY ORCHESTRA
 (Conducted by CHARLES WOODHOUSE)

C. LYLE Race-course.
 ORCHESTRA
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He's said that so many times lately.

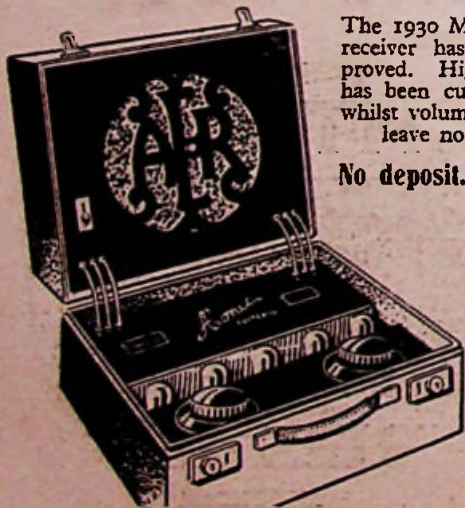
Will he remember . . . will you remember, with so many other things to think of?

The New **ÆONIC** will not forget. It watches the clock and calls you just when your favourite item is due to come on.

All the latest **ÆONIC** models are fitted with the **Æonicloc**—a detachable device which can ring you up from anywhere.

"Send Folder No. 24." These words on a postcard with your name and address will bring a beautifully illustrated folder describing the full **Æonic** range of eight models.

Æonic Suit-Case 5 ... Price £16 16 0



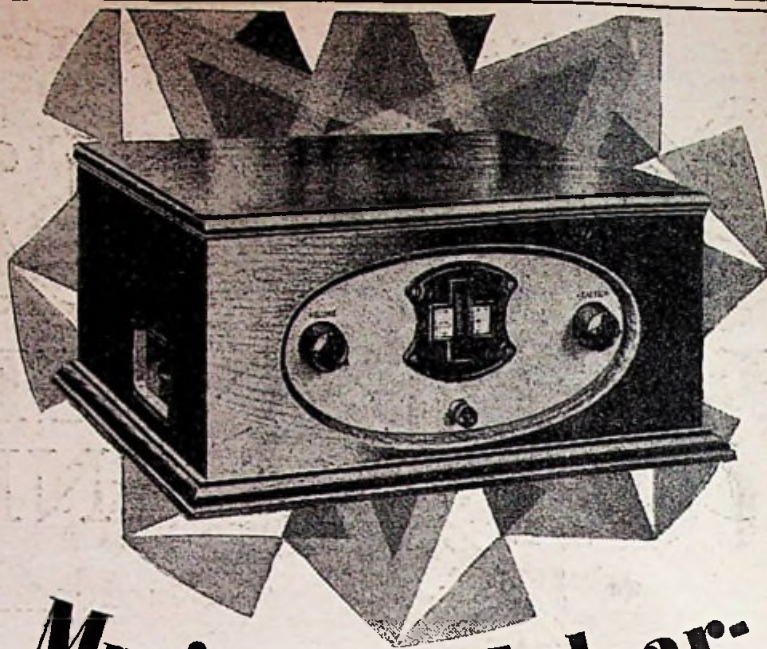
The 1930 Model of this remarkable receiver has been still further improved. High tension consumption has been cut down to a minimum, whilst volume and quality of tone leave nothing to be desired.

No deposit. Terms 29/9 per month.

The special **Æonic** H.T. and grid bias batteries—originally designed exclusively for **Æonic** receivers—are now on sale at all dealers, price, 108 volts, 13/6; 66 volts, 8/6; 9 volts, 1/9. Only the best is good enough for **Æonic**. See how they'll improve your present Set!

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RADIO, Ltd.

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Music crystal clear— words rich & real—

For performance—tone, clarity, range, the new Lotus S.G.P. set is incomparable. The experts who have designed it have included every latest radio improvement. British and Continental stations are easily and quickly tuned in at full loud-speaker strength.

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LOTUS SETS

Get the best reception

Illustrated booklets and instructions for assembling kit sets free on request.



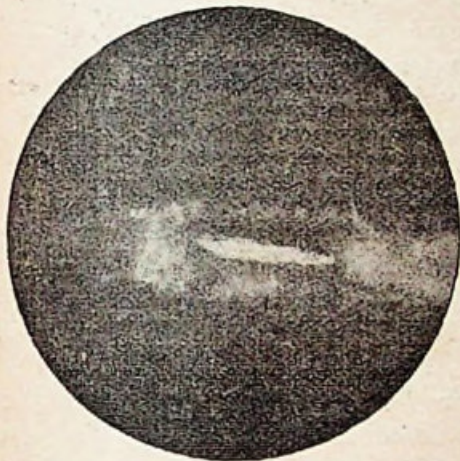
Two other Lotus Sets are: All Mains Transportable in oak, walnut or mahogany. Oak, £25 : 4 : 0; Walnut or Mahogany, £26 : 5 : 0. Portable model in real hide case, 4-valve S.G.P., £19 : 19 : 0.

Made in one of the most modern radio factories in Great Britain by
Garnett, Whiteley & Co., Ltd., Lotus Works, Liverpool.



at Olympia -

The **REPUTATION** of



A **BAD** Filament
WITHOUT

"TENACIOUS COATING"

Reproduction from an untouched microphotograph showing part of the filament of a badly coated valve before use, showing a serious gap in the coating. A gap such as this starts the valve off in its life with a poor performance. The valve then prematurely fails.

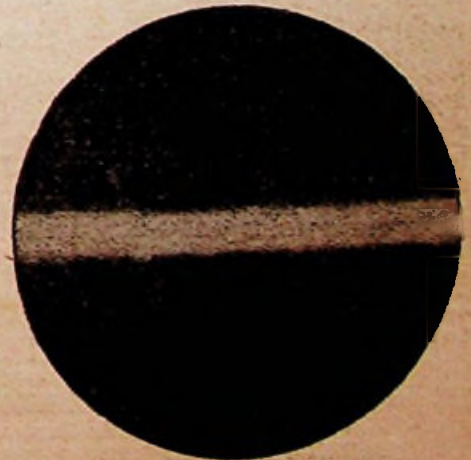
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Valves
with the

"TENACIOUS COATING"
soared
higher than ever

A **GOOD** Filament
WITH

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This reproduction shows the coating typical of all OSRAM VALVES. Notice the absolute evenness of the coating. There are no gaps, the coating clings, so that the full benefit of the coating is maintained. The secret is the startling discovery of the scientific process of **"TENACIOUS COATING."**

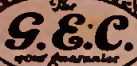


WRITE for booklet
**"OSRAM WIRELESS
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giving full particulars of the
full range of OSRAM
VALVES with the **"TEN-
ACIOUS COATING."**
Also helpful wireless infor-
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listener. Sent post free.

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SOLD BY ALL WIRELESS DEALERS

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for The Radio Epicure
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The new "STORK" series of GECOPHONE Loud Speakers create an entirely new standard of tonal reception.



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B.C. 1792 GECOPHONE "STORK" Cabinet Cone Loud Speaker in oak. Exceedingly handsome design. The ornamental fret is backed by an artistic fabric of blue and gold. Price **£3-15-0** In Mahogany £4.

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2r. 60 a.h., 8/6. SDG 25 a.h., 5/6.
MSG 22 a.h., 4/6. For H.T., 20r. RHO,
3,500 m.h., 1/15r. D.M.S.G. 10r. 5,500 m.h.,
6/9. MUG, 5,000 m.h., 9/.

HOW
MICRO-POROUS PASTE

upsets the present battery standard

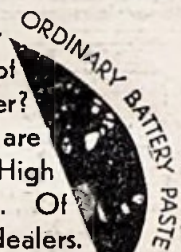
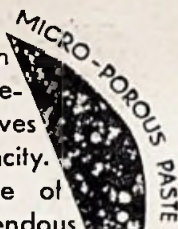
These super batteries are outside present battery standards. Compare their micro-porous paste

with modern coarse paste in the photographs alongside (taken under a microscope). Its fineness makes it more active—gives far greater discharge capacity.

Its evenness, its absence of lumpiness, means tremendous cohesion, strength—tremendous length of life, unshakeable endurance.

Why not put your radio on this new basis of smooth, trouble-free power?

Why not? Super batteries are quite inexpensive. Every High and Low Tension type. Of Fuller Service Agents or dealers.



Fuller
ALL BRITISH
SPARTA SUPER BATTERIES

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60v. Standard, 7/11
60v. Super, 13/0
(Both reading 66v.)
100v. Standard, 12/11
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(Both reading 108v.)
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(Reads 120v.)
9v. Grid Bias, 1/0
10v. ditto, 2/10.

THEY LAST LONGER

Fuller Accumulator Co. (1926) Ltd., Chadwell Heath, Essex

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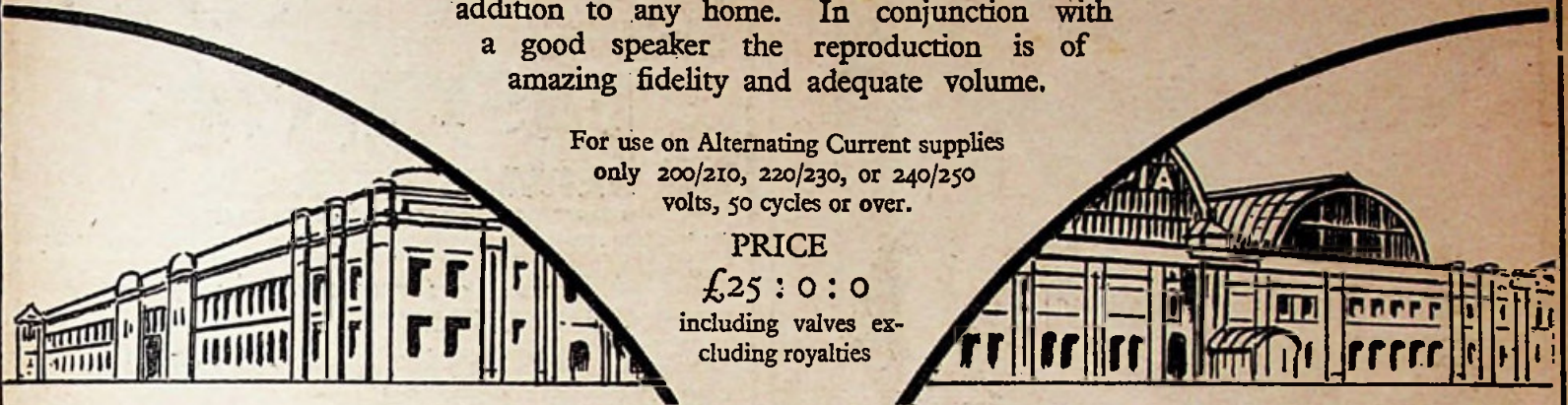
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For use on Alternating Current supplies only 200/210, 220/230, or 240/250 volts, 50 cycles or over.

PRICE

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including valves excluding royalties



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A.C. MAINS RECEIVER

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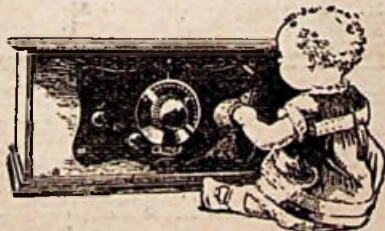
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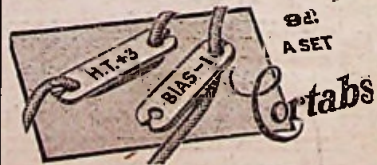


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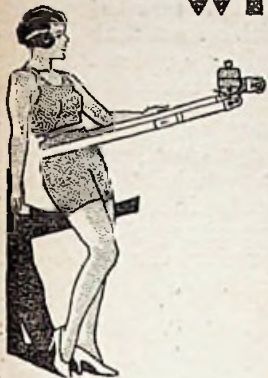


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Cleanses and Vivifies the Whole System, Relieves Pain, Builds Up Health, and Banishes Disease.

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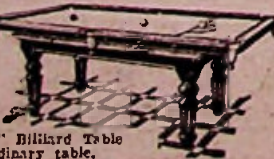
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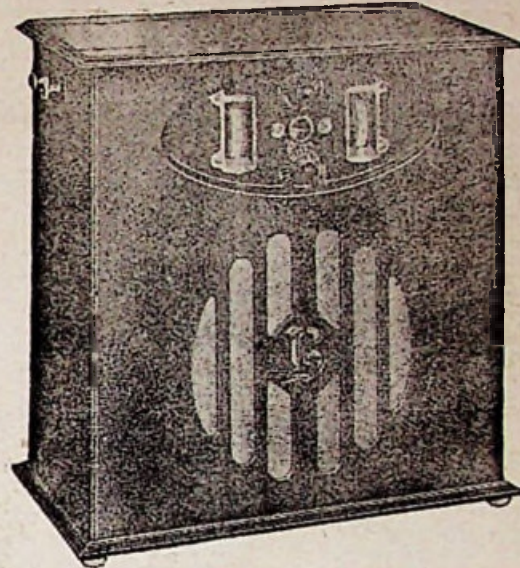
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**A Set you'll
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HERE is the Set you've waited for — a Receiver you can build yourself that equals factory-built Sets costing three times its price! The wonderful new Brown Receiver has been specially designed for the new B.B.C. Regional Scheme — a scheme which is going to put old Sets out-of-date. With the Brown you'll be able to cut out your local station at will — and get concerts from all over Europe! Tango from

Madrid, opera from Rome, dance music from Paris, chamber music from Berlin — your every whim instantly satisfied . . . *at the turn of a dial!* And never before has such a pure, mellow tone and such magnificent volume been heard from a home-built Set. The Brown Receiver is a Set you'll be proud to own — and you can build it yourself . . . in a single evening . . . even if you've never made a Set before!

There's a Type to suit YOUR needs

The Brown Receiver has been designed in four models — for operation either from batteries and accumulator or from your electric light mains. The model illustrated is entirely self-contained; everything is inside the handsome oak cabinet — set, loud speaker, batteries and accumulator — *all out of sight!* Or, if you prefer it, you can build the Brown Receiver without the loud speaker. Read the following details and decide which model you will ask your Dealer to demonstrate.

Types "A," and "A.M." — As illustrated — with Brown Loud Speaker tested and assembled in cabinet. Type "A" has space for batteries and accumulator. Complete kit of parts, less valves, batteries and accumulator, but including coils for 200-550 metres, **price £12.** Type "A.M." as type "A" but for A.C. or D.C. Mains operation, **price £20.**

Types "B," and "B.M." — Similar to types "A" and "A.M." but without loud speaker. Kit of parts for type "B," less valves, batteries and accumulator but including coils for 200-550 metres, **price £9.** Type "B.M." as type "B" but for A.C. or D.C. Mains operation, **price £17.**

Extra coils for 900-2,000 metres, 17/- extra.

**Pay as you listen
—FREE Folder
tells you how!**

Any of the four models of the Brown Receiver can be obtained for a small first payment and the balance in easy monthly instalments. Full particulars are contained in an illustrated Folder, "Why you should choose the Brown Receiver," FREE from your Dealer!

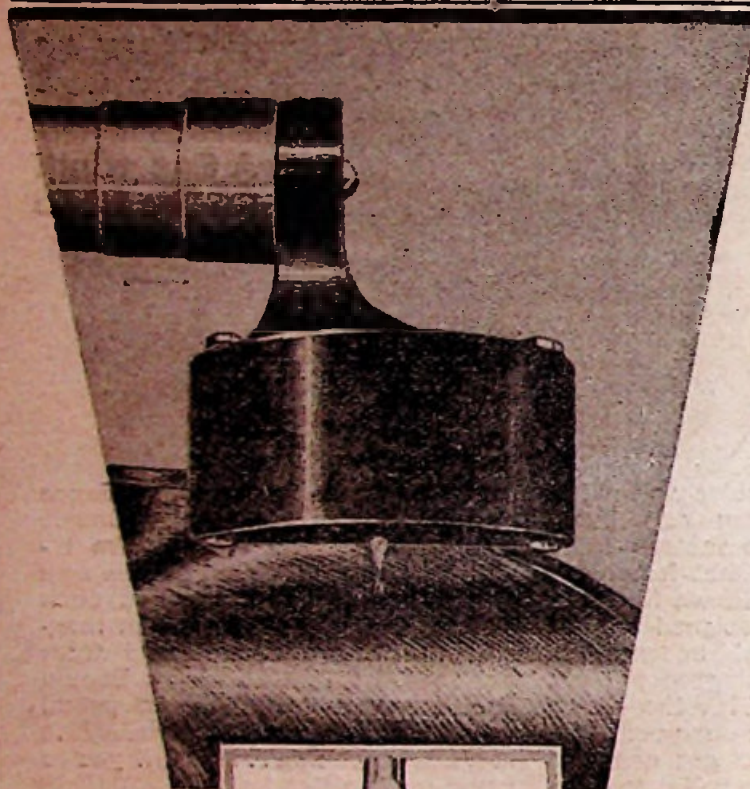
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RECEIVER

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510

Revolutionary new Lissen Pick-up MAKES EVERY RECORD A PICTURE TRUE IN TONE COLOUR



New Needle-Armature so light that response is perfect at all frequencies

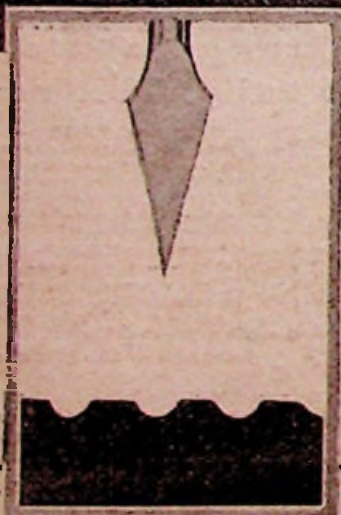
“Better than ‘Talking’ Picture reproduction”—that is what everybody says who hears a gramophone record played by this new Lissen Pickup. And actually the reproduction is better than the film experts have achieved—more natural, nearer to reality, because no longer are the high notes thinned out or the lower bass notes lost. The Lissen Pickup is so responsive that even the perfect electrical recordings of today can hardly do it justice. It responds to the most minute indentation on the record—the needle-armature is so light that the needle-point actually *feels* its way along the record groove.

And you'll find your records almost everlasting when you use this new Lissen Pickup, because the needle follows the groove and does not plough its way along.

If you want every single record to sound much better than those you hear at demonstrations—if you want radio-gramophone reproduction that comes so near to reality that in a darkened room you would suspect the presence of the artist—get this new Lissen Pickup and learn what perfection means. Any Lissen radio dealer will demonstrate it for you.

THE SIGNIFICANCE OF THE CURVE.

Look at Curve 1. A particularly fine response for part of its curve, but notice the peaks and depressions and the very serious falling off in output after 2,000 cycles—after 200 cycles it would not remain on the record. In Curves 2 and 3 the same deficiencies exist. Now look at the Lissen Curve. It is the only even curve. These are actual tests under ordinary conditions. The real significance of the Lissen curve is that you get the musical picture from one end of the scale to the other.



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