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# THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



Vol. 29. No. 367.

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

OCTOBER 10, 1930.

Every Friday. TWOPENCE.

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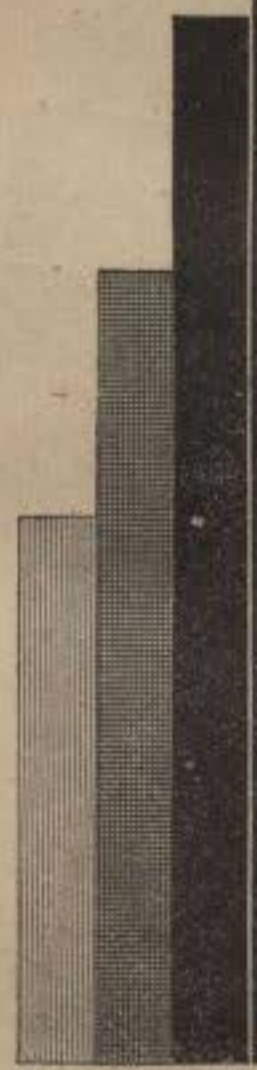
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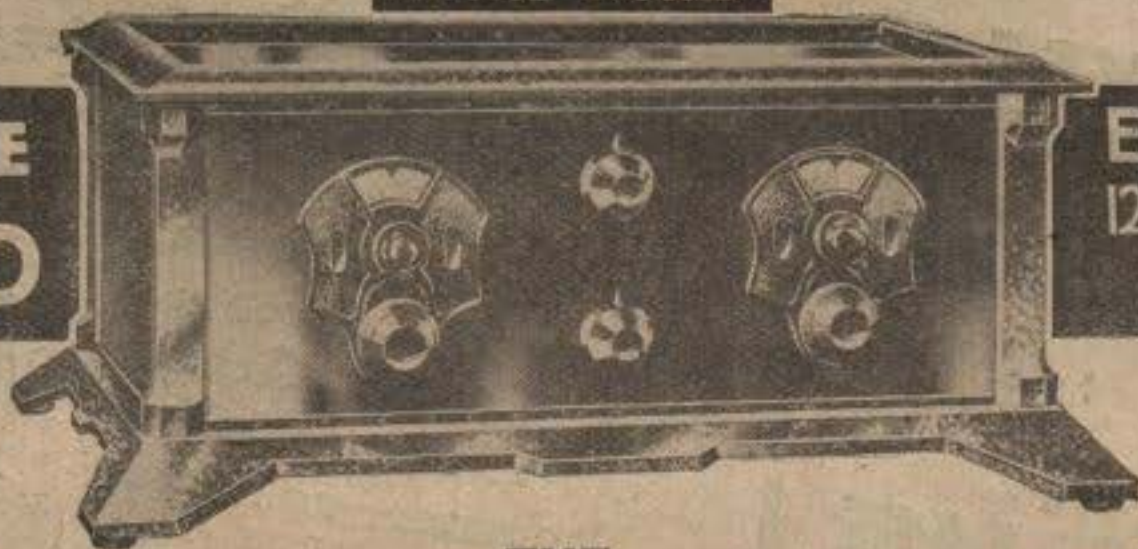
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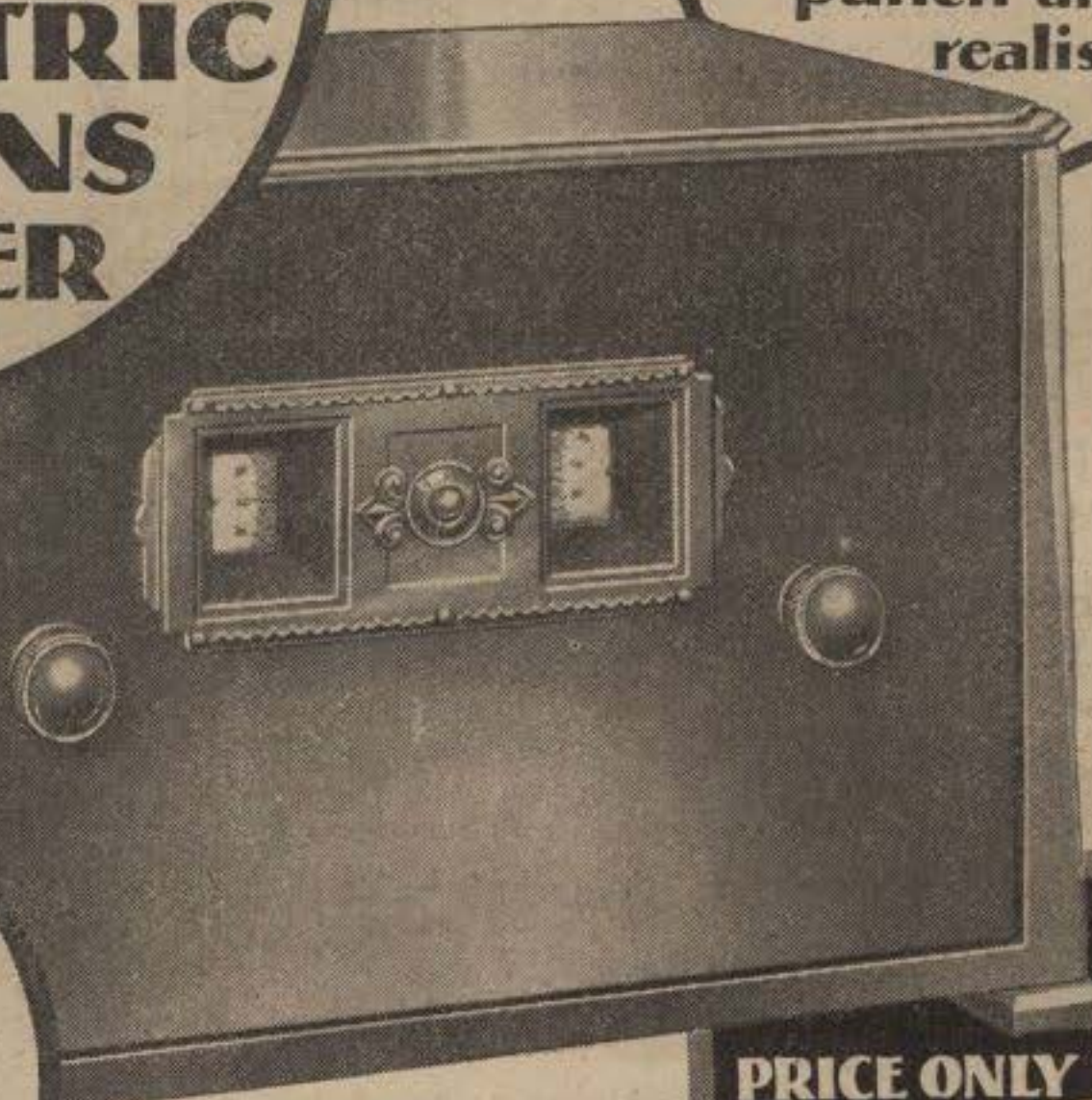
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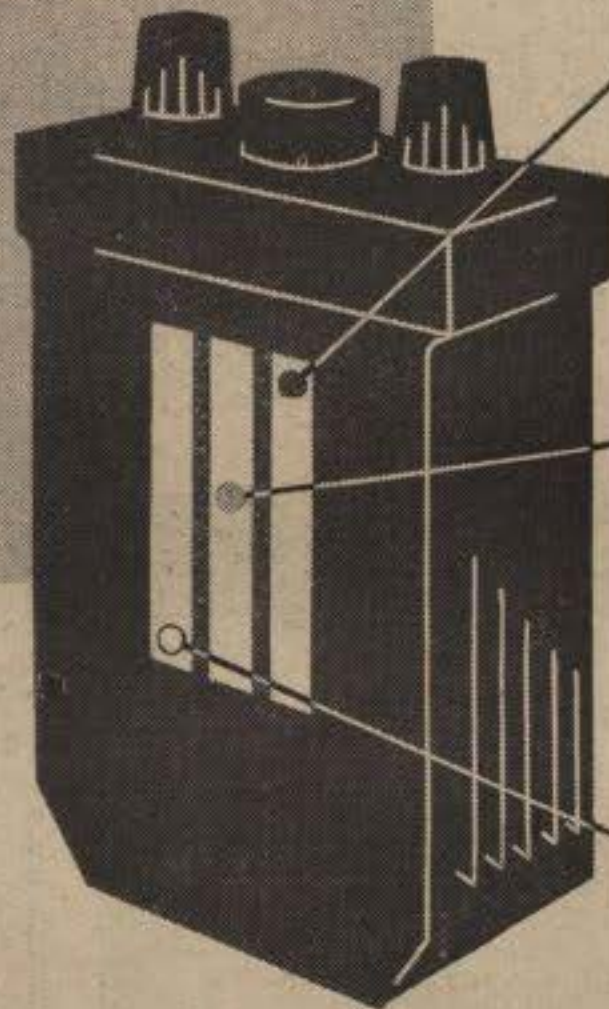


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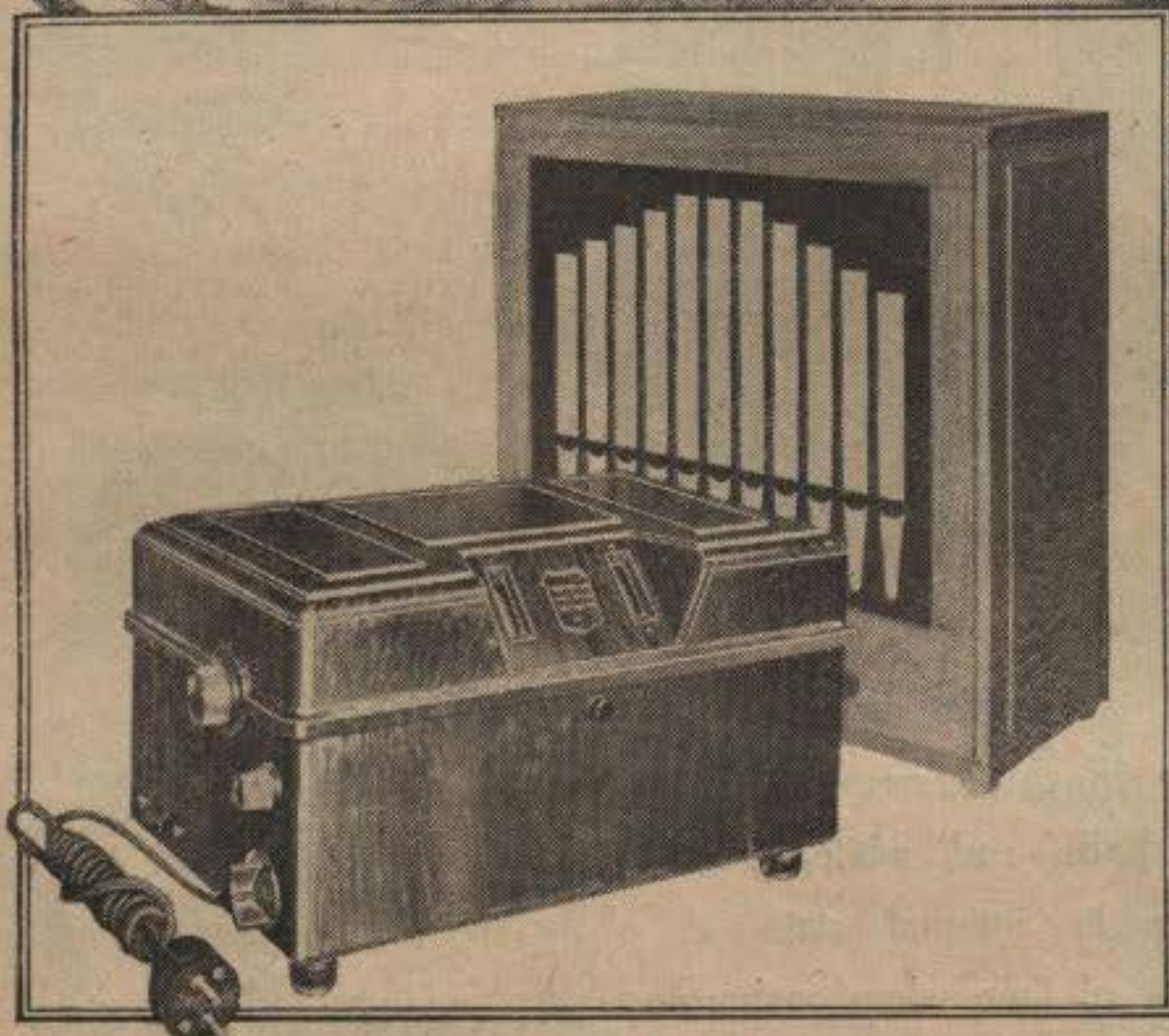
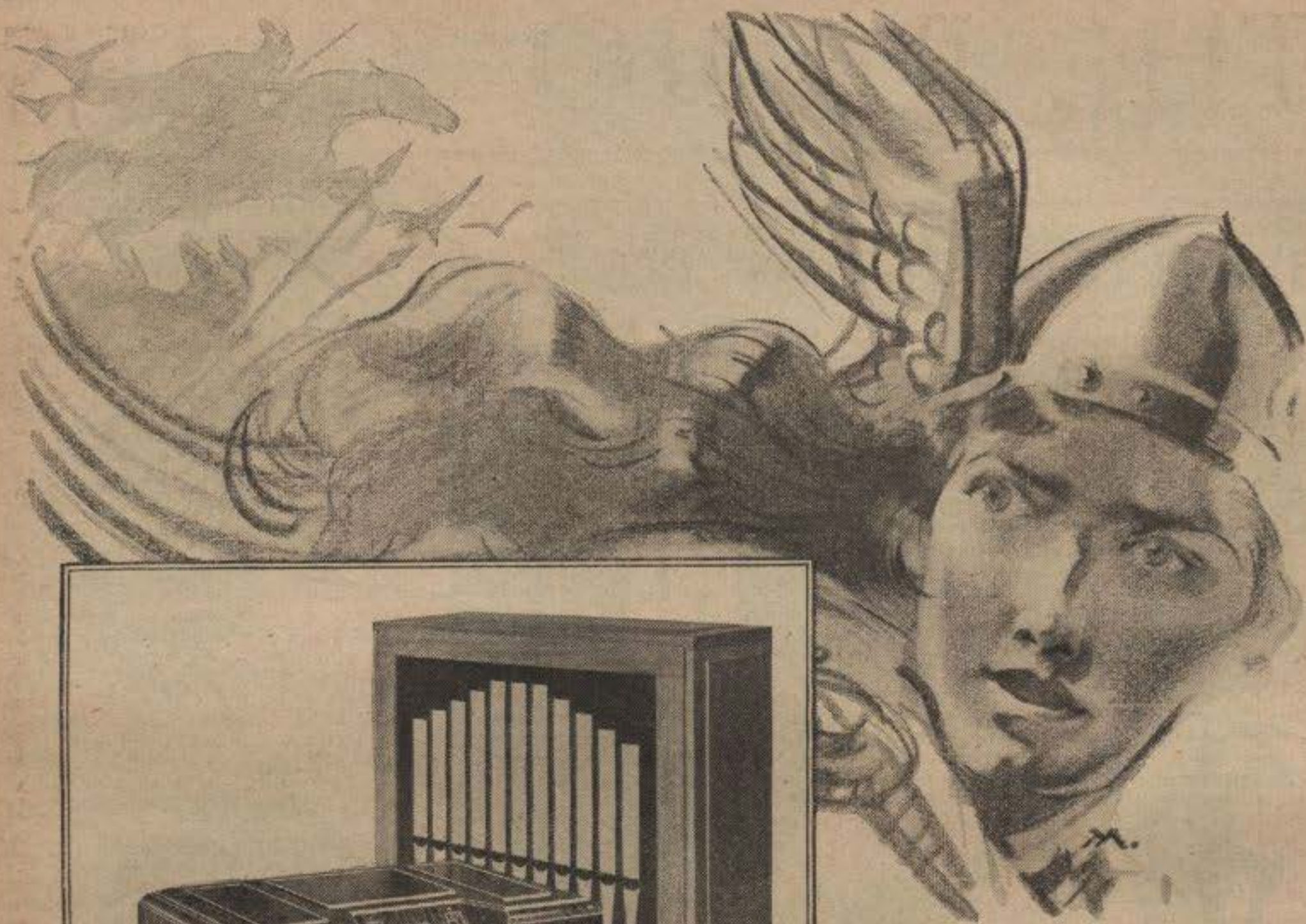
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# THE RADIO TIMES

Vol. 29. No. 367.

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OCTOBER 10, 1930

Every Friday. TWO PENCE.

## THE DEVELOPMENT OF THE TWIN WAVE SERVICE

ON March 9, 1930, the first of the new twin wave stations began to transmit a regular service of alternative programmes. During the past six months the B.B.C. has endeavoured to help listeners who have experienced temporary reception difficulties, at the same time collecting all possible information which might lead to an improvement of the service. It must be realized that ever since broadcasting began the vast majority of listeners have always looked to one station only for their service, not concerning themselves to any great extent with the adjustments of their receivers, which in many cases have remained fixed for years. In these circumstances it is remarkable how small the dislocation has been.

Correspondence, aided by visits to the homes of listeners, in certain typical cases, has shown that the receiving apparatus used by some people is almost unbelievably crude, and this by no means applies only to those of slender means. This state of affairs is the natural outcome of the ultra-simple, although limited, service which can be given by one single transmitter, but with development at the transmitting end some improvement of receivers must follow. As was expected, this fact has been accepted by almost every listener whose receiver has needed modification as a result of the altered conditions.

The problem which has proved the most difficult to solve arises from the fact that in certain districts the National transmitter is considerably weaker than the Regional. The reason for this is simply the shortness of the wavelength used, namely 261 metres. The strength of transmissions on such a wavelength falls very quickly, as the distance from the transmitter increases, or, to use a technical term, the attenuation is high, especially when

passing over cities or broken and mountainous country.

It is now well known that the scarcity of channels or wavelengths available for all the broadcasting services in Europe has greatly hampered progress, in that each country is obliged to use several of the less effective, *i.e.*, the shorter, wavelengths. Were it possible to choose wavelengths for all our stations above, say, 350 metres, the attenuation effect would be very much less noticeable.

The use of the 261 metre wavelength for the National programme from London is unavoidable, at least for the present. The power of the transmitter has already been increased to minimize the effect, but it is not practicable to overcome bad local screening by the device of increasing power. In order to help listeners who live in such districts, chiefly those possessing crystal sets, it has been decided to alter slightly the arrangement of the programmes, particularly during the morning and afternoon, so as to use to the fullest extent the greater strength given by the Regional transmitter on the longer wavelength.

A table showing the new arrangement as applying to morning and afternoon is given below. It will be seen that in general, when there is only one programme, the Regional transmitter will be used, the same programme being sent out from 5XX. So far as 5XX is concerned, therefore, there is no change. During part of the school transmissions in the afternoons, although there is only one programme this will be sent out on the National transmitter. This is necessary because the Regional programme overlaps the school transmission, and obviously it is not practicable to change over the transmitters during the programme.

During the evening when there is a specially important transmission for which no alternative is provided, it will be radiated from both transmitters simultaneously, so that listeners will not be obliged to change the adjustments of their receivers, whichever programme they happen to be receiving at the time. Moreover, such transmissions are usually of short duration, and nothing is to be gained by closing down one of the transmitters in these circumstances.

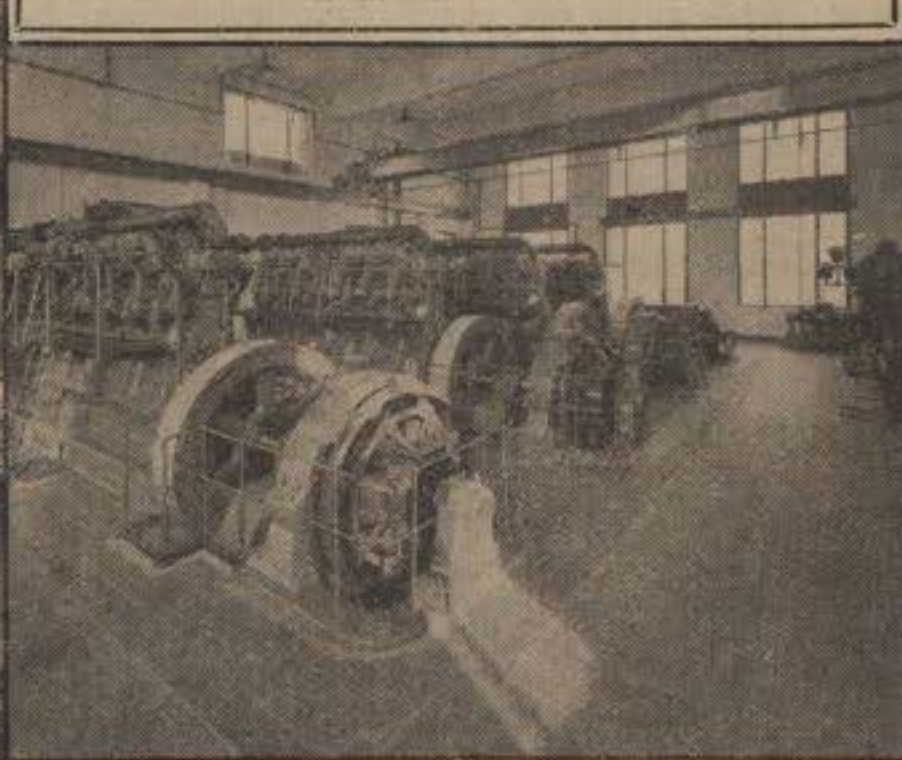
On Sunday evenings when there is one religious service only, it will be transmitted on the Regional wavelength and not on both wavelengths, since there is no programme immediately preceding it. The late dance music will be transmitted as shown in the following table:—

TIME.	5XX.	NATIONAL	REGIONAL.
10.15	Religious Service	Silent	As 5XX
10.30	Weather Forecast for shipping, etc.	Silent	As 5XX
10.45	Household Talk	Silent	As 5XX
12.0 to 2.0 or 2.30	Miscellaneous Music	As 5XX	Music or other programme, until 3 p.m.
2.0 or 2.30 to 4.0	Transmission for Schools	As 5XX	Silent from 3 to 4 p.m.
4.0 to 5.15	Tea-time Music	Silent	As 5XX
5.15 to 6.0	Children's 'Hour'	As 5XX	Dance Music
6.0 to 10.30 p.m.	No change	No change	No change
10.30 or 11 to 12 midnight ?	Dance music	Closes at 10.30 or 11 (No dance music)	10.30 to 12 Dance music

The above remarks apply to the service in the Home Counties area, but it is anticipated that in some degree the same conditions will apply in the North region, where the construction of a new station on the same lines as Brookmans Park is already well advanced.



MAGNIFICENT MODERN WIRELESS STATIONS. Bird's-eye views of Brookmans Park (left) and Daventry 5XX (right). The middle picture shows the massive power-plant of the former Station.





### Little Accident.

THE 'remote control' system of the Dramatic Control Panel—which enables as many as nine studios to be linked together in the service of a radio play—leads sometimes to amusing situations. It is reported that the services of an Italian tenor



'The tenor, pale and exhausted.'

were solicited in a recent production. This gentleman and his accompanist were posted in a studio apart and warned to embark upon a Neapolitan folk-song as soon as the green light signalled that the producer at the 'panel' was ready to fade them in. They were warned, too, that in no case were they to stop until a series of 'flicks' from the light told them they might do so. At the first rehearsal, the signal to start was given and the singer launched away. Long before the end of his first song, the producer faded him out and worked the switch which should have given the order to stop. Unfortunately, the switch failed and the signal was never received in the studio. The singer, anxious to please, for this was his first appearance at Savoy Hill, embarked loyally on a second song and a third. Three-quarters of an hour later the studio manager chanced to visit the studio. He found the tenor, pale and exhausted, still singing into a 'dead' microphone. He had gone right through his repertory once and was half way through it for the second time. It says something for the tact of the studio manager that he kept the awful truth hidden, thanked the singer for his kindness in performing and asked him to return next day at the same time.

### 'Mrs. May' at the Microphone.

PERHAPS the most famous vaudeville sketch of all time is *A Sister to Assist 'Er*, in which Miss Sydney Fairbrother and the late Fred Emney used to appear with such success. The words of 'Mrs. May' must have been quoted almost as often as those of Sairey Gamp. *A Sister to Assist 'Er* is to be included in a Regional vaudeville programme on Saturday, October 25. Vernon Watson will be heard in the part in which he succeeded Fred Emney; with him will be Emney's daughter, Doris. When we were younger, we used to see Fred Emney in Philip Rodway's pantomimes at the Birmingham Theatre Royal, making havoc of the stage with paste-pot and rolls of wallpaper in one of those magnificent 'custard-pie' scenes which in the end led to his death. In the same programme as *A Sister to Assist 'Er* we shall hear Leslie Weston, the Three Ginx, and Elsie and Doris Waters. A National programme on Monday, October 20, presents Florence Marks, Mario di Pietro, Ronald Frankau, and a fantasy by Ralph Neale with music by Alfred Reynolds, in which Ann Welch will be the star. On Friday, October 24 (National), Leslie Henson returns to broadcasting with Bransby Williams, Norah Blaney, and Cicely Courtneidge, who recently amused us with her 'Two dozen double-damask dinner napkins.'

## 'The Broadcasters' Notes on Coming Events.

# BOTH SIDES OF THE MICROPHONE



### Two Lord Chancellors.

AT 2.0 p.m. on Tuesday, October 21, we are to hear the speeches at a luncheon given at the Savoy Hotel in honour of Sir Henry Lytton, the famous 'Gilbert-and-Sullivanite.' The King, by bestowing a knighthood upon Mr. Henry A. Lytton, has done further honour to a unique theatrical tradition—the tradition of the Savoy Operas. Lord Sankey is to be a guest at this function, so that we shall have the unusual privilege of hearing not only Sir Henry Lytton, who has appeared so often as the 'Lord Chancellor' in *Iolanthe*, but also the present Lord Chancellor of England. It is hoped that the speeches will conclude with a song from Sir Henry. If so, he will probably choose *The Law is the true embodiment*. In his own short memoir, 'Secrets of a Savoyard,' he gives a delightfully human picture of the 'family' tradition which the d'Oyly Carte family has built around the operas of Gilbert and Sullivan. Not even the Wagnerian tradition at Bayreuth is more closely preserved. The operas are played today as they were in the 'seventies,' 'eighties' and 'nineties. Any alteration or 'gagging' on the part of the actors would be unthinkable. The alteration of the reference to 'Knightsbridge' in *The Mikado* to 'Wigan,' 'Oldham,' 'Small Heath,' etc., when the opera is being given in the provinces, is not a comedian's 'gag' but a concession to the provincial playgoer which was made at the suggestion of Gilbert himself. These operas are the most typically English thing in music. They are played in parts of the world where more portentous English compositions are never heard. Upon a recent visit to a Central European country, as guest of the national Press, we generally found ourselves greeted, on entering a restaurant or café, with the strains of *The Mikado* (though *The Geisha*, by Sidney Jones, was a close second).

### Secret of a Savoyard's Marriage.

THE last occasion on which we heard Sir Henry Lytton was a *Diversions* programme early in the summer, when he made a speech from the stage on the last night of the Gilbert and Sullivan season. Like Mr. Leo Sheffield and Miss Bertha Lewis, he has grown up in the shadow of the Savoy Theatre. Indeed, he has appeared for so long in the operas that quite fantastic legends have been coined regarding his age; old ladies have been heard to murmur pityingly 'What a shame, to make an old man like that come back to the stage!' Actually, Sir Henry is sixty-three this year—no very great age in the theatre, whose stale and stuffy airs seem to rival Ponce de Leon's fountain as a specific for Eternal Youth. His first part at the Savoy was in 1887 when, at the age of twenty, he understudied George Grossmith in the part of Ruben Oakapple in *Ruddigore*. The story of how he came to join the company is one of many delightful adventures recorded in a delightful book. Young Lytton was married to Miss Louie Henri, then one of Mr. d'Oyly Carte's chorus ladies. Believing that the management did not care to employ husband and wife, the young wife introduced her husband as her brother. This led to much confusion, as Miss Henri was attractive and the more susceptible males of the company were always asking her 'brother' to clear out and leave them alone with her

### Suggia at the First Symphony Concert.

THE first Symphony Concert is on Wednesday, evening October 22 (National). Suggia, that incomparable 'cellist, opens the season; and Adrian Boult is the conductor. This is Mr. Boult's first appearance on the concert platform since his appointment as Music Director to the B.B.C. He will conduct the first three concerts of the season. This is in accordance with the policy of giving the new orchestra opportunities of playing for a period under one baton. Suggia is playing Saint-Saën's *Concerto in A Minor*. She will be followed, as the season progresses, by Rubinstein, Adolf Busch, Lamond, Bela Bartok, Landowska, Stravinsky, Szigeti, Backhaus, Cortot, Casals—to mention only a few among this fine store of instrumentalists. The items of the first concert are well designed, as is proper to this first appearance of the full orchestra, to show us its capabilities: they range from Wagner's dramatic overture to *The Flying Dutchman*, through Brahms' *Fourth Symphony*, to the lyrical delights of Ravel's *Daphnis et Chloe*.

### Bishop Barnes Joins the Controversy.

FOURTH in the series, 'Science and Religion,' comes Dr. Barnes, Bishop of Birmingham. He will be speaking on Sunday afternoon, October 19 (National). Bishop Barnes is so well known as a controversialist that his attitude hardly needs defining here. It is interesting to remember that he is a distinguished mathematician, that he was formerly a Fellow and Tutor of Trinity College, Cambridge, and that he subsequently became Master of the Temple. He therefore brought to his bishopric a good deal of unusual outside experience. His best-known book is 'Should such a Faith Fail?'

### News out of Scandinavia.

THE Press reports that opera-going audiences in Stockholm are up in arms. They protest that they are tired of seeing mountainous *prima donnas* being melodiously addressed as sylphs of slim proportion. Away, they say, with stars of magnitude. Stockholm is a very up-to-date city and apparently its opera audiences hold up-to-date ideas. Under existing conditions, they maintain, they cannot enjoy the opera unless they shut their



'Impresarios apply the tape-measure.'

eyes; and, quite frankly, they don't go to the opera to shut their eyes. So it looks as if, in future, Stockholm impresarios will have to apply the tape-measure before they sign away hundreds at the lure of a marvellous voice. 'No line, no contract,' must be their slogan. With all of which we find ourselves in hearty agreement. That is why we prefer to hear our wasting Traviatas and Mimis, our airy Madam Butterflies and our youthful Gretchens over the wireless; what the eye doesn't see the heart doesn't grieve for.

With Illustrations by Arthur Watts

# BOTH SIDES OF THE MICROPHONE



## Getting the 'Atmosphere.'

THE producer of *The Ridgeway Parade* has taken the original step of dressing his actors in costume, with the result that, on the nights when Mr. Ridgeway is broadcasting, the sober corridors of Savoy Hill are haunted with red-and-blue pierrots and pier-



'They might go out to lunch.'

rettes. The object of this innovation is to assist the radio artist to triumph as far as possible over the lack of 'atmosphere' inevitable in the studio—a matter in which he is at a great disadvantage as compared with his colleague of the theatre, who has costume, footlights and visible audience at hand to keep him 'on his toes.' Whether on account of the dresses or not, the Parades seem to have an infectious gaiety and speed. This quest for atmosphere might be extended further. For instance, a String Quartet playing some of the more 'advanced' of Modern Chamber Music might appear in mechanics' overalls, carrying their instruments with them in tool-bags. The trouble would be that, if any clock was careless enough to strike twelve, they might drop their violins and go out to lunch. It might also be found helpful for the orchestra playing Honegger's *Rugby*, if, half way through, the conductor blew a whistle and handed round slices of lemon.

## Study of a Woman's Mind.

ON Thursday, October 23 (Regional), and Friday, October 24 (National), there is to be a revival of Herman Kesser's monologue-play *Nurse Henrietta*. This play was one of the first experiments in radio technique. It has already been broadcast on three occasions, with surprising success. We say 'surprising,' for it is a little surprising that a play of more than an hour's duration, with only one character, should have attracted such appreciation from listeners. Herman Kesser, whose short story was adapted to make the play, is one of the leaders of the 'expressionist' school in German drama. One device of the Expressionists is to allow the characters in their play to speak their thoughts aloud; *Nurse Henrietta* consists entirely of the spoken thoughts of its single character—a hospital nurse on her way to appear as witness at the inquest on a man she loved. Her mind is divided in the struggle between keeping the precious secret of her relations with the dead man and giving evidence which will acquit the young workman accused of his murder. A strange subject—but so originally and so humanly treated that it is perhaps not so hard after all to understand why *Nurse Henrietta* has won success as a play. Lilian Harrison will play her original part—one of the most exacting ever attempted in the studio. Miss Harrison, however, is not afraid of hard work. We recall her on two occasions as 'Jenny' in *Carnival*, when she was at the microphone, and spoke a large proportion of the dialogue, in a play which lasted for two hours and a-quarter.

## The Enjoyment of Words.

IN listening to broadcasting, the ordinary man must in the past seven years have acquired not only a more extensive vocabulary but a greater interest in, and enjoyment of, words. For most of us words only become significant when we speak them or hear them spoken; in cold print they are mere symbols; the tongue gives them life. Many words we meet with in books are never added to our vocabulary; we may have read them for years without ever having established their pronunciation, despite the fact that, as Mr. Brailsford recently suggested, the majority of us 'read by ear,' speaking the words aloud or in our minds. The Concise Oxford Dictionary, so we roughly estimate, includes some 30,000 words. Of these, it used to be said, 500 made up the vocabulary of the agricultural labourer, and 5,000 that of the average educated Englishman. Since broadcasting began, these figures have surely increased materially; thousands of new words must have come into general circulation. Apart from this, discussion of the accent and pronunciation of those who come to the microphone must have created a general interest in our language which is without precedent in its history.

## Redundant Keats!

IT seems, then, that Mr. J. C. Squire's Friday evening talks on 'The Enjoyment of Words' should attract an interested public. Not only is the subject one which touches each of us, but Mr. Squire, a seasoned broadcaster, possesses a very charming 'microphone manner.' It cannot be believed that the average man is as little alive to the fineness of English words as certain world-language enthusiasts who wrote to Mr. Compton Mackenzie, following his article in our issue of August 22. Mr Mackenzie had remarked that Keats' lines:—

'Charm'd magic casements opening on the foam  
Of perilous seas in faery lands forlorn'

could be translated into Esperanto or Ido no more adequately than into any other language. Furious Esperantists and Idoists retorted that anyway, in their language, no one would dream of such wasteful redundancy as using the words 'charmed' and 'magic' in one line of poetry! But then, world-language enthusiasts, admirable though their aims may be, do tend to make rather asses of themselves—like the gentleman who recently wrote to ourselves to point out that, far from possessing no literary value, these 'tinned' tongues were finding their own poets, fine poets, too. 'Why, their poetry is being translated into every language!'

## Speeches from the Guildhall.

H.R.H. the Prince of Wales will broadcast on Thursday night, October 30 (National). The occasion will be the Guildhall Banquet of the League of Nations Union to the Delegates attending the Imperial Conference. Viscount Grey of Fallodon, in his capacity as chairman, will also speak. 'The Empire,' says Professor Gilbert Murray, 'is a prime factor in the success of the League . . . This is an occasion upon which, whatever our other differences, the Empire can speak with one voice in the knowledge that the strength of the League of Nations movement in Britain operates throughout the world as a help and encouragement to those who are working at the same task.'

## A Song that Elena Gerhardt will Sing.

WHEN Elena Gerhardt comes to the studio on Sunday afternoon, October 26 (National), she will include in her programme Schubert's *Erkönig*. It was written in 1815. Spaun tells how, visiting the composer one afternoon, he found him pacing up and down the room, reading Goethe's ballad aloud. In a glow of inspiration he sat down and wrote the setting at incredible speed—as he wrote all his songs. Although *Erkönig* was a great favourite among that privileged little band of Schubert's friends, for some strange reason it did not have a public hearing until six years later, when it was an immediate success. As Op. 1 it was published the same year: can history show a more remarkable Op. 1? Goethe's ballad has inspired many composers, including Beethoven: indeed, it has been estimated that there are some forty settings of this gem of romantic literature. 'How is it,' asks Richard Capel, in his book on the songs of Shakespeare, 'that a piece of rustic scare-mongering has power in it yet to chill the blood?' He then supplies his own answer: 'It is because the poet has told us not so much of a mere quaint superstition as of the terrors of a child.'

## On Living in the Country.

GOING to Live in the Country' is the title of a series of talks which Mr. J. W. Robertson Scott, that veteran champion of rural life, is broadcasting monthly until December. We ourselves once went to live in the country. It was in the days when our belongings were even less substantial and impressive than they are now. We shall not easily forget that first entry into the village of our choice. With our naked chattels piled on a tumbril we marched through the street trying our hardest to look as though we had nothing to do with that miserable heap of sticks. There seemed to be eyes at every window—and there were. Still, when we had lived that ignominy down, we were very happy in the country. (Not that there were not uncomfortable moments. The kindly vicar, for instance, taking advantage of a rumour that we were musical, once asked us to play the organ—and we did. But that is another story.) We should have been even hap-



'Naked chattels' piled on a tumbril.'

pier, however, if we had cheered our sometimes lonely evenings with the wireless; but in those days we obstinately held aloof from such devilish inventions. Now we know better. And next time we go to live in the country, conspicuous among our pile of furniture shall be a spanking wireless set. . . . Mr. Robertson Scott's next talk, entitled 'To Rent, Buy or Build?', will be broadcast on Wednesday evening, October 22.

'The Broadcasters.'



Editorial Offices: Savoy Hill, W.C.2

Published Every Friday. Price 2d.

Rates of Subscriptions:

12 months (Foreign) 17s.

12 months (British) 15s.  
including postage.

Subscriptions should be sent to the Publisher of  
The Radio Times, 8-11, Southampton Street,  
Strand, W.C.2

THE series of debates under the title of 'The World and Ourselves,' in which Englishmen and the representatives of various foreign nations are to debate national characteristics, raises once again the question of discussion by microphone. The broadcast discussion is obviously an attractive medium for the promulgation of ideas. The individual talker is limited in scope not only by programme requirements, but by the strain a solo performance imposes upon both the voice of the speaker and the interest of the listener. By the employment of two or more mentalities and voices the discussion avoids this strain and becomes less subject to the often desiccating influence of the microphone. The talk is one man's opinion; the discussion offers contrasted points of view, sharpened by contrasted voice and personality. When discussions were first attempted in the studio, much was hoped of their 'informality.' Unlike a set talk, it was argued, they would happily capture the lively to-and-fro of friendly conversation—and so A and B were settled before their respective microphones with refreshment handy to revive the fainting spirit and emphasize the 'firesidedness' of the occasion. But A and B were not at ease among their syphons; the chill demeanour of the microphone, the unnatural silence of the studio hypnotized them into awkwardness. Conscious of their conversation's low vitality, they would break into a no less unnatural vivacity, interrupting each other as men will do in heated argument. The microphone, alas, was not sympathetic to such passionate confusion. The informal ideal has, therefore, been reluctantly abandoned and in its place has come the studied discussion, in the preparation of the script of which the protagonists collaborate. The apparent spontaneity of this, when spoken, depends, as in a play, upon the ability of the authors to write living dialogue and, once written, to speak it with a little of the actor's skill. A recent discussion on detective stories showed how charmingly natural may be the result of such preliminary 'stacking of the cards.'

ON Wednesday evening, October 22, the B.B.C. Symphony Orchestra embarks upon a series of twenty-three symphony concerts that, without doubt, represent the finest achievement of the B.B.C. so far in its advocacy of the cause of music. When the orchestra, in its initial form, opened the recent season of Proms, the press were unanimous in acclaiming its possibilities: a future was

predicted for the orchestra that might at last put musical England in the running with America and the Continent. Since then, eight weeks of strenuous training have followed, under the guidance of one of the finest orchestral trainers in the land: Sir Henry Wood. And now the orchestra, made complete by the addition of some twenty-four players (including Arthur Catterall as leader) is ready for its critical trial. Hitherto, England has suffered in this matter of excellent orchestras, not only by lack of rehearsals, but, much more, by the lack of opportunities for *ensemble* playing: players were compelled, for financial reasons, to divide their allegiance between several orchestras, playing under any conductor whom chance might throw in their path, and never enjoying that 'team-work' without which no orchestral body can hope to rise above mediocrity. The contracts of the new B.B.C. Symphony Orchestra are such that these difficulties are quite overcome: the conditions of rehearsal are unique in English musical history. Here, in fact, is such an event as must surely break down the prejudices of the last obstructionist to radio.

## THE WORLD WE LISTEN IN

Mr. H. N. Brailsford, whose articles in this column have been for some months a popular feature of 'The Radio Times,' is now travelling abroad: his place has been taken by Mr. Filson Young.

In following my friend, Mr. Brailsford, in this weekly causerie which he has so finely inaugurated with breadth of outlook, and the contribution of a richly stored mind, I shall probably seem to be much more concerned with actual programme matters than he has been. It is inevitable that it should be so. As Adviser on Programmes, I am at once intimately connected with Savoy Hill and completely detached from its administration. The programme-builders are my friends, and I am able to study their work and their methods closely, while yet remaining quite separate from the intricate administrative processes by which that work comes to its fulfilment. It is my business to represent the listener, and my interests are identical with yours. Perhaps no one not actively engaged in the work knows the difficulties of the broadcasting programme-builder quite so well as I do, but his difficulties are no concern of mine. The problems and complications that are visibly ageing the keen and clever enthusiasts of Savoy Hill pass over my head like summer thunder. I am concerned with the ideal; not seldom with the unattainable; quite often with the apparently impossible. But one thing that I have learned in the five years at Savoy Hill is that the impossible thing of today is the achievement of tomorrow.

The world we listen in, I need not remind you, is the world we live, eat, and sleep in, struggle, fight, love, suffer, succeed, fail, and die in; therefore, everything concerns us on this page. From its beginnings in rather crude entertainment, broadcasting has developed so that it touches life, with more or less reality, at every point. Therefore the listener must learn

to take it as seriously as he takes life, always keeping firm hold on those two lifebuoys of the soul—a sense of humour and a sense of proportion. Now there are two things which we all think we can do rather better than the next man; the second is, to arrange a wireless programme. You know you think you could, and that you have often said so. Well, I want you to get that idea out of your head from the start. Believe me, there is no man or woman living who could build the perfect programme for three hundred and sixty-five days in the year. If you are very clever and experienced, you might do it for a week; and every programme you build would inspire someone with the idea that he could do it much better. That is part of the secret fun of broadcasting: there is no absolute; there is no finality. Everyone is learning all the time, and the most successful are the people who realize that, and who know that the whole thing is an endless adventure. Everyone who comes to work on programmes at Savoy Hill starts with the same idea: that it is all quite simple, that 'all that is wanted' is a 'fresh outlook,' and other desirable, but rather vague things. I have seen some of these reformers at work, and noted the varying time it has taken them to discover that it is not simple, and that when their generalities have to take form in a multitude of items, in each of which a number of human personalities are concerned, what had seemed so easy becomes colossally difficult.

What I want to rub in at the moment is that the chief element in broadcasting is not the artist, not the engineer, not the organizer, but the listener. Yes, you! In the long run in matters of supply and demand, people get the service they want or deserve. Good listeners will produce good programmes more surely and more certainly than anything else. And many of you have not even begun to master the art of listening; you have not even begun to try. An epicure is not a man who opens his mouth and lets in a stream of nourishment. He selects, he rejects. The arch-fault of the average listener is that he does not select. I include myself in the indictment. I am a bad listener. I am lazy about looking ahead. I am too often guilty of 'turning on the wireless' without any idea of what I am going to hear, and then being displeased because it is something I do not like. We should always remember this in criticizing programmes: the programme-builder's function is much more that of a provider than a selector of the ideal programme. It is for you to select from the material he provides. It is for him to see that the material is good in quality and ample in variety; and the test of a programme is (and this must be said over and over again) not whether every item through the day is agreeable and congenial to you, but whether, throughout the whole day, there is not a single item, given at an hour convenient to you, to which it would be agreeable or profitable for you to listen. If you found many days without such an item, you would be right in saying that there is something wrong with the broadcasting programmes. But I doubt whether in a whole year's programmes you could find one day that would not emerge triumphantly from such a test; and if you want more, it is for you to build your own programme of entertainment by selecting from the material so amply provided.

### The Art of Listening

Filson Young

# MUSICAL COMEDY: RECAPTURE OF THE PAST

Compton Mackenzie, recalling old days in the Theatre, finds a wealth of radio material in the successes of long ago.

WHEN did melodrama lose its songs and acquire the meaning it has to-day? Where does comic opera end and musical comedy begin? Should I be justified in claiming that musical comedy began when the song 'Queen of my Heart' was put into the comic opera *Dorothy* at the last minute in order to give Mr. Hayden Coffin a chance, and scored the success of the evening, in spite of not having been written by the authors of the opera? Anyway, somewhere in my childhood comic operas like *La Cigale* and *The Mountebanks*, to which we were taken, seemed to fade out and give place to musical comedies like *The Gaiety Girl*, to which for some time we were not taken. I remember the thrill of forbidden fruit when a cousin took us to *The Circus Girl*, where my brother and I nearly fell out of the box laughing at, I suppose, Teddy Payne, George Grossmith and the rest of them trying to explain their behaviour in a French police court.

George Edwardes extended his success with the Gaiety Theatre to Daly's, opening there with *The Artist's Model*. A large poster of this represented a young woman, presumably with nothing on, holding a very large palette in front of herself, and peeping over the top of it. The appalling 'suggestiveness' of this poster was preached about in pulpits, while here and there enthusiastic puritans tried to tear it down from the hoardings. Somewhere about the same time there was a poster of the 'Press' ballet at the Empire Theatre which upset the prurient because the lady was considered to show too much of a remarkably perfect pair of legs. I can see her now upon the hoardings, a fresh-complexioned young creature dressed in the motley of the Daily Press. Alas, poor Yorick! The contemporary Press could not clothe a young woman in carmine, old rose, sea-green, and orange-buff, for the colour of the contemporary Press only exists in its opinions.

Those were stirring days for purity. Mrs. Ormiston Chant was denouncing the *tableaux vivants* at the Empire. 'Tableaux vivants! There's a picture for you!' ran the comic song, and in Kensington High Street hoarse-voiced hawkers of penny toys used to inflate a little balloon figure of Mrs. Ormiston Chant which finally collapsed on their trays with a faint squeak.

'Ere you are! One penny! Mrs. Chant collapses in 'orror at the sight of the living pictures! One penny!'

Musical comedy, however, went from strength to strength. What was in the air at the end of the nineteenth century and the beginning of the twentieth that inspired so much jolly melody? To be sure, *Rose Marie* ran longer than *The Belle of New York*, but what remains of *Rose Marie* except one song cribbed from Rimsky-Korsakov. Perhaps Franz Lehar will yet make Europe safe for melody. The success of Richard Tauber's gramophone records encourages one to suppose that the British public is still at least as much European as American.

*The Geisha* must have been running at the same time as *The Belle of New York*, and I fancy *La Poupée* was running too, though perhaps that should count as comic opera. The productions at Daly's when the poster of *The Artist's Model* had been forgotten were considered more suitable for children than the shows at the Gaiety, and when *The Geisha* came to an end I remember going to *The Greek Slave*, and being so bored by its pretentious refinement that I went to sleep in the box and fell out of my seat with a crash.

Other musical comedies about this period I remember were *The Gay Parisienne* and *The French Maid*. We never hear a word of *The French Maid* nowadays, but in those days it seemed extraordinarily witty and amusing. Would it seem amusing and witty now?

The growth of the cinema is the real cause why all plays, musical and otherwise, have shorter lives nowadays. I doubt if any new production like *The Country Girl* could have a long run in London and then travel round the provinces, drawing full houses for another five or six years more. Though the productions of George Edwardes were always pre-eminent, Robert Courtneidge was having his great successes too. And just when people were beginning to think that the good tunes had all been written, Paul Rubens arrived to show the world that there were plenty of them still to be written. I remember, one afternoon, Walter Rubens coming into the club room of the O.U.D.S., and sitting down at the piano and telling us that his brother had just written a rather jolly little song that week for his next production, whereupon he there and then sang for us 'The Miller's Daughter,' which was its first public performance. The translations of Viennese works kept musical comedy alive for the next decade; but English musical comedy was decaying. Critics were beginning to ask why no English manager had the courage and the imagination to produce a revue like those excellent performances across the Channel. So, in 1910, the management of the Alhambra, which was feeling the effect of the decay of English Ballet, approached H. G. Pélissier to write a revue

for them, he being the obvious man to laugh at contemporary folly. Pélissier accepted, and everybody hoped he would pull it off. Unfortunately, in those days the Theatrical Managers' Association was still fighting hard to prevent anything like stage plays being put on at the music-halls. They felt it was unfair that an entertainment, because it was being played under the licence of the London County Council instead of the Lord Chamberlain, could thus avoid the censorship, and at the same time be acted in a place where smoking and drinking were allowed. So whenever the music-halls tried to produce a play, they used to obtain an injunction. Legal quibbles played their usual part, and the last ruling had been that so long as the dialogue was in verse and spoken to the accompaniment of music, it was not a stage play within the meaning of the Act. This limitation wrecked Pélissier's revue. His success had always been his impromptu intimate humour; he was stifled by the restriction of the new medium. However, *All Change Here*, failure though it was, broke the taboo, and the revues at the Empire, paying no attention to any limitation, went from success to success, while the Alhambra itself, with the immortal *Bing Boys*, recovered all it had lost over Pélissier.

But now revue seems to be decaying into inanity. There is room apparently for not more than one Cochran to crow at once. What will be the next entertainment? Will Viennese musical comedy save the situation, or must we make up our minds to surrender completely to the talkies, and lose what we have left of European culture?

Two or three years ago the B.B.C. were reviving old musical comedies, with what I had always understood was the grateful encouragement of the listening public. Latterly however, they have been absent from the programmes. We have had instead some excellent reconstructions of old music-hall manners and entertainments, but for one listener, at any rate, this particular vein of antiquarianism is beginning to seem exhausted. There may, of course, be difficulties of copyright to contend with, but I cannot help thinking that a well-planned series of revivals, to include *The Circus Girl*, *The Shop Girl*, *The Runaway Girl*, *The French Maid*, *Morocco Bound*, *Gentleman Joe*, *Little Miss Nobody*, *The Toreador*, *The Gay Parisienne*, *The Country Girl*, to mention only some, would give a very widespread pleasure. The B.B.C. has not a Teddy Payne, but it has a Tommy Handley, and I think it is for those old Gaiety favourites that my heart longs. We shall miss, of course, the Gaiety Chorus, those beautiful creatures whose life of serene luxury both on and off the stage was so restful to the eyes of ordinary human beings perplexed by the humdrum anxieties of daily life. We shall miss, too, that inevitable second act, with some picturesque foreign strand or market place, but we shall have an evening of cheerful tunes, and we shall turn off our sets with thoughts of that easier, ampler life in which the characters of musical comedy move. And if our evening's entertainment bores the sophisticated young creatures of today, the sophisticated young creatures can always take the gramophone into the next room and play over with a soft needle the whine, woman, and song to which their souls respond.



'We shall miss, of course, the Gaiety Chorus.'

COMPTON MACKENZIE.



### COMMENTS ON THE EPILOGUE.

It would be interesting to know who arranges the hymns, etc., for the Sunday Epilogue, and if these are chosen to enable the singers to demonstrate their capabilities or for the benefit of the listeners. I mention this as on some Sundays the Epilogue is very interesting, whilst on quite a number of occasions, recently, both unsuitable hymns and tunes have been chosen, which, I go so far as to say, are known to very few listeners. Furthermore, why does the small choir attempt the singing of psalms which are quite beyond the power of so small a choir to render suitably? The reading of the Scriptures is excellent, but the choice of hymns often leaves very much to be desired. In making these remarks, I feel sure that I am expressing the views of a big number of listeners.—*R. N. B., Sheffield.*

### THE WARNING SIGNAL!

I WONDER if other listeners had the experience I had one evening recently? Having tired of the Promenade Concert from Queen's Hall, I switched over, and was enjoying 'Wine, Women, and Song' for an hour's relaxation from Hamburg, when London and Midland Regional drowned the very fine



music, and a voice butted in: 'Should Savages Be Exterminated?' Well, I tried hard for a time to exterminate one, but failed, and switched off. I know the answer—but I cannot afford a better set. Let us hope in the near future that some radio inventor will discover some gadget to enable us to register our appreciation or otherwise direct to the studio, either by a post or starboard light.—*F. J. Castle, Winchester.*

### TOO LATE FOR CHURCHGOERS.

THE time fixed for the new series of 'Science and Religion' talks on Sundays is from 5.45 p.m. to 6.15 p.m. Presumably this is intended to allow people to attend church at 6.30 p.m. But may I point out that in a very large number of cases, especially in the country, an earlier start must be made than 6.15 p.m., to say nothing of those preliminary operations loosely described as 'getting ready for church'? It will certainly be impossible for many clergy and church officials to listen to the whole talk. Could you not make it from 5.30 p.m. to 6.0 p.m.? Just a quarter of an hour earlier would make a considerable difference to many.—*Country Rector.*

### 'COMMENTATOR.'

In his letter in your issue for September 26, Mr. J. R. Harris comments on the use of the word 'commentator' by the B.B.C., instead of 'commentor,' and asks the reason for this choice. May I point out that Chambers's Twentieth Century Dictionary places the 'ugly, clumsy' word 'commentator' before 'commentor'? Also William Hazlitt (1778-1830) in his essay 'Of Persons one would wish to have seen,' uses 'commentator' to describe Fulke Grenville, Lord Brooke, whom he says was 'a truly formidable and invising personage.'—*A Suffolk Reader.*

### THE CELLULOID CRITIC.

The contribution of the B.B.C.'s Film Critic, Mr. Birrell, 'Seeing Through Celluloid,' in *The Radio Times* for September 5, should surely have been headed 'Peering Through the Cobwebs,' in view of the lack of knowledge which permeates the article. It is apparent that Mr. Birrell has not seen some of the recent efforts of the British studios, such as *Under the Greenwood Tree*, *Juno and the Paycock*, *Atlantic*, and *Murder*, otherwise he would not suggest that British productions were ruining their chances by endeavouring to emulate the American type of stories; and, in connection with your contributor's comments with regard to the export of British-made films, it is interesting to note that dialogue films are being made in this country in four different languages and are being screened successfully in all parts of the world, so much so that one company alone exported dialogue product last year to the value of over £200,000, so it is quite apparent that Mr. Birrell is not fully conversant with this particular branch of the industry. It is no easy task to criticise this new form of entertainment, remembering its rapid growth in public favour, but surely it should be pointed out to your readers with some emphasis that British productions in the short space of five years have attained their present high standard, and that this is no mean achievement when one realizes that America has had twenty-five years' lead in the world's film requirements.—*B. S., Leeds.*

Mark your letter 'What the Other Listener Thinks,' or 'Open Letters to Broadcasters,'\* and address it to the Editor, 2, Savoy Hill, London, W.C.2.

## WHAT THE OTHER LISTENER THINKS

Selections from the Editor's Post Bag  
Enlivened by Edwin Morrow.



### IN DEFENCE OF THE 'PROMS.'

I HAVE read with amusement the letter of 'W. P. Beabe' condemning the 'Proms,' and I venture to say that he can only represent a very small minority of listeners. In the judgment of myself and many of my friends these concerts have been the outstanding feature of the B.B.C. programmes of recent weeks, and I hope they will continue; the music has been of a very high standard and greatly to the credit of all concerned, and one cannot be surprised that the audience show their appreciation by vigorous applause. Many listeners would be very glad to join them in it.—*John Farr, Hendove Wood, Fairbairns, Merioneth.*

### APPLAUSE AT QUEEN'S HALL.

MAY I echo the protest of your Tavistock correspondent concerning the exasperating hand-clapping that the listener has to endure when the 'Proms' are broadcast? The Queen's Hall audience is supposed to be of super normal musical calibre, but in my opinion it is composed largely of mere conventionalists who are imbued with the antics of the average football crowd. Bang, bang, bang at the entrance and exit of every artist and at the conclusion of every item quite irrespective of whether it is music or the cacophony that seems able to get



a place in the Programmes nowadays. If these clappers won't wear rubber gloves and must indulge in conventional applause, surely their noise should be limited to 10 seconds' duration.—*R. T. (Surrex).*

### BRAIN WAVE.

I AM one of those poor unfortunates who cannot appreciate the glories of a Promenade Concert, so I venture to make a suggestion. I have recently seen Jack Payne and his band in the flesh, and the applause at the termination of his act was as great as any at a Promenade Concert. Why doesn't the B.B.C. give Jack Payne and his Band the chance to fill the Queen's Hall with a special concert of syncopated music.—*N. B. Mederson, Shoreham.*

### LESSONS IN SYNCOPATION.

WOULD it not be possible to broadcast a series of talks (musically illustrated) on the art of modern harmony and syncopation for the piano, given on similar lines to the popular series given some time ago by Sir Walford Davies, and more recently by Dr. Dyson, for lovers of classical music? I feel sure that such a series would be greatly appreciated by all who are desirous of acquiring the art of playing in the modern jazz style.—*Noel V. McKean, 40, Stamford Street, Holt Road, Liverpool.*

### A HYMN TO AVIATORS.

IN reply to the letter, signed 'Sibbad's Daughter,' in *The Radio Times* for September 26, I should like to inform your correspondent that there is a hymn written 'For Those in the Air' and already it is used in the R.A.F. boys' training camp at Halton, Bucks. The words are by Lieut. A. C. Kermode, R.A.F., and the music by Lieut. W. H. Evans, R.A.F.—*M. L. Straw, Oundle.*

### LOCOMOTIVES' NAMES.

MAY I point out the error in Mr. G. E. Lane's letter, published in your issue of September 12, on 'Names of Locomotives,' where he states: "'The Pacific,' or 4-4-2 type, are only found on the L.N.E.R.?' I am a proud member of this railway company (North-Eastern Area), and am proud of our locomotives, but would not like 'The Great Bear' for one (G.W.R.) to hear me make such a statement in that quoted above.—*Gordon M. Pargiter, The Poplars, Percy Main-on-Tyne.*

### TELL-TALE TELEVISION.

I AM looking forward with great interest to the days when the B.B.C. musical broadcasts will also be visually produced in our homes, for it will be then that we shall see why some of the lady vocalists obtain engagements from our rather sceptical station directors! Otherwise, your programmes are marvellous.—*Operita.*

### ENIGMAR!

AS we now take our standard of spoken English from Savoy Hill, it would be kind of you to inform me why the words 'Canadar,' 'Australiar,' 'Indiar,' and 'Maltar' have been left out of the latest list of correct pronunciations.—*E. Nicholson, Portsmouth.*

### OPEN LETTERS TO BROADCASTERS.\*

#### TO THE WIRELESS SINGERS AND CONDUCTOR.

As a former singer in the Sheffield Choir, I was particularly interested in your broadcast of Bach's Motets, and my husband and I wondered if you would tackle 'Sing Ye.' To our mutual satisfaction, you did, and I want to say Bravo! It was nothing short of marvellous how so small (comparatively) a choir could render such a chorus as you did. We always enjoy your singing, and never like to miss it.—*A Lover of Choral Singing.*

#### TO MR. STANFORD ROBINSON.

DEAR MR. STANFORD ROBINSON,—May I express to you my very keen appreciation of the excellence displayed by the orchestral, choral, and solo parts in the rendering of the Bach Church Cantata on Sunday afternoons under your able direction? I have had the pleasure of witnessing one of these broadcasts, and on very many other occasions listening to them at home, and I consider that the high standard of performance maintained by you very much enhances the beauty of these sacred works of Bach. May you and the Cantatas ever remain features of the B.B.C. Programmes.—*W. J. Lane, East Sheen.*

#### TO MR. JACK PAYNE.

DEAR MR. PAYNE,—May I offer my hearty congratulations on at last producing a 'hot' vocal chorus? I have waited in vain for many months and at last you have come to the rescue with 'Emily Brown' and 'My Baby just Cares for Me.' They really are marvellous compared with your usual somewhat straight numbers.—*Another School-girl Lover of Dance Music.*

#### TO MISS HARRIET COHEN.

DEAR MISS COHEN,—Imagine a fascinating swan, swathed in undefinable green, gliding across still, green waters to offer a melody to the setting sun; and you have my impression of yourself. The Pianoforte lives as you finger the ivory keys, and it seems as if the spirit of music caresses your fingers, so rapturous is your rendering. I listen to you so enthralled, that my very joy becomes pain, and that, you will agree, is the highest praise I can offer you. Let us please hear again the quivering of your last chords on the breathless air, and often.—*D. E. E., Gray, Bosc, E.3.*

#### TO MR. LLOYD JAMES.

DEAR MR. LLOYD JAMES,—Surely, in addition to being our kind instructor, you must be the best entertainer that has ever broadcast. Welcome back to the microphone. Thursdays have been so dull during the summer holidays; it was quite delightful to hear what you might do to the Editor of *The Radio Times* for printing the word 'difficult' instead of 'different.' How jolly these school days are!—*Two Middle-aged Listeners.*

#### TO MAJOR F. YEATS-BROWN.

DEAR MAJOR YEATS-BROWN,—Please accept my sincere thanks for your inspiring and elevating talk on September 26, and also the B.B.C., for having the courage to let you talk on such a subject. I am aware that it will appeal to a minority, but for the sake of all who threaten to give way under the strain of modern 'life,' such talks, or others on similar lines, which spread the knowledge of our undeveloped powers, are more than overdue. I hope very much that you will be speaking again, and that due notice will be given.—*B. M. Richards, Priory Court, N.W.*

#### THE LANGUAGE OF THE 'VARSITIES.'

MR. WALTER RAULY's excellent article on 'Talkie Talk,' in *The Radio Times* of September 19, was largely spoilt for me and others of my acquaintance by the writer's wantonly offensive charge of obscenity in the talk of English undergraduates. Does he seriously make this charge without qualification or reserve against the whole of the present and past generation of English



undergraduates, male and female alike? And does he deliberately limit the charge to British undergraduates? If so, it is far too grave an accusation to take the form of a casual and light-hearted assumption in a somewhat irrelevant parenthesis. If not, it is a pity that he did not take pains to make his meaning clearer. So able a writer ought not to be guilty of ambiguity or obscurity in such an indictment, especially in an article which purports to deal with accurate English.—*H. F., Beaconsfield.*

# GENIUS JOINS HANDS WITH ARISTOCRACY

The brilliant birth of the Play as we know it: the Mask is left far behind and the Microphone comes a step nearer, as, with the Reformation and the Renaissance, the nobility first patronize the Drama, next swamp it with 'petty wonderments.'

WHEN drama buds afresh the growth is rapid. Periods of creation and of intense activity are brief and brilliant; amid long ages of routine reveals the moments of innovation, when the new scene is set and the new word spoken, are rare indeed. Within a century the Greek drama passed from the primitive 'answerings' of Thespis to the reflective and speculative discussion-drama of Euripides; it was as though the passage from *The Chester Cycle to Back to Methuselah* had been made within a hundred years. In the same way the Elizabethan theatre, when it came, threw off a host of stars as rapidly as a rocket casts its fiery petals into the sky. The Renaissance had brought academic people back to Plautus and Seneca; the Universities had their performances in the classic vein. But the native drama was in 1562 still lumbering along with such borrowed luggage as *Gorboduc*, by Sackville and Norton. Within fifty years Shakespeare had run through all the phases of his genius and his finest word; a generation later the impulse had passed. When the Roundheads suppressed the theatre they were crushing that whose life had already dwindled. A single life would have covered the whole wonderful flowering of the drama which rose in a hundred heads of vigorous beauty between the clumsiness of Sackville and the fatigue of Shirley.

What were the causes of this sudden and tremendous blossoming? First, the effects of the Renaissance had passed beyond the scholars and reached the lively minds of schoolboys and

undergraduates, who seized with delight upon the classical stories and the Italian philosophies, like that of Macchiavelli. Secondly, the Reformation had established a freedom of mind long denied by the Catholic discipline. It is fashionable nowadays to pretend that the Reformation was a conspiracy 'put across' by rich, un-

[ By IVOR BROWN ]

scrupulous lords who coveted Church lands and were only too glad to support Henry VIII in his schism with Rome in order to have plunder as their reward. That is a half-truth. Certainly the plundering happened, but many other and valuable things happened as well. The Reformation was popular. It ultimately let loose the leaping intellect which was the weapon and the glory of the Elizabethan drama. It had further enriched the English language by encouraging its use in religious devotions, and by freeing the young Englishman from the stale dog-Latin of the Catholic routine. It is worth remembering that the greatest masters of the English language, Shakespeare and the translators of the Authorized Version, were contemporaries and, in their magnificent use of words, colleagues. Neither Hamlet nor the English Bible could have been possible without the Reformation.

THE next cause of the great up-springing was the organization of the theatre. The art of drama is complex; it needs author, actor, and maker of the scene. It needs numbers and therefore continuity and control. It needs a reasonably instructed audience, sensitive to the value of words as of spectacle, and able to enjoy something better than horse-play and dumb show. These conditions for good drama had existed in ancient Athens, where the play was organized as part of a religious festival, financed by rich men who vied with each other in providing a well-equipped chorus, and accepted by the community as a vital part of their civic culture. During the dark and middle ages there had been professional entertainers who lived by their wits as well as the amateurs of religious festival and guild miracle. But the drama lacked habitation; its service was casual labour.

At the close of Elizabeth's reign the theatre became an industry under the happiest conditions. It afforded regular employment to the young 'wits' down from the University or to adventurous country lads like Shakespeare, but it was not too heavily commercialized. The actors depended for their security on royal or noble patronage; without it they were breakers

of the law. This noble patronage meant educated patronage, and the dramatist there need not write down to the level of the 'groundlings' or rabble that stood in the open-air playhouse and wanted slap-stick and melodrama. The King's Men had to think of the Court, and—since the aristocracy of the period contained spirits with whom it was a point of honour to be as ready with a sonnet as with a sword, men of travel, taste, and creative ability—the dramatist could set to work with the knowledge that at least part of his audience (and that the part which counted most) was ready to receive his best. The theatre into which Shakespeare came was in one way the exact opposite of our own. It is a commonplace, nowadays that, if you put on an unusual, experimental, and challenging play, you may fill the pit and the gallery and have empty stalls, because it is the poor who want intelligence, while the rich want 'leg-shows' or conventional comedy. ('He's for a jig or a tale of bawdry, or he sleeps,' as Hamlet said of Polonius.) But Shakespeare's important patrons were exactly those playgoers most likely to appreciate his best work, austerity of tragedy, sweetness of lyric, and subtlety of comedy.

The professionalism of the theatre was an important factor. It meant that the theatre could claim and keep the young men of eager mind and ambition. It provided, as no other artistic employment did, a reasonable livelihood and even riches. It was the natural place to which a quick-witted boy would turn. Story-



## THE SEVENTEENTH-CENTURY MASQUE.

Two of Inigo Jones's designs for masque costumes, the one on the left being worn by Queen Henrietta Maria in Ben Jonson's *Chloridia*. These designs are reproduced from Mr. J. A. Gotch's book on Inigo Jones, by courtesy of the Duke of Devonshire, holder of the copyright. The originals are in the Chatsworth Collection.

(Continued from previous page).

telling was in its English infancy and not yet a profession which offered enormous rewards to the successful. Journalism was non-existent. There was no glimmer of that Fleet Street whose lights dazzle the young of our own time. Had there been, it is quite conceivable that Shakespeare might never have written for the stage at all, as Barrie might have remained a leader-writer and Shaw a critic. Shakespeare's supreme facility with words, his openness to impressions, his amazing quickness of eye and hand, and his lack of definite doctrine or what is called 'a position,' would have made him the most employable of journalists. But poetry in his days was the bread-and-butter line, and particularly dramatic poetry. So he went to the theatre as odd-job man, acting and touching up the plays of others, until he had learned to transcend all colleagues and competitors.

Another cause of the Elizabethan brilliance was the individualism of the age. The Reformation had released the individual. Medieval drama had been communal and anonymous, and the Elizabethan habit of composition retained something of that fellowship. The play was the property of the manager, and the dramatist bothered little about his rights once he had been paid for his job. But a man could now develop his own style in his own way, think for himself, and build up what we call 'a name.' Accordingly, instead of dramatic cycles called after their city of performance, we get individuals busy with experiment in the building of theatres or in feeding the stages thus constructed. That most fiery of Elizabethan pioneers, Christopher Marlowe, carried blank verse from the petty to the sublime, while the courtly Lyly founded a style of rhythmic prose and gave to dramatic dialogue a new method of verbal artifice in the same way as Oscar Wilde decorated the conventional theatre-plots of his time with an elaborate jewellery of epigram. To Marlowe's line and Lyly's conceits Shakespeare succeeded; the first he surpassed, the second he assimilated and outlived. It was an age of infinite experiment, each profiting by the achievements and the faults of the others. There had never, in the history of the world, been such a concentration of youth and intelligence upon the theatre. The age was bustling with adventure; it explored the intellect as it explored the Indies.

The actual theatre for which the Elizabethan worked derived directly from the platform set in the courtyard of an inn. It had a large platform stage, so large that when Mr. William Poel reconstructed an Elizabethan model in the Holborn Empire, the platform ran out almost as far as the dress-circle. The size of the space available explains the Elizabethan passion for the marching and counter-marching of embattled armies; there was room for the flourish and the alarum; room for an ancient equivalent of the 'tattoo.' The spectators sat round, and even on, this platform, and the acting must have been of a more forthright and rhetorical kind than that to which we are accustomed. There was little or no scenery, and the poet amply supplied the setting with his verse. The battlements of Elsinore and the coming of the dawn needed no assistance from scene-painter and electrician. The sonorous line sufficed.



FROM A TRAVELLER'S NOTE-BOOK.

A sketch of the Swan Theatre, Bankside, copied from the original in a London Letter from the sixteenth-century Dutch traveller, Johannes de Witt.

Epochs in which the spirit of the race runs proud and high are able to endure, and even enjoy, tragedy. Elizabethan England, like the Athens of Pericles, could face the challenge of the tragic dramatist, and it is one of the healthiest symptoms of our time that a contemporary tragedy like *Journey's End* should have proved so popular. But the groundlings had a strong taste for melodramatic and crudely bloodstained finales, and Shakespeare had to allow for this. He experienced all the pains of dramatic authorship, as he has set down in *Hamlet*. Actors would tear his passion to tatters and indulge in all manner of exhibitionism while the clowns would gag and make havoc of his text. He bade them behave themselves,



RELEGATED TO AN UNFASHIONABLE QUARTER.

The Globe Theatre, Bankside, with the river beyond—a detail from an extensive picture of London by Hollar (1647). An open theatre of the kind in which the Elizabethans worked.

and we cannot be hopeful that they took his advice.

The Elizabethan drama—be it of Shakespeare, who did everything supremely, or of Jonson, who was at his best in comedy which drew every man in his 'humour' or type, of Webster, who illumined ghouliness with flashes of unquestionable genius, or of gentler Fletcher, and their many rivals and followers—is essentially a drama of fine speech. Never had English audiences listened to such magic as this. But the magic evidently began to pall, and the craving for spectacle and for irrelevant novelties caused a change of direction which was also a symptom of dramatic decay. Shakespeare, never a doctrinaire and always open to the new idea, made room for masques in his later plays, the masque being a decorative dance-episode, such as we may see interspersed with the comedy scenes of a revue. The masque was coming into fashion; court taste inclined that way, and court luxury was able to dress it with the utmost handsomeness. Inigo Jones, the great architect, applied his genius to designing scenes for it, and the decoration of the Whitehall revels, for which he was often scene-painter and Ben Jonson often the librettist, must have been as costly as it was beautiful. But preoccupation with these sumptuous peep-shows began to weaken the support and service of the drama. Ben Jonson did not like his new employment, remunerative though it must have been. He complained that painting and carpentry were the soul of masque, and regretted the vanishing sovereignty of the spoken word.

The masque, which now called on the time and taste of the poets and the theatrical workers, may be traced back to the popular revels of the middle ages and thence to the pagan mummery of the fertility and funeral rites with which we began. In her book on 'The Court Masque' Miss Enid Welsford has given a brilliant genealogy as well as a brilliant account of these glittering entertainments, which reached their height of cost and state in the time of Charles I. The poet supplied a libretto of a few pages in length, often on some classical or mythological theme; the composer would add music, and the court would supply the large number of masquers, who dressed up in extravagant and outlandish costumes and danced their way through a sumptuous charade. How sumptuous may be gathered by a glance at Bacon's brief essay 'Of Masques and Triumphs,' which gives a radiant picture of the superfluities of elegance and extravagance which were poured out upon these entertainments. The Elizabethan theatre had begun simply, housed outside the city, because the city would have none of it, but saved by favour of court and courtiers. Gradually court and courtiers overwhelmed in luxury that which they had protected from persecution. The immense concentration of energy on the masque sapped the vitality of the stage. It was well that Shakespeare came before the passion for spectacle had overcome the love of a mighty line. Otherwise he might have found himself condemned to be a mere librettist for what Bacon called 'petty wonderments,' instead of a dramatist deciding for himself, with superb fitness, how much of action and of spectacle should accompany his grand utterance of speech.

Next Week: Chapter IV.—'Fine Manners and Great Men.'



# ADVOCATE OF JUSTICE: JOHN GALSWORTHY

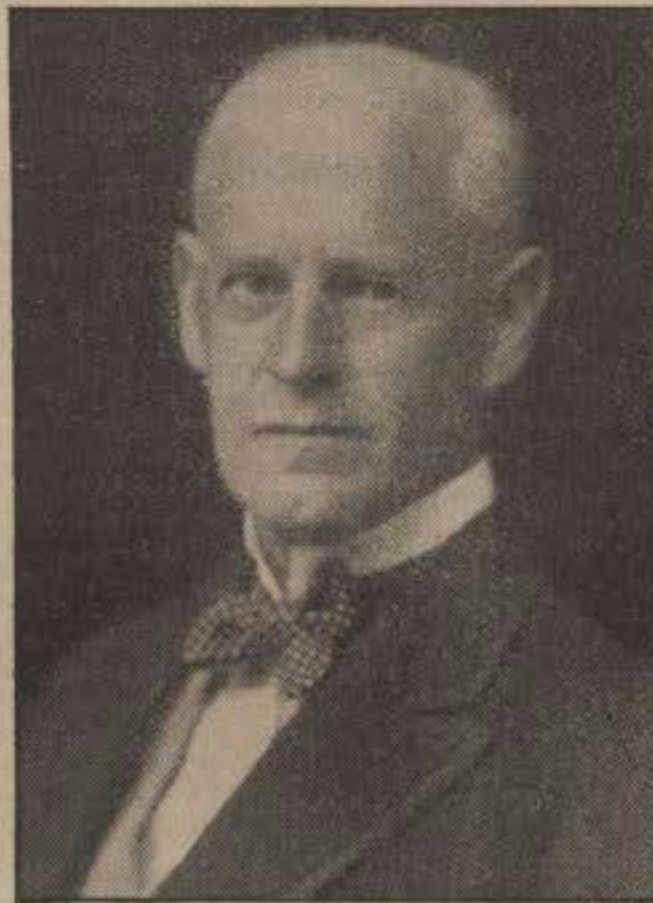
Hermon Ould gives a personal sketch of Galsworthy, whose play, 'Strife,' we are to hear on Tuesday and Wednesday.

TO me he was first 'John Galsworthy, the author of "The Island Pharisees,"' a novel which profoundly impressed me. I was then a very young man recovering from a late and troublesome adolescence, and was ready to be influenced by any work of art which revealed an ideal that tallied with my own newly-found awareness. Conscientiously, because I was studying the French language, I had been plodding through a succession of French novels, each more intimately concerned with extra-marital relations than the other, and to escape into the cool, aloof atmosphere of 'The Island Pharisees' was like plunging into the sea from a crowded *plage*. The Galsworthy of today is not regarded with great excitement by young intellectuals, and would not ordinarily be prescribed for retarded adolescents, but the Galsworthy of twenty years ago was something new in literature. The clean style of his writing, direct to the verge of baldness; the reticence, quietness, and, above all, the presence of a social conscience, never insisted upon but always evident, were a tonic to young men of a generation rendered uneasy by the onslaughts of science on religion and temperamentally unable to succumb to a philosophy of hedonism.

'John Galsworthy,' complete with Christian name but shorn of 'Mr.,' was one of the heroes of the earnest young people nurtured in the Fabian Nursery, sharing an honourable position with Bernard Shaw, H. G. Wells, Hilaire Belloc, and G. K. Chesterton. He was never visible to the public gaze, as they were, and even when *The Silver Box* and *Justice* brought him to the notice of the theatre public, which usually insists on knowing what its heroes look like, he remained curiously aloof, shrinking from publicity then as he does now.

Although I was at that time one of his obscure admirers, looking to him and Granville-Barker to keep the theatre on a level worthy of an intelligent young man's patronage, I don't think I knew more about his appearance than was revealed by occasional photographs; and it was not until after the war, when John Galsworthy had become Galsworthy, even to the great public, that I came face to face with him. That was nine years ago, at the first public dinner of the P.E.N. Club, of which he was (and is) the president. My neighbour, connected with Heinemann's the publishers, was feverishly excited about an epoch-making project which he was sponsoring—all the Forsyte stories were going to be published in one volume at the price of a single novel! I looked at Mr. Galsworthy, wondering whether his publisher's excitement would be reflected by him. Apparently, not at all. Cool, dignified, somewhat remote, he was—or seemed—unaware of the interest which his mere presence created in the breasts of most of those present.

Aloofness is, indeed, a characteristic commonly ascribed to him, and with reason if the term does not necessarily imply a lack of warmth. Even his most intimate friends can scarcely have detected any tendency in him to gush! During the past nine years I have seen much of him; acquaintanceship has ripened by gradual stages to friendship, and, looking back, I am amazed to see how little has been expressed on either side to account for the very real understanding which now exists between us. It is as if the technique of life—an Englishman's life, at any rate—were much the same as the technique of a Galsworthy play: a method by which much is implied but little expressed.



The author of 'Strife.'

I recall a recent walk over the Sussex downs—a grey, windy day, with rain not far off. The inevitable dog accompanied us, but was left to pursue his own interests. We walked briskly, 'J. G.,' although in his early sixties, having the vigour of a young man. Pausing on a ridge above Bury, we looked out over the sweep of the downs, silvery and remote, reserved and unspectacular, placid and curiously self-possessed—not unlike 'J. G.' himself, I thought. 'You wouldn't see that anywhere except in England,' he said; and we tried to discover what it is about the downs which distinguishes them from all other hills and makes them so peculiarly English.

'There's something clean, swept . . .' and he added, apologetically, 'spiritual about them.'

## PLAY OF THE WEEK

'Strife,' which is to be broadcast on Tuesday (Regional) and Wednesday (National) is a typical Galsworthy drama of social justice. The scene is set at a tin plate works on the borders of England and Wales, and concerns the crucial moment in a strike which has been in progress there throughout the winter. The balance of justice, between the chairman of the works on the one hand, and a trade union official on the other, is maintained in a masterly and truly Galsworthian manner.

It was the right word, and although it had not come into my mind at the time, it is one which—hesitating as he had done—I should apply to 'J. G.' himself. Like many other good words, it has been hard ridden of late, and the edge of its meaning has become blurred, but using it to connote a fineness of fibre, a lack of material grossness, and a primary concern with things of the mind rather than of the body, it may be applied to Mr. Galsworthy with perfect appositeness. But it was charac-

teristic that he should have boggled at the word—it savoured of excess, and 'J. G.' would always rather under-state than over-state.

This carefulness in the choice of words springs from a fundamental quality which gives his work its strength, and is responsible for that apparent inability to 'let himself go' which his detractors regard as a weakness. He controls his tongue as rigorously as he controls his pen, and what he says is as deliberately considered as what he writes. At conferences and on committees he automatically attains a position of authority, not so much on account of his eminence as a literary man as because his remarks obviously have their roots in conviction, and nobody could imagine him trying to score debating points. He has an orderly mind; he usually knows what he wants; and although he will listen with deference to the opinions of others, however feeble they may be, it is rarely that he changes his point of view. Certain principles are always operating, and, knowing them, one can deduce almost unerringly what line of conduct he will follow in a given case. His love of animals and a belief in their rights caused him to give up hunting out of sympathy for the fox. He gave up shooting for a similar reason. Dogs adore him, and are permitted liberties not sanctioned in less orderly households. For horses surreptitious lumps of sugar are secreted; and any appeal on behalf of misused beasts—blind pit-ponies, tamed and shabby tigers, performing and exploited animals of all kinds—is sure to awaken his sympathy.

He seems always loth to condemn, and would give the devil himself the benefit of the doubt; but there is no hesitation about his verdict when the facts are before him. Nobody could praise more generously than he and nobody be more devastatingly direct in criticism. A hammer, carefully felted, is applied to feet of clay, and long-revered idols topple down. But iconoclasm is not his chosen métier. He does not sit in judgment, but weighs the evidence that he may see clearly. A sense of justice not only prompted the title of one of his best plays, but is the quality which seems to operate most constantly in his mind and give him no rest. It is what inspires most of his works and a great many of the other activities which make up a particularly full life. It is what makes him an internationalist. Some people are international by nature, feeling kinship with the whole world, even though they acknowledge a somewhat intenser feeling for their native land. But 'J. G.' is first and foremost an Englishman, and his internationalism arises from the conviction that the peace of the world can only be assured by the mutual understanding and tolerance of the nations which compose it; justice can only be meted out, in fact, when the circumstances are known. Never does Mr. Galsworthy seem more English than at an international congress. His diffidence about speaking any language but his own, although he knows French perfectly well and German better than he admits; his mild amusement at the excitableness of some of the more temperamental delegates; his tact in pacifying aggrieved enthusiasts; his astuteness in leading the conference on to a conclusion which he had long beforehand decided was the right one; his graciousness and courtesy; his modesty that has no connection with humility—perhaps it is too much to claim all these things as typically English, but they are typically Galsworthy.

HERMON OULD.

READ  
AND  
THEN  
LISTEN

THE MUSIC EDITOR INTRODUCES MUSIC OF THE WEEK

## TWO OF PUCCINI'S BEST OPERAS

'Madame Butterfly' and 'Turandot'—Writing three symphonies in six weeks—'The Ninth' without the Choral movement

READ  
AND  
THEN  
LISTEN

### Dr. Walker's Fantasy Quartet.

(*National*, Sunday, 9.5.)

IT is appropriate that Dr. Ernest Walker's Fantasy for String Quartet should be played on a Sunday evening. For a quarter of a century Dr. Walker presided over the Sunday evening chamber concerts in the hall of Balliol College, Oxford, and all over the musical world are Oxford men who cherish the memory of these concerts as the greatest enlightenment of their student days. Dr. Walker is still active as a leader of musical affairs in Oxford. This fantasy, which appeared in 1922, is a very effective blend of modern ideas with traditional methods. It begins with a melodious slow section in major, and that leads to a charming rhythmic vivace in the minor. A reminder of the opening adagio with a short coda brings it to an end, and, all through, the contrasted use of the four instruments lends the piece a constantly changing interest.

### Arias from 'The Magic Flute.'

(*London Regional*, Monday, 6.40.)

THESE two arias in Mozart's opera are sung by the Queen of the Night, the sorceress who is the evil genius of the somewhat inconsequent story. They make exceptional demands on the artist who has to sing them. In both, high C's are frequent, and each soars at least once even to F above that. But besides the brilliant execution and the phenomenal range on which they call, both need to be sung with dramatic intensity; the Queen of the Night was a lady who gave vent to her feelings with real intensity. In the first aria she is telling the youth Tamino how her daughter Pamina has been taken from her, and bidding him restore the girl. It is to aid him in his task that the Magic Flute is given him. In the second aria the Queen is addressing her daughter, to whom she has suddenly appeared. She sings of the fierce rage in her heart against the priest, Sarastro, who took Pamina from her, and bids the girl murder him.

### Mendelssohn's Violin Concerto.

(*National*, Monday, 9.35.)

MENDELSSOHN'S one Concerto for the Violin was written under the happiest possible conditions. He had returned from a phenomenally successful visit to this country—one of which he says himself: 'My visit was glorious. I was never received anywhere with such universal kindness. I have made more music in these two months than I do elsewhere in two years.' In the holiday, which succeeded to that visit, he talks of happy idleness with his wife and children, 'eating and sleeping, without dress-coat, without pianoforte,' but the idleness by no means meant that he was not composing. The violin concerto was written

during that time, in consultation with his friend David, the foremost violin master of the day. Many letters about the Concerto passed between the two friends while it was under way, and almost every passage was referred to David's practical knowledge and his high artistic ideals. And when it was finished, it was he who played it for the first time, at a Gewandhaus Concert in Leipzig in March, 1845. The autograph of the concerto is still in the possession of his family. There are the usual three movements, all full of melodies which none need have any difficulty in recognizing at once as characteristic of Mendelssohn in his happiest vein.

phonies that suggests the best of good spirits. Hints of unhappiness are there, too, certainly, but the futility of trying to say what music 'means' in terms of words could hardly be better realized than by quoting two comments by different people on this very Symphony. One says: 'Love and melancholy are breathed forth in purest spirit tones . . . the night blots out the last purple rays of day, and we extend our arms to the beings who summon us as they move with the spheres in the eternal circles of the solemn dance.' The other view is that the symphony 'is clearly dedicated to mirth, and if we may regard it as an expression of Mozart's personal mood, then the time of its composition was a very happy one.' There are four movements, the first beginning with a slow Introduction before the main quick movement begins. The slow movement has two themes, one a very simple, cheerful melody, and the other, somewhat contrasted in mood, in the minor. Minuet and Trio are short and full of Mozart's happy grace, and the last movement is instinct with good-humoured mirth.

### Bach's Eldest Son.

(*Regional*, Wednesday, 12.0.)

WILHELM FRIEDEMANN BACH was looked to, not only by his own family, but by the musical world at large, as one who would worthily carry on the great tradition of the name. And if his character had been on the same high level as his mental gifts, he might well have done so. But in that way he fell sadly short of the standard set before him both by precept and example. Thoroughly grounded in music by his father, he had a good education in other ways, and was a distinguished student of the Leipzig University, particularly in Mathematics. At the age of twenty-three, he was given an important post as organist of the Sophienkirche in Dresden, leaving it fourteen years afterwards for a still more distinguished position in Halle. On that account he is known among Bach's sons as 'the Halle Bach.' So proud were the authorities there of their organist that for years they overlooked irregularities of conduct which are not usually tolerated in the case of a church organist, but in 1764—his fifty-fourth year—things reached a pass when he had to leave, and thereafter led a rather roving existence without any settled post. He continued to give concerts and recitals, and was known throughout Germany as the foremost organist of his day, and especially as a wonderful improviser. It may well have been the ease with which he extemporized at the keyboard which accounts for the very small volume of music which he wrote down. There are a few MS. works of his in the Royal Library in Berlin, but these must be only a very small proportion of what he might have left us had his industry been on a level with his great gifts.

(Continued on page 96.)



THE THAMES BELOW ST. PAUL'S.

An old print showing 'Pawle's Wharfe' (on the extreme left), a fashionable landing place in the early seventeenth century. Betty Humby will play an old keyboard piece of this name on Thursday next (*Regional*).

### One of Mozart's Last Three Symphonies.

(*National*, Monday, 9.35.)

ONE of the most amazing feats in Mozart's wonderful career of less than thirty-six years, was the production within six weeks of three great Symphonies, each one of them a masterpiece. And things about him were anything but encouraging for the conception of fine music. He had succeeded Gluck as Master of the Imperial Music (Kapellmeister), but the salary had been cut down by more than half, and Mozart was really hard put to it to find the wherewithal for his household's daily needs. The Emperor kept Mozart chiefly employed in furnishing dance music for the Court Balls. It was an age when Vienna thought of little else but dancing, and the Palace rooms were thronged night after night—it would be nearer the mark to say morning after morning, as seven o'clock was the usual hour for the Balls to end.

But the conditions about him apparently had very little influence on Mozart's creative gifts, and there is much in all these sym-

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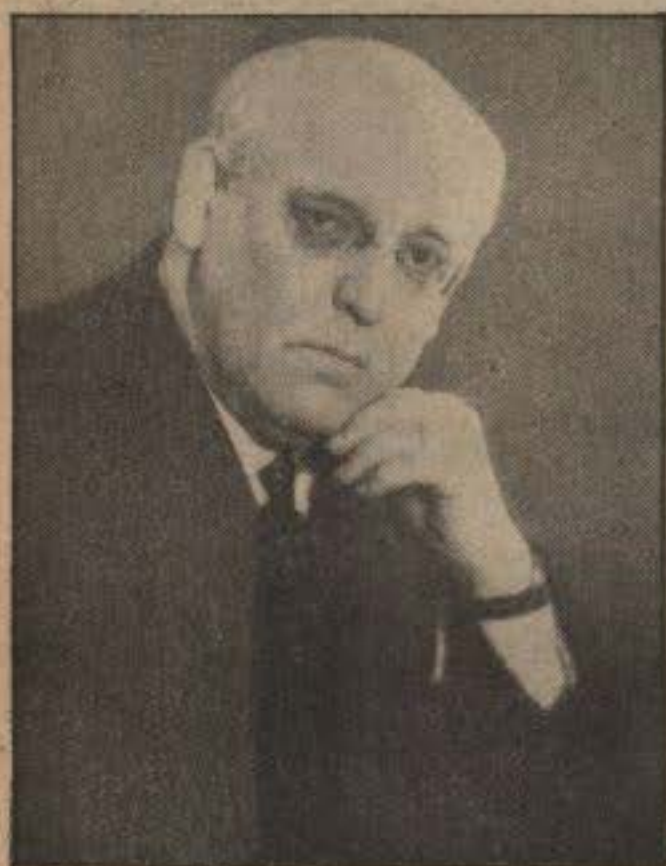
## MUSIC OF THE WEEK

(Continued from page 94.)

*The Ninth.*

('National,' Wednesday, 3.30.)

OTHER masters have composed nine symphonies—some a great many more—but when we speak of 'the Ninth' it is always this one which is meant. It is in every way a fitting climax to Beethoven's symphonic music, and all its four movements are on a very large scale. Except for the last, omitted this afternoon, they are all in the traditional forms, the first bold and vigorous, the second a great scherzo, and the third a splendid slow movement with two chief tunes. The symphony was first played in Vienna, at a concert in May, 1824, at which only Beethoven's music was played. There was a large audience, and the reception was all that Beethoven's most devoted friends could have looked for. He was himself there, in the orchestra,



PERCY PITT,

who conducts 'Madame Butterfly' this week.

but already so deaf as to be unaware even of the tumultuous applause of the audience. He still had his back to them, when Fräulein Unger, who had sung the alto part, turned him round to face the listeners; they were still applauding. The act made it clear to everyone there how completely the master was unable to hear his own music, and the applause redoubled, out of sympathy with his affliction. There are many versions of this little story, but Fräulein Unger told it herself to Sir George Grove, who records it in his book on the symphonies.

*Old Keyboard Music.*

('London Regional,' Thursday, 7.0.)

PAWLE'S WHARF was a fashionable landing-stage on the Thames at the beginning of the seventeenth century; it gave its name to a popular tune on which a set of dainty and melodious variations was made by Giles Farnaby, one of the early English writers for the keyboard. Matthew Dubourg was despite his name, a Londoner, and one of the foremost violinists in the first half of the eighteenth century. At the early age of twelve he appeared as soloist at one of the concerts of Thomas Britton, 'the musical small-coal man' of Handel's day. Dubourg was afterwards leader of the King's band, composer to His Majesty, and a member of the Royal Society of

Musicians. Harold Craxton, who has arranged these and many fine other old English pieces, is known as one of the foremost pianists and accompanists of our time; Alfred Moffat, who collaborates with him in these arrangements, has also done splendid work in reviving old music which had been completely lost to modern times but for his enthusiastic labours.

*'Madame Butterfly.'*

('London Regional,' Thursday, 7.15.)

THE story of Puccini's opera *Madame Butterfly* is founded on a story by John Luther Long, which was dramatized and produced as a play at the Duke of York's Theatre, London, in 1900. The scene of the action is Nagasaki, and the chief characters are Pinkerton (tenor), an American naval officer, and Cho-cho-San, or Butterfly (soprano), whom he is about to marry in the Japanese fashion. When the curtain rises Pinkerton is inspecting a little house which has been found for him by Goro, the Japanese agent who has also found him his little Japanese wife. Japanese servants are in the house already, among them Suzuki, Butterfly's faithful attendant. Sharpless, the American Consul, comes in and tries hard to persuade Pinkerton from the pretended marriage he has in view, fearing that the girl is taking it seriously. Pinkerton makes light of his protests, and their talk is interrupted by the arrival of the bride and her friends. Sharpless soon discovers that Butterfly is so serious about her marriage that she has renounced her own religion and adopted Pinkerton's, although that means a complete breach with all her own kindred. Various officials arrive, and the ceremony is carried out. In the midst of the merrymaking which follows it, there is a startling interruption. A priest, who is an uncle of Butterfly's, having learned of her desertion of the old faith, rushes in and calls down violent curses on her head, insisting that all the family shall join with him in renouncing her. Pinkerton wrathfully turns the relatives out of the house, and sets himself to comfort the weeping Butterfly; the Act closes with a joyous love-duet between the two.

*Acts II and III.*

THREE years have passed since the first Act. Pinkerton, with his ship, has been away from Japanese shores for a long time, and Butterfly has a little son to present to him when he returns. At the end of the second Act his ship has arrived in the harbour, and Butterfly has stayed all night at her window watching for him to come. The last Act begins with the dawn of the next morning, and Butterfly is still waiting. A Japanese theme is heard here to suggest the vigil. Suzuki persuades Butterfly to rest, and then Pinkerton and Sharpless come in together. Suzuki learns that Pinkerton has been legally married to an American lady, and he, realizing the heartlessness of his conduct and the devotion of little Butterfly, goes out, leaving it to Sharpless to break the news to her. Butterfly, hearing voices, comes in, radiantly happy at the thought of meeting her husband again. Seeing Kate (the lawful Mrs. Pinkerton) in the garden, she guesses the truth, and the pathos of the scene is beautifully set forth in the music as well as in the text. With true Japanese fortitude, Butterfly wishes Kate all happiness in her married life, and accepts her offer to adopt the baby boy, 'Little Trouble,' as he is called. But, left alone, Butterfly breaks down and takes a sorrowful farewell of her child. Dressing him in his best, she leaves him near the door for his father to find, and then, going behind a screen, takes her own life in the traditional Japanese fashion. Staggering forward, she falls dead near the door, where Pinkerton finds her when he comes to take away his son.

*'Turandot.'*

('Regional,' Saturday, 2.0.)

TURANDOT is a Princess who has sworn vengeance on the whole race of men on account of an injury done to an ancestress, who, she is convinced, lives again in herself. Every suitor for her hand has to answer three riddles, or suffer death if he fails, and many are the Princes and nobles from foreign lands who have paid the penalty.

When the curtain rises, a Mandarin is explaining these customs to the people, who applaud them. The first soprano voice to be heard is that of Liu, a slave girl, whose aged master, really an exiled Prince, has been thrown down in the confusion. The answering tenor voice is that of Prince Calaf, who is wandering unknown in the crowd and who immediately recognizes the old man as his father. An episode of chorus music leads to the arrival of Turandot's latest victim, the Prince of Persia, whose youth and looks arouse the pity of the crowd. As they cry to Turandot



SHERIDAN RUSSELL,

who is giving a 'cello recital on Friday (Regional).

for him to be pardoned, she appears, a wonderful vision. But she gives the signal for death, and soon the stage is empty but for the old man Timour, the slave Liu, and Prince Calaf, who stands in a dream, transfixed by Turandot's beauty. Three ministers of state appear (Ping, Pang, and Pong), and all try to cure him of his madness—this is a scene of comedy as far as the three ministers are concerned—but in vain; Prince Calaf rushes to the gong and with three loud strokes announces himself as a suitor for Turandot. The second Act opens with a scene in which Ping, Pang, and Pong pray to the gods to put an end to all this bloodshed. In the following scene, which passes in the palace, the action is at first largely ceremonial. At length the voice of Turandot is heard. In a long solo she tells of her plot of vengeance, and warns Calaf that if he persists in his wooing it is at the peril of his life. He stands firm, and the trial begins. At each answer the wise men consult their books, and proclaim that he has guessed truly—the answers are Hope, Blood, and Turandot! (The questions are too long to be set forth here.) Turandot flies in distress to her father, the Emperor, and implores his protection, but he answers: the vow must be kept. Calaf springs up and poses a riddle in his turn. 'Discover my name,' he says, 'and my life shall be forfeit.'

## PESSIMISTS AND PIANOS

Richard Church answers the lament that radio in the home is destroying the active practice of music by the amateur.

WHENEVER any educational body meets nowadays for its annual speech-making, some ardent Canute of the Kingdom of Culture bids the tide roll back. The exhortation is almost a stereotyped speech which is passed round from one conference to another. We must return, it says, to those old days of hard endeavour, when for tuppence a week the lower-middle class youth could attend night-school, sitting cramped in an infant's desk in a stuffy classroom, while he learned the elements of grammar and geography, or such dangerous stuff as the teachings of Robert Owen and John Stuart Mill on political and social economy. If the ardent clerk or factory worker were of a more impractical nature, he might even find classes where, under the fish-tail gas-light, he learned about Shelley's skylark, or Milton's satanic armies flashing down the heavens.

The learned pessimists argue that knowledge wrested under such gloomy conditions must necessarily be better learned and more valued. But I doubt if the proverb, 'Easy come, easy go,' can be so applied. For one thing, the acquisition of knowledge by a person who is hungry for it, is a process that goes on quite apart from his physical environment. His one thought is: 'Let me get at it!' and the individual or society which holds him back, and doles out the means of acquiring scholarship to him in meagre dribbles under circumstances as physically and nervously exhausting as possible, is not assisting him to be more certain of his intellectual gains. It is only treating him as a slave; patronizing him as though he were less than an adult and had no free birthright in the Republic of Knowledge. I wonder if Mr. Shaw, or Mr. Wells, or Mr. John Burns, or any other self-educated man who spent his youth in that difficult age, is grateful for the bitter struggle he had in those early days to ferret out the

channels of a little learning in order to equip himself for the fight of life?

I know at least one person who believes that the mental profits which he acquired by standing during the lunch-hour on winter days reading slyly from the volumes in booksellers' pavement-boxes, or by stealing under some pretext into lectures for which he could never afford to pay, might have been more easily gained and retained by the comfortable means available today, without nearly as much waste of the nervous capital of his later years.

But the advocates who clamour for the good old times will not admit this. They predict the softening of the fibre of the nation under the 'spoon-feeding'—so they call it—offered by the educational courses which are being more and more carefully organized by the British Broadcasting Corporation. But the answer to this short-sighted criticism is that *knowledge* has always been there, waiting for Everyman to discover it for the enrichment of his sparse and chance existence in this world. All that Savoy Hill has done in its series of educational talks is to provide an additional sign-post pointing the way. Heaven knows we all need as much encouragement and stimulation as possible in this battle of will and brain against the sand-heavy circumstances of every-day life and the natural sloth of the body.

These scholastic pessimists, however, have their allies in the musical world, who loudly lament the effect of the radio set and the gramophone in the home. Only recently Sir Hamilton Harty—whom we all love because of his faithful advocacy of Berlioz's music—said that the music heard by the public through the ether was so deficient in tonal quality as to threaten all sense of musical taste, and that such listeners had no idea of what an orchestra meant as an aesthetic structure of sound values. But what remedy would Sir Hamilton suggest? Would he summarily stop the broadcasting of orchestral music, and forbid any further experiments in the effort to carry to isolated homes and the bedside of the sick that superb encouragement to be found in the work of the great masters? If he did so, would that action improve the economic position of privately-run orchestras and concert halls? To answer that, one should visit a Promenade Concert on a Bach night. Even the hot weather has not prevented the Queen's Hall from being crowded to the doors by enthusiasts, many of whom have only recently discovered their love of pure music by its being introduced into their homes through the radio. In the early days of broadcasting it was said that it would kill the gramophone companies; but fact has proved that their real life has only begun since the greater public—hitherto musically starved and ignorant—has tasted loveliness, and has demanded a frequent repetition of that loveliness by means of gramophone records.

There is, however, one criticism which might be felt to be valid if the B.B.C. could be blamed. It is said that the radio in the home has destroyed the *active practice* of music by the amateur. One pictures those 'upright iron grands' with underdamper actions that padded the strings with felt during the performance of 'soft' passages in 'Love's Old Sweet Song' or favourite selections from the 'Hymnal according to Sankey and Moody.' What has happened to them now? Are they crowded with still more crotched d'oyleys, family photographs, and flower vases which perform a non-musical number of their own when the flattened strings



of the instrument are hammered by Sister Sue in the effort to put it across her young man?

That, however, is a comic-paper and frivolous conception of what is meant by *amateur music*. What is serious, however, is the fact that in many homes, where music was practised intelligently, with enthusiasm and good taste, the practice has ceased. Naturally the keen amateur musician is discontented with his own performance, since it is such an inadequate presentation of that divine 'unheard music' with which his mind accompanies it. How often has the piano-lid been slammed down in bad-tempered despair by the music-lover who *knows* what he wants to reproduce, but can't do it! For him the radio is a Circean temptation. It brings him so easily what he wants. Gradually, in spite of heroic resolutions, the self-efforts become less frequent, until at last the piano remains closed, and the beginnings of a technique vanish from the amateur's fingers.

I saw in the newspaper recently that piano manufacturers in Germany are banding together in an effort to tide over bad times. They are exporting 16,000 pianos a year where formerly they placed 140,000. So it is in other countries. The king of all musical instruments is no longer played except by professionals.

Yet I see no reason to think that this is a permanent state of affairs. Sooner or later the amateur music lover *must* realize that to get the utmost pleasure, both sensuous and intellectual, out of a great composition, he needs to *play it himself*, no matter how clumsily, *from the score*. Only thus can he see it as a *structure*, with its divine logic of form and that embodied proportion whose presence in any work of man is the surest sign of his ascendancy over the rest of the universe.

These lean years for the piano manufacturers are an interim period due to that pause in the artistic growth of a people between complacent ignorance and hardworking sureness of purpose. More and more people are developing a passive love of good music, and soon the inevitable result will follow. They will want to find an *active demonstration* of their new enthusiasm. And also our despairing amateur will recover his self-confidence and good sense, realizing that in his early pre-radio days he was doing the right thing, and that meanwhile he has taken great strides forward, and can now return to his piano to find, after a little practice, that he has doubled his ability as a performer by reason of the increased range and musical experience given him by the radio.

RICHARD CHURCH.



# "TAKE UP PELMANISM"

## Sir John Foster Fraser's Appeal—How to Kill Depression and Morbid Thoughts.



Sir John Foster Fraser.

**SIR JOHN FOSTER FRASER, F.R.G.S.**, the well-known author and special correspondent, is a great believer in the value of Pelmanism.

"Pelmanism is genuinely scientific," he says. "It brings swiftness to the young and brightens

and sharpens the man who thinks decay is laying hold of him. It will not make the dunderhead into a statesman, but it will and does provide a plan whereby we can make the best of our qualities."

The Pelman Course contains the results of the latest Psychological discoveries and is fully explained in a book entitled "The Efficient Mind," a copy of which can be obtained, free of cost, by any reader who writes for it to-day, using the coupon printed on this page.

### Training the Senses.

Pelmanism trains the senses and brings increased power and energy to your mind. It strengthens your Will-Power. It develops your Personality. It gives you Courage, Initiative, Forcefulness and Determination. It banishes Timidity and drives away Depression and harmful and morbid thoughts. It enables you to adopt a more cheerful and optimistic outlook upon life. And not only does it increase your Efficiency and your Earning Power, but it enables you to cultivate an appreciation of the finer things of existence.

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

- |                   |                           |
|-------------------|---------------------------|
| Depression        | The "Inferiority Complex" |
| Shyness           |                           |
| Timidity          | Indecision                |
| Forgetfulness     | Weakness of Will          |
| Boredom           | Pessimism                 |
| The Worry Habit   | Procrastination           |
| Unnecessary Fears | Inertia                   |
| Indefiniteness    | Morbid Thoughts           |
| Mind-Wandering    | Brain-Fog                 |

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

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

By developing these qualities you add to your Efficiency and consequently to your Earning Power.

What is equally important (as a result of cultivating your senses, getting your mind in order and acquiring a healthy mental outlook), you also

increase your happiness and develop a keener appreciation of the beauties of Nature, the Arts, and Life generally.

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

### Developing Self-Confidence.

This is borne out by the letters received from those who have taken the Course, some extracts from which are given here:—

**A Teacher** writes: "I have more self-confidence and am not so subject to fits of depression."

**An Accountant** writes that Pelmanism has shown him "how to overcome that paralysing feeling of inferiority."

**A Clergyman** says that his preaching has improved.

**A Gardener** says that Pelmanism has given him the "stimulus to forge ahead in spite of difficulties."

**A Shop Assistant** states that he has secured a better position and attributes this to Pelmanism.

**A Cabinet Maker** writes that he has improved greatly in Observation, Concentration, and Recollection.

**A Clerk** states that he has secured a bigger salary.

**An Engineer's Draughtsman** states that he has secured "two substantial increases in salary."

**A Pharmacist** writes that he has greatly increased his Self-Confidence and overcome the habit of Procrastination.

**A Departmental Manager** reports an increase in salary of 25 per cent.

**An Engineer** writes: "I feel especially an increase in Self-Confidence, which gives professional status."

**A Doctor** writes that Pelmanism has improved his powers of Observation, Concentration and Memory, and has increased his Self-Confidence.

**A Manager** states that as a result of Pelmanism he has received the following benefits "Salary increased from £230 per annum, first to £400, then to £800, now to £1,600, in two years. My age is 33 years."

**A Nurse** writes: "I have a much brighter outlook on life and have to a large extent regained poise of mind and body. No matter how tired and dismal I may feel on waking, before I am half-way through the exercises I feel quite cheerful and ready for anything."

**A Civil Servant** writes: "I began the course in a state of mental distress caused by fears and a foreboding of evil. I have succeeded in regaining confidence and driving these (fears) away. I have thus acquired a calmness of outlook that reflects itself in my work, in my conversation, and in my appearance."

Thousands of similar letters could be printed did space permit.

### THE CHEERFUL MIND WHICH WINS SUCCESS.

It is the cheerful mind which triumphs. It is the man or woman who gets up in the morning full of zest for the adventure of the coming day who conquers those doubts and difficulties which depress other people, and "carries through" his or her work cleanly, gaily and successfully.

This is one of the secrets of the immense popularity of Pelmanism. People in every part of the country are taking up Pelmanism to-day, not merely because it increases mental efficiency and income-earning capacity, but because it thoroughly braces the mind, banishes Depression and Morbid Thoughts, develops a spirit of sane and healthy optimism, and thus enables those who have adopted it to live a fuller, richer, and more enjoyable life.

All this is explained in a small but most interesting book, entitled "The Efficient Mind," a free copy of which will be sent to every reader who writes, for it to-day (using the coupon printed below) to—

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

- If, therefore, you wish—
- To strengthen your Will-Power,
  - To develop Concentration,
  - To act with foresight and decision,
  - To become a first-rate organiser,
  - To develop Initiative,
  - To become a clever salesman,
  - To originate new ideas,
  - To acquire a strong personality,
  - To banish Depression,
  - To talk and speak convincingly,
  - To work more easily and efficiently,
  - To cultivate a perfect memory,
  - To win the confidence of others,
  - To appreciate more fully the beauties of Art and Nature,
  - To widen your intellectual outlook,
  - To deepen and enrich your life,

in short, to make the fullest use of the powers now lying latent, or only semi-developed, in your mind, you should send to-day for a copy of "The Efficient Mind," which will be sent to you by return, gratis and post free.

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Readers who can call at the Institute will be cordially welcomed. The Chief Consultant will be delighted to have a talk with them, and no fee will be charged for his advice.



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October 12

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

SUNDAY

NATIONAL PROGRAMME

10.30-10.45 a.m. app. TIME SIGNAL, GREENWICH;  
WEATHER FORECAST

3.0 CHURCH CANTATA (No. 114)  
BACH

ACH, LIEBEN CHRISTEN, SEID GETROST  
(YE CHRISTIAN PEOPLE, WEEP NO MORE)

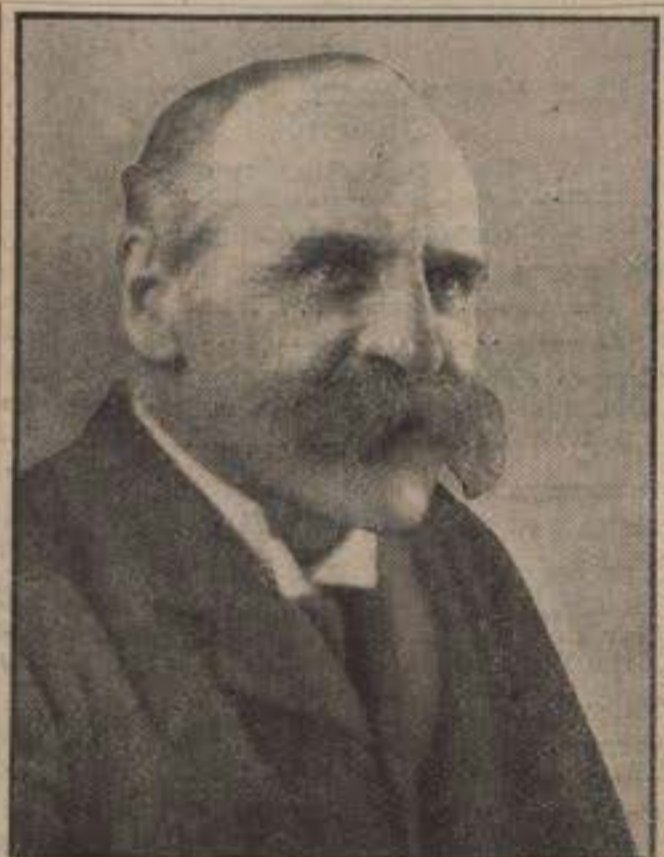
Singers

DORIS OWENS (Contralto)

ERIC GREENE (Tenor)

STANLEY RILEY (Bass)

THE WIRELESS CHORUS



Lafayette

Dr. J. S. HALDANE, F.R.S.,  
philosopher and physiologist, author of 'The  
Sciences and Philosophy,' gives the third  
of the 'Science and Religion' talks this  
afternoon.

Players

MICHAEL MULLINAR (Harpsichord)

LESLIE WOODGATE (Organ)

THE B.B.C. ORCHESTRA

(2 Oboes, Trumpet and Strings)

Conducted by STANFORD ROBINSON

(For the words of the Cantata see page 101)

3.35 CONCERT BY THE DON COSSACK  
CHOIR

Relayed from THE ROYAL ALBERT HALL

In the dark Forest ..... Paschtschenko

The Captive Cossacks ..... Nischtschinsky

Hindu Song (Sadko) ..... Rimsky-Korsakov

An old Polka (Folk Song) ..... arr. I. Dobrowen

Interval

Three Cossack Songs ..... Gretchaninov

The Red Sarafan .. Warlamoff, arr. Serge Jaroff

Russia covered in Snow

Two Cossack War Songs .. arr. Serge Jaroff

In the Year 1893; In the Smithy

4.20 FOR THE CHILDREN

(From Cardiff)

Conducted by Mr. E. R. Appleton, West Re-

gional Director

Joan and Betty's Bible Stories dramatized, 'The

Wall of Jericho'

4.45 THE GERSHOM PARKINGTON  
QUINTET

ASTRA DESMOND (Contralto)

QUINTET

Suite, Carnival Mignon ..... Schüt

Seguidillas (Spanish Dance) ..... Albeniz

ASTRA DESMOND

In the Garden of the Seraglio ..... Delius

Cruda Sorte (Harsh Fate) (The Italian in

Algiers) ..... Rossini

QUINTET

Selection, Sylvia ..... Delibes

ASTRA DESMOND

Under the Greenwood Tree ..... } Castelnuovo-

It was a Lover and his Lass ..... } Tedesco

Traum durch die Dämmerung... } (in German)

(Dream through the Twilight) } Strauss

Cäcilie ..... }

QUINTET

Réverie du Soir (Evening Reverie) Saint-Saëns

Ronde des Lutins (Imps' Round Dance) Bazzini

Maire, my Girl ..... Aitken

5.45-6.15 'SCIENCE AND RELIGION'—III

Dr. J. S. HALDANE

7.55 FROM ST. MARTIN-IN-THE-  
FIELDS

THE BELLS

Order of Service

Hymn, Praise the Lord! ye Heavens adore

Him (A. and M., 292)

Confessions and Thanksgiving

Psalm 122

Lesson

Nunc Dimittis

Prayers

Hymn, My God, my Father, make me strong

Address, The Rev. P. McCORMICK

Hymn, Saviour, again to thy dear Name we

raise (A. and M., 31)

Blessing

8.45 The Week's Good Cause

Appeal on behalf of THE ROYAL ALFRED AGED

MERCHANT SEAMEN'S INSTITUTION by Mr. WALTER

HOWARD

Donations will be gratefully received by the

Secretary, Royal Alfred Aged Merchant Seamen's

Institution, 58, Fenchurch Street, E.C.3.

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN;

Shipping Forecast

9.5 Chamber Music

THE WIRELESS SINGERS

THE CATTERALL STRING QUARTET;

ARTHUR CATTERALL (Violin)

LAWRENCE TURNER (Violin)

BERNARD SHORE (Viola)

JOHAN C. HOCK (Violoncello)

QUARTET

Quartet in F, Op. 41, No. 2..... Schumann

Allegro; Andante quasi Variazioni; Scherzo;

Allegro

9.30 THE WIRELESS SINGERS

Madrigals ..... William Byrd

Though Amaryllis dance in green

Susanna fair

Lullaby, my sweet little baby

I thought that love had been a boy

What is life?

This sweet and merry month



Mr. WALTER HOWARD

appeals tonight for the Royal Alfred Aged  
Merchant Seamen's Institution. He is himself  
an inmate of one of their homes.

9.40 QUARTET

Fantasy Quartet for Strings in D Ernest Walker

9.50 THE WIRELESS SINGERS

Marienlieder ..... Brahms

The Angels' Greeting

Mary and the Boatman

The Hunter

A Prayer to Mary

In praise of Mary

10.0 QUARTET

Quartet in F, Op. 18, No. 1 ..... Beethoven

Allegro; Adagio; Scherzo; Allegro; Allegro

10.30 Epilogue

'THE KINGDOM OF HEAVEN'

'The Kingdom is within you'

(For details of this week's Epilogue see page 111)

10.40-11.0 The Silent Fellowship

(From Cardiff)



**"I AND THE SERVICES WATCH," SAYS H.G. TYRELL SMITH JUNIOR T.T. WINNER**

No greater tribute could be paid to a watch than that which comes from TYRELL SMITH after his victorious ride of 264 miles at the breath-taking average speed of 71.08 miles per hour. Year after year a Services watch has been supreme to this meritorious test. Year in and year out, in all parts of the world, hundreds of other Services Watches have won the confidence of hard-to-please men.

Why not a Services for YOU? The coupon will bring you the particulars you want. 50 MODELS. In Nickel, Silver, and Gold, 12- or 24-hour Dials.



**DESPATCH RIDER**

Shock and Vibration Proof. Timed, Tested, Guaranteed. 12- or 24-hour Dial. Complete with strap. **15/6**

Luminous (12-hour Dial only) **17/6**

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2. Presentation for Men.
3. Sports and Presentation for Ladies.

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TO THE SERVICES WATCH CO. LTD.  
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Address \_\_\_\_\_



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Light without dazzle. Light that is kind to the eyes and enhances the beauty of decorations. Light that hardly dims as the months pass. Economical light. Light from Crompton lamps, made in England by one of the oldest yet most progressive electrical manufacturers in the world. Ask your Dealer about them, or allow us to send you full details.



LAMP DEPT.: BUSH HOUSE, LONDON, W.C.2.

**"Lamps of lasting brilliance."**

SUNDAY

626 kc/s (479.2 m.)

October 12

MIDLAND REGIONAL

- 3.30 **The Wireless Military Band**  
Conducted by B. Walton O'Donnell  
SOPHIE WYSS (*Soprano*)  
HUGHES MACKLIN (*Tenor*)  
(*London Regional Programme*)  
BAND  
Overture, La Gazza Ladra (The thieving Magpie) *Rossini*
- 3.40 **HUGHES MACKLIN**  
Songs
- 3.49 **BAND**  
Two Symphonic Dances, Op. 64 ..... *Grieg*
- 4.0 **SOPHIE WYSS**  
Chanson du Papillon (Butterfly's Song) *Campra, revised Weckerlin*  
Il mio ben (He, my dear) ..... *Paisiello*  
Au bord de la fontaine (at the Fountain's Brink) *arr. Weckerlin*
- 4.9 **BAND**  
Fantasy from the Ballet, Victoria and Merrie England ..... *Sullivan*
- 4.21 **HUGHES MACKLIN**  
Songs
- 4.30 **BAND**  
Symphonic Poem, Danse Macabre (Dance of Death) ..... *Saint-Saëns*
- 4.40 **SOPHIE WYSS**  
Chanson triste (Song of Sadness) ..... *Duparc*  
Toujours (Always) ..... *Fauré*  
Berceuse (Cradle Song) ..... *Pierre Maurice*
- 4.49 **BAND**  
Three Pieces ..... *Tchaikovsky*  
Baccharolle; Réverie; Waltz

- 5.0-5.15 *London Regional Programme*
- 8.45 **The Week's Good Cause**  
An Appeal on behalf of THE EXTENSION FUND of THE WORCESTER GENERAL INFIRMARY by LADY ATKINS  
Contributions will be gratefully received by the General Secretary, Worcester General Infirmary, Castle Street, Worcester
- 8.50 **'The News'**  
WEATHER FORECAST, GENERAL NEWS BULLETIN
- 9.0 Midland News
- 9.5 **TOM JONES and THE GRAND HOTEL, EASTBOURNE, ORCHESTRA**  
THELMA TUSON (*Soprano*)  
From THE GRAND HOTEL, EASTBOURNE  
(*London Regional Programme*)  
ORCHESTRA  
A Christmas Overture ..... *Quilter*  
Mary Rose ..... *O'Neill*  
THELMA TUSON  
Aria, Ah, Fors o Lui (Perhaps 'tis he) (La Traviata) ..... *Verdi*  
ORCHESTRA  
Fantasy on the Music of Mendelssohn  
TOM JONES  
Piece in E ..... *John Cockerill*  
Slav Dance ..... *Dvorak, arr. Kreisler*  
Hejre Kati ..... *Hubay*  
THELMA TUSON  
Caro Nome (Dear Name) (Rigoletto) .... *Verdi*  
The Greatest Wish in the World .... *del Riegot*  
ORCHESTRA  
Fantasy, Carmen ..... *Bizet*
- 10.30 **Epilogue**



WORCESTER CATHEDRAL FROM THE SEVERN. A picturesque view of the historic city, for the General Infirmary of which Lady Atkins will appeal tonight.

W. F. Taylor



# October 12 LONDON PROGRAMMES SUNDAY

## NATIONAL

1,148 kc/s (261.3 m.)

- 3.0 CHURCH CANTATA, (No. 114) BACH  
ACH LIEBEN CHRISTEN, SEID GETROST  
(Ye Christian People, weep no more)
- 3.35 Concert by
- 4.0 THE DON COSSACK CHOIR  
Relayed from THE ROYAL ALBERT HALL
- 4.20 FOR THE CHILDREN  
(From Cardiff)
- 4.45 THE GERSHOM PARKINGTON QUINTET  
ASTRA DESMOND (Contralto)
- 5.45-6.15 'SCIENCE AND RELIGION'—III  
Dr. J. S. HALDANE
- 7.55 A RELIGIOUS SERVICE  
From ST. MARTIN-IN-THE-FIELDS
- 8.45 The Week's Good Cause  
Appeal on behalf of THE MABYS ASSOCIATION  
FOR THE CARE OF YOUNG GIRLS, by Lady  
BERTHA DAWKINS  
Contributions will be gratefully received by  
Lady Bertha Dawkins, The Mabys Association,  
66, Denison House, Vauxhall Bridge Road, S.W.1
- 8.50 'The News'  
WEATHER FORECAST, GENERAL NEWS BULLETIN
- 9.5 Chamber Music
- 10.30 Epilogue  
'THE KINGDOM OF HEAVEN'  
'THE KINGDOM IS WITHIN YOU'

## LONDON REGIONAL

842 kc/s (356.3 m.)

- 3.30 THE WIRELESS MILITARY BAND  
Conducted by B. WALTON O'DONNELL  
SOPHIE WYSS (Soprano)  
HUGHES MACKLIN (Tenor)  
BAND  
Overture, La Gázza Ladra (The thieving Magpie)  
*Rossini*
- 3.40 HUGHES MACKLIN  
Songs
- 3.49 BAND  
Two Symphonic Dances, Op. 64.....*Grieg*
- 4.0 SOPHIE WYSS  
Chanson du Papillon  
(Butterfly's Song)  
*Campra, revised Weckerlin*  
Il mio ben (He my dear)  
*Paisiello*  
Au bord de la fontaine  
(At the Fountain's Brink)  
*arr. Weckerlin*
- 4.9 BAND  
Fantasy from the Ballet,  
Victoria and Morrie  
England.....*Sullivan*
- 4.21 HUGHES MACKLIN  
Songs
- 4.30 BAND  
Symphonic Poem, Danse  
Macabre (Dance of  
Death)....*Saint-Saëns*
- 4.40 SOPHIE WYSS  
Chanson triste (Song of  
Sadness).....*Duparc*  
Toujours (Always)....*Fauré*  
Berceuse (Cradle Song).....*Pierre Maurice*
- 4.49 BAND  
Three Pieces.....*Tchaikovsky*  
Bacchante; Réverie; Waltz
- 5.0-5.15 BIBLE READING  
THE LETTERS OF ST. PAUL—XI  
Philippians iii and iv

- 8.45 National Programme
- 8.50 'The News'  
WEATHER FORECAST, GENERAL NEWS BULLETIN
- 9.0 Regional News
- 9.5 TOM JONES  
and  
THE GRAND HOTEL, EASTBOURNE,  
ORCHESTRA  
THELMA TUSON (Soprano)  
From THE GRAND HOTEL, EASTBOURNE  
ORCHESTRA

### LISTENERS IN LONDON AND THE HOME COUNTIES

YOU will find a slight alteration in your printed programmes this week. This alteration has been made in accordance with the readjustment of programmes referred to on page 85. The London National Programme now differing from the Daventry Programme in certain respects, it has become necessary to print it in a separate form, placing it alongside the London Regional Programme, so that you will be able to refer to the two programmes with greater ease than formerly. The London National and Daventry programmes, however, still remain the same during a great part of the day. It would demand too great a call upon our space to print these in full in two places, i.e., under the heading of each of the two Stations. We are, therefore, giving the London National Programme in full as far as the times and main titles are concerned, though it will be necessary for you to refer back to the Daventry Programme on the previous page for more complete details.

- A Christmas Overture  
*Quilter*  
Mary Rose.....*O'Neill*
- THELMA TUSON
- Aria, Ah, Fois e Lui  
(Perhaps 'tis he) (La  
Traviata).....*Verdi*
- ORCHESTRA
- Fantasy on the Music of  
Mendelssohn
- TOM JONES
- Piece in E...*John Cockerill*  
Slav Dance....*Dvorak*  
*arr. Kreider*  
Hejro Kati  
*Husay*

- THELMA TUSON
- Caro Nome (Dear Name) (Rigoletto)....*Verdi*  
The Greatest Wish in the World.....*del Riego*
- ORCHESTRA
- Fantasy, Carmen.....*Bizet*
- 10.30 Epilogue

## THIS WEEK'S BACH CANTATA

Church Cantata No. 114, ACH LIEBEN CHRISTEN, SEID GETROST (Ye Christian People, weep no more)

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

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

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

English text by D. Millar Craig. Copyright by the E.E.C., 1928.

I.—Chorus:  
Ye Christian people, weep no more, now all mankind  
rejoice,  
For that the Lord hath chosen us, praise Him with joyful  
voices.  
Tho' we have all transgressed more, our sins, our sorrows  
Jesus here,  
Nur shall the sinner perish.

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

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

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

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

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

VII.—Chorale:  
We all are His own children still, in waking hours and sleeping,  
Our way He guideth by His will, our soul from Satan keeping,  
For as in Adam all must die, so Jesus raiseth man on high,  
To God be praise and glory.

Cantatas for the next four Sundays are:—  
Oct. 19. No. 139, 'Herr Gott, dich loben alle wir' ('Lord  
God, we praise Thee').  
Oct. 26. No. 56, 'Ich will den Kreuzstab gerne tragen'  
(Gladly my Cross-staff will I carry').  
Nov. 2. No. 189, 'Schmücke dich, O liebe Seele' ('Deck  
thyself in holy gladness').  
Nov. 9. No. 28, 'Aus tiefer Not schrei' ich zu Dir' ('From  
depths of woe I cry to Thee').

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**SUNDAY CARDIFF**      **October 12**  
968 kc/s (309.9 m.)

**WESTERN REGION**

- 3.0 *National Programme*
- 4.20 'FOR THE CHILDREN'  
(National Programme)  
Conducted by Mr. E. R. APPLETON,  
West Regional Director  
Joan and Betty's Bible Stories dramatized  
'The Wall of Jericho'
- 4.45-6.15 *National Programme*
- 7.55-8.45 *National Programme*
- 8.50 *National Programme*
- 9.0 West Regional News
- 9.5 **A Concert**  
NATIONAL ORCHESTRA OF WALES  
(CERDDORFA GENEDLAETHOL CYMRU)  
(Leader, LOUIS LEVITUS)  
Conducted by WARWICK BRAITHWAITE  
Overture, In Spring .....Goldmark  
Two Folk-Song Idylls .....Butterworth  
**THE MORRISTON UNITED MALE VOICE CHOIR**  
Conducted by IVOR E. SIMS  
The Arsenal at Springfield.....J. Owen Jones  
**THE ORCHESTRA**  
Suite, L'Oiseau de Feu (The Fire Bird)  
Stravinsky  
**THE CHOIR**  
Cymru Rydd (Cambria's Freedom)...D. de Lloyd  
O peaceful Night .....German  
**LOUIS LEVITUS (Violin)**  
Polonaise in D .....Wieniawski  
**THE ORCHESTRA**  
Symphonic Fragment, The Redemption...Franck
- 10.30 Epilogue
- 10.40-11.0 The Silent Fellowship  
(Also radiated on 1,554.4 metres)

**SWANSEA**

1,040 kc/s (288.5 m.)

- 3.0-6.15 *National Programme*
- 7.55-8.45 *National Programme*
- 8.50 *National Programme*
- 9.0 West Regional News
- 9.5 *National Programme*
- 10.30 Epilogue
- 10.40-11.0 The Silent Fellowship  
(West Regional Programme)

**PLYMOUTH**

1,040 kc/s (288.5 m.)

- 3.0-6.15 *National Programme*
- 7.55 *National Programme*
- 8.45 The Week's Good Cause  
Appeal on behalf of Dr. BARNARDO'S HOMES,  
by ONE OF DR. BARNARDO'S YOUNG MEN
- 8.50 *National Programme*
- 9.0 Local News
- 9.5 *National Programme*
- 10.30 Epilogue

**BOURNEMOUTH**

- 3.0-6.15 *National Programme*
- 7.55 *National Programme*
- 10.30 Epilogue

**MANCHESTER and LEEDS**

797 kc/s (376.4 m.)      1,500 kc/s (200 m.)

- 3.0 *National Programme*
- 4.45 **THREE TONE POEMS**  
THE NORTHERN WIRELESS ORCHESTRA  
(Leader, JOHN BRIDGE)  
Conducted by T. H. MORRISON  
Le Chasseur maudit (The accursed Huntsman)  
Franck  
The Isle of the Dead.....Bachmaninov  
Till Eulenspiegel.....Strauss
- 5.45-6.15 *National Programme*
- 7.55 *National Programme*
- 8.45 The Week's Good Cause  
An Appeal on behalf of THE DURHAM COUNTY  
HOSPITAL by THE MARQUIS OF LONDONDERRY,  
K.G., P.C., M.V.O. (President of the Hospital)  
All donations will be gratefully received by the  
Secretary, 79, Saddler Street, Durham  
(From Newcastle)
- 8.50 *National Programme*
- 9.0 North of England News
- 9.5 *National Programme*
- 10.30 Epilogue

# INVEST FIVE SHILLINGS in Real Home Comfort



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October 13

DAVENTRY

MONDAY

193 kc/s (1,554.4 m.)

NATIONAL PROGRAMME

10.15 a.m THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH: WEATHER FORECAST

10.45-11.0 'BOYS AND GIRLS AT WORK'—IV  
 Dame KATHARINE FURSE, G.B.E.: 'Camps and Holidays'

12.0 ORGAN RECITAL  
 By EDGAR T. COOK  
 Relayed from SOUTHWARK CATHEDRAL  
 HECTOR M. HALL (Tenor)

BRITISH COMPOSERS PROGRAMME

EDGAR T. COOK  
 Rhapsody in C.....*Statham*  
 Mr. Ben Jonson's Pleasure  
*Robin Milford*

HECTOR M. HALL  
 Bible songs, Op. 113, No. 1  
*Stanford*  
 A song of Freedom, Psalm 126  
 The Lord is my Shepherd  
*Walford Davies*

EDGAR T. COOK  
 Fantasy on an English Folk Tune .... *William H. Harris*  
 Abade ..... } *F. H. Shera*  
 Nocturne ..... }

HECTOR M. HALL  
 God breaketh the Battle } *Parry*  
 There..... }

EDGAR T. COOK  
 Postlude in G Minor } *Stanford*  
 Prelude in G ..... }  
 Postlude in D Minor }

1.15-2.0 Light Music  
 relayed from  
 THE NATIONAL MUSEUM OF WALES

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

Conducted by WARWICK BRAITHWAITE  
 (From Cardiff)

Overture, The Wasps ..... *Vaughan Williams*  
 Suite, Karelia ..... *Sibelius*  
 Three Dances (The Bartered Bride)..... *Smetana*  
 Slav March..... *Tchaikovsky*

2.0 East Anglian Herring Fishing Bulletin

2.10 FOR THE SCHOOLS

Mlle. CAMILLE VIERRE: French Reading—Some Fables (*La Fontaine*)

2.25 Interlude

2.30 Miss RHODA POWER: 'Children of Other Days: The Middle Ages—IV, From Squire to Knight'

3.0 Interlude

3.5 Miss RHODA POWER: 'Stories for Younger Pupils—IV, Ossian and Niamh of the Golden Hair (*Gaelic*)'

3.20 JACK PAYNE  
 and his  
 B.B.C. DANCE ORCHESTRA

6.40 The Foundations of Music  
 PIANOFORTE MUSIC OF CHOPIN  
 Played by  
 VIRGINIA McLEAN

7.0-7.20 'NEW BOOKS'  
 Mr. DESMOND MACCARTHY

7.25 'THE NOVELS OF THOMAS HARDY'—III  
 Mr. BASIL WILLEY

7.45 Vaudeville  
 (From Manchester)

Relayed from THE SEVENTH MANCHESTER RADIO EXHIBITION, CITY HALL, MANCHESTER

BRANSBY WILLIAMS  
 (Actor Comedian)  
 STAINLESS STEPHEN  
 (Yorkshire Comedian)  
 NORAH BLANEY  
 HORACE KENNEY  
 FODEN'S BRASS QUARTET  
 Supported by  
 THE NORTHERN WIRELESS ORCHESTRA  
 Conducted by  
 T. H. MORRISON

9.0 'The Second News'  
 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Shipping Forecast and New York Stock Market Report

9.20 Topical Talk

9.35 A Symphony Concert

DAISY KENNEDY (Violin)  
 THE B.B.C. ORCHESTRA  
 Conducted by MALCOLM SARGENT

A Symphony Concert  
 will be broadcast tonight at 9.35

The B.B.C. Orchestra, conducted by MALCOLM SARGENT.

Academic Festival Overture ... *Brahms*

Violin Concerto in E Minor  
*Mendelssohn*

(DAISY KENNEDY)

Symphony in E Flat (K.543) *Mozart*

Overture, Der Freischütz ... *Weber*

4.15 A Concert

VIVIEN LAMBELET (Mezzo-Soprano)  
 SONIA MOLDAWSKY (Violin)  
 ROY ELLETT (Pianoforte)

5.15 The Children's Hour

Selections from Mendelssohn's Songs Without Words, played by CECIL DIXON. 'The White Gull of the Immortal Highway' (*H. Mortimer Batten*); 'The Black Spot,' being the second of the episodes from 'Treasure Island' (*Robert Louis Stevenson*)

6.0 POETRY OF TODAY—VII

6.15 'The First News'  
 WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.35 London Stock Exchange Report and Fat Stock Prices for Farmers

Academic Festival Overture ..... *Brahms*

9.50 DAISY KENNEDY and Orchestra  
 Violin Concerto in E Minor..... *Mendelssohn*  
 Allegro; Andante; Allegro

10.15 ORCHESTRA  
 Symphony in E Flat (K. 543) ..... *Mozart*  
 Adagio—Allegro; Andante; Menuetto—Allegro

10.45 ORCHESTRA  
 Overture, Der Freischütz (The Marksman) *Weber*

11.0 DANCE MUSIC  
 BILLY COTTON and his CIRO'S CLUB BAND, from CIRO'S CLUB

11.15-12.0 THE AMBASSADOR CLUB ORCHESTRA, directed by EDDIE GROSS-BART, from THE AMBASSADOR CLUB

MONDAY

626 kc/s (479.2 m.)

October 13

## MIDLAND REGIONAL

**PUT  
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FIRST**

and  
smoke

**WILLS'S  
'GOLD  
FLAKE'**

**The VALUE  
is in the  
Cigarettes**

B.W. 597

12.0 *London Regional Programme*

2.0-3.0 LOZELLS PICTURE HOUSE ORCHESTRA

Conducted by ERNEST PARSONS

Overture, Phèdre ..... *Massenet*  
Entry of the Gods into Valhalla.....*Wagner*  
Selection, Coppélia ..... *Delibes*  
Xylophone Solo, Circus Galop.....*Peters*  
(HAROLD PARKER)

Egyptian Ballet Music ..... *Luigini*Entr'acte, The Dicky Bird Hop...*Ronald Gourley*

7.25 'A TOUR THROUGH EUROPE'

Being a Musical Journey undertaken by  
THE D'ALTON INSTRUMENTAL QUARTET8.0 *London Regional Programme*

8.30 Midland News

8.35 The Midland Studio Orchestra

Under the direction of FRANK CANTELL

'SEASIDE  
SNAPSHOTS'A Summer Holidaysia, by  
F. Morton Howard.MIDLAND REGIONAL  
PROGRAMME,

THIS EVENING AT 6.40.

PRESENTED BY:

DOROTHY SUMMERS. GLADYS COLBOURNE. MABEL FRANCE.

CHARLES HERBERT. HARRY SAXTON. HERBERT LEES.

MASON and ARMES.

THE MIDLAND STUDIO ORCHESTRA, under the direction of  
FRANK CANTELL.

5.15 The Children's Hour

'More Puppy Dog Tales—Mr. President Bull-  
dog,' by Margaret Madeley

TONY will Entertain

'Brambles,' a Talk by Jessie Bayliss-Elliott,  
HAROLD PARKER and his Xylophone6.0 *London Regional Programme*

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS  
BULLETIN

6.40 'Seaside Snapshots'

A Summer Holidaysia

By F. MORTON HOWARD

Presented by

DOROTHY SUMMERS

GLADYS COLBOURNE

MABEL FRANCE

CHARLES HERBERT

HARRY SAXTON

HERBERT LEES

MASON and ARMES

THE MIDLAND STUDIO ORCHESTRA  
Under the direction of FRANK CANTELLMilitary March ..... *Schubert*  
Mosaïque on the Music of Gounod...*arr. Tavan*

SEYMOUR DOSSOR (Tenor)

Sylvelin ..... *Sinding*The Sands of Dee ..... *Cyril Scott*Love's Fury ..... *Alec Rowley*

ORCHESTRA

Elegy ..... *Massenet*Minuet, (Beronice).....*Handel, arr. Best*On the Bosphorus ..... *Lincke*

SEYMOUR DOSSOR

Thy beaming Eyes ..... *MacDowell*A Greek Lullaby ..... *Liza Lehmann*Afterday ..... *Cyril Scott*Ah! Moon of my Delight ..... *Liza Lehmann*

ORCHESTRA

Three Irish Dances ..... *John Aaseil*9.35 *London Regional Programme*

10.15 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN10.30-11.0 *London Regional Programme*

# October 13 LONDON PROGRAMMES MONDAY

## NATIONAL

1,148 kc/s (261.3 m.)

- 11.0-11.30 Experimental Television Transmission  
By the Baird Process  
(356.3 m. Vision; 261.3 m. Sound)
- 
- 12.0 ORGAN RECITAL  
By EDGAR T. COOK  
Relayed from SOUTHWARK CATHEDRAL  
HECTOR HALL (Tenor)
- 1.15-2.0 Light Music  
NATIONAL ORCHESTRA OF WALES  
(From Cardiff)
- 
- 2.10 FOR THE SCHOOLS  
Mlle. CAMILLE VIERE: French Reading—Some  
Fables (*La Fontaine*)
- 2.25 Interlude
- 2.30 Miss RHODA POWER: 'Children of Other  
Days: The Middle Ages—IV, From Squire to  
Knight'
- 3.0 Interlude
- 3.5-3.20 Miss RHODA POWER: 'Stories for Younger  
Pupils—IV, Ossian and Niamh of the Golden  
Hair' (*Gaelic*)
- 5.15 THE CHILDREN'S HOUR
- 6.0 POETRY OF TODAY—VII
- 6.15 'The First News'  
WEATHER FORECAST, FIRST GENERAL NEWS  
BULLETIN
- 6.35 London Stock Exchange Report and Fat  
Stock Prices for Farmers
- 6.40 The Foundations of Music  
PIANOFORTE MUSIC OF CHOPIN  
Played by  
VIRGINIA McLEAN
- 7.0-7.20 'NEW BOOKS'  
Mr. DESMOND MacCARTHY
- 7.25 Mr. BASIL WILLEY: 'The Novels of Thomas  
Hardy'—III
- 7.45 Vaudeville  
(From Manchester)  
(For details see page 105)
- 9.0 'The Second News'  
WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN
- 9.20 Topical Talk
- 9.35-11.0 A Symphony Concert  
THE B.B.C. ORCHESTRA  
Conducted by MALCOLM SARGENT  
DADY-KENNEDY (Violin)

## LONDON REGIONAL

842 kc/s (356.3 m.)

- 10.15-11.0 National Programme
- 12.0 Songs of Autumn  
VERA GORING THOMAS (Soprano)  
MERVYN LAMBERT (Baritone)
- 1.0 Light Music  
THE PICCADILLY RESTAURANT ORCHESTRA  
Directed by MAX JAFFA  
From THE PICCADILLY HOTEL
- 6.44 MAURICE COLE and Orchestra  
Concerto in A (K.488)
- 7.15 JOAN COXON and Orchestra  
Recit., Be not afraid .....  
Aria, All joy from me has now } (The Magic  
departed ..... } Flute)  
Aria, I'll have revenge.....
- 7.22 ORCHESTRA  
Minuet from Divertimento No. 11, in D (K.251)



**BILLY COTTON**  
and his *Ciro's Club* Band  
will broadcast tonight at  
10.30.



- 2.0-3.0 LOZELLS PICTURE HOUSE ORCHESTRA  
Conducted by ERNEST PARSONS  
(From Midland Regional)  
Overture, *Phedre* ..... *Massenet*  
Entry of the Gods into Valhalla ..... *Wagner*  
Selection, *Coppelia* ..... *Delibes*  
Xylophone Solo, *Circus Galop* ..... *Peters*  
(HAROLD PARKER)  
Egyptian Ballet Music ..... *Luigini*  
Entr'acte, *The Dicky Bird Hop* *Ronald Gourley*
- 4.0 National Programme
- 5.15 JACK PAYNE  
and his  
B.B.C. DANCE ORCHESTRA
- 6.15 'The First News'  
WEATHER FORECAST, FIRST GENERAL NEWS  
BULLETIN
- 6.40 A Mozart Programme  
JOAN COXON (Soprano)  
MAURICE COLE (Pianoforte)  
THE B.B.C. ORCHESTRA  
Conducted by JOSEPH LEWIS  
Overture, *La finta giardiniera* (The pretended  
garden girl)

- 7.28 MAURICE COLE  
Fantasy in C Minor (K.457)
- 7.37 JOAN COXON and Orchestra  
Aria, *The Pangs of Hell* (The Magic Flute)
- 7.44 ORCHESTRA  
Ballet Music, *Les petits riens*
- 8.0 Monsieur E. M. STÉPHAN: French Talk
- 8.30 Regional News
- 8.35 The Gershom Parkington  
Quintet
- 9.35 JACK PAYNE  
and his  
B.B.C. DANCE ORCHESTRA
- 10.15 'The Second News'  
WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN
- 10.30 DANCE MUSIC  
BILLY COTTON and his *CIRO'S CLUB* BAND, from  
*CIRO'S CLUB*
- 11.15-12.0 THE AMBASSADOR CLUB ORCHESTRA,  
directed by EDDIE GROSS BART, from THE AMBAS-  
SADOR CLUB

# FREE This smart Leather Handbag

FREE—in exchange for only 80 outside printed wrappers from tablets of Wright's Coal Tar Soap. This smart morocco pochette is lined with good quality moiré; the interior fitted with an attached purse and mirror. There is a useful pocket on the outside at the back, and the handle at the top extends if required.

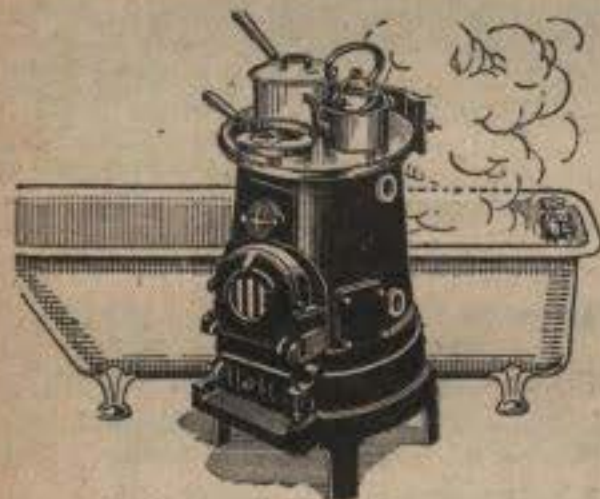
## WRIGHT'S COAL TAR SOAP



This bag, which is of finest British manufacture, can be supplied in the following attractive colours: Navy Blue, Green, Dark Brown, Red, Black and Beige. When you have collected the 80 wrappers, send them with your name and address to "Pochettes," Wright's Coal Tar Soap, 48, Southwark Street, London, S.E.1.

Please state which colour you require.

6d. per tablet.  
Bath size 10d.



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The house that has a Glow-Worm Boiler is an economical house, a comfortable house and a convenient house.

It is economical because fuel that lasts for three months with other boilers lasts four months with the Glow-Worm. This really amounts to a free quarter's fuel every year.

It is comfortable because the Glow-Worm, when required, heats radiators and towel rail as well as warms the kitchen or room in which it is fitted.

And it is convenient because really hot water is always "on tap" for Baths, Lavatory Basins and Sinks.

No other boiler will give you equal, all-round satisfaction.

PRICES NOW FROM **£4:15:0** INCLUDING FEET AND TRAY.

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**ANTHRACITE RADIATION LIMITED**  
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5, NEWMAN STREET, OXFORD STREET, LONDON, W.1

# MONDAY CARDIFF October 13

968 kc/s (309.9 m.)

## WESTERN REGION

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

1.15-2.0 An Orchestral Programme

Relayed from

THE NATIONAL MUSEUM OF WALES  
(National Programme)

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

Conducted by WARWICK BRAITHWAITE

Overture, The Wasps ..... Vaughan Williams  
Suite, Karelia ..... Sibelius  
Three Dances (The Bartered Bride) .. Smetana  
Slav March ..... Tchaikovsky

### PLYMOUTH

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

2.10 National Programme

5.15 THE CHILDREN'S HOUR  
A WEEK'S COMPETITION  
No. 1 DAY

Introduction and Section (a) READING—Jan goes to Dame Datchett's School—I (from Jan of the Windmill) by Juliana Ewing



THE GOAL THAT GAVE CARDIFF THE CUP.

Topical

By beating Arsenal in the Cup Final in 1927 Cardiff City were the first team to take the Cup out of England. This evening Dr. J. T. Brownlee, chairman of the club, talks on Association Football.

2.10 National Programme

5.15 THE CHILDREN'S HOUR  
'THE REPENTANT PIRATES'  
by EVELYN GARDINER

6.0 Dr. J. T. BROWNLEE, Chairman of the Cardiff City Football Club: 'Association Football'

6.15 National Programme

9.15 West Regional News

9.20-11.0 National Programme

6.0 National Programme

9.15 Local News

9.20-11.0 National Programme

### BOURNEMOUTH

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

2.10-11.0 National Programme

### MANCHESTER and LEEDS

797 kc/s (376.4 m.) 1,500 kc/s (200 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

2.10 National Programme

5.15 THE CHILDREN'S HOUR

6.0 National Programme

7.45 Vaudeville

Relayed from THE SEVENTH MANCHESTER RADIO EXHIBITION, CITY HALL, MANCHESTER  
(For details see page 105)

9.0 National Programme

9.15 North of England News

9.20-11.0 National Programme

### SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

1.15-2.0 National Programme

2.10 National Programme

5.15 West Regional Programme

6.15 National Programme

9.15 West Regional News

9.20-11.0 National Programme





### MIDNIGHT REVIEW

"I wonder if it's the battery?" said father after puzzling over the set till midnight: and when he tried an Ever Ready instead, the reception was perfect. That's what the Ever Ready was designed for—to give perfect reception as well as to last a long time. All through its long life it stays up to the pitch. You get no fading. You have no distortion. The Ever Ready is made by an exclusive process—an exceptionally thorough and careful process. It is guaranteed to give satisfactory service by a company that has been making reliable batteries for 28 years.

It stays alive for months, and while it's alive it's *awake!*



*Ever Ready Batteries are made for all wireless sets. If you own a portable you can obtain an Ever Ready of the right size and shape to fit it. Write for free list, which gives full particulars, including exact dimensions in inches.*

**BRITISH-MADE  
HIGH-TENSION  
BATTERIES**

**The batteries that give unwavering power**

THE EVER READY CO. (GT. BRITAIN) LTD., HERCULES PLACE, HOLLOWAY, LONDON, N.7

To Men and Women of all ages—especially those over Forty:



*Mrs. D— writes: "I have been taking 'Phyllosan' Brand Tablets with marvellous results, and am recommending them to all my friends."*

## When a woman is Forty

A generation ago the woman of forty considered herself middle-aged. To-day she is still a young woman, active, gay, vivacious.

As scientific research into the problem of "old age" develops, the clearer becomes the possibility of pushing further and further back the symptoms of advancing years.

Particularly notable are the remarkable results attending important researches by E. BUERGI, M.D., Professor of Medicine at Berne University.

*Clinical tests have shown that a course of 'Phyllosan' Brand of Chlorophyll Tablets (which are prepared under Dr. Buergi's direction) has a definitely revitalizing and rejuvenating effect upon the whole human organism.*

A course of 'Phyllosan' Brand Tablets not only makes you look

younger, but also makes you feel younger—fills every inch of your body with a sense of tireless energy and exhaustless vitality. It revitalizes every bodily function, rejuvenates the arteries, strengthens the heart, and increases all the physical and vital forces of the body, *irrespective of age.*

'Phyllosan' Brand Tablets contain no deleterious drugs, no animal extracts. Their principal constituent is a preparation of a wonderful substance of vegetable origin, which scientists agree is the natural basic substance of all vital energy. They form no harmful habit, are non-constipating and have no unpleasant after-effects.

If you are forty—start taking 'Phyllosan' Brand Tablets to-day. We believe the results will astonish you. Get a 5/- bottle. It contains double quantity.

# Start taking 'PHYLLOSAN' BRAND Tablets TO-DAY!

In all cases of PREMATURE OLD AGE, HARDENED ARTERIES  
HIGH BLOOD PRESSURE, HEART WEAKNESS, LOWERED  
VITALITY, ANÆMIA, DEBILITY, NEURASTHENIA, etc.

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

**FREE!** Every man and woman should read "The Most Wonderful Substance in our World." Ladies are particularly requested to read page 18. The book is Free. Send Coupon or a post-card at once for your copy.

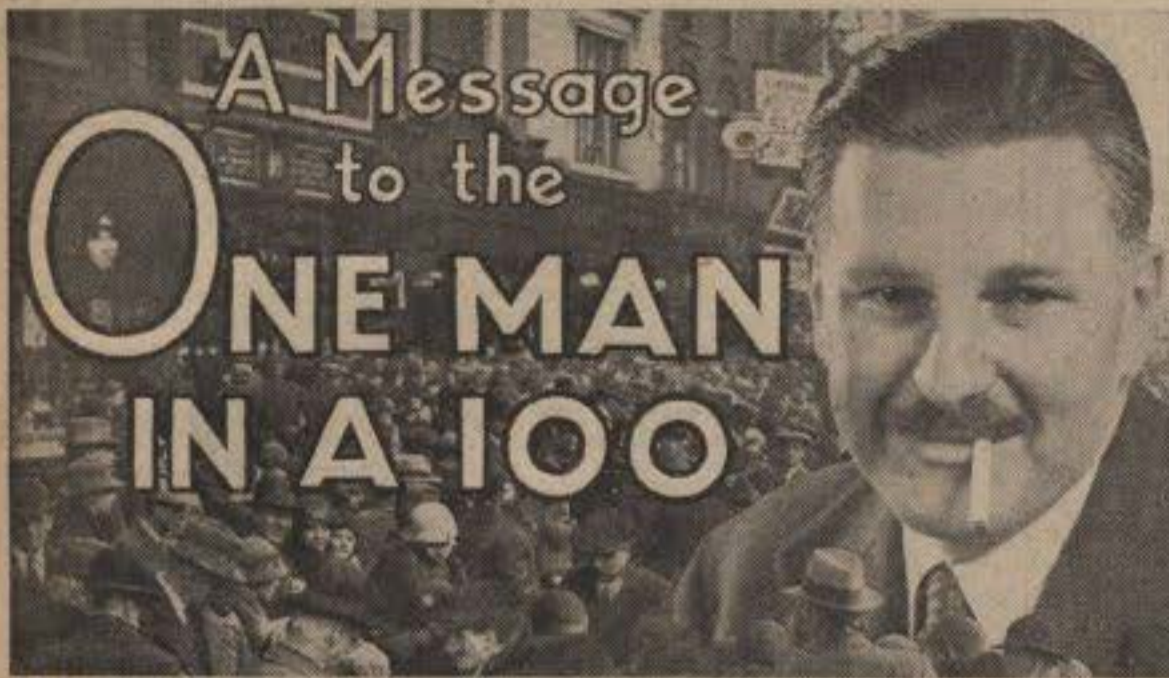
*'PHYLLOSAN' is the brand of Chlorophyll Tablets prepared under the direction of E. Buergi, M.D., Professor of Medicine at Berne University. No proprietary right is claimed in the method of manufacture.*

Please send me a free copy of the book "The Most Wonderful Substance in our World," describing Dr. Buergi's researches and the remarkable results obtained with 'Phyllosan' Brand Tablets.

Name \_\_\_\_\_ Address \_\_\_\_\_

To FASSETT & JOHNSON Ltd. (Distributors)  
(Dept. 26) 86 Clerkenwell Road, E.C.1

Issued by Natural Chemicals, Ltd.



**T**HE ordinary man buys the ordinary packet cigarettes from the ordinary tobacconist he happens to pass in the street. He will not make the little extra effort needed to secure an Outstanding cigarette.

But the One man in a 100 has a keener, cleaner palate. He knows the smoothness of a cigarette made from long-matured leaf; the fragrance of a cigarette fresh-from-the-factory compared with a cigarette shop-stale. He insists on getting the very best within reach of his purse—and so, he is ready to go to the little extra effort of ordering Rothman cigarettes by post, or calling at a Rothman Branch Shop in London, Manchester, Liverpool, Glasgow, Bristol, Hull or Bath. (Addresses below).

That little more—and how much it is! Your cigarettes rolled within 48 hours of the time you receive them, almost made to your order; carefully sorted and packed by hand; and in the pink of perfection. A blend for every taste. A Guarantee so liberal that your slightest displeasure entitles you to your money refunded in full.

**And, a further benefit of WHOLESALe PRICES—only possible through the Rothman Plan of DIRECT-from-factory-to-smoker.** This saves you at least 5/- in the £ on the Rothman brands, compared with the usual shop prices for cigarettes.

Over 120,000 Outstanding men and women (including a King, Princes, a Viceroy, Ambassadors and Governors-General) order from us regularly. If you also are an Outstanding smoker, we invite you to place a Trial order under the protection of our Guarantee printed below.

**ALL AT WHOLESALe PRICES**

**Rothman's GOLD FLAKE WHITE HORSE VIRGINIA**  
Smokers of Gold Flake, here is your favourite blend—and at a saving of 1/- on every 100. Well-matured leaf; smooth and cool; full-size. Supplied to H.E. the Governor-General of Mauritius. In Golden Embossed tins of 100; or in cartons of 5 packets of 20.

Shop Value ~~5/8~~ PER 100 **3/11** POST 3d.

**PALL MALL VIRGINIA ROYAL FAVOURITES**

The Rothman Reputation around the whole world was first reared on Pall Mall Virginia. It is exquisitely smooth and cool—neither too mild nor too full. The leaf has been carefully matured-in-the-wood for five years. As supplied to H.M. the King of Spain. In enamelled Tins of 100.

Shop Value ~~7/10~~ PER 100 **5/8** POST FREE.

**SPEEDBOAT VIRGINIA**

A NATURAL EASY-THROAT mild Virginia; full size, full weight. Remarkable value at 4/10 per 100, quite apart from their valuable Bonus Certificates. The Certificate given with every 100 has amazingly high Gift Value. For full range of Gifts, ask for Booklet. It contains one **FREE CERTIFICATE.**

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**Outstanding Empire Tobaccos**

**Rothman's EMPIRE MIXTURE**

The glorious sunshine of Rhodesia gives this rich Golden Leaf its aromatic fragrance. You can pay less for an Empire Mixture, but nowhere can you find better value! In Mild, Medium and Full Strengths—all Medium Cut.

PER 1-lb. **6/3** POST 3d. 1-lb. 3/3 POST 3d. 1-lb. 12/6 POST 6d.

**EMPIRE COIN CUT**

A delightful cool smoking Mixture, rendered slow-burning by the peculiar little "coins" in which it is cut. Each "coin" is a perfect blend of the Mixture, and does not require "teasing out."

PER 1-lb. **6/9** POST 3d. 1-lb. 3/6 POST 3d. 1-lb. 13/6 POST 6d.

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**POST ORDER FORM**

To ROTHMAN'S LTD., (Dept. 39), 5 Pall Mall, S.W.1. Please send me (by return) the goods as below, on the clear understanding that your Guarantee applies to everything I order.

**\* POSTAGE** is extra on those goods marked with a star. Here the postage is: On cigarettes, 100, 3d.; 200, 5d.; 300, 400, 6d.; 500, 700, 9d.; 800 and over Post Free. On Tobacco, post extra is 1-lb., 3d.; 1-lb., 5d.; 1-lb., 6d. Parcels for 30/- (or over) are always Post Free.

Quantity	Description	Per	100	500	1000	£	s.	d.
	* WHITE HORSE Virginia	3/8	18/-	36/-				
	* GOLD FLAKE Star 100 or 20's	3/11	19/1	38/2				
	* ROYAL FAVOURITES Mention Tip	4/1	19/10	39/8				
	PALL MALL Virginia.....Unipped	5/8	27/8	55/2				
	" " " " Cork-Tip	5/11	28/10	57/8				
	SPEEDBOAT 1 Plain In boxes of 100 or Cork-Tip! In Packets of 20	4/10	43/9	47/3				
	Mention Strength, etc.							
	* EMPIRE MIXTURE	3/3	6/3	12/6				
	* EMPIRE COIN CUT	3/6	6/9	13/6				

1 Please cross out whichever tip or packing is NOT required. Resistance enclosed. \* Postage extra, see details to left.

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Order any quantity of our cigarettes, and smoke as many as you find necessary to make a thorough test. If you are not completely satisfied, just return the remainder, when the purchase price will be refunded in full. This offer also applies to all our pipe tobaccos. Perfect satisfaction with everything you buy, or your money refunded, applies to everything we sell.

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By ordering 500 or 1000 cigarettes at a time, you get the benefit of still lower prices, as quoted in the Order Form.

NAME \_\_\_\_\_ ADDRESS \_\_\_\_\_

October 14

DAVENTRY

TUESDAY

193 kc/s (1,554.4 m.)

NATIONAL PROGRAMME

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45-11.0 Miss VAUGHAN: 'How to Use your Electric Cooker'

12.0 A Ballad Concert  
ANITA VAUGHAN (Contralto)  
LLOYD HUWS (Tenor)

12.30 EDWARD O'HENRY  
At THE ORGAN OF TUSSAUD'S CINEMA

1.0-2.0 Light Music  
LEONARDO KEMP and his PICCADILLY HOTEL ORCHESTRA  
From THE PICCADILLY HOTEL

2.0-2.5 Experimental Transmission for the Radio Research Board by the Fultograph Process

2.5 East Anglian Herring Fishing Bulletin

2.10 FOR THE SCHOOLS  
Mr. ERIC PARKER: 'Out of Doors Week by Week—IV, The Distribution of Seeds'

2.25 Interlude

2.30 Sir WALFORD DAVIES: 'Music—IV, Making and Shaping Phrases'  
(a) Beginners' Lesson  
(b) Miniature Concert  
(c) Advanced Lesson

3.30 Interlude

3.35 Monsieur E. M. STÉPHAN: 'Early Stages in French'—IV

4.0 Interlude

4.5 SPECIAL TALK FOR SECONDARY SCHOOLS: 'Modern Scientific Achievements'—II, Mr. A. M. BINNIE: 'Modern Bridge-building'

4.25 Interlude

4.30 THE PRINCE OF WALES PLAYHOUSE ORCHESTRA  
Conducted by FRANK WESTFIELD  
Relayed from LEWISHAM

March, Waldmere ..... *Lozey*  
French Comedy Overture ..... *Keler Bela*  
Serenade, An Evening in Toledo .... *Schmeling*  
Ballad, Your Beck and Call ..... *Young*  
Intermezzo, The Wedding of the Rose .. *Jessel*

\* Some remarkable photographs of bridges illustrating this talk are to be found in the Programme of Talks for Secondary Schools, price 1d., post free 2d., from the B.B.C. Publications Department.

Waltz Song, Meet me tonight in my dreams  
*Gilbert, arr. Nicholls*  
Ballad, Without a Song ..... *Youmans*  
Selection, Bitter Sweet ..... *Noel Coward*

5.15 The Children's Hour  
'THE GREAT TOY-TOWN WAR'  
(S. G. Hulme-Beaman)  
Arranged as a Dialogue Story with, of course, the Toy-Town Prize Band in attendance

6.0 The Right Rev. HENRY NEWTON, D.D.: 'Papua'

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

BAND  
Heroic Overture... *Phillips, arr Gerrard Williams*

8.0-8.30 Dr. CYRIL BURT: 'The Mind of a Child—III, The Growth of Character'

8.33 MILITARY BAND CONCERT  
(Continued)

BAND  
Alsation Scenes ..... *Massenet*  
Sunday Morning; In the Wine Shop;  
Under the Limes; Sunday Evening

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

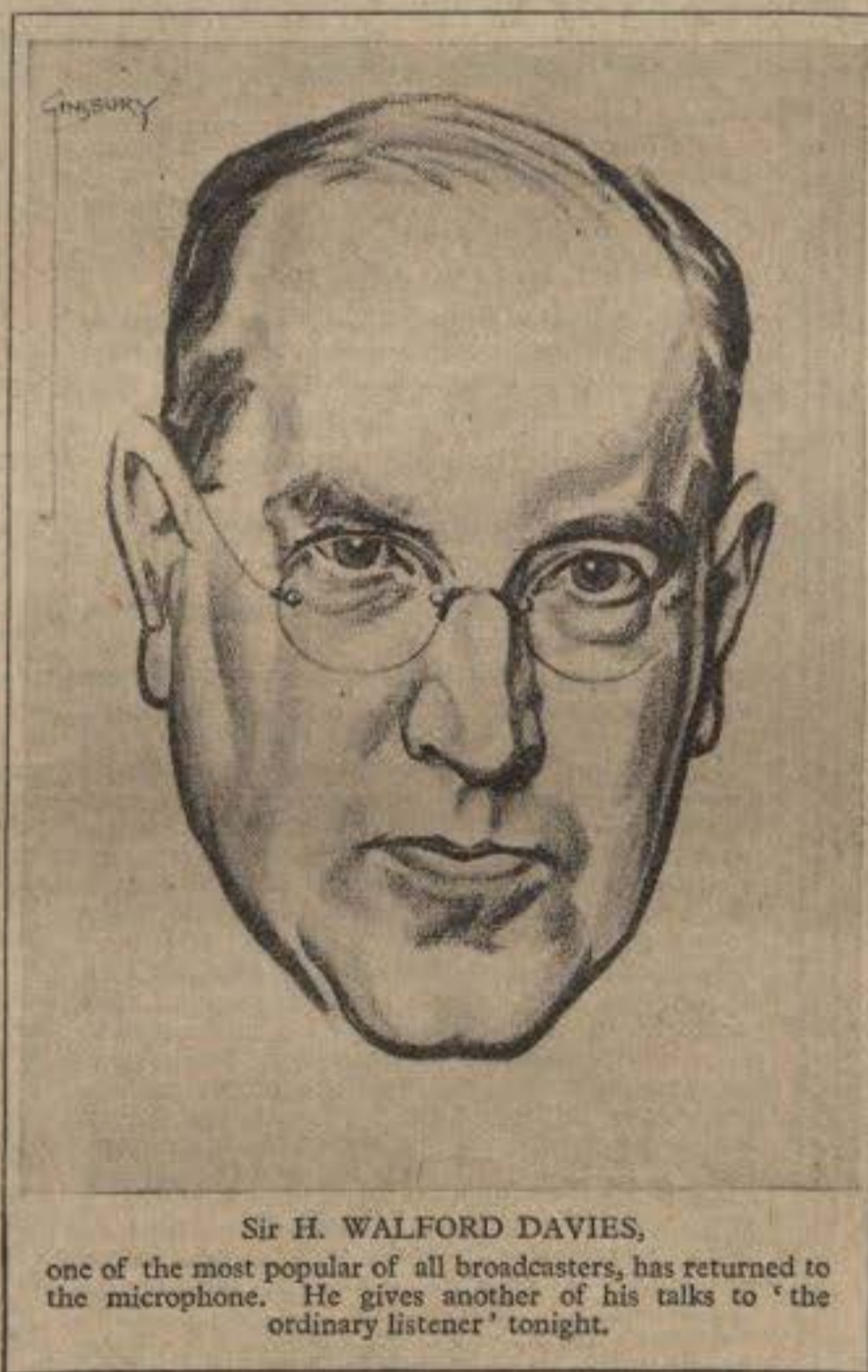
9.15 Shipping Forecast; New York Stock Market Report

9.20 London Stock Exchange Report and Fat Stock Prices for Farmers

9.25 'MUSIC AND THE ORDINARY LISTENER'  
SIR H. WALFORD DAVIES

9.45 Musical Comedy and Light Opera Programme  
CONSTANCE WENTWORTH  
(Soprano)  
FREDERIC LAKE (Tenor)  
THE B.B.C. ORCHESTRA  
Conducted by STANFORD ROBINSON

10.30 DANCE MUSIC  
THE PICCADILLY PLAYERS, directed by SID BRIGHT, and the PICCADILLY GRILL BAND, directed by JERRY HOEY, from THE PICCADILLY HOTEL



Sir H. WALFORD DAVIES, one of the most popular of all broadcasters, has returned to the microphone. He gives another of his talks to 'the ordinary listener' tonight.

6.15 'The First News'  
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 LADY TREE and Mr. HENRY AINLEY'S Concert  
in aid of  
The League of Mercy  
Miss SOPHIE TUCKER will sing

7.0-7.20 'THE MONTH IN SCOTLAND'—III  
Major WALTER ELLIOT

7.25 'STANDING ROOM ONLY: A STUDY IN POPULATION'—III  
Professor A. M. CARR-SAUNDERS  
(From Liverpool)

11.15-12.0 JOHNNY HAMP and his KENTUCKY SERENADERS from THE KIT-CAT RESTAURANT

This Week's Epilogue:  
'THE KINGDOM OF HEAVEN'  
THE KINGDOM IS WITHIN YOU  
Anthem: God is a Spirit (*Sterndale Bennett*)  
John xviii, 33-40  
Psalm I, 7-15 and 23  
John iv, 23 and 24



# STATION F.O.R.D

We are calling to remind motorists and prospective car owners that *friends' recommendation* ranks first among the reasons why so many people are buying new Ford cars. Previous experience with the Ford organization also ranks high. This is disclosed by a recent enquiry among owners of new Fords.

Discuss a new Ford with an owner friend. Ask him every question you can think of about quality, performance, economy and dealer attention. It is more than likely that he will invite you for a trial ride. The nearest Ford dealer will be delighted to arrange a personal run for you.

Note everything, including easy starting, steering and gear changing; comfortable riding, road holding ability and safe braking.

Convince yourself that a new Ford car will give you years of care-free motoring, and that a new Ford is easily within your reach.

(Source: in S. 192; with V. in S. 193)

## TUESDAY

626 kc/s (479.2 m.)

# MIDLAND REGIONAL

## October 14

12.0 London Regional Programme

1.0 REGINALD NEW

At THE ORGAN OF THE BEAUFORT CINEMA  
Relayed from WASHWOOD HEATH, BIRMINGHAM  
If I were King ..... *Adam*  
Cavatina ..... *Raff*  
The Swan ..... *Saint-Saëns*  
Selection, The Prodigal Son ..... *Wormser*  
Ballad, Any Place is Heaven ..... *Lohr*  
La Paloma (The Dove) ..... *Yradier*  
Lover, come back to me (The New Moon) *Romberg*  
Selection, Aida ..... *Verdi*

2.0-3.0 THE MIDLAND STUDIO ORCHESTRA

Under the direction of FRANK CANTELL  
Selection, Gipsy Love ..... *Lehar*  
Waltz, Tesoro Mio (My Treasure) ..... *Becucci*  
Caroli, Ay-Ay-Ay ..... *Friere*  
Folk Dance, Dickon o' Devon ..... *Holliday*  
Selection of Sanderson's Songs  
Minuet in G ..... *Beethoven*  
Suite, Russet and Gold ..... *Sanderson*

5.15 THE CHILDREN'S HOUR

'When Father was Mother'—a Domestic Drama  
arranged by the Children and interpreted by  
MABEL FRANCE  
Songs by HAROLD CASEY (Baritone)  
HAROLD MILLS (Violin)

6.0 London Regional Programme

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS  
BULLETIN

6.40 A Military Band Concert

THE BIRMINGHAM MILITARY BAND

Conducted by W. A. CLARKE

Ballet Music, La Source (The Fountain) *Delibes*  
ALICE VAUGHAN (Contralto)  
I love thee ..... *Adams*  
Cloud Boats ..... *Cleaver*  
A Chain of Roses ..... *Lohr*  
BAND  
Mazurka, La Tzigane (The Gipsy) ..... *Gaude*  
First Rhapsody ..... *Liszt*  
ALICE VAUGHAN  
The Waters of Minnetonka ..... *Lieurance*  
Autumn ..... *Crompton*  
An Emblem ..... *Thompson*  
BAND  
Arabesque, Slumber Song and Oriental Picture  
*Schumann*  
Overture, Raymond ..... *Ambroise Thomas*

7.40 Organ Recital

By DR. HAROLD RHODES

Relayed from COVENTRY CATHEDRAL  
Overture in D Minor *Handel*, transcribed *Elgar*  
Choral Preludes ..... *Bach*  
Wir glauben (Double Pedal); Tonus peregrinus  
Prelude and Fugue in C ..... *Saint-Saëns*  
Bagatelle in A ..... *Beethoven*  
Heroic Piece ..... *Frank*

8.10 London Regional Programme

10.15 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN  
10.30-10.35 Midland News

## SAMUEL PEPYS, Listener, By R. M. FREEMAN

Sept. 20.—To Olympia to the great Radio Exhibition, where was a great strength of visitours, in particular women. Which is a notable change from the last one I was at, when there were ab<sup>3</sup> 9 he<sup>4</sup> to every 1 she. But now ab<sup>3</sup> 3 she<sup>4</sup> to every 2 he<sup>4</sup>, manie of them young and well-favoured, to my great content.

In discourse hereof with a man that I fell a-talking to, he told me that this great encrease of she-customers for wireless setts hath led all the makers to study simplicity in theyr devices; being, says he, that that sex are the naughtiest possible mechanicks on the face of God's earth, and if they can boggle a sett, whether for tuning-in or other matters, they will. So, in proof of what is being done to simplify things to them, points me out a stand where a particular businesse is made of 2-station setts; which the dealer, when he sells one of them, do set for 2 stations onelie, according to the area desired. Hereby naught for the user to do but switch instantly (with noe possibility of error) to either one she pleases. And thus, albeit do narrow the sett's scope, yet (within that scope) makes it fool-proof; which is as much as to say she-proof, being the same thing.

Telling my wife of this at dinner, she tosses her head, and answers, better noe knowledge of mechanicks at all than the dangerous little that some men have, just enough to tinker a sett out of action and then spend the rest of the evening fiddling with it before they can right it again. Which, says she, may be a very engrossing game to them, but a mighty dull one to their watching wives when they want to listen-in. Goes on to remind me of last time I tried for Vienna, but all I got (in a whole hr<sup>4</sup> trying) was sometimes a whissel, sometimes a howl. Whereto, finding the fool hopeless to reason with, was fain to tell her streightly that personalities be noe arguments, and soe quitted it.

Sept. 21 (Lord's Day. Matthew's Day).—This day '100 yr' was born g' cosen Matthew, some-time of Redditch, but now with God since Martin-

mass; which is verie hard on him, having mist his century by onelie to mós.

To Church to hear Mr. Blick, he now home from holidaying to Italy with Madam, and they say she took him to Venice and made him sun-bathe there. His sermoun was ab<sup>4</sup> Matthew, the tax-gatherer, his being called from his tax-gathering to become an Apostle; but presently brought it round to Church expences. Set me thinking if any of M<sup>r</sup> Snowden's tax-gatherers sh<sup>4</sup> have a call and take orders, how well-trained a man sh<sup>4</sup> he prove for gathering money from his parishioners.

Brenda coming-in late this night, she excused herself upon a plea of having been with Percy to Box Hill and mist the earlier train back. Whereby, observing a man's ring on her toakening finger, I did afterwards remarque to my wife that, albeit lingered too late to catch the train, seems to have made no mistake ab<sup>4</sup> catching Percy, poor devil; and shouldn't wonder but the minx lingered purposefully with that intent.

Sept. 23.—Bussing it from The City this afternoon, next me on same seat was a fatt madam with flagrantly golden hair and did reak of chepe scent enough to make a man actively sick almost, which of itself was bad enough, God knows, as well as this fat besom's not onelie sitting into me, but even in a manner overlapping me. But when I come home yet worse awaited me by a golden hair on my coat that the damned woman must have shed upon me. Which my wife instantly detecting, off she plucks it with her fingers, and in her most dangerous voice w<sup>4</sup> chuse know whose it is and how I came by it? Whereto upon my telling her the truth, at first she will not believe me, but presently to demand, 'Samuelt, will you swear this in the name of Almighty God?' And in the solemnest manner I did, blessing Heaven for her having thought of so conclusive a test. But afterwards come to me: what if having once thought of it, my wife repeat it upon some less honest occasion—the quandary I shall be in then? Which my hopes are shall never arise; yet it troubled me.

# October 14 LONDON PROGRAMMES TUESDAY

## LONDON REGIONAL (356.3 m.)

842 kc/s

10.15-11.0 *National Programme*

11.0-11.30 Experimental Television Transmission by the Baird Process (356.3 m. Vision; 261.3 m. Sound)

12.0 An Instrumental Concert  
ISSY SCHLAES (Violin)  
DOROTHEA MARNO (Violoncello)  
WINIFRED NOLAN (Pianoforte)

1.0 KEVIN BUCKLEY  
At THE ORGAN of THE REGENT CINEMA  
Relayed from BOURNEMOUTH

2.0-3.0 THE MIDLAND STUDIO ORCHESTRA  
Directed by FRANK CANTELL  
(From Midland Regional)

4.30 *National Programme*

5.15 JACK PAYNE and his B.B.C. DANCE ORCHESTRA

6.15 'The First News'  
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 An Organ Recital  
By Mr. REGINALD DIXON  
Relayed from THE TOWER BALLROOM, BLACKPOOL  
(From Manchester)



### 'STRIFE'

A Drama by JOHN GALSWORTHY,  
produced by Howard Rose,  
will be broadcast in the London Regional programme tonight at 8.10,  
and in the National programme tomorrow night.  
*For cast and particulars see page 117.*  
An article on Galsworthy and his work, by Hermon Ould, will be found on p. 93.

7.0 THE J. H. SQUIRE CELESTE OCTET

FOSTER RICHARDSON (Bass) OCTET  
Man of the Moment  
*J. H. Squire, arr. Squire*  
None but the weary Heart  
*Tchaikovsky, arr. Willoughby*  
Pas des Fleurs (Flower Dance)  
*Delibes*

7.16 FOSTER RICHARDSON  
Droop not, young Lover Handel  
I'm a Rover... Mendelssohn

7.24 OCTET  
Albumblatt (Album Leaf)  
*Wagner, arr. Willoughby*  
Minuet in B ..... Bolzoni  
Memories of Chopin  
*arr. Willoughby*

7.39 FOSTER RICHARDSON  
The Lute Player ..... Allisen  
The Drum Major ..... Newton  
All thro' the Night (Old Welsh)

7.48 OCTET  
The Chorister's Dream Theo Ward  
The Fly's Courtship  
*J. H. Squire, arr. Willoughby*  
(First Performance)  
Putting the Clock back  
*arr. Willoughby*

8.10 'Strife'  
A Drama by JOHN GALSWORTHY  
Produced by HOWARD ROSE

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

10.30-10.35 Regional News

### NATIONAL

1,148 kc/s (261.3 m.)

11.0-11.30 Experimental Television Transmission by the Baird Process (356.3 m. Vision; 261.3 m. Sound)

12.0 A Ballad Concert  
ANITA VAUGHAN (Contralto)  
LLOYD HUWS (Tenor)

12.30 EDWARD O'HENRY  
At THE ORGAN of TUSSAUD'S CINEMA

1.0-2.0 LIGHT MUSIC  
LEONARDO KEMP and his PICCADILLY HOTEL ORCHESTRA  
From THE PICCADILLY HOTEL

2.0-2.5 Experimental Transmission for the Radio Research Board by the Fultograph Process

2.10-4.25 FOR THE SCHOOLS

5.15 THE CHILDREN'S HOUR

6.0 The Rt. Rev. HENRY NEWTON, D.D.: 'Papua'

6.15 'The First News'  
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 LADY TREE and Mr. HENRY AINLEY'S CONCERT in aid of

THE LEAGUE OF MERCY  
Miss SOPHIE TUCKER will sing

7.0-7.20 Major WALTER ELLIOTT: 'The Month in Scotland'—III

7.25 Professor A. M. CARR-SAUNDERS: 'Standing Room Only: A Study in Population'—III  
(From Liverpool)

7.45 A Military Band Concert  
THE WIRELESS MILITARY BAND  
Conducted by B. WALTON O'DONNELL  
Heroic Overture... Phillips, arr. Gerrard Williams

7.59 HUBERT EISEDELL (Tenor)  
La maison grise (The Grey House)... Messenger  
Ah'fuyez douce imago (Begone, fair Vision)  
Massenet

8.9 BAND  
Ancient Airs and Dances  
*Transcribed Respighi, arr. R. J. F. Howgill*  
Galliard; Rustic Dance; Passo Mezzo and Mascarada

8.23 HUBERT EISEDELL  
Dream Valley ..... } Quilter  
Fill a glass with golden Wine..... }  
Because I miss you so..... Eric Coates  
Looking for you..... Sarsfield

8.33 BAND  
Alsatian Scenes ..... Massenet  
Sunday Morning: In the Wine Shop; Under the Limes; Sunday Evening

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

9.15 New York Stock Market Report

9.20 London Stock Exchange Report and Fat Stock Prices for Farmers

9.25 Sir H. WALFORD DAVIES: 'Music and the Ordinary Listener'

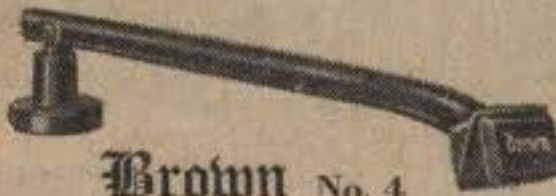
9.45 Musical Comedy and Light Opera Programme

10.30 DANCE MUSIC  
THE PICCADILLY PLAYERS, directed by SID BRIGHT, and the PICCADILLY GRILL BAND, directed by JERRY HOEY, from the PICCADILLY HOTEL

11.15-12.0 JOHNNY HAMP and his KENTUCKY SERENADERS from the KIT-CAT RESTAURANT

12.0-12.30 a.m. Experimental Television Transmission by the Baird Process (356.3 m. Vision; 261.3 m. Sound)

# A New Pick-up by Brown



**Brown No. 4**  
Electric Pick-up and Tone Arm

A great advance on former pick-ups—gives greater volume with an even quality of response—sufficient to fill a ballroom when used in place of an orchestra. Tone arm designed to minimise wear on records. Provision made to facilitate changing needles. Price £3. 3s.



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Electric Pick-up

Gives extraordinary results for a low priced instrument, improving volume and tone immensely. No alteration to Set needed. Complete with Adaptor Plug (for instant conversion of any Set) 28-. (Pick-up only 21-.)



**Brown Screen Grid 4-Valve Portable Set**

Fitted with special Brown Movement for Portable Sets, having a Duplex Diaphragm. In handsome Walnut Cabinet. Provision for additional Speaker and Pick-up. Extra large capacity Batteries and Accumulators. Complete with valves, batteries, unspillable accumulator, turntable, tested and calibrated. £19. 9s. Also supplied fitted with Brown Moving Coil at £2. 15s. extra.

BRITISH MADE



Advt. of S. G. Brown Ltd.,  
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# TUESDAY CARDIFF October 14

968 kc/s (309.9 m.)

## WESTERN REGION

10.15 THE DAILY SERVICE  
10.30-11.0 National Programme  
2.10 National Programme  
4.30 AUSTIN C. MORETON and his BAND  
relayed from  
THE WELSH EMPIRE EXHIBITION, DEHL HALL,  
CARDIFF  
5.15 THE CHILDREN'S HOUR  
STORIES OF THE OPERA  
'CARNIVAL'  
by  
CONSTANCE KYRLE FLETCHER  
6.0 Mr. A. B. DAWSON: 'Pirates—The Amazing  
Story of David Williams'  
6.15 National Programme  
7.0 EGWYL GYMRAEG  
A WELSH INTERLUDE  
CERDD-DBARLITH FER AR GANEUON GWERIN  
AMRYWIOL  
GAN GWLADYS HOWELL A MARGARET OWEN  
(A Short Lecture-Recital of Miscellaneous Welsh  
Folk-songs)  
by  
GWLADYS HOWELL  
Sung by MARGARET OWEN  
'Ble 'rwyf ti'n myned?  
From a collection of Folk-songs by Philip Thomas  
Yr Hufen Melyn arr. by Dr. J. Lloyd Williams  
Y Cobler du bach .. Hubert Davies' Collection  
Pedoli, Pedoli) Dr. Lloyd Williams' Collection  
Calennig ....

7.25 National Programme  
7.45 An Orchestral Concert  
Relayed from  
THE PATTI PAVILION, SWANSEA  
(From Swansea)  
NATIONAL ORCHESTRA OF WALES  
(Cerddorfa Genedlaethol Cymru)  
Leader, LOUIS LEVITUS  
Conducted by WARWICK BRAITHWAITE  
Overture, Egmont ..... Beethoven  
Concerto Grosso, No. 7, in C ..... Handel  
ISOBEL BAILLIE (Soprano) and Orchestra  
L'amero (I will love him) ..... Mozart  
THE ORCHESTRA  
Symphonic Suite, Scheherazade  
Rimsky-Korsakov  
9.0 National Programme  
9.15 West Regional News  
9.20-12.0 National Programme

### SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE  
10.30-11.0 National Programme  
2.10 National Programme  
5.15 West Regional Programme  
6.15 National Programme  
7.0 West Regional Programme

7.25 National Programme  
7.45 A Concert  
Relayed from THE PATTI PAVILION  
(West Regional Programme)  
9.0 National Programme  
9.15 West Regional News  
9.20-12.0 National Programme

### PLYMOUTH

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE  
10.30-11.0 National Programme  
12.0-1.0 National Programme  
2.10 National Programme  
5.15 THE CHILDREN'S HOUR  
A WEEK'S COMPETITION  
No. 2 Day, Section (b)  
Louie Stockwell tells us about 'The Apes of  
Gibraltar'  
(A. C. Stockwell)  
6.0 National Programme  
7.0 The Rev. P. FRANKLIN CHAMBERS: 'Plymouth  
and District in Modern Fiction'—I  
7.25 National Programme  
7.45 London National Programme  
9.0 National Programme  
9.15 Local News  
9.20-12.0 National Programme

### BOURNEMOUTH

10.15 THE DAILY SERVICE  
10.30-11.0 National Programme  
12.0-1.0 National Programme  
2.10 National Programme  
7.54 London National Programme  
9.0-12.0 National Programme

### MANCHESTER and LEEDS

797 kc/s (376.4 m.) 1,500 kc/s (200 m.)

10.15:—The Daily Service. 10.30-11.0:—National Programme. 12.0:—Gramophone Records. 1.15-2.0:—The Manchester Tuesday Midday Society's Concert, relayed from The Houldsworth Hall, Manchester. Vocal Recital by Joan Elwes (Soprano). 2.10:—National Programme. 5.15:—The Children's Hour. 6.0:—The Rev. E. C. Tanton: 'The Northern Region in Famous Books—I: Dr. Johnson visits his native Heath.' 6.15:—National Programme. 7.0:—Mr. Lawrence Haward: 'Art Exhibitions in the North.' 7.25:—National Programme. 7.45:—An Orchestral Concert, relayed from The Manchester Radio Exhibition, City Hall, Manchester. The Northern Wireless Orchestra, conducted by T. H. Morrison (Leader, John Bridge) Dorothy Donaldson (Soprano). 9.0:—National Programme. 9.15:—North of England News. 9.20-12.0:—National Programme.



**WELL  
I'LL  
BE...!**

**... can't keep a  
decent stick of  
shaving soap  
five minutes in  
this house!**

**George . . . .  
have you had  
my ERASMIC  
again ?**

**ERASMIC  
SHAVING STICK**

**1/-**

**WHY THEY'RE SO  
KEEN ON ERASMIC**

- 1 A shilling Stick lasts more than four months.
- 2 Effective with hot or cold water.
- 3 Close lather firmly supports all hairs from top to base.
- 4 Its special ingredients soothe the skin, producing a delightful after-shave sensation.

ER. 169-39A

# GREATEST RADIO SENSATION

**NEW 3-VALVE SET OBTAINS OVER 50 STATIONS ON LOUD-SPEAKER WITH DAVENTRY 5GB WORKING**

This is the New Northampton Plating Co. Super Selective 3-Valve Loud Speaker set, which is now offered to the public. After months of careful research a circuit has been designed superior in selectivity to a screen grid set and yet remarkably simple. It can be used not only for cutting out the local station, but for other disturbances such as Morse. It is the simplest, cheapest, and most selective in the world. No soldering required or coil changing. Experts have declared it absolutely unique. Over fifty stations have been obtained on loud speaker with aerial 20 ft. high, using cheap valves, including Cardiff, Paris, Madrid, Manchester, Stuttgart, Toulouse, Hamburg, Glasgow, Frankfurt, Rome, Langenberg, Berlin, Brussels, Hilversum, Kalundborg, Konigswusterhausen, Radio Paris. These were obtained 3 miles from Daventry while 5GB was working. Thousands of novices, with no knowledge of wireless, have built the old Northampton Plating Co. Super 2 and 3 in all parts of the world and have been astounded by the results even with cheap components, but the New Super Selective 3 makes other sets old-fashioned and marks the greatest improvement in valve sets for years. In order to give everyone the opportunity of testing out the new circuit, two 6d. Blue Prints, 1 for new Super Selective Two, and 1 for Super Selective 3-Valve, will be supplied for 3d. each. Please write clearly in block letters. **LETTERS MUST BE FULLY STAMPED:**

**READ THE LATEST REPORTS BY THE LEADING RADIO EXPERTS OF THE DAY:**

"I refer to the receiver marketed by the Northampton Plating Co. as a kit set at a price that is more than reasonable. I had a pleasant surprise when I first operated it. I found there were 12 or 13 Stations easily brought in at loud-speaker strength on the medium wave in addition to 5GB. The set has remarkable qualities of selectivity and sensitivity, two characteristics rarely coupled in any one receiver. It must be set down as a definite advance." (NOTTINGHAM JOURNAL, December 21st, 1929.)

"Those who are too far from a station to use a crystal and are deterred from wireless by the present high cost of valves will find it best to make a set from the Northampton Co.'s blue prints for two or three valves, price 3d. each. If they cannot afford a Mullard, the same company supply excellent valves at 4s. 11d., which give admirable reception, though so cheap. A thoroughly good two-valve set ought not to cost more than £2 10s. including everything, and a three valve about 11s. more." (REYNOLDS NEWS, Jan. 12th, 1930.)

**READ THESE TESTIMONIALS.**

"I have had your Super 3 since Sept., 1929, and have had wonderful results: about 50 stations at full loud-speaker strength: and can get most of these any night of the week, chief among them being: Paris, Eiffel Tower, Budapest, Prague, Belgrade, Stockholm, Madrid, Toulouse, Stuttgart, Barcelona, Turin, Moravska-Ostrava, Rome, Algiers, Langenberg, Oslo, Lahti and Kaunas. Wishing you every success."—W. T. Emsworth, Hants, 17/1/30.

"I have now built up your Super Three-valve set, and, independent of price, I have never heard or seen a set to beat it. We are still getting fresh stations, and up to the present have logged 20 at full loud-speaker strength. As I am writing we are hearing an Aria from Rome. My last set cost me about £25. Your Super Three has cost me less than £5, including accumulators."—W. A. P., Norwich, 3/2/30.

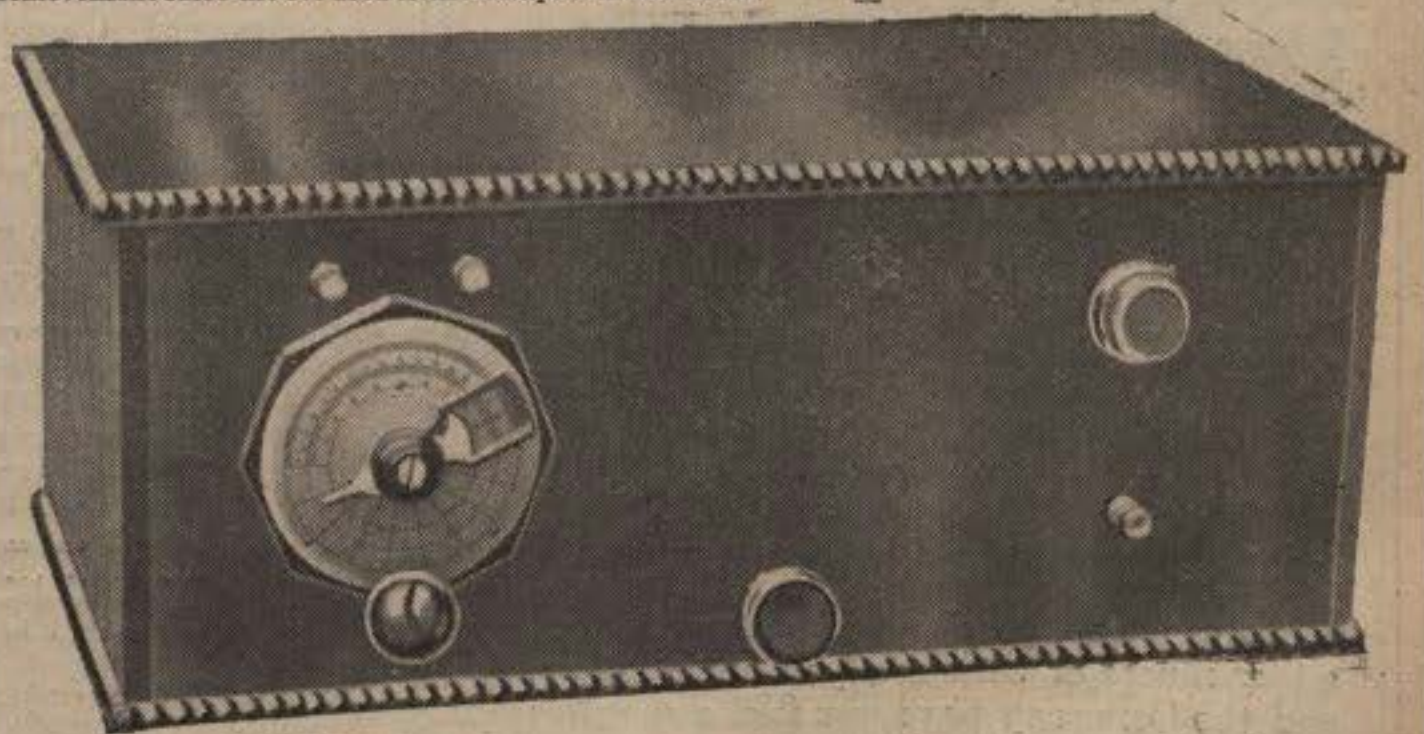
"I feel I must write and congratulate you on a wonderful circuit. I have now had your 'Northampton 3' only two nights, but in those two nights it has fully justified itself. I have poorest of poor indoor aerials and I have in 10 minutes logged 16 stations on the Loud Speaker. I have had to insert a volume control because of the power of the local station (Bournemouth, 70 miles away) and 5GB. I have just received Oslo, Paris (2), Hamburg, Berlin, Budapest, and many others. Your '3' gives 90 per cent. better results than you specify. Wishing your sets the best of luck in the future."—Yours very satisfied, C.D.N.

**NEW SUPER 4-VALVE PORTABLE SEPARATES TWO BROOKMANS PARK STATIONS UNDER THE AERIALS**

This is the latest model circuit by the Northampton Plating Co. offered to the public for the first time. It has been specially designed to satisfy the requirements of the new regional stations. Owing to its wonderful selectivity, it requires no wavetrap and obtains under favourable conditions a large number of Continental Stations at loud speaker strength, including Toulouse, Hilversum, Eiffel Tower, Konigswusterhausen, and Radio Paris. At less than half the price of a high-class portable set, it is acknowledged under severe technical tests to be far superior. In order to show what marvellous results can be obtained, the set was placed between two aerials at the entrance to Brookmans Park, and the two programmes were easily separated. The set was also taken on 1,000-mile motor-tour over England and Wales. On the South coast and East coast many stations were easily obtained on loud speaker at good strength. Even in Wales, where reception is difficult, excellent results were also obtained. In order that everyone may be able to construct this unique portable set, a full size shilling Blue Print, with full details and instructions, can be obtained from Northampton Plating Co. for 5d. Letters must be fully stamped. **NAME AND ADDRESS IN BLOCK LETTERS.**

**ARE YOU TROUBLED WITH BROOKMANS PARK?**

Test Report on new Brookmans Park Station from Palmers Green, about four miles from station, by our own radio engineers. Using the Northampton Plating Co. Super Selective Set with the addition of a Type F. Formodenser (Price 1/6) in earth lead it was found that by careful adjustment of set, the local station was absolutely cut out. Many Foreign and British stations were easily obtained at loud speaker strength, including 5GB, Radio Toulouse, Radio-Paris, 5XX, Konigswusterhausen. This is a marvellous achievement since the set used is the cheapest in the world.

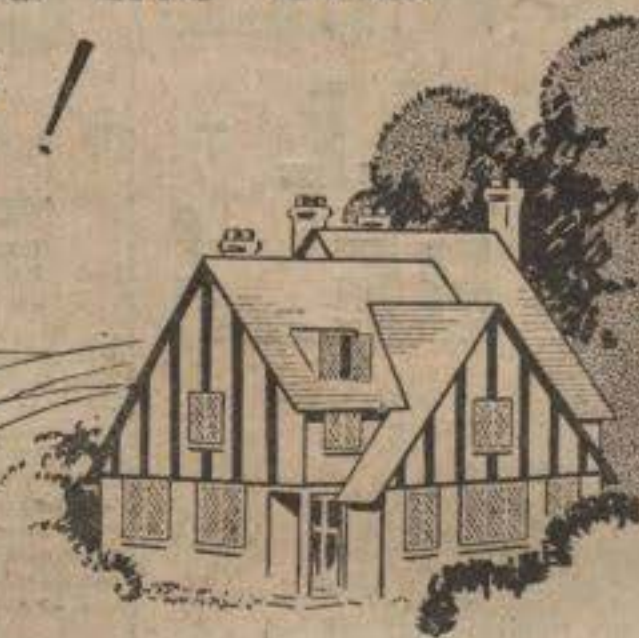


**X TURN TO PAGE 144 for special list of X  
WIRELESS AND CYCLE BARGAINS**

Owing to the enormous number of enquiries and orders, write clearly Name and Address in Block Letters to the firm that made Radio popular. Letters must be fully stamped. Address enquiries to Dept. R.,

**NORTHAMPTON PLATING CO.,** Radio & Cycle Manufacturers, NORTHAMPTON.

Don't have to work to the end  
of your days !



Begin Now to qualify for  
**£400 A YEAR**  
FOR LIFE, WHEN YOU RETIRE

**O**THER men are doing it; why don't you? Think what it will mean! At, say, 55 years of age, a private income of £400 a year for the rest of your life. You will be able to take things more easily or even retire, and enjoy to the full your well-earned leisure. How much better such a prospect than working until the end of your days! The way to such an income has been made easy for you by the Sun Life of Canada. This Company has devised a plan of Investment-Insurance which enables you to share in its own wonderful prosperity. It is a plan, moreover, that safeguards the future of your dependents. Here, briefly, are the details.

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Your own later years of life are assured of comfort. No worry about investments; no anxiety about income. £400 a year will be paid to you as long as you live. Or, if you prefer it, you can have £4,800 cash instead of the life pension.

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Every year you will receive a substantial rebate of Income Tax, a saving you can only secure by this kind of investment.

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In event of your death, even after making only one deposit, £2,800 will be paid to your family. If fatal accident, then £5,600 plus the profits will be paid.

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**FILL IN AND POST TO-DAY—NO OBLIGATION INCURRED.**

To H. O. LEACH (General Manager),  
SUN LIFE ASSURANCE CO. OF CANADA  
(Incorporated in Canada in 1865 as a Limited Company),  
12, Sun of Canada House, Cockspur Street,  
Trafalgar Square, London. S.W.1.

Assuming I can save and deposit £.....  
per..... please send me—without obligation on my part—  
full particulars of your investment-assurance plan showing what income  
or cash sum will be available for me.

Name.....  
(Mr., Mrs., or Miss)

Address.....

Occupation.....

Exact date of birth.....

R.T., 10/10/30.



October 15

DAVENTRY

WEDNESDAY

193 kc/s (1,554.4 m.)

NATIONAL PROGRAMME

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH: WEATHER FORECAST

10.45-11.0 Mrs. STOCKS: 'Current Events'

12.0 Gramophone Records

1.0 Light Music  
Directed by GEORGES HAECK  
From THE RESTAURANT FRASCATI

2.0 A Ballad Concert  
FREDERICK WEST (Tenor)  
BURTON HARPER (Baritone)

2.30 FOR THE SCHOOLS  
Professor WINIFRED CULLIS, C.B.E.: 'Biology and Hygiene for Senior Schools: Your Body Every Day—IV. How Breathing Changes the Air—I'

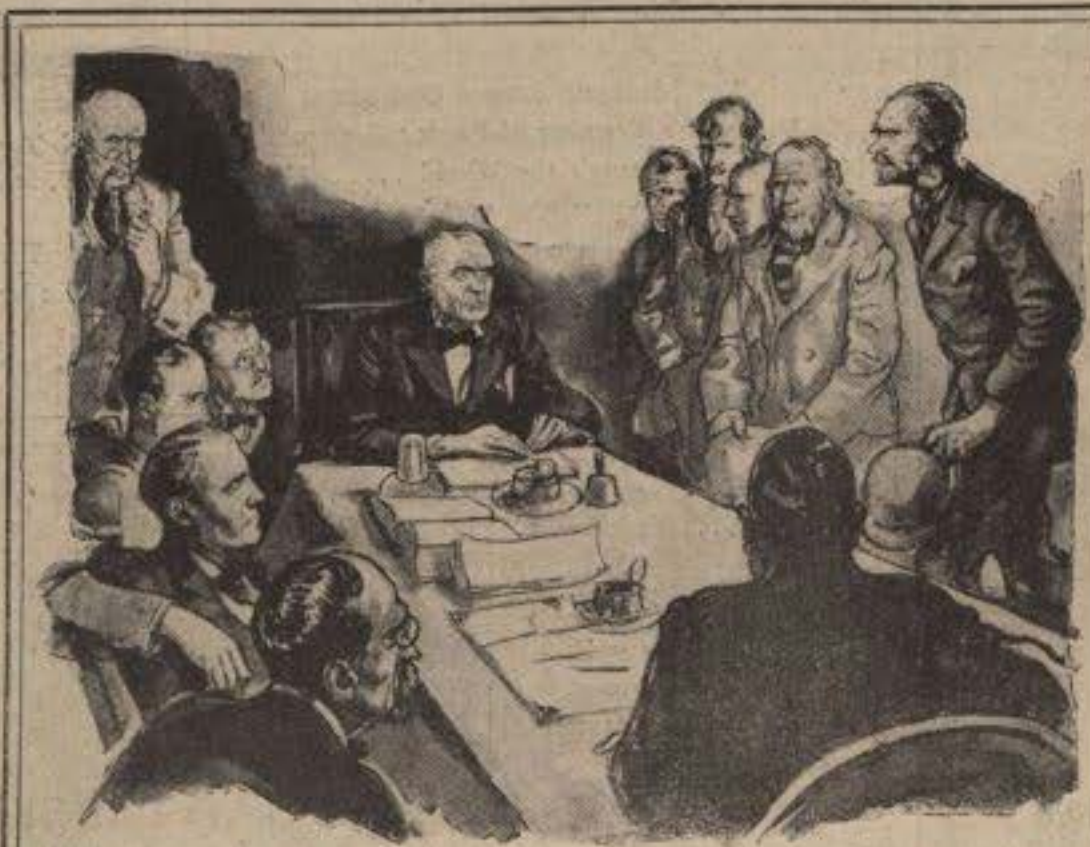
2.55 East Anglian Herring Fishing Bulletin

3.0 Mr. J. C. STOBART and Miss MARY SOMERVILLE: 'Children in Boxes—IV. Brother and Sister' ('The Mill on the Floss')

3.25 Interlude

3.30 Symphony Concert  
From THE PAVILION, BOURNEMOUTH  
(From Bournemouth)  
THE BOURNEMOUTH SYMPHONY ORCHESTRA  
Conducted by  
SIR DAN GODFREY  
Symphony (No. 9) in D Minor  
*Beethoven*  
Allegro; Adagio; Allegro  
Pianoforte Concerto (No. 1) in B Flat Minor ..... *Tchaikovsky*  
Allegro; Andante; Allegro  
(Soloist, ELSIE HALL)

4.45 REGINALD NEW  
At THE ORGAN OF THE BEAUFORT CINEMA  
Relayed from WASHWOOD HEATH, BIRMINGHAM  
Overture, Ruslan and Ludmilla  
*Glinka*  
Ballad, Sanctuary ..... *Hewitt*  
Schön Rosmarin (Fair Rosemary)  
*Kreisler*  
Egyptian Ballet Music ..... *Luigini*



'STRIFE'

A Drama by JOHN GALSWORTHY

Produced by Howard Rose. This evening at 7.45.

PERSONS OF THE PLAY:

John Anthony, Chairman of the Trenartha Tin Plate Works .. C. M. Hallard  
Edgar Anthony, his son }  
Frederic H. Wilder .. } (Directors of the same) {  
William Scantlebury .. }  
Oliver Wanklin ..... }  
Henry Tench, Secretary of the same ..... Carleton Hobbs  
Francis Underwood, C.E., Manager of the same ..... George Zucco  
Simon Harness, a Trade Union official ..... Colin Keith-Johnston  
David Roberts .. }  
James Green .. } (the Workmen's Committee) {  
John Bulgin ..... }  
Henry Thomas ..... }  
George Rous .. }  
Henry Rous ..... }  
Lewis ..... }  
Jago ..... } (Workmen at the Trenartha }  
Evans ..... } Tin Plate Works) {  
A Blacksmith ..... }  
Davies ..... }  
A Red-haired Youth ..... }  
Brown ..... }  
Frost, valet to John Anthony ..... Frederick G. Lloyd  
Enid Underwood, wife of Francis Underwood, daughter of John Anthony  
Barbara Couper  
Annie Roberts, wife of David Roberts ..... Hilda Bruce-Potter  
Madge Thomas, daughter of Henry Thomas ..... Hilda Miles  
Mrs. Rous, mother of George and Henry Rous ..... Grace Edwin  
Mrs. Bulgin, wife of John Bulgin ..... Greta Wood  
Mrs. Yeo, wife to a workman ..... Winifred Evans  
A Parlourmaid to the Underwoods ..... Floy Penryhn  
Jan, Madge's brother, a boy of ten ..... Philip Wade  
A crowd of men on strike

The action takes place between noon and six o'clock on an afternoon in February, close to the Trenartha Tin Plate Works, on the borders of England and Wales, where a strike has been in progress throughout the winter.

During the play there will be two short intervals of silence.

5.15 THE Children's Hour  
'THE FAMILY.'  
or, at least, as many members thereof as are able, will gather round the microphones

6.0 Ministry of Agriculture Fortnightly Bulletin

6.15 'The First News'  
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.35 London Stock Exchange Report and Fat Stock Prices for Farmers

6.40 The Foundations of Music  
PIANOFORTE MUSIC OF CHOPIN  
Played by  
VIRGINIA McLEAN

7.0-7.20 Commander J. B. ADAMS, C.B.E., D.S.O., and Mr. A. CHARLESWORTH: 'With British Boys in Ontario.' (Under the auspices of the Overseas Settlement Department)

7.25 'INDUSTRY LOOKS AHEAD'—III  
Dr. SARGANT FLORENCE: 'The Worker's Part in Reorganization' (Relayed from Birmingham)

7.45 'Strife'  
A Drama  
By JOHN GALSWORTHY  
(See centre of page)

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

10.5 Topical Talk

10.20 Shipping Forecast and New York Stock Market Report

10.25-12.0 DANCE MUSIC  
HENRY R. HALL and his GLEN-EAGLES HOTEL BAND, from THE MIDLAND HOTEL, MANCHESTER

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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WEDNESDAY October 15  
 626 kc/s (479.2 m.)  
**MIDLAND REGIONAL**



**A  
 good item  
 on any  
 programme**

*Player's  
 please*



N.C.C. 780

12.0 *London Regional Programme*

1.30 **THE MIDLAND STUDIO ORCHESTRA**  
 Under the direction of FRANK CANTELL  
 March, Gaily through the World .....*Macbeth*  
 Selection of Offenbach's Music.....*arr. Petras*

EDITH ATHEY (*Soprano*)  
 The little brown Owl .....*Sanderson*  
 Waiata Poi (a Maori Love Song) ...*Alfred Hill*  
 Wake up! .....*Phillips*

ORCHESTRA  
 Pizzicato, The Midge .....*Clifford*  
 Malaguena (Spanish Dance)....*Moszkowski*

2.10 **ARTHUR ROBERTS**  
 (*Pianoforte*)  
 Rhapsody in G Minor, Op. 79, No. 2. *Brahms*  
 The Island Spell *Ireland*

EDITH ATHEY  
 For you alone....*Gechl*  
 Down in the Forest  
*Landon Ronald*  
 A Birthday  
*Huntington Woodman*

ORCHESTRA  
 Selection of Dorothy Forster's Songs  
*arr. Higge*

2.40-3.0 **ARTHUR ROBERTS**  
 Reflets dans l'Eau (Miror'd in the Water)  
*Debussy*  
 Capriccio No. 2  
*Frank Bridge*

ORCHESTRA  
 Suite, A Coon's Day out.....*Baynes*

5.15 **THE CHILDREN'S HOUR**  
 'Childe Charity and the Cross Dog'  
 By MARGARET M. KENNEDY  
 'HE and SHE' in 'Odds and Ends'  
 NORMAN NEWMAN and his Saxophone  
 'The Week's Sport,' by MAURICE K. FOSTER

6.0 *London Regional Programme*

6.15 'The First News'  
 WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 **Light Music**  
**PATTISON'S SALON ORCHESTRA**  
 Under the direction of NORRIS STANLEY  
 Relayed from THE CAFE RESTAURANT, CORPORATION STREET, BIRMINGHAM  
 Overture, The Bohemian Girl .....*Balfe*  
 Waltz, The Wedding Dance.....*Lincke*

NORRIS STANLEY (*Violin*)  
 Piedmontese Rhapsody .....*Sinigaglia*

ORCHESTRA  
 Fantasy, Rigoletto .....*Verdi, arr. Tavan*

CHARLES BADHAM (*Pianoforte*)  
 Ballad in A Flat .....*Chopin*  
 ORCHESTRA  
 March Tartare .....*Ganne*

7.30 'Come, Pipe a Song'  
 THE MIDLAND WIRELESS CHORUS  
 Under the direction of CHARLES BREWER

8.0 *London Regional Programme*

8.30 Midland News

8.35 'Tudor Touches'  
 including

'Catherine Parr'  
 A Diminutive Drama by MAURICE BARING

Arranged and Produced by  
 GORDON MCCONNELL  
 in spite of  
 The Jester

Players  
 DONALD DAVIES  
 BARBARA COUPER  
 HARMAN GRISEWOOD  
 D. HAY PETRIE

Singers  
 WALTER GLYNNE



EDITH ATHEY  
 sings in the concert, with the Midland Studio Orchestra, at 1.30 today.

THE WIRELESS SINGERS  
 Conducted by STANFORD ROBINSON

Musicians  
 THE GERSHOM PARKINGTON QUINTET  
 (*London Regional Programme*)

9.25 **THE MIDLAND STUDIO ORCHESTRA**  
 Under the direction of FRANK CANTELL  
 Fantasy, I Pagliacci .. *Leoncavallo, arr. Tavan*  
 Negro Spiritual, Deep River .. *Coleridge-Taylor*  
 Berceuse (Jocelyn).....*Godard*  
 Mountain Lovers .....*Squire*  
 (Solo Trumpet, RICHARD MERRIMAN)  
 Ballet Suite, The Shoe .....*John Ansell*

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

10.30 *Experimental Transmission for the Radio Research Board by the Pullograph Process*

10.35-11.0 *London Regional Programme*

# October 15 LONDON PROGRAMMES WEDNESDAY

## LONDON REGIONAL (356.3 m.)

842 kc/s

**10.15-11.0 National Programme**

**11.0-11.30 Experimental Television Transmission**  
by the Baird Process  
(356.3 m. Vision; 261.3 m. Vision)

**12.0 Organ Recital**  
By ALLAN BIGGS  
From ALL SAINTS', MARGARET STREET  
IDA GAMMAN (Soprano)  
ALLAN BIGGS  
Organ Concerto in D Minor  
Wilhelm Friedemann Bach (1710-84)  
Andante; Fuga Pastorale; Allegro

**12.14 IDA GAMMAN**  
Recit. and Air de Lia (L'Enfant Prodigue) (The Prodigal Son) ..... Debussy  
The Cloths of Heaven ..... Dunhill  
Hark, the echoing Air a Triumph sings  
Purcell, arr. Moffat

**12.23 ALLAN BIGGS**  
Choral Prelude, Nun freut euch (Now rejoice) ..... Bach  
Poco Allegro (Sonata No. 4) .....  
Prelude and Fugue in G Minor .....

**12.37 IDA GAMMAN**  
There is a Lady sweet and kind .. Peter Warlock  
The slighted Swain  
Old English, arr. Lane Wilson  
Shepherd's Song ..... Frank Idle  
Morning ..... Oley Speaks

**12.46 ALLAN BIGGS**  
Two Minuets from Serenade in D, Op. 11 Brahms  
Fantasy in F Minor ..... Mozart  
(Composed for a Mechanical Organ)

**1.0 Gramophone Records**

**1.30 THE MIDLAND STUDIO ORCHESTRA**  
Directed by FRANK CANTELL  
(From Midland Regional)  
March, Gaily through the World ..... Macbeth  
Selection of Offenbach's Music ..... arr. Petras  
EDITH ATHEY (Soprano) ..... Sanderson  
Waiata Poi (A Maori Love Song) ..... Alfred Hill  
Wake up! ..... Phillips  
ORCHESTRA  
Pizzicato, The Midge ..... Clifford  
Malaguena ..... Moszkowski

**2.10 ARTHUR ROBERTS (Pianoforte)**  
Rhapsody in G Minor ..... Brahms  
The Island Spell ..... Ireland

EDITH ATHEY  
For you alone ..... Gesht  
Down in the Forest ..... Landon Ronald  
A Birthday ..... Huntington Woodman  
ORCHESTRA  
Selection of Dorothy Forster's Songs arr. Higgs

**2.40-3.0 ARTHUR ROBERTS**  
Reflets dans l'Eau (Mirror'd in the Water)  
Debussy  
Capriccio No. 2 ..... Frank Bridge  
ORCHESTRA  
Suite, A Coon's Day out ..... Baynes

**4.0 National Programme**

**5.0 The Annual**  
**Warton Lecture**  
**On English Poetry**  
by  
Mr. G. S. GORDON  
President of Magdalen College, Oxford  
'Virgil in English Poetry'  
Relayed from THE BRITISH ACADEMY  
The Rt. Hon. H. A. L. FISHER  
President of the Academy, in the Chair

**5.50 JACK PAYNE**  
and his  
B.B.C. DANCE ORCHESTRA

**6.15 'The First News'**  
WEATHER FORECAST, FIRST GENERAL NEWS  
BULLETIN

**6.40 A Brass Band Concert**  
(From Manchester)  
BESSES O' TH' BARN BAND  
Conducted by FRED ROYLE  
March, Harlequin ..... Rimmer  
Overture, Beautiful Galatea ..... Suppé

**6.53 HAROLD BROWN (Baritone)**  
Cloze Props ..... Walsley Charles  
Myself when young ..... Lisa Lehmann  
When the House is asleep ..... Stanford Haigh

**7.3 BAND**  
Selection, Tannhäuser ..... Wagner  
Trombone Solo, Lend me your Aid ..... Gounod

**7.26 HAROLD BROWN**  
Leanin' ..... T. O. Sterndale Bennett  
Little Playmates ..... Ellen Tuckfield  
Will she be waiting up? T. C. Sterndale Bennett  
The blind Ploughman ..... Coningsby Clarke

**7.36 BAND**  
In a Chinese Temple Garden ..... Kestelbey  
Selection, Sunshine Girl ..... Monckton

**8.0 MR. OTTO SIEPMANN: German Talk**

**8.30 Regional News**

**8.35 'Tudor Touches'**  
including  
**'Catherine Parr'**  
A Diminutive Drama by MAURICE BARING  
Arranged and Produced by  
GORDON MCCONNELL  
in spite of  
The Jester  
Players  
DONALD DAVIES  
BARBARA COUPER  
HARMAN GRISEWOOD  
D. HAY PETRIE  
Singers  
WALTER GLYNNE  
THE WIRELESS SINGERS  
Conducted by STANFORD ROBINSON  
Musicians  
THE GERSHOM PARKINGTON QUINTET

**9.25 An Orchestral Concert**  
GEORGE BAKER (Baritone)  
THE B.B.C. ORCHESTRA  
Conducted by JOSEPH LEWIS  
Overture, Russian and Ludmilla ..... Glinka

**9.31 GEORGE BAKER and Orchestra**  
Aria, So, Sir Page (Non piu andrai) ..... Mozart

**9.38 ORCHESTRA**  
Ballet Music, William Tell ..... Rossini

**9.54 GEORGE BAKER**  
Conn and the Merrow Maid .....  
Biddy I'm not jostling .....  
I know an Isle .....  
arr. O'Neill

**10.3 ORCHESTRA**  
Ballet, Neapolitan Scenes ..... Massenet

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

**10.30-12.0 DANCE MUSIC**  
HENRY R. HALL'S GLENEAGLES HOTEL BAND from  
THE MIDLAND HOTEL, MANCHESTER

### NATIONAL

1,148 kc/s (261.3 m.)

**11.0-11.30 Experimental Television Transmission**  
By the Baird Process  
(356.3 m. Vision; 261.3 m. Sound)

**12.0 Gramophone Records**

**1.0 LIGHT MUSIC**  
FRASCATI'S ORCHESTRA  
Directed by GEORGES HAECK  
From THE RESTAURANT FRASCATI

**2.0 A Ballad Concert**  
FREDERICK WEST (Tenor)  
BURTON HARPER (Baritone)

**2.30 FOR THE SCHOOLS**  
Professor WINIFRED CULLIS, C.B.E.: 'Biology  
and Hygiene for Senior Schools: Your Body  
Every Day—IV, How Breathing Changes the

**2.55 Interlude**

**3.0-3.25 Mr. J. C. STOBART and Miss MARY SOMERVILLE**  
'Children in Books—IV, Brother and Sister  
(The Mill on the Floss)'

**5.0 REGINALD NEW**  
At THE ORGAN OF THE BEAUFORT CINEMA,  
WASHWOOD HEATH, BIRMINGHAM

**5.15 THE CHILDREN'S HOUR**

**6.0 Ministry of Agriculture Fortnightly Bulletin**

**6.15 'The First News'**  
WEATHER FORECAST, FIRST GENERAL NEWS  
BULLETIN

**6.35 London Stock Exchange Report and Fat  
Stock Prices for Farmers**

**6.40 The Foundations of Music**  
Pianoforte Music of Chopin  
Played by  
VIRGINIA McLEAN

**7.0-7.20 Talk arranged under the auspices of the  
Overseas Settlement Department**

**7.25 'Industry Looks Ahead'—III**  
DR. SARGANT FLORENCE: 'The Worker's Part  
in Re-organization'  
(Relayed from Birmingham)

**7.45 'Strife'**  
A Drama by JOHN GALSWORTHY  
Produced by HOWARD ROSE  
(For details see page 117.)

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

**10.5-10.20 Topical Talk**

# The Logical Remedy for Indigestion

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

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

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

**Why Doctors Recommend Bragg's Charcoal** All doctors recommend Bragg's Charcoal because of its natural purity and because its effective treatment is carried out without the slightest harmful or disagreeable after-effects. Bragg's Charcoal is prepared for internal use with the utmost care. It is entirely free from grittiness—being ground finer than the finest flour—and is quite tasteless.

**Fill in the Coupon for a week's Treatment FREE** Try Bragg's Charcoal at our expense for one week. Fill in the Coupon below and post it, together with 1½d. in stamps to cover half postage, to J. L. BRAGG, LTD., 60, Beaconsfield Road, London, N.11. You will receive a generous free sample of Bragg's Charcoal preparations with a little brochure, "Nature's Way of Health," which tells you all about Bragg's Charcoal and the rational scientific manner in which it successfully treats Indigestion.

## FREE SAMPLE COUPON

Cut out this Coupon and post it to J. L. BRAGG, Ltd., 60, Beaconsfield Rd., London, N.11.  
Send me a free sample of Bragg's Charcoal Biscuits, Capsules, Tablets, and Granules and I will give them a fair trial. I enclose 1½d. to pay half the postage.

NAME .....

ADDRESS .....

R.T. 10/10/30 .....

(BLOCK CAPITALS PLEASE.)

# WEDNESDAY CARDIFF October 15

968 kc/s (309.9 m.)

## WESTERN REGION

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

1.15 A Symphony Concert

relayed from  
THE NATIONAL MUSEUM OF WALES  
NATIONAL ORCHESTRA OF WALES  
(Cerdorfa Genedlaethol Cymru)  
(Leader, LOUIS LEVITUS)  
Conducted by WARWICK BEATHWAITE  
Overture, King Stephen ..... Beethoven  
Tone Poem, En Saga ..... Sibelius  
Two Norwegian Dances ..... Grieg

2.0 National Programme

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

The Puppet Show ..... Alec Bouley  
Triolettes ..... Arthur Trew  
BEN DATE (Baritone)  
I am Fate ..... Bernard Hamblen  
Comrade ..... Lewis Barnes  
When a Maiden takes your Fancy ..... Mozart

THE TRIO  
Trio No. 3 ..... Haydn  
1st Movement: Finale  
Nocturne from the Opera, Pan Voevoda  
Rimsky-Korsakov  
Finale, Trio No. 4 ..... Haydn  
Molly on the Shore ..... Grainger

BEN DATE  
The Lute Player ..... Frances Allitsen  
A fat l'f' Feller wid his Mammy's Eyes  
Sheridan Gordon  
The Wraith ..... Schubert  
THE TRIO  
Miniatures, Set 3 ..... Frank Bridge  
Petite Suite ..... Debussy

4.45 AUSTIN C. MORETON and his BAND  
relayed from  
THE WELSH EMPIRE EXHIBITION, DRILL HALL,  
CARDIFF

5.15 THE CHILDREN'S HOUR  
RONALD CRIVERS (Baritone)

6.0 National Programme

10.20 West Regional News

10.25-11.0 London Regional Programme

## SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

1.15 West Regional Programme

2.0 National Programme

5.15 West Regional Programme

6.0 National Programme

10.20 West Regional News

10.25-11.0 London Regional Programme

## PLYMOUTH

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

2.30 National Programme

5.15 THE CHILDREN'S HOUR  
A WEEK'S COMPETITION  
No. 3 Day—Section (c)  
'We don't know what this is about' (Donald Maule), but JAMES POPE entertains

6.0 National Programme

10.20 Local News and Mid-week Sports Bulletin

10.25-11.0 London Regional Programme

## BOURNEMOUTH

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

2.30 National Programme

10.25-11.0 London Regional Programme

## MANCHESTER and LEEDS

797 kc/s (376.4 m.) 1,500 kc/s (200 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

2.30 National Programme

3.30 An Afternoon Concert  
THE NORTHERN WIRELESS ORCHESTRA  
HELENA CECILE (Impressions)  
D. C. LAMBERT (Bass)

5.15 THE CHILDREN'S HOUR

6.0 National Programme

10.20 North of England News

10.25 A Programme of Light Music  
THE NORTHERN WIRELESS ORCHESTRA  
First Suite, Peer Gynt ..... Grieg  
The Love Dance (Madame Sherry) ..... Hoschana  
Golden Sand ..... Finck  
Selection, The Golden Moth ..... Novello

11.0-12.0 DANCE MUSIC  
HENRY R. HALL'S GLENEAGLES HOTEL BAND,  
Relayed from THE MIDLAND HOTEL, MANCHESTER  
(National Programme)

# £650 in cash prizes

## Great Free Competition

**Exide BATTERY**

**FORTNIGHT**  
**OCT 6-18**

1st Prize — £250  
 2nd Prize — £100  
 3rd Prize — £50  
 10 prizes of £10 each  
 10 prizes of £5 each  
 100 prizes of £1 each

The makers of the famous Exide Batteries are offering prizes to the value of £650 in a simple Free Competition. The competition, which is open to all, begins and ends with Exide Fortnight—the great annual Battery-buying opportunity when dealers all over the country make special displays of Exide Batteries. Read the rules carefully, then send in your entry.

**What you have to do**

Place the advantages of Exide Batteries, listed on the form, in their order of merit. Against your first choice mark the figure "1"; against your second choice the figure "2" and so on. Also give your estimate of the total number of entries for the competition. Then fill in your name and address clearly in block letters, cut out the form and post in an unsealed envelope marked "Competition" to The Chloride Electrical Storage Co., Ltd., Clifton Junction, near Manchester. Only a 1d. stamp is necessary. One attempt only is allowed. No entries will be received after October 18th. The winner will be the one whose list most nearly agrees with the order given by the total votes. In the event of a tie the prizes will be given for the nearest forecast of the total number of entries. No correspondence can be entered into and the decision of the judge must be considered as final. Exide employees are not eligible.

See the  
 "Radio Times" of  
 Nov. 28th for the results

**ENTRANCE FORM.**  
 The most popular features of Exide Batteries

Long Life .....

Reasonable Price .....

Economy in Use .....

Convenience .....

Maximum Capacity .....

Sturdy Construction .....

Reliability .....

Good Finish .....

Variety of Types .....

Dependability .....

Cleanliness .....

After-sales Service .....

I estimate the number of entries to be .....

Name .....

Address .....

17



**SEND YOUR ENTRY IN TO-DAY**

to "Competition," Publicity Dept., The Chloride Electrical Storage Co., Ltd., Clifton Junction, near Manchester

# The Mullard Way to Better Radio

# L.F.



**AMPLIFYING  
VALVES**

## UNDISTORTED AMPLIFICATION OF A RADIO SIGNAL FOR REPRODUCTION ON YOUR SPEAKER

The use of Low Frequency valves is easy to understand. They magnify electrical speech or low frequency impulses passed by the detector valve. When these low frequency impulses have been sufficiently amplified they are capable of operating a speaker. Efficiency in an L.F. valve is therefore measured by the degree of undistorted amplification obtained.

There is safety in buying Mullard radio valves; the introduction of a Mullard L.F. valve into your receiver definitely puts that one stage right. For instance in a 3 valve receiver there are three distinct operations. See that each stage has a Mullard valve and the result is—better radio.

# Mullard

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OUR EXPERIENCE PROVES VERY CLEARLY THAT GOOD RADIO ON ANY RECEIVER IS A MATTER OF CORRECT USAGE OF VALVES.

*Advt. : THE MULLARD WIRELESS SERVICE CO., Ltd., Mullard House, Charing Cross Road, London, W.C.2.*

*Arts*

October 16

DAVENTRY

THURSDAY

193 kc's (1,554.4 m.)

NATIONAL PROGRAMME

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH: WEATHER FORECAST

10.45-11.0 'THE TRIALS OF A FAMILY'—VII  
Miss E. C. MACLEOD: 'Speech Troubles'—II

12.0 A Concert  
FEDORA ROSELLI (*Soprano*)  
THE ALICE ELIENSON TRIO

1.0-2.0 REGINALD FOORT  
At THE ORGAN OF THE REGENT CINEMA  
(From *Bournemouth*)

2.0 East Anglian Herring Fishing Bulletin

2.10 FOR THE SCHOOLS  
Dr. ERNST DEISSMANN and Dr. HEINZ WALZ:  
German Dialogue—II, 'Wie haben Sie dieses Jahr Ihre Ferien verbracht?' (How did you spend your holidays this summer?)

2.25 Interlude

2.30-2.45 Mr. A. LLOYD JAMES: 'English Speech'—IV, Sound and Speech—How we are able to make sounds'

3.0-3.45 EVENSONG  
From WESTMINSTER ABBEY

4.5 'THE MUSIC OF SOME GREAT COMPOSERS'—IV  
Mr. C. ARMSTRONG GIBBS

4.25 Interlude

4.30 Light Music  
THE GROSVENOR HOUSE ORCHESTRA  
Directed by JOSEPH MREUS  
From GROSVENOR HOUSE

5.15 The Children's Hour  
West Country Songs, sung by FREDERICK CHESTER, who will also tell his story of how 'Julia goes by Train'  
The Story of 'The Fairy and the Flower Stall' (*Hey Nonnie*)

6.0 A READING by V. C. CLINTON BADDELEY  
From 'DAVID COPPERFIELD,' by CHARLES DICKENS

6.15 'The First News'  
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 London Stock Exchange Report and Market Prices for Farmers

6.40 The Foundations of Music  
PIANOFORTE MUSIC OF CHOPIN  
Played by VIRGINIA MCLEAN

7.0-7.20 'NEW NOVELS'  
Mr. MICHAEL SADLEIR

7.25 'THE WORLD AND OURSELVES'—III  
Germany—S. H. GRAF GOTTFRIED BISMARCK  
The Hon. HAROLD NICOLSON and Mr. EVELYN WRENCH

7.55 THE WIRELESS MILITARY BAND  
Conducted by B. WALTON O'DONNELL  
PATRICIA ROSSBOROUGH (*Pianoforte*)  
BAND  
Overture, La Circassienne..... *Auber*

8.7 PATRICIA ROSSBOROUGH  
Solos

8.17 BAND  
Allegretto grazioso (3rd Movement), 2nd Symphony..... *Brahms. arr. Gerrard Williams*  
Second Polonaise..... *Liszt*

8.32 PATRICIA ROSSBOROUGH  
Solos

8.40 BAND  
Gipsy Suite..... *German*  
Valse Mélancolique (Lonely Life); Allegro (The Dance); Menuet (Love Scene); Tarentelle (The Revels)

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

9.15 Shipping Forecast; New York Stock Market Report

9.25 Lt.-Col. J. T. C. MOORE-BRABAZON  
'THE MOTOR SHOW'

9.40 'TUDOR TOUCHES'  
including  
'CATHERINE PARR'  
A Diminutive Drama by MAURICE BARING  
Arranged and Produced by GORDON MCCONNELL  
in spite of  
The Jester  
*Players*  
DONALD DAVIES  
BARBARA COUPER  
HARMAN GRISEWOOD  
D. HAY PETRIE  
*Singers*  
WALTER GLYNNE  
THE WIRELESS SINGERS  
Conducted by STANFORD ROBINSON  
*Musicians*  
THE GERSHOM PARRINGTON QUINTET

10.30 DANCE MUSIC  
JACK PAYNE and his B.B.C. DANCE ORCHESTRA

12.0-12.5 Experimental Transmission for the Radio Research Board  
By the Faltograph Process

'Tudor Touches'

including 'Catherine Parr,' a diminutive drama by Maurice Baring

Arranged and produced by Gordon McConnel, in spite of The Jester.

PLAYERS:

Donald Davies — Barbara Couper — Harman Grisewood  
and  
D. Hay Petrie.

SINGERS:

Walter Glynne — The Wireless Singers, conducted by Stanford Robinson

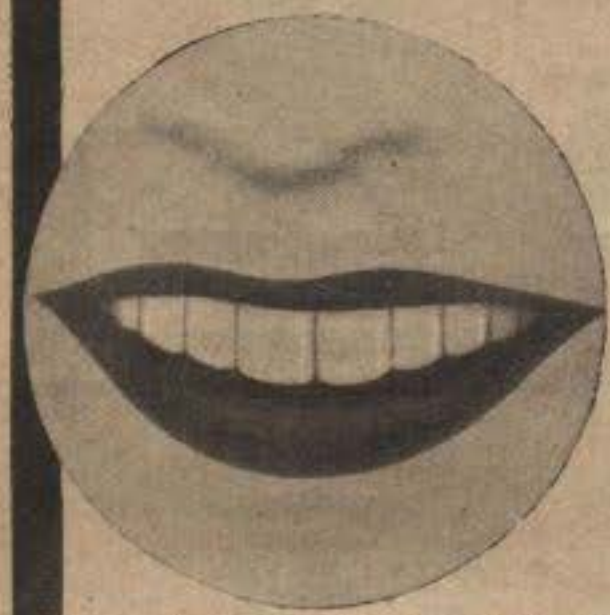
MUSICIANS:

The Gershom Parkington Quintet.

To be broadcast in the National programme tonight from 9.40 to 10.30.



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COMES WITH THE BOTTLE

# THURSDAY October 16 626 kc/s (479.2 m.) MIDLAND REGIONAL

12.0 *London Regional Programme*

1.0 **A Ballad Concert**

- ALLAN J. HILL (*Tenor*)  
 Tom Bowling ..... *Dibdin*  
 Mary of Argyle ..... *Nelson*  
 Bird Songs at Eventide ..... *Eric Coates*  
 SYLVIA RATTENBURY (*Violin*)  
 Legend ..... *Wieniawski*  
 L'Abeille (The Bee) ..... *Schubert*  
 ADA GARDINER (*Mezzo-Soprano*)  
 The Reason ..... *del Riego*  
 Rose in the Bud ..... *Dorothy Forster*  
 Wayfarer's Night Song ..... *Easthope Martin*

1.30 **THE MIDLAND STUDIO ORCHESTRA**  
 Under the direction of FRANK CANTELL  
 Overture to an Irish Comedy ..... *John Ansell*

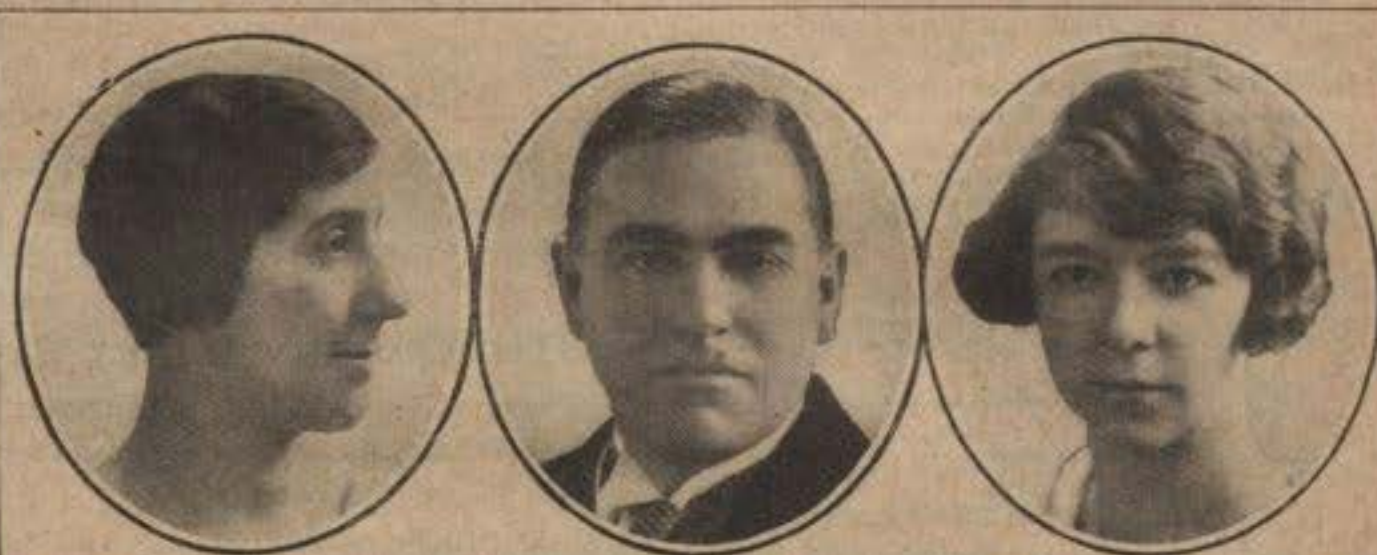
6.0 *London Regional Programme*

6.15 **'The First News'**  
 WEATHER FORECAST, FIRST GENERAL NEWS  
 BULLETIN

6.40 *London Regional Programme*

7.0 **Percy Fletcher's Music**  
 THE MIDLAND STUDIO ORCHESTRA  
 Under the direction of FRANK CANTELL  
 Suite, Woodland Pictures  
 The Pool of Narcissus (Sylvan Scenes)  
 Tango Waltz, Thé Dansant  
 Three light Pieces

7.30 **Elijah**  
 (*Mendelssohn*)  
 Relayed from THE TOWN HALL, BIRMINGHAM



EMME NORTHALL (left) and FRANK TITTERTON sing in Mendelssohn's 'Elijah,' which is to be relayed from the Town Hall, Birmingham, this evening at 7.30. LUCY VINCENT (right) plays oboe solos in the concert at 1.30.

CHALLONER HEATON (*Baritone*)  
 The jolly Beggar ..... } *James Dear*  
 The Song of the Tinker ..... }  
 Sherwood ..... }

ORCHESTRA  
 Selection, Il Trovatore ..... *Verdi*

2.5 LUCY VINCENT (*Oboe*)  
 Sonata in G ..... *Loeillet (1653-1728)*

CHALLONER HEATON  
 The Midnight Review ..... *Glinka*  
 The Star ..... *Rogers*  
 I triumph, I triumph ..... *Carissimi*

ORCHESTRA  
 Waltz, Gold and Silver ..... *Lehar*  
 Serenade, Amina ..... *Lincke*

2.40-3.0 LUCY VINCENT  
 First Movement from Oboe Concerto in F Minor  
*Julius Riets*

ORCHESTRA  
 Scenes from an Imaginary Ballet  
*Coleridge-Taylor*

5.15 **THE CHILDREN'S HOUR**  
 'Lincoln's Mill,' a Play, by MARY RICHARDS.  
 Songs by ETHEL WILLIAMS (*Contralto*) and  
 HORACE PRIESTLEY (*Tenor*)

*Artists*

MAY BLYTH (*Soprano*)  
 EMME NORTHALL (*Contralto*)  
 FRANK TITTERTON (*Tenor*)  
 HORACE STEVENS (*Bass*)

THE CHORUS OF THE BIRMINGHAM  
 FESTIVAL CHORAL SOCIETY  
 THE CITY OF BIRMINGHAM ORCHESTRA  
 Conducted by LESLIE HEWARD

8.45 **Midland News**

8.50 app. **Pianoforte Interlude**  
 (*From the Studio*)  
 by  
 MARGARET ABLETHORPE

9.0 **Elijah**  
 (*Continued*)

10.0 **DANCE MUSIC**  
 JACK KERR and his BAND  
 Relayed from TONY'S BALL ROOM, BIRMINGHAM

10.15-10.30 **'The Second News'**  
 WEATHER FORECAST, SECOND GENERAL NEWS  
 BULLETIN



# October 16 LONDON PROGRAMMES THURSDAY

## NATIONAL

1,148 kc/s (261.3 m.)

- 11.0-11.30 Experimental Television Transmission  
By the Baird Process  
(356.3 m. Vision; 261.3 m. Sound)
- 12.0 A Concert  
FEDORA ROSELLI (*Soprano*)  
THE ALICE ELIENSON TRIO
- 1.0-2.0 Kevin Buckley  
At THE ORGAN OF THE REGENT CINEMA  
(From *Bournemouth*)
- 2.10-2.45 FOR THE SCHOOLS
- 3.0-3.45 EVENSONG  
From WESTMINSTER ABBEY
- 4.5 Mr. C. ARMSTRONG GIBBS: 'The Music of  
Some Great Composers'—IV
- 5.15 THE CHILDREN'S HOUR
- 6.0 A Reading by V. C. CLINTON BADDELEY  
From 'DAVID COPPERFIELD'
- 6.15 'The First News'  
WEATHER FORECAST, FIRST GENERAL NEWS  
BULLETIN
- 6.30 London Stock Exchange Report, and Market  
Prices for Farmers
- 6.40 The Foundations of Music
- 7.0-7.20 'NEW NOVELS'  
Mr. MICHAEL SADLER
- 7.25 'THE WORLD AND OURSELVES'—III
- 7.55 A Military Band Concert  
PATRICIA ROSSBOROUGH (*Pianoforte*)  
THE WIRELESS MILITARY BAND  
Conducted by B. WALTON O'DONNELL
- 9.0 'The Second News'  
WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN
- 9.15 New York Stock Market Report
- 9.25 Lt.-Col. J. T. C. MOORE BRABAZON:  
'The Motor Show'
- 9.40-10.30 'Tudor Touches'

## LONDON REGIONAL

842 kc/s (356.3 m.)

- 10.15-11.0 National Programme
- 12.0 THE SHEPHERD'S BUSH PAVILION ORCHESTRA  
From THE SHEPHERD'S BUSH PAVILION
- 1.0 A Ballad Concert  
(From *Midland Regional*)  
  
ALLAN J. HILL (*Tenor*)  
Tom Bowling ..... *Dibdin*  
Mary of Argyle ..... *Nelson*  
Bird Songs at Eventide ..... *Eric Coates*  
  
SYLVIA RATTENBURY (*Violin*) \*  
Legend ..... *Wieniawski*  
L'Abeille (The Bee) ..... *Schubert*  
  
ADA GARDINER (*Mezzo-Soprano*)  
The Reason ..... *del Riego*  
Rose in the Bud ..... *Dorothy Forster*  
Wayfarer's Night Song .... *Easthope Martin*
- 1.30 THE MIDLAND STUDIO ORCHESTRA  
Directed by FRANK CANTELL  
(From *Midland Regional*)  
Overture to an Irish Comedy ..... *John Ansell*  
  
CHALLONER HEATON (*Baritone*)  
The Jolly Beggar ..... } *James Dear*  
Song of the Tinker ..... }  
Sherwood ..... }
- ORCHESTRA  
Selection, Il Trovatore ..... *Verdi*
- 2.5 LUCY VINCENT (*Oboe*)  
Sonata in G ..... *Loeillet (1653-1728)*  
  
CHALLONER HEATON  
The Midnight Review ..... *Glinka*  
The Star ..... *Rogers*  
I triumph, I triumph ..... *Carissimi*  
  
ORCHESTRA  
Waltz, Gold and Silver ..... *Lehar*  
Serenade, Amina ..... *Lincke*
- 2.40-3.0 LUCY VINCENT  
First Movement, Oboe Concerto in F Minor  
*Julius Rietz*  
ORCHESTRA  
Scenes from an Imaginary Ballet  
*Coleridge-Taylor*
- 4.30 National Programme
- 5.15 JACK PAYNE  
and his  
B.B.C. DANCE ORCHESTRA
- 6.15 'The First News'  
WEATHER FORECAST, FIRST GENERAL NEWS  
BULLETIN
- 6.40 'BANKING'—III  
Mr. P. BARRETT WHALE
- 7.0 A Short Recital  
BETTY HUMBY (*Pianoforte*)  
Jig and Saraband  
*Dubourg, arr. Crauton and Moffat*  
Allegro (Concerto No. 3) ..... } *Arne*  
Pawle's Wharf ..... }  
Six Variations on a Swiss Theme .... *Beethoven*
- 7.15 'Madame Butterfly'  
Act I  
(See foot of page.)
- 8.15 Regional News and Interval
- 8.35 'Madame Butterfly'  
Acts II and III
- 10.15-10.30 'The Second News'  
WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN



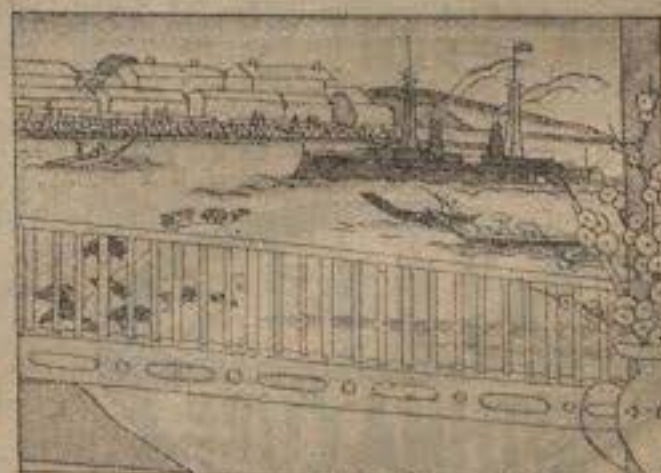
## 'MADAME BUTTERFLY'

For cast and full particulars  
see page 129.

The opera will be broadcast in the  
National programme tomorrow  
night at 8.0.

Notes on the music will be found  
on p. 94.

PUCCINI'S OPERA TO BE  
BROADCAST THIS  
EVENING AT 7.15.



# F·O·R·D announcing

We are calling to announce why there are so many new owners of new Ford cars.

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## THURSDAY CARDIFF October 16 968 kc/s (309.9 m.) WESTERN REGION

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 2.10 National Programme
- 4.45 LIGHT MUSIC  
by  
BOBBY'S STRING ORCHESTRA  
Relayed from  
BOBBY'S CAFÉ CLIFTON, BRISTOL
- 5.15 THE CHILDREN'S HOUR  
'The Adventures of Granfer Daisy'  
By CLIFFORD BEAN
- 6.0 Mrs. V. HARDING PRATT: 'Some Monmouthshire Castles'
- 6.15 National Programme
- 6.35 Market Prices for Farmers
- 6.40 National Programme
- 7.55 A Symphony Concert  
Relayed from THE ASSEMBLY ROOM  
THE CITY HALL, CARDIFF  
NATIONAL ORCHESTRA OF WALES  
(Cerdorfa Genedlaethol Cymru)  
(Leader, LOUIS LEVITUS)  
Conducted by WARWICK BRAITHWAITE  
Prelude, Fanfare and Fugue . . . Tommasini  
(First performance in Wales)

- ROY HENDERSON (Baritone) and Orchestra  
A Rebel Song . . . . . Arthur Sandford
- THE ORCHESTRA  
Symphony No. 5, in E Minor . . Tchaikovsky
- 9.0 National Programme
- 9.15 West Regional News
- 9.20-12.0 National Programme

### SWANSEA

1,040 kc/s (288.5 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 2.10 National Programme
- 5.15 West Regional Programme
- 6.15 National Programme
- 6.35 West Regional Programme
- 6.40 National Programme
- 9.15 West Regional News
- 9.20-12.0 National Programme

### PLYMOUTH

1,040 kc/s (288.5 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme

- 12.0-1.0 National Programme
- 2.10 National Programme
- 5.15 THE CHILDREN'S HOUR  
A WEEK'S COMPETITION  
No. 4 Day—Section (d)  
then for  
'An Adventure in the Sahara  
(The Friend Ship)  
by permission of 'The Skipper'
- 6.0 National Programme
- 9.15 Local News
- 9.20-12.0 National Programme

### BOURNEMOUTH

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 1.0-2.0 National Programme
- 2.10-12.0 National Programme

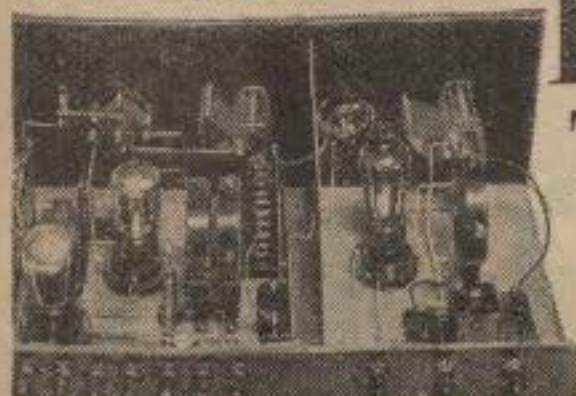
### MANCHESTER and LEEDS

797 kc/s (376.4 m.) 1,500 kc/s (200 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 12.0-1.0 A Ballad Concert  
GLADYS SENIOR (Pianoforte)  
LAURA SHEPPARD (Contralto)  
LAWRENCE FLINT (Violoncello)
- 2.10-4.30 National Programme  
(Leeds only)
- 4.30 An Orchestral Concert  
Relayed from PARKER'S RESTAURANT,  
MANCHESTER  
PARKER'S RESTAURANT ORCHESTRA  
Musical Director, LADDIE CLARKE
- 5.15 THE CHILDREN'S HOUR
- 6.0 National Programme
- 6.35 Market Prices for Northern English Farmers
- 6.40 National Programme
- 7.55 A Brass Band Concert  
FODEN'S MOTOR WORKS BAND  
Conducted by F. MORTIMER  
'He Wanted to be an Actor'  
A Tragic-comedy of Youth  
An Original Sketch, written and performed by  
JAMES BERNARD
- 9.0 National Programme
- 9.15 North of England News
- 9.20-12.0 National Programme

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Specially simplified and very efficient all-wave receiver. Uses standard coils and parts, yet goes right down to short waves, as well as up to 2,000 metres. Has a special selectivity control.

### THE "EASY-CHANGE" THREE

Remarkably simple wave-change switching is the outstanding feature of this excellent all-purpose receiver. With only three ordinary plug-in coils, it covers both normal and long waves with the simplest conceivable switching.

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With thermostatic control, the temperature will never vary; and when the tubes are placed by 'UNITY' experts, full use is made of radiant heat and current consumption is halved.

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  - .....Party Table Decorations 6d.....Novelty Dolls (Free)

**Dennison-craft**

October 17

DAVENTRY

FRIDAY

193 kc/s (1,554.4 m.)

NATIONAL PROGRAMME

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45-11.0 'STRANGE PEOPLES AND PLACES'—III  
Mrs. OWEN O'MALLEY: 'China'—II

12.0 A Sonata Recital

MAUDE GOLD (Violin)

MAY JARDINE (Pianoforte)

Sonata, No. 1, in G.....Haydn  
Sonata in C Sharp Minor.....Dohnanyi

12.30 ORGAN RECITAL

By J. EDGAR HUMPHREYS, Organist and Director of the Choir, St. Mary-le-Bow, Cheapside

Relayed from St. MARY-LE-BOW

MARJORIE BLADON HACKETT (Soprano)

Of Foreign Lands and People; Dreaming; The Poet Speaks (Kinderscenen) (Scenes of Childhood).....Schumann  
No. 4 in C of Pieces for Pedal Piano.....Schumann

MARJORIE BLADON HACKETT

Songs

J. EDGAR HUMPHREYS

Overture, Athalie.....Mendelssohn  
Bourée (Royal Fireworks Music).....Handel

MARJORIE BLADON HACKETT

Songs

J. EDGAR HUMPHREYS

Chorale Preludes on—  
Dir, dir, Jehova will ich singen (To thee, Jehovah, will I sing).....Karg-Elert  
The Old Hundredth.....Anon (1550)  
A Rose breaks into Bloom.....Brahms  
Croft's 136th.....Parry

1.30 A Recital of Gramophone Records

By CHRISTOPHER STONE

2.30 FOR THE SCHOOLS

'Rural Science.' Mr. C. E. HUDSON: 'The School Garden—II, The Vegetative Preparation of Plants'

2.55 East Anglian Herring Fishing Bulletin

3.0 'Peoples and Lands of the British Empire—IV, Canada.' Mr. ALAN SULLIVAN: 'Life in the Forest—The Railway Pioneer'

3.20 Interlude

3.25 Mr. FRANK ROSCOE: Friday Afternoon Stories and Talks—IV

3.40 Interlude

3.45 Dramatic Reading—II

Scenes from  
'ROMEO AND JULIET'  
(Shakespeare)



Elizabeth Nelvi as Madame Butterfly.

'Madame Butterfly'

A Japanese Tragedy founded on the book by John L. Long  
Drama by David Belasco. English version by R. H. Elkin

Music by GIACOMO PUCCINI

Cast:

Madame Butterfly (Cho-cho-San).....Elizabeth Nelvi  
Suzuki (Cho-cho-San's Servant).....Dorothy Helmrich  
Kate Pinkerton.....Vera Mulholland  
B. F. Pinkerton (Lieut. in United States Navy)  
Tudor Davies  
Sharpless (United States Consul at Nagasaki)  
Bernard Ross  
Goro (A Marriage Broker).....Sydney Russell  
Prince Yamadori.....Franklyn Kelsey  
The Bonze (Cho-cho-San's Uncle).....  
The Imperial Commissioner.....Stanley Riley  
The Official Registrar.....Samuel Dyson

The Wireless Chorus

Chorus Master, Leslie Woodgate

The Wireless Symphony Orchestra

Conducted by PERCY PITT

Narrator, Filson Young

Produced by Sydney Russell

The action takes place at Nagasaki

TO BE BROADCAST TONIGHT AT 8.0

4.30 Light Music

MOSCHETTO and his ORCHESTRA

From THE MAY FAIR HOTEL

5.15 The Children's Hour

Songs at the Piano by HELEN ALSTON

'HERE AND THERE' No. 1

Being a summary of the week's news by STEPHEN KING-HALL

'Noodles Epidemic'—A Gnome Story (Mabel Marlowe)

6.0 Mrs. TOWERS SETTLE: 'Fashions'

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 London Stock Exchange Report and Fat Stock Prices for Farmers

6.35 HIS GRACE the DUKE OF SUTHERLAND: 'Radio Association Quarterly Bulletin'

6.40 The Foundations of Music

PIANOFORTE MUSIC OF CHOPIN

Played by

VIRGINIA McLEAN

7.0-7.20 'THIS SURPRISING WORLD'

Mr. GERALD HEARD

7.25 'THE DARK CONTINENT'—III

The Rev. EDWIN SMITH: 'The Men who came Ashore'

7.45 STEPHEN WEARING (Pianoforte)

Walderauschen (Forest Murmurs).....Liszt  
Capriccio in B Minor.....Brahms  
Fairy Tale.....Medtner  
Jeux d'Eau (Fountains).....Ravel

8.0 'Madame Butterfly'

Act I.

(For details see centre of page.)

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Shipping Forecast; New York Stock Market Report

9.20 'PEOPLE AND THINGS'

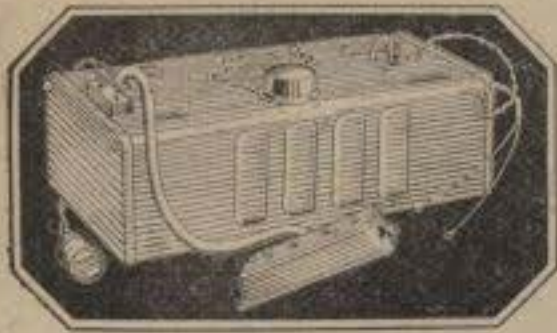
THE Hon. HAROLD NICOLSON

9.35 'Madame Butterfly'

Acts II. and III.

11.15-12.0 DANCE MUSIC

JACK HARRIS'S GROSVENOR HOUSE BAND, from GROSVENOR HOUSE



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# FRIDAY

626 kc/s (479.2 m.)

# October 17

## MIDLAND REGIONAL

12.0 THE MIDLAND STUDIO ORCHESTRA  
Under the direction of FRANK CANTELL  
GEORGE TAYLOR (*Bass*)

ORCHESTRA  
Selection, A little Dutch Girl ..... *Kalman*

GEORGE TAYLOR  
The floral Dance ..... *Katie Moss*  
Sea Fever ..... *Ireland*  
Archie of the Royal Air Force ..... *Longstaffe*

ORCHESTRA  
A Keltic Lament ..... *Foulds*  
An Eastern Romance ..... *Haines*  
Reverie, The Voice of the Bells ..... *Luigini*

6.15 'The First News'  
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 THE MIDLAND STUDIO ORCHESTRA  
Under the direction of FRANK CANTELL  
Scottish Fantasy ..... *Stephen*  
Serenade ..... *Toselli*  
Intermezzo, The Whispering of the Flowers  
Von Blon  
Selection of Landon Ronald's Songs  
arr. *Orellana*  
Waltz of the Flowers ..... *Delibes*  
Suite, Scenes of Childhood ..... *Hoby*



Haydn

### CHAMBER MUSIC,

Haydn's Quartet in G  
(Op. 76, No. 1)

and

Beethoven's Quartet in E Minor  
(Op. 59, No. 2)

will be played by the  
UNITY QUARTET



Beethoven

Paul Beard (*1st violin*), Ernest Element (*second violin*), Frank Venton (*viola*), and Johan Hock (*violoncello*)  
in their concert at the Society of Artists Gallery, New Street, Birmingham, which will be relayed this evening at 7.30.

GEORGE TAYLOR  
The Wheeltapper's Song ..... *Wolseley Charles*  
Because I were Shy ..... *arr. Lyall Johnston*  
Invictus ..... *Huhn*

ORCHESTRA  
Amour Coquette ..... *Friml*  
Barcarolle ..... *Rubinstein*  
Little Modern Suite ..... *Rosse*

1.15 London Regional Programme

2.15-3.0 DANCE MUSIC  
JACK KERR and his BAND

Relayed from TONY'S BALL ROOM, BIRMINGHAM

5.15 THE CHILDREN'S HOUR

'Down the Danube to Budapest'—a Travel Talk  
by ANTHEA NORTH

JACKO will entertain

'Scraps of History—Attila and the Huns—  
A.D. 451,' by WILLIAM HUGHES

CHRISSE THOMAS and her Musical Glasses

6.0 London Regional Programme

7.30 A Chamber Music Concert

Relayed from THE SOCIETY OF ARTISTS GALLERY,  
NEW STREET, BIRMINGHAM

THE UNITY QUARTET

PAUL BEARD (*1st Violin*); ERNEST ELEMENT  
(*2nd Violin*); FRANK VENTON (*Viola*); JOHAN  
HOCK (*Violoncello*)

Quartet in G, Op. 76, No. 1 ..... *Haydn*  
Allegro; Adagio; Menuetto, Presto; Allegro

Quartet in E Minor, Op. 59, No. 2 .. *Beethoven*  
Allegro; Molto Adagio; Allegretto; Presto

8.25 Midland News

8.30 London Regional Programme

10.15 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.30-11.0 London Regional Programme

A COURSE in the History and Science of Wireless Communication is being held at University College, Shakespeare Street, Nottingham, on Thursday evenings at 7.30. The course, which began on September 25th, consists of twenty-four lectures. The tutor is A. H. Franks, B.Sc.

Particulars may be obtained from Mr. Harold Raven, 45, Lenton Road, Nottingham, or the District Office, 14, Shakespeare Street, Nottingham.

# October 17

# LONDON PROGRAMMES

# FRIDAY

## NATIONAL

1,148 kc/s (261.3 m.)

- 11.0-11.30 Experimental Television Transmission by the Baird Process (356.3 m. Vision; 261.3 m. Sound)
- 12.0 A Sonata Recital  
MAUDE GOLD (*Violin*)  
MAY JARDINE (*Pianoforte*)
- 12.30 Organ Recital  
By J. EDGAR HUMPHREYS  
Relayed from ST. MARY-LE-BOW  
MARJORIE BLADON HACKETT (*Soprano*)
- 1.30 A Recital of Gramophone Records  
By CHRISTOPHER STONE
- 2.30 FOR THE SCHOOLS
- 3.45 Dramatic Reading—II.  
Scenes from  
'ROMEO AND JULIET'  
(*Shakespeare*)
- 5.15 THE CHILDREN'S HOUR
- 6.0 Mrs. TOWERS SETTLE: 'Fashions'
- 6.15 'The First News'  
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.30 London Stock Exchange Report and Fat Stock Prices for Farmers
- 6.40 The Foundations of Music  
PIANOFORTE MUSIC OF CHOPIN  
Played by  
VIRGINIA MCLEAN
- 7.0-7.20 Mr. GERALD HEARD: 'This Surprising World'
- 7.25 'THE DARK CONTINENT'—III  
The Rev. EDWIN SMITH: 'The Men who came Ashore'
- 7.45 A Short Recital  
STEPHEN WEARING (*Pianoforte*)
- 8.0 'Madame Butterfly'  
Act I  
(For details see page 129)
- 9.0 'The Second News'  
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
- 9.15 New York Stock Market Report
- 9.20 'PEOPLE AND THINGS'  
The Hon. HAROLD NICOLSON
- 9.35-11.15 'Madame Butterfly'  
Acts II and III
- 12.0-12.30 Experimental Television Transmission by the Baird Process (356.3 m. Vision; 261.3 m. Sound)

## LONDON REGIONAL

842 kc/s (356.3 m.)

- 10.15-11.0 National Programme
- 11.0-11.30 Experimental Television Transmission by the Baird Process. (356.3 m. Vision; 261.3 m. Sound)
- 12.0 THE MIDLAND STUDIO ORCHESTRA  
Directed by FRANK CANTELL  
(From Midland Regional)  
Selection, A little Dutch Girl ..... *Kalman*  
GEORGE TAYLOR (*Bass*)  
The floral Dance ..... *Katie Moss*  
Sea Fever ..... *Ireland*  
Archie of the Royal Air Force ..... *Longstaffe*  
ORCHESTRA  
A Keltic Lament ..... *Foulds*  
An Eastern Romance ..... *Haines*  
Reverie, The Voice of the Bells ..... *Luigini*

- 8.0 A Violoncello Recital  
by  
SHERIDAN RUSSELL  
Suite No. 1 ..... *d'Hervelois*  
La Milanaise; La Vénésienne; l'Agréable; La Florentine.  
Melody ..... *Ben Burrows*  
Intermezzo ..... *Granados*  
Vidala ..... *Buchardo*  
Gavotte ..... *Valentini*  
Lullaby for a modern Baby ..... *Delius*  
Alman ..... *Anon, arr. Craxton*
- 8.25 Regional News
- 8.30 THE ENJOYMENT OF WORDS—III  
Mr. J. C. SQUIRE: 'The Music of Words'



The fourth of the series will be broadcast tonight at 9.0

- GEORGE TAYLOR  
The Wheeltapper's Song ..... *Walseley Charles*  
Because I were shy ..... *arr. Lyall Johnston*  
Invictus ..... *Huhn*  
ORCHESTRA  
Amour Coquette ..... *Friml*  
Bacarelle ..... *Rubinstein*  
Little Modern Suite ..... *Rosse*

- 1.15 LIGHT MUSIC  
MOSCHETTO and his ORCHESTRA  
From THE MAY FAIR HOTEL
- 2.15-3.0 DANCE MUSIC  
(From Midland Regional)  
JACK KERR and his BAND  
Relayed from TONY'S BALL ROOM, BIRMINGHAM
- 4.30 National Programme
- 5.15 JACK PAYNE  
and his  
B.B.C. DANCE ORCHESTRA

- 6.15-6.35 'The First News'  
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

- 6.40 A String Orchestral Concert  
MARGARET WILKINSON (*Soprano*)  
JOHN MOREL (*Baritone*)  
THE B.B.C. ORCHESTRA  
Conducted by LESLIE WOODGATE

- 9.0 The Ridgeway Parade—IV  
Music arranged by DOROTHY HOGSEN  
Additional numbers composed by PHILIP RIDGEWAY  
Devised, Written and Produced  
by  
PHILIP RIDGEWAY

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

- 10.30 DANCE MUSIC  
BILLY MASON and his CAPHEANS from the CAFE DE PARIS

- 11.15-12.0 JACK HARRIS'S GROSVENOR HOUSE BAND,  
from GROSVENOR HOUSE

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



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Notable circuits described are the SAXON 3-VALVE LOUD-SPEAKER SET, SAXON ALL-ELECTRIC 3, SAXON SUPER SCREENED 4—all famous for OUTSTANDING PERFORMANCE. . . . SHORT-WAVE and other Receivers are fully dealt with, also Battery Chargers, Eliminators, erection of Aerials, and definitions of technical terms.

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**FRIDAY CARDIFF October 17**  
968 kc/s (309.9 m.)  
**WESTERN REGION**

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 12.0 National Programme
- 4.30 AUSTIN C. MORETON and his BAND  
Relayed from the Welsh Empire Exhibition, Drill Hall, Cardiff
- 5.15 THE CHILDREN'S HOUR  
FAIRIES IN THE PARK  
by DOROTHY EAVES
- 6.0 Mr. ROBERT GRANTHAM: 'A Wanderer in the West'
- 6.15 National Programme
- 9.15 West Regional News
- 9.20-11.15 National Programme

**SWANSEA**

1,040 kc/s (288.5 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 12.0 National Programme
- 5.15 West Regional Programme
- 6.0 National Programme
- 9.15 West Regional News
- 9.20-11.15 National Programme

**PLYMOUTH**

1,040 kc/s (288.5 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 2.30 National Programme
- 5.15 THE CHILDREN'S HOUR  
A WEEK'S COMPETITION  
No. 5 Day—Section (e)  
'The Dragon's Dreadful Day'  
(Katherin Lloyd)
- 6.0 National Programme
- 9.15 Local News
- 9.20-11.15 National Programme

**BOURNEMOUTH**

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 2.30-11.15 National Programme

**MANCHESTER and LEEDS**  
797 kc/s (376.4 m.) 1,500 kc/s (200 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 2.30 National Programme
- 4.30 THE NORTHERN WIRELESS ORCHESTRA
- 5.15 THE CHILDREN'S HOUR
- 6.0 Miss E. J. JENKINSON: 'The Housewife's Problems—I, Her Weekly Income'
- 6.15 National Programme
- 9.15 North of England News
- 9.20 National Programme
- 11.15-12.0 DANCE MUSIC  
IVOR KIRCHIN and his BAND, relayed from THE MANCHESTER RADIO EXHIBITION BALL at the RITZ PALAIS DE DANSE, Manchester

**TO BE BROADCAST**  
on  
**THURSDAY and FRIDAY**  
of this week  
**OCTOBER 16 & 17**

**THE LOVELY OPERA**  
**MADAME BUTTERFLY**  
[PUCCINI]

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"After five weeks' treatment I find that I have lost 7 lbs. I am naturally pleased with these early results. Do the tablets act as a tonic, as I never felt better than I do now?"

Write for FREE 2-day Sample and Booklet.



2/8 size . . . 24 Tablets  
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10/- size . . . 150 Tablets  
(One month's treatment.)

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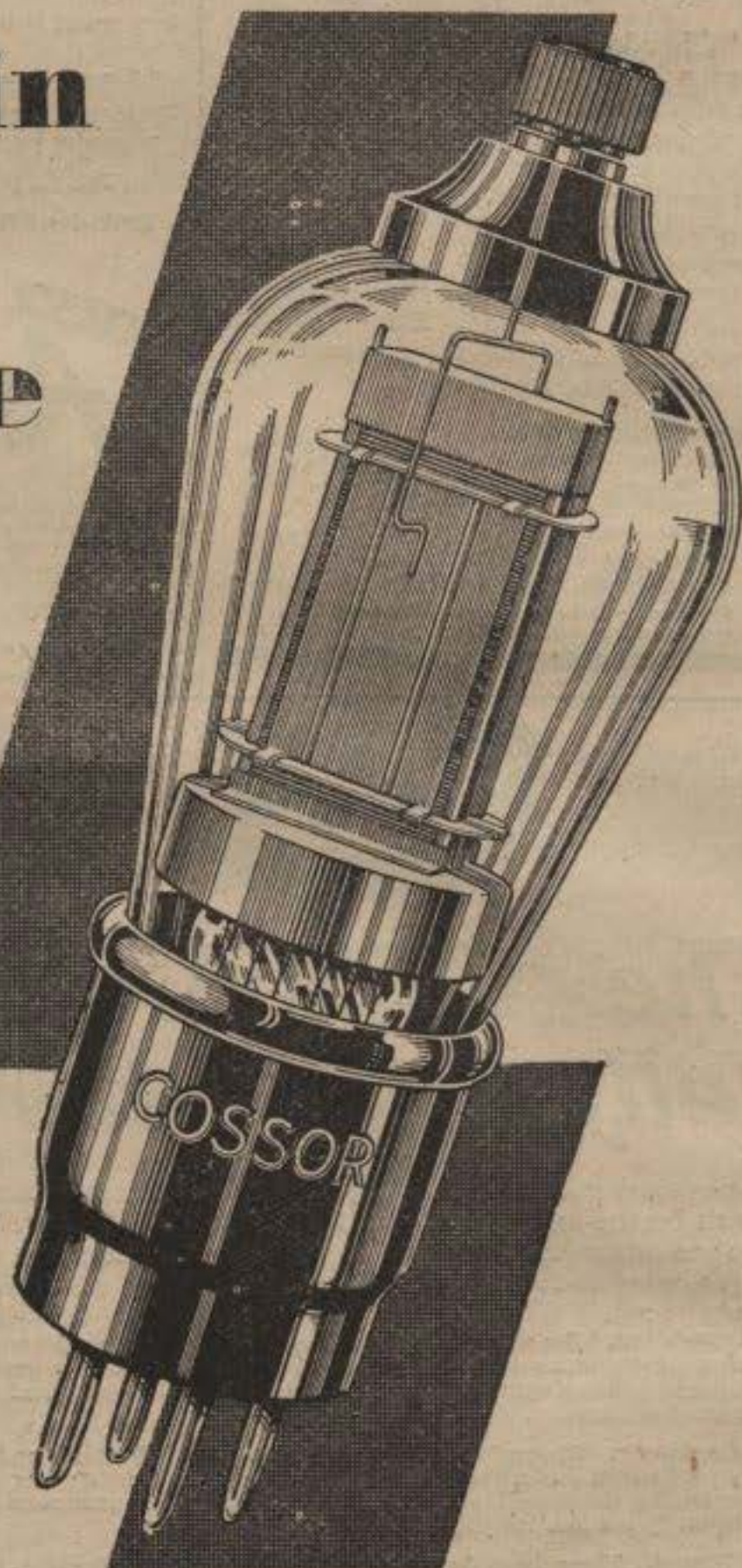
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## THE NEW **COSSOR** 215 S.G.

Cossor 215 S.G. 2 volts, .15 amp.  
Impedance 300,000. Amplification  
Factor 330. Mutual Conductance  
1.1 m.a/v. Normal working Anode  
Volts 120. Positive  
Voltage on Screen  
60-80. Price **20/-**

**HIGHEST ACTUAL AMPLIFICATION**

October 18

DAVENTRY

193 kc/s (1,554.4 m.)

SATURDAY

NATIONAL PROGRAMME

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45-11.0 'HOBBIES AND HANDICRAFTS'—VI

Miss ANN MACBETH: 'Hooked Rugs'

1.0-2.0 Light Music

THE COMMODORE GRAND ORCHESTRA

Directed by JOSEPH MUSCANT

Relayed from THE COMMODORE THEATRE, HAMMERSMITH

- Overture, The Wanderer's Goal ... Suppe
Song Waltz, Smile for me, my Cherie ... Lewis
Woodland Sketches ... MacDowell
Fox-trot Ballad, When you're Smiling ... J. Burke
Ballet, Sylvia ... Delibes
Fox-trot Ballad, On the Sunny Side of the Street ... J. McHugh
Suite, Alsatian Scenes ... Massenet
Selection, Song of my Heart ... arr. Finch

3.25 East Anglian Herring Fishing Bulletin

3.30 THE VICTOR OLOF SEXTET

TREFOR JONES (Tenor)

SEXTET

Suite, Egyptian Ballet ... Luigini

TREFOR JONES

- Trees ... Martin Shaw
When Rooks fly homeward ... Alec Rowley
Home to Gower ... Bantock
The Jealous Lover ... Quilter

SEXTET

Serenata Amorosa ... Leslie Bridgewater
Charm of Life ... Olsen

TREFOR JONES

- The Cloths of Heaven ... Dunhill
Macushla ... Macmurrough
The Lake Isle of Innisfree ... Muriel Herbert
Molly Brannigan ... arr. Stanford

SEXTET

- Turkish March ... Beethoven
Au bord de la Mer (On the Sea Shore) ... Dunkler
Hungarian Dance, No. 6 ... Brahms
Rondo Capriccioso ... Mendelssohn, arr. Mulder
Selection, Reminiscences ... Sullivan

4.45 REGINALD NEW

At THE ORGAN of THE BEAUFORT CINEMA

Relayed from WASHWOOD HEATH, BIRMINGHAM

Ballet Music, La Source Delibes
Ballad, Drink to me only
Old English

Relayed from Tonight



Daly's Theatre

at 9.45.

An excerpt from Act II of 'ELDORADO'

Book by Gerald Robinson and Gus Dale. Music by G. Rathland Clapham. Additional Musical Numbers by Charles F. Moore, Julian Frank and Donovan Meher. Music orchestrated and the Orchestra directed by Arthur Wood.

Produced by OSCAR ASCHE.

Characters in order of appearance.

- Mr. Budwell (a detective) ... JERRY VERNO
Senorita May de Arredondo ... MIMI CRAWFORD
A. B. Noise ... ERIC COXON
Senorita Elvira de Urquiza ... DESIREE ELLINGER
Senor Pedro Urquiza ... GEORGE IDE
Senor Jose de Barros ... DONALD MATHER
Senor Carlos de Arredondo ... GEOFFREY DAVIES
Senor Alcido de Barros ... OSCAR ASCHE
Dunnun ... MARK DALY
Greta Garrota ... MAI BACON
General Juan Fernandez de Arredondo ... ROBERT NAINBY

A liner, two of the passengers on which, Elvira and Jose, have fallen in love with each other, has arrived in Rio harbour. The fathers of the lovers board the ship and forbid the union, but the lovers are resolute.

On board the vessel are two detectives, Budwell and Dunnun, who are looking after the famous Eldorado diamond. After a disturbance on board ship owing to the appearance of a fake diamond, the passengers leave and are invited to a reception in honour of Elvira and Jose.

An attempt is made by two crooks to steal the jewel from Elvira; this is frustrated by Carlos and Budwell; the latter, in order to secure the jewel, disguises himself as a woman.



Entr'acte, The Glow Worm Lincke
Waltz Caprice ... Rubinstein

5.15 The Children's Hour

'ALL CHANGE!'

A Play with Music, specially written for the Children's Hour by CAREY GREY and ROBERT CHIGNELL

6.0 Interlude

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; Football Results; Fat Stock Prices for Farmers

6.40 London Sports Bulletin

6.45 The Foundations of Music

PIANOFORTE MUSIC OF CHOPIN

Played by

VIRGINIA McLEAN

7.0 TALKS FROM ABROAD—I

7.20 The Week's Work in the Garden, by the Royal Horticultural Society

7.30 BRANSBY WILLIAMS

in

'THE INCREDIBLE ADVENTURES OF ROWLAND HERN'

By NICHOLAS OLDE

I—'THE RED WEED'

Presented by K. B. INDOE

7.45 The Ridgeway Parade—IV

Music arranged by DOROTHY HOGGEN
Additional numbers composed by PHILIP RIDGEWAY

Devised, Written and Produced by PHILIP RIDGEWAY

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Shipping Forecast

9.20 'THE EDGES OF THE WORLD'—VII

Mr. ADAM BROOME; 'A Magistrate in Sierra Leone'

9.35 Interval

9.45 An Excerpt from Act II

of

'ELDORADO'

Relayed from DALY'S THEATRE (See centre column)

10.30-12.0

DANCE MUSIC

AMERROSE'S BAND from THE MAY FAIR HOTEL

# CREATING A NEW INTEREST

**E**NTHUSIASTIC reports are being received from users who have tried the new Full O' Power Battery for the first time. In performance, efficiency and length of life the Full O' Power Battery makes a very striking advance over the old types—and costs no more. This is made possible by the application of automatic machinery and entirely new methods of manufacture.

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# SATURDAY October 18 626 kc/s (479.2 m.) MIDLAND REGIONAL

2.0 London Regional Programme

3.35 National Programme

4.45 REGINALD NEW  
At THE ORGAN OF THE BEAUFORT CINEMA  
Relayed from WASHWOOD HEATH,  
BIRMINGHAM

Ballet Music, La Source (The Fountain) *Delibes*  
Ballad, Drink to me only *Old English*  
Entr'acte, The Glow Worm *Lincke*  
Waltz Caprice *Rubinstein*

7.30 An Orchestral Concert

Relayed from THE TOWN HALL, BIRMINGHAM  
THE CITY OF BIRMINGHAM ORCHESTRA  
Conducted by LESLIE HEWARD

TREFOR JONES (Tenor)  
ORCHESTRA  
Irish Rhapsody in D Minor *Stanford*  
Minuet in the Olden Style *Heward*  
Molly on the Shore *Grainger*  
(Two pieces for Strings only)



THE WIGSTON TEMPERANCE BAND,  
conducted by Charles Moore, will broadcast a concert this evening at 6.45.

5.15 THE CHILDREN'S HOUR  
'Where the World is made beautiful: the Bulb  
Fairies at home,' by MILDRED FORSTER  
DANCE MUSIC by PHILIP BROWN'S 'DOMINOES'  
DANCE BAND  
'Stoney Silence—What is it?' by FRANCES  
PEARMAN

TREFOR JONES and Orchestra  
Aria, Onaway, awake, Beloved *Coleridge-Taylor*

ORCHESTRA  
Pierrot of the Minute *Bantock*  
Overture, Di Ballo (The Ball) *Sullivan*

6.0 London Regional Programme

8.25 Midland News

6.15 'The First News'  
WEATHER FORECAST, FIRST GENERAL NEWS  
BULLETIN and Football Results

8.30 London Regional Programme

6.40 Midland Sport

9.0 DANCE MUSIC

6.45 A Band Concert  
THE WIGSTON TEMPERANCE BAND  
Conducted by CHARLES MOORE  
March, Hale and Hearty *Powell*  
Selection of Part Songs, Apollo *arr. Rimmer*  
Cornet Duet, The Marionettes *Basil Windsor*  
(E. C. MOORE and A. HASELDINE)  
Trombone Solo, The Joker *Moss*  
(L. TYERS)  
Pot Pourri, Melodious Memories *Finck*

JACK KERR and his BAND  
Relayed from TONY'S BALL ROOM, BIRMINGHAM  
EDDIE ROBINSON (The La' from Lancashire)

10.15-10.30 'The Second News'  
WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN

# October 18 LONDON PROGRAMMES SATURDAY

## LONDON REGIONAL (356.3 m.)

842 kc/s

10.15-11.0 *Daventry*  
(National) Programme

### 2.0 Turandot

by  
PUCCINI

Performed by  
THE COVENT GARDEN  
OPERA COMPANY

Acts I and II

Relayed from

THE THEATRE ROYAL,  
GLASGOW

Mandarin

WILLIAM R. JOHN

Timur, the dethroned  
Tartar King

RICHARD WATSON

Liu, young Slave Girl

DORIS LEMON

The Unknown Prince—

Calaf, Son of Timur

EDWARD LEER

Prince of Persia

EVELYN CLARE

Executioner

LESLIE HORSMAN

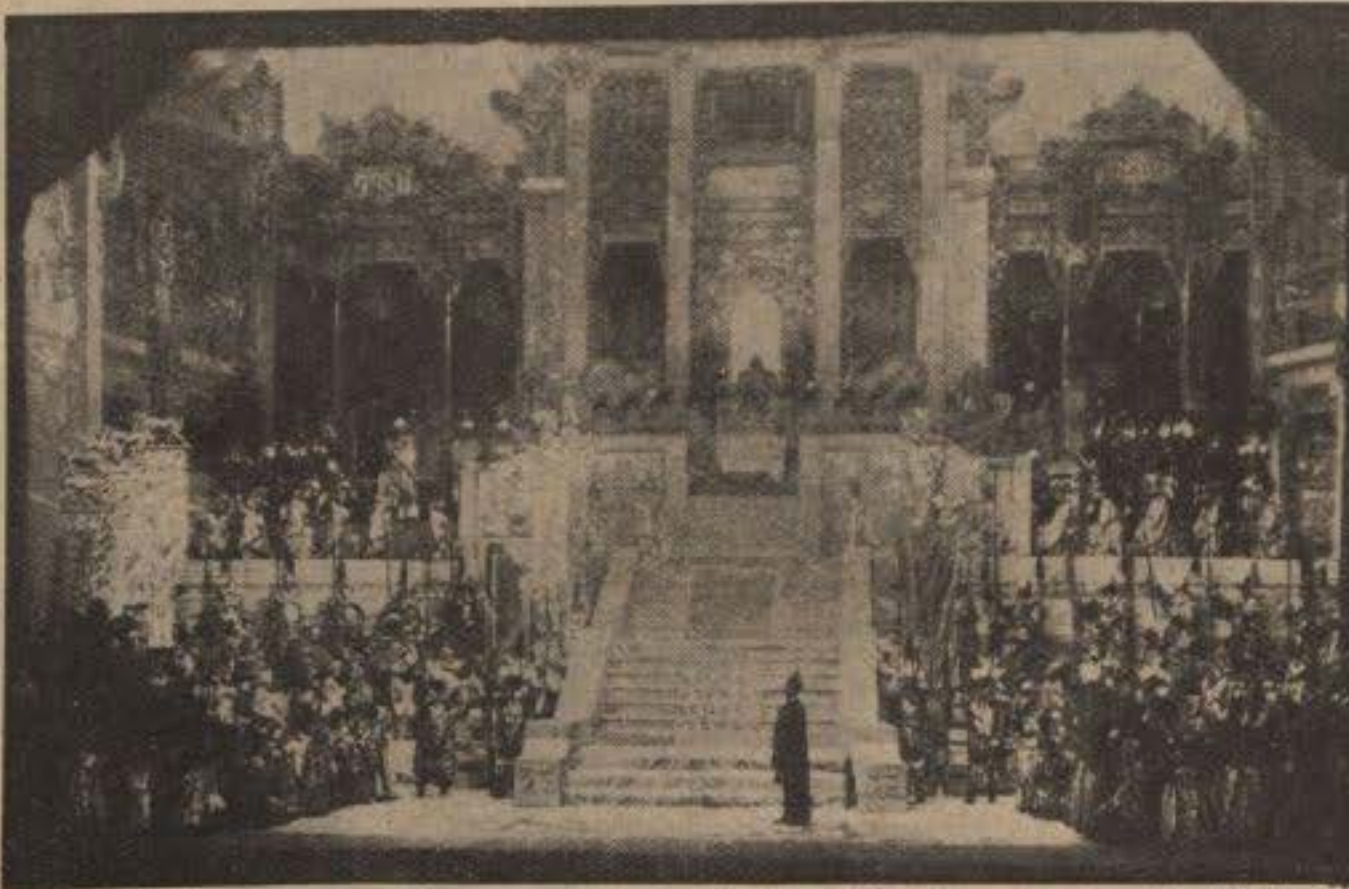
Princess Turandot

ODETTE DE FORAS

Ping, The Grand Chan-  
cellor

WILLIAM MICHAEL

Pang, The General Purveyor



THE GORGEOUS 'DECOR' OF TURANDOT.

A scene from the Covent Garden production of Puccini's last opera, two acts of which, performed by the Covent Garden Opera Company, will be relayed from Glasgow this afternoon.

FREDERICK DAVIES  
Pong, the Chief Cook.....ROY DEVEREUX  
The Emperor.....LIDDELL PEDDIESON  
Imperial Guards, Priests, Mandarins, Eight Wise  
Men, Soldiers, Crowds, etc.  
Conductor, ARNOLD PERRY  
(From Glasgow)

3.35 National Programme

5.15 DANCE MUSIC

JACK KERR and his BAND

Relayed from TONY'S BALL ROOM, BIRMINGHAM

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS  
BULLETIN; Football Results

1.0-2.0 LIGHT MUSIC

THE COMMODORE GRAND ORCHESTRA

Directed by JOSEPH MUSCANT

Relayed from THE COMMODORE THEATRE,  
HAMMERSMITH

3.30 THE VICTOR OLOF SEXTET

5.15 THE CHILDREN'S HOUR

6.0 Interlude

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS  
BULLETIN; Football Results; Fat Stock Prices  
for Farmers

6.40 London Sports Bulletin

6.45 The Foundations of Music

PIANOFORTE MUSIC OF CHOPIN

Played by

VIRGINIA McLEAN

6.40 London Sports Bulletin

### 6.45 An Orchestral Concert

JOHN ARMSTRONG (Tenor)

THE B.B.C. ORCHESTRA

Conducted by JOSEPH LEWIS

A SULLIVAN PROGRAMME

Overture, Di Ballo

JOHN ARMSTRONG and Orchestra

Suite, Songs of the Wrens

arr. V. Hely-Hutchinson

ORCHESTRA

Introduction and Graceful Dance (Henry VIII)

Selection, The Pirate of Penzance

JOAN COXON (Soprano)

Erlassen (Released).....Schubert

Zum Schlafen (To slumber).....Max Reger

Bescheidene Liebe (Humble Love).....Wolf

Liebst Du um Schonheit (Dost love for Beauty)

Mahler

Der Fischerknabe (The Fisher-Lad).....Liszt

QUARTET

Quartet in A for Strings (Op. 41, No. 3) Schumann

Andante espressivo—Allegro molto moderato;

Agitato; Adagio; Allegro

10.15 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN

10.30-12.0 DANCE MUSIC

AMBROSE'S BAND from THE MAY FAIR HOTEL

## NATIONAL

1,148 kc/s (261.3 m.)

7.0 TALKS FROM ABROAD—I

7.20 The Week's Work in the Garden, by the Royal  
Horticultural Society

7.30 BRANSBY WILLIAMS

in

'THE INCREDIBLE ADVENTURES OF ROWLAND  
HERN'

By NICHOLAS OLDE

I. 'THE RED WEED'

Presented by K. B. INDOE

7.45 The Ridgeway Parade—IV

Music arranged by DOROTHY HOGGEN

Additional numbers composed by PHILIP RIDGE  
WAY

Devised, Written and Produced

by

PHILIP RIDGEWAY

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN

9.20 'EDGES OF THE WORLD'—VII

MR. ADAM BROOME: 'A Magistrate in Sierra  
Leone'

9.35 Interval

9.45 An Excerpt from  
ACT II

of

ELDORADO

Relayed from DALY'S THEATRE

10.25-12.0 DANCE MUSIC

AMBROSE'S BAND from THE MAY FAIR HOTEL

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# SATURDAY CARDIFF October 18

968 kc/s (309.9 m.)

## WESTERN REGION

10.15 THE DAILY SERVICE  
10.30-11.0 National Programme  
12.0-12.45 A Light Orchestral Concert  
Relayed from  
THE NATIONAL MUSEUM OF WALES  
NATIONAL ORCHESTRA OF WALES  
(Cerdorfa Genedlaethol Cymru)  
(Leader, LOUIS LEVITUS)  
Conducted by WARWICK BRAITHWAITE  
Overture, Coriolanus ..... Beethoven  
Suite, Henry VIII ..... Saint-Saëns  
Nivians Dance ..... Albeniz  
Overture, Carnival Romain ..... Berlioz

3.30 National Programme

4.45 DANCE MUSIC  
THE ESPLANADE HOTEL  
DANCE BAND  
(Leader, R. CECIL HURN)  
Relayed from the  
THE DANSANT, ESPLANADE  
HOTEL, PORTHCAWL

5.15 THE CHILDREN'S HOUR  
'Some Fairy Pictures and Others'  
for Pianoforte  
by  
JOYCE HAYDON-BULL  
(Played by the Composer)

6.0 National Programme

6.40 Regional Sports Bulletin

6.45 National Programme

7.0 A Channel Pilot's Story

7.20 National Programme

9.15 West Regional News

9.20 National Programme

9.35 Incidental Music  
to  
Shakespeare's Plays  
NATIONAL ORCHESTRA OF WALES  
(Cerdorfa Genedlaethol Cymru)  
(Leader, LOUIS LEVITUS)  
Conducted by WARWICK BRAITHWAITE  
Suite of Incidental Music to Shakespeare's  
Romeo and Juliet ..... German  
Three Dances (The Tempest) ..... Sullivan  
Nocturne ..... (A Midsummer Night's Dream)  
Scherzo ..... Mendelssohn  
Wedding March

10.30-12.0 National Programme

### SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

12.0-12.45 West Regional Programme  
3.30 National Programme  
5.15 West Regional Programme  
6.0 National Programme  
6.40 West Regional Sports Bulletin  
6.45 National Programme  
7.0 West Regional Programme  
7.20 National Programme  
9.15 West Regional News  
9.20-12.0 National Programme



Elain Thomas

JOYCE HAYDON-BULL  
plays a composition of her own during  
the Children's Hour from Cardiff this  
afternoon.

### PLYMOUTH

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

12.0-1.0 Gramophone Recital  
Suites and Songs

3.30 National Programme

5.15 THE CHILDREN'S HOUR

6.0 National Programme

6.40 Local Sports Bulletin

6.45 National Programme

9.15 Local News and Naval Notes

9.20-12.0 National Programme

### BOURNEMOUTH

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

1.0-2.0 National Programme

3.30-12.0 National Programme

### MANCHESTER and LEEDS

797 kc/s (376.4 m.) 1,500 kc/s (200 m.)

10.15:—The Daily Service. 10.30-11.0:—National Programme. 12.0-1.0:—The Northern Wireless Orchestra. Kathleen Tittle (Pianoforte). 3.30:—An Afternoon Concert. The Northern Wireless Orchestra. John Sykes (Tenor). (From Leeds). 5.15:—The Children's Hour. Robin Hood. A Play by Franklyn Kelsey. 6.0:—National Programme. 6.40:—North of England Sports Bulletin. 6.45:—National Programme. 7.0:—North Regional Director: 'The Winter Programmes in the North.' 7.20:—The Royal Horticultural Society's Bulletin for Northern English Listeners. 7.30:—National Programme. 9.15:—North of England News. 9.20:—National Programme. 9.35:—The Northern Wireless Orchestra. 'The Old Man of the Sea.' A Comedy, by Stuart Ready. 10.30-12.0:—National Programme.



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**POWER ... AND POWER TO SPARE**



REGINALD NEW  
at his organ. His recitals of organ music are  
a regular feature of the Midland programmes.

#### *Daisy Chains for Midlanders.*

A SONG CYCLE which was parodied by the great Pelissier of 'Follies' fame is to be broadcast from the Birmingham studios for Midland listeners on Wednesday, October 22. 'If no one ever marries me, And I don't know why they should,' goes the song, 'If no one ever carries me, And I don't see how they could,' sang Pelissier, who weighed twenty stone, and the audience rocked! A parody by Pelissier was a distinction in the days when Liza Lehmann wrote *The Daisy Chain*. It was meant for children, but the composer discovered that all real children are well over forty, and it was they who clamoured for more. To please them, she wove another chain called *More Daisies*, and this, too, is to be sung before the microphone for listeners. What a woman she was, this Liza Lehmann, with her music and her charm and her love of pottering about the garden! As a young girl, she piped about the house in a high, lovely voice, with no idea that she would create songs for others to sing. One day the great Jenny Lind heard her singing *If God gives me strength*. She exclaimed 'I should like to teach that child!' And so she did, for later Miss Lehmann studied singing under a famous teacher, and Jenny Lind helped her with advice. Soon, however, came the itch to be scribbling, and some little songs were written, but success came only with the appearance of *In a Persian Garden*, a setting of Omar's 'Rubáiyát.' Its success was amazing, and must have come as a shock to the ten publishers who refused the work when it was submitted to them. A quartet of soloists will broadcast the song cycles.

#### 'MERCIAN'S' NOTES FOR MIDLAND LISTENERS

## THE MICROPHONE AT WALSALL

Coldstream Guards Band Concert at Shopping Festival—When Musicians were brought from Hanover—The Music of Liza Lehmann—Church and Cinema Organ Recitals—A New Series of Travel Talks for Young People.

#### *Organ Music.*

REGINALD NEW, who broadcasts again on Tuesday, October 21, used to play an organ believed to be the first of its kind in any cinema. It was an electric organ, and nine years ago an electric organ was something of a novelty. Mr. New has been doing cinema work since he was eighteen. Before that he was associated with church music. St. Mary's Church, Nottingham, will provide an organ recital by Henry O. Hodgson, on the same day. Mr. Hodgson is organist and choirmaster at the church, and combines a love of conducting with his other activities, for he is the leading spirit of the local Bach Choir.

#### *'The World Around Us.'*

THE first of a new series of talks, entitled 'The World Around Us,' will be given by Kenneth Lawson in the Midland Regional Children's Hour on Saturday, October 25. I believe the first talk will describe a journey across Belgium, one of those 'mystery' trips like the kind you have on a charabanc. In the second talk Mr. Lawson will describe what goes on in a German school. Another time you will be with him on board a great liner. Up the Eiffel Tower you will go in talk No. 4, and to Vienna by air! Then comes the greatest fun of all—a journey on foot up the Alps! You see them now as you anticipate it—the white shining rocks and glistening snow-fields, and you, half way up, breathing the splendid air. There will be sports, too, as they are played abroad, and, finally, a stay in Brittany to rest after your travels. Mr. Lawson, who is a Midland man, has given several interesting talks from Midland Regional. Listeners will remember 'Oxford and Cambridge' and a fascinating talk about Venice.

#### *At Walsall Next Week.*

THERE are to be great happenings at Walsall next week, and Midland Regional listeners will get their share of the fun on Friday, October 24, when the Band of the Coldstream Guards plays in the Town Hall. The Shopping Festival at Walsall is no small matter. All the big firms in the town are up and doing to vie with each other at the Trades Exhibition. There are to be mannequins, too, all decked out in the latest thing in gowns, and last, but not least, a cabaret show every evening in the Baths—not actually in the water, of course! There the 'Lehiniski Eight' are to dance, and Mason and Armes, of wireless fame, will amuse. If you live in Walsall next week you may fulfil your life's ambition and join in a treasure hunt.

#### *The Coldstream Guards Band.*

MANY listeners will be interested to learn that the first members of the Coldstream Guards Band came from Hanover in 1783! The band claims to be even older than that, for there are pictures of a Coldstream Guards Band, dated 1742, but it was nothing like the official military band of today. For years the regimental band consisted of civilians, hired by the month. They had only one military duty—that was to play the Guard from St. James' Parade to the Palace and back. But the soldiers were not satisfied; they must have a band of their own which would make music for them whenever they felt inclined to march abroad. Accordingly, the officers spoke up for their men, and sent a message to the Colonel-in-Chief, the Duke of York, who was in Hanover at the time, asking his consent for the formation of a permanent band. The Duke set to work at once, collected a group of twelve fine musicians, and packed them off to England to form the band that has since become one of the most famous in the world. Several notable conductors have been in charge of the 'Coldstreamers,' and many listeners will remember Colonel Mackenzie Rogan, a fine old figure of a soldier with a great array of medals won in the service of the Army. Captain Robert Evans is in charge now. Besides being an inspiring conductor, he plays the violin and the cornet, and does a good deal of composing.



THE BAND OF THE COLDSTREAM GUARDS.

This famous military band, whose history is sketched in the paragraph above, will broadcast from Walsall on October 14.



'STEEP HOLM' WRITES FOR THE WEST REGION

## A REMARKABLE EARTHWORK

Dr. Cyril Fox to speak on a Hundred Miles Long Welsh Dyke—New Series of National Museum of Wales Talks—All about Hockey—Canadian Singer in N.O.W. Concert  
A Service in Welsh from Aberavon.

*Field Work.*

A NEW series of talks of especial interest to Wales will be given during the autumn by members of the staff of the National Museum of Wales. The general title of the series is 'The Field Work of the National Museum of Wales: Research on Land and Sea,' and the first talk will be given by the Director, Dr. Cyril Fox, on Tuesday, October 21, at 6.0 p.m. Dr. Fox will speak on 'The Interest and Importance of Field Work,' and although he will indicate the scope of the work in general, his talk will deal largely with discoveries he has made in Wales.

*Fresh Material.*

DR. FOX tells me that it has long been the policy of the Council of the National Museum to encourage its Scientific Department to carry out organized field work, and fresh material is constantly being obtained for the collections and exhibition cases. The Department of Geology collects fossils and rock samples and studies the history of the building-up of the structure of Wales. The Department of Botany, is especially interested today in the study of plant groups native to a given soil, in forestry, and in the economic aspects of the science. The Department of Zoology is building up a collection which will illustrate fully the variety of living creatures found in Wales. The Department of Archaeology is perhaps the best known for the excavations at Caerleon.

*Offa's Dyke.*

ALTHOUGH as Director Dr. Fox necessarily interests himself in all branches which the Museum covers, his own special subject is archaeology, and his talk will describe some of the historical problems he has investigated in Wales. Chief of these is the remarkable earthwork called Offa's Dyke, which stretches almost continuously from the Dee estuary to the Severn, near Chepstow. If tradition be correct it was the frontier of Saxon against Celt, and its close study should give more than one clue to history. The Dyke consists of a bank and a ditch, the ditch being almost invariably on the Welsh side. Dr. Fox believes that this Dyke of a hundred miles in length was designed by one engineer, for the mark of his intellectual bias, methods, and technical skill in alignment can be seen at every point.

*Welsh Hockey Topics.*

M R. W. W. MIRON gives a talk on Welsh Hockey Topics on Monday, October 20, at 6 p.m., when he will deal with the progress of the game in South Wales, what the past season revealed, and the lessons learned from last year's International games. He will also discuss Public Schools' hockey, the formation of the Umpires' Association, and the prospects for the coming season.

*Sarah Fischer.*

THE concert by the N.O.W. on Saturday, October 25, at 7.45 p.m., will be devoted to French and Spanish music, the solo artist being Sarah Fischer, who has been described as Canada's most distinguished prima donna. Miss Fischer has already broadcast from Cardiff, when she took part in a Canadian programme during a special week of Empire programmes in the autumn of 1928. The N.O.W. is also giving a concert at the Park Hall, Cardiff, on Sunday, October 19, when the programme from 9.5 to 10.0 p.m. will be broadcast. Hughes Macklin (tenor) is the solo artist. A musical comedy programme by the orchestra has been arranged for Monday, October 20, from 9.40 to 11.0 p.m., when Mai Ramsay (mezzo-soprano) will be the singer.

*Black Harmony.*

THAT versatile combination, 'The Super Six,' returns to the microphone on Tuesday evening, October 21, at 8.15 p.m., to give a programme entitled 'Black Harmony.' This is not the first Dixie Minstrel programme they have prepared, and Mr. Sidney Evans, the producer, tells me he has some new and very catchy numbers.



DR. CYRIL FOX,

Director of the National Museum of Wales, will start the series of talks on the Museum's field work with an account of his own discoveries on October 21.

*Two Quarters of an Hour.*

TWO interesting items in the programmes on Tuesday evening, October 21, are a violin recital by Mr. Louis Levitus at 7.45 p.m., to be followed at 8 p.m. by fifteen minutes of syncopated pianoforte selections, played by Miss Mai Jones. Miss Jones, who has frequently appeared in our programmes, trained as a classical pianist, and was accompanist at the Pontypool National Eisteddfod in 1924, where one of her songs was sung by Blodwen Caerlon. Later she took up syncopated playing, and has appeared at important music-halls in London and the provinces.

*Welsh Religious Service.*

THE monthly religious service in Welsh at 6.30 p.m. on Sunday, October 19, will be taken from Carmel Calvinistic Methodist Chapel, Aberavon, Port Talbot, when the preacher will be the minister, the Rev. David Williams. The church was recently presented with a fine pipe organ. Besides being broadcast to listeners throughout the West Region, the service will be radiated on the 1,554.4 metres National wavelength.

*The Red Dragon.*

THE origin of the Red Dragon is the subject of a talk to be given by Mr. D. Rhys Phillips on Thursday, October 23, at 6.0 p.m. The dragon of Wales differs in many respects from the dragon of China, and while in the East it is used as a decorative motif, in Wales it is mainly used in heraldic devices. Welsh listeners who do not know the legend of their dragon would do well to listen to this informative talk.



A CORNER OF OFFA'S DYKE, ON RUSHOCK HILL.

The dyke, built in the eighth century, is now used, with the addition of a wire fence, as a boundary for sheep walks.

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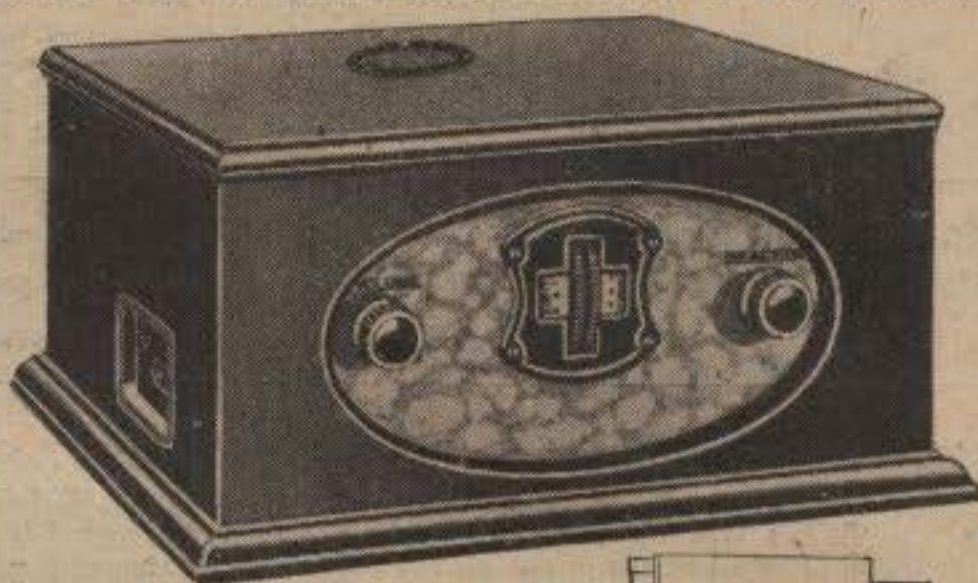
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