

FRANCIS TOYE—LADY OSSULSTON—VERNON BARTLETT.



The Journal of the British Broadcasting Corporation.

Vol. 20. No. 259.

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

SEPTEMBER 14, 1928.

Every Friday. Two Pence.

How to Listen to Opera.

In view of the forthcoming season of Broadcast Opera (details of which will be found below) the accompanying article by Mr. Francis Toye, the well-known music critic and broadcaster, should be of special interest to our listeners.



Mr. FRANCIS TOYE.

THE reader who wishes to appreciate Opera intelligently, whether in the theatre or via the wireless, must remember first, last, and all the time, that the whole of Opera is a convention. That is to say, it is obviously unnatural. People do not in real life carry on conversations in anything but spoken words; they do not stop in the midst of a love-affair to sing a love-song or a love-duet; they do not, when they see a man run over by a motor-car,

comment on the situation in various, contrasted but intertwined musical phrases; they do not keep a tame orchestra in the basement to explain to the passers-by by means of an elaborate system of determined musical symbols exactly what is passing through their minds as they dress for dinner or read the newspaper.

In other words, the recitative, the aria, the ensemble, the *leit-motif*, which together may be said to constitute the frame-work of what we know as opera, are highly artificial products, no one being more or less artificial than the other.

For many reasons it is important that this fundamental artificiality should be understood, but the understanding of it should not lead anybody to despise the operatic form. On the contrary. Every art-form, except that of architecture, is artificial to a greater or less extent. Even the popular art-form of the day, that of the cinematograph, bristles with artificial conventions. A visitor from Mars, however intelligent, would make little of modern films until he had become familiar with them. He would wonder what on earth the 'close-up' was, why on earth a picture of a gentleman dozing in an armchair should gradually merge into a street-scene or some other incident. We know, of course, that the gentleman is dreaming of something that happened to him months or years before, but our Martian visitor would have no inkling of this. In short, in the case of the cinematograph the whole public takes a series of conventions for granted—so much

for granted indeed that it hardly realizes their existence.

Now, in a country like Italy, where opera is absolutely indigenous, the operatic conventions are accepted as unconsciously as are the cinematographic conventions here. In Germany, where opera has been naturalized for a considerable time, the same holds good, though perhaps not quite to the same extent. It is in Anglo-Saxon countries, where Grand Opera at any rate remains an exotic, that parodies of operatic conventions find such a ready response. I expect a great many of you remember the delightful scene in the second act of *The Pirates of Penzance*, where Major-General Stanley sends the policemen to battle with the pirates. 'We go, we go,' sing the policemen. 'Yes, but, damn me, you don't go,' retorts the exasperated General. Now as satire this is delicious, but people who take it seriously—and very many do—betray ignorance of the very nature of operatic convention. It is, so to say, the policemen's music that is 'going,' not the policemen, and the music, if it really conveys to the audience the impression of 'going,' is good operatic music; if not, bad.

The particular convention here satirized is, of course, a convention of Italian rather than

(Continued overleaf.)

OPERAS YOU WILL HEAR.

The following Operas are to be broadcast during the 1928-9 Season, two performances being given in each case:—

- 'Maritana' (W. Vincent Wallace) Sept. 24 and 26, 1928
- 'Pelléas and Mélisande' (Debussy) Oct., 1928
- 'Samson and Delilah' (Saint-Saëns) Nov., 1928
- 'Blue Forest' (Aubert) Dec., 1928
- 'Lakmé' (Delibes) Jan., 1929
- 'Coq d'Or' (Rimsky-Korsakov) Feb., 1929
- 'Ivanhoe' (Sullivan) Mar., 1929
- 'Flying Dutchman' (Wagner) April, 1929
- 'Jongleur de Notre Dame' (Massenet) May, 1929
- 'The Swallows' (Puccini) June, 1929
- 'Werther' (Massenet) July, 1929
- 'Le Roi l'a Dit' (Delibes) Aug., 1929

Particulars of how to obtain copies of the libretti of these operas will be found on page 320.

German opera, but German, even Wagnerian opera, is, I repeat, every bit as conventional as Italian. Gurnemann on his tree-stump is, in reality, no less or more artificial than Iago reciting his blasphemous 'Credo.' The conventions are different, that is all. Perhaps one of the most, if not the most, sincere operas ever written is Beethoven's *Fidelio*. Yet the form of it is artificial in the highest degree—spoken dialogue interspersed with set choruses, arias, scenes, and so on. What matters is the spirit of the music, which in this case is full of dramatic feeling and genuine poetry. *Fidelio*, in short, is, as a work of art, far truer in expression than, let us say, *Siberia* or *Louise* or any of the so-called 'naturalistic' operas. The mould matters very little; it is on what is poured into the mould that should be focused the attention of the intelligent listener, who would do well to remember this point, whether he is hearing German, French or Italian opera.

Speaking generally, the difference between German and Italian operatic conventions is that, whereas the former relies for expressiveness to a greater extent on the orchestra, the latter still pins its faith to the human voice. Theoretically this distinction cannot be maintained. All the great opera-composers without exception have acknowledged the supremacy of the voice, though they have had widely divergent views as to how it should be treated. I know that many people will be surprised in these days, when the orchestra has become the idol of the popular press, to read this last statement. It is, nevertheless, true, and, to substantiate it, I will quote a passage from Wagner's 'Opera and Drama' that is often

conveniently forgotten. 'It is this (the varied tint of Speech-tone) that makes the tone-organ of the human voice the richest and completest, to wit, the most organically-conditioned of them all. Compared with it, the most complex blend of orchestral tone-colours conceivable must needs seem poverty-stricken—an experience which certainly cannot be made by those people who hear the human voice employed by our modern singers in imitation of the orchestral instrument.'

A few pages further on, too, in the same work Wagner gives us a striking simile of the orchestra being like 'a limpid mountain-lake lit by the sun-rays to its very bottom,' while the melody of the Dramatic Singer is as a specially constructed boat launched upon the lake, which seems to show us the purpose for which the lake exists.

There is no possible ambiguity here. Wagner, the master-magician of the orchestra, pays due tribute to the supreme importance of singing. Indeed, we know that in actual life he was delighted with certain Italian performances of his operas for this very reason. Unfortunately he did not always live up to his own theories in this respect (as in many others), and as for the Wagnerians, at one time they seem definitely to have preferred ugly singing, though the fashion is now happily past, notably in Germany.

In view of the inherent supremacy of the voice in opera, I think many people judge too severely works like *Ernani* and *Trovatore*, wherein the orchestral part is negligible and practically the whole of the expression is entrusted to the singers. Doubtless the convention according to which they and

other early works by Verdi were composed was far from ideal, besides sounding rather outmoded to us nowadays. Doubtless works like *Götterdämmerung* and *Meistersinger*, *Falstaff* and *Otello*, wherein the marriage of orchestra and voice is a union of more or less equal partners, represent the supreme operatic achievements of our time. Still, if I had to choose between an opera that is all voice and an opera that is all orchestra, however 'symphonically' treated, I would choose the former, though I am not sure that this is not a heresy in the opinion of our musical mandarins!

As in everything else, however, the listener must be intelligent about singers, and remember that they are a means, not an end. People who talk as if Italian opera were only an excuse for the virtuosity of singers forget that Verdi himself was merciless with his singers, and that the great conductor Toscanini, at the Scala, still continues his tradition. It is the singing, not the singer, that matters. Our fathers and grandfathers used to regard Mozart's operas merely as excuses for the appearance of this or that singer. We know better, for we recognize now that the real interest of *Don Giovanni* or *Figaro* lies rather in the drama and the beauty expressed in the music. A similar attitude should be adopted in regard to all opera, except perhaps certain works by Rossini, and conceivably, Bellini—but, as we have no singers that can sing them, the exception becomes negligible in practice. The singer is the best possible servant of opera, as he is about its worst possible master—and in listening to opera the reader should never lose sight of either fact.

Jack Payne, Director of the B.B.C. Dance Orchestra, demands A Fair Hearing for Syncopated Music.

THERE is a well-known conductor whose name is frequently connected with the most famous symphony orchestras of the world, who frankly confesses that he has never listened to a modern dance orchestra. In his opinion no sane individual can derive any enjoyment from listening to modern dance music. He asserts that it is not only degrading, but an insult to any educated mind. One is tempted to ask, how if our great man has never heard a dance orchestra is he in a position to judge the value of its playing? And again, by what miracle of ingenuity he has in this year of grace succeeded in not hearing one?

But he is famous enough to be able to air his views on this or any other subject and, as is natural, there are many who, seeing such a statement over the signature of so learned and clever a musician, and perhaps having never, as in his case, heard a dance orchestra (or only one or two of the very inferior type) immediately agree with him, because they think he must know what he is talking about.

I remember some time ago listening to a concert at the Queen's Hall, and in the programme was included a well-known work by one of our modern composers. It was marvellously played and gave me a thrill. The next day I had an occasion to keep an

appointment in a provincial town, and having completed my business and finding I had an hour to spend before the departure of my train, I visited a picture theatre situated near the station. As luck would have it, as I entered, the orchestra (comprised, if I remember rightly, of only nine musicians) started playing the identical composition I had heard the previous evening at the Queen's Hall. The musicians were obviously not first-class men, but 'they did their best.' The result was anything but convincing, and, as compared with that of the previous evening, the performance was naturally very poor. Nevertheless, because of this, I could not have criticized the composition and, what is more to the point, because this particular work was badly played I did not leave the cinema with the idea that that type of music was bad or that all cinema orchestras were inferior.

The old saying 'Give a dog a bad name . . . is, in this case, most appropriate. But there are many, nevertheless, who do appreciate dance music. They derive a lot of pleasure from dancing, or even listening to the melodies and rhythm played by a really good dance band. They do not expect from it such works as are played by a symphony orchestra, but are reasonable enough to look to each for its own music.

If one wants light reading one does not go to the shelf and take down a poem by Homer. There are times when even Chaucer or Dickens need too much thought; when we feel we want to read something which needs less concentration. Conan Doyle wrote his stories about Sherlock Holmes in all seriousness with a definite object in view, and in their particular sphere these novels are important and entertaining. They fulfil the purpose expected by the author and will live very many years.

And so dance music, in the world of music, is a kind of 'light reading.' It needs very little thought or concentration to understand, but it is none the less entertaining in its own way.

Let those who want serious music have it, but not decry others who want to hear that of a lighter vein. Everyone is entitled to his or her own opinion—if one does not want to listen to dance orchestras it is not necessary to do so, but there are millions who do.

Music for dancing has been in existence almost since the world began; its character has changed but it still exists and, I venture to say, always will, although it may be different from what we are accustomed to hear nowadays. Its popularity is sufficient proof of its worth. If there were 'nothing in it,' would it have lasted so long?

Broadcasting
and the Future IV

BROADCASTING

and the Peace of Nations

By

VERNON BARTLETT

The Palace of the Nations, Geneva

I AM going to begin this article by wandering from my subject. This crime is looked upon by editors in much the same way as 'potting the white' without even an insincere apology is looked upon by billiard players, but in the present case I cannot resist the temptation. I am asked to write about what broadcasting should do for world peace. Let us first of all consider what it could do for world war.

In my opinion it could stop it. The reasons for this belief are simple and straightforward. You can understand a war breaking out in a moment of international bad temper, but it cannot continue without deliberate efforts to keep the war feeling alive by letting your own people know one set of facts and your enemy another. You depend upon ignorance because ignorance breeds fear of the unknown, and fear is the mainstay of war. Deliberately you exaggerate your own gentler characteristics and the inhumanity of your enemy.

Eavesdropping on the Enemy.

But, as I see it, broadcasting would change all this. The suppression of the other man's point of view would surely become impossible. Those of us who, during the last war, had the opportunity of reading neutral or enemy newspapers will remember how frequently versions of the same incident varied, and how subtle the explanations of a setback could be when the blunt and unpalatable truth could be suppressed. This art of deception was carried to extraordinary lengths. In a certain hotel in Bern which housed British and German diplomatic missions it used to be quite the thing for the British or the Germans, as the case might be, at critical moments of the war to drink champagne and to put up a great show of rejoicing, in the hope of persuading their enemies at the other end of the restaurant that all was going well, and according to plan. But if every possessor of a valve set could listen day by day to the enemy's version of the progress of the war, censorship would become futile, and I do not believe that any war could last. Some little sentimental song broadcast from a music-hall in the enemy's capital would so easily undo efforts of weeks to prove that one's opponents must be brought to their knees because they and their wives and children had no decent human feelings, but were bloodthirsty brutes who were dangerous to mankind. And it would be more difficult to abolish all valve sets in another war than it would have been to suppress every newspaper in the last war.

And now, what can broadcasting do for world peace? I think this is a question that needs to be answered in two different ways, just as the work of the League of Nations is divided into two categories. There is the general development of international co-operation, which, by helping countries to understand each other, quite definitely makes war less probable; and there is the perfecting of the machinery which the League Council can use to prevent a sudden quarrel from developing into a war. The best example of this machinery at work is the Greco-Bulgarian dispute of October, 1925, when rumour so much exaggerated a chance quarrel between a Greek and a Bulgarian sentry on the mountain frontier between the two countries that the report which reached Athens asserted the Bulgarians were attacking in force, and the Greek army promptly marched its troops several miles into Bulgaria. The Bulgarian appeal for aid was received by the League of Nations on October 23, and a special meeting of the Council was summoned immediately. Such decisive action was taken that by October 29 all troops had been withdrawn behind their own frontiers and Greece paid a handsome indemnity to Bulgaria for the damage done by her soldiers.

A Radio Station for the League?

Already broadcasting has so developed that, were a similar incident to arise tomorrow, people would be much less likely to believe alarmist rumours of invasion than they were in 1925, and an official summary of the situation sent out by the League of Nations and broadcast from different national stations would do a lot to allay general uneasiness such as the Greco-Bulgarian dispute caused in neighbouring countries. There is some talk of constructing for the League of Nations not only an ordinary wireless station to ensure rapid communications with all governments, but also a broadcasting station which would be used in cases such as this. But even should this scheme never be fulfilled, I am convinced that broadcasting will be one of the most valuable factors in preserving the peace if and when Europe is again faced by a crisis such as that which followed the murder of an Austrian Archduke at Sarajevo a little over fourteen years ago.

But, of course, the greatest value of broadcasting—and probably the greatest value of the League of Nations—lies in

steady work of international education. A year or two ago a surgeon had been having a dig at me and I went to stay in the Alps to recover. The place was very quiet, for it was at that period when all the hotels are shuttered up and the local shopkeeper has gone away on his holiday. But there was a good wireless set. And for hour after hour I switched myself round Europe until I knew the voice of the announcer in Vienna, or Barcelona, or Stuttgart as well as I knew that of my host. I still had my enemies, but it was their bad singing or, still worse, the great slabs of advertisements they inserted between each musical item—and not their nationality—which made me dislike them. We may not all be able to say exactly where Brinn, Hutzen, and Lahti are—I should hate to have to draw a map of Finland, let alone to put Lahti on it—but our wireless programmes show us such places exist; we learn, with the help of the wavelength, to distinguish between one odd idiom and another, and we can polish up any languages we know, or like to think we know.

Understanding Other Nations.

This, of course, applies only to the owners of the more expensive sets, but the international programme is still in its infancy. I look forward to the time when the B.B.C. and my simple crystal set will make it difficult for me to believe that I am sitting at home in London, and am not in some foreign country. There will be a few typical jokes, a representative comedian, folk music, the noises of the streets, the flute or song of the shepherd, and a short talk that will give me less an idea of the country's art and archaeology than of its 'atmosphere.'

This is an impossible subject to write about, because you cannot set limits to the influence of broadcasting. Clearly if we could all travel, and travel enough to get over that first feeling of strangeness we experience when we go abroad, there would be no more wars, because it would no longer be possible to look upon 'foreigners' as beings very unlike ourselves, and civil war is out of date. But we cannot all travel, and the next best thing is to *hear* the life of other countries. A foreign newspaper must always look a little strange and unusual, but a programme broadcast from Berlin is not necessarily very different from one broadcast from Paris or London. Nothing in our complex civilization can do so much as the microphone to abolish that ignorance which makes for international distrust.



BOTH SIDES OF THE MICROPHONE



A New Ballad Opera.

ON October 2 (5GB) and 5 (other stations) we are to hear a new ballad opera, entitled *Charming Chloe*, by Rodney Bennett, with music by Gerrard Williams, the young composer who is now on the staff at Savoy Hill. *Charming Chloe* is in the eighteenth-century tradition. You know the sort of thing—'Sweet Alice or Black-eyed Susan or Chloe (take your choice!) and one of those fortunate young bo'uns, super-cargoes or powder-monkeys who, in the days when sailors wore pig-tails and black straw hats, had such enviable success with the ladies. The tradition lends itself to parody. I gather that *Charming Chloe* is not altogether serious. The period of the play is Napoleonic; the songs are resettings of old ballads and sea-shanties. For a change we shall not need to make the journey to Hammerstein in order to enjoy the sort of show which English writers and composers do better than anyone else in the world, October 2 and 5—and yo, ho, ho and a bottle of rum!

The Question of Education.

A SHORT discussion, 'Should Girls and Boys have the same Education?' between Mr. R. F. Cholmeley and Miss L. M. Faithfull will be broadcast on September 25 at 7 p.m. Mr. Cholmeley is the headmaster of Owen's School, Wellington; Miss Faithfull was for fifteen years in charge of Cheltenham Ladies' College.

Next Week.

ON September 22 the National Radio Exhibition opens at Olympia. Our issue of next week (September 21) will contain articles on this great wireless show and the novelties which it contains, on the B.B.C.'s own exhibit, and a special long article on the rapid development of wireless by Dr. J. A. Fleming, F.R.S., who, as the inventor of the thermionic valve, has done almost more than anyone else to make that development possible.

Jane Winkle.

I HAVE received the following letter from a listener who signs herself 'Jane Winkle' (of Chingford): 'If our "Announcer" found himself greatly intrigued as to Miss Emily Jump,



'I fall into a tremble.'

I, in my turn, have been eaten up with satiable curiosity as to *his* appearance and calibre. Now, sir, am I to understand Mr. Wait's drawing is a correct one of him and his dog? Anyway, my discovery that he frequents Knightsbridge, that his bus is No. 15, leads me to believe some fine day I might actually see him in the street or even sit opposite to him in the bus, and if our artist has not played me false, I shall at last be able to recognize him. But dare I speak to him? Each time I travel in a bus and find a lady's insatiable eye fixed upon me, I fall into a tremble. Is it—can it be that Miss Winkle is about to address me, or is it merely that my celluloid dickie has come unfastened?

From Langham Place.

ON NE Promenade Concert will be heard from London and Coventry next week and two from 5GB. The London 'Prom' on Friday, September 28, includes Beethoven's Piano Concerto No. 3, in C Minor (played by Johannes Stockmar) and the charming Sixth (Pastoral) Symphony. Elsie Suddaby and Francis Russell will sing songs by Mozart. On Wednesday, September 20, a Bachus concert comes from 5GB, including the Concerto in A for Violin, Cello and Orchestra (the soloists being Boris Packer and Herbert Withers) and songs by Anne Thordfield; and on the following evening 5GB listeners will hear a more varied programme from the Queen's Hall, comprising works by Smetana, Bruch, Ravel, Dohnanyi, Stravinsky, and Holst.

And He Found It!

YOU will probably have heard Lillian Harrison in *Nurse Henrietta*. She has played the part of the conscience-stricken nurse in Kesser's monologue play on three occasions, the last of which was from London on August 20. On August 30 Miss Harrison set out for Wiesbaden, the home of Hermann Kesser, to consult the author, whom she had never met, regarding the possibility of producing other of his plays. It happened that Kesser had been so struck by her performance of the previous night that he had already written and despatched to the *Frankfurter Zeitung* an article of appreciation entitled 'I am seeking the voice of Lillian Harrison!' And he found it, for Lillian Harrison arrived and was welcomed by a crowd of German and Russian listeners who had heard her from Coventry. She had a grand time, including an evening at the annual Weisfest, which is one of the sights of Europe, and talked a great deal about the possibilities of broadcasting as an international medium for Art. But she was back in London on September 4 to take part in *Kaleidoscope*.

Opening of the Opera.

THE B.B.C.'s 1933-29 Season of 'libretto operas' (so called because the libretto of each is published in pamphlet form for the convenience of listeners) opens on September 24 (5GB) and 26 (other stations) with William Vincent Wallace's popular opera *Marianna*. Wallace (he must not be confused with the contemporary Scottish composer, William Wallace) was born in 1812 at Waterford, the son of a bandmaster. He was a musical prodigy, and while still a boy in a short jacket, led the orchestra at the Adelphi Theatre, Dublin. Later, after his marriage, he emigrated to Australia, where a friend, hearing him play the violin, induced him to give a concert, which was an enormous success. After musical adventures all over the world, he landed up in London, dressed, as a contemporary record has it, 'in a white hat with a very broad brim, a complete suit of planter's nankin, and a thick stick in his hand.' His opera, *Marianna*, was staged at Drury Lane in 1845, and has since then been regularly played with great success. His eyesight failing, Wallace resumed his travels, giving concerts in various parts of North and South America. 1860 saw him back in London, where he produced four successful operas: *Lustige*, *The Amber Witch*, *Love's Triumph*, and *The Desert Flower*. None of these is remembered today. As is so often the case, Wallace is remembered by a work which he certainly did not consider his best. In addition to opera he wrote much piano music, but that, too, is forgotten. To the average music-lover of these days the name of William Vincent Wallace stands for *Marianna*.

Singers in 'Marianna.'

THE artists taking part in *Marianna* will be Parry Jones, Inn Souers, Franklyn Kelacy, Frank Phillips, Gladys Palmer, Harold Williams and Samuel Dyaon. In connection with this production *The Radio Times* is publishing in next week's issue an article introductory to the opera by Mr. B. A. Scott.



The buzz of a bee in Algiers.

Poem.

A LONDON listener, Mr. W. J. Shaw, has sent me the following charming and wide-eyed verse:—

THE WIRELESS WAVE.

'When I think of the wireless wave,
Of its flight through the great concave,
I marvel how New Zealand hears
The buzz of a bee in Algiers!'

Vaudeville.

DESLYS and Clarke, the synopated singers, return to the programmes in a vaudeville programme on October 3. A week back, when returning in the small hours to my hotel at Dinard, I heard from the open doorway of a popular café-bar two voices which I seemed to recognize. These, on further investigation, proved to be those of Deslys and Clarke, who are among the best-known cabaret artists on the Continent and are to be found during the season at one or other of the smart places. With them on October 3 will be Will Hay in a further adventure at St. Michael's (which for scholastic rowdiness must run Dotheboys Hall pretty close), Cecily James and the Wireless Singers in old plantation songs. On October 5 Tommy Handley is presenting *The Disorderly Room*, the famous sketch which he has played on the music-hall stage.

Two Plays.

PROBABLY the most celebrated short story in all literature is de Maupassant's tale of 'The Diamond Necklace.' It was certainly not his finest story, but the public fancy seldom seizes on an author's best work. However, its plot is neat and eminently dramatic. As dramatized into a one-act play by Marcel L'Hervey, it comes into the programmes on October 1. The same programme includes another 'one-acter,' a comedy, entitled *Disgrace*, by Cyril Cusack, one of the most successful of our younger playwrights, author of three plays recently seen in the West End, *Ask Bachelor*!; *Dogs*; and *The Lush*.

B.N.O.C.

ON Friday, September 28, 5GB will relay from Lewisham Hippodrome Act I of Verdi's opera *Aida*, performed by the British National Opera Company, whose productions are well known to listeners.



BOTH SIDES OF THE MICROPHONE



'Yom Kippur.'

THE most solemn festival of the Jewish Year is *Yom Kippur*, 'the Day of Atonement,' which falls this year on Monday, September 24. It is the tenth day of Tishri, the first month of the Jewish Calendar. The New Year, *Rosh Hashanah*, falls on September 15. Though the world in general is in the year of grace 1928 A.D., the Jews, according to their own calendar, are at present in the year 5688 A.M. (Anno Mundi—they believe the world to have been created at the time of the Autumn Equinox in 3760 B.C.). The Day of Atonement is devoted to contemplation of the past year, to acknowledgment of wrongdoing and to repentance. On Sunday evening, September 23, the Chief Rabbi, the Very Rev. J. H. Hertz, who is the spiritual head of orthodox Jewry throughout the Empire, is coming to Savoy Hill to broadcast a talk on the festival of the following day. The Chief Rabbi is one of the most fearless and active religionists alive. He was born in what is now Carcho-Slovakia and, before his election as British Chief Rabbi in 1913, had held important positions in America and South Africa.

Pursuit of the Shuttle.

BECAUSE it is played with a shuttlecock, many people imagine Badminton to be a soft and childish game. But then there was a time when the knowing considered tennis a game fit only for vicarage garden parties—until young women with bare arms came along and clothed the ball at them in the most frightening fashion, without waiting for it to bounce. Rest assured that Badminton is one of the most strenuous and subtle of games and excellent exercise for the winter. At 7.25 on Saturday, September 29, Mr. B. L. Bisgood, the old Somerset cricketer, is coming to Savoy Hill to talk on Badminton. Listen to him and then think about joining a club; there is probably one in your neighbourhood.



An omelette without butter or eggs!

Snowstorm!

THE invitation of the B.B.C. to listeners to contribute recipes and household hints to a monthly *Listeners' Household Talk* has, I hear, had disastrous results as far as the lady in charge of this particular feature is concerned. Since the first announcement of these 'Listeners' Talks' a few weeks since, she has received more than a thousand entries. What a task for any woman—to be compelled to choose between Mrs. X's recipe, 'An omelette without eggs or butter,' and Mrs. Y's hint as to 'How to polish your landing floor with toothpaste' or 'A way of removing egg stains from airman's goggles.' The first of these talks will be broadcast from all stations at 8 p.m. on September 24.

Siamese Cats and Islands.

TO Compton Mackenzie we owe some of the most charming characters in contemporary fiction—Jenny Pearl of 'Carnival,' Sylvia Scarlett and Mrs. Gainsborough of 'Sylvia Scarlett,' Stella and Michael Fane of 'Elm Street,' and a host of charming Dresden china figures which move against the elegant artificial background of 'The Passionate Elopement.' Our author talks as charmingly as he writes, as witness his recent talk on 'Islands.' Islands are a passion with Mr. Mackenzie. He owns the Channel Isle of Jethou. On Monday, September 24, he is giving a talk on 'Siamese Cats,' weirdest and most wonderful of their tribe; but I understand from him that by some magical process of reasoning the title of his talk is to include some account of his recent visits to various islands.

A Madrigal Recital.

ON Tuesday evening, September 25, the Wireless Singers are to give a recital of madrigals from G.R. The madrigal—a poem set for three or more voices—though it flourished at one time in Italy, was brought to supreme perfection in England in the sixteenth century by such composers as Weelkes, Morley, Dowland, Wilbye, Gibbons, and Ford. By the middle of the following century the vogue had died, but the madrigals of the golden age of Elizabeth remain as one of the proudest achievements of English music.

"The Announcer."

Samuel Pepys, Listener.

By R. M. Freeman.

(Part-Author of the New Pepys' "Diary of the Great War," etc.)



Aug. 15. This day I hired a carr to carry us to my wife's Aunt's cottage at Broadmoor by Leith Hill, being that Cook and Doris go with us, and mine own carr not sizeable enough for it, all us 4 and our baggage.

So away by Merton and Morden (But Lord! how changed now from once quiet little Morden!), thence to Ewell, Epsom and Ashstead, where my wife will, for civility's sake, call, in passing, upon her she-cousin, Martha, the sour spinster-woman, but is gone abroad, to my great content. So past Letherhead to my dear sweet little Mickleham, with its rare old *Running Horse* and noble little church, facing one another, where lies buried father's & uncle Octavius, that did marry 5 wives, and, they say, hated each one worse than the last, God rest his soul. Hence by Docking to Westcott, and here took up awhile at the Stores to lay in provender; which, as well as most other things, is also a Post Office, and a well-favoured wench with a roguish eye behind the grille, from whom I had the forthright to buy me a supply of stamps while my wife is busy at her shopping.

So forward, still keeping the Gifford road, to Wotton Hatch, where we turn into the lanes to Tillingbourne; which is a fair park-land in a valley, with the little Tillingbourne river to water it, but our insides nearly bumped out of us by the roughness of the carriage way.

So through a gate into Broadmoor valley, the track now bumpier than ever, whereby, by the time we come to Aunt's cottage, our driver swearing naughtily for his tyres and would chose know whether I mistake his carr for a tank or a caterpillar, that I bring him to such a place, but sweetened him with 5^s and 2^s more to help Cook and Doris carry in the baggage.

Come into the cottage, it is in all respects most primitive, being 2 yokels' cottages run into 13 2 p^{rs} of stater, one hand-rails thereto, and to the upper rooms no doors, onlie door-ways. Kitchen and parlour both giving direct upon the garden, and have doors, both of them, but you can never shut them for light's sake, by the smallness of the windows. Noe gas, noe water for washing, save skye-water from

a butt, and, for drinking, spring-water from a pipe that runs down the valley.

Leaving Cook and Doris to prepare house, I with my wife by The Warren Valley to Leith Hill and to the top of the tower, with the noblest possible prospects on every hand in this cleare ayr, yet with great sorrow of heart in missing mine old friend, Mr. Rolfe, that did aforetime keep the tee-stall here, but now alas! with God; which is very sadd.

So home, where meets us Doris with word of there being no oyl for the lamps, also Cook beaten by the kitchen-fire that smoulders and sulks but will not burn for her to cook dinner. Hereupon I, having a just pride of my neck with fires, into the kitchen and to show Cook how 'tis done; but, save from blacking myself all over almost, had noe satisfaction of the devilish thing. So supt, after all, of a tinned nete's-tongue, with 4 candels (3 of them stuck in old beer bottles) to do it by. Afterwards to turn on the wireless, the only civilized thing there is in this wild place, and to joy ourselves of hearing *Fingal's Cave* (Mendelssohn) by the Birmingham orchestra to my very good content.

Aug. 16. Upp very beimes, feeling like a lark by the cleare fresh ayr and the smell of the pynes, and down to the butt and to draw skye-water in a can for my bath, which (But Lord! how cold!) I take in a small flatt bath, not much bigger than a frying pan; whereby did make a sort of puddle of the floor and some trouble through my wife's treading into it when she steps out of bed. Cook—God be prayed—have now coaxed the kitchen-fire out of its sulks and serves us fried bacon with newlayd eggs that she hath got of the farmer from The Warren that brings the milk.

I find that few hereabouts burn cole-fires but, for the most part, wood-fires, having liberty to go a-wooding anywhere upon the manour, and may (by the custom of the manour) take any branch of dead wood up to the thickness of the Lord of the Manour's arm, who is, I believe, His Grace The Duke of Norfolk, and should, by what I see of some of the wood they bring in, have the thickest arm of any man in England!

Reviving the Art of 'Tusitala.'

Story Telling and Story Reading.

ALTHOUGH not yet beyond the dawn of its possibilities, broadcasting has performed many valuable services. Not the least of these has been its work in the revival of the dying art of story-telling.

The title of 'Tusitala, the Teller of Tales,' which was first given to Robert Louis Stevenson by the natives of the South Seas, has passed to those who, by way of the microphone, have delighted the ears of thousands.

'Tell me a story!' is more than a request of childhood. Human beings of all ages have a fundamental desire to listen to tales that are told. It is a primitive instinct which takes its place side by side with the need for social intercourse, and shows itself in many forms—from the gossiping over the garden fence to the weighty conversations in Clubland. In the far-off beginnings of civilization the story played its part as a fireside recapitulation of the day's hunting. With so one to doubt him in a world of unexplored wonders, the story-teller painted whatever verbal pictures he desired. Everything was reasonable enough to believe, and enchanted forests, fire-breathing dragons and gods who walked across the world were none of them regarded as 'fairy tales.'

Through the ages the story-teller's art has persisted and spread. It has been used in many places and for many purposes. The Vizier's daughter, doomed to die at dawn, kept her Caliph-executioner spellbound with her stories for 'A Thousand and One Arabian Nights,' gaining thereby her well-earned freedom. For a very different purpose Christ, the greatest master of story-telling, spoke His parables to the multitude.

Today, however, in the Western world at least, there are few tellers of tales outside the broadcasting studios. It is to these latter that we must look for a lead in altering this.

Story-telling to a gathering of people can be made fascinating in its accomplishment and rich in its rewards of appreciation and thanks. To be successful, however, it calls for the resources of mind and spirit as well as for a mastery of technique equal to that of many other arts. The plain tale is not easily well told. Consider the person who tells you of his, or her, visit to the theatre. His story—the story of the play—is ready-made for him to tell. A verbal sketching of the plot, a more elaborate picturing of the crises, climax, and final outcome, with, perhaps, one or two quotations, these are all he needs to enable him to pass on to his hearer a great measure of his enjoyment. But instead of this, one is too often compelled to listen to such confused irrelevancies as 'Let me

see. When did I go? Thursday? Friday!—yes—no, Thursday; anyway, she fired the revolver before he had time to warn her. Then she fell dead . . . and then she went out—no, that was the other girl, the man's sister who had warned her, and so on. Very often the climax is reached in the telling before one knows the setting of the first act.

Whether it is for a wider audience or for the delight of those gathered round one's own fire-side, story-telling requires diligent preparation. If the jumble of facts suggested above is to be avoided, there must be mental discipline and reliance on one's own personality and charm. This is the more important, as the task, when carried out before an audience, should be story-telling and not story-reading. The story must be memorised. This does not mean a mere remembering of the theme and the plot. The writer's actual words, which are presumably the best for the purpose of telling the story, should be learnt 'by heart.' This 'sinking' in the story will reveal itself in the telling by giving rise to correct, though restrained, gestures and inflections of the voice.

Since story-telling is, in some respects, like acting in a play with a cast of one, it can be rehearsed somewhat on the lines of a dramatic performance. The rehearsals should be carried out in seclusion, unless it is possible to obtain the help of that rather rare creature, the candid friend. There should also be a mirror before which the speaker can stand, to see himself and hear himself as others see and hear him. This will prove of great assistance, for it is surprising how few people are able, at first, to listen to the sounds of their own voices.

The supply of short stories for re-telling is almost endless, and the search for them is not the least fascinating part of the business. Masters such as Maupassant, Mr. Kipling, and, of another type, O. Henry, have produced many very suitable ones. The Bible itself is a mine of short stories written with a dignity and simplicity never surpassed. In other directions there are myths, legends, folk-lore, the old sagas and the new magazines all awaiting exploration. Week by week the programmes of the various broadcasting stations teem with suggestions which can be followed up—to end in Storyland. There is scarcely a single topic of human interest, from medicine to antiquities, which has not got its background of fiction.

It is from sources such as these, and from a careful listening to the 'Tusitala' of the microphone, that one may lay the foundations of many a happy hour in the world of make-believe.

ALFRED DUNESIO.

Do We Need the Audience?

'Astyanax' says 'Yes.'

NOT so very long ago a letter appeared in the columns of the Press which must have roused a good deal of interest in the hearts of such concert-lovers as came across it. Its author wrote passionately in defence of broadcasting music from concert halls and opera houses as opposed to studios. His main reason was on the original side. It was not that the musical results were clearer or more satisfactory. On the whole, he thought the reverse was the case. But the broadcast from a studio lacked reality in that it conveyed no impression of an audience: no whispers, no fidgetings, no fluttering of programmes, no applause. The very perfection of the studio broadcast was—to this concert enthusiast—its imperfection and its failure.

The idea may sound exaggerated. But there is more in it than any mere striving after effective paradox. It is, I think, true that most of us go to a concert for something besides and almost apart from our main motive—the hearing of fine music.

To begin with, there is the extraordinarily pleasant sensation that is inseparable from being 'one of a crowd' of people all engaged in sheer enjoyment: more particularly when that enjoyment is of an elemental pleasure like music. That feeling of corporate enjoyment of music—exemplified today, for example, in community singing—has changed history more than once. 'Lillabulero' and the 'Marseillaise' were more than songs. And, while I do not suggest that attending a concert can be compared with storming the Bastille, yet it is an emotional expression which it is worth while adding to the calmer intellectual appreciation of the musical programme.

Further, there is the visual side of it. It may sound strange to encourage people to go to a concert in order to see as well as to hear. Perhaps I am speaking too much from a purely personal point of view, but there is to me something quite incredibly exhilarating in the sight of a big orchestra at work. It is akin to the excitement of watching the smooth perfection of movement of some great machine: the glitter of the brass, the ebb and flow of the white bows across the strings, the furious dominance of the conductor. And behind, and on each side of the onlookers the rows and rows of human faces stamped with every range of expression: the cold aloofness of the experts; the sentimental languor of the very young, and the very emotional; the vacuity of the bored; the tense lips and shining eyes of the easily stirred. Finally, there is that amazing combined movement at the end of each item when the lifted faces fall to a level and the innumerable pairs of hands rise to the storm of clapping.

(Continued on page 403.)



RECENT PROGRAMMES RECALLED BY THE CAMERA.

(From left to right) Paul Witgenstein, the one-armed pianist who played Strauss's *Perpetuum Mobile* (for the left hand only) at a Promenade Concert; the thronged scene before the Memorial Gate on the occasion of the memorial service which was relayed from all stations on August 8; and Thornton Wilder, the American author of 'The Bridge of San Luis Rey,' photographed at the microphone just before his recent broadcast.

THE B.B.C. SYMPHONY CONCERTS

SEASON 1928-29

at

THE QUEEN'S HALL, LONDON.

FIRST SERIES, 1928.

Opening Concert: October 12.

SIR THOMAS BEECHAM

with

The B.B.C. Symphony Orchestra.

Schumann.... Symphony No. 3, in E Flat
Debussy..... Brigg Fair
Berneri..... FugueAlso the first Concert Performance of the
Handel Ballet, arranged by the Conductor:
'The Gods Go A-begging.'

Third Concert: November 9.

SIR HAMILTON HARTY

with

The Hallé Orchestra.

Three Symphonies:

Schubert.... B Minor ('The Unfinished')
Beethoven..... No. 7 (A Major)
Brahms..... No. 4 (E Minor)

Second Concert: October 26.

SIR HENRY WOOD

with

The B.B.C. Symphony Orchestra.

SZIGETI,

in the First Performance in England of
Casella..... Violin Concerto
Borodin..... Symphony No. 2 in B minorFourth Concert: November 23.
Choral Concert.

GRANVILLE BANTOCK

The B.B.C. Symphony Orchestra

The National Chorus.

First Performance of a new Work
based on Bunyan's masterpiece,
'The Pilgrim's Progress.'

Items by Schubert.

Fifth Concert: December 14.

FRANZ VON HOESSLIN

of the Bayreuth Festival,

with

The B.B.C. Symphony Orchestra.

Wagner and

Beethoven.... Symphony No. 5 (C Minor)

SECOND SERIES, 1929.

Sixth Concert: January 14.

ERNEST ANSERMET

with

The B.B.C. Symphony Orchestra.

Debussy..... Saint Sébastien
The Incidental Music to a play by
d'Annunzio.Stravinsky..... Le Sacre du Printemps
A revival of one of the most important works in
modern musical literature.

Seventh Concert: February 1.

Choral Concert.

SIR HAMILTON HARTY

with

The Hallé Orchestra.

The National Chorus.

Berlioz..... The Damnation of Faust
London Revival.

Eighth Concert: February 15th.

ALBERT COATES

with

The B.B.C. Symphony Orchestra.

WANDA LANDOWSKA

in her first Queen's Hall Concerto appearance.
Handel..... Concerto for Harpsichord
Scriabin..... Le Poème de L'Extase
De Sabato..... Tone Poem, 'Joventus'
(First Performance in England.)Ninth Concert: March 1.
Choral Concert.

SIR LANDON RONALD

with

The B.B.C. Symphony Orchestra.

The National Chorus.

Parry..... Blest Pair of Sirens

Eric Fogg..... The Hillside (Tagore)

Conducted by the Composer.

First Performance in London

Tenth Concert: March 15.

ALBERT WOLFF

Director, Concerts Lamoureux, Paris.

Director of Music, Opéra Comique, Paris,

with

The B.B.C. Symphony Orchestra.

KATHERINE GOODSON.

Debussy..... Piannoforte Concerto

Franck..... Symphony in D Minor

TWO EXTRA CHORAL CONCERTS.

March 29, 1929.
(Good Friday)

VERDI'S 'REQUIEM'

(London Revival)

The B.B.C. Symphony Orchestra.

The National Chorus.

Conductor:

GINO MARINUZZI,

of the Royal Opera, Rome, and Teatro
Colon, Buenos Aires.

April 12, 1929.

MAHLER'S EIGHTH SYMPHONY

(The 'Choral')

First Performance in England.

The B.B.C. Symphony Orchestra of 130.

The National Chorus.

Conductor:

SIR HENRY WOOD.

THE NATIONAL CHORUS of 250 Singers.

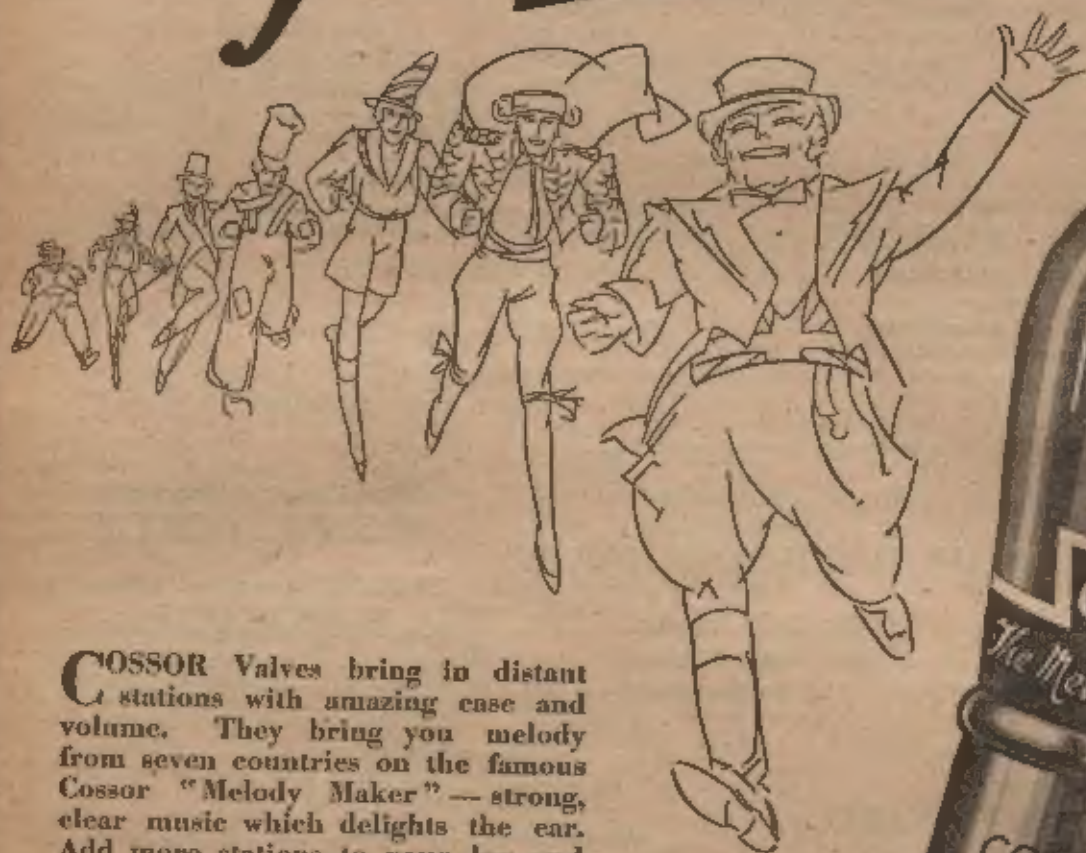
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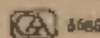


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A Society Radio Enthusiast on

Radio in Mayfair

Lady Ossulston in this light and amusing article describes the benefits which 'the smartest parish in the world' derives from its wireless sets.

INTO a lofty room lit by exotic-shaded lights, in whose tall mirrors are reflected much quaintness of polished walnut, long stretches of gleaming parquet and a rich shimmer of silk curtains—how many times has one been ushered expectantly by the butler. He peers into the room, then murmurs something about 'Her ladyship not being down yet,' and we are bidden to wait in this blank room, feeling rather flat—the only hopeful indications of life being the tray of cocktails and the wireless, which is talking unconcernedly.

Ordinarily, what is one's reaction on being obliged to wait for ten minutes in the drawing-room for one's host or hostess? One's feelings are probably rather mixed, the slightly irritated ones distinctly predominating. A man's train of thought might be something like the following: 'Damn! I needn't have hurried myself into a stew, and could easily have stopped to look for those — emerald studs of mine—that maid is a fool, but I am afraid I cursed her rather too roundly—so flustered at being

soliloquy would have to be greatly modified. But the fact remains that one is inclined to start the evening in a state of mind which is somewhat 'froissée.'

But not so if, instead of being shown into a blank room, one finds one's old friend the wireless pleasantly talking—talking. Before one's mind has time to become disgruntled it is pleasantly taken charge of, is led gently into the realm of political, international, or current events, or is given the anodyne of sweet music.

Hidden musicians, such as were indispensable at the 'Arabian Nights' banquets of old—the singing of all the Houris of Paradise, such as delighted the Sultan Haroun Al Raschid—may waft us away into the land of dreams before we have time to register impatience.

We soliloquize again: 'Why did they "hide" their musicians? Is it possible that theirs too distorted themselves with hair, bushy and unkempt, and clothes grotesque in shape and cut? Wish ours had kept to the "hiding" custom and were content to be "heard and not seen," instead of sticking themselves up on platforms! At least, that is all cut out on the wireless. But it cuts both ways, unfortunately—for, of course, it would be nice to see the Houris!' So one's thoughts are pleasantly led along these channels until the arrival of one's hostess, whose apologies one can wave aside in all sincerity, not having missed her at all!

Undoubtedly the radio is a boon to the lonely and the aged, and to people in remote country districts—but I maintain that it is one of the greatest social aids that were ever thought of! Far more so than bridge or dancing. After all, Society in its broadest sense means finding ways of pleasant intercourse between people of vastly different tastes and interests, who are obliged in the ordinary course of events to meet occasionally and spend a few hours of recreation in each other's company. The most successful hostess is the one who achieves this with the least effort on the part of her guests. They do not desire to probe deeply into each other's characters, nor to pass the bounds of ordinary acquaintanceship—things must remain on the surface—therefore, when the first 'small-talk' begins to flag, we must do something—call for card tables—shall we dance?—turn on the wireless.'

Of course, excellently well as the programmes are arranged by the B.B.C., on these occasions one sometimes draws a blank—such as when Aunt Jemima comes to tea, and after much conversational spade-work, one hopefully suggests 'listening in.' Then we suddenly discover that the particular bit of the programme which we have struck is an agricultural report on the potato crops in Shropshire—which is naturally of vital importance to the Shropshire farmer,

bless his heart! but in which no town dweller could feign the remotest interest; and Aunt Jemima would, I fear, suspect our motives if we did not switch off again and plough manfully on with the conversation!

There is yet another important service which the radio renders in Mayfair. In the hectic process of burning the candle at both ends which constitutes the London season,



'Wireless laid on to the servants' hall also.'

the proper reading of the paper becomes a difficult task, and a number of people I know have had loud speakers arranged in their bedrooms, so that they can 'listen' to the news budget while they are bathing and dressing for dinner, and so glean everything of importance in the news without expenditure of time or effort. This enables Miss Mayfair to talk most glibly and intelligently to her neighbour at dinner. I know of one young man who entertains large house parties, and who attributes the invariable brilliance of his dinner parties entirely to the fact that he has had the radio put into every guest's bedroom, and has given orders that it is to be switched on by the maid or valet as he goes into the room to lay out the clothes and draw the bath!

And, of course, in Mayfair the benefit has long since extended to the staff—for few are the houses where the wireless has not been laid on to the servants' hall also. One householder tells me she is certain that if statistics were made it would show that the petty quarrels for which the servants' hall was famous are rapidly diminishing. The twenny is far too enthralled by the talks to take her former spiteful pleasure in sitting in the ladies-maid's place at the right of the butler—and if she did, the ladies-maid would not brood long over her wrongs—once the Savoy Bands started playing!

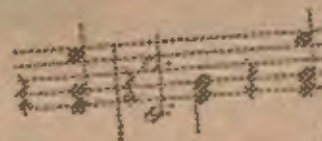
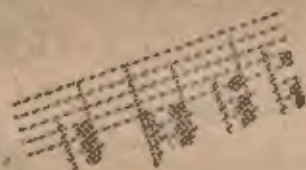
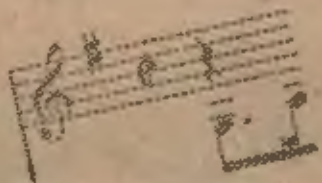
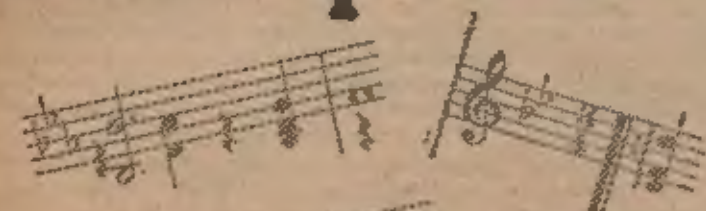


'And so glean everything of importance in the news.'

late: wonder if the whole staff will give notice tomorrow? Might have had time to send that telephone message to Jones about lunch. Wish I had known the Mellishams were so unpunctual—must say it's a bit thick keeping one waiting like this—after all I'm far busier than they are. Ah!

The last ejaculation indicates a rapid rise to the feet and composure of the features into a delighted smile, while with outstretched hand we advance to greet our delinquent hostess. Later, one is heard gushing about its not mattering at all, in answer to her apologies for being late. Of course if one is a perfect lady the foregoing

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The Broadcast Talk is no longer, as of old, the Cinderella of the Programmes

If You Listen This Autumn,

you will hear many of the most brilliant talkers of the day on subjects on which they are acknowledged authorities. In the accompanying article the Talks Director reveals the scope of the Autumn Talks and touches upon some of the problems with which this Department of the B.B.C. is faced in its work.

PEOPLE who seldom or never listen to broadcast programmes still make jokes about the 'talks about white ants' which, they say, greet their ears whenever a wireless set is turned on. There is still an idea abroad in some quarters that when all else fails at Savoy Hill or when funds run low, a few talks are stuffed into the programme as a last resort. But, as a matter of fact, it takes as much time and labour to produce a programme of talks and lectures as to produce any other part of the general programme, and nearly as much preparation and rehearsal.

In planning this part of the broadcast programmes the B.B.C. has to take into account listeners with a passion for facts or a preference for theories—people with open-air interests, lovers of sport, housewives who want practical advice, the large public which wants to keep in touch with new books, plays, films, music, and with current affairs at home and abroad. Ever this does not exhaust the field. There are travellers and explorers, there are writers old and new whom the public wish to hear, there are men and women associated with new achievements and new ideas. The trouble always is that one cannot deal with all these things in any one session. Selection is fortunately made easier by the fact that some of the items on the list have to fall out because they fail to satisfy the requirements of broadcasting technique. The most interesting ideas may have to be dropped because the expert with the voice, manner, and personality which make them interesting on the wireless cannot be found and some of the people we would all like to hear may be too nervous, or too difficult to follow, or have voices which are unpleasant or boring to listen to.

The B.B.C. also undertakes a certain number of services for sections of the public which can make a special claim on broadcasting—farmers, amateur gardeners, wireless organisations, boys' and girls' associations such as Scouts and Guides. If listeners who have no interest in these things feel inclined to scoff when they casually hear a voice urging the use of a new manure, or explaining the mysteries of Scout training, it may lessen their annoyance to know that

the total proportion of programme time given to these services is almost too small to show in an intelligible fraction.

In this short article I am not going to give any details of the autumn talks. They can all be found in the printed 'Programme

of Talks and Lectures,' which can be had free from any B.B.C. station, or for id. post free. Most of the regular features and some new ones will be found there. Mr. Ernest Newman is the B.B.C.



G. D. H. COLE.



ERNEST NEWMAN.

critics, with a talk every Saturday at 7 p.m. or 'Next Week's Broadcast Music.' Among new series will be found three talks on



ST. BARRY JACKSON.

the Stars by Sir James Jeans, F.R.S., who knows so much about the universe that he can explain it simply for ordinary people.

a set of talks by distinguished producers and managers, including St. Barry Jackson, Sir Nigel Playfair, Miss Lilian Bayliss, and Mr Basil Dean, on their aims in the theatre, six talks on modern



MARGARET COLE.



VICTORIA SACKVILLE WEST

English Poetry by Miss V. Sackville-West, and a serial detective story by Mr. and Mrs. G. D. H. Cole. There will be from time to time debates and discussions, some short, some long, varying in form and method. There is still much scope for

experiment in this direction; different methods suit different speakers, possibly different subjects, and certainly different listeners. One set of short arguments on questions that are of special interest to women voters will be given on alternate Tuesdays at 7 p.m.

Someone is supposed to have said that the shortest way out of Manchester was to get drunk. That is really rather a slow and expensive method. An idea, or an effort of the imagination, can take us out of ourselves in the twinkling of an eye; and this is what broadcast talks can sometimes help us to do. Some people might find escape in an exciting description of a novel which makes them see it for themselves; some in a line of poetry which haunts them; others in a bit of speculation which some broadcast talk suggests; others by merely getting angry with

the speaker. The B.B.C. is intimately concerned. Its business is to use imagination, enterprise, and intelligence in securing talks and talkers, and as we learn more about broadcast technique we find how much can be done to help new broadcasters to prepare and deliver their material in a way that will make it natural and interesting—whether the talk is read or impromptu. But when it comes to the listener's share, the B.B.C. can only suggest, implore, and hope for the best.

The listener whose dinner-hour coincides with a talk on common pests would be wise to change his dinner-hour or cut off the talk. It is a little hard on a speaker to try to listen to his talk while one chats with a friend or asters with one ear to a general conversation.

The B.B.C. owes a great deal to its speakers, who have spent time and trouble in learning the secrets of

this new medium and in giving us the results of their experience. It owes much to the general listener, too, whose criticisms are quite as welcome as his appreciations, and whose suggestions are never put in the waste-paper basket.

What the Other Listener Thinks.

The 'Proms' and the Provinces — A Wireless Diary —
Reading to Music — The Mind of the Countryman.

Not only does the B.B.C. provide daily programmes to countless millions of listeners, but it goes further. I am thinking of such ventures as the controlling of the Promenade Concerts by the thousands of provincial listeners who are a part of the 'Proms', and who are not only in the heart of the 'Proms', but for the B.B.C.; and now, at our own firesides, hundreds of miles away, we can sit and join in the enthusiasm of these joyous crowds cheering, applauding, and shouting 'Bravo!'. One of the greatest advantages of the broadcasting of the 'Proms' is that the provincial music-lover is introduced to two more talented artists at the same time. — *W. J. G., Glasgow.*

INSTEAD of being chained to a wall, two discs clamped tightly over one's ears to the exclusion of everything else, one nowadays is free to move about the room, stir the fire, draw the curtains, pull up a chair, and a million other disturbing gestures, all of which tend inevitably to lessen one's concentration. So many people have acquired the habit of talking, laughing, reading and card playing, with the wireless blaring forth a perpetual accompaniment, which instead of cultivating and improving their sense of hearing, merely it makes all the harder to listen attentively when they find there is something which really interests them. There is no doubt about it, listening is an art, and requires not only intellectual education, but also listening education. There is nothing in the world that can be fully appreciated unless we have some knowledge of how to approach it, and, as it is with other things, so it is with listening. Until we begin to train our ears to concentrate, our minds to visualize, and our brains to apply themselves, we cannot hope to appreciate or comprehend broadcasting as it should be done. Let those who grumble at the B.B.C. bear this fact in mind. It may be that their particular troubles have their roots, not at Savoy Hill, but nearer home. — *M. V., Richmond Hill, Surrey.*

I wonder if any other listeners besides myself keep a 'wireless diary'? I don't mean a log book, just to see how many stations they can tune in, but a real diary. I have kept one for two years now. I get a large diary on January 1 (about 13 in., by 8 in.), and into it I paste everyday the items from the Radio Programmes that I have most enjoyed listening to. Whenever possible, if some notable event is broadcast, I cut the speeches of the occasion, and any pictures there may be from the newspaper next day, and paste them in also. For the Sunday Service from St. Martin-in-the-Fields I always cut the addresses from *St. Martin's Review*, and paste them in on their proper Sunday, and I always keep a record of the hymns and readings in the epilogue and the daily service. My book is full of the programmes of talks and their illustrations, concerts, operas and plays. How I love plays! I have listened to over one hundred during the past two years, from our different stations! I admit I prefer the 'highbrow' items, but I know we have so many people to cater for and please that it hardly becomes any of us to find fault with the rest of us' and our varying tastes. Even in such a busy life as I lead, a diary like this is very little trouble to keep, and always brings back so many happy recollections of wireless hours that anyone in the words of 'Uncle André's' song, 'will find it well worth while' to keep such a book. I am sure we all owe the B.B.C. a debt of gratitude for all they are doing for us. — *C. D., York.*

MANY of my 'listening' friends express much surprise when I tell them that Coventry and a good novel make the happiest combination I know. And yet not studio artists be shocked into honest indignation at this seeming indifference. The radio reader hears the studio artist more than does the ordinary listener, and though his appreciation shows itself only rarely, it is none the less keen. Throughout the morning and afternoon programmes I have a loud-speaker all to myself. This is the time for real, selfish, music-reading. From 11 a.m. to 1 p.m. is a perfect period. When a song comes along I find it an ideal interlude. Then with a fresh surge of music I am back to my story again. I am convinced that the novel, like the film, draws atmosphere and reality from a musical accompaniment. By music, the imagination is quickened, and rendered more potent to reconstruct the scenes of the book. It is when the music ceases at the cinema that one can best realize how very much of the total impression is due to the orchestra. And recently what the orchestra adds to the film, I am sure my wireless music adds to my novel. — *N. K., Templemore, Co. Tipperary.*

I AM tempted to quote a peculiarly apt observation from Hooker's 'Defense of Ecclesiastical Polity'. Though written in the sixteenth century, with reference to his own work nothing could be more pertinently applied to broadcasting. 'They, unto whom we shall seem tedious, are in no wise injured by us, because it is in their own hands to spare that labour, which they are not willing to take.' — *C. F. C., London.*

THE re-starting of the welcome Promenade Concerts has given me a surprise, viz., that there are still some lady singers in this country who can manage to get along without constant use of tremolos effects. It has been a delight as well as a surprise, and it has emboldened me to dispense with what was becoming an elementary precaution, as toling-off as soon as my female voice seemed marginal. It may be that some of the tremulous ladies have such beautiful voices that they simply must sing down with themselves, but if they realized the results as conveyed to many thousands of listeners who know something about singing, they might be persuaded to adopt a simpler style. The B.B.C. would do a really good deed by a little persuasion in this matter. It is an impersonal entity and could step in where more men (especially one who has just realized that he has relaxed his precautions too soon) could care to venture. He can only subscribe himself, sadly and humbly, Katzenjammer, Somewhere in the Midlands.

THE growth of wireless is doing much to counteract the slowness of mind of lonely people, and I predict in future that the countryman will be placed on the same mental plane as the townsman. — *W. J. G., Glasgow.*

MAX I utter a protest against the B.B.C. encouragement of the growing fashion for 'jazz' versions of classical music. For some time past occasional items of this nature have been heard in the dance music programmes. I have heard these as unfortunate accidents, but feel that I cannot so excuse an item in Manchester's programme for August 20. I refer to the special performance of 'Classical Music in Dancing Attire', by Herman Darowski's band. This item is announced with something of a flourish, leaving the unpleasant impression that the B.B.C. imagines itself to be giving its listeners a musical treat. — *W. P. Barrow-in-Furness.*

The New National Chorus.

What it is and how to join it.

FOREIGNERS, and Sir Thomas Beecham, periodically accuse England of being an unmusical nation. In some branches of music there are, perhaps, grounds for this, but not in the department of choral singing. The amateur choral society has been the nursery of English music for hundreds of years, and is as characteristic a feature of English life (though a much older one) as League Football and horse-racing. It is almost the only form of musical activity in which everyone can take part, and it represents more than any other institution in Englishman's tastes and predilections in music. A chorus is not merely a collection of individuals; it is a corporate entity like a rowing team, its success depends not on isolated individual efforts, but on everyone pulling their weight and pulling together. There is no room in a chorus for passengers, and it follows obviously that a member with some standing in a good chorus must know his job as a choral singer.

His art, of course, is addressed to anyone who has the perseverance to read it; but it is primarily intended for choral singers, because the B.B.C. is looking for good ones. The purpose of its search is, of course, the New National Chorus, and here are a few facts about it.

The New National Chorus is to be a body of 250 trained choral singers formed on a permanent amateur basis which will take part each year in the B.B.C.'s big choral concerts. Admission is to be by audition, and members will be asked to undertake attendance at every rehearsal and performance of the chorus. This will mean a weekly attendance—not more—with a break at Christmas.

From every point of view it would be unfortunate if the formation of such a chorus were to interfere with the activities of existing choral societies, and after a meeting representative of a large number of these, it was decided that no member should be admitted who was not already an active member of a choral society, unless he undertook to join in order to qualify. It was further decided that all members must give an assurance that they would not prejudice their existing choral work in any way by joining the New National Chorus. The rehearsal day has been provisionally fixed for Friday.

The addition is not of any great efficiency, but is simply designed as a test of musical and vocal aptitude. Applicants are asked to sing some very well-known aria, to read at sight their appropriate part of a very simple part-song with words, and to sing a few verses. The standard of a concert soloist is not expected, but clarity, good breathing, good diction—in fact, the broad-and-butter of musical technique is what is looked for. A chorus consisting entirely of soloists would confuse neither the efficiency of performance, nor equality on the part of the conductor. A chorus of trained choral singers is what is wanted, and if some of them happen to have exceptional vocal attainments, so much the better, but the first essential is sound musicianship. There ought not to be anything in the above test to frighten applicants away, and membership of the chorus should prove very interesting. During the coming season there will probably be four performances, all including interesting and not very well known works, under some of the most distinguished conductors, both British and foreign, of the day. The chorus will to some extent specialize in the performance of works which normally fall outside the scope of the ordinary choral society, and there is no doubt that it will occupy a unique position in English music.

(Continued on page 499.)



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

Woman's Life in New Zealand.

Prepare as in last recipe, but open from below and do not split into two. Make stuffing of bread-crumbs, minced onion, and a little finely chopped meat, adding a pinch of savoury herbs with a little pepper and salt. Mix with milk or stock into a paste. Fill each herring with stuffing and close up. Lay the fish side by side in a well-greased baking tin, brush over with milk, sprinkle with bread-crumbs or fine oatmeal, and put a few bits of butter margarine, or dripping here and there on the top. Bake in a moderately hot oven for thirty to thirty-five minutes. Beware of over-cooking.—From a talk by Professor J. B. Ainsworth Davis on Sep. 2.

It is too early to plant fruit trees, but not too early to start preparing the ground for new plantations. If necessary the land should be beaten, or and if a large area is involved the soil should be deeply stirred by horse or mechanical implements.—*From the Royal Horticultural Society's Bulletin*

The first of the new series of 'Listeners' Talks will be given at 6 p.m. on Monday, September 24.



"NOBODY LOVES HER—"
but all the world laughs

You have a longer 'rough up' for you. You can catch easily the upcoming top in the market. With Well noted her troubles as you, which she is going to do next on September 24th.

[illegible]

In the LISSON Battery you get on 7 gal. large ca. i. but a new process & a new chemical combination which gives you a lot longer life and so much less maintenance that this battery has won for itself a unanimous pub. & a monopoly.

Put me into your set a time to hear Wash Wyman on September 24th.
24,000 radio dealers get to ask for it in a way which shows quite
clearly you was a leader and are determined to take no other

60	vo 1 reads	661	7/13
100	vo 1 reads	08	12.4
80	volt Super Power		2/6
8	volt Crd B ea		1/6
4	volt Focher Battery	5d each	4/5 dozen



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LISSEN LIMITED, FRIARS LANE, RICHMOND, SURREY. (Managing Director: Theo. N. Cole.)

Chapter Seventeen of 'Old Magic' by Bohun Lynch*

The Dance of Death.

The detectives on the trail of John Torch solve the mystery of the disappearance of Bruntwith and Pembton. And Professor Julius Brake dances in the rain.



The half-wit lad and his four-maddened victim continued to dance

CARLEW'S right foot presently found the least little ledge, where mortar had fallen away, which just took the weight of his shoe. Then he bade Harvester follow.

The little man scrambled forward to the edge of the roof. There now was nothing that he could hold on to, and putting his hands under two of the outermost tiles he heaved them up and broke them, thus exposing a few inches of strong lath on to which he could get a grip. Guy Harvester turned about and wedging his fingers behind the laths, lowered himself until his feet were within a few inches of Carlew's face.

Then, very slowly, with infinite caution they began the descent of the slope. On their left was the cliff, the dark shadowed valley, the moonlit trees; on their right a black gulf across which the light from the lower window shone steadily, and from which just below him emerged the leafy tree-top. A few feet down, and Carlew was able to see obliquely into the lit room. He caught a glimpse of a chair and a table. The window was at the top and he heard someone speaking—uttering strange words in a familiar voice. He braced himself for a moment, with Harvester's weight already pressing upon his shoulders. Strange words—why, it was Latin: someone was reading Latin, half-extended hands appeared near the edge of the window-frame holding a small book. Familiar voice—familiar book. Then it came to Tom Carlew with a rush. The book was the old note-book that he knew

The voice was the voice of Mr. M. H. M.

The excitement which he could hardly control, he craned forward, peering down through the top of the lit window. The hands holding the book had disappeared from his view and now came again; the voice went on monotonously. Rooke? No, these were not the hands of a young man. And in another moment a figure came into the field of his vision, a figure in a long, dark gown, still holding the book and reading, a very old man. His lips moved and there was no doubt but that it was his voice that Carlew heard, resonant, emphatic—Rooke's voice. But it was Rooke. And even as he looked his excitement suddenly changed. There was something terrible about the old man who, with thin blue-veined hands held before him, and sunken skull-like and almost hairless face, paced slowly to and fro across the room.

Up to this moment Carlew's attention had been wholly given to their hazardous undertaking and though no doubt he had seen a dark window immediately above that into which he was now looking, he had not regarded it, or apprehended the fact that it was open. From the higher position where he sat Harvester would be unable to see the old man and Tom Carlew was trying to draw his attention to him, at the same time feeling with his foot for the next ledge—even the little man's weight in that position being by now intolerable—when he was aware of clutching fingers that seemed for an instant to come from nowhere, stretching out towards his throat. He raised his eyes and

saw that someone was leaning from the open window. There was a cry from Harvester, who slipped suddenly and slid down upon his companion. Carlew felt his knees loosen upon either side of the wall; he swayed for a moment from side to side, slid down more rapidly, and plunged into the topmost branches of the tree. He fell sideways. Something struck him sharply across the face; for a moment it seemed as if he were rushing through outstretched ghostly hands that clutched at him but did not hold. Then his knee came into violent contact with something, leaves and twigs slipped through his fingers which at last caught in their grip a sturdier branch, for an instant his fall was stayed and then he found himself hanging by one hand from a bough that sprang and bent but which held him while he sought for a foothold.

THE two detectives stood in the lane at the place where earlier in the evening Carlew and Harvester had stopped John Torch. They were examining the abandoned motor-bicycle.

'It's his,' said one. 'Look at the number.'

'That's it, you may be sure,' the other replied. 'He left it here and went off on foot to the quarry. I said we ought to keep an eye on that half-wit lad, when we saw him leave the village.'

'We couldn't do both. Come on we'll go that way too. Do you think he spotted us and sent a warning to Torch somehow?'

'They have no radio at Hamadon.' Did you ever know such back numbers? And no telegram was sent from the village.'

You say back numbers. Doesn't it occur to you that Hamadon deliberately holds back? He never has had any truck with the modern world. He won't use scientific contrivances. He and his people live the same sort of lives as they did two or three centuries ago. It's pig-headed, but it's rather fine. We, however, can't look at Hamadon without prejudice, because they're on the wrong side of the law. We know that.'

'Know it, but, except in Torch's case, can't prove it. Where does this bare foot boy come in?'

'They were clever there anything he does he is not responsible for. A few days ago he was studying at the house by the canal. They sent him up from here with messages to the Holland Town branch. Oh, yes, it's a branch of the same family—they call it Hamden. It all centres around that old note-book. They saw it down here on the screen when Carlew gave his lecture. They haven't got a screen at the house itself, but no doubt someone has in the village—someone who knew what the note-book was—and they determined to pinch it. They're pretty near the end of their tether.'

(Continued on page 458.)

*Old Magic is a purely romantic adventure of the future and is not intended by its author as propaganda for any point of view.

Another Problem Solved

★ When you shut off for the night, just give, last thing, the necessary touch to a simple straight forward switch. That's all — but it will mean that all that night and all the next day — till you move that switch again — your batteries will be drawing from the house electricity main. They will be renewing themselves! All night — all the next morning — slowly and steadily — without haste but without rest — with perfect safety — at a rate specially adjusted to your set — costing you practically nothing after the first cost — your batteries will be absorbing electricity from the main. And when you listen in again all the power you used last time will be renewed!

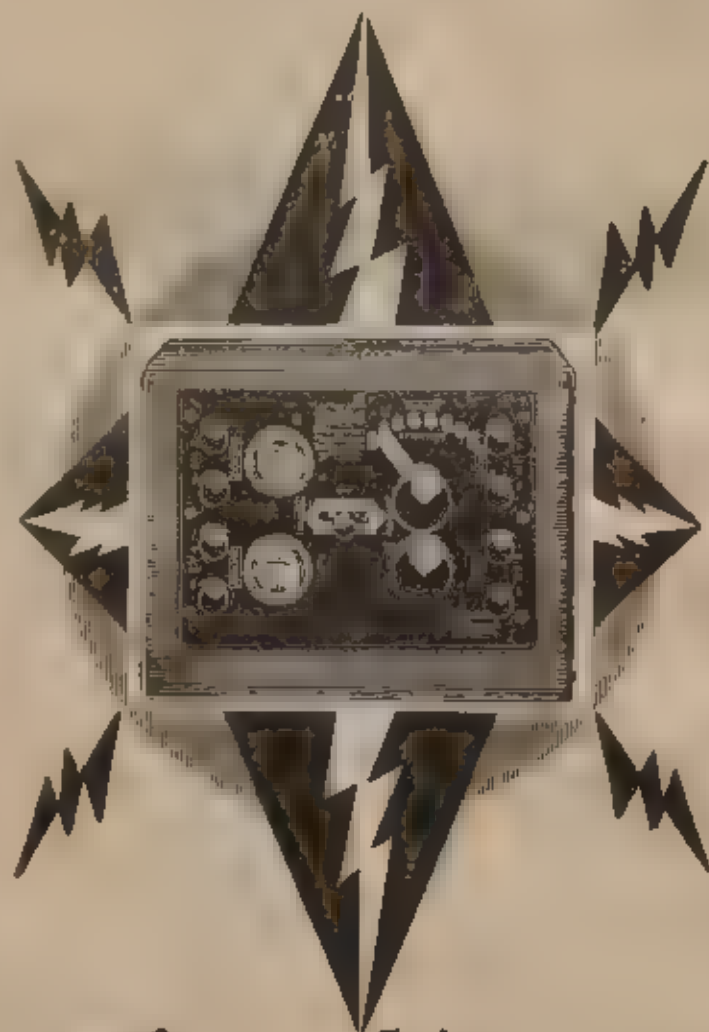
Install an Exide Trickle Charger and you will always have that pure, smooth wireless reception which only a battery can give, with none of the inconvenience of battery recharging.

And another point! Your batteries by this method not only feed but they actually nourish themselves. The slow gradual dosage does them good and used batteries feeding themselves so, enter on a fresh lease of life.

That's the Exide Trickle Charger. Perhaps you are one who likes to know in technical terms the why and wherefore. If so, literature is at your service.

Your dealer or Exide Service Agent will fit the Exide Trickle Charger and adjust it to your set.

For A.C. Mains. For High Tension Batteries, for Low Tension and for both.



Exide TRICKLE CHARGER

EXIDE BATTERIES, 219 SHAFTESBURY AVENUE, W.C.2

(Continued from page 492.)

'What is the note-book?'

'Ah, if we knew that! Anyhow, they wanted it and got it.'

And the lad?

'He's the old man's son. He's the heir of Hamadon. That's why I say they're nearly finished. Hamadon has no money. He's just managed to hang on to his bit of land. His son's a simpleton. They're done.'

As they talked the two men had made their way from the high lane across the neighbouring moor, down into an open valley and across some fields towards the stone quarry. It was dark, but they had already made themselves fairly familiar with the land. They had covered half the distance when, with but little warning, a sudden downpour

was upon them. They crossed on a bank under a hedge beside a field of oats, but for all the protection it gave them they might as well have stood in the open. In a couple of minutes the oats were beaten flat and across the whole width of the narrow field the water was rushing.

The valley will soon be full at this rate. We must get on to higher ground. Come, it's better this way.

Saving they broke through the hedge, pushing back wards through the branches, and after splashing through the lower side of the next field, they presently stood on rising land from which the water poured in ever-increasing runnels and streamlets. The rain beat straight down upon them and the darkness was intense.

Thrashed by a very cataract, they forced their way, their feet dragging in deep mud, blinded and in utter misery, to where a small copse provided some slight shelter. Here under the thick-clad branches of a stunted oak they remained until, as suddenly as it had begun, the downpour ceased.

They passed through the little wood soiling in thick moss and brushed by sopping boughs, and saw before them, sooner than they had expected, the sheer cliff formed by the old quarry, approached by a deeply-rutted track which wound amongst gorse bushes. The moon shone on the pool and cast the greater part of the quarry face into blackest shadow. Keeping to the short turf they were able to go silently and presently coming round a high wall of furze they were held by a strange scene.

At first they saw only the lad and the man whom, earlier, Carlew and Harvester had seen with him crossing the fields. Nearby, lying on the ground, was a medley of scientific apparatus, delicate instruments of glass and copper smashed and heaped one upon another. This man was standing silent, watching his companion, who with his bare feet danced, gliding to and fro on the flat ground at the bottom of the quarry, now bowing low, now leaping into the air, and then darting forward with clawing, outstretched hands. As their eyes grew accustomed to the darkness the detectives saw that someone was standing just within the shadow, someone to whom the lunatic now bowed and at whose face he clawed. And, as they watched this other with staring

moment and then held his ground. At the bottom of the cliff one of the detectives, stooping, flashed his electric torch upon what lay there. Mr. Bruntwith and Sir Edgar Pembton had gone to join their partner.

The second policeman put his hand through the pocket slit of his raincoat to his hip-pocket and advanced upon the countryman.

'We've got you, my friend,' he said, though his voice shook. 'I arrest you for the murder of those two—ave—and of Kaxoglou. Hold out your hands.'

He held his pistol open now while the other brought out a pair of hands.

The man stood perfectly still. The mad dancers were nearer.

'You two don't seem to know your own minds,' he answered. 'It was John Torch

you were after first. He got past you and you must arrest the first man within a mile of a corpse. You don't know where you are, you two. Take care of the fear of Hamadon will get you as it's got others before now and you'll throw yourselves over the quarry sooner than face it, or you'll go like him,' and he nodded towards Julius Brake. As he did so, he held out his hands and then, as though tripping, fell forward. The man with the handcuffs bent down and the other sent a wavering glance behind him. The half-wit lad, capering ever closer and closer, suddenly turned. It was impossible to say then what happened, or exactly in what sequence. The countryman quickly recovered himself and swung out a fist in which he clutched a stone. The man

with the handcuffs fell, momentarily knocked out. The pistol went off. The half-wit's clammy fingers were at the detective's throat. His wild eyes, full of terror, seemed to grow larger, as kicking with his bare feet, he threw his flimsy weight upon the man. The detective was down on one knee and again the pistol was discharged, and the wild eyes stared more fixedly and the cold fingers relaxed their grip.

The detective rose, the idiot lad slipping down as he did so. His companion lay where he had fallen, and the countryman had disappeared. Only Professor Julius Brake, alone in the moonlight, bowing and mowing, danced his odious fandango.

(Chapter Eighteen of 'Old Magik' will be found in next week's issue.)

MUSIC OF THE WEEK.

2.10 and 4.15

5.15

6.15 and 7.15

Sunday, Sept. 16

 3.10-5.0 Orchestral Concert.
9.5-10.30 Military Band
(5.45 Glasgow)

 3.30-5.0 Military Band.
9.0-10.30 Chamber Music.

 5.45 Glasgow Bach Church
Cantata No. 99.
3.30-5.0 Manchester Orchestral Concert.
9.5-10.30 Cardiff National
Orchestra of Wales.

Monday, Sept. 17

8.0-10.30 Promenade Concert. 8.0-9.0 Ballet Concert.

Tuesday, Sept. 18

8.0-9.0 Chamber Music

 4.0-5.45 Band Concert
8.0-10.0 Light Orchestral
Concert

Wednesday, Sept. 19

7.45-9.15 Military Band.

8.0-10.30 Promenade Concert

7.45-9.15 Belfast Popular Orchestral Concert.

Thursday, Sept. 20

 7.45-9.15 Light Orchestral
Concert

3.0-4.30 Bournemouth Symphonic Concert

8.0-10.30 Newcastle Promenade Concert

Friday, Sept. 21

12.30-1.0 Organ Recital (St. Mary le Bow).

8.0-10.30 Promenade Concert

8.15-9.15 Newcastle Band Concert.

Saturday, Sept. 22

 9.50-10.30 Popular Operas.
Sept. 16-22.

 3.30-5.0 Orchestral Concert
8.0-9.15 Military Band.

 7.15 Madrigals (The Wire-
less Singers).

eyes and trembling lips came out into the moonlight and danced grotesquely, too, copying his tormentor, moving with him in hideous rhythm. The detectives recognized this second man as Julius Brake. Just beyond him two vague shapes were lying in darkest shadow nearer to the cliff.

After a few moments of these antics, the onlooker strode forward and touched the lad on the arm.

'That's enough,' he said, gruffly. 'He can't do any more harm. Send him away—or let him join them,' and he pointed into the shadow.

The detectives darted forward, shouting in a sort of nervous horror. Utterly unconscious of their approach, the half-wit lad and his fear-maddened victim continued to dance. The countryman hesitated for a

7.55

Harvest Festival Service From Watford

10.30 M.M. (Daventry) (a) TIME SIGNAL, GREEN-
WICH WEATHER 1

3.30 AN ORCHESTRAL CONCERT

ELLEN ANDERKOVITCH (Violin)
THE WIRELESS ORCHESTRA

Conducted by STANFORD ROBINSON

Symphony in B Flat No. 9 of Solomon Set;
Largo, Allegro vivace; Adagio; Minuetto,
Allegro, Presto

ELLEN ANDERKOVITCH and Orchestra
Romance in G, Op. 40 Beethoven, arr. Joachim

ELLEN ANDERKOVITCH with Orchestra
Weep no more ('Hercules') Handel, ed. Ditch
Carapasa (Dance concert) ('Rinaldo') Handel

One of the
Symphony (from 'Solomon')
Pastorale.....Delibes

Polka for Violin
Mystic Dance (Violin, Tuba and Piano).....

FLUTE BLACK
How fair thou wert Bachman new
Over the river.....Tiddle
Morning Hymn.....Henrich

Suite from the 'L' and 'M'.....
Scherzo; Intermezzo No. 2
Tune; Wedding March

5.0 A Children's Service
S.H. from Leeds

Conducted by the Rev. C. H.
LUCHEMAN, Superintendent Min-
ister of the Keighley Wesleyan

Reverend from Horton Lane Con-
gregational Church, Bradford
Hymn, 'All things bright and
beautiful' (Church Hymnary,
No. 18)

Prayer
Hymn, 'Looking upward every day' (C. H.,
No. 674)

Lesson: Matthew xxi., verses 1-6, 10-14
Hymn, 'Praise Him, Praise Him, all ye little
children'

Address by the Rev. S. J. FRANK, President of
the Bradford Sunday School Union
Hymn, 'God make my life a little light' (Con-
gregational Church Hymnary, No. 771)

5.55 SONGS OF THE SEAS
A Song of the Sea.....

5.45-6.15 app. Back Church Cantata No. 30
S.H. from Leeds

What God doth, that is surely right
(What God doth, that is surely right)

JOHN ELWES (Soprano)
LEONARD GOWINGS (Tenor)
WALTER CAMPBELL (Bass)

THE STATION CHOIR AND ORCHESTRA
Conducted by HERBERT A. CARSTHERS

(For the words of the cantata see page 486)
Next week a cantata No. 3, 'Lieber Gott
wenn wird ich sterben?' When will God turn
my spirit?

SUNDAY, SEPTEMBER 16

2LO LONDON & 5XX DAVENTRY

(351.4 M. 830 KC.)

(1,804.3 M. 167 KC.)

7.55 Watford Parish Church

THE REVEREND A. HARTY: FESTIVAL SERVICE

To them, O Lord, A and M No. 51
General Thanksgiving Lord's Prayer
Amen: The Sign of the Cross

Prayer and the Lord's Prayer
Hymn, 'We plough the fields and scatter
the seed in the ground'

Address by the Rev. HENRY EDWARDS
Hymn, 'For the beauty of the earth' A and M
No. 683

Prayer and the Lord's Prayer
Doxology

1.45 THE WORK'S CHURCH
An Appeal on behalf of Missions to Seamen by
Mr. STUART C. KNOX, M.A.



A HARVEST FESTIVAL SERVICE TODAY

The bells and the harvest service will be played from Watford Parish Church
tonight at 7.55

ALL the world over British seamen know the
'Flying Angel Mission' as the Missions to
Seamen are called, from their flag. For over
seventy years it has carried out its purpose of
providing the sailor with those things, both
physical and spiritual, of which by reason of
his calling he would otherwise be deprived.
The Society has sixty-eight branches at home
and forty-eight abroad, whilst 149 chaplains and
laymen devote their time to the work. The
'Flying Angel' flag has recently been hoisted
at a new station in Port Sudan, in the Red Sea.
Contributions of food to be sent to The Missions
to Seamen, 11, Buckingham Street, W.C.2

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

9.5 A MILITARY BAND CONCERT

DORIS VANE (Soprano)

JOHN THORNE (Baritone)

THE WIRELESS MILITARY BAND

Conducted by H. WATSON O'DONNELL

Overture to 'Othello'.....Rossini
Rossini's 'Othello' came out in 1816, the year
as 'The Barber of Seville', when it was
twenty-four. It has not had a success like
'Othello', Rossini was not quite the man
for Shakespeare, and of course, even this
author's text was by no means regarded as

9.5

The Military Band Doris Vane and John Thorne

and, in those days, Byron, when he heard
the work described the libretto as 'ridiculous'

At the start, the actor who played Othello
(Davide helped to give the work a fine sound
with his big bass voice of three octaves). But
note what he did—we have this on the
authority of a French critic, writing in 1815:
'Instead of the composer's final duet, Davide
substituted one from *Armida*, quite different in
mood.' As it was impossible to kill Desdemona
to such a tune, says this narrator, 'After
after giving way to the most violent passions,
heathen his desire, and then he became a
tender and struck the heart of his wife as a
demon, at the moment when he was about to
kill her, he was stopped by the applause and
bravos of the audience....'

DORIS VANE

Wayfarer's Night Song

Pastoral Cery, arr. Louis Wilson

DANDY

Waltzes from Op. 39 (Second
Group)

Brakins, arr. Gerrard Williams

THE WIRELESS

The Wakeful

What is all the world to me?

Stanford Robinson

BAND

A Gaelic Fantasy, 'Anghraim na
'Glaodha' (Songs of the
Gael), B. Walton O'Donnell

THE WIRELESS

performance by the mixed
Bands at Wembley on Empire
Day a few years ago. It is built
upon a number of somewhat un-
familiar tunes, the first of which,
'Yellow Tint' was taken
down by the composer from a
book of Irish songs.

Cork. An Air from the
stanzas of 'The Green Ribbon',
led to the appearance, as a
phenomenon solo, of 'Along the
Ocean shore'. The Clarinets next
start a 'chorus jig', and a
Pipers' Dance is heard a little
later. Two more tunes are used,
and then the last section is made out of two
Reels.

DORIS VANE

Sunday

In the bud of the morning O

The Devon Maid

Cornwall Quilter

THE WIRELESS

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THE WIRELESS

September 16

2BE		BELFAST.		87 1/2 M	
				90 1/2 M	
2 1/2	London. S.B.	S.B. from Leeds (see London).	3 25		
London.	8.45	S.B. from Glasgow (see London).	7.55		
London.	10.30	L.L. from			

This Week's Bach Cantata.

Church Cantata, No. 99.

Was Gott that, das ist wahrigethan.
(What God doeth, that is right.)

THE text of this Cantata appealed so strongly to Bach, that he composed it three times. A whole string belongs to a splendid group of his church cantatas, Nos. 98, 99, and 100. In the other two they are 12 every way, and their different treatment of the same text is impressive as a study in resource and invention. The text of the chorale is used in No. 99. The text of the chorale is used in No. 99.

In the first chorus, the melody of the chorale is given to the soprano voices, freely used by the other parts. It is a splendid setting of the chorale, with strings and organ joining in the accompaniment of the chorus which the text sets forth.

The first recitative for bass voice, finishes with what is known as a "melismatic" close, the organ part of the organ accompaniment. The text of the chorale is used in No. 99.

Part of the text of the chorale is used in No. 99. The text of the chorale is used in No. 99. The text of the chorale is used in No. 99.

The simple four-part chorale is the one of which we heard the melody in the opening chorus. The text of the chorale is used in No. 99.

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—why do rich people engage tutors for their children?

Schools may be better than ever before. But there is one immense advantage in the expert private tuition which those who can afford it give their children.

In class, it is the teacher who asks and the child who answers. At home the child is encouraged to ask and the tutor gives the answer.

That is a vital difference. You know—from the enquiring mind of your own boy or girl—the zest that children have for knowledge.

"Do fishes sleep?" they ask—"What is electricity?"
—"What does a bird sing about?" "How does wireless music come through the wall?"—"Why can't we see the moon every night?".....

Now you know what happens to an arm kept in splints: how stiff and shrunken it grows from disuse. Children's minds are like that. If the mental energy, the eager, vivid interest that inspired those questions are always to be disappointed of an answer, the spring of curiosity dries up. Something precious is lost—interest, alertness, the will to learn—capacities of immense importance to your child's whole personality, his whole future.

You cannot be expected to answer all those baffling questions yourself. You cannot engage a staff of experts to do it for you. But—there is a way out of the difficulty.

THE CHILDREN'S ENCYCLOPEDIA

No man of our time has ever had a keener insight into the minds of children than the editor of this famous work, Arthur Mac. He has entered into the inner

thoughts of growing boys and girls, taken the thousands of questions which so fascinate yet so perplex them, and set down the answers in brilliantly clear and simple words, illustrated by thousands of beautiful pictures.

"The Children's Encyclopedia" will do—as a fraction of the cost—more for your children than any tutor could do, for no single mind could impart all the knowledge presented in those ten splendid volumes. It will not merely answer their questions, it will train them to find out for them. It will help them in the classroom, help them in examinations, help them to success in after-life. And what a boundless source of enjoyment these fascinating volumes will be to them and to you.

If you bought them merely to read for pleasure it would be money well spent. And when you think of their value to your children as well—but, no! to think of it is not enough. You must ACT!

SEND TO-DAY for the FREE 28-Page illustrated Booklet

describing the ten volumes of "The Children's Encyclopedia."

Here is the Coupon for it

"RADIO TIMES" COUPON FOR FREE BOOKLET

The Educational Book Co., Ltd.,
Talis Street, Whitefriars, London, E.C.4

Dear Sirs, Please forward me FREE and POST FREE a copy of your programme on children describing "The Children's Encyclopedia," and showing how I can have the ten volumes sent carriage paid on my terms on your arrangement of my order and a first instalment of 5/-.

Name

Address

Coupon sent

8.0 Wagner from the Queen's Hall

MONDAY, SEPTEMBER 17 2LO LONDON & 5XX DAVENTRY

(201.4 ME. 830 KC.)

(1,604.3 ME. 187 KC.)

10.35 Stella Benson describes Adventures Abroad

10.15 The Daily Service

10.30 (Daresbury only) TIME SIGNAL, GREENWICH, WEATHER FORECAST

11.0 The Daily Service
Quartet in D Minor Haydn12.0 A BALLAD CONCERT
MARTORIE INGRAM (Soprano)
WALTER WIDDOP (Tenor)

12.30 THE B.B.C. DANCE ORCHESTRA

14.20 THE ORCHESTRAL
Remains from St. Michael's, Cornhill4.0 AIRPHONE BY CLOS and his ORCHESTRA
From the Hot Case5.0 Household Talk: Mrs. L. K. Heat: 'Mon-
Hour Made Sweets'

5.15 THE CHILDREN'S HOUR
'Country Gardens' (Granger), and other
Piano Solos, played by CECIL DIXON
'The Maid of Orleans' (from 'The Path of
the King') (John Braham)
'Clair de Lune' (Moonlight) (Faure) and other
Violoncello Solos, played by BEATRICE EVELINE
'A Few Hints on Association Football,' by
GEOFFREY ALLISON, the well-known Director of the
Arsenal Football Club

6.0 Musical Interlude

6.20 The Wireless League Quarterly Bulletin

6.30 TIME SIGNAL, GREENWICH WEATHER FORE-
CAST and GENERAL NEWS BULLETIN

6.45 Musical Interlude

7.0 Mr. JAMES AGATE: Dramatic Criticism

7.15 THE FOUNDATIONS OF MUSIC
MADRIGALS from 'THE TRIUMPH OF ORIANA'
Sung by THE WINDMILLERS
Singers

Chorus-master: STANFORD
ROBINSON

Songs of Sea and Shore

Hence start I too dim of
light
With angel's face I am one
Lightly she whipped me
I was
Laughed fair Oriana (Hark,
did you ever hear?)
Evelyn Gibbons

All creatures now, Bennett

WE always speak with
patriotic pride of the
days of 'Good Queen
Bess' and her very
good reason to do so.
Everyone knows that
Drake, Raleigh, and their
fellow adventurers and
great deeds of valour, and
that Shakespeare, one of
the two or three greatest
geniuses of the world,
lived then, and lived in
very good literary company
in England.

But that is by no means
all. In the sixteenth cen-
tury there arose an amazing
number of English musi-
cians, composers who
carried the young art of

music up to a high point of perfection, and it is
not only the music of the sixteenth century, but
the music of the seventeenth century, that we
have to consider, for the music of the sixteenth
or any other.

The Church had been responsible for practically
all the music of the sixteenth century, and it was
secular unaccompanied vocal music that reached
this height. One of the outstanding qualities of
this music is its subtlety, and one notices the
wonderful freedom of the voices, musical waves of
the human voice.

And the leading British composers of
this period were the English madrigalists—
a book of twenty-five madrigals (twenty-nine,
with some late contributions) which was entitled
'The English Madrigal' (1601), and which was
the first of a series of books of madrigals, or
some slight variation of it. 'Then sang the
shepherds and nymphs of Idria, 'Long live fair
Phyllis!' and 'The Echo Song' and 'The Echo
Song' were Morley, Palestrina, and others.
And John Mundy, father of the
Mundy family of composers—the best man was

There is here some of the finest vocal music
ever written, though we do not get a full idea of
the emotional range of the madrigal, since the
celebratory mood prevails throughout.

7.25 Mr. W. HAMILTON FYFE: 'Education
and Employment—II, The Public Schools'

IN a talk broadcast some time ago Mr W.
Hamilton Fyfe said that the public schools
were a preparation for the future, and that
this evening he will consider how far a Public
School training fits a young man for a career—
a subject on which, as Headmaster of Christ's
Hospital, he is well qualified to talk.

7.45 NORTH PROVILLE

A Short Flute Recital of French Music
The Egyptian Maid *Romance* (1683-1764).

Concerting Mr. Revell
Ballad Air Duvernoy
Second Piece, in Spanish Style Pissard



IS THIS A GOOD TRAINING GROUND FOR A CAREER?

The public-school system will be dealt with from the point of view of education in its bearing on
employment, by Mr. W. Hamilton Fyfe in his talk this evening at 7.25. Here is an air view of
the great public school of which he himself is Headmaster—Christ's Hospital at Horsham, where
a long range of buildings now houses the historic Bloomsbury School.

8.0 B.B.C. PROMENADE CONCERT

By the B.B.C. Queen's Hall

Sir HENRY WOOD

TO SINGERS: ORCHESTRA
M. H. L. W. S. P. W.
WALTER WIDDOP (Tenor)
Part I

ORCHESTRA

Entrance of the Gods into Valhalla

Kings of the Magic Garden and Flow

M. H. L. W. S. P. W.

M. H. L. W. S. P. W.

Elsa's Dream ('Lohengrin')

G. H. L. W. S. P. W.

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9.0
Will Evans
in
Vaudeville

1988

Monday's Programmes continued (September 17)

5WA CARDIFF. 353 M. 850 KC.**11.5-2.0 A Light Orchestral Concert**

Relayed from the National Museum of Wales NATIONAL ORCHESTRA OF WALES.

Triad Leonora's Overture Beethoven
 Lyric Suite, Op. 54 Grieg
 Symphonic Poem, "Orpheus's Spinning Wheel" Debussy
 Overture to "Russian and Lullaby" Glazounov

BEETHOVEN'S *Fidelio* had several vicissitudes of fortune before it became a success, and for each new production he wrote a fresh Overture. One of these exists in two different forms, so we may count *Fidelio's* Overture as actually two.

The so-called Third Overture (actually the second in order of composition) begins with a short, slow introduction and then the vigorous main body of the Overture begins. There are two chief tunes—the very soft and mysterious opening one, and a succeeding smoothly flowing one.

Note the dramatically interrupting Trumpet call in the middle of the Overture (generally performed, in the concert-room, by a player out of sight behind the Orchestra); this represents the crucial moment in the play, when the Minister of State appears—just in time to save the hero from execution.

THE web-spinning of a woman, and the weakness of the strong man when love conquers him—these are the ideas behind *Sancti* King's piece. It will be remembered that Hercules, as a penance for a crime, had to hire himself out for three years. He took service with Omphale, Queen of Lydia, and worked at her side amongst the women—in so unbecoming a manner as to win him many a blow. You may hear in this music the whirl of the wheels, the derision of the Queen, and the sorrow of the enslaved hero.

4.0 London Programme relayed from Daventry

4.45 Mr F. O. Miles: 'The Film—III, The Film as an Art Form'

IN this talk, early experiments will be considered and Mr. Miles will deal with the limitations of naturalism, discussing such well-known films as *Ben Hur* and *The Thief of Bagdad*.

5.0 JONAS MEYER & CO. LTD. ORCHESTRA relayed from the Carlton Restaurant

5.15 **THE CHILDREN'S HOUR**

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 **WILKIE BARD** (In the Beauty Parlour)

8.0-11.0 S.B. from London (10.30 Local Announcements)

5SX SWANSEA. 284.1 M. 1020 KC.

12.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR**

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (10.30 Local Announcements)

6BM BOURNEMOUTH. 278.1 M. 920 KC.

12.0-1.0 Gramophone Records

4.0 Tea-Time Menu from Bobby's Restaurant, directed by J. P. Cole

Symphony Fox-Trot, "Oriental Fantasy" (Large)

Vocal Soloists: The Shaw Road, Connolly

Harlequinade, Rong

Spanish Dance, Rong

Fantasia on Leoncavallo's "I Pagliacci"

Fox-trot, "Away down South in Heaven" (Green)

Eclairade, "Love's Greeting," "Sant d'Amour" (Green)

Sotto, Sympa Scenes, (Green)

Vocal Soloists, (Green)

5.0 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR**

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (10.30 Local Announcements)



A FINE SHOT FROM BEN HUR

In his talk from Cardiff this afternoon, Mr. F. O. Miles will discuss the film as an art form, with particular reference to such famous pictures as *Ben Hur* and *The Thief of Bagdad*. This shot of the galleys will be familiar to everyone who saw the former of these.

5PY PLYMOUTH. 400 M. 780 KC.12.0-1.0 **A GRAMOPHONE RECITAL** Selections from Suites

Selections from "On a Day" (from "On a Day") German

Lovely Life, (from "On a Day") German

The Dance, (from "On a Day") German

Selection, Studio is (from "On a Day") German

Suite of Sonnettes, (from "On a Day") German

Selection from "Tosca" (from "Tosca") German

Intermezzo from "St. Paul's Suite" (from "St. Paul's Suite") German

Selection from "The Prodigal Child" (from "The Prodigal Child") German

The Moon's Glade (from the Suite, "In a Fairy Land") German

Selection from "Lammer Love" (from "Lammer Love") German

4.0 Plymouth Better Housing Exhibition.

BAND OF H.M. ROYAL MARINES

(Plymouth Division)

By kind permission of Brigadier G. L. RAJES
 C.B., D.S.O., and Officers, Royal Marines.
 Relayed from Millbay Drill Hall, Plymouth

5.0 London Programme relayed from Daventry

5.15 **TAM CHILDBREN'S HOUR**

Vive la France!

The Maid of Orleans (John Buchan) takes the Sun, etc.

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (10.30 Local Announcements)

5NG NOTTINGHAM. 275.2 M. 1090 KC.

12.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.0 A Vegabona's Bookend

5.15 **THE CHILDREN'S HOUR**

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (10.30 Local Announcements)

STOKE. 284.7 M. 1020 KC.

12.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.0 LEON FORRESTER (Chakovsky) with Musical Illustrations

5.15 **THE CHILDREN'S HOUR**

Story: "In the Land of No!" (Major General A. J. de Lottmere)

F. J. Solos from "In Slumber Town" (England)

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (10.30 Local Announcements)

2ZY MANCHESTER. 284.6 M. 780 KC.

12.0-1.0 Gramophone Records

4.0 **THE NORTHERN WIRELESS ORCHESTRA**
 Overture to "The Wanderers" (from "The Wanderers")
 Selection from "The Wanderers" (from "The Wanderers")
 Offenbach, arr. Taron

LILY BLACKBURN (Contralto)

Hymn Song (Soprano) (from "Hymn Song")

The Life Tree (from "The Life Tree")

The Life Tree (from "The Life Tree")

Three Dances (from "Three Dances")

Cavotte, Eastern Dance (from "Cavotte")

Lily Blackburn (Contralto)

O del mio dolce ardor (O. of my sweet ardor) (from "O del mio dolce ardor")

The Life Tree (from "The Life Tree")

The Life Tree (from "The Life Tree")

The Life Tree (from "The Life Tree")

The Life Tree (from "The Life Tree")

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The Life Tree (from "The Life Tree")

Monday's Programmes cont'd (September 17)

Piano solos played by Eino Foot:

Sea Songs MacDowell
 The Wedding Day
 A Story: 'Tory' G. W. by Macd M. W.

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 Percy Fletcher

THE NORTHERN WIRELESS ORCHESTRA, conducted
 by T. H. MERRISON

Mand. The Spirit of Paganini

Violoncello: Valse

Little Fiddler of Love

But More

8.15 'On with the Show of 1928'

The Concert Party Entertainment
 produced by

ERNEST L. S. CLAY

Relayed from the North Pier

Norman Lloyd (Comedian)

WALTER WILLIAMS (Light Comedian)

THEODORE WATKINS (Tenor)

ETHEL STEWART (Musical Comedy Star)

BETTY BLACKBURN (Soprano)

JAN RALSTON'S BAND

THE LIGHT FIFTEENS Sing and

THE TWELVE LITTLE PANDIES Dance

9.0 Eric Coates

THE NORTHERN WIRELESS ORCHESTRA

A Fantasy: 'The Three Bears'

Entrée to the Gypsies

Morceau ('In Moorish Style') (Dance Interlude)

Wood Nymphs (Valse)

A Musical Suite

9.30 WEATHER REPORT S. W. A. ...
 NEWS BULLETIN

9.45 THE STATION REPERTORY
 PLAYERS

present

'SIGNPOSTS'

A Mystery Play by W. HUNTLEY ADAMS and
 I. M. LUTFORD

Cast

Justin Morris, M.D. (A Student of Criminology)

M. J. Johnson (Manager of the ...)

Arthur Broadbent (Head of Broadbent and ...)

Arthur Broadbent (A Wanderer)

Harold ...

Arthur ...

10.15 SHIRAZ ROSSALL (Violoncello)

In ...

Swiss, Flute, Minuet ...

10.30 Local Announcements

10.35 S.B. from London

10.50 11.0 SHIRAZ ROSSALL

In ...

Minuet ...

Slow Movement from Violoncello Sonata ...

La Fille ('The Spinning-Maid') ...

Other Stations.

5NO NEWCASTLE 872.5 M

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For "high tea"



For afternoon tea
 or without tea—

At meal time
 or between meals—

They're always good—
 always easy to prepare
 Delicious sandwiches
 made with

SAILOR
 SAVOURIES

POYTED MEATS FISH PASTES

Twelve tempting kinds

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- IV.—The Case of Securities and Collection of Income
- V.—The Consideration of Income in regard to Investment
- VI.—Investment Abroad
- VII.—Trust Investments
- VIII.—The Standard of Living
- IX.—The Stock Exchange
- X.—Taking up and Dealing with Securities
- XI.—Payment of Dividends
- XII.—Conclusion

APPENDIX

Trust Act Investment Table

Investors say
 "Your little book is worth 50 guineas."
 I regret that I did not know of your book earlier. I consider the advice will save many from ruin.

After Investing—get a copy of the
 'INVESTORS' SIMPLIFIED ACCOUNT BOOK'

Enables the investor to see at a glance the value of his securities, the dates and prices at which they were bought, the amount of interest accruing and when payable, etc.

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 (Established 1867.)

Do We Need the Audience?

(Continued from page 474.)

I proved often enough that the concert hall cannot be repaired. The new comfortable substitute for it, the easy-chair by the fire-side, remains a substitute. The more one hears music, as it were, at second hand, the more one's appreciation and one's judgment of it grows and one's eagerness to hear it increases. The case is parallel to that of a photograph of a favourite artist, and then being given the opportunity to see him in the flesh.

It is, I suppose, time to say that the Psychology of Listening like the art of listening is a new thing—one of the many new things brought to birth by the invention of radio. Before the days of microphones and loud-speakers, with the exception of the useful monstrosity the telephone, we never listened—to the point of using our ears apart from our other senses. Broadcasting is still labouring under a serious handicap because in modern civilisation we use our eyes continually to the grave neglect of our other senses. But that opens another question.

The concert hall provides satisfaction for a certain kind of ear—made by a satisfaction we can all understand. So while we are experimenting with a new art we shall be wise to make the most of the old art, which we have found good in the experience of years, and without which the new art could never have been imagined.

"ARTIST"

9.15 All About the New Season's Talks

TUESDAY, SEPTEMBER 18 2LO LONDON & 5XX DAVENTRY (361.4 M 830 KC.) (1,604.3 M. 167 KC.)

MELODRAMA MELODRAMA MELODRAMA

10.15 a.m. Cbe Daily Service

10.30 (Daventry only) TIME SIGNAL, GREENWICH, WIND & FORECAST

11.0 (Daventry only) Gramophone Records
Sixth Symphony Beethoven

12.0 A CONCERT IN THE STUDIO
ALFRED CAYE SEXTET
OLIVE GOFF (Soprano)

10.2.0 ALFRED DU CLOS and his ORCHESTRA
from the Hotel Cecil

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

5.0 The Hon. IRENE PARLEY, 'Women's Part in the Development of Western Canada'

PARLEY is a woman who has lived in the conditions of life in Canada, where so many of them have now got relations and friends. Mrs. Parley is a Member of the Legislative Assembly, and of the Government of Alberta. As one of the best-known women in the public life of the Dominion, she is well qualified to discuss the subject of this afternoon's talk.

5.15 THE CHILDREN'S HOUR

'Round the World in Forty Minutes'

A convincing demonstration of the fact that

'When it's night-time in Italy, it's Wednesday over here.'

The striking phenomenon will be made clear by the kind co-operation of O. Goldridge, Esq., who has consented to put at our disposal once more his Marvellous Universal Wireless Receiver.

6.0 A Recital of Gramophone Records, arranged by Mr. CHRISTOPHER STONE

6.30 TIME SIGNAL, GREENWICH: WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.45 A Recital of Gramophone Records

7.0 Miss LILIAN BRAITHWAITE 'The British Red Cross Society'

ON Thursday this week the British Red Cross Society will hold its first flag day since 1918. The reason for this is that the great work done by the Society during the war is now being approached in scale by its efforts to cope with the new dangers of the road. Both the Red Cross Society and the British Red Cross Society are now facing new danger points on the great highways, and many besides motorists will be interested to hear further details of their campaign against a peril that assumes greater dimensions as traffic grows.

7.15 THE FOUNDATIONS OF MUSIC
MADRIGALS from 'THE TRIUMPHS OF ORIANA'
Sung by THE WIRELESS SINGERS
Chorus Master, STAFFORD ROBINSON
Fair Oriana, beauty's queen Hilton
The nymphs and shepherds danced Marion
Colin was the air Carlin
Thou Bonny-brook the birthday celebrated Hilton

7.25 Mr. D. A. ROSS: 'What is a Good Money System?'

CURRENCY is as intricate a subject as any in the realm of modern finance, and as important as any if one really wants to understand international finances. Mr. Ross will explain the elements of the subject in this evening's talk.

7.45 Vaudeville
ZADEE JACKSON in Negro Spirituals

8.0 Chamber Music
LEONARD GOWINGS (Tenor)
THE McCULLAGH STRING QUARTET
Dr. JAMES E. WALLACE (Pianoforte)

LEONARD GOWINGS
Do that we our Beauty (Thou art like a lovely flower) Schubert
The Nussbaum (The almond tree) Brahms
We wandered
When my radiant one is Brahms



9.50 'THE GREATER POWER'

A Drama for broadcasting
by FRANCIS J. MOTT

Produced by HENRY OSCAR
The Characters

Gall, a mad inventor
Murder, has defamed benedictman
Anna Gall, the inventor's daughter
Lord Bannardale, a politician
Vain, his friend
A Sale
Newspaper woman, City men, a
Wireless Operators, etc.

The Period: Might be any day

HERE, for a change, is a genuine radio thriller. A play that will stimulate and interest in the old-fashioned, straightforward way. And a thriller on the dramatic scale with a wider range than Drury Lane ever saw. A play that is a real such as science has only dreamed of, who, from the island where he lives surrounded with strange apparatus and tended by a few black-skinned, threatening natives, the civilized world—that is the central figure in a plot that might have come from the pen of a modern Jules Verne. Incident piles on incident until, when the uncanny science of Gall has reduced to impotence the guns of a great fleet, the play ends with a climax that is the greatest surprise of all.

8.10 QUARTET

Quartet in G, Op. 54, No. 2 Haydn
Vivace, Andante, leading to Minuet and Trio;
Adagio and Presto

8.30 LEONARD GOWINGS

Lake Isle of Enchanted Muriel Roberts
The Devon Maid Frank Bridges
Down by the Salty Gardens (Old Irish) H. Hughes
Diaphanities Harold Samuel

8.40 QUARTET and Dr. WALLACE

Quintet Wallace
(Lovers' Collection of British Music)

9.15 Mr. J. O. STUART: 'A Talk on Talks'

THE new season of talks starts next week, and the programme is more varied and promising than it has ever yet been. In this evening's broadcast Mr. Stuart, the B.B.C. Director of Education, will introduce the new programme, which includes amongst its talkers such distinguished names as those of Lord Murchett, Sir Horatio Samuel, Sir Nigel Playfair, Mr. S. K. R. 18, Mr. Ernest Newman, Mr. Basil Dean, and Miss Victoria Parkes. The subjects vary from talks on 'Tenden-ces in Industry Today' to the broadcasting of a serialized history of the world by Mr. and Mrs. G. L. H. Cole.

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

9.50 'THE GREATER POWER'

A Drama for Broadcasting
By FRANCIS J. MOTT
(See Centre Column)

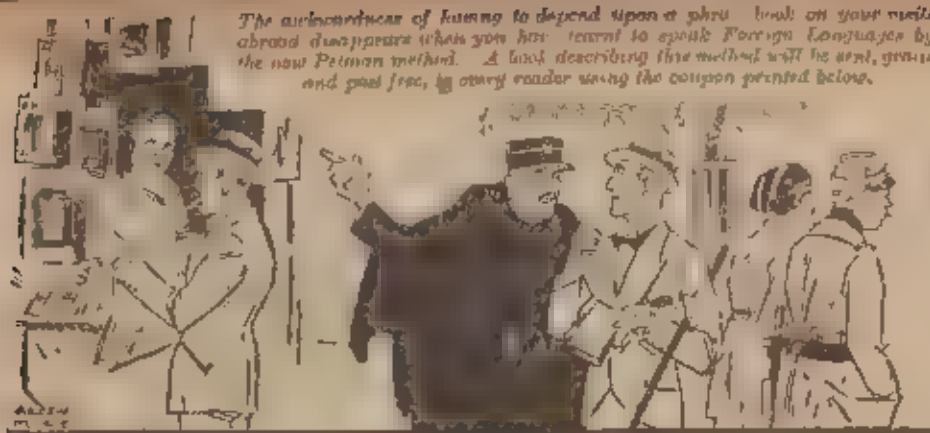
10.30-12.0 DANCE MUSIC THE PICCADILLY PLAZA, directed by AL STARRA and THE PICCADILLY HOTEL DANCE BAND from the Piccadilly Hotel

NEW TIMING OF PROGRAMMES

FROM Monday, September 24 onwards, there will be a new timing of programmes in the evening. From Monday, September 24, the First General News Bulletin will be read at quarter to nine, and the Shipping Forecast at quarter to ten. The new timing of programmes will be given at 6.45 p.m. on September 15.

The new timing of programmes will be given at 6.45 p.m. on September 15. The new timing of programmes will be given at 6.45 p.m. on September 15. The new timing of programmes will be given at 6.45 p.m. on September 15.

A single alteration in 5GB's programme from the same date will be the moving forward of the Children's Hour to 6.30 p.m.; it will be followed by the First General News Bulletin at 6.15. This will, in effect, shorten the afternoon concert by 15 minutes and lengthen by the same amount the concert following 'the First News.'



The awkwardness of having to depend upon a phrase book on your visits abroad disappears when you have learnt to speak Foreign Languages by the new Pelman method. A book describing this method will be sent, gratis and post free, to every reader using the coupon printed below.

HOW TO BECOME AN EXPERT LINGUIST.

Wonderful Success of New Pelman Method of Learning Foreign Languages.

COULD you pick up a book, written in some Foreign Language of which you do not know a syllable, and read it through without once referring to a dictionary?

Most people will reply "No. It would be impossible!"

Yet this is just what the new method of learning French, Spanish, Italian and German, taught by the famous Pelman Institute, now enables you to do.

A Personal Experience.

The present writer can speak with knowledge on this subject!

Calling at the Institute to inquire into this new method he was asked whether he knew any Spanish. He replied that with the exception of a few words like "primavera," which he knew meant "Spring," he was entirely unacquainted with the language.

He was then handed a little book of 48 pages, printed entirely in Spanish, and asked to read it through.

There was not a single English word in the book, yet, to his utter amazement, he was able to read it from cover to cover without a mistake!

This is typical of the experience of the thousands of people who are learning French, Spanish, Italian, or German by this new method. Here are a few examples of letters received from those who are following it—

"I have learnt more French during the last three months from your Course than I learnt during some four or five years' teaching at old-fashioned lines at school." (S. 382)

"I have spent some 100 hours on German studying by your methods, the results obtained in so short a time are amazing." (G.P. 138)

"I can read and speak Spanish quite fluently though I have only been studying it for a few days." (S.M. 181)

"I have obtained a remunerative post in the City solely on the merits of my Italian. I was able to do this because I was able to do so in so short a time." (L.F. 131)

Matriculation Passed.

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

My grateful thanks to you for making so attractive the learning of French. I am French by birth and am delighted to be able to speak it fluently. I accomplished at 40 what I turned aside from at 20 as too difficult." (L.F. 148.)

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

"I am extremely pleased with the Italian Course. I found it of the greatest possible service to me during a recent visit to Italy." (L.F. 147.)

"Your method is the pleasantest in the world of learning a language unacquainted. I always found it a difficult subject at school, but now I can read and speak it with the French." (P. 644.)

"The Best in the World."

General Sir Aymer Haldane, G.C.M.G., K.C.B., D.S.O., writes:

"The Pelman method is the best way of learning French without a teacher."

A Naval Commander writes:

"I may say that I learnt Spanish by your method and am convinced that it is the best in the world." (S.M. 138.)

"This is the perfectly delightful method (of learning Italian), and I shall not fail to recommend it to everyone I meet." (L.L. 108.)

I am entirely satisfied with this (French) Course, and am especially pleased with the method which all faults have been corrected and I am now a fluent speaker." (L.F. 148.)

"How pleased I was when I heard that I had been successful in my examination. I attribute my success almost wholly to your methods which are undoubtedly very good." (O. 885)

"Having completed Part I. of your French Course, and thereby improving my knowledge of the language almost beyond belief, I should now like to take Parts II and III." (S. 751)

"I thank your (French) Course is the best method I have ever seen." (C. 272)

Regarding the (Spanish) Course, I must say that I find the method perfect, and the learning of a language in this way is a pleasure. It is simple and thorough." (S.F. 108.)

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

"I have already learnt more Italian than I should have learnt in many years of study in the usual way. What astonishes me still more is that one can learn so well without using a single word of English." (L.M. 134.)

No Translation.

This new method enables you to learn French, Spanish, Italian, German, or German in German, and Italian in Italian.

It enables you to learn a language as a native, Frenchman, or German learns it. There is no translation from one language into another.

It enables you to think in the particular language in question.

It thus enables you to speak without that hesitation which arises from the habit of mentally translating English phrases into their foreign equivalents.

There are no vocabularies to be memorised. You learn the words you need by using them and so that they stay in your mind without effort.

No Grammatical Difficulties.

Grammatical complexities are eliminated. You pick up the grammar almost unconsciously as you go along.

This makes the new method extremely interesting. The usual boredom of learning a Foreign Language is entirely eliminated.

There are no classes to attend. The whole of the instruction is given through the post.

This new method of learning languages is explained in four little books, entitled respectively "How to Learn French," "How to Learn Italian," "How to Learn Spanish," and "How to Learn German."



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

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

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Tuesday's Programmes continued (September 18)

5WA	CARDIFF.	355 M. 880 KC.	SSX	SWANSEA.	294 M. 1,020 KC.	SPY	PLYMOUTH.	400 M. 750 KC.
4.0	A Light Symphony Concert Relayed from the National Concert Hall, Dublin. NATIONAL ORCHESTRA, Dublin. Overture to The Tales of Hoffman, Schumann. Suite, Russian Ballet. Symphony in B Minor ("Unfinished"), Schubert. The first of these is a symphony in which a Dutch girl dreams that she is a prince. It was the first stage play that she wrote. He was thirty-seven when it was written. The girl, who was not a public person, only five performances being given. The Overture shows how charmingly the composer has captured the mood of the romance and dramatic strangeness. The first of these is a symphony in which a Dutch girl dreams that she is a prince. It was the first stage play that she wrote. He was thirty-seven when it was written. The girl, who was not a public person, only five performances being given. The Overture shows how charmingly the composer has captured the mood of the romance and dramatic strangeness. The first of these is a symphony in which a Dutch girl dreams that she is a prince. It was the first stage play that she wrote. He was thirty-seven when it was written. The girl, who was not a public person, only five performances being given. The Overture shows how charmingly the composer has captured the mood of the romance and dramatic strangeness.		4.0	London Programme relayed from Deventry		4.0	London Programme relayed from Deventry	
5.15	THE CHILDREN'S HOUR: Songs and a Story by Lillian Murgan		5.15	THE CHILDREN'S HOUR: Songs and a Story by Lillian Murgan		5.15	THE CHILDREN'S HOUR: Songs and a Story by Lillian Murgan	
6.30	S.B. from London		6.30	S.B. from London		6.30	S.B. from London	
7.0	A Reading from Welsh Poetry and Prose by G. B. Jones		7.0	A Reading from Welsh Poetry and Prose by G. B. Jones		7.0	Mr. CHARLES HENDERSON: 'Origin of the Language of Man'	
7.15	S.B. from London		7.15	S.B. from London		7.15-12.0	S.B. from London (9.45 Local Announcements)	
8.0	Relayed from the New Palace Theatre.							
8.15	THE CHILDREN'S HOUR: Songs and a Story by Lillian Murgan							
8.30	S.B. from London							
9.0	THE CHILDREN'S HOUR: Songs and a Story by Lillian Murgan							
9.15	S.B. from London							
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The Association of Homecrafts Studios now makes it possible for you to earn money by having your own home in London making Arts and Crafts. Read our offer to provide TOOLS and MATERIALS.

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We want more members, to enable us to buy supplies in still greater quantities, thereby reducing the cost at which novelties for decorating can be supplied to our associate workers. As a special inducement we are offering tools and materials FREE OF EXTRA CHARGE if you enrol at once.

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You don't have to be able to originate designs in order to be successful. That is all done for you. The Association retains experienced artists who are constantly evolving new and original designs, and colour schemes, which are furnished to members by means of full-size working diagrams and colour charts. Every design is drawn specially for the decoration of some particular article. You have only to trace the working drawings and use your colours according to the charts. These designs, which cannot be used by anyone outside the Association, will simplify your work immensely. You will love Arts and Crafts more and more each day as you progress. You can do this work. Hundreds of others are doing it already.

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at 94, Petty France (next St. James' Park Underground Station),
LONDON, S.W. 1.

Tuesday's Programmes cont'd (September 18)

[illegible]

Other stations.

[illegible]

THE NEW NATIONAL CHORUS.

(Continued from page 484.)

On the 1.500 add applicants a ready response. It does not seem necessary to mention a few vacancies for first-class chorists. Weekly and monthly meetings will be very profitable to them. To find out of the various choruses from which they may choose, they should write to the Secretary, National Chorus, B. B. C., Savoy Hill, W.C.2.

The Broadcast Pulpit.

The Sense of God

MOST people have the "sense" of God, the sense of His presence, but they do not know the right thing in their minds and lives about Him. It is a very common error to think of God as a being, a person, a man, a woman, a child, or a thing, and to think of Him as being somewhere, and to think of Him as being something. To very many persons God is merely a name, sublime, high-sounding, but a name only, and so a shadow and nothing more. To some He is a dream, haunting and elusive to others a glorious fiction or an intellectual creation, and so unreal and nothing more. What is of value is to know that God and we do not live in two separate worlds, that He does not leave us to our own devices, that He is not a being, a person, a man, a woman, a child, or a thing, and that He is not somewhere, and that He is not something. When we possess this fact, we are in possession of the truth. *The Rev. D. D. Joseph A. Cardin*

Experiencing God's Love

[illegible]

The Keeping of Franchises.

[illegible]

A Definition of Christianity.

[illegible]

10.15 Mock Tragedy in a Dressing-Gown

WEDNESDAY, SEPT. 19 2LO LONDON & 5XX DAVENTRY

(381.4 M. 830 KC.)

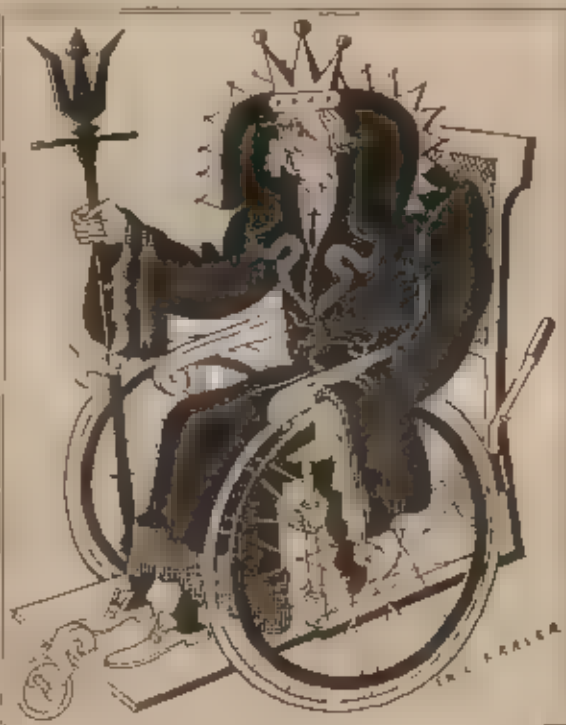
(1,604.3 M. 187 KC.)

11.0 About Telepathy by Julian Huxley

- 10.15 a.m. **The Daily Service**
- 10.30 (Daventry only) **TIME SIGNAL, GREENWICH**,
A.M.C. 10.30
- 11.0 (Daventry only) **Gramophones Records**
Light Music
- 12.0 **A BALLAD CONCERT**
WALTER FENWELL (Baritone)
ALDO TEMPLETON (Pianoforte)
- 12.30 **JACK PAYNE and THE B.B.C. DANCE**
OF THE STBA
- 1.0 **FRASCATI'S ORCHESTRA**
Directed by GEORGES HARKER
From the Restaurant Frascati
- 4.0 **A Light Classical Concert**
VIOLET JACKSON (Soprano)
JOHN KEIGHLEY SNOWDEN (Violoncello)
MARION KEIGHLEY SNOWDEN (Pianoforte)
JOHN and MARION KEIGHLEY SNOWDEN
Variations Concertantes for Piano etc. in A
Violoncello, Op. 1
- 4.15 **VIOLET JACKSON**
Cavatina to Louis (Lord Fisher)
The Hodge
- 4.22 **SONATA**
In D Major for Piano and Violoncello, Op. 32
- 4.30 **MARION KEIGHLEY SNOWDEN**
Sonata in D Major for Piano and Violoncello, Op. 32
- 4.38 **VIOLET JACKSON**
Il mio ben quando verra
G. P. 174
- 4.45 **JOHN and MARION KEIGHLEY SNOWDEN**
Sonata in C Major for Piano and Violoncello, Op. 32
- 5.15 **THE CHILDREN'S HOUR**,
'WHEN THE PIE WAS BAKED'
The birds began to sing
In the case of Our Pie, THE GREENBOW PARK
MOTON QUARTET will play Selections from
G. P. 1 and Sullivan
Among the songs will also be
'The Pie was Baked'
'The Greenbow Park Moton Quartet'
'The Greenbow Park Moton Quartet'
'The Greenbow Park Moton Quartet'
'The Greenbow Park Moton Quartet'
- 6.0 **THE B.B.C. DANCE ORCHESTRA**
- 6.20 **THE WORK** Work in the Garden by the
Royal Horticultural Society
- 6.30 **TIME SIGNAL, GREENWICH; WEATHER**
FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.45 **JACK PAYNE and THE B.B.C. DANCE**
- 7.0 **The Rev F. L. EDWARDS: 'The English Art**
of B. L. R. 1939'
- 7.15 **THE FOUNDATIONS OF MUSIC**
MADRIGALS from THE TRUMPETS OF ORIANA
Sung by THE WIRELESS SINGERS
Charles Weston, STANFORD, GOSSETT
Sing, shepherds all
The fauns and satyrs tripping
Come, gentle swains
- 7.25 **Dr. ALAN WOOD: 'Mechanics in the**
1939'

7.45 A MILITARY BAND CONCERT

BETTY BANNERMAN (Contralto)
EDWARD NICHOL (Tenor)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
Overture to 'Bohemia' Donizetti
BETTY BANNERMAN
Widow of I seek for love! Jones arr. Keel



10.15 'The Great Dressing-Gown Problem'

A Waitecoat Pocket Musical Comedy

By LANE S. S. S. S.
Music by SCOTT G. G. G.

This is a study in inappropriateness,
the songs and dialogue beginning to be
inappropriate at 10.15 on September 19,
getting more and more inappropriate
as we approach 11.0

The Cast is as follows

Mabel (Cockney in audience) DORIS FORBES
All (her husband) GORDON HARKER
Lord Bunsleppenny JOHN ROBERT
Hisson Lord Bunsleppenny DAVID BRAYLEY
Hisson Lord Bunsleppenny M. P. ROBERT CHENELL
His daughter, Lucinda Frost

H. GOSSETT GOSSETT
Parker (Lord Bunsleppenny's House)
H. GOSSETT GOSSETT

Woeful heart with grief oppressed
Go to bed, sweet muse
Land
Serenade Schubert
Seventh Slavonic Dance Debussy
Spoken Rival Percy Grainger, arr. Howells
M. P. Peter Warlock
Horn, Trumps (Negro Sparrow) H. T. Burleigh
You a better ask me Hermann Lohr
Saxo
Spanish Caprice

BETTY BANNERMAN
Lord Bunsleppenny arr. Cecil Sharpe
The Weaver's Daughter arr. Hughes
Mary's Gradio Song arr. Beyer
BAND
Fragments from Hans Andersen York Bowen
Edward NICHOL
There is a lady sweet and kind

Cotton Macleod Campbell

Oh, the pretty creature

Sturges arr. Lane Wilson

When love is kind

arr. Lane Wilson

BAND

March in G

Padreuski

March from 'The Queen of Sheba'

Gounod

9.15 Mrs. SYLVIA LYND: 'The Value of a
Bad Memory'

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

9.50 Rendering of the Test Pieces
of the
NATIONAL PIANO PLAYING CONTEST

Under the auspices of the Daily Express

Remayed from the McLeish Gallery, Glasgow

(S.B. from Glasgow)

10.15 'The Great Dressing-Gown Problem'

The Centre of the World

11.0 PROF JULIAN HUXLEY

'THE TELEPATHY EXPERIMENT'

IN February, 1927, great public
interest was aroused by an experiment in M. S.
Telepathy carried out by the Society for
Psychical Research in London. The object of this
experiment was to discover whether an impression
could be communicated to the minds of five Agents,
who were seated in a locked room in a London house,
could be communicated to the minds of others in the world outside by Telepathy—
independently of the ordinary channels
of sense. The proceedings were conducted by
Sir James Lodge and Dr V. J. Woolley,
Assistant Research Officer of the Society.
A microphone was placed in the room con-
taining the five Agents to whom were shown
in turn for the first time five objects. The
revelation of each object was followed by a
pause during which the Agents concentrated
upon what was before them. Listeners
were informed of this concentration, and
those who claimed to receive any impression
were asked to communicate this to the
Society. The results were remarkably in-
teresting. In the case of object No. 3, for
example, more than 150 listeners received
an impression of scented flowers or white
flowers. Actually, the object was a spray of
white lilies (an exact impression of which was
received by one listener). The Society for
Psychical Research conducted further private
experiments with those who seemed particu-
larly 'receptive.' These experiments they
now desire to extend further. Prof Julian
Huxley will in his talk explain the work
done on behalf of the Society which
deals with listeners who are interested in
the subject of Telepathy to communicate
with the headquarters at 31, Tavistock Square,
London, W.C.1. The experiments in which
the Society invites participants will be
conducted during a weekly period of half an
hour. If this is interesting to you, listen
tonight to Professor Huxley!

11.15-12.0 (Daventry only) DANCE MUSIC;
AMMONS'S BAND, from the May Fair Hotel.

WEDNESDAY, SEPT. 19

5GB DAVENTRY EXPERIMENTAL
(491.5 Mc. 510 k.C.)

Transmitted by the BBC from the Hall, Queen's Hall, London

A 'Prom' from the Queen's Hall

4.0 PAUL MOWLER & HIS VIOLIN ORCHESTRA
from the Rivoli Theatre

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

5.45 THE CHILDREN'S HOUR
(From Birmingham)
Beatie's Blackberry Pie, by E. M. Griffiths
(Lithium Fluoride) in a Selection of
'Songs of the Fair' (Guthrie Martin)
'Then and Now—Johnny goes to the Fair' by
Helen M. Enoch
MARGARET ABLETHORPE (Pianoforte)

6.30 THE SIGNAL, GREENWICH, WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN

6.45 Light Music
(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA, conducted
by ALFRED CARTER

Overture to 'Yolva' *Forger*
Folk Spiritual *Poulton*
Three Dances *Cyril Scott*
Gavotte, Eastern Dance, English Dance

DONOTHY BIASSELL (Soprano)
The Coquette *Perpallan*
Elfin Song *Wolf*
The Seafarer *Bradford*

Two Light Syncopated Pieces *Eris Coute*
Moon Music, Rose of Sharnbrook
White, Spade *Walden*

DONOTHY BIASSELL
Oh! a Violet *Montague Phillips*
The Spring Fanny *Don*

THE BIRTH
Norwegian Dance Suite *Bath*
Peasant Dances; Bridal Dances, Shepherd's
Dance
Dance of the Camerata *Wolf-Ferrari*

6.0 B.B.C. PROMENADE CONCERT

Relayed from the Queen's Hall, London
SIR HENRY J. WOOD

and
DONOTHY SILK (Soprano)
HOWARD FRY (Baritone)
CHARLES WOODHOUSE (Violin)
ROBERT MURCHIE (Flute)

ORCHESTRA
First Suite, in C *Bach*

THIS Suite is scored for Oboes, Bassoon,
and Strings. First comes an Overture
in the two contrasted sections, slow and quick,
that were customary then in such pieces. Then
follows a Courante. This was a running dance,
as its name implies. Afterwards in quick
succession come a pair of Gavottes (the first re-
peated after the second has been played), a
Polka, a lively measure that sounds like a
English country-dance tune, a pair of Minuets
two Bourrees (like Gavottes in general charac-
teristics), and two Passepieds (an old French
possibly Breton, round dance). In the last three
the first dance is repeated to round off
the Movement, just as was the case in the
previous.

MYRA HESS and Orchestra
Fifth Concerto, in F Minor *Bach*

THIS Concerto is made up of three well-contrasted Move-
ments of spirited tunes and swinging rhythm.
It is made up of three well-contrasted Move-
ments.

The First is a quick, cheerful piece that bustles
along heartily.

The Second is a slow, meditative piece.

The Third is even livelier than the first—an
impetuous, infectious high spirited romp.

10.00 THE B.B.C. DANCE ORCHESTRA

10.00 THE B.B.C. DANCE ORCHESTRA
Serenade beyond ad jewels shining (Church)
Cantata, No. 15?

CHARLES WOODHOUSE, ROBERT MURCHIE, MYRA
HESS, and Orchestra
Eighth Concerto, in A Minor *Bach*

HOWARD FRY and Orchestra
Air 'My heart now is merry' ('Phaëus and
Pia)

MYRA HESS, ROBERT MURCHIE, CHARLES WOOD-
HOUSE, and Orchestra

Fifth Brandenburg Concerto, in D *Bach*

BACH'S six Brandenburg Concertos were
written for the Elector of Brandenburg, who had heard Bach play, and
immediately asked him to write something for
his own private orchestra.

The Fifth Concerto employs Strings and three
soloists—Flute, Violin and Violoncello. It is a work
of unusual high spirits, in three Movements—
a quick one, of numerous vigour, followed by a
slow one marked to be played 'with tender
and delicate feeling'.

Flute in C Minor for full Orchestra *Bach*

8.30 WEATHER FORECAST, SECOND GENERAL
NEWS BULLETIN

9.45 PROMENADE CONCERT
(Continued)

ORCHESTRA
Seventh Concerto Grosso, in B Flat (with Horn
pipes) *Handel*

WHEN we talk of music being turned out by the
yard, we usually imply that it is poor stuff.
But Handel was one (and Rossini was another,
of the great composers who could turn out music
by the yard and of the quality, which we
all want to have in our music.

The two Concerti Grossi (Concerto Grosso)
of which this is the second, are a case in point.
Handel wrote them in 1701.

These are not Concerti Grossi in the modern sense
(that is, works written for a Soloist and an Or-
chestra). Handel used an Orchestra of stringed
instruments and Harpsichord and divided it
into two groups of players. One group con-
sisted of two Violins and a Violoncello, and the
other comprised the remainder of the Orchestra.

These groups are played off one against the
other, all through the work, having alternate
cuts at the music, so to speak, and sometimes
they are combined.

His seventh Concerto Grosso has five Movements,
the first and third short and the second a
varying degree of length. The first
Movement, a Hornpipe, shows that syncopation
is no new thing, and that Handel knew how to
introduce it artistically—as a piquant flavouring,
not vulgarly dressing his music with a whole
pepper-boxful of it at once.

DONOTHY SILK
Touch not the nettle *Handel*

HOWARD FRY
Sea Fever *Irish*

THE GENTLE MAIDEN *Old Irish*

THE ERI KING *Schubert*

ORCHESTRA
Overture to 'Samson' *Handel*

10.30 DANCE MUSIC, DEARBY SOMERS CLUB'S
(1st Band, under the direction of RAMON
NEWTON, from the Club)

11.0-11.15 ALEXANDER'S BAND, from the May Fair
Hotel

(Wednesday's Programme continued on page 502)



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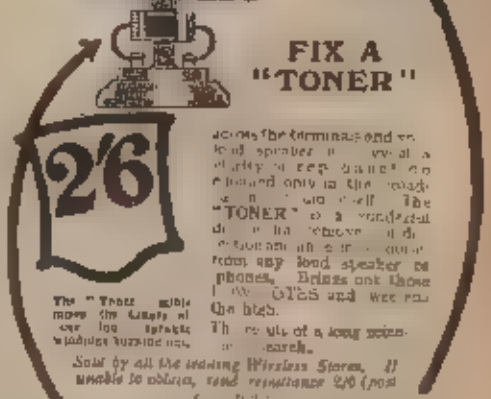
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Wednesday's Programmes continued (September 19)

SWA CARDIFF. 153 M. 800 KC.

1.15-2.0 A Symphony Concert

Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES

Overture to "Aida" Gluck
Cello Concerto in F minor, Op. 10, No. 1 Mendelssohn
Bach and Fugue Handel

WE owe a great deal to Gluck for his bold attempts to reform the weakened artistic style of eighteenth-century Opera.

He said in a preface to *Aida* that in his Overtures he aimed at letting the preludes indicate the subject and prepare the ear for the character of the piece they are to introduce.

He was successful in his aim, and his Overtures are now a part of the standard repertoire of the symphony orchestra.

TO Handel's speed in writing Operas and Overtures, we owe a great deal. He was completing three of his greatest symphonies in less than two months. One of them, the great G Minor, took only ten days.

One thing noticeable all through this Symphony is that Mozart has need in it no other use of the heavier brass instruments.

Of its four Movements, or separate pieces, the First is quick and bustling—full of restless energy and dramatic fire, with an under-current of anxiety and mystery running through it.

The Second Movement comes as a beautiful relief after the agitation of the First.

The Third Movement is a cheerful, rather energetic Minuet.

The Fourth Movement is the sweeping, rushing Finale, whose speed never slackens, though there are moments of strong melody.

4.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 TONY FARRELL (Piano Composer)

Synthesised Pianoforte Solos

Playful Tune Farrell

March Mayall

Jazz Melody Luff

Song of the Future

The Call of the East Farrell

My Tutor

8.0 The Bristol Orchestra

Musical Director, RICHARD AUSTIN

Relayed from the Glen Pavilion, Clifton, Bristol

On the Wall

Overture to "Coriolanus" Beethoven

Spanish Caprice Rimsky-Korsakov

Hindustani Rhythms (Baritone) and Orchestra

Balla poppa del mio bric (On the poop of my ship) Ricci

On the Wall

Ball Gayon Dances

German

Liebestraum (Love Dream) Liszt

Dances from "Prince of Denmark" Liszt

9.0 A DRAMATIC 15

by TOM JONES

(With E. and F. Bloch)

and National Orchestra of Wales, Llanelli

The Highwayman

Alfred Hayes

A Song of Wales

A. G. Fry-Jones

Rondeaux and

Swings

Frederic R. Chalmers

9.15 S.B. from London 9.45 Local Announcements

9.50 S.B. from Glasgow (See London)

10.15-11.15 S.B. from London

SSX SWANSEA. 204.1 M. 1,020 KC.

12.0-1.0 London Programme relayed from Daventry

4.0 A Concert

J. CLAYTON TRAYNOR (Bass)

THE STATION PIANOFORTE QUARTET

T. D. JONES (Pianoforte), M. ROSE LLOYD

(Violin), A. J. OGDEN (Violin), GWILYM THOMAS

(Violoncello)

5.15 The Station Quartet

Music by THE STATION QUARTET

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 S.B. from Cardiff

8.0 A CONCERT

THE STATION QUARTET

Madrigal Music from "First" Gounod

1. "The Rose Tree" R. S. Hughes

Sigh no more, Ladies A. J. OGDEN

Anda Don R. S. Hughes

A Farewell Luff

NANCY HUGHES (Mezzo-Soprano)

Wash Folk Song

Adeyn Y To (The Sparrow) E. T. Davies

Yr Hufen Melyn (The Yellow Crown) J. Lloyd Williams

Suo Gân (Lullaby) arr. Robert Bryon

Cherry

Selection from "Sylvia" Delibes, arr. Tavan

LEAHWYDD HUGHES

The Willow Goring Thomas

Lwylyr yr Wyddfa Wm. Davies

Arise, O Sun Day

NANCY HUGHES

The River Elgar

Anna Newton

9.0 S.B. from Cardiff

9.15 S.B. from London (9.45 Local Announcements)

9.50 S.B. from Glasgow (See London)

10.15-11.15 S.B. from London

GBM BOURNEMOUTH. 228.1 M. 920 KC.

12.0-1.0 Gramophone Records

4.0 BILL BROWNE'S DANCE BAND

Relayed from the Westover

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London 9.45 Local Announcements

9.50 S.B. from Glasgow (See London)

10.15-11.15 S.B. from London

SPY PLYMOUTH. 408 M. 760 KC.

12.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

Around the Camp Fire

At which the Modern Gramophone

"The Water Tap Lark" de Lober

6.0 London Programme relayed from Daventry

6.30 S.B. from London (9.45 Local Announcements)

7.00 Mid Week Sports Bulletin

9.50 S.B. from Glasgow (See London)

10.15-11.15 S.B. from London

5NG NOTTINGHAM. 275.2 M. 1,030 KC.

12.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

Weather permitting, we hope to give a report

performance of "Broadcasting the Nightingale

from Trentham Woods"—running commentary

by Professor Mackintosh of Ulster

6.0 London Programme relayed from Daventry

6.30 S.B. from London (9.45 Local Announcements)

9.50 S.B. from Glasgow (See London)

10.15-11.15 S.B. from London

6ST STOKE. 284.1 M. 1,020 KC.

12.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

Weather permitting, we hope to give a report

performance of "Broadcasting the Nightingale

from Trentham Woods"—running commentary

by Professor Mackintosh of Ulster

6.0 London Programme relayed from Daventry

6.30 S.B. from London (9.45 Local Announcements)

9.50 S.B. from Glasgow (See London)

10.15-11.15 S.B. from London

2ZY MANCHESTER. 254.5 M. 780 KC.

12.0-1.0 Gramophone Records

4.0 Famous Northern Resorts

Southport

A Municipal Band Concert relayed from the

Bandstand

BAND OF R.M. 1st BATTALION THE NORTHUMBRIA

REGIMENT

(By kind permission of

Lieut. Col. W. N. BELL

RETIRED, C.M.G., D.S.O.)

Conducted by J. CARLBY

Homage March from Rigoletto

and "Johanna" Gungl

March in A Flat

Selection from "The Merry Widow"

and "The Bohemian Girl"

and "The Merry Widow"

pourri, "Belled

Memories" arr. Barnes

Dance of the Tumblers

(from "The Snow Maid")

and "The Merry Widow"



The Bristol Orchestra, directed by Richard Austin, will be relayed from the Glen Pavilion, Clifton, by Cardiff Station to-night.

Programmes for Wednesday.

- 5.0 MARY DUFFREY (Pianoforte)**
Fugue (from Variations and Fugue on a Theme by Handel), Op. 24 — *Bruch*
March in B Flat Major (2, 3, 4) — *El Puerto (The Peri)*
- 5.15 THE CHILDREN'S HOUR:**
Request Week
A Scottish Afternoon
- 6.0 London Programme relayed from Day**
6.30 Royal Horticultural Society's Bulletin
6.45 S.B. from London
7.45 S.B. from London
8.0 S.B. from Hull
9.15 S.B. from London (5.45 Local Announcements)

9.50 Rochdale Night

A Programme arranged by the WORSHIPFUL THE MAYOR OF ROCHDALE (Councillor A. CLARK, J.P., introduced and announced by Alderman C. H. BRYNNO, J.P.)

THE ROCHDALE MALS VOICE CHOIR, conducted by *JOHN WHITAKER*

When the cock begins to crow *Parrell*
Halling *Grieg*
Manding *Brahms*

JOSEPH BUTCLIFFE (Bass)
Lovely Ladies from 'The Farmer'
Jenny's Song arr. G. Whitaker

GEORGE WHITAKER (Pianoforte)

A Lancashire Wastrel
New Year's Eve *George Whitaker*
Spring on the Hills

FYLLIS COLLINS (Mezzo-Soprano)

My love's an arbutus *Stanford*

What charming sounds are these?

Newsies, are Grenfell and Moss

Weep you no more, sad fountains *Dowland, arr. Keel*

WILFRED FRITH (Tenor)

The Frolic *Schubert*

The Ed Klug

CHORUS

War Song of the Saracens *Bantock*

HYMN *Frank*

JOSEPH BUTCLIFFE

Song of the Flea *Moussorgsky*

Onaway, awake, Beloved *Green*

GEORGE WHITAKER

The Rush Cart (Morris) from 'Lancashire Sketches' *George Whitaker*

FYLLIS COLLINS

Gavotte *H. H. H.*

The Larks are full *H. H. H.*

As over I saw *H. H. H.*

WILFRED FRITH

Love went a-wooing *Frederic Brown*

O Mistress Mine *Frederic Brown*

I will not let thee go *Frederic Brown*

The Piper *Frederic Brown*

11.0-11.15 S.B. from London

Other Stations.

5NO NEWCASTLE. 5.45-6.00 *5.45-6.00*
12.0-12.15 *12.0-12.15*
1.0-1.15 *1.0-1.15*
2.0-2.15 *2.0-2.15*
3.0-3.15 *3.0-3.15*
4.0-4.15 *4.0-4.15*
5.0-5.15 *5.0-5.15*
6.0-6.15 *6.0-6.15*
7.0-7.15 *7.0-7.15*
8.0-8.15 *8.0-8.15*
9.0-9.15 *9.0-9.15*
10.0-10.15 *10.0-10.15*
11.0-11.15 *11.0-11.15*

5SC GLASGOW. 5.45-6.00 *5.45-6.00*
12.0-12.15 *12.0-12.15*
1.0-1.15 *1.0-1.15*
2.0-2.15 *2.0-2.15*
3.0-3.15 *3.0-3.15*
4.0-4.15 *4.0-4.15*
5.0-5.15 *5.0-5.15*
6.0-6.15 *6.0-6.15*
7.0-7.15 *7.0-7.15*
8.0-8.15 *8.0-8.15*
9.0-9.15 *9.0-9.15*
10.0-10.15 *10.0-10.15*
11.0-11.15 *11.0-11.15*

Continued at foot of column 2

Notes From Cardiff Station.

A 'Bristol Listeners' Programme.

Bristol is a city of 100,000 people, and to each set as an average, this means that considerably more than a fourth of the population listen. Much of the credit for this can be ascribed to the Bristol Listeners' Club, the President of which is Mr. Hugh Wells, and Sir Frank Wells is a past President. Among its vice-presidents are the Dean of Bristol, the Postmaster-Surveyor of Bristol, and the Cardiff Station Director. There is a room in the club for experimental work which is open to all, and most of Bristol's radio artists belong to the club. This is fortunate, as a visit has been arranged to the Cardiff Station on Saturday, September 29, when the club will give 'Our Programme' and will give solos by Hilda Fawcett (piano), Reginald Bristol (bass), and other soloists. The programme will be given by the club, and the Bristol Banjo Quartet. Accompanying the artists will be a deputation from the listeners' club, and the size of the deputation will be measured not by inclination, but by the cubic capacity of the studio.

Forthcoming Programmes.

A HARVEST Programme will be given from the station on Sunday, September 29, when Constance Wells will be the soloist. 'Ghosts of Yesterday' is the title of a programme on the Great Vande, George Leybourne, and Vesta Tilley, which will be given on Tuesday, September 25. John Burke and Grace Daniels will be the artists. Another light programme will be given by the Super Six on Thursday, September 27.

Talks to be Noted

ASPECIAL series of talks entitled Crafts by Craftsmen will be included in the Broadcasts to Schools, and the first of these will be given by Mr. Isaac J. Williams, Keeper of Art at the National Museum of Wales, on September 26. His subject will be the craft of woodwork and he will deal with the preparation and use of keen edged tools and he will stress the importance of tools, whether for structural or decorative work. It was the fashion at one time to tell children that a bad workman always blames his tools, but little attention was given to preparation of tools. After this necessary introduction Mr. Williams will deal with the most typical decoration by means of colour curves, inlaying and carving. Of the general talks, Mr. C. M. Haines, who is giving a series under the general title of 'Theatrical Mysteries', will deal with the hoary favourite, 'Marion Murten, or the Murder in the Red Barn'.

28D ABERDEEN. 5.45-6.00 *5.45-6.00*
12.0-12.15 *12.0-12.15*
1.0-1.15 *1.0-1.15*
2.0-2.15 *2.0-2.15*
3.0-3.15 *3.0-3.15*
4.0-4.15 *4.0-4.15*
5.0-5.15 *5.0-5.15*
6.0-6.15 *6.0-6.15*
7.0-7.15 *7.0-7.15*
8.0-8.15 *8.0-8.15*
9.0-9.15 *9.0-9.15*
10.0-10.15 *10.0-10.15*
11.0-11.15 *11.0-11.15*

28E BELFAST. 5.45-6.00 *5.45-6.00*
12.0-12.15 *12.0-12.15*
1.0-1.15 *1.0-1.15*
2.0-2.15 *2.0-2.15*
3.0-3.15 *3.0-3.15*
4.0-4.15 *4.0-4.15*
5.0-5.15 *5.0-5.15*
6.0-6.15 *6.0-6.15*
7.0-7.15 *7.0-7.15*
8.0-8.15 *8.0-8.15*
9.0-9.15 *9.0-9.15*
10.0-10.15 *10.0-10.15*
11.0-11.15 *11.0-11.15*

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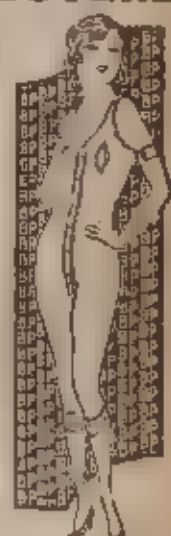
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Men's Winter Weight Pure Wool Vests or Pants from 6s. to 15s. 3d.

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Thursday's Programmes continued (Sept. 13, 20)

5WA CARDIFF. 333 M. 890 KC

3.0 London Programme relayed from Daventry

4.0 A Light Symphony Concert
National Orchestra of Wales

Overture
In the Mountains
Ballet
No. 1
W. J. Williams

The work is planned in the usual four movements, and the first point of distinction is that the first movement at least one of the four is of a more of a native character. I very seldom comes most of them are. The first is the dainty piece that dawns into the first.

That is really so. The second movement, consisting of a series of Variations on a theme, follows; then there is a waltz, very little of it, with a small part that seems to have escaped from the governess's eye and sought a quiet corner, for a moment, perhaps; and a lively last movement, splendidly engineered, and sounding perfectly.

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.30 S.B. from London

6.45 Girl Guide Programme: suggestions for an International Day Book. W. J. Williams, District Commissioner, East Wales.

7.0 S.B. from London

7.45 AN ALL WELSH CONCERT

By the Llanelli Choral Society

Relayed from the Pavilion Gardens

See review column

8.15 12.0 S.B. from London (9.45 Local Announcements)

5SX SWANSEA. 294 M. 1,020 KC

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 S.B. from Cardiff

9.15 Relays from London

9.30 12.0 S.B. from London (9.45 Local Announcements)

6BM BOURNEMOUTH. 294 M. 920 KC

3.0 London Programme relayed from Daventry

5.15 S.B. from London

6.45 Girl Guide Programme: 'The New Forest'

7.0-12.0 S.B. from London (9.45 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC

3.0 London Programme relayed from Daventry

5.15 A New Movie, 'Trolls and Trolls'

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 S.B. from London

7.45 AN ALL WELSH CONCERT

By the Llanelli Choral Society

Relayed from the Pavilion Gardens

Relayed to Daventry S.B.

An Address by the President D. Roberts

Mayor of Carmarthen

The Llanelli Choral Society

Shangan Part Song, 'Hills'

John Roberts

Over the Mountains, Bass

Alwyn (Soprano), Treble, Robert Davies

Go Down, Down

John Roberts

Alwyn (Soprano), Treble, Robert Davies

John Roberts

Alwyn (Soprano), Treble, Robert Davies

John Roberts

Alwyn (Soprano), Treble, Robert Davies

John Roberts

Alwyn (Soprano), Treble, Robert Davies

John Roberts

Alwyn (Soprano), Treble, Robert Davies

John Roberts

Alwyn (Soprano), Treble, Robert Davies

John Roberts

Alwyn (Soprano), Treble, Robert Davies

John Roberts

Alwyn (Soprano), Treble, Robert Davies

John Roberts

Alwyn (Soprano), Treble, Robert Davies

John Roberts

Alwyn (Soprano), Treble, Robert Davies

John Roberts

Alwyn (Soprano), Treble, Robert Davies

John Roberts

Alwyn (Soprano), Treble, Robert Davies

John Roberts

Alwyn (Soprano), Treble, Robert Davies

John Roberts

Alwyn (Soprano), Treble, Robert Davies

John Roberts

Alwyn (Soprano), Treble, Robert Davies

John Roberts

Alwyn (Soprano), Treble, Robert Davies

John Roberts

Alwyn (Soprano), Treble, Robert Davies

John Roberts

Alwyn (Soprano), Treble, Robert Davies

John Roberts

Alwyn (Soprano), Treble, Robert Davies

John Roberts

Alwyn (Soprano), Treble, Robert Davies

John Roberts

A HEFT SAM. 294 M. 1,020 KC

3.0 London Programme relayed from Daventry

5.15 S.B. from London

6.0 London Programme relayed from Daventry

6.30 12.0 S.B. from London (9.45 Local Announcements)

5NG 294 M. 1,020 KC

3.0 London Programme relayed from Daventry

5.15 S.B. from London

6.0 London Programme relayed from Daventry

6.30 12.0 S.B. from London (9.45 Local Announcements)

6ST STOKE. 294 M. 1,020 KC

3.0 London Programme relayed from Daventry

5.15 S.B. from London

6.0 London Programme relayed from Daventry

6.30 12.0 S.B. from London (9.45 Local Announcements)

2ZY 294 M. 780 KC

12.0 1.0 S.B. from London

4.0 Famous Northern Resorts

Buxton

A Concert by THE BUXTON PAVILION GARDENS

Relayed from the Pavilion Gardens

Most of the Buxton Fellowship

Waltz, 'The Blue' by John Williams

Second Hungarian Rhapsody by Liszt

Excerpts from Quo Vadis, 'The Kiss of Judas' by Verdi

A Musical Box

Melodious from Aida, Verdi, arr. Zimmermann

5.0 Most of the Buxton Fellowship

Waltz, 'The Blue' by John Williams

Second Hungarian Rhapsody by Liszt

Excerpts from Quo Vadis, 'The Kiss of Judas' by Verdi

A Musical Box

Melodious from Aida, Verdi, arr. Zimmermann

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THE RADIO TIMES.
The Journal of the British Broadcasting Corporation.
Published every Friday—Price Two pence.
Editorial address: Savoy Hill, London, W.C.2
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4.0 BBC. PROMENADE CONCERT

Relayed from the Queen's Hall, London

AIR HENRY WOOD

and

THE SYMPHONY ORCHESTRA

FERRY JONES (Tonic)

Part I

Chords Preludes, Bach, arr. Schönberg

Schubert's Lied, 'O my dear Son' (Komm, Gott, Schöpfer)

highest God! Come God! Father Holy Christ!

Symphony No. 3, in A Minor ('The Scottish')

W. A. Mozart

Part II

Adagio, Corelli (Dear name, form 'Big')

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11.0-12.0 (Danceonly) DANCE MUSIC
JACK HILL & ANNA SANDERSON BAND, under
the direction of RAY STANFORD from the
Alhambra Club.

FRIDAY, SEPTEMBER 21

5GB DAVENTRY EXPERIMENTAL

(481.8 M. 310 KC.)

THURSDAY EVENING THE 15th OF SEPTEMBER 1928

4.0 JACK PAYNE and THE B.B.C. DANCE
DOROTHY McBLAIN (the Girl who whistles in her
 TARDANT BAILEY, JUNIOR (Banjo Solos)

5.45 THE CHILDREN'S HOUR (From Birmingham)
 Story told by Gladys Colbourne. Songs by
 EVELYN WILLIAMS (Companion) and MARY
 LEE (Seaside) in the Audience

6.00 TIME SPECIAL (From Birmingham)
 FORECAST, FIRST GENERAL NEWS, A LITTLE

6.45 Light Music
 (From Birmingham)
 THE BIRMINGHAM SYMPHONY ORCHESTRA
 Conducted by FRANK CARTER
 Overture to 'The Sorcerer's Apprentice' (Debussy)
 Suite of 'The Sorcerer's Apprentice' (Debussy)

7.10 WILLIAM FRITH (Baritone)
 The Lute Player..... Albeniz
 Past Experiences..... Sanderson
 Flower of the Desert..... Edler

7.20 ORCHESTRA
 First and Second Arabesques
 Debussy, arr. Mouton

7.30 WILLIAM FRITH
 Friend..... Joyce
 Come to the Fair..... Edwards Martin
 The Wheelbarrow's Song..... Carter

7.40 ORCHESTRA
 Suite, 'From the Hawaiian Isles'..... Gecht

8.0 B.B.C. PROMENADE CONCERT
 Remixed from the Queen's Hall, London
 Sir HENRY WOOD
 and his SYMPHONY ORCHESTRA
 EVELYN HANSON (Soprano)
 HEDDIE NASH (Tenor)
 EDWARD ISAACS (Solo Pianoforte)

ORCHESTRA
 Overture to 'Cortez'..... Beethoven
 HEDDIE NASH and Orchestra
 Air, 'Il mio tesoro' (My Treasure from 'Don
 Juan')..... Verdi
 EDWARD ISAACS and Orchestra
 First Pianoforte Concerto..... Beethoven
 EVELYN HANSON
 Air, 'L'Amor è un ladrocinello' (Love is a thief,
 and steals away the heart)..... Mozart
 ORCHESTRA
 Suite, 'The Sorcerer's Apprentice'..... Debussy

**9.30 WEATHER FORECAST, NEWS, GENERAL
 NEWS BULLET, Road Report.**

9.45 PROMENADE CONCERT
 (Continued)
 ORCHESTRA
 Suite from 'The Prodigal Child'..... Wagner
 FELIX HANSEN
 Waltz..... Schubert
 Air, 'Il mio tesoro'..... Verdi
 HEDDIE NASH and Orchestra
 Royal Hunt and Storm ('The Trojans') Berlioz
 ORCHESTRA
 Royal Hunt and Storm ('The Trojans') Berlioz

**10.30 DANCE MUSIC: MARIE B. WINTER'S
 DANCE BAND, from the Hotel Cecil**

**11.0-11.15 JACK HUTTON'S AMBASSADOR CLUB
 BAND, under the direction of RAY STARRS, from
 the Ambassador Club**

(Friday's Programmes continued on page 512)

Plays for Schools.

Today sees the start of a new series of performances of notable plays designed in the first place for school-boy and school-girl listeners. The first play to be broadcast in this London series is *Julius Caesar*. The following notes give an indication of the scope of this new series.

THIS afternoon September 21 the first of the new series of Plays for Schools is being broadcast. Today's play is Shakespeare's *Julius Caesar*, which is to be followed at fortnightly intervals by Sheridan's *The Rivals*, Shakespeare's *King Henry IV* (Part I), John Drinkwater's *Robert E. Lee*, Shakespeare's *As You Like It* and *The Importance of Being Earnest* by Oscar Wilde.

Each of these plays can be taken separately as representative of a definite and important type of English drama. *Julius Caesar* stands for Shakespeare, the historical dramatist, redeeming the inaccuracy of his historical background by the splendour and picturesqueness of his language. This play contains also some admirable characterization in the drawing of *Cassius*, the lean, hungry, and envious conspirator; *Brutus*, the amiable, high-minded, well-meaning friend of the Dictator he helped to murder; and *Antony*, the subtle orator, and sophisticated man of the world.

The Rivals in admirable contrast is a period comedy of the most polished type, artificial, witty; a perfect mirror of the eighteenth century that elegant period when wit and breeding and good manners formed the essential background of society.

In *King Henry IV* (Part I) we have a different type of Shakespeare's historical work, in that it deals with characters that to him must have been far more alive than were Caesar and the *Triumvirs*. This play besides contains excellent scenes of his peculiarly English humour, with its

mixture of grossness and a certain pathos. *Falstaff*, the fat knight, with his disreputable tail of followers, is as immortal among Shakespeare's great orators as *Hamlet* or *Lea*. He breathes part of the essential spirit of England.

Robert E. Lee is a good example by contrast of the modern historical play. Less well known and successful than its sister play, *Abraham Lincoln*, it nevertheless contains much fine writing, and interweaves very skilfully the story of individuals into the great tapestry of the American Civil War.

Perhaps best known of Shakespearean comedies is *As You Like It*. Here, too, we have the spirit of England, but this time the spirit of English woodland and countryside. The Forest of Arden lies somewhere very close to Stratford. And in the play *and* of *Romans* we find the most delightful of heroines, as in the mouth of the melancholy *Jacqueline* is put some of the best-phrased and best considered of the poet-dramatist's philosophy.

Finally, in Wilde's play we have something unique, *The Importance of Being Earnest* with its verbal gymnastics, its epigrams that sparkle like jewels, and click like the lids of an old box, its incredible and fantastically farcical situations, stands alone as a farce dependent solely upon its writing.

A close study of the whole series should succeed in giving our younger listeners a very definite notion of several of the more important types of plays and authors in the history of English drama.

8.0
A 'Prom'
 again
Tonight



Whatever your lot in life may be—however hard—it will be easier if you are well. Many people could be described as only just well, and so they only just manage to drag through. It is wonderful what a difference a good digestion, strong nerves and pure blood make to life.

nerves affect digestion

Modern rush and devilized foods soon bring ragged nerves and an impaired digestion and the one aggravates the other. So it is that more and more people are discovering the wonderful strength-building qualities of Dr. Cassell's Tablets.

The twelve ingredients of Dr. Cassell's—comprising Hypophosphites of Digestive Enzymes, Stomachics and Blood Nutrients—give a very unique form of nerve blood and digestive nourishment found to be remarkably successful in cases of Neurasthenia, Chronic Dyspepsia, Anæmia, Indigestion and Nervous Breakdown, when other treatments have failed. Start a course to-day.

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TABLETS
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 ALL THE PHARMACIES

Friday's Programmes continued (September 21)

SWA CARDIFF. 353 M.
850 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

4.45 P. J. HARRIS: 'Early Travelling in South Wales'

5.0 THE STEAK & KIDNEY CELEBRITY ORCHESTRA
Relayed from the Carlton Restaurant

5.15 THE CHILDREN'S HOUR

6.0 ORGAN RECITAL by ARTHUR L. SIMS
Relayed from the Central Hall, Newport, Mon.
ARTHUR L. SIMS
Procession to the Minster ('Lohengrin') Wagner
Cello & Piano
Solo Perpetuum Ford
Hilda Blair
Trees
Soliv awakes my heart
ARTHUR F. SIMS
Selected from 'Lullaby Time'
Schubert, arr. Olstun

6.30 S.B. from London

8.0 S.B. from Daventry Experimental

9.30 WEATHER FORECAST, SECOND GENERAL
NEWS BULLETIN, Road Report

9.45 S.B. from Daventry Experimental

10.30 Local Announcements

10.35 S.B. from Daventry Experimental

10.45 11.0 S.B. from London

5SX SWANSEA. 255.1 M.
1,020 KC.

12.0-1.0 Gramophone Records

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 A PIANOFORTE RECITAL by T. D. JONES
Sonata, No. 9
Consolations Nos. 1, 2, 3, 4.

6.30 S.B. from London

8.0 S.B. from Daventry Experimental

9.30-11.0 S.B. from London (9.45 Local Announcements)

6BM BOURNEMOUTH. 229.1 M.
930 KC.

12.0-1.0 Gramophone Records

2.30 London Programme relayed from Daventry

5.0 Mr. GENOX DANCE, 'Buffs for Outdoor Planning'

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.45 Local Announcements)

5PY PLYMOUTH. 400 M.
750 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.0 Rev. R. E. MANSFIELD: 'Where the sun shines—A Day in Dombay'

5.15 THE CHILDREN'S HOUR
Nightmare & Fairy Tales
A little discussion on Equinox

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.45 Local Announcements)

5NG NOTTINGHAM. 275.2 M.
1,000 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

8.0 S.B. from Daventry Experimental

**NERO IN HIS PRIME.**

The Roman Emperor, who later developed into a cruel tyrant, was at first a handsome, vigorous and capable young man. This old bust of him (now in the Uffizi at Florence) shows him in his prime. The famous passage from Tacitus describing the behaviour of Nero will form part of the historical reading from London and Daventry this evening at 7.25.

9.30 WEATHER FORECAST, SECOND GENERAL
NEWS BULLETIN, Road Report

9.45 S.B. from Daventry Experimental

10.30 Local Announcements

10.35 S.B. from Daventry Experimental

10.45-11.0 S.B. from London

6ST STOKE. 224.1 M.
1,020 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

THE STATION TALK

Selection of Ballet Music from 'Widow's Tale'

Largo Handel

London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.45 Local Announcements)

2ZY MANCHESTER. 284.6 M.
780 KC.

2.55 BROADCAST TO SCHOOLS: Reading

3.0 Mr. W. H. BARKER: Studies in African Life

3.30 London Programme relayed from Daventry

5.0 Miss FAY KIRKPATRICK: 'The Sports of Provence'

5.15 THE CHILDREN'S HOUR
Request Week

SONGS SUNG BY HARRY HOFENBERG

The Sea Hawk Tunbridge

The Toreador's Song B. of

Shropshire Kerula

Songs sung by BETTY WHEATLEY

Keep on Hoping Maxwell

The Cradle Song Scott Gatty

The Sea Hawk Hyde

The Sea Hawk Hyde

A Barnyard Story, 'Reynard Rat, the Robber'

6.0 ORCHESTRAL MUSIC, relayed from the Theatre Royal

6.30 S.B. from London

6.45 ORCHESTRAL MUSIC (continued), directed by MICHAEL DOUG

7.0 S.B. from London

7.45 'Our Programme'

Arranged by THE LORD MAYOR and LADY MAYOR of Manchester

CONDUCTOR W. DAVY, J.P. and Miss

The Children's Hour

Overture to 'William Tell' Rowina

ARTHUR CATERBALL (Violin)

A Gypsy Song Coleridge-Taylor

The Children's Hour

The Children's Hour

The Children's Hour

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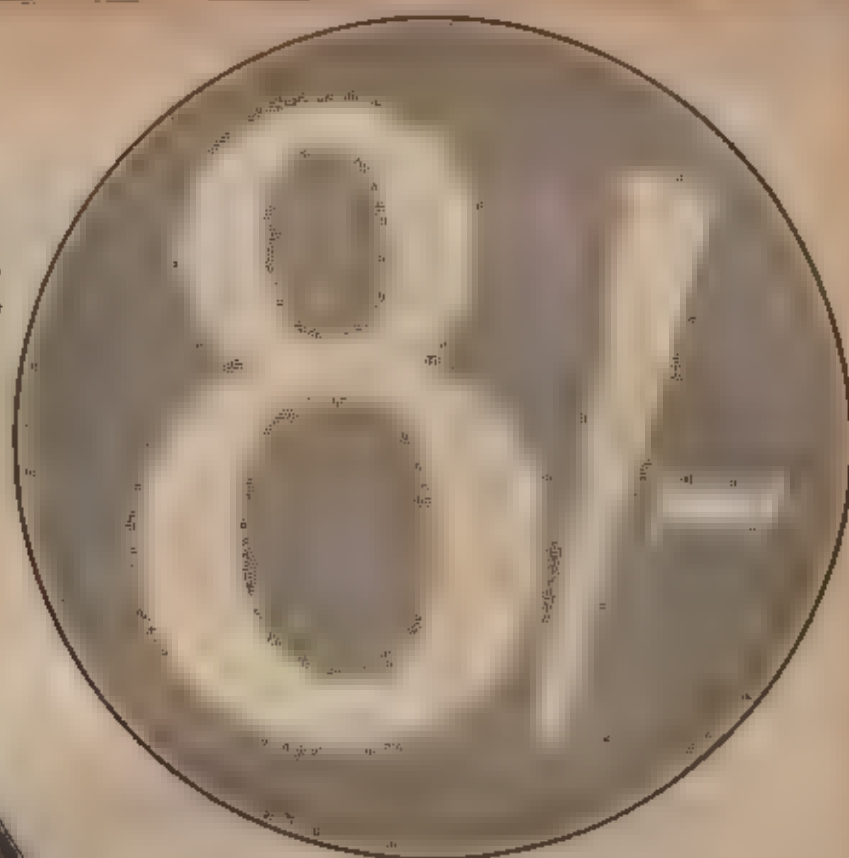
The Children's Hour

The Children's Hour

The Children's Hour

9.15 What Will the Future Bring?

For



a SIEMENS 60-VOLT BATTERY

A new size
GRID BIAS
BATTERY
(Green Label)
Size No. G9

9 volts 1/6

Popular Type
(Green Label)

No. 1200 60 volts, 8/-

No. 1202 100 volts, 13/-

Power Type,
specially made for Power Valves.

No. 1204 "Power 60" volts 13/6

No. 1206 "Power 100" volts 22/6

CONTINUOUSLY increasing demand and consequent economy in production now enables you to obtain a genuine Siemens 60-volt Battery for 8/-. The best battery ever produced at such a low price.

The name Siemens, famous throughout the world, is your guarantee of steady, persistent service, and value unprecedented.

Ask for the Battery that is
BRITISH MADE
in every detail

Obtainable at your dealers.

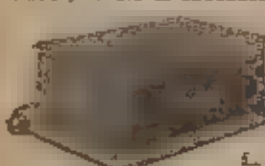
SIEMENS BROTHERS & CO., LTD.,
WOOLWICH, S.E. 18.

"E.K.C.O."

1929 MODELS

New Complete Range in Metal Cabinets

E.K.C.O., the pioneer and foremost inventors and manufacturers of Main-
Power Radio Devices in Great Britain,
have pleasure in announcing their Brand
New Range
of Models
for 1929, and
that all
E.K.C.O.
Models of the
value of
£100 and upwards are obtain-
able on easy pay-
ments through your local dealer



MODEL D.C. 4 FM

All models are contained in very attrac-
tive metal cabinets of an artistic crystalline
dark-brown finish having the appearance
of quality leather.
The metal
case increases
efficiency by
reducing
properly
and elimi-
nates any dan-
ger of fire.



MODEL D.C. 1 FM

The output sockets
are protected and
all terminals and leads heavily insulated,
ensuring complete safety and conforming
to the latest I.E.E. recommendations

The "E.K.C.O. MAINS DRIVE" Receiver

is one of the
outstanding
achievements
of the new
season and
is only the
soundest,
the simplest
and the most
economical
receiver yet
produced



MODEL A.C. 1 FM

As primary
"E.K.C.O."
consumption
from the
main is
practically
negligible
— For Economy
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TRICKLE CHARGER

Write now for the new illustrated
"E.K.C.O." Booklet sent free, giving
full details.

Safe! Silent! Sound!

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NATIONAL RADIO EXHIBITION, OLYMPIA

E.K. COLE LTD. DEPT. R.T. E.K.C.O. WORKS,
LONDON E.D., LEIGH-ON-SEA

SATURDAY, SEPT. 22

5GB DAVENTRY EXPERIMENTAL

(4.0 P.M. 6.0 P.M.)

(Continued from page 514.)

3.30

An Orchestral Concert

(From Birmingham)

THE BIRMINGHAM SYMPHONY ORCHESTRA

Conducted by J. B. COOPER

MAURICE HAYWARD (Violin) and Orchestra

Concerto in A minor, Mendelssohn

Waltz from Symphony No. 4, Dvorak

Howard Fry (Soprano) and Orchestra

The Promise to 'I Pagliacci' ('The Flax
Actress') by Giuseppe Verdi

Howard Fry (Soprano) and Orchestra

O, could I but express

He that loves a rose cheek

And yet I love her to the

Incantation No. 4, Schubert

Howard Fry (Soprano) and Orchestra

5.0 A Branch of Arborea

(From Birmingham)

A Song Cycle for Four

Composed by A. J. NIELSEN

MAURICE HAYWARD (Violin)

JOHN VAUGHAN (Soprano)

JOHN VAUGHAN (Soprano)

JOHN VAUGHAN (Soprano)

5.45 THE CHILDREN'S HOUR

(From Birmingham)

Songs by ROSE GROVES

(Soprano), and GERTIE

DAMS (Tenor)

'Beulah and Bumps,' by Barbara Stieglitz

6.20 TIME SIGNAL, GREENWICH, WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN, AND SECOND NEWS AND SPORTS BULLETIN

6.55 Light Music

KATHLEEN PAYNE (Contralto)

THE ORCHESTRA

Selection of Sea Sketches, arr. A. Saint Amory

KATHLEEN PAYNE (Contralto)

The Early Morning, arr. Pearl

Ships that pass in the night, arr. Birkenhead

You along of me, arr. Sanderson

OUTER

Two Pieces for Oboe and String

Ragnard; G. H. H.

HARRY WILLIAMSON

Here on the quiet hills, arr. Gray

Turning Choe, arr. Gray

OUTER

Two Intermezzi, arr. Gray

Sunset; Daisy Dew

KATHLEEN PAYNE

Lady Moon, arr. Taylor

Incantation No. 4, Schubert

Howard Fry (Soprano) and Orchestra

O, could I but express

He that loves a rose cheek

And yet I love her to the

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Incantation No. 4, Schubert

Howard Fry (Soprano) and Orchestra

O, could I but express

He that loves a rose cheek

8.0 A Military Band Concert

8.0 A MILITARY BAND CONCERT

THE WIRELESS MILITARY BAND

Conducted by H. WATSON O. DONOVAN

MAVIS BENNETT (Soprano)

Incidental Music to 'Mazurka'

MAVIS BENNETT (Soprano)

Incidental Music to 'Mazurka'

MAVIS BENNETT (Soprano)

Incidental Music to 'Mazurka'

MAVIS BENNETT (Soprano)

Incidental Music to 'Mazurka'

MAVIS BENNETT (Soprano)

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MAVIS BENNETT (Soprano)

Incidental Music to 'Mazurka'

MAVIS BENNETT (Soprano)

Incidental Music to 'Mazurka'

MAVIS BENNETT (Soprano)

Saturday's Programmes continued (Sept. 22)

5WA CARDIFF. 322 M. 220 KC.

12.0-12.45 A Light Orchestral Programme

Relayed from the National Museum of Wales

Orchestral Music from 'The Merry Wives of Windsor' by Shakespeare. Ballet Music from 'The Merry Wives of Windsor' by Shakespeare.

So to, Leighton of Flowers

RIENZI, one of Wagner's earlier operas, founded upon the story of the hero of the same name. The music is now a piece of work, but still very good.

After a few bars of Introduction, we hear, very soon, a rather slow tune in the key of D major. This is the first of the 'The Merry Wives of Windsor'.

A very fine example of a period of music, a fresh start in a quiet and simple style. The Wind instruments have a part, and the 'The Merry Wives of Windsor' is a very fine example of a period of music.

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LET ME BE YOUR FATHER.

A very fine example of a period of music, a fresh start in a quiet and simple style. The Wind instruments have a part, and the 'The Merry Wives of Windsor' is a very fine example of a period of music.

THE MOST SUCCESSFUL AND MOST PROGRESSIVE COLLEGE IN THE WORLD

IT IS QUITE TRUE

A very fine example of a period of music, a fresh start in a quiet and simple style. The Wind instruments have a part, and the 'The Merry Wives of Windsor' is a very fine example of a period of music.

Address Dept. 7. 100 BRYNETT COLLEGE, Ltd., SHEFFIELD.

10.50-12.0 S.B. from London

6SX SWANSEA. 294.1 M. 1,020 KC.

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr J. W. T. ...

7.15 S.B. ...

8.45 Local Announcements

9.50 S.B. from ...

10.50-12.0 S.B. from ...

6BM BOURNEMOUTH. 326.1 M. 920 KC.

3.30 London Programme relayed from Daventry

6.30 12.0 S.B. from London (8.45 Local Announcements, Sports Bulletin)

5PY PLYMOUTH. 400 M. 750 KC.

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

Three in a Tune

Reading, Three's Company (Stephen Southwell)

Plymouth Programme relayed from Daventry



The Wireless Singers, conducted by Stanford Robinson (right), will sing 'The Triumphs of Orpheus' in the 'Famous Songs of Music' series this week

Home, Health and Garden

CONTAINS

The Best Household Talks of 1927

Garden Talks by MARION CRAN

Health — Dressmaking — Decoration

Read Hints on

JAM MAKING and FRUIT BOTTLING before doing your own

Price 1/-

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Home, Health and Garden

Maintenance of Receiving Sets.

THE B.C. has prepared a free pamphlet to help listeners to get the best possible results from their sets. It can be obtained on application to the B.C. Bookshop, Savoy Hill, London, or to any provincial Stations. This pamphlet is published in conjunction with the Radio Manufacturers and the British Radio Valve Manufacturers' Associations.

Greatest Accumulator

NEW REDUCED PRICES

FREE ALL METAL CARRIERS

BUY your Accumulator as you buy your suits—your shirts—your shoes. You don't order a suit blindly, you examine the cloth for thickness, for so, you ask how it will wear. You don't buy thin dress shoes for golf. You compare values. Do exactly the same when you buy an Accumulator. Ask your Dealer to show you an Oldham, then compare it with any other make. Compare Oldham plate thickness with those used in other accumulators. Oldham plates are $\frac{5}{16}$ inch thick; others are invariably thinner!

This means that every Oldham "Faithful Service" Accumulator is not only far stronger—it has an **increased capacity and its charge will last longer.** An Oldham needs less frequent recharging, therefore you save money.

Check over the 9 Star Features (shown below) of an Oldham against other accumulators. Never before have so many improvements been embodied in a single accumulator. Compare these new low prices. An impartial comparison with other makes definitely establishes Oldham superiority.

Reduced Prices

CLG 2	2 Volt. 20 Amp. hours actual	9/9
CLG 3	2 Volt. 30 Amp. hours actual	11/9
CLG 4	2 1/2 Volt. 40 Amp. hours actual	13/9
CLG 5	2 Volt. 50 Amp. hours actual	15/9
CLG 6	2 Volt. 60 Amp. hours actual	17/9

As accessories on 4 and 6 volt models add to the above prices respectively.



9 Star features

- 1 Convenient non-spill moulded screw top
- 2 Large moulded non-interchangeable terminals coloured to indicate polarity
- 3 Smooth top, cleaned in a moment
- 4 Free 4 M.C. carter fits under flat studs to grip ridge
- 5 Immensely strong cast glass container
- 6 Acid level indicator moulded on sides
- 7 Moulded in a glass to state state separates electrolyte
- 8 Best plates—much thicker made under the same Oldham Special A system. 100% more strength longer service of charge and less frequent recharging.
- 9 Ample mud space.



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Plymouth Programme continued from page 611.

8.0 London Programme relayed from Duxbury

9.30-12.0 A.B. from London (B.B. Boys of
the Year)

5 15 The Challenge's Hour
 The Artists and Ensembles take part in the last Concert of the Season at Pao Negro the Beach Songs by Ana Richardson and Winesap.
 CATTLE

6.30-12.0 S.R. from Larnion (E.45 Local An
nouncement, Egypt, Beirut)

6.0 London Programme relayed from Domestic;
6.30-12.0 S.B. from London (94% Local An-
nouncements; Sports Bulletin)

$\Gamma \vdash N \text{ type} \Rightarrow \Gamma \vdash N \text{ type}$ $\Gamma \vdash T \text{ type} \Rightarrow \Gamma \vdash T \text{ type}$
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B 16 The Quaker's Run
I can't get it right at all
Played by F. J. [unclear] [unclear]
with Music by THE BOSTON WINDS
(the above)

3. *How many times have you been in a fight with a friend or family member in the last 12 months?*

1990年12月

811 1000 10000

2011 年 12 月 15 日

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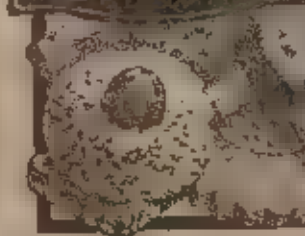
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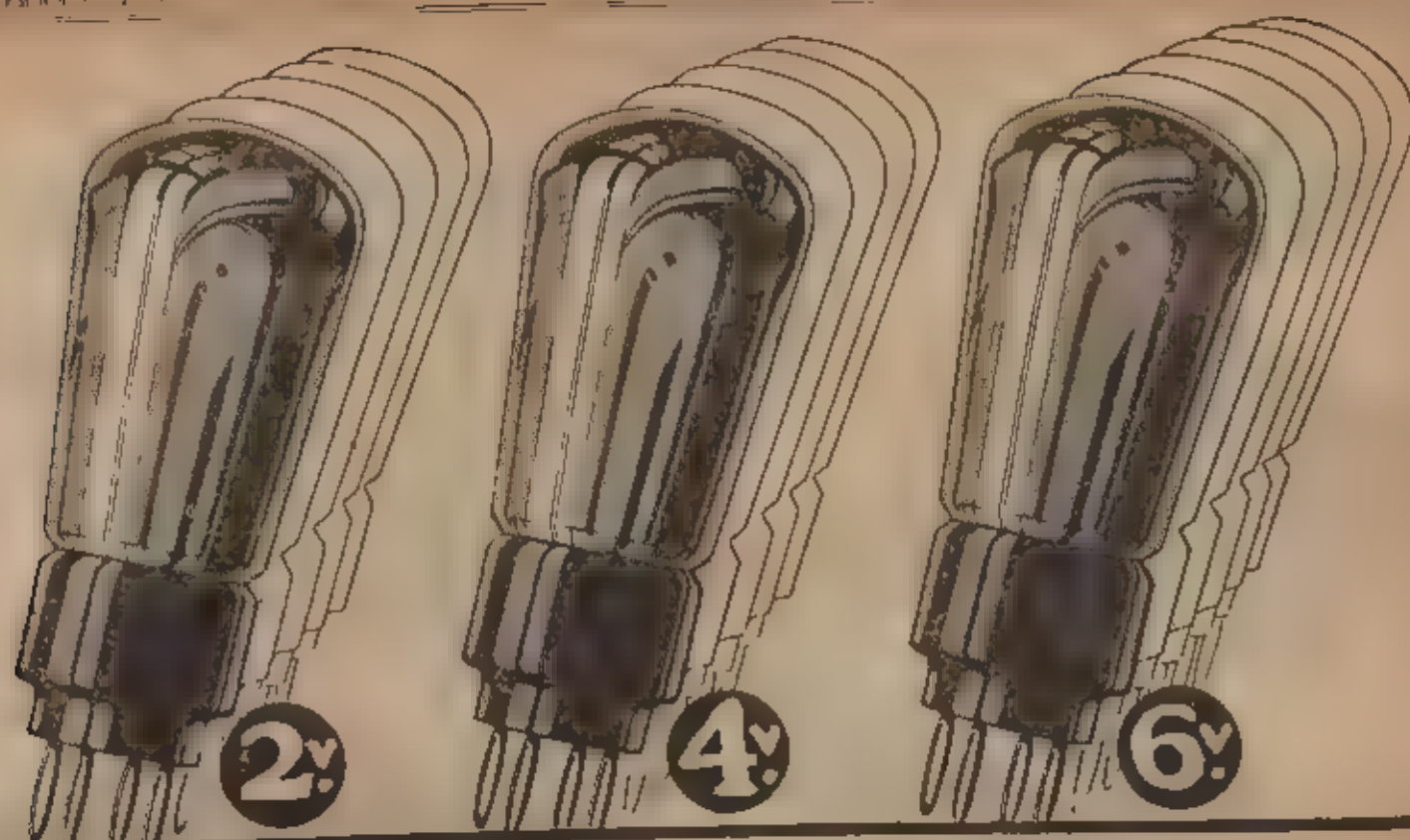
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3029

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TWO VOLTS.

Type	Max. H.T. Volts	Ampl. Factor	Imp. (ohms)	Slope
G.F. 20	120	3	4,000	0.90
H.F. 21	150	20	20,000	0.70
R.C. 22	150	40	86,000	0.47
L.F. 23	120	7	7,000	1.00
P 227	120	4	2,900	1.40

FOUR VOLTS

Type	Max. H.T. Volts	Ampl. Factor	Imp. (ohms)	Slope
G.P. 407	120	14	14,000	1.00
H.F. 407	150	18	21,000	0.85
R.C. 407	150	40	100,000	0.40
L.F. 407	120	8	5,700	1.40
P 415	70	5.5	1,900	1.90

SIX VOLTS.

Type	Max. H.T. Volts	Ampl. Factor	Imp. (ohms)	Slope
G.P. 607	120	14	2,500	0
H.F. 607	150	20	20,000	1.00
R.C. 607	150	40	90,000	0.45
L.F. 607	120	9	5,300	1.70
P 615	20	6	2,600	2.50
P X 615	700	3.5	1,750	2.00

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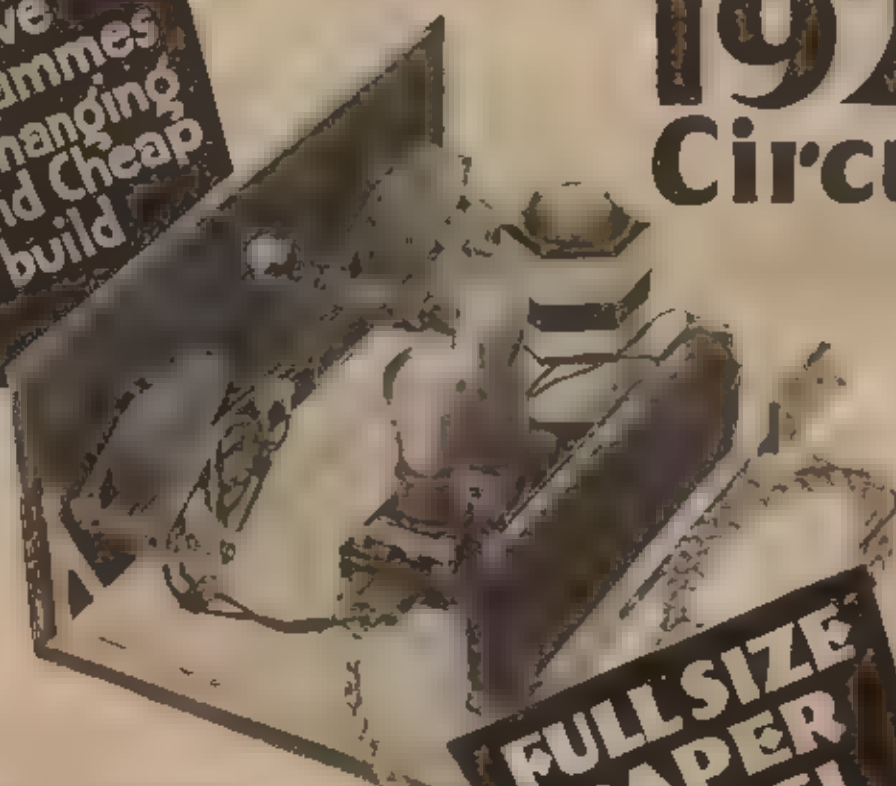
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100	4 9	4 3	4 9	4 3
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