

PROGRAMMES OF THE WEEK (September 30-October 6).

THE RADIO TIMES

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NATION SHALL SPEAK PEACE UNTO NATION

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Savoy Hill with the Lid Off—VII.

The 'Flying Squad' of the B.B.C.

A considerable part of the broadcast programmes emanates not from the Studios but from places outside—hotels, concert halls, churches, and theatres. The task of joining these up with Savoy Hill (and other Stations) by telephone line and of making possible a transmission which in many cases is as excellent in quality as that from the Studio, is one of great interest and considerable difficulty. This article briefly describes the work of the O.B. (Outside Broadcast) Department of the B.B.C.

IF you were to raise the lid of Savoy Hill you would actually witness very little of the work of the 'Flying Squad' which forms the subject of this article, for, true to its title of the Outside Broadcast Department, it ranges further afield.

An outside broadcast (or O.B. as it is familiarly known, not only to the staff of the B.B.C. but a number of our listeners) is one which, instead of emanating from one of the studios at Savoy Hill, comes from an outside source—for example, an organ recital from a City church, a dance band from a restaurant, or a commentary from a football ground. As is generally known, these are brought in to Savoy Hill (or any other station which may be conducting the O.B.) by landline. Where the performance is within a reasonable distance of the source of transmission, special lines are laid by the Post Office authorities for the occasion direct to the Station; for more distant O.B.'s the ordinary trunk telephone circuits suffice in conjunction with local private circuits. In either case, a pair of circuits is necessary, one to carry the programme, the other as a means of communication between the O.B. engineers and the control room through which the programme passes on its way to the transmitter, and as a reserve line in case of a breakdown. Arrangements for these lines must be made well in advance. The lines have to be of a special quality to carry

voices or music. A bad line means a bad transmission. (You may on rare occasions have heard a ringing sound behind the programme when it is coming along telephone lines from a distant point. This means 'line trouble'.)

The 'Flying Squad,' then, is a mobile force outside the studio. These outside broadcasts are an important part of the programme. They include all the big public events upon which the listener is privileged to eavesdrop, and plays, speech and music, which, for one reason or another, it is not possible to give from the studio. The work of the twenty engineers who, backed by a director and organizer with a staff at

headquarters, form the squad, is often mere routine—visiting a church or hotel from which broadcasts are regularly carried out, connecting the permanently installed lines with the portable apparatus, and watching the programme through in case of mishap. But the engineers are sometimes concerned with special O.B.'s of a vital and interesting nature, complicated to plan and execute. Broadcasts such as those of the military tattoos and ceremonials, the Boat Race, the Derby, the Menin Gate Service, the Ceremony of the Keys, are no easy job.

The O.B. Department has not the advantage of working on its own ground. On unfamiliar territory there may be a hundred obstacles to the successful placing of microphones and cables and the carrying out of previous rehearsals and tests.

The number of microphones used in O.B.'s varies, the usual maximum for one 'fade unit' being six (though in the case of the relay from the Tower of London, where the movements of the guard had to be followed over a distance of several hundred yards, even more than this number were in operation). The placing of the microphones so as to achieve correct 'balance' of sound is a tricky business. And then in the case of sound which moves from one position to another—such as a tenor on the stage at Covent Garden or the marching guard referred to

(Continued overleaf.)



The special O.B. van, to which the writer of this article refers, containing, among other things, a miniature studio. The van affords a fine vantage point for running commentaries which are given through the microphone fixed to a stand on the roof.



O.B. Engineers installing a microphone for the first broadcast from Canterbury Cathedral—an important transmission requiring special care.

above—reception may have to be transferred from one microphone to another as the source of the sound changes direction. This is done by means of a 'fade unit,' which makes it possible to 'fade down' one microphone and 'fade up' another up to the number of six.

The work of this important department of the B.B.C. has been of late greatly facilitated by the acquisition of an outside broadcast van. You may have seen this—a green vehicle, rather larger than a motor-caravan, with the monogram 'B.B.C.' on the side of it; it roams far and wide on its business. This van has overcome the one-time difficulties of transporting heavy gear and establishing an adequate control point (it was formerly a difficult job for the engineers to conduct their operations on a crowded field or football ground).

Inside the van is all the gear permanently assembled. It can be run up to almost any position within microphone-reach of the event to be broadcast and the terminal point of the Post Office lines. The van also contains a small studio from which preliminary announcements can be made or any special speech forwarded. The outside broadcast van is only used, however, in the case of specially difficult or distant events. In any case, it could not operate for all O.B.'s, for from London alone, there are sometimes as many as eight in a day.

An instance of the complications involved by an important O.B. was the recent relay from Ypres of the Menin Gate Memorial Service. Before that service reached your home, it had passed along the following channels—from the Menin Gate to Ypres telephone exchange, from Ypres to Ostend (via those 'repeater stations' which have been installed at various points on the Continent, whereby programmes relayed internationally can be passed on at adequate strength and quality), from Ostend by submarine cable to the Kent coast, thence to

London and Savoy Hill, thence by telephone line again to the actual transmitters, at Oxford Street, Daventry, Manchester and so on. Each stage of this complicated journey had to be carefully arranged for, so that at the specified time the various circuits of adequate quality might be available. The time question is an important one, for telephone trunk lines cost money—as much almost as a trunk call over the same distance—or two trunk calls rather, for, as explained earlier in this article, there must be two circuits. And then there was the business of installing microphones at Ypres, ensuring that the broadcasting arrangements fitted in with those of the organizers of the service, etc. It is interesting in this connection to note that the service did not begin until the signal 'over' was given to the Chaplain-General by the Outside Broadcast Director. Though the occasion was specifically arranged for the pilgrims of the British Legion, due attention was paid to the interests of the enormous radio congregation across the ether.

Many listeners will not have been aware of the organization which goes towards



The most regular of 'outside broadcasts'—a view of Big Ben from above. The microphone will be seen on the right of the picture, fixed to the wall of the clock tower.

the successful conduct of O.B.s. Radio has become so much a part of our lives that we are apt to take it very much for granted—like electric lighting, the telephone, and the motor-car. We are so used to hearing the words, 'We are now taking you over to the Hotel Such-and-such, or the So-and-so Theatre' that few of us bother to wonder how this process of 'going over' is made possible. In earlier days certain special outside broadcasts of pronounced technical difficulty, such as the first commentary on the Boat Race or the relay of a concert from an aeroplane over Hendon, created considerable interest. But today we are accustomed to 'travelling' on the ether from one point to another—and what we hear when we get there is so clear that we pay scarcely more attention to the conduct of these broadcasts than we do to a studio transmission. It is to be hoped that the outline of O.B. work given here will add a new interest to listening to outside programmes.

The work of the Outside Broadcast Department has been interesting, as all

experiment on new ground must be. From the studio you can always be pretty certain of your result; from outside never, for many extra difficulties stand in your way: for example, the possibility of your lines failing or of the programme which you are to relay being late (for it is in most cases not a 'broadcasting programme' but has been arranged for the edification of listeners on the spot).

Two facts connected with a recent tattoo may be of interest to listeners. A portable set is sometimes carried by the O.B. Department in order that they may know how their programme is 'coming over.' On the occasion in question, they discovered that they were hearing the music of the massed bands on their receiving set before it reached them direct. The sound, by travelling from the microphone along telephone lines to the transmitter, and returning from Daventry via the ether, had actually reached their ears before it came to them across the field. On another occasion it was necessary to have a microphone for the commentator. This was situated naturally at a greater distance from the bands than the microphone placed to receive the music. But when the com-

mentator spoke both microphones were picking up the music, and since one was receiving it some seconds before the other, there was a distinct 'time lag,' the impression being given that there were two bands playing the same tunes out of time.

One of the most significant outside broadcasts to date will be heard by all British listeners on November 11, when the Two Minutes' Silence Service of Commemoration is for the first time to be relayed from the Cenotaph. Great care is being taken that the gear of the O.B. Engineers shall not in any way intrude upon this national occasion. Underground cables will be used and a 'control point' established in a room far removed from the scene of the Service.



Ready for the Service—two microphones slung in a tree along Whitehall, for the purpose of relaying a Service from the Cenotaph.

Broadcasting and the Future—VI.

In the sixth article of our series Gerald Heard, the brilliant writer and conversationalist, deals with the influence of Broadcasting upon the Future of Civilized Society.

What Can Broadcasting Do For Civilization?

PERHAPS the best answer to this question is to ask another. Without broadcasting can there be a civilized society? Such a thing does not exist yet. Quite apart from detailed criticisms, society today is, to use the current sociological term, the great society, the world-wide economic internexus, in which we are all tied up and on which we all depend, and this leviathan is essentially uncivilized. It cannot be otherwise. The ordinary man of culture, though his livelihood depends on it, disregards it. His whole spirit is in retraction from it. For him culture is always prior to the present, back in a narrower nationalism, in the thirteenth century, in Athens, but never in the present—and evidently only in the future if it can become the past. The size of the present appals him. He feels such quantity must swamp quality. He feels that he has no instrument whereby he might control or even counsel this vast beast so much larger than the huge inarticulate Demos that scared and disgusted Plato. But retreat is out of the question. Now or never we must be civilized, and in this last hour the educated have put into their hand an instrument which makes the task possible. When democracy asserted itself in England general education was at once adopted because, said the super-seded rulers, 'We must now educate our masters.' Now we have to civilize our economic world-unit. Certainly it will not civilize itself, and as certainly if it is not, it will crash.

The classic economists thought, naturally, that economics were enough. They saw the world being drawn together by a contraction of irresistible force. But people do not become friends because they cannot get away from one another, or we should have no divorce, far less marital murder. If you are crushed up against strangers you are far more apt to hate them than to love them. A dumb compulsion will only make people who once were indifferent to one another become actively hostile. Only when they can speak are men human. In this contracting modern world, that science makes daily more congested, we are reaching the same pass which made the inventor of Esperanto launch his inter-European language. A Pole, he saw that much of the hostility of the peoples among whom he lived was due to the fact that they were brought together by silent forces and could not speak to each other. But why, it may be asked, is broadcasting so essential? Because our economic congestion is even more dangerous to the peace than physical overcrowding. Direct speech cannot help here. The range of the senses is the limit of the emotions. If a man crosses your physical path you may spare him because you see him as a fellow being, but, if you can only be aware of him

as an economic obstacle he can awake no compassion; you sweep him aside—or he you.

But is there not literature? Cannot men communicate by writing? No doubt the intelligentsia have done so and will, but it is the masses now who hold in their hands peace and war. Every minister has to reply, when his country is asked to take a forward step: 'I cannot move faster than the people.' The masses still in the main listen and do not read. Nor is this mere backwardness. The spoken word has been disparaged unduly by the reader. The problem that faces the



A STUDY IN CONTRAST

A curious aerial mast in use outside a cottage near Derwentwater. The stone is a Druid altar erected some thousands of years ago.

world today is not so much one of reason as of feeling. Do we feel we can be a united world, as we know, economically, for better or for worse we are? For acquiring this sense of the new interdependence and unity, the spoken word is the proper vehicle, not the written. When a man hears a voice like his own, but coming to him and his million fellows round the girdle of the earth, then he realizes when it speaks good sense and good will, that he and the speaker and all the ecumenical listeners are actually achieving a unity, through a supreme triumph of mind, which makes world-policy a practical and immediate proposition.

There is another proof that writing itself cannot achieve this. China for thousands of years has had one written language that

can be read from one end to the other of that side of a continent. But in every place it is read differently, so differently that men from two places could not understand each other. The learned have only an indirect connection; the unlearned are sundered. It is this curse of Babel that broadcasting can alone overcome; and if one may say so in an English magazine, it is through English that it will do it. For this speech, on the rise of radio, had already spread in great lakes of language round the globe. Not only in North America and Australasia had it become the mother tongue, but it was the *lingua franca* of most Africa; since the war it bids fair to serve the same purpose in China; and All-Indian congresses can only carry on their proceedings, to forward an English-exclusive unity, in that language. Now broadcasting will make these vast reservoirs to flow into one another and form a vast earth-girdling stream, as Homer conceived the ocean. Till the rise of broadcasting, these land-locked seas of speech were in danger, so widely were they spread, of becoming waters that could no longer mingle. Dialect would have appeared and grown into vernacular. Soon the Middle West of the United States would not have understood Oxford. But with radio the voice at last actually goes, and goes every minute, to the ends of the earth. The constant current bears the whole language on—a single living speech, answering to the daily needs of all humanity. Nor is English unfit for this, the supreme destiny of language: a noble tongue, laconic yet possessed of an unrivalled vocabulary, with a simple grammar and yet productive of an incomparable literature—perhaps the greatest living literature in the world. With broadcasting it cannot fail to have an incomparable future. It has ceased to be a national tongue; already it was one of the speeches in which civilization would have to find expression, and we are seeing the choice made now. It is already international. Tomorrow, through the other, it will be the first language of mankind.

There is no need to speak in detail of the smaller, succeeding benefits radio can bestow if, as seems undeniable, it and it alone can lay the foundation of the first civilized world society. It has been suggested that it makes again possible on a world-wide scale direct democracy. But with the fact of unity the forms may be left uncontested. It is enough to realize that it alone can make humanity speak with one voice and create a civilized order equal to our economic complexity: can make an actual fact, in this generation, and not a moment too soon, the poet's dream, the philosopher's hope, the economist's demand, if not 'the Parliament of Man' the 'Federation of the World.'



BOTH SIDES OF THE MICROPHONE



An Instrument Reclaimed.

THE most famous guitarist of our time, Andrés Segovia, is to give a recital from London and Daventry on Monday evening, October 8. Those who have never heard Segovia, and associate his instrument only with the thrumming accompaniment to tangos and serenades, will be astonished at his virtuosity, for he plays not only Spanish songs and dances, but pieces by Scarlatti, Couperin and the lutenists of the sixteenth century. He has raised a fine instrument from its association with beggars and café singers to a place of dignity. It is interesting to note that both Berlioz and Paganini were guitarists. The latter composed a quartet for guitar and strings.

Schubert Songs.

WE shall be hearing a great deal of Schubert's music before the year is out, in view of the approaching centenary celebrations. This is a matter of general rejoicing, for Schubert, the ever-tuneful, ever-inventive, is perhaps the most popular of all composers. It is time, though, that someone scotched the notion that the libretto of *Clara's Time* (which has lately been revived) represents the true life story of the composer. It is a jolly trifle (though painful to serious Schubertians) but no historical document. Next week Helen Henschel, in the 'Foundations of Music' recital, is to sing various Schubert songs, many of which will be known and loved by listeners.

Forthcoming Vaudeville Attractions.

THERE is no end to the variety of instruments from which music can be drawn. I have heard men play upon back-saws, wine-glasses and strange one-stringed fiddles with bones attached. Once, at a music hall in Birmingham, I saw, to my abounding delight, two men who, moving nimbly about a luxurious stage, drawing-room, extracted harmony from almost every article of furniture—a fascinating form of indoor sport. In a Vaudeville show on October 17 Billy Thorburn will introduce a new instrument of his own devising, a xylophone played by means of a keyboard. This sounds original. With him in the bill will be Will Evans, Clapham and Dwyer and Ackerman and Wynne. Later in the same week, on Saturday, October 20, a 'star' vaudeville programme includes Mabel Constantinova in a new sketch, Ella Retford (who was so good in her 'Bridget O'Flynn' number some weeks ago), the Three New Yorkers and Mario di Pietro.



Samuel Pepys, Listener.

By R. M. Freeman.

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

Sept. 1.—A letter from Palt that M^r Nubbins marries her on October 6, in the Parish Church, Huntingdon, and Uncle Athanasius Pepys will come to do it for them. Which I am glad to hear, having feared Nubbins might have wanted the marriage in some Plymouth Brethren's conventicle; wherein I doubt I had adventured to withstand him; lest it put him off marrying sister altogether; a risque not so much as to be thought of, and anything rather than that, even a Plymouth Brethren's conventicle. So to praye God for all's being fixt in this decent respectable manner, with The Church's blessing on them. Yet for its entayling an almost immediate wedding gift to sister, I prayed God not see much.

Debating hereof with my wife, she^r proposes a check, which for her is easy enough, onelle having to propose the check, not to draw it. Moreover, a check is a thing that you cannot make look more than it is; but I would liefer chuse something that looks 12^s or 15^s, but is really only 5^s, and so told my wife.

Listening-in this night to the Queens's Hall Prom (2nd 1), with the greatest possible pleasure in hearing (for the 1000th time, I believe) Mendelssohn's Overture to 'A Midsummer Night's Dream.' It hath long been the mode to disable Mendelssohn his musique for all sentiment and sugar, fit onelle for Philistines. But if soe it be, then must I confess to having a sweet tooth in musique, and so has my wife; being 1 of the 2 or 3 martens in life whereon the wretch do own to consenting with me, but upon all others almost, if I say one thing, makes it her business most perversely to say the other, as wives will. But Lord! What exasperating creatures these wives of ours! And the worst of it is, the more we want to hate them for exasperating us, the more we do always end by loving them, as I do always end by loving my wife.

Sept. 2. (Lord's Day).—A most fayr warm day as ever I remember at this Season. My wife is for Wotton Church. But, being our last Lord's day here and so fayr a day, I am all, as they say, for Parson Greenfields, and carried it agaynst

my wife, who, I believe, did all along wish it carried agaynst her, but onelle said Wotton Church for a show of godliness, after the way of women. Cook and Doris to goe blackburying. My wife and I by The Warren to Coldharbour and here eat lunch at *The Plough*, a good lunch with good ale and good companie, to my great content. Some discourse I had with one that sits next me of the late happenings at Friday Street, to wit the drayning almost dry of the lake and other matters, which is, or so he hears, by the orders of young M^r Evelyn, to defete the ill-behaved motorists and other offending trippers; they (in particular at week-ends), making such a pandemonium of the place, with so much litter and other beastie messes left behind them, that he seeks to drive them away from it by making pretty little Friday Street as ugly and awkward to them as he can. For which, if it be true, I cannot find it in my heart to blame him, albeit a sadd business for us who are innocent.

We, having first changed a few pleasant words with mine old acquaintance Miss Lipscombe and her sister, that keep *The Plough*, away and to Leith Hill, where is a great store of people, but passing on into the woods westward soon left them behind. Come presently to an open place near a stone-pitt, where was such a plenty of hurtle-berries, great fatt ripe berries, as never I saw, I believe, in my life. My wife wants to stay and pluck them, but I will not let her, in part for the looks of it—to be seen hurtle-berrying on Lord's Day!—in part by her wearing her new faint-blue frock that I paid 11^s 6^d for onelle last mo and cannot risque her splotching it with hurtle-berry juice.

Anon come running to us a little Scots terrier, that hath lost itself, and fastens on to us and follows us. Going adown Broadmoor Valley, here was a cottage with chickens running loose about it. And what does Scottie but start chasing the chickens and gets one; which my wife is for trying to rescue from him, but did seize her by the arm and burry her forward with all speed. So lost the little devil, and, by God's mercy, well away before any could emerge from the cottage and want me to pay 3^s 1^d or 4^s for Scottie's chicken.

Miss Ellen Wilkinson, M.P.

SHOULD women be paid as much as men? I am not to be drawn on this question, which, at 7 p.m. on Tuesday, October 9, Miss Ellen Wilkinson, M.P., will discuss in the London Studio with Mr. William H. Thoday, ex-president of the London Schoolmasters Association, and late Treasurer of the National Association of Schoolmasters. The discussion will last a quarter of an hour.

Tower of Babel, W.C.2.

A NOTABLE virtue of the recent Swiss National Programme was the excellence of the background of voices. The scene, you will remember, was a café in Switzerland.



'Genuine Swiss waiters from Soho'

A chatter of voices speaking three or four languages provided local colour of a very convincing nature. Such effects are not lightly achieved. In this instance the voices were those of a score of teachers from a famous school of languages who in the cause of art were content to come to Savoy Hill and talk loudly to each other in several foreign tongues across a studio, while somewhere above them the producer, seated at his 'control panel,' faded them in and out of his programme. And the yodelling was provided by a choral society of genuine Swiss waiters from Soho. Next week, on Thursday October 11, we are to have, in the same series, a Hungarian National Programme along similar intimate lines. This should be good, for the café-life of the Buda-Pesth water-side, with its *csardas* bands and chatter of languages, is one of the most colourful in Europe.



BOTH SIDES OF THE MICROPHONE



Mystery at Savoy Hill.

ONE day last week there arrived at Savoy Hill a gentleman bursting with agitation and pride. On being questioned by the commissionaire as to his reasons for calling, he appeared to be in some doubt as to those. A species of polite third-degree conducted on the door-



'Bursting with agitation and pride.'

step, however, elicited the single fact that he was the father of a four months' old child of incredible intelligence. Having revealed this much, he relaxed once more into incoherence, and was last seen proceeding in a easterly direction with a puzzled expression on his face. Now what did he want? Was his motive to give extended publicity to his prowess as a father or had he some sort of idea that the baby should be invited to give a talk of the 'da-da' and 'bow-wow' variety for the evening edification of Tired Business Men?

Plays on the Air.

AMONG dramatic productions of the near future *The Betrothal* (October 8 and 10) stands pre-eminent. Masterlinck's dream-fantasy will be the second in the series of Great Plays of the World which opened with *King Lear*. It is interesting to note that the second opera of the 1928-29 season is to be Debussy's *Pelléas and Mélisande*, based upon Masterlinck's play of the same name. On October 14 London is broadcasting *The Grand Cham's Diamond*, a comedy in one act by Alan Monkhouse, the brilliant Mancunian whose drama, *The Conquering Hero*, one of the most powerful anti-war plays ever written, filled the Queen's Theatre a few years ago. On October 18 5GB listeners will hear a new play by Martinez Sierra, the Spanish author of *The Crucible Song* and *The Romantic Young Lady*, entitled *Wife to a Famous Man*.

The Banyan Centenary.

THE series of Sunday readings of 'Songs of the Old Testament' will be succeeded on October 7 by a series from 'The Pilgrim's Progress', which will continue for twelve weeks. Bunyan shares with Schubert the centenary honours of the year. He was born at Elstow, near Bedford, in November, 1628. The exact day of his birth is a matter of disagreement. His centenary is also to be honoured by the B.B.C., on November 23, with the performance at the Queen's Hall of a new choral work by Granville Bantock based upon 'The Pilgrim's Progress.'

The Liverpool 'Phil.'

ON Tuesday evening, October 2, 5GB, with the Manchester grouping of stations, is relaying the first concert of the Liverpool Philharmonic Society's new season, conducted by Albert Coates.

Mr. Percy Scholes.

THIS evening, Friday, September 28, Mr. Percy Scholes is to give his last talk as Music Critic of the B.B.C. In a few weeks, also, his close association with *The Radio Times* will come to an end. Mr. Scholes is shortly retiring to Switzerland, where, in a house overlooking the Lake of Geneva and the valley of the Rhone, he will have leisure and opportunity to complete certain work in the cause of music which he has long had in mind—including the extension of the great International Series of Audiographic Piano Rolls, in the institution of which he has been associated with the Eolian Company, and the compilation of an Encyclopedia of Music which shall be to the ordinary listener what Grove is to the expert. Mr. Scholes has been B.B.C. Music Critic since 1924. His talks have been widely welcomed, and have brought him letters from many listeners, who will feel that they are losing tonight almost a personal friend. As one who has worked in close touch with him, I can bear witness to how much we shall feel the loss of our Musical Editor. But Percy Scholes is energetic and enthusiastic, and I suspect that not even the long stride between Vevey and Savoy Hill will prevent him from occasionally returning to our office and to the microphone. In this evening's talk, however, the B.B.C. will give its official farewell to one who has worked hard in the interests of music and broadcasting.

Sir Thomas Beecham to Conduct.

THE most interesting Season of Symphony Concerts yet given by the B.B.C. will open on Friday, October 12, at the Queen's Hall with a concert conducted by Sir Thomas Beecham. An interesting conductor will be matched by an interesting programme which includes Sir Thomas' own arrangement of excerpts from Handel, which is entitled, after the Diaghilev Ballet for which he prepared it, *The Gods go a-Begging*. This will be its first concert performance, though the music was, of course, included in the repertory of the last Russian Ballet Season. Other items in the programme are Mozart's *Eine Kleine Nachtmusik*, Lord Berners' *Fugue*, Schumann's *Symphony in E Flat* and Dellore's *Brigg Fair*. This concert will be broadcast from London and other stations at 8 p.m.

Detectives, Please Note!

TOMORROW (Saturday) evening, you will be hearing the first instalment of Mr. and Mrs. Cole's detective story, 'The Brentwardine Mystery.' In our columns next week you will find the text of that instalment, which will give you an opportunity for searching for any stray clues which you may have missed during the broadcast.

Viola Sonatas.

CHAMBER MUSIC Recital from 5GB on Thursday, October 11, will be given by Bernard Shore (viola), Angus Morrison (pianoforte) and Vivien Lambellet (soprano). The programme includes Brahms' *Sonata in F Minor* for viola and piano, and Arnold Bax' *Viola Sonata*. Though it is seldom heard today as a solo instrument (except in the hands of masters such as Lionel Tertis), the viola is an older instrument than the violin. Mozart was the first composer to exploit its fine quality. The two sonatas mentioned above will show fine writing for the instrument by a romantic and a modern composer.

Moyen Age.

A PIECE of music will often set a train of thought working in one's mind. Sometimes it conveys an impression which the composer intended, at others the mind-picture which results from hearing it is a phantom of one's own making. The same piece will convey a different impression to a dozen listeners. On October 19 we are to hear a programme entitled *Moyen Age*, based upon the César Franck Symphony which arouses in the mind of the designer of this programme an impression of the Middle Ages, the era of romance, chivalry and mystic fervour. The Symphony provides a link and a background to a programme which will include poetry, prose and song drawn from, or reminiscent of, the age of chivalry—songs of the troubadours, *The Remnant of the Rose*, *La Belle Dame Sans Merci*, Thornton Wilder's miniature play *Childe Roland to the Dark Tower Came*, which he recently read before the microphone, the Coventry Carol, and so on.

A Worker in the Cause of Reconciliation.

IN India they will tell you that no one has done more for inter-racial reconciliation than the Rev. C. F. Andrews, the friend of Gandhi and Rabindranath Tagore, who is trusted by all castes and classes as an Englishman is seldom trusted. He has been on several occasions elected by Indians as their spokesman, and only recently the Viceroy, Lord Irwin, paid tribute to the great, though unofficial, part which he played in the solution of the Indian difficulty in South Africa. Mr. Andrews first went to India in 1904 as one of the Brothers of the Cambridge Mission to Delhi. Previously he had been Vice-Principal of Westcott House, Cambridge. On Sunday, October 7, he will conduct the London and Daventry Studio Service.



'Nature is wrapt in autumnal peace.'

Nature Note.

SOMEWHERE below me an electric drill is hammering its way through a concrete roadway. In the trees of the Savoy Chapel the starlings are telling each other what they mean to do when they go to Monte Carlo for the winter. Not far enough away, six men in cloth caps are playing the 'Londonderry Air' on a harmonium, etc. Occasionally a millionaire leans out of his window in the Savoy Court and throws them a dime. Nature is wrapt in autumnal peace. There were two inches of white space in this column—but they are filled.

"The Announcer."

The Music of Broadcast Speech.

A Note on the Beauty of Spoken English.

OF the two means of communication at present open to broadcasting authorities, music seems to be used more extensively than speech. The chief reason for this is probably the fact that there are more music-lovers than word-lovers among listeners. But, if, from the point of view of an hour's entertainment, the musician's appeal is somewhat more universal than the writer's, there is much to be said for one's private study of words.

If a musical note is removed from its setting on a page of music, it holds little interest save for the specialist in tone. A single word taken at random from its context has, on the other hand, a great intrinsic value.

The first characteristic of a word is its sound. There are some words which, far from coming trippingly from the tongue, labour clumsily before they make themselves heard. One of these (was it Mr. Arnold Bennett who described it as the most ugly word in the English language?) is 'perambulator.' As much effort is required to say it as to push it! Another lumbering, conceited colossus, huge as the object it describes, is 'pantechicon.' For a furniture-van this word is the sworn enemy of imagination. How much better if we could put in its place some phrase such as 'the chariot of the household gods'!

Among words, simplicity in sound usually implies simplicity in meaning and understanding. That, after all, is the first duty of a word. Whenever, therefore, I see some honest-to-goodness butcher who has turned 'meat purveyor,' or some equally good barber who describes his shop as 'the tonsorial hall,' I so far misunderstand their meanings as to go elsewhere to plainer folk.

Contrasted with these high- or low-sounding words, there are many others in our language which might well be called 'sounds and sweet airs that give delight and hurt not.'

Hard in reality, yet wonderfully soft in its sound, is that lullaby word, 'pavement.' Equally commonplace, but still (to me) charming to say, are such words as 'automobile' and 'metropolitan.' Among the 'poet's words,' some, like 'mellow,' 'starry,' 'liquid,' and 'wistful,' would take their places in anyone's list. Similarly, the word 'lonely' displays its character in its sound; and it is typical of us as a far-flung race that the one word in our language transcending others in the beauty of its sound is also the most beautiful in its associations. The word is 'home.'

In recent years, broadcasting has done more than any other medium to popularize good poetry. The wireless presents poetry in the way it is intended to be presented—aloud. Poetry has been defined as 'The best words in the best possible order.' Though this definition leaves much to be desired, for poetry is far more than word-arrangement, yet it does lay a useful stress on the value of the individual word. For the true poet there is always an exact word which most nearly expresses his fine shade of meaning. A 'nearly-as-good' will not do. Keats, whose beauty of expression has rarely been equalled, showed this when he wrote, of the nightingale's song:—

'The same that oft-times hath

Charmed magic casements, opening on the foam
Of perilous seas, in fairs lands forlorn. . . .

In this case 'windows' would not have served for 'casements,' nor 'dangerous' for 'perilous'; neither would the lines have achieved immortality

if any other word had been used instead of 'forlorn.'

In their expression of sound, words are greatly indebted to the individual letters they contain. The alphabet itself is a great symphony. In his mastery of technique the poet can hide the use he makes of individual letters, but it can be revealed by a little analysis. Thus, in this sound-picturing of the drowsiness of a summer's day, the letters 'm,' 'n,' and 's' all contribute their soft colourings:—

'The mean of doves in immemorial elms,

And murmuring of innumerable bees.'

Yet so successful is the picture as a whole that it seems almost a crime to find out 'how it works.'

Apart from their sounds, words have stories and histories as interesting as those of many human beings. Space forbids more than a brief mention of these, but sufficient may be said to show that words, like things, are not always what they seem.

Take, for instance, that favourite item of pantomimists and cartoonists, 'The Pig and Whistle.' It is a sad truth that in the beginning there was neither pig nor whistle. Yet the life-story of this name is almost as romantic as if there had been days when the pig pursued his life like an errand boy. The North of England word for an ordinary household lading-can is 'piggan.' Similarly, in those parts about Christmas-time you will hear talk of 'wassail.' Now the piggan and the wassail-bowl are surely big enough for the most convivial of inns, and so, by a process of change, the 'Piggan and Wassail' has become the 'Pig and Whistle.'

Every word has a similar story in it, and often the tale extends to a host of relatives. To divide a thing is to 'share' it. So your neighbour's 'shears' divide your privet stragglers from their roots. The 'shore' divides or separates the sea from the land; your son's suit, in which he has gone a-gathering brambles, returns in shares, or 'shreds,' and finally England herself is in the grip of this mighty family of shareholders, for she is split up and divided into a number of 'shires.'

The English dictionary is a library of many thousands of stories, and an opera house in which an equal number of sounds can be heard. And that, when one is getting History instead of Bach, or Garden Hints instead of Grieg, is worth while remembering.

(Continued from col. 3.)

the poet Browning, who died in 1889. Gladstone's voice was also recorded in the old cylinder record days, being chiefly listened to, if a contemporary historian may be believed, by foreigners.

The earliest disc records of a famous voice are the Dan Leno ones already mentioned, but the earliest Caruso discs were made in 1902, one of them, a ten inch of 'On With the Motley,' with piano accompaniment only, securing him, by cable, his first New York engagement.

It was chiefly the early Caruso records which, in 1906, overcame Patti's sworn resolve to have nothing to do with 'talking machines,' though by that time Sarasate, Grieg, Santley, Lloyd, Bernhardt and Tamagno had all visited the recording room. Exercising her feminine privilege, she asked to have her voice reproduced, but insisted on the necessary apparatus being brought to her Welsh home, Craig-y-Nos Castle, for the purpose. She was entranced by the result, hearing her own voice as others heard it for the first time.

Voices of the Past.

Great Singers and Speakers the Gramophone Restores to Life.

THE broadcasting, by means of their gramophone records, of a Caruso-Patti concert opens up large possibilities. The idea is not quite new, for anniversary concerts of Caruso have been broadcast from the Continent.

Tolstoy's centenary, which occurs shortly, might well be marked by the broadcasting of a spoken record (in English) made by him in 1907, when he was seventy-nine.

Ellen Terry is, alas, gone, but a record of her famous rendering of Portia's speech, 'The Quality of Mercy,' made in 1911, is still available. So are two French recitations of Sarah Bernhardt.

In addition to Caruso and Patti, vocalists still to be heard, though gone from us, include Sir Charles Santley and Edward Lloyd. Foreign singers such as Pól Plancon and Evan Williams have left many records, as did Tamagno, possessor of the mightiest tenor voice of the last century, for whom the title role of Verdi's *Otello* was specially written.

Possibly less known, but makers of exceedingly fine records, were Gervase Elwes, Charles Mott, and William Samuel, whose dainty record of the 'Queen Mab' song from *Romeo and Juliet* is an excellent piece of 'whispering baritone' work.

Terry and Bernhardt are not alone as representatives of the Victorian stage, for we have Sir Herbert Beerbohm Tree in Shakespeare, including a fine droll rendering of Falstaff's Speech of Honour, and as Svengali in *Trilby*; Lewis Walker in two famous examples of his elocutionary skill; and poor Arthur Bourchier in *Macbeth*. Another famous elocutionist who has left records of his voice is Canon Fleming, who, at the age of seventy-six, recorded the 'Charge of the Light Brigade.'

Memories of the lighter musical stage can be recalled by Dan Leno, who recorded most of his best known numbers four years before his death in 1904; Eugene Stratton in, for example, 'Lily of Laguna,' one of the late Leslie Stuart's songs; Maurice Farkas either in English ('I Like You in Velvet,' quite a fine record on a modern instrument) or French; Albert Chevalier in most of his Cockney ditties; Fred Emney, Bert Shepard, George Formby, Tom Foy, and Alfred Lester, both in earlier work and his latest successes prior to his death.

Those whose memories are of instrumental music can have them revived by the almost legendary Joachim in a typical Brahms dance; by the equally famous Sarasate in some of his own compositions; by Mary Law and Maud Powell, Sousa's great soloist; or by the flautist, Eli Hudson. Both Edward Grieg, as pianist, and Saint-Saëns, either as solo pianist or accompanist in violin pieces, can still be heard interpreting their own works. Of conductors, the 'mesmeric' Nikisch, and Leoncavallo and Sir Frederick Bridge rendering their own compositions are likewise available.

The list of dead orators recorded includes Lord Roberts in records made in 1913, Lord Oxford and Asquith, Lord Long, and Sir William Trevelyan; three Presidents of the United States, Theodore Roosevelt, Woodrow Wilson, and Warren Harding; and two famous explorers in Commander (later Admiral) Peary and Sir Ernest Shackleton.

Apart from Edison, who is said to have recited 'Mary had a little lamb' as his first record, the earliest famous man to have his voice recorded was

(Continued on foot of col. 2.)

M. & G. D. H. Cole-Humbert Wolfe-Herbert Farjeon

write in next week's issue, published Friday, October 5.

From Royalty to Radio.

The picturesque story of the Savoy, now known to millions as the headquarters of British Broadcasting, but once, in the days of the great palace-prison which stood there, a centre of five centuries of English History.

THE Savoy means the sumptuous hotel to thousands and the headquarters of the B.B.C. to millions, who know naught of the magnificent palace that once graced the site, built in 1245 by Peter, Count of Savoy. In those days of the Plantagenet dynasty there stood upon the river's bank, from Charing Cross to the Temple, the noble residences of princes and peers, ambassadors and bishops. Picturesque and imposing mansions they were, with their massive and lofty walls, their stately roofs and towers, their courtyards and gardens stretching down to the water's brink, their water-gates leading to what was then the busy highway of the Thames.

King Henry III, who married Count Peter's niece Eleanor, bestowed many honours upon him, creating him Earl of Richmond and granting the site for the palace. Count Peter left the palace to the monks, but Queen Eleanor would not relinquish the pleasant demesne by the water-side and purchased it back again for her second son, Edmund Crouchback, Earl of Lancaster.

When the palace passed to Henry, the first Duke of Lancaster, he almost entirely rebuilt it. All the liberties and rights of a county palatine were vested in the high and mighty Duke of Lancaster—power to appoint his own chancellor and justices for pleas, together with fines and forfeitures, and pardons of life and members. The place was known as the Liberty of the Duchy of Lancaster, a name preserved for five centuries, the office of the duchy being in Lancaster Place, close by.

The Prison House of John the Good.

In the Palace of Savoy was held captive to await ransom John the Good, King of France,

taken by the Black Prince at Poitiers. Though nominally a prisoner, he was granted royal state. In the splendid chambers of the Savoy, the King and Queen frequently feasted with him, and his conqueror, the Black Prince, would wait upon him at table. He was released four years later, but the payments of the ransom fell into arrears and his son, left as hostage, escaped. King John, 'to maintain his royal honour which his son had sullied,' returned, being received with great honour and again lodged in the Savoy. There he died, and his body was sent to France with royal honours.

Burned by Wat Tyler.

The daughter of the first Duke of Lancaster married her cousin, John of Gaunt. The Savoy became his residence, and when he made himself obnoxious by his patronage of Wyndesore, it was attacked by the mob. In 1381 the rebels under Wat Tyler sacked the palace. It was burned to the ground, its plate and other precious contents being either destroyed or flung into the river.

For nearly a century and a quarter the Savoy remained a heap of ruins, desolate and neglected. In due course the estates of the Duchy of Lancaster came to King Henry VII, and upon the site of the old palace he erected in 1505 a hospital, dedicated to St. John the Baptist, to receive and lodge nightly one hundred poor people. The building was completed by Henry VIII, who rebuilt the chapel of the Savoy. The hospital was in the form of a cross, with double rows of mullioned windows and embattled parapets, lozenged with flint, a friary on the north, and a guard-house at the west end, used as a place of detention for deserters, with quarters for thirty non-commissioned officers and men.

Rogues and Vagabonds.

The hospital was given up to Edward VI, who transferred its revenues to Bridewell and Christ's Hospital, recently established. The Liberty of the Savoy became the refuge of rogues and fugitives, by a survival of medieval law a sanctuary where they were not liable to arrest. They were under the protection of the Master of the Savoy, his office a lucrative sinecure. Charles I promised it to the poet Cowley, but at the Restoration Killgrew was nominated. Whereupon 'Savoy-missing Cowley,' as he was called, wrote his 'Complaint.'

In Savoy House, as it was called, the first glass manufactory in England was set up in 1652. Here during the Dutch Wars the sick and wounded were housed. Here in 1658 the Independent met to frame their famous declaration of faith, and in 1661 the Savoy Conference was held to revise the Liturgy. A large portion was injured by fire and the whole fell into ruinous condition. The spacious apartments came



AS IT WAS IN 1736—

The Savoy pictured in an old print, showing A A A the great barracks for the soldiers; B the prison; C C the Church of St. Mary le Savoy; D the stairs to the water-side; E F G a German church, a French church, and a German Calvinist church.

to be inhabited by beggarly tailors, cobblers and the like, plying their trades. At the west end was still a prison for deserters and other military and naval offenders. The gateway to this quarter bore the arms of Henry VII up to the time the hospital was finally dissolved in 1792 and the last vestiges swept away in the building of Waterloo Bridge.

But the Chapel of Henry VIII survived almost unchanged until it was burnt down about the middle of last century. It must have appeared picturesque, with the little tower on the east where a sentinel used to mount guard and diminutive trees spreading their branches over the mouldering walls. The interior was magnificently decorated, with a noble altar-piece and exquisite ornaments on either side of the great window by Sir Reginald Bray, the celebrated Tudor architect, who was high treasurer and chancellor of the Duchy of Lancaster in Henry VII's time. The splendid roof was covered with carvings of all manner of emblems in shields.

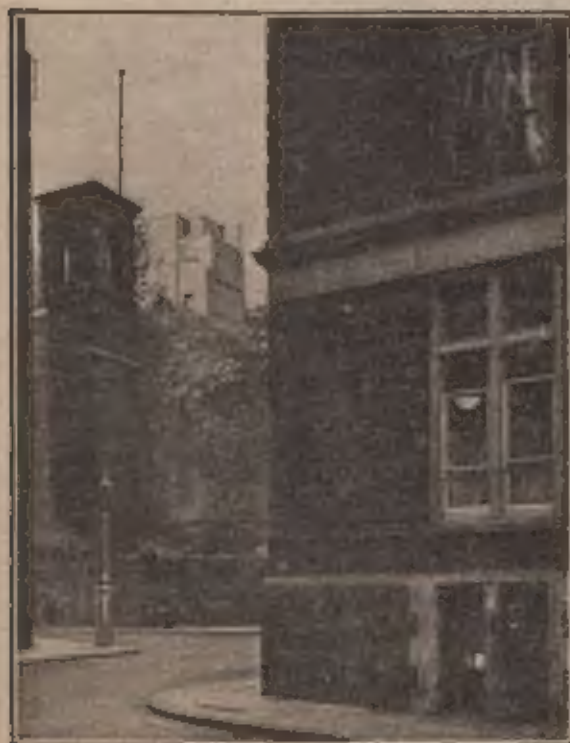
Tar and Feathers for a Creditor.

When the Protector Somerset destroyed the church of St. Mary-le-Strand in 1564, the Savoy became the parish church and so remained until 1717. In 1773 it was constituted a Chapel Royal. Sanctuary for criminal offences was abolished in 1623, but the privilege lingered in civil processes for another century. The Savoy was the haunt of ruined men and rascals, who violently resisted any invasion of their stronghold. It is recorded that in 1696 a creditor, who ventured within the precincts to demand payment from a debtor who had sought sanctuary, was seized upon by the populace, who tarred and feathered him, carried him in a wheelbarrow to the Strand, and tied him to the maypole there.

Wilkinson for Marriages!

At the Savoy, as in the Fleet Prison and in May Fair, there was a large traffic in irregular marriages—marriages without licence or publication of banns, marriages of minors, all manner of improper marriages. Dr. John Wilkinson, the minister, father of Tate Wilkinson, afterwards a celebrated theatrical manager, waxed wealthy by this nefarious trade. He advertised brazenly in the newspapers: 'Marriages performed with the utmost privacy, decency, and regularity at the ancient Royal Chapel of St. John the Baptist in the Savoy. The expenses not more than one guinea, the five-shilling stamp included. There are five private ways by land to this chapel and two by water.' In one year

(Continued on page 653, col. 1)



—AND IN THIS YEAR OF GRACE

A new photograph showing in the foreground the Chapel of the Savoy (left) and a corner of the B.B.C.'s Headquarters, while in the background towers one of the new buildings along the Strand.

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Old and Young Promenaders.

C. L. Graves on the History of the 'Proms'—Jullien of the Jewelled Baton—Mr. Henry J. Wood Takes Over—Sardines and Tripe—'The Promenade Ticket'—A Book You Should Know.

PROMENADE is defined in the 'New English Dictionary' as 'a walk taken (usually at a leisurely pace) for exercise or amusement,' and a promenade concert as 'a concert at which the audience walk about instead of being seated.' The volume in which these definitions occur (Ph-Py) is dated 1880, and the entries quoted are typical of that curious laxity of English nomenclature which finds illustration in the title *Fortnightly Review* borne by a monthly magazine. We are strangely loyal to phrases which have become misnomers, but which were once correct and embody historical facts. There were open-air promenade concerts at Ranelagh, Cremorne, and Vauxhall Gardens long before these entertainments were called by that name. But as we have known them for the last ninety years they were a foreign importation. Promenade is a French word, and indoor promenade concerts were introduced from Paris in 1838. There were various ventures under French conductors culminating in the régime of Jullien at Drury Lane from 1840 to 1859. Jullien was an 'egregious attitudinizer and snuffeifer,' as *Punch* once called him. The late Sir Charles Hallé, who knew Jullien well, once gave me a description of his flamboyant attire—on one occasion he wore a shirt front embroidered with the figure of a nymph playing on an instrument beneath a palm tree—and of his habit, after performing a solo on his golden piccolo, of flinging himself with a *beau geste* of exhaustion into a velvet armchair. And Sir Charles went on to recall how Jullien had once said to him, 'To succeed in music in England, one must either be a great genius like you, or a great charlatan like me.' Yet underneath all these buffooneries Jullien was a great educator and reformer—a great popularizer of good music. It is true that many of his performances were literally 'stunning'—e.g., his Army Quadrilles, in which instruments of percussion were reinforced by explosives.

But he was from the first in the habit of sandwiching movements from the symphonies of Beethoven and Mozart between the coarser viands of his musical menu, and when he chose to lay aside his mountebankery, he was a competent and even inspiring conductor. Also all his solo artists were of the first rank. He may be fairly recognized as the Father of the Promenade concerts; as the greatest of the early pioneers of the movement, the aim of which was to make music safe for democracy. Jullien died insane, but before his mind became unhinged there had always been a method in his musical madness, and I find more to admire than to laugh at in his habit of conducting all pieces by Beethoven with a jewelled baton, and in a pair of clean kid gloves handed him at the moment on a silver salver.

After Jullien's financial collapse and tragic end in 1860, the Promenade Concerts were carried on under various conductors, but with steadily declining prestige and success until their revival in 1895, with Mr. Robert Newman as manager and Henry Wood as conductor. Much has been written on the significance and achievements of this epoch-making venture from the point of view of the musical historian and expert critic; in its encouragement of native composers, and on raising the standard of orchestral playing. Here I propose to



THE TEMPLE OF THE 'PROMS.'

A new picture of the interior of the Queen's Hall awaiting the crowds which have flocked to it this season.

confine myself to its effect on the ordinary person, neither expert nor critic nor professional, brought for the first time into contact with great orchestral music.

An immense amount of music was to be heard in London in the middle nineties, but orchestral concerts were comparatively few and far between. The famous Saturday concerts at the Crystal Palace were nearly the close of their valuable and beneficent career, but even in their palmiest days they drew only a limited audience from central London. The Philharmonic concerts, like the Richter concerts, were restricted in number: all told they did not run to more than about twenty in the year. First-class orchestral concerts were a rather expensive luxury. The young people of today take the good things of life for granted; they cannot quite realize what it meant to those of the previous generation to have this new world of delight brought within the range of their pockets.

For clerks and officials and the great middle-class working population of London the Promenades as revived and glorified were indeed, in Artemus Ward's phrase, 'a sweet boon.' They did not 'promenade' to music, because there was no room for walking about. The 'promenade' has never been a place for lounging or lizardizing; they stood like patient sardines silently absorbing floods of Bach and Beethoven and Brahms, Mozart and Schubert, Wagner and Tchaikovsky, varied with the lighter refreshment of Gounod, Bizet, Grieg, and Mascagni.

The early promenaders included people of all ages, but the young predominated. They were not so fastidious as they are nowadays, and in the Second Part applauded and encored items which would now be regarded as 'tripe' by their more enlightened successors. For while the main features of the programmes were already established on the basis of classicism and catholicity, considerable concessions were made to weather vessels in the Second Part in the way of operatic selections, cornet solos, and ballads, redolent of that sentimentality to which a satirist has given the name of 'pandour pathos.' Indeed, in no department has the progress of taste at the Promenades been more marked than in the levelling up of the songs to the standard of the orchestral pieces and the

gradual elimination of compositions suggestive of the 'fury organ-grinder.'

The Promenades have been fortunate in their official historian, Mrs. Newman. They also inspired one of the most delightful books about music ever written: 'The Promenade Ticket,'* by A. H. Stigwick, son of a distinguished father, and himself a brilliant Wykehamist, scholar of Balliol, and Fellow of University College, Oxford, much beloved and deeply lamented when he fell in the early years of the War. Cast in the form of a joint diary, kept by seven different 'young Promenaders,' it gives the best picture of the growth and education of 'the best audience in London.' Here you will find the true spirit and soul of the 'Proms' vividly expressed in these frank opinions of seven young people who are not 'awed by rumour' or oppressed by technical knowledge. The record is mainly that of the impact of impressions on fresh minds, keen, alert, and for the most part enthusiastic. They are all amateurs,

but in the best sense. Nigel Clarke, who is clearly 'A.I.S.,' is, though a layman, a really fine critic, and his comments are compact of sanity leavened with a most refreshing humour. Henry Malins, the best-equipped technically, but the least enthusiastic, who 'never believes what he is told,' reveals his intellectual arrogance by his wit. J. R. Harrison is a most engaging specimen of the Philistine in transition, who finds it all 'a great lark,' but has a sound instinct which enables him to 'spot winners' and a great fund of judicious levity; witness his priceless analysis of the Funeral March in the Eroica Symphony:—

'Most funeral marches seem to cheer up in the middle and then become gloomy again. I suppose the idea is (1) the poor old boy's dead; (2) well, after all, he's probably gone to heaven; (3) still, anyhow, the poor old boy's dead.'

Then there is Rhoda Clarke, Nigel's cousin, a Brahmsian, but not a highbrow, a charming and vivacious modern girl; Della Crawford-Wright, a folk-song fanatic and a bit of a *précieuse*; and Lane, a young clerk whose brief but artless comments are a source of abiding joy. Besides these principals we get many glimpses of familiar types—freaks, cultured typists, red-headed flappers, effusive sentimentalists, and that now dwindling section of Promenaders who on popular nights are moved to ecstasy by 'exhibition of the misapplication of the human voice.' But, as Nigel Clarke reminds us, the majority of the Promenaders are not eccentrics, but sound, good sort of people. 'The proper tradition of listening has been built up by the middle classes mainly for themselves.'

The book was published in 1914, just half way through the period covered by the Promenade Concerts as we now know them. I can render no better service to the Young Promenaders than to direct their attention to its pages. If this imaginary but most faithful diary is familiar to them they will find it gains on rereading. If not, I can promise them the agreeable experience of realizing of what a good stock they come, and the finest incentive to remain true to their honourable traditions.

* Published by Edward Arnold in 1914.

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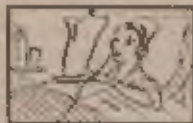
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MODEL LN 424.

HOME, HEALTH AND GARDEN.

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

Home-made Chocolates.

FOR covering chocolates you will need a saucepan and a bowl which will stand in the saucepan, two or three dipping forks and rings, greaseproof paper, a small wooden spoon, centres and some covering chocolate. In cold weather the chocolate covering may be too thick, if so, add 1oz. of cocoa butter to 1lb. of covering.

Place the covering chocolate in the bowl, have the saucepan half full of boiling water, stand it on the table, and put the bowl containing the chocolate into the pan of hot water. Work it about with a wooden spoon till melted, if necessary reheat the water, but on no account allow the chocolate to get at all hot. Be careful no water gets into the chocolate. As soon as the chocolate is melted remove the bowl from the hot water stand it in cold water, and beat till the chocolate becomes thick and nearly set. Now if necessary add the cocoa butter which has been previously melted in a small pan. Re-melt the chocolate by passing the bowl over a flame several times beating well—it remelts in a very short time.

When ready for coating the centres, the chocolate should taste quite cold to the lips, the melting and beating makes the chocolate glossy and bright when set. Place the centres on your hand, and the sheet of greaseproof paper on the right, drop a centre into the chocolate, bottom upwards, see that it is covered, then place the fork under it, lift it out, tap the fork on the side of the bowl to remove any surplus chocolate, then draw it gently over the edge to clear away chocolate dropping below the fork. Quickly turn the wrist so that the chocolate turns over and drops on the greaseproof paper right side up.

To decorate the top of the chocolate with the fork or ring, place it gently on the top of the chocolate and draw it up into a ridge. With the dipper you can finish the top in many ways. Set frequently and re-warm it if it gets stiff. If you prefer it nuts can be put on the chocolates before they are set. If you have the covering at the right temperature, the chocolates set almost at once and are bright and glossy; if they do not set at once wait a little while before dipping another centre, because if they are a long time drying they will be dull and speckled.

I very often make my own covering chocolate from the following recipe. I find it is much liked, it is a nice smooth covering not too sweet.

- 1lb. of cocoa butter,
- 1lb. cocoa, one of the well known makes
- 1lb. of sweet chocolate (not milk)

Melt the cocoa butter, without getting it hot, add the cocoa, beat well, then add the chocolate, which has previously been melted, then follow the directions which I have just given for coating, re-melting and dipping.

Do not handle the chocolates more than necessary, place them as soon as set in paper cases, and pack in fancy boxes, lined with waxed paper.

Very many kinds of home-made sweets can be used as centres, such as nougat, Turkish delight, mints, fondants, marzipan, toffees, fudge, etc. Nuts should be dried, almonds should be bleached and dried before coating with chocolate, or they can be covered with a thin piece of marzipan and then coated. Centres for covering should always be quite dry, and for the reason fondants and creams should be made about eight hours before they are wanted.—Mrs. L. K. Heal, in a talk on September 17.

Canaries and Their Needs.

YOUR first consideration should be the bird's cage, and if it is an 'all-ware' one, let me

The full amount of daylight which such a cage allows is a good thing, but if the cage is unfortunately placed in draughts between door and window, draughts are dangerous and nearly always fatal. You should also fit a roof, of some material, to his cage to make a shelter from the glare of the sun's rays. With such a cage, too, the lower part should be walled around with strips of glass, or linen that can be shaped like a bag underneath.

The best cage of all is a wooden cage with solid sides and back, wired only in the front, and made to hang on a wall, not a nail.

Exercise is essential for the well-being of your canary, and his cage should therefore be as roomy as possible, with at least two perches in the top part, and one each to the feeding and drinking vessels. The perches instead of being thin and as round as a lead pencil, should be at least a half-inch in width and oval in section. The perches should also be placed in such positions that the bird may travel and constantly exercise the muscles of his wings, legs and feet.

Sweep the floor of the cage, which should be removable, with clean, gritty sand. Cage-bird sand should be the properly prepared article—usually sold in small linen bags—and that is clean and gritty and with a good proportion of broken shells and some substances mixed into it.

While we are on the question of lime I would suggest to you that you always keep a piece of cuttlefish bone between the wires—in decided preference to the knob of sugar that some people give their pets.

Perhaps one of the best health-givers for all cage birds is the bath, which should be given early in the morning on bright days. Never give the bath in the afternoon; it does not leave sufficient time before roosting, for your bird to get thoroughly dry. The feeding and water vessels should always be of china or glass. Cleanliness in all things is absolutely essential, the water vessel should always be well rinsed before re-filling, and the cage itself cannot be cleaned out too often.

When it comes to food, we naturally think first of seeds for they form the greater part of the feeding for all cage birds. The seeds should smell sweet, and look bright, and should be smooth and slipping to the touch. Any seed that is dull, shriveled, smelly, or dusty is not fit for a bird to eat. The best for the pet bird, for then in strict proportions—not too much, but just enough—he gets his share of the oily, the stimulating, and the medicinal seeds, in addition to the staple diet of plain canary seed.

Your pet will not, however, thrive on seeds alone and you should always see to it that he has his daily 'green food.' By this I mean watercress, groundsel, chickweed, young dandelion leaves, lettuce, or tender cabbage—any of them, but always in small quantities, and be particularly careful that there is no frost on them; in the winter, because of this, I recommend you should give a small piece of sweet apple instead.

During the moulting period it is a good thing to place a few drops of Parrish's Chemical Food, or a rusty nail even, in the drinking water, for the iron tonic properties.—Mr. A. W. Smith, in a talk on July 5.

The Secret of Good Beds.

NEVER shake mattresses, always turn them with great care; two persons are always better than one for this purpose. They should be turned at least every third day, either end for end, or side for side, alternately. The ties which secure the tufts receive treble the strain when the mattress is being turned, as you naturally roll the mattress over when turning, and then is the time that these ties are very apt to snap or slip their knots.

This is where most of the trouble begins, and if these ties are not replaced at once you will have a lumpy mattress—the cause of great discomfort, so look out for any ties that break, and preserve the tufts of leather or wool that are loose.

When you have a new mattress, or one that has been re-made, the filling is fresh from the carding machine and resilient, filling the case to more than full capacity, and the tufts are purposely not pulled too tight or the mattress would be too small for your bed. But after being in use for a short time they flatten and apparently lengthen, and if the filling is not very good you will find the tufts are loose, and very often the filling will move and break because the ties are now not tight enough to do their duty. Hence, if you now re-tighten the mattress all over, you will preserve it for a great while.

By far the best way with mattresses is to have them re-made more often than we in England are in the habit of doing.

Always brush, turn and air your mattress in sunlight if possible. Moth, if once allowed to take possession, is a most difficult pest to get rid of. Some people advocate baking, but I have little faith in this method.

One of the simplest methods I know is to saturate round the edges and tuft holes with petrol, but you will require a room away from all fires to enable you to do this, preferably in the garden on a dry day and leave the mattress in the sun until all the fumes have evaporated; it will not injure the covering or filling.

Everyone knows what a difficult job it is to put new cases on feather beds or pillows. Here are a few hints. Always choose good ticks. Nothing will beat an old-fashioned linen ticking well waxed. Here is the method of waxing. Turn the case inside out and lay it on a deal top table, say the kitchen table, then, procuring a fairly large lump of beeswax, rub the tick all over, little by little—even the borders must be done—until the wax leaves a strong discolouration of the ticking all over.

What happens after waxing and filling up the case with feather is, that the very fine feathers or down will stick to the wax on the case and form a natural armour against the large feathers.—Mr. Arthur J. Bendy in a talk on September 27.

To the Editor of THE RADIO TIMES—

A few months ago I gave a talk on the care of the dog, recommending among other things the use of paraffin as a cure for vermin on dogs. I have had in the meantime complaints from two listeners that this cure proved far too drastic. So I should like to warn those inclined to try it that it may be safer to dilute the paraffin with water. I have myself used this cure repeatedly on dogs, both big and small, without any ill effects whatever.—Yours truly, NARROW ROSE

(Continued on page 518, col. 3.)

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The B.B.C. Productions Director on the Future of the Radio Play. Technique or Dramatist?

THE time between my commencing the task of establishing the unseen drama and this moment has not been dull. In the somewhat rare intervals between presenting programmes and presenting more programmes, and presenting plays and presenting more plays, my time has frequently been passed—occasionally profitably, more often unprofitably—by reading the pronouncements of various pseudo-authorities on the question of 'What is to be the ultimate technique of the art of radio drama?'

Some of these opinions have been unwarrantably dogmatic, others over-didactic, a few intelligent and helpful.

And now, as the practical authority upon the subject, I have been asked to answer the question myself. I suppose I have heard more plays by radio than anyone in Britain probably more than anyone in the world. This I have done in order, amongst other things, that I might answer such a question when called upon to do so.

In spite of this application, commendable or otherwise, I must confess that I do not know what is to be the ultimate technique of radio drama. I consider that one of two things is yet required before the question can be answered with any degree of accuracy. The first is more time for the evolution of wireless drama from its almost formless, embryo stage; the second is the rising of a single-minded, artistic genius who will envisage its tremendous potentialities and devote himself to moulding them to his own use.

Any new radio technique must be based initially on good writing, and upon a sense of drama which must lack nothing in finesse or taste. Writers who could contribute material of this quality are already established in other spheres of writing, and sell their work in more profitable markets. They will not write for us because we cannot offer a competitive price.

Up to the present point of development nothing worthy of superlative praise has been written, especially for the microphone. As in all new movements which seek to call attention to themselves, artifice rather than art has been made use of. But for permanence, quality is essential. Anything insincere or empiric is at once unmasked by the acid test of transmission by wireless. It is as relentless, in its simplicity, as the child who tears the bright-coloured rags from her pretty doll, and finds that they have covered only sawdust and coarse canvas.

Despite the efforts of, to mention a few, Reginald Berkeley, C. A. Lewis, Charles Croker, Richard Hughes, I doubt if they have succeeded in adding one brick solid enough to form part of the foundations of a new art. The thing they have done is to entertain, and entertain artistically. But success in entertainment by radio does not predicate the creation of an original technique in that entertainment.

Over three years ago, when I produced

a little play entitled *All Aboard Going Aboard* to demonstrate for the first time the multiple studio and microphone method of radio-production, over four thousand people wrote in and talked about the 'new technique.' More recently, Conrad's *Lord Jim*, adapted by Cecil Lewis, was again hailed as a 'new technique.' Later, when this same author presented *Pursuit*, listeners again wrote, enthusiastically, saying the same thing. But the technique of these plays is no more the monopoly of radio, because we happen to have fading devices to present scenes swiftly, than the revolving stage at the Coliseum is anything to do with the technique of stage-play-writing. Let us not confuse the technique of radio-production with the technique of radio-play-writing.

Lord Jim was, without doubt, the most artistic piece of work done by broadcast. This is only my opinion, of course, and I hold this opinion because I think that the artistic merit and beauty were inherent in Conrad's work before it was ever heard by radio. It deserved the admirable and entirely efficient adaptation given it by Mr Lewis.

ARE we seeking for a will-o'-the-wisp in trying to find an art-form for radio which has practically no relation to the dramatic forms already used by competent authors?

Was not *The White Chateau*—specially written for us by Captain Berkeley, who for its framework used a form unknown to the modern stage—a most successful radio play? Yet that same play in the same form was a stage success, and was hailed by several critics as a great war play.

Other examples might be quoted.

Does this not go to prove that the best plays are, with slight adaptation, still the best, whether heard by wireless or seen in the theatre? Is it not a case of the most creative dramatist handling his matter with real vision, untrammelled by existing conventions, as opposed to the uninspired author relying on his work being bolstered up by what he knows of stage effects, lighting, colour, etc.?

After carefully reading the more idealistic plays of Strindberg I feel confirmed in my theory. *The Dream Play*, for example, seems an almost perfect wireless play, and severely, a very impossible stage play from the point of view of presentation and construction, yet it was written nearly thirty years ago. It is the work of the genius who, overflowing the limitations of the theatre and the crudity of stage appurtenances, uses the wide plains of human fantasy for his stage, and materializes sub-conscious thought for his characters. Wireless transmission of such inspired work allows the elimination of imperfect illusion (the great destructive factor of visual dramatic presentation), and pours the inspired words directly into the listener's consciousness.

The essence of drama—whether it be solely visual, as the cinema; solely audible, as

MUCH has been written of Radio drama. Experiments such as *Lord Jim*, *Speed* and *Pursuit* have drawn attention to the fading device and the use of multiple studios which make possible a dramatic technique of breadth and movement similar to that of the film scenario. But does the future of broadcast drama depend vitally upon this so-called 'radio technique'? Is it not more vital to find the master dramatist with something significant to say than to trust to what is, after all, no more than a slightly novel means of his saying it?

the wireless; or both visual and audible, as the stage—is still the same for all of them—conflict. How this conflict is expressed is a matter for the author. If he is writing consciously for wireless transmission it means that he must write in terms of sound and action, rather than in terms of sight, sound and action. But the mechanics of presentation should affect him no further than the knowledge of them unconsciously guides him in the construction of his play.

Radio drama is not being retarded because we cannot find the new technique—even assuming there is one, the reason that it has not yet completely found itself is because no author of acknowledged genius has set himself to study and write for this medium of sound minus sight.

One thing that seems to emerge is that radio transmission opens the way for the development of an advanced drama of thought-conflict, rather than the conflict of persons which is necessary for the drama of the stage. Physical violence will be superseded by the more intense drama of the mind's conflict within the characters portrayed. The deeper we can place the drama in the human consciousness, the less violent it will become, but it is too early to establish such drama in its entirety. The minds of the auditors must be gradually prepared to receive it. So long as the multitude thinks superficially, we must in part offer superficial drama, that is, the drama of infidelity, of fear, of unhappiness, of love that embraces death; it would neither be effective nor fair to accept financial tribute from the many, and feed only the few.

The ultimate ideal radio play will be, I think it may be safely said, a work which will challenge our appreciation of beauty; but before this ideal can be attained, beauty must be accepted by the majority as not being dull. When the nefarious interests us less than the sublime, or when the sublime needs not the contrast of the nefarious in order that it shall be accepted, then, and not until then, shall we be able to present the ultimate ideal play. It may be that this is not a matter of new technique at all, but rather the willing pen in the hand of the inspired writer, and the willingness to appreciate in the consciousness of the listener.

What the Other Listener Thinks.

Programmes Are Not Gloomy—That After-the-Holidays Feeling—
A Working Mother's View—Tomtit, Listener—A Suggestion.

THE outstanding feature of the broadcast programmes, to my mind, is the atmosphere of cheerfulness which invariably pervades them. It was this which impressed me most the very first time I heard a programme from B.B.C. That was in the early days of broadcasting, and since then I have been a constant listener. During the past six years or so I have spent several hours nearly every day in the company of the headphones or loud-speaker, and have thus heard a great many programmes. Most of the items have pleased me, some of them have not appealed to me, a few of them have bored me; but I do not think I have ever heard a broadcast programme that I could describe as gloomy. —W. O., Wandsworth Common, S.W.18.

I AM convinced that most listeners regard the B.B.C. as a theatrical university, and whenever one of these two aspects preponderates, there is disappointment among the supporters of the other. Let those who wish to get broadcast education pick out their items and listen with that end in view. For the rest, to those who seek amusement, the whole joy of it is that one can switch off when bored, whereas in a theatre, etc., one would become decidedly unpopular in attempting to leave before the end. —H. B., Derby.

Most of us have that after-the-holiday feeling on the return from our vacation. How we miss those friends we made whilst away! We were passengers of importance then. Everyone seemed so interested in our movements; they listened to our comments on the various entertainments we had visited, and chatted to us on return as if we were old friends. Now, on our return home, we are again just an ordinary member of the household. One is too busy reciting their own holiday to trouble to listen to ours. We feel miserable, there seems no one to whom we can turn for sympathy. But we have one friend who will never fail us—one who will refresh our minds and make us happy again. We can sit back in our armchairs and enjoy the Promenade Concerts, the Dance Bands, and the other items we love to hear, and can imagine ourselves once more in our holiday town. J. G. N., Birmingham.

I HOPE the programmes may so continue to touch the life of the world at many points that lift us out of the ordinary run of things; and if some summer afternoon you could give us ten minutes of the screeching of the gulls on the cliffs at Flamborough, or the sound of the waves breaking on Filey Brigg, so much the better. Or if a man comes along who has perished his cycle from Teheran to Samarkand, who has travelled with a caravan across the desert, or who has an actual gramophone record of the yells and music (I) of a native dance in the heart of Africa, please welcome him to the studio with both arms. C. R. R., Leeds.

I THINK the majority of working people need amusement before anything else in the evening. They appreciate good music if it is also stirring. Like Sousa's Marches and the 1812 Overture, our working people's favourites and our ones are simply impossible to follow, with our minds full of the troubles which are always with us, and often too close even to think of these. We have an eternal struggle to keep cheerful, and cannot always go out and 'boogie' for entertainment. I, as a mother, never go out in the evening, but depend upon the wireless, if I have time to sit down and listen. —M. A. T., Peckham Rye, S.E.15.

WITH so many birds living in the garden, it interests me that a Tomtit is the only one who shows any appreciation of wireless music. Evening in his favourite time, and no other bird disputes with him his perch on the 'lead-in.' Earlier in the year he would frequently trill a sweet obbligato to the music, but as autumn grew nearer his song was rarer. Occasionally he will listen to a talk, possibly less in appreciation than in hope of a change to music. Light chamber music or piano seems to suit his taste, and jazz is often the signal for flight. When the gramophone recital, 'Voices we shall not hear again,' gave the Caruso and Patti records, his attention was polite but unemotional, until Patti sang 'Twas within a mile of Edinboro' Town. This roused him to enthusiasm, and he sang very prettily to it. Robin Adams received only moderate commendation, just a monosyllabic or short sentence, as one would say: 'H'm! Yes, not bad.' Home, Sweet Home was received without comment; nor did Caruso strike an answering chord in his feathered breast. —N. H., Llandrindog.

As for myself, I sat down to write a letter, and with an unbiased mind through the programme for this week I find I have to praise not selection and timing of items, but the mere achievement of filling up the time at all in the safe and certain knowledge that some body is—W. A. P., London.

I SHOULD like to tell you how much pleasure the wireless gives to both my mother and myself. Neither of us is able to go to the cinema or to the concert, I am sure the B.B.C. must take endless trouble arranging it all (especially the special efforts—e.g., Geneva), and I never can understand why anybody grumbles! —'APPRECIATIVE LISTENER,' Oxford.

MAY I make a suggestion? Leaving the programmes much as they are, and I suppose that is more or less inevitable, why not lengthen the programme of each class? Let me explain. We frequently get an hour's excellent variety whilst the rest of the evening is devoted to talks or classical music. Now I suggest that the people who are entertained by the variety are bored by the latter, and vice versa. If we had, say, two and a half hours variety one night and a similar length of the classics the following, listeners could choose their programme and spend a whole evening listening to the programme of their choice. Those listeners who like anything would be none the worse off, but many would devote an evening to wireless who now miss something they would like to hear because it means waiting all the evening to hear, perhaps, only half an hour of it. To plagiarise, you cannot 'please all the people all the time' (of the evening), or all the people some of the time. —C. K. F., Southsea.

SUGGESTIONS for the lonely listener: Have a diary in which to note all wireless thrills, memorable events, and plays. For instance, I noted the Grand National, the Derby, the Australian Relay, the start of the Italia; make a book of cuttings that deal with topics known through the B.B.C., or collect sketches and wireless jokes, or note music that appeals to you; make your own memory book—of pleasant talks, clever sayings, jokes, noting author and date.

Home, Health, and Garden.

(Continued from page 815).

Old-Fashioned Chutney.

TO make a batch of this chutney, you will need: 1 lb. of onions, 1 lb. of carrots, 1 lb. of tomatoes, 1 lb. of apples, 1 lb. of raisins, 1 lb. of sugar, 1 lb. of vinegar, 1 lb. of salt, 1 lb. of mustard, 1 lb. of pepper, 1 lb. of garlic, 1 lb. of chutney. The recipe is as follows: Peel and chop the onions, carrots, tomatoes, and apples. Boil them in water for 10 minutes. Drain them and add the raisins, sugar, vinegar, salt, mustard, and pepper. Mix well and boil for 2 hours. Add the garlic and chutney and boil for 1 hour more. Bottle and label.

This Week in the Garden.

WHERE coleus and meadow saffrons and autumn-flowering crocuses have been planted they are now adding greatly to the beauty of the garden. Those who have rock gardens should plant a few packets with the dainty little *Saxifraga cyclanthera*, which, as its name implies, has the perianth segments of the flower like those of a cyclamen. All these are easily grown and are not expensive.

The present is a good time to transplant evergreens, many of which will do much better if they are moved now than if they are left until the soil becomes cold. Whenever possible the plants should be moved in a good ball of soil, disturbing the roots as little as possible. In each case the hole for the reception of the plant should be larger than the ball of soil and any roots which extend beyond the ball should be laid out in their natural position. After treading the soil firm, a good watering should be given. Staking should receive careful attention so as to prevent the roots from being disturbed by high winds. If transplanted now with proper care, evergreens will make new roots before the winter sets in.

Those who intend to put grease bands on fruit trees should obtain the requisite paper and banding grease. The principal use of grease bands is to prevent the foliage from being eaten in the spring by the caterpillars of the winter moths. It is important to have the bands in position on the trunks of the trees before any moths have gone up. Suitable paper and sticky material may be purchased from horticultural sundriesmen. Bands are most useful on standard and half-standard trees, that is to say, those which have trunks of sufficient length to allow of the band being placed high enough to escape being splashed with earth. On most bush trees bands are of little use because they have to be placed so low that the grease is soon bridged by earth splashed up by rain. Where grease bands are not used, one has to rely on spraying to control the pests.

Every opportunity should be taken during fine days to lift and store potatoes and other root crops. The planting of spring cabbage should be completed as soon as possible.

The second talk in the 'Listeners' series will be on October 29. Closing date for contributions October 8. For full details see page 542 in last week's 'Radio Times.'

Chapter Nineteen of 'Old Magic' by Bohun Lunch.*

'Door of the Gate -Toward the North.'

The long, breathless adventure which began with the death of Kakoglou in the stone-quarry is almost ended. Rooke comes upon the secret of the old pocket-book. They dig.

HARVESTER replaced the half-sheet in its original position and the result immediately called forth exclamations. For with his fingers holding the page in place, the spaces that had been cut out fitted precisely over other drawings, so that for the hand that held the paper a victim was found, for the process a tongue lolled out of a hideous mouth for a man's head hands held forth a crown and so on.

'That's all very pretty and interesting,' remarked Carlew, 'but what's the secret?'

'You're an unromantic fellow,' Harvester retorted. 'You may be quite sure there's more here than meets the eye at the first glance. What we've got to do—'

They were interrupted by the re-appearance of Rooke who came in to tell them of the ill news brought by the man from the quarry.

'Your friends from Scot and Yard have gone off in Bruntwith's plane, taking Brake to hospital. This man, Alfred, overheard them and saw them go. There'll be difficulties later on, but we shall overcome them. I imagine that you won't want to prosecute, Harvester.'

'Do you mean the explosions at Culverton?'

'So far as I'm concerned, I shall leave it alone. But it's out of my hands.'

'The death of Bruntwith and Pembton was the lad's doing. Alfred may get into trouble but not bad trouble.'

But John Torch? asked Carlew.

'The detectives were too clever. They talked of evidence, which merely showed that Torch was in the habit of leaving his Culverton home every evening and coming out this way on his motor-bike. They assume that he was plotting with some of these folk here against the syndicate. Actually, being a somewhat timid, or at least a moderate man, he was doing all he could to curb the hot-heads. We can't even be absolutely certain that the Culverton explosions were caused by Hamadon men, though I think it probable. After all, other districts and other properties were involved. But that can wait. What have you got there?'

He bent down and examined the note-book.

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



Jove! he said. There's the figure seven written on that chap's tongue!

listening to Harvester's story of the missing pages.

This smashes Hamadon's theory,' he said. 'The old man seems convinced that the secret is buried in that page of Latin, copied from the Vulgate. Let's see, what page is that on?'

Harvester turned the leaves.

'Seven,' he said.

'Let's read it,' said Rooke. 'I'll translate as I go. *Et dixit ad me, adhuc conversus ceteris abominabiles majores*—and he said unto me, turn thee yet again and thou shalt see greater abominations that they do. Who's got a Bible? Half a moment.'

In tense excitement they waited while Rooke went out again and across the courtyard. Presently he came running back.

'Got it first shot,' he said, 'from that housekeeper. Where are we?'

'Book of Daniel,' suggested Carlew.

'Wrong—Ezekiel. Here we are: chapter eight, verse thirteen:—'

'Then he brought me to the door of the gate of the Lord's house which was toward the north: and behold, there sat women weeping for Paganism—they call him Adonis in the Vulgate. Then he said unto me, Hast thou seen this, O son of man? Turn thee yet again and thou shalt see greater abominations than these. And he brought me into the inner court of the Lord's house, and, behold at the door of the temple of the Lord, between the porch and the altar, were about five and twenty men, with their backs toward the temple of the Lord, and their faces toward the east; and they worshipped the sun toward the east.'

'The literal translation from the Vulgate is a bit different. It branches off here,' he went on, 'to something else. Let me think.'

He read over the Latin passage following, and turned back the pages of the Bible at first by one's and two's, and then hurriedly, a book at a time. At last he paused at the Book of Ezra and the beginning of the sixth chapter. He continued reading:—

'Then Darius the king made a decree, and search was made in the house of the rolls—the library, the Vulgate calls it—where the treasures were laid up in Babylon. And there was found at Achmetha, in the palace that is in the province of the Medes, a roll, and therein was a record thus written: In the first year of Cyrus the king the same Cyrus the king made a decree concerning the house of God at Jerusalem. Let the house be builded, the place where they offered sacrifices, and let the foundations thereof be strongly laid, the height thereof threescore cubits, and the breadth thereof threescore cubits: with three rows of great stones and a row of new timber: and let the expences be given out of the king's house: and also let the golden and silver vessels of the house of God, which Nebuchadnezzar took forth out of the temple which is at Jerusalem, and brought unto Babylon, be restored, and brought again unto the temple which is at Jerusalem, every one to his place and place them in the house of God. Now therefore, Tatnai, governor beyond the river, Shethar-borsai, and your companions the Apharsachites, which are beyond the river, be ye far from thence.'

Rooke paused, looking now at the open Bible, now at the written page. As he read, Carlew had scrutinized the drawings once more. 'Jove!' he exclaimed, pointing to the little design brought by the hole in the page in juxtaposition to the hand with pincers. 'There's the figure seven written on this chap's tongue.'

'Yes,' said Rooke, 'and—one, two, three, four—yes, that's the seventh space cut out of the paper. Look at this crown—seven points to that. No, there are not, though. They're eight. Does that mean anything?'

'Don't you see? This half-sheet was stuck here, but you turned over the pages till you came to number seven, and then folded the half-sheet over that instead. Come on—quick—let's look!'

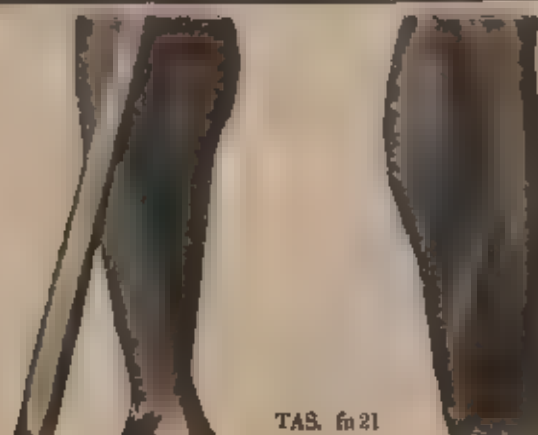
(Continued on page 621)



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TAS. 621

SPARTA

the battery that never flinches

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(Continued from page 619.)

So saying Rooke fitted the half-sheet in position over the page of Latin, with the result that most of it was obliterated, while the cuts in the paper exposed certain words.

Stuttering, Harvester read them out, as follows, while Rooke translated.

"*Ostium portae—ad aquilonem—in atrium—inter vestibulum et altare—quinque—ad orientem—in loco ubi immolant hostias—fundamenta—cubitorum sexaginta—de lapibus impositis tres—referantur—in locum suum—trans flumen.*"

'Roughly,' said Rooke, 'it reads: Door of the gate—to the north—in the courtyard—between the porch and the altar—five—toward the east—in the place where they offered sacrifices—foundations—sixty cubits—three rows of rough stones—let them be brought back—to their own place—across the river.'

'I wonder if that eight does mean something?' said Carlew, who in turn had been studying the Bible. 'Look here. This first bit is from the eighth chapter of Ezekiel. But what about the eighth verse? Read it.'

Rooke lifted up the big Bible and read aloud.

Then said he unto me—Son of man, dig now in the wall; and when I had digged in the wall, behold a door.'

They stared at each other in silence.

They decided that it was too late, and they were too tired to do anything more that night. Indeed, in despite of the fresh excitement, with the adventures of the day, the dangers, anxiety, and relief culminating in the final thrill of the pocket-book Carlew and Harvester were hard put to it to keep awake. The man Simon, who acted as a sort of steward at Hamadon, had already prepared beds for them, and thither they now repaired. And since there was no immediate change in the old man's condition, Rooke lay down in his clothes in one of the rooms of the tower.

The following morning, after an early meal, the three friends, with Simon, whom Rooke had taken into his confidence, held counsel.

Rooke jotted down the rough translation he had made.

'Let's try and make sense,' he said. 'Door of the gate—toward the north—what about the door you tried to get through last night, Tom? That's towards the north. Your guess was right. A couple of hundred years ago they did have a road that ran round the north side of the house, and that gate opened on to it. They cut it clean away so that the wall now goes straight down to the river. Let them be brought back to their own place across the river—that seems fairly intelligible. In old days there were probably buildings belonging to Hamadon on the opposite side of the valley across the river. Here—I think I see it! Come on!'

They had been sitting in the kitchen, but

to and fro to it. The foundations are at the place where they offered sacrifices.'

'There's a very old story,' Simon put in, 'that Hamadon goes back to a time when they did sacrifice animals and even people.'

'Cadogan could help us there,' said Harvester. 'He says the image is of amazing age, and some queer, unpleasant things happened to cats and dogs at Holland Town a century ago. What about the image on the wall?'

Exactly,' and Rooke gazed up at the worn and rudely sculptured lines above them. 'Between the porch and the altar.' There might easily have been a porch of sorts

to this gateway. Let's assume for the moment that the altar was under the image. Five—call it paces or cubits to the east,' and heel to wall, he stepped to within the shadow of the tree. 'This,' he continued, 'is where we start digging.'

Simon was a handy man of all trades, and, wielding a crowbar, had, with Carlew's help, soon loosened a big flagstone sufficiently to lift it and its neighbour from their places. This left them room to work with pick and shovel at the rubble of earth and stones below. The work was hard and tedious. Rooke and Harvester could only look on and help by removing the growing pile of debris that the others cast up.

They soon discovered that the foundations of some old wall long ago demolished.

Shifting their position a little and working with greater difficulty amongst the roots of the tree, they began to clear one face of this thick wall, and before long Carlew's bar slipped from his hand into an empty space a foot or so deep. Digging now with renewed energy, they found large stones here, the interstices between which were not filled with rubble, and presently they disclosed the top of a doorway. This, in answer to a blow from a pick, rang metallic and hollow, and was so rusted that at a second blow the point of the pickaxe pierced one of the plates of which it was constructed.

The concluding chapter of 'Old Magic' will be found in next week's issue.

MUSIC OF THE WEEK.

London and Daventry.	Daventry Experimental	Other Stations.
Sunday, September 30.		
3.30 Orchestral Concert	3.30 Military Band Concert	3.30 Llandaff The Tonyrefail Silver Band
5.45 Bach Cantata—"Ye Christian people, weep no more"	9.0 Light Orchestral Concert	3.30 Manchester Light Symphony Concert
9.5 Chamber Music and the English Singers		
Monday, October 1.		
6.45 Schubert Piano Solo Duets (Isobel Gray and Claude Pollard)	9.30 Instrumental Solos (Including cornet, saxophone and harp)	1.15 Cardiff National Orchestra of Wales
9.50 Orchestral Concert		3.30 Glasgow Light Orchestral Concert
Tuesday, October 2.		
7.45 Military Band Concert	4.0 Light Orchestral Programme	7.45 Cardiff National Orchestra of Wales
	8.30 Light Opera "Chloe"	4.15 Glasgow An English Concert
	10.15 French Composers' Hour	
Wednesday, October 3.		
3.45 Light Classical Concert	3.0 Military Band	7.45 Cardiff Madrigals, Folk-songs, Suites and Canons
7.45 Chopin Recital (Arthur Benjamin)	6.30 Light Music	7.45 Newcastle "Les Cloches de Corneville"
	8.0 Promenade Concert	
Thursday, October 4.		
7.30 Leeds Festival Concert	3.0 Summer Symphony Concert (Bournemouth Municipal Orchestra)	4.0 Glasgow Light Classical Concert
	7.30 City of Birmingham Orchestra	7.30 Belfast Paul Jones (Musical Comedy)
	10.15 British Music	
Friday, October 5.		
12.0 Sonata recital (Vyvyan Lewis, 'Cello, and Clifton Hedgwell, Piano)	6.30 Light Music	3.45 Glasgow Light Orchestral Concert
12.30 Organ recital from St Botolph's	8.0 Promenade Concert	
Saturday, October 6.		
3.30 Military Band Concert	6.45 Light Music	12.0 Cardiff National Orchestra of Wales
8.0 Promenade Concert (The last of the season)	10.30 "Way Down South" (A programme of Negro Spirituals, songs and choruses, John Thorne soloist)	3.30 Manchester Gilbert and Sullivan Programme

now started up and crossed the courtyard to the little quadrangle.

'We shall want picks and crowbars,' Rooke said to Simon, who nodded and hurried away to fetch them.

'But bring what "back to their own place?"' asked Carlew.

'That we've got to see. There was some way across—a passage, no doubt.'

'Yes,' Harvester suggested, 'threescore cubits in length; somewhere about a hundred and twenty feet.'

'From certain foundations,' added Rooke, quickly, as Simon rejoined them with the tools. 'And there'll be three rows of rough stones—great stones—the Authorized Version has it—at the end. We're working

8.45 Appeal by Home Secretary

10.30 (Continued from page 621) THE SUNDAY, SEPTEMBER 30, 1939

3.30 AN ORCHESTRAL CONCERT

THE WIRELESS ORCHESTRA
Conducted by STANFORD ROBINSON
SARAH FISCHER (Soprano)
BEATRICE SNEEL (Pianoforte)

Overture and Venusberg Music Tannhäuser
Wagner

3.55 SARAH FISCHER with Orchestra
Voi che sapete Mozart

4.2 BEATRICE SNEEL
Improvisation in F Sharp, Op. 34 Chopin
Mazurka in A Minor, Op. 68, No. 2 Chopin

4.10 ORCHESTRA
Suite, "Mélodies en Persoïan" Debussy

4.25 SARAH FISCHER
Chanson Espagnole Debussy
La Luth Debussy
Le Chant de la Vierge Debussy

4.35 BEATRICE SNEEL
Prelude in G, Op. 10, No. 5 Debussy
Prelude in B Flat Major, Op. 23, No. 2 Debussy

4.45 ORCHESTRA
Suite, "Mélodies en Persoïan" Debussy

5.0 A REPERTORY
ARTHUR CATERALL (Violin)

Violin Concerto Mozart, arr. Caterall
Valse Blanches au crépuscule Debussy
Une Chasse-au-bœuf Debussy
Rhapsodie Pantomime Debussy
Adagio (Slow Movement) Bruch
Norwegian Dances Grieg
Spanish Dances de Falla, arr. Caterall

5.35 SONGS OF THE BIBLE—No. 12
A Song of Love
1 Corinthians xii, 1-13

Wach Church Cantata
"O CHRISTIAN PEOPLE, WAKE NO MORE
Ash upon Christ and getrost
Religion from the Ginn School of Music
(For the words of the Cantata see page 625)
Next week's Cantata is No. 16
Herr Christ, der ewige Gottzahn
O Christ, Thou blessed Lamb of God

8.0 A Religious Service
Evening of the Octave of the Feast of
St Michael and All Angels
From the House of the Sacred Mission
Kilham
S.B. from Nottingham

FOUNDED in 1890 by the Rev. H. H. K. who was the first Minister and is still on the staff at the House of the Sacred Mission (now at Kilham). It is a house of prayer and of England who spend their lives under the vows of poverty, celibacy and obedience. Its first and chief work is the training of men for the Ministry, and, since its first small beginnings in a house in Brixton, this work has developed until the Society has now become the largest Theological College in the Church of England. The supply of candidates is practically unlimited and, though the strict selection is exercised, there are now some 130 students in training, and it is hoped to increase the College to 300. As, however, candidates are selected solely on the grounds of their qualifications,

SUNDAY, SEPTEMBER 30 2LO LONDON & 5XX DAVENTRY (881.4 M 830 KQ.) (1,004.3 M 187 KQ.)



THE HOME SECRETARY.

Sir William Joynton-Hicks, will broadcast an appeal for the Stepney Infant Welfare Centre tonight

apart from their financial position, and the students are drawn from every class in the country. The majority of them fall upon the resources of the Society, and necessarily limits the work. A large chapel is now being built specially suited to the plain-chant singing in which all members of the Community take part. It is expected that this will, when it is finished, be recognized as one of the most striking modern buildings in the country.

ORDER OF SERVICE

Our Father and Verses (Book of Common Prayer)
Psalm 147 (Tune 1)
First Lesson, Genesis xxviii, 10-17
Office Hymn 24 (English Hymnal)
Magnificat (Tune VIII), with Antiphon—
Michael (Gabriel, Cherubim and Seraphim are

The English Singers in Chamber Music

they who cease not to cry out for
Worthy art thou, O Lord, to receive glory and
honour, Alas
Second Lesson—St. Luke xiv, 1-6
Nunc Dimittis (Tune 111), with Antiphon—
"O King all glorious amid Thy saintly com-
pany, who ever shalt be praised by Thy
people, and Thy Church, and Thy Holy
Spirit, and Thy Father, God; that in the
day of Judgment it may please Thee to place
us in the number of Thy saints and chosen
ones, King most blessed"
Credo, Versicles, Collects (1) of Michaelmas;
(2) for Peace, (3) for Aid against all Perils,
Book of Common Prayer
Hymn 24 (English Hymnal)
Sermon, Rev. Fr. Stephen F. B. Bedale, S.S.M.
Hymn 475 (English Hymnal)

8.45 THE WEEK'S GOOD CATCH
Appeal for the Stepney Infant Welfare Centre by the Rt. Hon. Sir William Joynton-Hicks, Bart., M.P.

THIS Infant Welfare Centre, which was the second to be founded in London, includes a nursing home with beds for nine babies, a dental clinic for mothers, and an ultra violet ray. During the past twelve months it has dealt with 1,500 cases, and, although half the running expenses are paid by the Ministry of Health, the Centre is in urgent need of funds to enable it to carry on its work. Contributions should be sent to the Chairman, Mrs. Edward Griefel, the Stepney Infant Welfare Centre, 687, Commercial Road, Stepney E.

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

9.5 Chamber Music

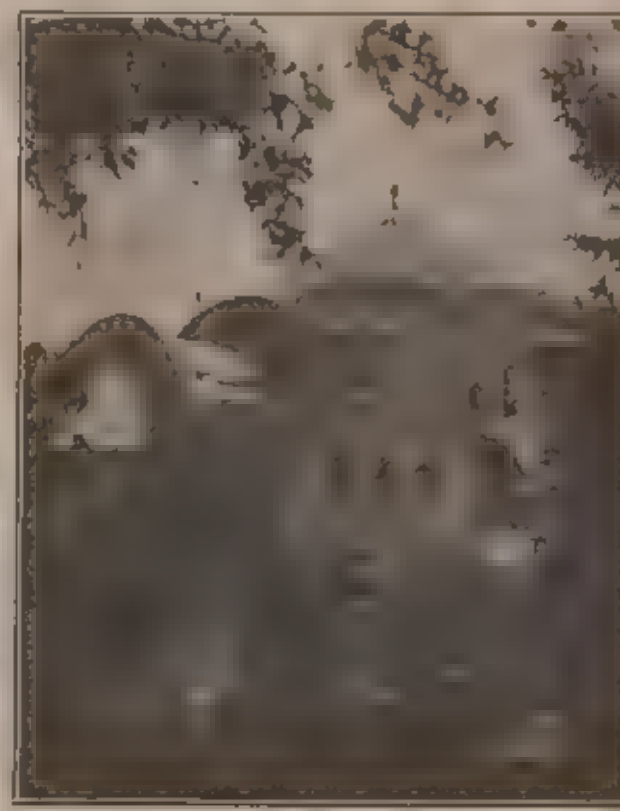
THE ENGLISH SINGERS
FLORA MANS NORMAN STONE
NORMAN STONE
LILLIAN STONE
ANTONI SALA (Violoncello)
JOHN IRELAND (Pianoforte)
English Songs
Madrigals and Ballet
Sing we and chant it... Thomas Morley
Retire, my troubled soul... John Ward
The Nightingale... Thomas Watson
Hard by a crystal fount... Thomas Morley
ANTONI SALA and JOHN IRELAND
Songs... Ireland

CHAMBER MUSIC
Searching for Lambs arr. Gerard Williams
An acre of land
The Turtle Dove
The Lawyer
Faughan Williams

9.55 JOHN IRELAND
Songs... Ireland
Moderato; Quasi... Ireland
Spanish Dance... Granados
Mazurka... Poppo
Exotic Suite
Motets and Cançons... John Ireland
Jesu, my Saviour (The souls of the righteous)... Orlando de Lasso
Hosanna to the Son of David
Orlando de Lasso
O Christ Who art the light... William Byrd

10.50 Epilogue
When Iren Shall Rejoice You

THE series of ten Epilogues, based upon the Sermon on the Mount and headed by "The Nine Blessings," terminates tonight. Next Sunday will begin a new series based upon parables from the New Testament and the Old



THE NEW CHAPEL AT KELHAM.

Tonight's broadcast service will come, via the Nottingham Station, from the House of the Sacred Mission at Kelham. This picture shows the new chapel, distinguished by many striking architectural characteristics, that is now in process of being built.

SUNDAY, SEPTEMBER 30

5GB DAVENTRY EXPERIMENTAL

(451-2 M. 810 KC.)

TRANSMISSION FROM THE 1000 WATT STATION BY W. E. DUNN, STATIONER

3.30 A MILITARY BAND CONCERT

FRANK PHILLIPS (Baritone);
LEONARD HIRSH and DAISY SHODROCKS
(Duo for Two Violins)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL

DAISY
Triumphal Overture Huberman
FRANK PHILLIPS
Dawn, Op. 34 Holm
Whether must I wander? Vaughan Williams
The Yeomen of England German

3.53 BAND

Ballet Suite from 'The Nutcracker' Tchaikovsky
March; Minuet Overture; Reed Pipe Dance
Russian Dance—Trepak; Arab Dance
Chanson Dance; The Sage Plant Fairy.
Flower Waltz

4.15 LEONARD HIRSH and DAISY SHODROCKS

DAISY
Melodie Solennelle Herbert Bedford
FRANK PHILLIPS
When I heard the learned
Astronomer
Edward O. Reardon
Birds in the high Hall garden
Sinner's
Resping Conynghy Clarke
DAISY
Second Divertimento
Mozart, arr. Gerrard Williams

5.5 LEONARD HIRSH and DAISY SHODROCKS

Duo
BAND
Norwegian Dance Copland

5.35-6.45 SONGS OF THE BIBLE

(See London)

8.0 A Religious Service

(From Birmingham)

Relayed from the Central Hall

Order of Service

Organ Prelude

Hymn, 'Praise my soul, the King of Heaven' (Methodist Hymnal, No. 13)

Reading

Antiphon

Prayer

Hymn, 'My God, I thank Thee Who has made the earth' (M.H.N. 3)

Address by the Rev. E. BENSON PERKINS (of the Birmingham Central Mission, Wesleyan Methodist Church)

Hymn, 'Glory to Thee, my God, this night' (M.H.N. No. 100)

Benediction

At the Organ, M. L. WOESTERHOLM

8.45 THE WEEK'S GOOD CAUSE (From Birmingham)

Appeal on behalf of the Staffordshire General Infirmary by Dr. CHARLES REID, (Senior Physician to the Infirmary)

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 A LIGHT ORCHESTRAL CONCERT

(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA

(Leader, FRANK CASTELL)

Conducted by JOSEPH LUTWIG

Overture to the Ball (di Ballo) Sullivan

AT twenty-eight, when he wrote this Overture, Sullivan had already achieved a fine command both of the Orchestra and of that knack of writing gay tunes that has so endeared

him to us all. He wrote few pieces more spirited than this, even in the Comic Operas—and this is saying a good deal.

After a short introduction, there begins a very brilliant and lively dance (started by the First Violins—chief accompaniment, Horns). This tune holds away for some time, being given to most instruments in turn, including Flute and Piccolo. Later, there follow several waltz-tunes. Towards the end, the dancers break into a Galop.

AUBREY MILLWARD (Baritone) and Orchestra
Air, 'Vision fugitive' (Fleeing Vision, from Hieronymus) Massenet

9.20 DOROTHY DANIELS (Pianoforte) and Orchestra

Pianoforte Concerto No. 1 in C Beethoven

THIS Concerto (really Beethoven's second, in order of composition) was written when the composer was about twenty-eight, and is full of life and grace.

FIRST MOVEMENT. As was usual in the Concerto, the Orchestra alone, in the opening bars, first presents the chief themes. These are soon taken up by the pianoforte, which deals brilliantly with them. Near the end there is a pause for the 'cadenza,' when the piano goes off on an adventure of its own. Beethoven wrote three cadenzas to this Movement, the last of which is one of the finest examples we have of this kind of pianoforte oratory.

THE SLOW MOVEMENT is based on a very simple melody which the solo instrument richly decorates. The Clarinet has a particularly beautiful and important part to play.

THE LAST MOVEMENT is the usual Rondo, the first of its first main theme being extended by the piano and

four-bar length, in a fashion that reminds us of Haydn.

The contrasting second tune comes in on the First Violins and Oboes, and (after a return of the original melody) a third appears on the piano (the left hand leaping spiritedly up and down), accompanied by a brief conversation between Flutes and Bassoons. There are three little cadenzas in this Movement, before the orchestra steps in and has the last word.

AUBREY MILLWARD

Third Mate Hickley
Are your beauty Holbrook
Unto my foe

10.0 ORCHESTRA

March Mackenzie

Scherzo from 'A Midsummer Night's Dream' Mendelssohn

Dance of the Sylphs from 'Faust' Berlioz

March Paraphrase from the 'Welsh' Rhapsody German

IN this group we have two of the happiest pieces of fairy music. The Scherzo is Mendelssohn's prelude to the second act of 'A Midsummer Night's Dream.' It conjures up for us the pranksome Puck and the dainty train of fairies, whom in this Act their Queen sends about their dances.

The Nocturne is called for by Titania to bid to sleep the poor, weary mortals, victims of the fairies' tricks.

10.30 Epilogue

(Sunday's Programmes continued on page 624)

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Programmes for Sunday.

- 5.35 S.B. from London**
- 5.45-6.15 app. Bach Church Cantata**
 'YE CHRISTIAN PEOPLE, WEEP NO MORE'
 S.B. from London
- 6.0 2 Religious Service**
 Relayed from the House of the Sacred Mission
 S.B. from Nottingham
- 6.45 TWO WEEKS' GOOD CATCH:**
 The Rev. D. E. G. LLOYD (Chaplain of H.M. Prison, Manchester), an Appeal on behalf of the Manchester and Salford Prisoners Aid Society. Donations should be sent to the Prisoners' Aid Society, 90, Great Ducie Street, Manchester
- 6.50 S.B. from London (2.0 Local Announcements)**
- 10.30 Epilogue**

Other Stations.

5NO NEWCASTLE. 5.45-6.15 app. S.B. from London. 6.0-6.15 from Y.F. (London) (see London). 6.45 - The Week's Good Catch. Relayed from the House of the Sacred Mission. S.B. from Nottingham. 6.50-7.00 S.B. from London. 10.30 Epilogue.

5SC - GLASGOW. 5.45-6.15 app. S.B. from London. 6.0-6.15 from Y.F. (London) (see London). 6.45 - The Week's Good Catch. Relayed from the House of the Sacred Mission. S.B. from Nottingham. 6.50-7.00 S.B. from London. 10.30 Epilogue.

2BD ABERDEEN. 5.45-6.15 app. S.B. from London. 6.0-6.15 from Y.F. (London) (see London). 6.45 - The Week's Good Catch. Relayed from the House of the Sacred Mission. S.B. from Nottingham. 6.50-7.00 S.B. from London. 10.30 Epilogue.

BE BELFAST. 5.45-6.15 app. S.B. from London. 6.0-6.15 from Y.F. (London) (see London). 6.45 - The Week's Good Catch. Relayed from the House of the Sacred Mission. S.B. from Nottingham. 6.50-7.00 S.B. from London. 10.30 Epilogue.

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This Week's Bach Cantata.

Church Cantata No. 174.

'Ach, lieben Christen, seid getrost.'
 ('Ye Christian people, weep no more.')

AMONG the later Cantatas in date of composition—about 1740—this is also among the finest. The opening chorus on the chorale is truly magnificent—no lesser word will do. The music of comfort ('getrost') is set before us with exuberant happiness; yet, side by side with the soaring, joyous motive—short ascending phrases—we hear ever and anon a faltering, hesitating theme. Bach no doubt had in mind the line of the text which recalls transgressions and well-merited punishment. The Tenor aria, 'Wo wird in diesem Jammerthum?' ('How may I pass this vale of sorrow?') is a specially effective one, with an interesting contrast in its hurrying middle section, and the chorale, sung by Soprano voice alone, with a beautiful accompaniment, makes a striking effect. There is one phrase which Schweitzer takes as illustrating the sweep of the sower's arm as he sows the seed. The text of the Alto aria is rather commonplace, but Bach's music, using the first line of the chorale in a very happy way, makes it into a fine expression of the rejoicing soul's gladness. The final chorus is nobly harmonized.

English text by D. Miller Craig. Copyright by the B.B.C., 1925.

- I.—Chorus.**
 Ye Christian people, weep no more, now all
 hearted rejoice,
 For that the Lord hath chosen us, praises Him
 with joyful voice.
 Tho' we have all transgressed more, our sins,
 as sorrows Jesus bore,
 Nor shall the summer perish.
- II.—Aria (Tenor).**
 How may I pass this vale of sorrow? Where
 shall my soul a refuge find?
 The hand of God alone shall guide me, beneath
 His wing my God shall hide me
 And lead me ev'n as I were blind.
- III.—Recitative (Bass).**
 Thou, sinner, patiently must bear what thy-
 self didst prepare by thine own evil doing:
 Of evil hast thou eaten, evil thou didst drink.
 Thy sins are like a waterflood wherein thou
 shalt be lost, o'erwhelmed thou shalt sink.
 As Adam in his pride did eat forbidden fruit,
 God's wisdom seeking.
 Ev'n so thy pride hath been thy vain and
 foolish spirit's drink.
- So now full low brought down thou art, O
 man, so purify thy heart,
 To meet thy death be not afraid
 Repent thy sin and know salvation, from all
 thy woes find consolation,
 And one at last with Him be made.**
- IV.—Chorus (Soprano).**
 No fruit the wind-blown seed brings forth
 on stony ground that falleth;
 So to itself, our mortal flesh the earth again
 reveleth.
 And we to Paradise may win, where Thou,
 Lord Jesus, lead'st us in to stand before the
 Father.
- V.—Aria (Alto).**
 No more, O death, by fear my heart is shaken,
 For 'tis by thee my soul to peace is taken.
 It is decreed that all mankind must die.
 With Simeon shall peace sleep betide me,
 My Saviour through this vale of tears shall
 guide me
 And call me home unto Himself on high.
- VI.—Recitative (Tenor).**
 Today bethink thee of thy spirit, and yield
 thee to the Saviour's blest,
 Thy body consecrate to God alone, He hath
 made thee in His image.
 He watcheth thee that so His love and care
 may be
 In death and life made manifest.
- VII.—Chorus.**
 We all are His own children still, in waking
 hours and sleeping.
 Our way He guideth by His will, our soul from
 Satan keeping.
 For as in Adam all must die, so Jesus ransom
 man on high,
 To God be praise and glory

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See 'Canaries and Their Needs,' on page 615

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BER and his BROTHER from the
Lodge de Paris

Monday's Programmes continued (October 1)

5WA GARDIFF. 353 M.
850 KC.

1.15-2.0 A Light Orchestral Concert

Relayed from the National Museum of Wales

NATIONAL ORCHESTRA OF WALES

Overture to "Oberon" Weber

Two Aubades ... Lalo

Sinfonia (Prelude) from the Oratorio, St. Helen at Calvary Leo

2.30 BROADCAST TO SCHOOLS

F. W. HARVEY: "Folk Tales of the West—II, Gaints and Dragons"

2.0 London Programme relayed from Daventry

4.45 F. O. MILES: "Today's Film Situation"

5.0 JOHN STEWART: "Variety on the Stage"
Relayed from the Carlton Restaurant

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 Boy Scouts Bulletin Miss L. F. HARTLEY
Athena Leader, Cardiff for Last Llangollen and Wales. A Tune to the Lullaby

6.45 S.B. from London

7.45 DEBELYS AND CLARKE

SYNOPSIS: HARMONY

8.0 Women and the Arts

A programme in celebration of the Festival of Glamorgan Women's Institutes

Introduced and announced by MABEL BECKLEY
Mrs. GERVAS HUXLEY: The Work of Women's Institutes

THE SYLVAN LADY SINGERS

Ivory, my delight

Compluddy Coath

ROSINA BECKLEY (Soprano)

Selected Songs

BEATRICE HARRISON (Violoncello)

Sonata

Myrtle Rose

Selections from her Repertoire

GWYN FRANKSON DAVIES

Viola and Oboe. Scene 5, Act I, "Twelfth Night"

ROSINA BECKLEY

Selected Songs

Adagio

Austrian Folk Song ...

Harlequinade

THE SYLVAN LADY SINGERS

Song of the Women's Institutes (Tune, Jerusalem)

HEN WLAD FV NEADAU

God Bless the Prince of Wales

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

9.50 THE STATION TRIO:

FRANK THOMAS (Violin), RONALD HARDING (Violoncello), HUBERT FERGUSON (Pianoforte)

Trio in D Minor Scherzo Mendelssohn

10.5 "THE YOUNG IDIA"

A Comedy in One Act by HERBERT SWALES

Mrs. Lorrimer (A Widow)... WINTFRED EVANS

Nancy (her Daughter) ... NADINE MARCH

Scenes: Nancy's den at her Mother's house in the country

The theme of this up-to-date piece is very simple. It shows that though each generation clothes love according to its fancy, yet love has an obstinate habit of remaining exactly the same.

10.30 ARONA WISE in Light Songs

10.40-11.0 TRIO

The Love Spell ...

Dances of the Silver Pool (from Suite "My Lady")

The Bull Frog's Shadow (Dragon Fly) FINECK

Golden Days

12.0-1.0 London Programme relayed from Daventry

2.30 S.B. from Cardiff

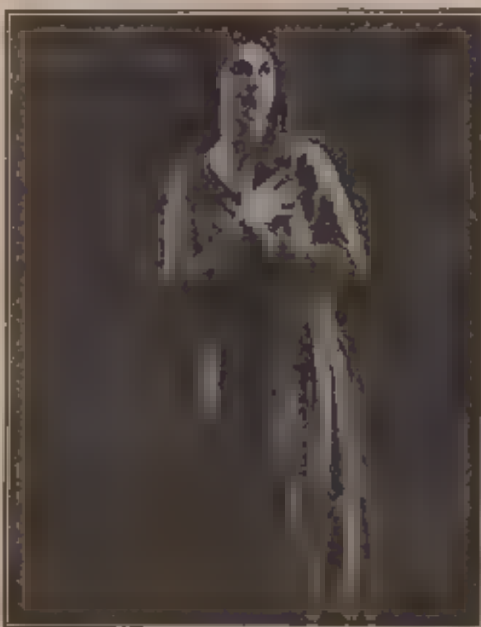
3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.45 S.B. from Cardiff



Miss GWEN FRANGCON-DAVIES will take part in the "Women and the Arts" programme from Cardiff tonight. This is the portrait in which Mr. Harold Knight depicted her as Etan in "The Immortal Hour", one of her most famous roles.

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

9.50-11.0 S.B. from Cardiff

8BM BOURNEMOUTH. 276.1 M.
520 KC.

12.0-1.0 Gramophone Records

2.0 London Programme relayed from Daventry

4.15 TEA-TIME MUSIC FROM BOBBY'S RESTAURANT

Directed by J. P. COLE

Fox-trot, "Lucky in Love" ...

Selection from "Rigoletto" ...

Valco, "Show Boat" ...

Entr'acte, "Scotch Lullaby" ...

Selection, "On the Radio" ...

Entr'acte, "Twilight" ...

Valco from "This Year of Grace" ...

American Suite, "Yankiana" ...

Novelty Fox-trot, "Dainty Miss" ...

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 For Boy Scouts

6.45-11.0 S.B. from London (9.45 Local Announcements)

5PY PLYMOUTH. 400 M.
780 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

THE CHILDREN'S HOUR

The Three R's

(1) Reading, "The Wood of Life" (John Buchan)

(2) Rhyme, THE THREE GERS SINGERS

(3) Rags and Gags, by HARRY GROSS

6.0 London Programme relayed from Daventry

6.15-11.0 S.B. from London (9.45 Local Announcements)

5NG NOTTINGHAM. 275.2 M.
1,090 KC.

No transmission from Nottingham Station to-day

2ZY BIRMINGHAM. 354.8 M.
780 KC.

12.0-1.0 Gramophone Records

2.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:

Folk Songs of Warwickshire, sung by

HARRY H. P. & L.

The arr. Broadwood and Mortimer

The arr. Sharp

The arr. Sharp

Songs from "Golden Hours" (Drummond), sung by

... ..

Piano Solos by ERIC FORD:

Ke

Gavotte, Gracful Waltz, Romance, Syn-

copated Waltz

A Story, "The Wood of Life" (John Buchan)

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.45 "Leaves from Ossian"

Fragments from the Poems of the Ancient Gaelic

Bard (Macpherson's Translation)

Set to Music by LISA LEHMANN

LILLY ALLEN (Soprano)

SARA BUCKLEY (Contralto)

ARTHUR WILKES (Tenor)

HAROLD BROWN (Baritone)

THE STATION CHORUS

Chorus Master, S. H. WHITTAKER

THE VIOLET WIRELESS ORCHESTRA

Conducted by T. H. MORRISON

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

9.50-11.0 VARIETY

HILERA MILLAR (the Well-known Character

Actress)

NEVILLE MELLAND (and his Transcriptions at the

Piano)

STANLEY STEPHENSON (and Latest Novelty, etc.)

... ..

JO LANE (Violonist)

J. WOODS SMITH (and other at the Piano)

Supported by THE NORTHWICK WIRELESS

ORCHESTRA

An Elastic Aerial

CAN you imagine what it would mean to your Wireless reception if you had an aerial that you could stretch out from nothing to its full length or vice versa?

Even Elastic will not do that, but the new Met-Vick Elastic Unit will, *in effect*, enable you to vary your aerial backwards and forwards to any desired length, from your maximum length to zero, or zero to your maximum.

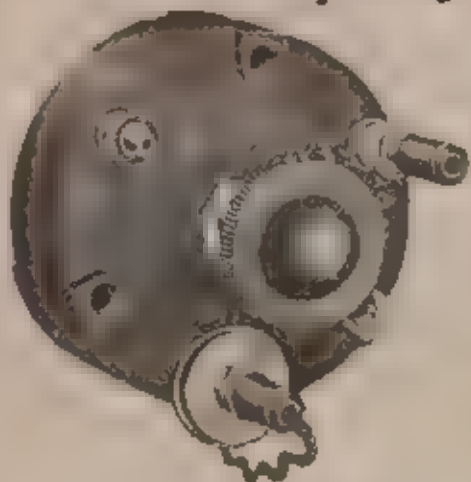
It is as though you had a thousand aerials, from the very shortest to the longest your situation allows; as if you had, whenever you wanted, the exact length of aerial to give the utmost selectivity combined with signal strength, for any particular station you are trying to get.

With the new E.A. Unit, you can erect the biggest aerial, and still bring your set into its most sensitive condition for the reception of distance or difficult stations, without the "Local" or loudest station overpowering everything. It makes the most perfect volume control imaginable.

Simple and inexpensive, this device, which will add so greatly to the pleasure of thousands of Valve-Set users, can be seen for the first time at Olympia.

It sells for 12/6-14/- according to the style of mounting. Many other items of the greatest interest to wireless enthusiasts can be seen on the same stand.

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with series condenser.

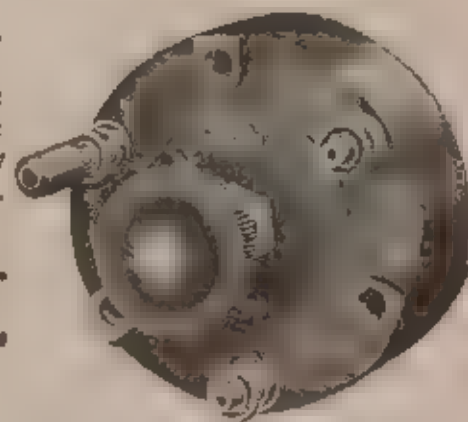
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interesting components. The whole
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OLYMPIA**



E.A. Unit Table Mounting
Price 12/6
without series condenser.

For South Wales Listeners.

16 h.

A DIFFERENT kind of talk of music is to be offered from Cardiff under the general heading of "Why?" Experts in different subjects, music professors, etc., will be brought to the radio and the "Man in the Street" (discussing the various subjects) will be heard. The series the experts will include music in the home and so on. The first talk will be on the subject of music in the home, with an interview with Mr. J. K. Fletcher.

The Next City Hall Concert.

AT the second Symphony Concert at the City Hall, Cardiff, on October 7, the National Orchestra of Wales will play Dvorak's *New World Symphony*. Another concert in the programme is the *Overture-Ruslan and Lyudmila*, by Rimsky-Korsakov, which is little known and rarely heard. One of the unusual features of this work is the fact that a highly important solo part is played by the second violinist. The vocal part for this concert will be Harold Williams (baritone).

Excerpts from Opera

CARDIFF will broadcast Liza Lehmann's romantic light opera, *The Peers of Wakefield*, with words by Laurence Housman, on Monday, October 8. The opera is founded on Elvira Goldsmith's novel of the same name. Not all the opera will be performed, but the most important numbers from each of the three acts will be included. The artists taking part are Maria Bonnett, Katharine Coleman, Eric Green, and Roy Henderson.

When Wales was Wild

MR. A. G. PRYSE-JONES, who is giving the first of four talks on "Buccaneering on Saturday, October 13, collected the first anthology of Anglo-Cymric Poetry in 1917. His own poems were chiefly written when wandering about the country as Inspector of Schools in Carmarthenshire and Pembrokeshire. He generally managed to find an old inn for his headquarters and there is evidence in the verses themselves that they are direct experiences. So far, his verse has been for grown-ups, although it has been very much used in the schools of Wales. He is shortly publishing a volume of poems for children.

Talks on the Crafts.

IN the special series of talks on "Crafts by Craftsmen," the craft of leatherwork is the subject to be dealt with by Mr. Williams on Wednesday, October 10. Mr. Williams has some admirable examples of modeling in leather work at the Museum which he has had specially executed, with Celtic interlaced ornament, in an endeavour to lead amateurs of the craft away from the unsuitable motifs so often used. Listeners who are attracted by the subject and who are able to look at the special models provided can then find further inspiration on some of the old pieces of stone-work in the entrance hall of the Museum.

Bright Music for Brighter Homes.

THE fourth Brighter Homes Exhibition is being held in Cardiff from Tuesday, October 9, to Saturday, October 20. In this exhibition all the most up-to-date features connected with home life will be shown. Modern styles of furnishing and new methods of treatment in decoration will occupy a large part of the space and the latest cooking and cleaning utensils will

not be omitted. But the promoters believe that the beauty of the home cannot be complete unless the housewife gives attention to her own appearance, therefore there will be mannequin displays showing the latest Paris fashions and the latest styles in hair dressing. Music by Austin C. Moreton and his Dance Band will be relayed from the Exhibition to local listeners on Wednesday, Friday, and Saturday, October 10, 12, and 13.

Sunday Concerts in the National Museum.

A DEVELOPMENT of the work of the National Orchestra of Wales is the commencement of Sunday afternoon concerts which will be given fortnightly in the National Museum of Wales. No charge will be made for these concerts, though the nominal charge of threepence which has always been made for admission to the Museum on Sundays will remain. The concerts will be of a nature suited to the dignity of the place and the time. The first concert will be given on October 7 from 3.30 to 4.30 p.m. when the vocalist will be Horace Stevens (baritone). It would be hard to find elsewhere anything like these concerts given in the wonderful setting of the National Museum, and people of Wales realize what a great asset they are to the musical life of the nation. At 4.45 p.m. the same afternoon the National String Quartet will give a concert of chamber music in the studio. The first violin of this combination is Albert Vauranger, leader of the National Orchestra of Wales, the second violin Frank Thomas, leader of the Station Trio; the cellist is Ronald Harding, also a member of the Station Trio, while the viola is played by Kenneth Harding, of the National Orchestra of Wales.

Vaudeville.

A VAUDEVILLE programme arranged for Wednesday, October 10, will include items by Florence Odham, Malcolm Scott, and Tarrant Bailey (solo banjo). Mr. Bailey has often appeared in duets with his father, who is a well-known West Country harpist. He has also appeared in a variety of other programmes. He has been a member of the National Orchestra of Wales, and he plays the saxophone, cello, banjo, tenor banjo, guitar, and balalaika.

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The Best Household Talks of 1927.

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Health — Dressmaking — Decoration

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9.10
Sir Walford Davies
on Music
for Young and Old

TUESDAY, OCTOBER 2
2LO LONDON & 5XX DAVENTRY
(1261.4 M. 800 KC.) (1,804.9 M. 157 KC.)

9.50
Where is this
Birtle
in the Briar?

- 10.15 a.m. The Daily Service**
10.30 (Daventry only) TIME SIGNAL, GREENWICH.
WEATHER FORECAST
11.0 (Daventry only) Gramophone Records
Light Music
12.0 A Concert
Maurice Munklerow (Contralto)
Percy Nichols (Tenor)
Ivy Parnin (Pianoforte)
1.0-2.0 ALPHONSE DU CLOS and his ORCHESTRA
From the Hotel Cecil
2.25 (Daventry only) East Coast Fishing Bulletin
2.30 Sir Walford Davies: 'Music for Beginners'
3.0 Sir Walford Davies: A Miniature Concert
3.15 Sir Walford Davies: 'Advanced Music'
3.30 Musical Interlude
3.35 Monsieur Stréphan: 'Elementary French'
4.0 Louis Levy and his ORCHESTRA
From the Shepherd's Bush Pavilion
4.15 Principal GRANT ROBERTSON: 'Short Lives
of Great Men—I, Sir Francis Drake

IN a fortnightly series of six talks, the well known historian will deal briefly with the lives of six great Englishmen. The first talk this afternoon covers the life of the Elizabethan seaman who is the first on the roll of our famous admirals. Drake has been called hard names—'pirate,' 'hucaneer,' even, by the Spaniards, 'the dragon of the Apocalypse.' But whatever his failings, he was a fine seaman and a splendid fighting man, worthy of his place at the head of the long list of hard-fisted, grim, and often ruthless captains who kept the mastery of the Narrow Seas at home, and carried the flag of St. George round the oceans of the world.

- 4.30 Louis Levy and his ORCHESTRA (Continued)**
5.15 THE CHILDREN'S HOUR:
WHO ON EARTH IS IT?
The programme for this day is a sort of competition for everybody. Several artists, well-known in the Children's Hour, will take part, but their names will not be given. Listeners are invited to guess the various performers and to send in what they believe to be a list of correct names.

6.0 Miss VICTORIA SACKVILLE-WEST: 'Modern English Poetry' I

IN this series of talks, which she will broadcast at fortnightly intervals, Miss Sackville West will review the course of English poetry since the opening of the century, dealing with the pre-war poets who wrote between 1900 and 1914, the poets of the war, and those of the post-war age. She herself, after making an assured reputation amongst the more perceptive critics with such books as 'Passenger to Teheran' and 'Seducers in Ecuador,' became recognized as one of our foremost living poets when her epic of the English country, 'The Land,' was last year awarded the Hawthornden Prize.

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

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
SCHUBERT'S PIANOFORTE DUETS
Played by ISOBEL GRAY and CLAUDE POLLARD

7.0 Major L. A. M. JONES: A Week-end in Paris

7.15 Musical Interlude

7.25 Professor B. LYON EVANS: 'Nineteenth-century Novelists, II.—Jane Austen.'

7.45 A MILITARY BAND CONCERT

HILDA BLAIR (Soprano)
JOHN BUCKLEY (Baritone)
THE WIRELESS MILITARY BAND
Conducted by B. WATSON O'DONNELL

Overture to 'The Mastersingers'.....Wagner

HILDA BLAIR

The Unforeseen.....Cyril Scott

So we'll go no more a-roving.....M. F. White

Go not, happy day.....Frank Bridge

BAND

First Movement of the Unfinished Symphony

Schubert

JOHN BUCKLEY

Ethiopia saluting the Colours....Charles Wood

Don't Care.....Carpenter

Captain Stratton's Fancy.....Warlock

- 8.25 BAND**
Three Fugal Fancies.....Holy Hutchinson
HILDA BLAIR
A Blackbird Sings.....Head
Magdalen at Michael's Gate.....Montague Phillips
Nightfall at Sea.....Montague Phillips
BAND
First Movement of Symphony No. 5
Tchaikovsky, arr. Gerard Williams
JOHN BUCKLEY
Molly O!.....Harcoll
A Lawnmower.....D. M. Stewart
The Jolly Carter.....Morgan
BAND
Spanish Songs, 'Sevillana'.....Elgar

8.0-8.30 (Daventry only) Mr. S. K. RATCLIFFE: 'America Today, II.—Industry and Labour'

IN his second talk Mr. Ratcliffe approaches the great American problems relating to Industry and Labour. He reviews the great industries, such as steel, textiles, and motor cars, and our systems of mass production, and goes on to discuss wages and the standard of living, the meaning of Henry Ford's industrial system, and the average daily life of the average American worker.

8.15 Sir Walford Davies: 'Music and the Ordinary Listener'

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

9.50

Grand Annual Centenary Celebrations

RELAYED FROM

Birtle in the Briar

The Home of Nursery Rhymes

Organized by DOUGLAS WOODBURY and LAFUS

STEVENS

Music by: V. Holy Hutchinson, Walter Roberts,

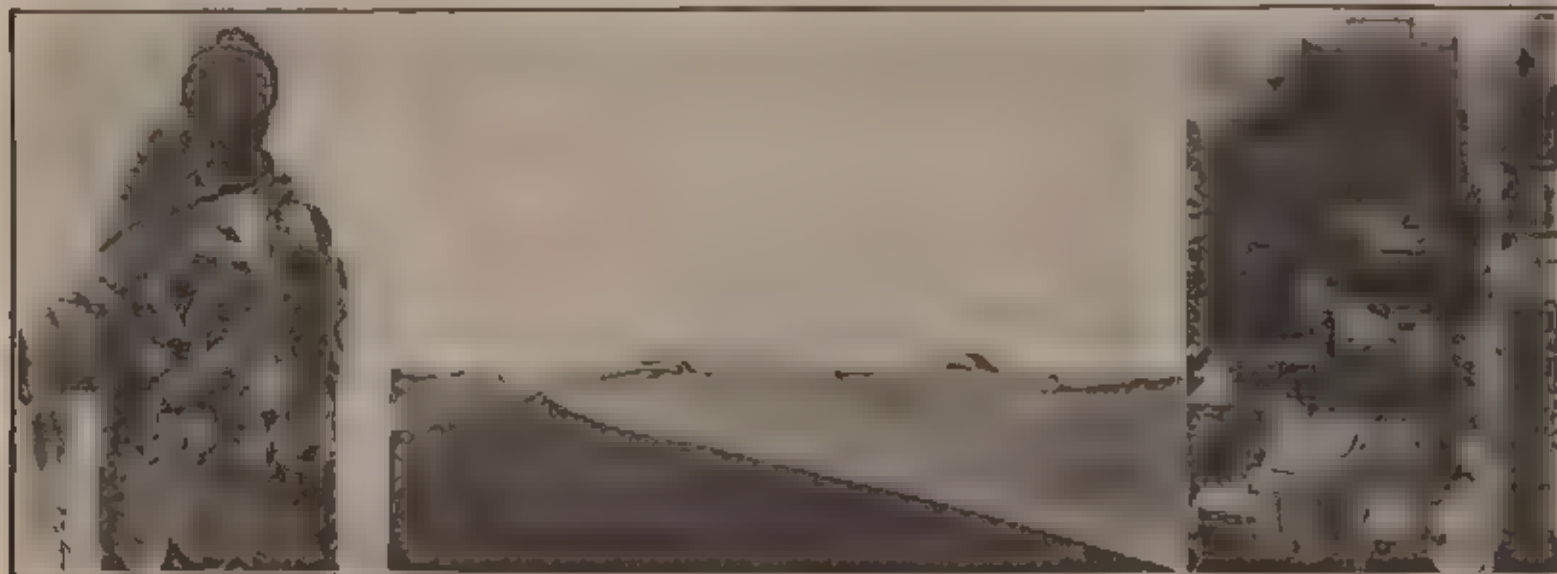
Herbert Hughes, Liza Le Huron, Gordon Bryan,

Stenודה Bennett

10.35-12.0 DANCE MUSIC HERMAN

DARREWIN and his BAND, from the Royal Opera

House, Covent Garden



BIRTLE-IN-THE-BRIAR, FROM WHICH THE CENTENARY CELEBRATIONS WILL BE RELAYED TONIGHT.

The little village that is famous as the home of the anonymous author of the Nursery Rhymes will be the scene of the Annual Centenary Celebrations tonight. Above, in the centre, is the old-world village green with the tower in full swing; on the left, the Mayor; and on the right, the sleepy little High Street of the village, unchanged since the days when the anonymous poet wrote his Rhymes.

TUESDAY, OCTOBER 2

5GB DAVENTRY EXPERIMENTAL

(431 ZM 810 M.C.)

TELEVISION FROM THE LONDON THEATRE EXCEPT WHERE OTHERWISE STATED

3.0 PAUL MOULDER & RIVOLI THEATRE ORCHESTRA

From the Rivoli Theatre

4.0 A Light Orchestral Programme
(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by JOSEPH LEWIS

Overture to 'The Bohemian Girl' *Baile*

MARY FREEMAN (Contralto)

Still as the night *Behm*

Now sleeps the crimson petal *Quiller*

Tired Hands *Sanderson*

ORCHESTRA

First Norwegian Rhapsody *Scandara*

4.32 LEONARD NEEDHAM

(L.H. 10)

Rhapsody in F Major

Minor, Op. 11, No. 2

Edvard Grieg

ORCHESTRA

Selection from 'In a Persian Market' *Lehmann*

MARY FREEMAN

It's quiet down here

Irish

Down Vauxhall Way

Oliver

Golden Dances Days

Henry Purcell

LEONARD NEEDHAM

Rhapsody in B Minor

Edvard Grieg

Bohemian Caprice

Antonin Dvorak

5.17 ORCHESTRA

First Suite from 'The

Two Pigeons' Messenger

5.30 THE CHILDREN'S

(From Birmingham)

'Money at Sea'—A

True Adventure Story by

Margaret M. Kennedy

Songs by ENLIE WAT

SONG (Soprano) and HAROLD CARRY (Baritone).

What's money for? by A. GEORGE LEGG

6.15 TIME SIGNAL, GREEKWHICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 JACK PAYNE and THE B.H.C. DANCE

ON RECORD

THE COBBIN SISTERS (Synopsized Dots)

CULLEY and GOSTON (Yorkshire Cross Talk,

8.0 FRANK LAFFITTE

A PIANOFORTE RECITAL

Two Preludes, Op. 28, No. 15 in D Flat,

No. 11 in B Major

Waltz in E Minor

Intermezzo in C, Op. 119

Rhapsody in G Minor, Op. 78

Gavotte, 'In Pierrot's Garden' Acornth

Langhorne

Chopin

Brahms

A. Wright

Liapounov

8.30 'Charming Chloe'

A BALLAD OPERA

Book by RODNEY BENNETT

Lyrics by RODNEY BENNETT and F. O. WILSON

Musical arranged and composed by GERRARD

WATKINS

Charmers

CLIVE VANE

MARJORIE LUDWIG de SORRENTO

LEONARD ROGERS, R.N.

HENRY WATKINSON

Sir Rodrigo Gradydyke..... GEORGE BAKER

Hen, the Bosun

Jermiah Budgetell

Bill

Bob

James

Sir Geoffrey Vane, father of Chloe

Impromptu at Vauxhall

Sally

Narrator

Sallots, Blackguards, Ladies and Gentlemen of

Vauxhall, Villagers

The Scene

1. Deck of the Merchantman Mermaid

2. Vauxhall Gardens

3. Garden of Sir Geoffrey

Vane's house at Peter-

sham

Period Early Nineteenth

Century

Chloe Vane gets bored

with her convent-school

at Margolles, and when

you come to think of it,

what Operation heroine

wouldn't? A maid of

infinite resource, more-

over, she disguises herself

as a cabin-boy on the

good ship *Mermaid* in

order to reach England.

Then the plot begins to

unravel.

This merry and amus-

ing libretto is wedded to

a very charming score.

Much of the music is

traditional, in using

which Mr. Gerrard Wal-

ham follows the lead of

Gay, Dibden and other

past masters, as well as

several moderns.

Altogether, an en-

gagingly light-hearted

affair.

10.8 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 A French Composers' Hour

(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED

ORCHESTRA

(Leader, FRANK CANTILL)

Conducted by JOSEPH LEWIS

Prelude to Act III of 'Tosca' D'Erlanger

Gavotte in C Minor, Op. 28 Saint-Saens

10.30 SAMUEL KUTCHER (Violin) and Orchestra

Violin Concerto in D D'Erlanger

THIS work received its first English perform-

ance at a concert of the Royal Philharmonic

Society in 1903, with Kreisler as soloist

It is a brilliant, elaborate work, in three Move-

ments, the First Moderately quick and major

the Second At a moderate pace, the Third Very

quick. Each Movement opens straight away

with its principal tune. In the First it is intro-

duced by the soloist, in the Second by Car Angles

(the soloist soon taking it up), in the Third by the

soloist.

11.0-11.15 ORCHESTRA

Symphonic Suite from 'Lousie' .. Charpentier

(Tuesday's Programme continued on page 534)

Charming
Chloe
To-night



On Land and Sea and Air—in the World over,
Services Watches are giving service where correct
timekeeping is a vital factor. They are in fact, a
watchman's watch, a watchman's watch, and
abroad under even more varied conditions and climates,
Services Watches offer the highest degree of depend-
ability—they count the seconds for the man who must.
There is a Service Watch for every purpose and every pocket.
In fact, in a Service Watch, you have a watchman's watch,
a watchman's watch, a watchman's watch, a watchman's watch.

"DESPATCH RIDER"

Complete with Strap. Three-quarter plate movement,
Non-Magnetic. Built for arduous conditions and used
in the test T.T. Ranks. Damp and Dust proof. Tested,
timed and fully guaranteed.



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*Player's
please*



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N.C. 1923

Exide

WEEK

BEGINS

OCTOBER

1

Here is that buying opportunity that battery-users everywhere wait for! Exide Week! This year the opportunity is greater than ever. Not only have Exide prices recently been reduced, but the range of Exide Batteries for every purpose has been increased.

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REDUCED
FROM 7/6

NOW 6/3

Tuesday's Programmes continued (October 2)

(Manchester Programmes continued from page 834)

- 6.15 *S.B. from London*
- 6.30 **DESLYS AND CLARKE**
in Synopated Harmony
- 6.45 *S.B. from London*
- 7.0 **WARRICK OF THE NORTH**—IN THOMAS MOULT
reading from his novel: "Snow (see Kidon," and
a poem, "Brown Earth"
- 7.15 *S.B. from London*
- 7.45 **Songs and Dances of the North**
From Manchester
- 7.45 **THE NORTHERN WIRELESS ORCHESTRA**
Three Dole Dances
- 7.55 **Dr. J. E. WALLS** and the **TUDOR SINGERS**
Lancashire
Peace-egging Song | Lucy E. Broadwood
King Arthur | J. A. Fuller Maitland
Wendy's Song
A North-Country Maid

- 8.15 **THE NORTHERN WIRELESS ORCHESTRA**
Three More Dole Dances
- 8.20 **THE TUDOR SINGERS**
Cheshire The Shilling Song
I will give you the Keys
of Heaven
Lucy E. Broadwood and
J. A. Fuller Maitland
Isle of Man My Kirtle
Song
Lucy E. Broadwood and
J. A. Fuller Maitland
- 8.35 **THE NORTHERN WIRELESS ORCHESTRA**
The Folk Dances for String
Orchestra..... Boughton
- 8.45 **THE TUDOR SINGERS**
Yorkshire Sword Dance,
Song, Bearborough Fair
Lucy E. Broadwood and
J. A. Fuller Maitland
Derbyshire The Spout,
The Derby Rain
Lucy E. Broadwood and
J. A. Fuller Maitland
- 9.0 **THE NORTHERN WIRELESS ORCHESTRA**
Country Dances..... Balfour
- 9.10 *S.B. from London* (8.45 Local Announcements)
- 9.50 **Light Orchestral Music**
THE NORTHERN WIRELESS ORCHESTRA
March, "The Fleet of Steel"
Overture, "The Navada Sir W. Strindberg"
Waltz, "Swiss, then Swiss"
Selection from "The Shaw Boat"
Suite, "Vive la Danse"
- 10.15-12.0 *S.B. from London*

Other Stations.

- 5NO NEWCASTLE.** 430.5 M
90.0 K
- 2.30—London Programmes relayed from Daventry
Overture, "The Navada Sir W. Strindberg"
March, "The Fleet of Steel"
Waltz, "Swiss, then Swiss"
Selection from "The Shaw Boat"
Suite, "Vive la Danse"
- 3.15—London Programmes relayed from Daventry
Overture, "The Navada Sir W. Strindberg"
March, "The Fleet of Steel"
Waltz, "Swiss, then Swiss"
Selection from "The Shaw Boat"
Suite, "Vive la Danse"
- 5.30—London Programmes relayed from Daventry
Overture, "The Navada Sir W. Strindberg"
March, "The Fleet of Steel"
Waltz, "Swiss, then Swiss"
Selection from "The Shaw Boat"
Suite, "Vive la Danse"
- 5.50—London Programmes relayed from Daventry
Overture, "The Navada Sir W. Strindberg"
March, "The Fleet of Steel"
Waltz, "Swiss, then Swiss"
Selection from "The Shaw Boat"
Suite, "Vive la Danse"

12.0-1.0 London Programmes relayed from Daventry
Overture, "The Navada Sir W. Strindberg"
March, "The Fleet of Steel"
Waltz, "Swiss, then Swiss"
Selection from "The Shaw Boat"
Suite, "Vive la Danse"

1.15—London Programmes relayed from Daventry
Overture, "The Navada Sir W. Strindberg"
March, "The Fleet of Steel"
Waltz, "Swiss, then Swiss"
Selection from "The Shaw Boat"
Suite, "Vive la Danse"

1.30—London Programmes relayed from Daventry
Overture, "The Navada Sir W. Strindberg"
March, "The Fleet of Steel"
Waltz, "Swiss, then Swiss"
Selection from "The Shaw Boat"
Suite, "Vive la Danse"

1.45—London Programmes relayed from Daventry
Overture, "The Navada Sir W. Strindberg"
March, "The Fleet of Steel"
Waltz, "Swiss, then Swiss"
Selection from "The Shaw Boat"
Suite, "Vive la Danse"

2BD ABERDEEN. 500 M
100.0 K

12.0-1.0 London Programmes relayed from Daventry
Overture, "The Navada Sir W. Strindberg"
March, "The Fleet of Steel"
Waltz, "Swiss, then Swiss"
Selection from "The Shaw Boat"
Suite, "Vive la Danse"



THE PLYMOUTH AMATEUR PLAYERS.

from whose performance of that well-known comedy *The Man from Toronto*, the first act will be relayed by Plymouth Station at 7.45.

Overture, "The Navada Sir W. Strindberg"
March, "The Fleet of Steel"
Waltz, "Swiss, then Swiss"
Selection from "The Shaw Boat"
Suite, "Vive la Danse"

1.15—London Programmes relayed from Daventry
Overture, "The Navada Sir W. Strindberg"
March, "The Fleet of Steel"
Waltz, "Swiss, then Swiss"
Selection from "The Shaw Boat"
Suite, "Vive la Danse"

2BE BELFAST. 806.1 M
980.0 K

2.30—London Programmes relayed from Daventry
Overture, "The Navada Sir W. Strindberg"
March, "The Fleet of Steel"
Waltz, "Swiss, then Swiss"
Selection from "The Shaw Boat"
Suite, "Vive la Danse"

3.15—London Programmes relayed from Daventry
Overture, "The Navada Sir W. Strindberg"
March, "The Fleet of Steel"
Waltz, "Swiss, then Swiss"
Selection from "The Shaw Boat"
Suite, "Vive la Danse"

3.30—London Programmes relayed from Daventry
Overture, "The Navada Sir W. Strindberg"
March, "The Fleet of Steel"
Waltz, "Swiss, then Swiss"
Selection from "The Shaw Boat"
Suite, "Vive la Danse"

3.45—London Programmes relayed from Daventry
Overture, "The Navada Sir W. Strindberg"
March, "The Fleet of Steel"
Waltz, "Swiss, then Swiss"
Selection from "The Shaw Boat"
Suite, "Vive la Danse"

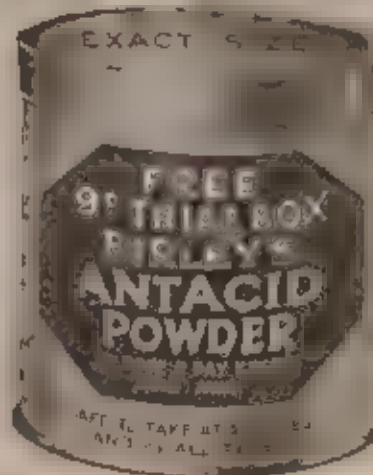
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Wednesday's Programmes cont'd (October 3)



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7.45

A CONCERT

by THE GERMAN SINGERS

Relayed from the City Hall

Madrigals, Folk-song Settings, Suites and Canons by Old Masters

WE are to have an evening chiefly of early German music, with our own Henry Purcell finely representing our older British music.

Most of the German music is from the sixteenth century. Ludwig Senfl was Master of the Court Music to the Emperor Maximilian I. in the early years of that century. He edited one of the earliest German printed music books, and wrote Masses and songs.

Melchior Frank (or Franck) worked in similar lines of composition a generation later, and also was Master of the Music to nobility. To his particular credit is placed the improvement of accompaniments to songs.

I

Entry:

Hornpipe for Strings and Wind Instruments

Henry Purcell

Four part Settings:

Das Bergwerk wolen wir
preisen (The mine we
will praise—Old Miner's
Song) . . . Melchior Frank

With gladness I
rode out . . . Ludwig Senfl

A poor maiden . . .
Foot little owlet . . .
that I am . . . Senfl

Secular Cantata:

For Solo, Chorus and all
manner of instruments
The trees stand leafless in
the wood . . .

Rhein, Stillest and Senfl
In settings for four and
a piano

Ich höre ein Bächlein
rauschen (I heard
a streamlet mur-
muring) Jobst von Bram

Ach Gott, wie Weh
tut scheiden (Ah,
what grief
to part) . . .

Ich sag' dir, sag
er wolle . . .
A Lieder . . .
gaily rides) . . . Caspar Orloway

Mir ist ein fei-
nstrauße Mag-
dalen (I have
a fine dream
maiden) . . .

On going:

Hornpipe for Strings and Wind Instruments

Henry Purcell

Suite For Strings and Wind from Distressed
Innocence Henry Purcell

Canons: For Single Voices and Chorus in three to six
parts, some with instrumental accompaniment:

Entry:

Herb' br Brüder (Gather round brothers) . . . Saliers

Loch an an

Do, do, do, do, do, do

Ha! I glad day

Gern lachen die Heiden (Gaily smile the heathen) . . .

Lüthen so saft (Brooks so gentle) . . . Cherubini

Nein, nein, ich seh es endlich ein (No, no, at last I
see it)

Warum, ihr holden Sterne (Why, you pretty stars) . . .

Comrades, let us sit at our break . . . Mozart

Bone Box

Outgoing:

Komm doch zur Polonaise mit, (Come to the
Polonaise)

9.15-11.15 S.B. from London (9.45 Local An-
nouncements)

1.15-2.0 A Light Symphony Concert

Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES

Three Bavarian Dances Elgar
Triforce (Dreierling) Schumann
Symphony No. 41 in C (Fürchter) Mendel

IN a Suite, *From the Bavarian Highlands*, for Chorus and Orchestra, Elgar recalled one of his holidays, and the two dances, now to be played, are orchestral adaptations made by the Composer himself. The music, dating from the earlier part of his career, very happily represents a side of his art which endeared him to a large public.

MOZART'S last three Symphonies, and, by common consent, his greatest three, were written within the short space of less than two months, at a time near the end of his life when he was in poverty, and suffering from what he described to a friend as 'gloomy thoughts' which, he said, he 'must repeat with a thousandfold'. The *Jupiter*, which we are now to hear, is one of these last Symphonies. Why *Jupiter*? Mozart never called it that. But somebody, apparently, thought it expressed lofty, godlike qualities, and so gave it this name, which is surely not inappropriate.

There are four Move-
ments—(1) Quick and
spirited; (2) Slow, soft
and song-like; (3) A gay
little Minuet; (4) A
Finale, rising to a
dazzling climax.

2.30 BROADCAST TO SCHOOLS

ISAAC J. WILLIAMS
'Crafts by Craftsmen—
II, The Craft of Metal
Work'

2.55 London Programme relayed from Daventry

3.45 THE STATION TRIO:
FRANK THOMAS (Violin),
RONALD HARDING
(Violoncello), HERBERT
PENNELLY (Pianoforte)

Lushes (Love Song) Kreisler
Doll's Dance Poldini
Children's Suite Ansell

TALBOT JONES (Tenor)
The Crimson Poppies Grace Thymie
O Mellow Mine Lois Barker
Quilter

FRANK THOMAS (Violin)
Chansonette (Little Song) Tunning

TRIO
Procession, from 'Little Suite' Delmas
Berceuse (Cradle Song) Järnefelt
Evening Rovey Saint-Saëns

TO NOT TONES
Tell me, Charming Creature H. Lang Wilson
To my first love } Lohr
In love }

TRIO
First Movement, Trio in C Minor Mendelssohn

4.45 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 S.B. from London



FRANÇOIS CHOPIN.

a portrait of whose music will be broadcast by Arthur Benabou on London and Daventry this evening at 7.45. This portrait of Chopin was drawn by Winterhalter in 1847.

Wednesday's Programmes cont'd (October 3)

SWANSEA. 204.1 M. 1,020 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 S.B. from Cardiff

2.55 London Programme relayed from Daventry

3.45 A Concert

Light Readings by KATE KOLINSKY

WILLIAM BEVAN (Tenor)

THE STATION QUARTET

T. D. JONES (Pianoforte); MORGAN LLOYD (Violin); A. J. OSORN (Violin); GWILYM THOMAS (Violoncello)

5.15 THE CHILDREN'S HOUR:

Music by THE STATION QUARTET

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.45 S.B. from Cardiff

9.15-11.15 S.B. from London (9.45 Local Announcements)

6BM BOURNEMOUTH. 320.1 M. 920 KC.

12.0-1.0 Gramophone Records

2.30 London Programme relayed from Daventry

4.0 BILL BROWNE'S DANCE BAND

Relayed from the Westover

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

8.15-11.15 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

5.15 THE CHILDREN'S HOUR

Play, 'The Land of Let's Pretend'

This time Mabel goes to Toyland

6.0 London Programme relayed from Daventry

8.15 S.B. from London

9.45 Local Announcements: Mid-week Sports Bulletin

9.50-11.15 'Brod Cuzing Ag Eireann'

(LET ERIC REMEMBER)

THE ORCHESTRA

ERNEST WATKINS (1st Violin)

GEORGE EAST (2nd Violin)

IRVING BUCKINGHAM (3rd Violin)

ARTHUR DALLING (Viola)

GEORGE DAY (Cello)

CHARLES EAST (Bass)

WALTER BANT (Pianoforte)

Selection, 'The Shamrock' arr. Myddleton

CONAN MAIR: Song of the Sea

The Song of the Sea

I know where I'm going

You'd better ask me

THE ORCHESTRA

Moby on the Shore

DENNIS O'NEILL

In Irish Songs and Stories

THE ORCHESTRA

Two Irish Dances

CONAN MAIR

The Lover's Curse

Slane Maig

Mother Machree

THE ORCHESTRA

London City Air

5NG NOTTINGHAM. 375.7 M. 6,000 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

6.15-11.15 S.B. from London 9.45 Local Announcements

2ZY MANCHESTER. 324.6 M. 750 KC.

12.0-1.0 New Gramophone Records

2.30 London Programme relayed from Daventry

3.0 B. E. SOWTH, 'Books Worth Reading: II Shakespeare's Merchant of Venice, Act I.' ... from Shiffeld

3.20 THE NORTHERN WIRELESS ORCHESTRA
Overture to 'Der Freischütz' (The Markman) Weber

3.30 London Programme relayed from Daventry

3.45 An Orchestral Concert

NORTHERN WIRELESS ORCHESTRA

March, 'The Ullan's Call'

Eilenberg

Overture, '1812' ..

Tchaikovsky

PAT RYAN (Solo Clarinet)

Serenade

F. von

Chanson Arabe

R. Maske Karonkov

ORCHESTRA

Waltz 'The Emperor'

Stravinsky

Extrac. In the Garden

Gottschalk

Chant Russes

Lala

Mus. of. Flour

Ga. ne

PAT RYAN

Cantata

D'Ambrano

Fantasia from 'Rigoletto' arr. Bassi

ORCHESTRA

Symphony, 'La Gran Via'

Valverde

Pizzicato

Knaabert

Bal. arallo

Gounod

5.15 THE CHILDREN'S HOUR

Wales Calling

Selection, 'The Lock' arr. Myddleton

Played by THE NORTHERN WIRELESS ORCHESTRA

Sings arr. Myddleton

Men of Harlech; All thro' the night, Dear Harp

of my Country

Song by HARRY HOPWELL

Songs sung by BETTY WHEATLEY

ROBERT ROBERTS will tell the story of the First

Prince of Wales

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 Royal Horticultural Society's Bulletin

4.40 S.B. from London

8.15 The Vagabonds' Concert

Party

S.B. from Hull

THE VAGABONDS: An Opening Chorus ... Montague

CRANE: The Night ... Chapter Rodman

An Interlude: Misunderstanding ... Dan Gordon

MILAN LITTLEWOOD: Colombine

JOE NEWBOLD: Ramona ... Seyler and Windeatt

DAN GORDON: The Curate ... Mabel Wayne

TED COOPER and JOE NEWBOLD

Jogging along behind the old grey mare ... Sutton

Stay out of the South ... H. Durn

A Tabloid Drama: Peggy ... Dan Gordon

HAROLD WHITEHEAD: Two Old Ties ...

Dust: I never dreamt you'd fall in love with me ... V. Ellis

An Interlude: Officer and Sentry ... Dan Gordon

DORIS FISHER: Love, the Jester ... M. Fisher

MILAN LITTLEWOOD: Nezhenska ... Rivers and Cole

DAN GORDON: Pazzolo ... Oshorn

THE PARTY: A little love every day

Long and Scott

9.15-11.15 S.B. from London 9.45 Local Announcements

(Wednesday's Programmes continued in column 2, page 642)

SARDINES



AREN'T THE SARDINIAN'S BEST BREAKFAST

THEIR best breakfast is the same as yours. It is Scott's Porridge Oats.

In every packet of Scott's Porridge Oats you get the cream of the Scottish harvest ... and everybody knows that Scotland produces the world's best Oats.

Scott's Porridge Oats are unrivalled for flavour and nourishment — yet weight for weight they are actually cheaper than any imported oats. Make sure the name Scott's Porridge Oats is on the packet you buy.

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5 MINUTES

A & P SCOTT

Glasgow, Edinburgh, London

THE BROADCAST PULPIT

Extracts from Recent Addresses

The Cathedral and the House

THIS was when men would build their city around the massive pile of the cathedral or the parish church, in such wise that the House of God towered high above all the countryside, and the houses of men, clustered around, seemed by their relative lowliness to be paying reverence to its dignity and sanctity. Thereby, consciously or unconsciously, our forefathers expressed in symbolic fashion the place which worship and the service of God must occupy in every ordered life, as the force which should dominate, pervade, elevate, sanctify all the manifold activities of men. Our modern civilization prefers to rear its cities around the factory chimney; and perhaps, this, too, is a symbol, a sign of the changed view of life in which God and His supreme claims find little place.—*The Rev. W. T. C. Sheppard, Liverpool*

The Telescope of Theology

SOMEONE has likened theology to a telescope. It is meant to give you a clearer view of things, but each one wastes time by boasting about his own telescope—one, that has in the oldest, handed down from apostolic times, another that has in the latest, up-to-date with modern learning. If only we would think, we should see that we were looking at the telescope instead of through it. No wonder we go back from our worship to our work without a glimpse of the Way, the Truth, and the Life. We are of no use to the outside world. It says, 'We don't care a bit about the date of your telescope, but we should be very grateful to you if, as we go into another week of life with its duties and temptations, you could show us something to lift up our hearts and make us want to be better men and women than we often are.'—*The Rev. Arthur Giberson, R.S., Plymouth*

The Measure of Man

THERE is a picture hanging on the walls of my study, and I can tell you of the position of that picture in one of two ways. I can say that it is five feet from the floor, or I can say that it is four feet from the ceiling. What is man? One answer that comes is, 'Man is a little higher than the brutes, he is five feet from the floor.' But there is another, the Christian, answer: 'Man is a little lower than the angels; that is, he is four feet from the ceiling.' That is how Jesus measured humanity. When others looked on Zacharias and called him a cheating publican, a despicable blackleg, a profiteer who sold his conscience and his patriotism, Jesus called him a son of Abraham, one who had not utterly bartered away his spiritual birthright. While others looked with loathing upon that woman who was a sinner and hung at her the coarse and brutal name 'harlot,' Jesus saw something nobler in that sordid life, and He called her 'Daughter.' It is a most inspiring fact that Jesus, Who understood life and Who knew what was in man so completely and accurately, always believed the best concerning the world and human nature.—*The Rev. A. W. Massey, Sheffield*

The Solidarity of Humanity

THE idea of God for humanity is that it shall be one; not monotony, but harmony, an underlying unity with an infinite variety and diversity. If the solidarity of humanity we mean the inter-relationship of man with man, the fact that no man, in a world like this, lives to himself, that no nation can, in a world like this, isolate itself and be ultimately independent; that the thing is impossible. We learned it tragically in the days of the War. There were those who attempted to stand out. In some sense no nation was able to stand out at last, because the agony and suffering of each ran to the uttermost end of the world. We are bound up in the bundle of life from which there can be no escape; all nations are inter-related in a spiritual and fine consciousness that does not admit of separation.—*The Rev. G. Campbell Morgan, London*

Programmes for Wednesday

Other Stations.

5NO NEWCASTLE
12.15—The Children's Hour. 2.30—The Children's Hour. 4.15—The Children's Hour. 6.15—The Children's Hour. 8.15—The Children's Hour. 10.15—The Children's Hour.

5SC GLASGOW
11.15—The Children's Hour. 2.30—The Children's Hour. 4.15—The Children's Hour. 6.15—The Children's Hour. 8.15—The Children's Hour. 10.15—The Children's Hour.

2BD ABERDEEN
11.15—The Children's Hour. 2.30—The Children's Hour. 4.15—The Children's Hour. 6.15—The Children's Hour. 8.15—The Children's Hour. 10.15—The Children's Hour.

2BE BELFAST
12.15—The Children's Hour. 2.30—The Children's Hour. 4.15—The Children's Hour. 6.15—The Children's Hour. 8.15—The Children's Hour. 10.15—The Children's Hour.

The Broadcasting of Pictures.

THE B.B.C., in conjunction with the General Post Office, has concluded some preliminary technical experiments in the wireless transmission of still pictures. As a result, arrangements have been made for a short picture transmission daily from Daventry (B.N.) outside regular programme hours. These transmissions will begin in October. The material of each transmission will consist of a selection from several subjects. If and when it is discovered that there is a sufficient public demand for still pictures radiated in this way, transmissions will be included in regular programme hours. The Futograph system will be used for the series of transmissions beginning in October. Methods of transmitting and receiving pictures such as the Futograph should not be confused with what is commonly known as television, which is in no way involved in this series of experiments, and of which no practical demonstration has yet been made to the B.B.C.

THIS MODERN MUSIC!

Product of an Age of 'Stunts.'

The author of this article certainly does not agree with the opinion of his fellow music critic, Edwin Evans, expressed in our issue of August 31, that contemporary music is 'in a healthy condition of unimpeded fertility.'

I AM afraid that I am not a whole-hearted admirer of modern music. I am afraid that I am afraid of it. I am afraid that it is a formula which the late Sir Charles Villiers Stanford would employ for the chastening of aspiring youth. It may be very clever, my boy, but it's damned ugly.

Naturally, there is modern music and modern music, and I am glad to say that there is some at least—that of Elgar, for instance, at his best the greatest of living composers, in my humble judgment—which I can unreservedly enjoy. But he and his like, writing music at once original, intelligible and beautiful, are as voices crying in the wilderness today, and of the rest one can only say that 'vacant chaff well mount for grain' most accurately describes the bulk of their laboured and uninspired productions.

Of modern music in general one might say indeed that its only defect is that it is so hopelessly unattractive. Turn whithersoever you will, you find the same thing. In all countries the more 'advanced' composers are writing music which is not merely 'caviare to the general,' but more often than not beyond the understanding of even accom-

As the late Sir Hubert Parry once put it, modern composers of a certain school seem to be writing deliberately, not for the present day, but for the generation after next. But the mischief is that they insist none the less in infusing the product on their contemporaries. 'The remedy,' it may be said, is simple. Let futurist music be left to the enjoyment of the future. There is no need to 'reach a hand through Time' and attempt the appropriation of delights destined for the enjoyment of our successors.

As to the cause of this state of things I have not much doubt. This is an age of stunts and self-advertisement, and musicians are no more free from its influence than the workers in any other fields.

But these are results which can only be attained with the utmost difficulty by keeping to the established ways. To do anything great in music on accepted lines requires indeed nothing less than genius. A really inspired master can do it, as Brahms proved in the last generation and Elgar has shown again in this; but it is quite beyond the capacity of the smaller men. Write nonsense, however; be extravagant, preposterous, outrageous, and you will attract attention at once.

Hence, therefore, some of the monstrous and impossible productions which we are asked to accept nowadays. Composers occupy themselves in thinking out new stunts and sensations, instead of setting down in single-minded fashion the spontaneous promptings of genuine inspiration. Is it surprising, in the circumstances, that these productions find so little favour? Or that we should have so-called leading composers whose works are hardly ever heard?

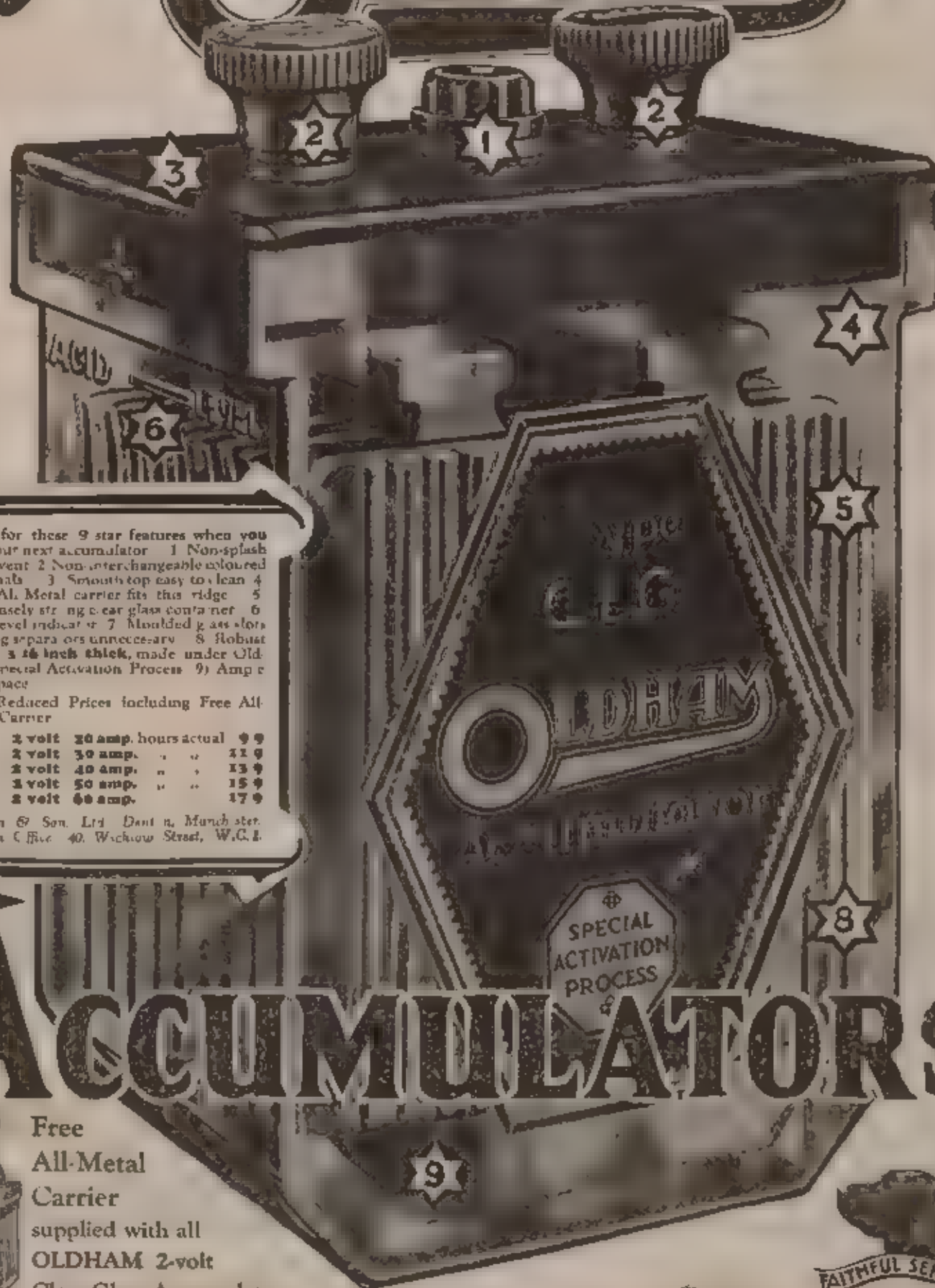
One of the most curious features of modern music is indeed the way in which some of the biggest reputations are enjoyed by composers whose music is least often performed. Schönberg supplies one case in point and Stravinsky another. Each is commonly regarded as a composer of the first importance, but the actual compositions of both are found so unpalatable, not merely by the vulgar herd, but by the musical public in general, that it is the rarest of occurrences for any of them to be played!

What can one make of such a grotesque situation? And how can it be maintained that all is well with modern music when such a ludicrous state of affairs is possible?

H. A. SCOTT.

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7.30
Festival Concert
relayed
from Leeds

- 10.15** The Daily Service
- 10.30** (Leicester only) TIME SIGNAL GREENWICH :
WLANER FORECAST
- 11.0** (Leicester only) Gramophone Records
Scheherazade Rimsky-Korsakov
- 12.0** A CONCERT IN THE STUDIO
CECIL LECAS (Contralto)
EDGAR THOMAS (Tenor)
DAVID BRISTOLMAN (Violin)
- 1.0-2.0** The Week's Record of Gramophone
Records, arranged by Mr. CHRISTOPHER STONE
- 2.25** (Leicester only) East Coast Fishing Bulletin
- 2.30** Mr. LLOYD JAMES: Speech and Language
- 2.50** Musical Interlude
- 3.0** EVENING
From Westminster Abbey
- 3.45** Mr. ARTHUR J. BENDY: Odd Jobs about
the House—II, How to Choose and Re-mend
the Dress
- 4.0** A Studio Concert
THE MADAGASCAR M. V. QUARTET
ANNIE PIMBLETT (Soprano)
JOHN PENDER WILLIAMS (Baritone)
- 5.15** THE CHILDREN'S HOUR
'Sherrin the Crow' and other songs, sung by
THE CHILDREN OF THE
'Old Jack, the Story of a Swan (H. Mortimer
Dutton
You may all down, children'—LESLIE G.
A LAND RESOURCES his Zoo Talks
- 6.0** JACK PAINK and THE B.B.C. DANCE
ORCHESTRA
- 6.15** TIME SIGNAL, GREENWICH, WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN
- 6.30** Market Prices for Farmers
- 6.45** THE FOUNDATIONS OF MUSIC
SCHUBERT'S PIANOFOORTE DUBS
Played by ISOBEL GRAY and OLGADE POLLARD
- 7.0** Mrs. M. A. HAMILTON: "New Novels"

THURSDAY, OCT. 4
2LO LONDON & 5XX DAVENTRY
(887.4 M 830 KC.) (1,804.3 M 187 KC.)

10.35
Fred Elizalde
and
the Savoy Band

7.10 Major Gordon HOME: Life in Roman
Britain—II, Frontier Life

IN this, the second talk of his series, Major Gordon HOME describes the military life and organization of the garrisons in Britain under the Roman occupation. There were three main legionary bases, with York as the head-quarters of the northern military area. Well known, of course, are the two great frontier walls, whose garrison life and military purposes come into the scope of this talk. Major HOME describes the different nationalities and religions, drawn from all parts of the Empire, to be found in the ranks of the guarding legions, and he further mentions the organization of various isolated fortresses and temporary camps, and the navy bases and forts along the 'Seven Shore.'

7.30 Leeds Festival Concert

CONCERT FROM LEEDS TOWN HALL, LEEDS
FESTIVAL, RELAYED FROM TOWN HALL, LEEDS
LONDON SYMPHONY ORCHESTRA
(Conducted by)

Sir THOMAS BEECHAM

Symphony in E Flat Schumann
THIS Symphony is called the 'Rhenish' because Schumann used to say that the first impulse towards its composition came from his first sight of the Cathedral of Cologne, and that this impulse was strengthened by his presence there at the grand occasion of the installation of the Archbishop as Cardinal.

There are, unusually, five Movements

First Movement. (Lively) This is even fiery in places. The two main tunes are the vigorous one with which the piece begins and a charming quiet one, a little later, introduced by the Woodwind and some of the lower Strings.

Second Movement. (In moderate time.) A kind of Minuet, with, at the opening, the tune of some of the bass instruments, this is varied in different ways, and then for a change, we have another Minuet, followed by the first one again.

Third Movement. A dreamy sort of 'song without words'

Fourth Movement. This solemn Movement represents the impressions made upon the mind of the composer by the cathedral ceremony mentioned above. The full orchestra is used, of the more effectively after the reduction of the last Movement, and the solemn Trombones enter for the first time in the Symphony.

Fifth Movement. (Lively) The spirit here embodied is that of a Rhenish popular festival.

The Blessed Damozel Debussy
Soloists: DORA LADICHT and LOTTIE
BRISTOLMAN

Fugue in C Major Lord Berners

8.25 INTERLUDE from the Studio

8.40 Leeds Festival Concert
(Continued)

ORCHESTRA

German Requiem Brahms
Soloists: DORA LADICHT and HAROLD
WILLIAMS

BRAMMS here uses the title *Requiem* not for a setting of the Mass for the Dead, but as descriptive of a work consisting of seven Movements, each a setting of passages from the German Bible. It was written as a memorial to the composer's mother.

1. 'Blessed are they that mourn' This has the character of a massive Funeral March. The middle part is an outburst of joyful anticipation.

2. 'Behold all flesh is as the grass.' This has the character of a massive Funeral March. The middle part is an outburst of joyful anticipation.

3. 'Lord make me to know the measure of my days.' The first part of this is a Baritone solo.

4. 'How lovely is thy dwelling place' This is a dramatic movement, divided between the Baritone Soloist and the Chorus.

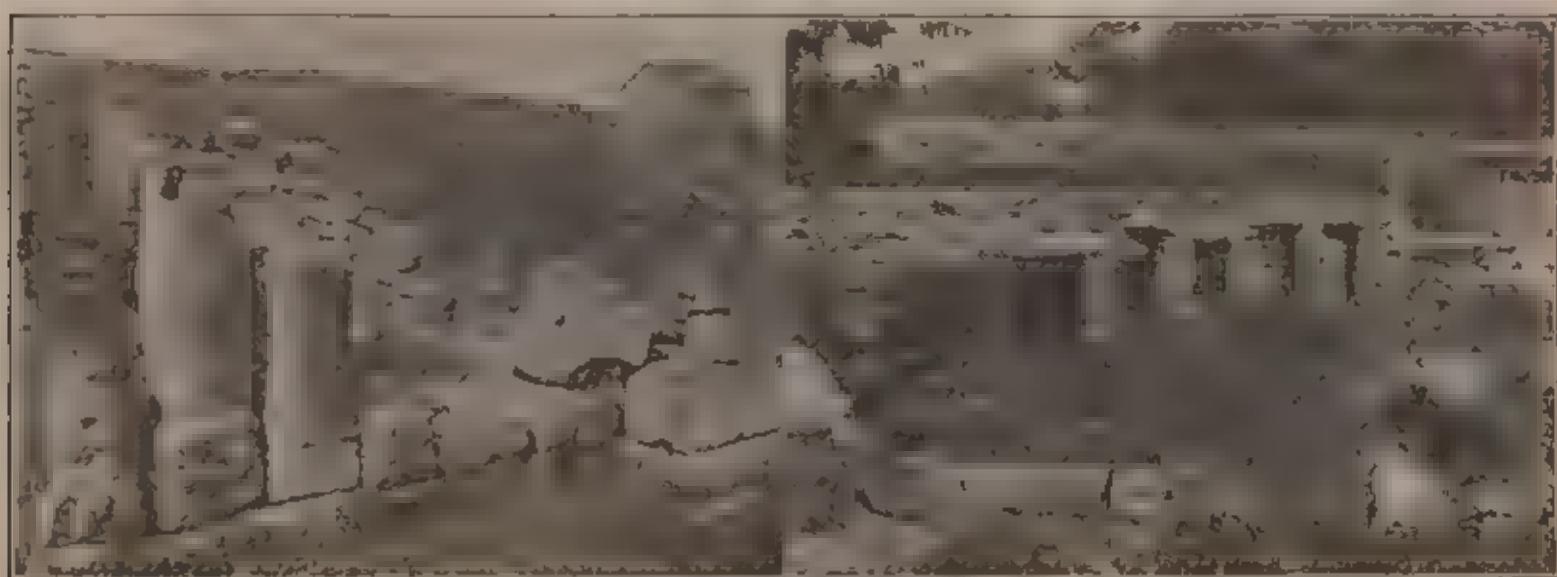
5. 'Here on earth we have no continuing place.' This is a dramatic movement, divided between the Baritone Soloist and the Chorus.

6. 'Blessed are the dead which die in the Lord.' Brahms follows tradition in closing his *Requiem* with a subdued second movement.

10.15 WEATHER FORECAST, SECOND GENERAL
NEWS BULLETIN, Local Announcements

10.20 Mr. VERNON BARTLETT: 'The Way of the
World'

10.35-12.0 DANCE MUSIC: FRED
ELIZALDE and his SAVOY HOTEL MUSIC from
the Savoy Hotel



WHERE THE ROMANS WATCHED THE WALL EIGHTEEN CENTURIES AGO.

The Roman military system by which Britain was garrisoned will be the subject of Major Gordon HOME's talk from London this evening at 7.10. Here are the remains of two of the unnumbered fortified posts along the line of Hadrian's Wall—at Borcovicus (Housesteads) on the left, and Cilurnum (Chester's Chollerford) on the right.

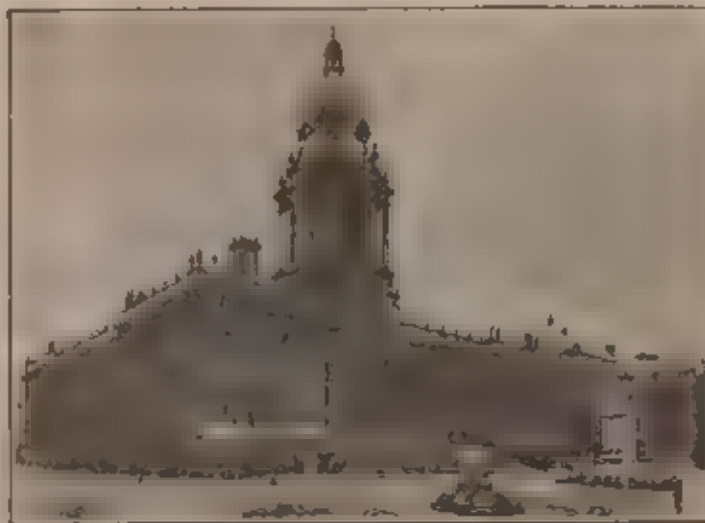
Thursday's Programmes continued (October 4)

SWA	CARDIFF	153 M 950 KC.
2.30	London Programme relayed from Daventry	
3.45	Sir THOMAS HUGHES: 'Some Welsh Stories'	
5.15	THE CHILDREN'S HOUR	
6.0	London Programme relayed from Daventry	
6.15	S.B. from London	
7.30	Leeds Musical Festival (See London)	
8.25	S.B. from London	
8.40	Leeds Musical Festival (Continued)	
10.0	WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN	
10.15	Local Announcements	
10.20-12.0	S.B. from London	

ESX	SWANSEA	204 M 970 KC.
2.30	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR	
6.0	London Programme relayed from Daventry	
6.15	S.B. from London	
7.30	Leeds Musical Festival (See London)	
8.25	S.B. from London	
8.40	Leeds Musical Festival (Continued)	
10.0	WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN	
10.15	Local Announcements	
10.20-12.0	S.B. from London	

GBM	220.1 M 930 KC.
2.30	London Programme relayed from Daventry
3.0-3.30	Service for the Sick
THE STATION CHOIR Hymn: 'When all Thy mercies, O my God' Anthem: 'O Lord, how manifold are Thy Works' Address by the Rev. R. F. PROBERT, Vicar of St. John's Church Choir: Hymn: 'The Sower went forth sowing' (A. and M., No. 386)	
3.45	Miss MARGARET SANDILANDS: 'Old Saws and Modern Inventions'
4.0	London Programme relayed from Daventry
6.15	S.B. from London
7.30	Leeds Musical Festival (See London)
8.25	S.B. from London
8.40	Leeds Musical Festival (Continued)
10.0	WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
10.15	Local Announcements
10.20-12.0	S.B. from London

SPY	PLYMOUTH.	400 M 750 KC.
2.30	London Programme relayed from Daventry	
3.45	Monsieur A. BELLIS: Some Literary and Historic Anecdotes—(a) Une leçon de politesse (Didot); (b) Scènes d'omnibus	
4.0	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR We gather at the microphone to give some hints on how to treasure	
6.0	London Programme relayed from Daventry	
6.15	S.B. from London	
7.30	Leeds Musical Festival (See London)	
8.25	S.B. from London	
8.40	Leeds Musical Festival (Continued)	
10.0	WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN	
10.15	Local Announcements	
10.20-12.0	S.B. from London	



THE GREAT TOWN HALL OF LEEDS, which was opened by Queen Victoria just over a century ago. A Festival Concert will be given in the Town Hall and broadcast from all stations, this evening at 7.30.

5NG	NOTTINGHAM.	275.2 M. 1,000 KC.
2.30	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR	
6.0	London Programme relayed from Daventry	
6.15	S.B. from London	
7.30	Leeds Musical Festival (See London)	
8.25	S.B. from London	
8.40	Leeds Musical Festival (Continued)	
10.0	WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN	
10.15	Local Announcements	
10.20-12.0	S.B. from London	

12Y	MANCHESTER.	304 M 750 KC.
12.0-1.4	Gramophone Records	
4.30	A Ballad Concert	
GEORGE ALTHAM (Pianoforte) First Movement of the Italian Concerto....Bach Study in C Sharp Minor.....Chopin		

NORMAN HEMBLEY	FOOTLOOSE
Impressions of Bill Sikes (from 'Oliver Twist') (Dickens)	
Monologue, 'The Difference' (T. Desmond Kelly)	
STANLEY DENTON (Baritone)	
Friend	C. N. De Vries
The Bus Conductor	London (H.)
Invictus	Hahn
GEORGE ALTHAM	
Twelfth Night	First
NORMAN HEMBLEY	
Death of Sir John Carter (from 'A Tale of Two Cities') (Dickens)	
STANLEY DENTON	
Drop out, young lover	Handel
The Watchman	Singer
5.15	THE CHILDREN'S HOUR
We journey again with Uncle PHILIP—the time to let Rhine Valley Songs by HANSE ROSEWALD	
6.0	London Programme relayed from Daventry
6.15	S.B. from London

6.35	Market Prices for Local Farmers
6.45	S.B. from London
7.30	Leeds Musical Festival (See London)
8.25	S.B. from London
8.40	Leeds Musical Festival (Continued)
10.0	WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
10.15	Local Announcements
10.20-12.0	S.B. from London

Other Stations.

5NO	NEWCASTLE.	413.5 M. 960 KC.
2.30	London Programme relayed from Daventry	
3.45	Monsieur A. BELLIS: Some Literary and Historic Anecdotes—(a) Une leçon de politesse (Didot); (b) Scènes d'omnibus	
4.0	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR	
6.0	London Programme relayed from Daventry	
6.15	S.B. from London	
7.30	Leeds Musical Festival (See London)	
8.25	S.B. from London	
8.40	Leeds Musical Festival (Continued)	
10.0	WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN	
10.15	Local Announcements	
10.20-12.0	S.B. from London	
5SC	GLASGOW	406.4 M. 760 KC.
2.45	London Programme relayed from Daventry	
3.45	Monsieur A. BELLIS: Some Literary and Historic Anecdotes—(a) Une leçon de politesse (Didot); (b) Scènes d'omnibus	
4.0	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR	
6.0	London Programme relayed from Daventry	
6.15	S.B. from London	
7.30	Leeds Musical Festival (See London)	
8.25	S.B. from London	
8.40	Leeds Musical Festival (Continued)	
10.0	WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN	
10.15	Local Announcements	
10.20-12.0	S.B. from London	
2BD	ABERDEEN.	616 M. 840 KC.
12.0-1.4	Gramophone Records	
3.0	London Programme relayed from Daventry	
3.45	Monsieur A. BELLIS: Some Literary and Historic Anecdotes—(a) Une leçon de politesse (Didot); (b) Scènes d'omnibus	
4.0	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR	
6.0	London Programme relayed from Daventry	
6.15	S.B. from London	
7.30	Leeds Musical Festival (See London)	
8.25	S.B. from London	
8.40	Leeds Musical Festival (Continued)	
10.0	WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN	
10.15	Local Announcements	
10.20-12.0	S.B. from London	
2BE	BELFAST	406.4 M. 760 KC.
2.30	London Programme relayed from Daventry	
3.45	Monsieur A. BELLIS: Some Literary and Historic Anecdotes—(a) Une leçon de politesse (Didot); (b) Scènes d'omnibus	
4.0	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR	
6.0	London Programme relayed from Daventry	
6.15	S.B. from London	
7.30	Leeds Musical Festival (See London)	
8.25	S.B. from London	
8.40	Leeds Musical Festival (Continued)	
10.0	WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN	
10.15	Local Announcements	
10.20-12.0	S.B. from London	

THE GREAT MYSTERY OF THE CLOVER



Bournemouth.

CORFE CASTLE, in its long annals, has probably had no more interesting, as it has certainly had no more skittish, phatolane, than Lady Elizabeth Hatton, who flourished in the reign of Queen Elizabeth. We shall realize what a queen this young woman had her venerable spouse, who was no less a personage than the great Sir Edward Coke, Lord Chancellor of England, if we listen to Dr. Winslow Hall's talk on Tuesday, October 9, entitled 'A Frugal Mistress of Corfe Castle.'

A religious service will be broadcast from the Plymouth studio on Sunday evening, October 7. There will be an address by the Rev. Philip Rogers, of the Shurwell Congregational Church, and the Shurwell Male Voice Choir will be in attendance.

On Tuesday evening, October 2, Mr. Charles Henderson, continuing his series of talks on Oxford, will deal with the West Country element at Exeter College. A chamber music concert will also be broadcast from the Plymouth Studio during the same evening. It will include items by Margaret Wilkinson (soprano), George Strathan (baritone), and the Margery Moore String Quartet.

On Sunday afternoon, October 7, the City of Birmingham Police Band, conducted by Richard Wassell, will broadcast a program including Holst's *Suite in F Major*, the Overture to *Ray Blas*, and Svendsen's *Tone Poem Carmel in Paris*. The artists are Walter Glynn (tenor) and David McCallum (violin). At the evening concert on the same day by the Birmingham Studio Symphony Orchestra, Stiles Allen (soprano) will sing scenes from Weber's *Oberon* and *Der Freischütz* while the orchestral items will include Bontock's Overture to a Greek Tragedy, and the well-known suite from *Spartan Jorulfar* by Grieg.

AFTERNOON listeners on Tuesday, October 9, will hear a popular programme by the Birmingham Symphony Orchestra, conducted by Sir Malcolm Sargent, featuring Edward German's *Nell Gwyn* Dances, Lugini's *Egyptian Ballad Suite*, and Hubert Bath's *The Troubadour*. The artists are Barbara Frewing (contralto) and W. A. Clarke (bassoon) who will play Haydn's *Sonata for Bassoon*, consisting of four movements. At 10.35 p.m. the same evening a short playlet, *Loading the Shark* by Vivien Tillmarsh, in which the characters will be taken by Alfred Butler, Janet Eccles, and John Moss, will be followed by a talk on 'Temperament', by Miss Gloria Glanville, a celebrated film actress. This, however, must not be taken too seriously.

1 a Rollitt (pianoforte). At 8.30 p.m. a programme of light music, dedicated to Ireland, will be given. It will include Stanford's Overture to *Shamus O'Brien*, while Gabriel Lavelle (baritone), who is no stranger to 56 H listeners, will sing a number of popular Irish airs. Cornet solos will be played by Richard Merriman. Later during the same evening Clapham and Dwyer, Helen Alston, Albert Daniels, the Audley Mouth Organ Trio, and Philip Brown's Dominicos Dance Band will take part in a vaudeville programme.

A GALLAD concert, in which the artists are John Booth (tenor), Cecil Lucas (contralto), and Angel Grande (violin), has been arranged for Saturday afternoon, October 13. It will be followed at 4.30 p.m. by dance music relayed from the West End Dance Hall, Birmingham, studio interludes being provided by Bert Copley (entertainer). During the evening listeners will have an opportunity of hearing that great 'cellist, Arnold Trowell, in a symphony concert which begins at 8.30 p.m. He will play the *Second Concerto in D Major*, by Haydn, arranged by himself, other items in the programme being Schubert's *Symphony No. 1* in *D* and Handel's *Suite from the Water Music*.

AFRICA would be Paradise but for the insects. The tsetse kills your animals and gives you sleeping sickness; another insect gives you beriberi or elephantiasis; another kills you with liver fever, or 'blackwater'; another with leprosy, another with 'yellow Jack'; another devours your legs with sores; another burrows into your toes and lays a colony of young below the skin; to say nothing of the ordinary malarial mosquito that either kills you outright or saps your strength and your memory with recurrent attacks.

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7.45
'Charming Chloe'
A
Ballad Opera

10.15 a.m. The Daily Service

10.30 (Daventry only) Time Signal, Greenwich;
WEATHER FORECAST

11.0 (Daventry only) Gramophone Records
Light Music

A SONATA RECITAL
VIVIAN LEWIS (Violoncello)
CLYTON HELLWELL (Pianoforte)
Sonata in E Minor Brahms

12.30 AN ORGAN RECITAL
by
LEONARD H. WADNER
Relayed from St. Botolph's Church, Bishopsgate
Prelude and Fugue in F Major - Bach
Benedictus, Op. 58, No. 8. - Reger
March (from Fourth Symphony)
Mendelssohn, arr. J. Woodhouse
Prelude and Toccata (from First Suite)
Burroughs

LUNCH-TIME MUSIC
MORCHETTO and Les Ombres
From the May Fair Hotel

2.25 (Daventry only) East Coast Fishing Bulletin

2.30 Mr. B. A. KERR: 'The Why and Wherefore
of Farming III, The Importance of the Soil in
Plant Growth'

2.55 Musical Interlude

3.0 Mr. CLIFFORD W. COLLINGS: 'Round the
World—III, In the South Sea Islands'

3.20 Musical Interlude

3.25 Miss BERRY: 'Looking at Great
Picture Animals in Art—III Some
Animals'

3.40 Musical Interlude

3.45 PLAY TO SCHOOLS
THE RIVALS
(Sheridan)

Act I, Scene 2 (from the entry of Vile to the study of Mrs. Malaprop)

Act III, Scene 3

Act IV, Scene 2

Act V, Scene 1 (from the entry of Lydia and Maud)

THE wildest play of one of the wildest men who ever wrote for the English stage, *The Rivals* was first produced at Covent Garden in January, 1776. It was Sheridan's first play and it failed. Four years later, when he was manager of the Drury Lane, he put it on again, with better success. It has now passed into the repertory of stage classics, and one of the most notable revivals took place at the Lyric Theatre, Hammersmith, a few years ago. With its comic young lady and her very practical lover and so famous a trio of characters as Mrs. Malaprop, Bob Acres, and Sir Lucius O'Trigger (one of the few stage Irishmen really creditably drawn), and its humour emanating in the unforgettable dual scene, *The Rivals* is a comedy of manners that will always appeal to anybody who can appreciate either humour or wit.

4.30 FRANK WESTFIELD'S RECITAL
From the Prince of Wales Playhouse,
Lewisham

FRIDAY, OCTOBER 5
2LO LONDON & 5XX DAVENTRY

(881.4 M 850 KC.) (7.804 M 87 KC.)



NOEL COWARD
will broadcast from London tonight.

5.15 THE CHILDREN'S HOUR

'ALICE DECIDES TO KEEP GUINNA-PIGS'
An "EBSERT" PLAY in which the Playette will (as usual) be:

Lottie CONSTANCE GALLAVAN
Grandad RALPH DE BOMAS
Alfie E. LE BRITON MARTIN
'Ebert C. E. HUGHES

5.45 'How to Enjoy the Countryside'

THE railways and the highways stretch their network all over the country, but the countryside itself eludes them. To get to grips with it, one must leave the traffic routes and walk. That is what the Playette does. He may have some particular interest in flowers or birds or

trees, agriculture or antiquities—at he may merely enjoy walking around the country in congenial company. This talk will explain the aims and methods of the Rambling Club, with special reference to the Countryside and Footpaths Preservation Conference, which opens at Leamington next week.

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

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC

SCHUBERT'S PIANOFORTE DUETS

Played by **ISABEL GRAY** and **CLAUDE FOLLARD**

7.0 Mr. G. A. ATKINSON: 'Seen on the Screen'

7.15 Musical Interlude

7.25 Dr. E. S. WATERHOUSE: 'Some Ideas and Ideals of the World's Religions—II, The Psychology of Ritual and Belief'

IN the second talk of his series, Dr. Waterhouse considers how the introduction of psychology can help towards a clearer understanding of religion.

7.45 Charming Chloe
(See centre column)
The Story

Chloe Vane gets bored with her convent school at Marnedies, and when you come to think of it, what Operatic heroine wouldn't? A maid of infinite resource, moreover, she disguises herself as a cabin-boy on the good ship *Marmad* in order to reach England.

Thus merry and amusing libretto is wedded to a very charming 'score.' Much of the music is traditional, in using which, Mr. Gerard Williams follows the lead of Gay, Dibdin and other past masters, as well as several moderns. Altogether, no engagingly light-hearted affair.

9.15 Mr. NOEL COWARD will make a last appearance at the microphone before leaving for America

PLAYWRIGHT, music writer, lyricist, composer, actor and almost everything else, Mr. Noel Coward can safely be called the most brilliant young man that the post-war generation has produced in England. He is very soon to go to America to take charge of the New York production of *The Fear of God*, the revue now running at the London Pavilion, of which he wrote the book, the lyrics and the music in which he will act in New York. Tonight's broadcast is, therefore, a farewell appearance on this side

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

9.50 Vaudeville

VIVIANNE CHATTERTON and IVAN FIZEN

(Vocal Duets and Thumb Nail Sketches)

DOROTHY McBLAIN

(The Girl who Whistles in her Throat)

SANDY ROWAN (Solo Comedian)

TOMMY HANLEY

(in 'The Disorderly Room,' by Eric Blot)

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

10.45 SURPRISE ITEM

11.0-12.0 (Daventry only) DANCE MUSIC
GEORGE FISHER'S CAT BAND from the R. Cat Restaurant

CHARMING CHLOE

7.45
A BALLAD OPERA
Book by RODNEY BENNETT
Lyrics by RODNEY BENNETT and F. G. WILSON
Music arranged and composed by GERARD WILLIAMS

Chloe Vane MAURICE BENNETT
Mrs. Lucie de Borrenio MRS. C. J. LEMAR
Leslie, Roger Lovelace, R.N. HENRY WENDON
Sir Rodrigo Grimdyke GEORGE BAKER
Ben, the Bosun HERBERT SIMMONDS
Jeremiah Budget STUART H. BERTON
Hub J. H. C. BENT
Salute SPANLEY HILLY
Leona SAMUEL DYSON
Sir Geoffrey Vane, father of Chloe HARRISON STEPHAN

In procession at Vauxhall J. H. MOORE
Bally DORIS OWEN
Narrator ROBERT SPRAGGET
Sailors, Blackguards, Ladies and Gentlemen of Vauxhall, Villagers

1. Dock of the Merchantman Marmad
2. Vauxhall Gardens
3. Garden of Sir Geoffrey Vane's house

BULLY.

FRIDAY, OCTOBER 5

5GB DAVENTRY EXPERIMENTAL

(491.0 M. 810 K.C.)
TRANSMISSION FROM THE LONDON STUDIO EXCEPT WHEN OTHERWISE STATED

3.0 AN ORGAN RECITAL

by
LEONARD H. WARNER

Relayed from St. Botolph's Church, Bishopsgate
Festal Commemoration John E. West

MARY LONDON (Soprano)

So early Nicholas Gully
Little Lady of the Moon Eric Coates
Sunday Mully Carter
A Blackbird's Song Sanderson

LEONARD H. WARNER

Romance, Op. 5 Tchaikovsky, arr. Lemare
Palm-prélude No. 1 (Ps. xxxiv, verse 6) Herbert Howells
Pastorale Prelude (on a descending Scale base) Stainer

MARY LONDON

Summer is a-coming in... arr. Frederick Goeder
Water parted from the sea Arne

There's not a swain on
the plain... Purcell
Shepherd's Cradle Song
Somerset

LEONARD H. WARNER

Prelude (Sonata No. 6 in
E Flat Minor)
Riesberger

4.0 JACK PAYNE and the B.B.C. DANCE OR- CHESTRA

FLORIANE MARKS (in
Irish Humour and
Pathos)

(YELL LILY) (Piper
Laird)

5.30 THE CHILDREN'S HOME

(From Birmingham)

The Red Hot Poker
by Nicoline Twigg

CHRISTIE STODDARD (So-
prano) and ALBERT
BUTLER (Baritone) in
Songs and Duets

Sea Legends, by T.
Davy Roberts

6.15 THE SIGNAT GREEN- WICH, WEATHER FORE- CAST, FIRST GENERAL NEWS BULLETIN

6.30 Light Music

(From Birmingham)

THE BIRMINGHAM SYMPHONY ORCHESTRA

Conducted by FRANK CANBELL

Overture, "Stratonsco" Arlen
Selection from "The Damnation of Faust"
Berlioz, arr. Foulds

6.55 MARY POLLOCK (Soprano)

The Fiddler of June Lenoir & Co.
When the Moon is blue Cooper
Jack and Jill Sanderson

7.5 ORCHESTRA

Waltz from "The Frog and the Child" Wagners
Spanish Serenade, "Ay-ay-ay" Freese
Bacchanale from "Samson and Delilah"
Saint-Saëns

7.23 MARY POLLOCK

Daffodils Cyril Scott
A Sunset Song London Ronald
A Little Love Serenade Kennedy Fraser
An Irish Love Lilt, .. arr. Kennedy Fraser

7.35 ORCHESTRA

Ballet Suite Popy
Two Hungarian Dances Brahms

8.0 B.B.C. PROMENADE CONCERT

Relayed from the Queen's Hall

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

SIR HENRY WOOD

and

HIS SYMPHONY ORCHESTRA

CAROLINE HATCHARD (Soprano)

STUART WILSON (Tenor)

ANGUS MORRISON (Pianoforte)

ORCHESTRA

Third Leonora's Overture Beethoven

STUART WILSON with Orchestra

Song Cycle, "An die ferne Geliebte" To the
Distant Beloved) .. Beethoven

ANGUS MORRISON

Pianoforte Concerto, No. 4, in G Beethoven



ANGUS MORRISON

is the solo pianist in the last Prom. but one
of the season, which will be relayed tonight
by 5GB.

THERE are in this
concert (in Beetho-
ven's Op. 58, the
key of G) several points
of treatment that were
new and striking when,
a hundred and a dozen
years ago, the work was
produced.

First Movement. The
first new thing is that,
instead of beginning with
the usual burst of the
Orchestra (a plan he had
followed in his three
earlier Concertos), Bee-
thoven lets the Soloist
announce the first triad.
Besides this, there
are several other leading
notes, the second ma-
jor one being given to Violins
(in a not key melody in
arpeggio steps), and
two or three others being
brought in.

The Second Movement
provides another of the
work's points of rarity
and interest. It is very
short, and consists of a
lovely dialogue between
Orchestra and Piano-
forte.

Third Movement. Thus, the Composer directed,
was to follow closely on the Slow Movement.
It is a sprightly Rondo, clearly and cleanly built.

Concert Aria No. 6, "Ch'è in tu scordi di te" (That
I should forget thee) Mozart
Orchestra Beethoven
Fifth Symphony ..

9.30 WEATHER FORE- CAST, SECOND GENERAL NEWS BULLETIN, Road Report

9.45 PROMENADE CONCERT

Part II

ORCHESTRA
Symphonic Poem, "Death and Transfiguration"
Richard Strauss

CAROLINE HATCHARD

Chorus Duets Bar

Serenade Carpenter

The voices of children Rummell

STUART WILSON

Flow not so fast, ye fountains Dowland

Scotch Song Purcell

The Crocodile arr. Lucy Broadwood

ORCHESTRA

Ballad Suite, "Alceste" Gluck

10.30 DANCE MUSIC: MARCUS B. WINTER'S DANCE BAND from the Hotel Cecil

(Friday's Programme continued on page 652)

8.0 Another 'Prom.' Concert

-and 6 months ago
she couldn't
play a note!



If in six short months you could add piano-
forte playing to your accomplishments what
new joys would be opened up! Yet this can
be achieved through the "From Brain to Key-
board" System of Piano tuition. It is a
fascinating, inexpensive system that eliminates
the out-of-date methods of scales, arpeggios,
and heart-breaking 'practice.'
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comes, you will be able to express your love
of music to charm your friends, and ensure
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booklet "A Light on
Piano Playing."



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an Average or Advanced Player
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Friday's Programmes continued (October 5)

5WA	CARDIFF.	353 M. 850 KC.
12.0-1.0	London Programme relayed from Daventry	
2.30	London Programme relayed from Daventry	
5.0	JOHN STEAK'S CELEBRITY ORCHESTRA Relayed from the Carlton Restaurant	
5.15	THE CHILDREN'S HOUR	
6.0	JAMES WALKER: 'The Journalist Interviewed'	
6.15	S.B. from London	
6.30	A short Discussion on the Preservation of Rural Wales	
6.45-11.0	S.B. from London (9.45 Local Announcements)	

SSX	SWANSEA.	324.1 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	London Programme relayed from Daventry	
6.15	S.B. from London	
7.45	A Popular Request Programme	

THE STATION OCTET	
Selection from 'Two Gondoliers'	Adams
SATINA CHARLES T. ...	Test
If I might only come to you ...	Adams
Nirvana ...	Adams
GLADYS COURTLAND (Mezzo-Soprano)	
Sweet and low ...	Barnby, Mrs. Jude
The Brightest Day ...	Knatchbull, Martin
Octet	
Hungarian Dance in G Minor ...	Brahms
JOHN ROSE (Baritone)	
In Music Hall Songs of Long Ago	
Octet	
Barn Dance, 'Down South' ...	Magnifico
SATINA CHARLES T. ...	Test
I'll sing thee songs of Araby	Clay
O Na Breda'n Haf O Hvd	Doon
Mourning Girl ...	Adams
GLADYS COURTLAND	
Slava Song	Del Rio
My Ain Folk	Loan
A Perfect Day	Jacobson
Octet	
Song of Sadness (Chapman Triest)	Tchaikovsky
Serenade, Op. 15	Moszkowski

6.15-11.0 S.B. from London (9.45 Local Announcements)

6BM	BOURNEMOUTH.	320.1 M. 920 KC.
12.0-1.0	Gramophone Records	
2.30	London Programme relayed from Daventry	
4.30	THE THREE MURDERERS Relayed from Beale's Restaurant Directed by GILBERT STACKY	
Man ...	Yvonne	Henderson
Woman ...	Lonely Nights in Hawaii	My
Selection, 'On the Radio' ...		Shifford

Songs	
Little Lady of the Moon	Warren
My Hope	Warren
My Hope	Warren
Away down South	Warren
Serenade	Warren
Love in a Manner	Warren
Fox-trot, 'How long has this been going on?'	Warren
5.15	THE CHILDREN'S HOUR
6.0	London Programme relayed from Daventry
6.15	S.B. from London
6.30	For Fanciers: Introductory Talk
6.45-11.0	S.B. from London (9.45 Local Announcements)

5PY	PLYMOUTH.	320.1 M. 750 KC.
12.0-1.0	London Programme relayed from Daventry	



THE FOUNDATIONS OF MUSIC THIS WEEK
Jacob Gray and Claude Pollard will play Schubert's pianoforte duets, in this series, from London and Daventry this evening at 6.45.

2.30	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR	
	Nursery Rhyme Day	
	Including 'Mistress Mary Quite Contrary's School'	
	—An extract from 'Santa Claus in Summer'	
	(Compton Mackenzie)	
6.0	London Programme relayed from Daventry	
6.15-11.0	S.B. from London (9.45 Local Announcements; Forthcoming Events)	

5NG	NOTTINGHAM.	376.2 M. 1,080 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	A Vagabond's Bookshelf	
6.15-11.0	S.B. from London (9.45 Local Announcements)	

2ZY	MANCHESTER.	384.0 M. 750 KC.
3.0	BROADCAST TO SCHOOLS:	
	Mr W. H. BARKER: 'Studies of African Life—III: At the Region—Colonist and Natives'	

3.20	London Programme relayed from Daventry	
4.30	THE NORTHERN WIRELESS ORCHESTRA	
	March, 'The Light Hearted'	Warren
	Selection, 'A Life on the Ocean Wave'	Warren
	Solo, 'The Garden'	Warren
	Loveless Love Song	Warren
	Evansong	Warren
	Intermission, 'Nola'	Warren
5.15	THE CUSTOMER'S HOUR	
	Four Cautious Tales and a Moral (Leon Lehmann), sung by HARRY HOPWELL	
	Songs of the Little Folk (Oster), sung by BETTY WHITFIELD	
	Story, 'Kasul, Keeper of Goats' (Mary Enckel)	
	Piano Solos by Eric Foss: Nostalgia (Brian Hope); Bitter Sweet (Frank Bridge)	
6.0	The Rev. E. C. TANTON: 'Literary Characters of 1828—VIII: Oliver Goldsmith'	
6.15	S.B. from London	

6.30	ORCHESTRAL MUSIC relayed from the Theatre	
6.45-11.0	S.B. from London (9.45 Local Announcements)	

Other Stations.

5NO	NEWCASTLE.	317.6 M. 950 KC.
12.0-1.0	Gramophone Records	
2.30	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR	
6.0	London Programme relayed from Daventry	
6.15	S.B. from London	
6.30	London Programme relayed from Daventry	
6.45	London Programme relayed from Daventry	
7.0	London Programme relayed from Daventry	
7.15	London Programme relayed from Daventry	
7.30	London Programme relayed from Daventry	
7.45	London Programme relayed from Daventry	
8.0	London Programme relayed from Daventry	
8.15	London Programme relayed from Daventry	
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11.15	London Programme relayed from Daventry	
11.30	London Programme relayed from Daventry	
11.45	London Programme relayed from Daventry	
12.0	London Programme relayed from Daventry	

5SC	GLASGOW	405.4 M. 940 KC.
2.30	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR	
6.0	London Programme relayed from Daventry	
6.15	S.B. from London	
6.30	London Programme relayed from Daventry	
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11.30	London Programme relayed from Daventry	
11.45	London Programme relayed from Daventry	
12.0	London Programme relayed from Daventry	

2BD	ABERDEEN.	300 M. 800 KC.
2.30	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR	
6.0	London Programme relayed from Daventry	
6.15	S.B. from London	
6.30	London Programme relayed from Daventry	
6.45	London Programme relayed from Daventry	
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11.15	London Programme relayed from Daventry	
11.30	London Programme relayed from Daventry	
11.45	London Programme relayed from Daventry	
12.0	London Programme relayed from Daventry	

The musical annotations in the programme pages of 'The Radio Times' are prepared under the direction of the Music Editor, Mr Percy A. Scholes.

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Programmes for Friday.

[illegible]

2BF

BELFAST

BC-41 1 31
9472 6C

[illegible]

From Royalty to Radio.

[Continued from page 6]]

There were 1200 in 1898. He married a woman
he, smaller than he, as she was put. He
marriages, as they were not very young,
they were big by 1898. He married at 18.
He was big before he was 18. He was big
and Williamson was the same. He was
sentenced to prison.

As for north passenger station in afternoon
the cars were packed together in several places
a crowd had gathered in consideration of the fact
accordingly, the train was taken off first
as one of the ones from the West end of England
was expected at the station and there are
Waverley the first of the Highways in part our
partner, the son of the Waverley of the
Hampden Chapter, the first and the last of the
taking part in the first of the 745. Queen
Victoria took her first of the chapel. She has
it repaired in 1843, and after it was burnt down it
was rebuilt at our cost.

The Survey Chapel, as they rebuilt still stands within a stone's throw of both the Strand and the river, to quieten the land and a satisfactory answer to the Bel of our new Cathedral, war her a great flock of starlings returns each spring. And next to it, in Survey Hill, the C.H.Q. of Broadcasting, the fame of which has long resounded in the public mind that of the long and short waves whistled the once-splendid palace. With the projected schemes for the vast reconstruction of the river bank, much that is historically interesting will vanish, it will become immensely difficult to trace beneath the modern concrete of a new age the course along which history once flowed. It is a reminder of what the Survey once stood for, therefore, perhaps not unimportant.

ANTHONY CRYST

* WORLD RADIO *
BROADCASTING
MAP of EUROPE

Prepared under the advice of Rear-Admiral
H. P. Douglas, Hydrographer to the Royal
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"She played that delightfully—but I wish she'd give us something else for a change!"

Why limit yourself

to the few songs, the few pieces, that you—and your friends round the piano—know so well already?

Enlarge your repertoire. Think of the pleasure of hearing

audience exclaim: "I never knew you could play that," or "What an exquisite song. I've never heard you sing it before."

There's a little coupon below which can help you to rouse all who hear you to a new enthusiasm. Use it. It will bring you—without cost or obligation to yourself—full particulars of

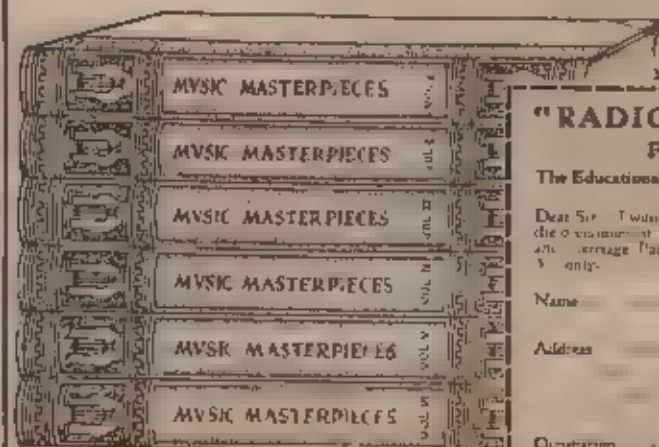
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7.45 Brentwardine Mystery Still Unsolved

SATURDAY, OCTOBER 6 2LO LONDON & 5XX DAVENTRY

8.0 The Last 'Prom' of the Year

10.15 a.m. The Daily Service

10.30 (Daventry only) TIME SIGNAL, GREENWICH
V.M. 10.30.15.00

1.0-2.0 THE CANTON HOTEL OUTET
Directed by RENE TAPPONNIER
From the Canton Hotel

3.25 (Daventry only) East Coast Fishing Boatmen

3.30 A MILITARY BAND CONCERT
FRANCES WALKER (Soprano)
FRANKLYN KELSEY (Baritone)
DAVID MCCALLUM (Vcll)

THE WINDLESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
March, 'Pomp and Circumstance' ('Land
of Hope and Glory')

3.35 FRANCES WALKER and FRANKLYN
KELSEY

How dear is our day ('Chu Chin Chow')

Memories ('Mousins') .. Howard Talbot

3.42 BAND

Selection English Melodies ('The Rose') ..

3.55 FRANCES WALKER

Comes Maud

3.57 BAND

Reminiscences of Wales F. Godfrey

4.16 DAVID MCCALLUM

Nocturne

4.22 BAND

Reminiscences of Wales F. Godfrey

4.28 BAND

Reminiscences of Wales F. Godfrey

4.34 BAND

Reminiscences of Wales F. Godfrey

4.40 BAND

Reminiscences of Wales F. Godfrey

4.46 FRANKLYN KELSEY

Beware of the Madona Maude Orsake Day

4.52 BAND

Reminiscences of Scotland. F. Godfrey

5.5 FRANCES WALKER and FRANKLYN

KELSEY

Two Little Sausages ('Girls of Gotten

burg') ..

Half past two ('Arcadiana') ..

5.12 BAND

The Guards Patrol. A Williams

5.15 THE CHILDREN'S HOUR

'THE PRINCESS OF THE GLASS MOUNTAIN

A new play made from an old story

Thereupon the King made instant

Preparations for a wedding, to which

everybody was invited; and a banquet

was given such as has never been heard

of before or since. Thus did the Prince

gain the King's Daughter and half the

Kingdom; and when the Festivities had

lasted about seven days, the Prince took his Fair

Young Bride in Great State to his Father's

Kingdom, where he was received with Great Joy

5.30 THE BERNARD RUSSELL HARP QUINTET

Rickshaw Ride

Paradise Bird at the Waterfall ..

Romance and Gavotte (from 'The Phantom

Castle') ..

Three Minstrels ..

Jack o' Lanterns, Pans; There were three

5.15 TIME SIGNAL, GREENWICH, WEATHER FORE

CAST, FIRST GENERAL NEWS BULLETIN

6.40 THE BERNARD RUSSELL HARP QUINTET

Chanson pour Nina ..

6.45 THE FOUNDATIONS OF MUSIC

THE FOUNDATIONS OF MUSIC

THE FOUNDATIONS OF MUSIC

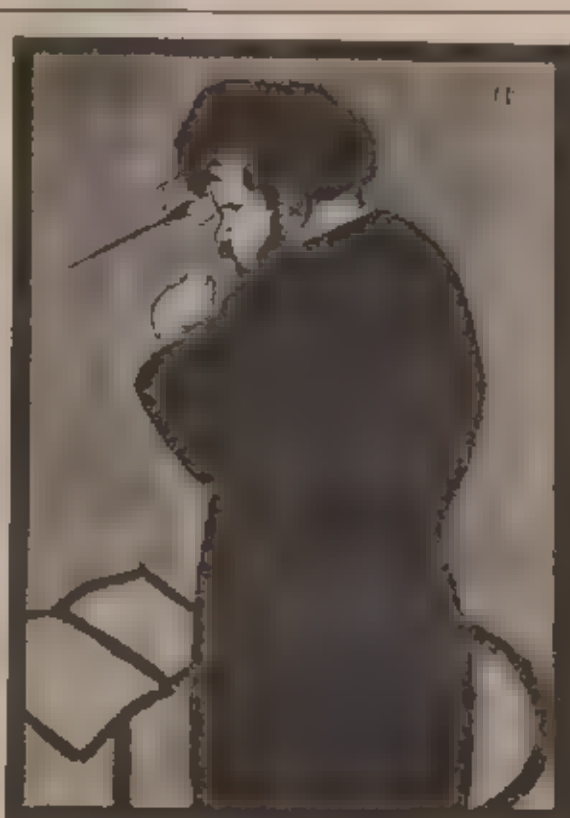
Played by ISIDORE GRAY and CLAUDE POLLARD

7.0 Mr. ERNEST NEWMAN: 'Next Week's Broad

cast Map

7.15 Musical Intermission

7.25 Mrs. FRANCES E. HELME: 'Eye-Witness
Account of the English Ladies' Golf Championship'



Conductor of the Promenade Concerts

Sir Henry Wood will conduct tonight the last of this year's Season of Promenade Concerts. For thirty-five years now he has been the sole conductor of this most popular series of concerts and has done more than any other Englishman to make music 'safe for democracy'. The success of the Proms bears witness not only to his musicianship, but to his energy and enthusiasm, for the rehearsal and other preliminary work for such an undertaking constitutes a labour which would be beyond the powers of most men.

THE English Ladies' Championship has been the chief event in the world of golf this week, and followers of the game will be glad to hear the main features of the play described by Miss Eleanor Hume, who is herself a well-known golfer and an old International.

7.45 'THE BRENTWARDINE MYSTERY'—II
Mr. and Mrs. G. D. H. COLE

8.0 B.B.C. PROMENADE CONCERT

Relayed from the Queen's Hall

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

Last Concert of the Season

Sir HENRY WOOD

and

his SYMPHONY ORCHESTRA

ELBIE SUNDARY (Soprano)

KEITH FAULKNER (Bass-Baritone)

SEYMOUR WHINYATES (Violin)

Prelude to Act III 'The Masterminders' Wagner
Overture, 'The Rock'

KEITH FAULKNER

Three Sea Songs

Drake's Drum, Devon, O Devon, The Old
Superb

SEYMOUR WHINYATES

Violin Concerto

Mendelssohn

IN the First Movement of this Concerto (Very quick, impassioned) there are two main themes. The first is given out at once, at a high pitch, by the Solo Violin. The second (which is delayed for some time) is a placid melody played by a quartet of Flutes and Clarinets (Clarinet at first on the top, whilst below, the Soloist sustains his lowest note).

Most of the Movement is made out of these two tunes. At the end, if there is on the whole a Danceson is off stage, for an air in the first note, which is to be played.

The Second Movement (Moving and slow) is a sort of exalted 'Song without Words'.

Following on the Second Movement there is a passage of modulation and introduction for strings (led by the Soloist), with a preliminary flourish, we are put into the exuberant, dancing FALK.

ELBIE SUNDARY and Orchestra

Air des Adieux ('Farewell Song from Joan of Arc')

CHORUS

Suite, 'Scheherazade',

PHONOS, who know the Ballet Scheherazade

would note that its story is very

different from that which Rimsky

Korsakov originally chose for illustration on.

He selected four of the Arabian Nights

tales as the basis of his work, but did

not set out to illustrate their happenings

directly. For instance, the howling

tear of the tales to her lord the Sultan

is represented by a Violin theme of

deprecatory style, that comes in many

times in the course of the Suite.

The four separate pieces are entitled:—

The Sea and Sinbad's Ship, The Story of

the Kalender Prince, The Young Prince

and Princess and (a) The Festival at

Bagdad; (b) The Sea; Shipwreck,

Conclusion. There is a fine storm in this.

9.30 WEATHER FORECAST, SECOND

GENERAL NEWS BULLETIN

9.45 PROMENADE CONCERT

PART II

ORCHESTRA

Fantasia on British Sea-Songs

arr. Sir Henry Wood

ELBIE SUNDARY

Sea-wreck

Sweet Suffolk Owl

The Maiden

KEITH FAULKNER

Ethiopia saluting the Colonies

Down by the milky gardens

Come, landlord, fill the flowing bowl. Traditional

ORCHESTRA

First 'Pomp and Circumstance March', ..

GOD SAVE THE KING

10.30 Local Announcements; (Daventry only)

Shipping Forecast

10.35-12.0 DANCE MUSIC: FRED

ELIZABETH and his SAVOY HOTEL MUSIC, from

the Savoy Hotel

Saturday's Programmes cont'd (October 6)

(Continued from page 655.)

5WA **353 M**
850 KC

12.0-12.45 A Popular Concert

Heaved from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES

Overture, 'A Roman Carnival' - P. H. H.
Rust Suite from 'The Betrothal' - P. H. H.
N. 10 and S. 10 - P. H. H.
T. 10 and Variations (Suite in G) - Tchaikovsky

BRILOZ had a white-hot imagination always ready to pour out brilliant melody in the most grandiloquent way. Add to that the fact that he had at his finger-tips an amazing knowledge of orchestration, and you may well expect that in this picture of *A Roman Carnival* in the sixteenth century he will make you see the gorgeous affair as vividly as he himself did when he wrote the overture.

ARMSTRONG GIBBS, in 1921, was invited by Granville Barker to compose music for the production of Maeterlinck's *The Blue Bird*. Here is some of that distinctive and very appropriate music.

TCHAIKOVSKY'S Suite consists of four Movements: (1) *Etgy*; (2) *Melancholy*; (3) *Scherzo*; (4) *Theme and Variations*. The last is a lengthy piece—twelve Variations in Tchaikovsky's most brilliant vein, showing him as one of the dearest writers in this form, and a magnificent orchestrator. The Polonaise, the last of the Variations, is the longest and most developed.

Like many of the works of this self-doubting man, the Suite was produced in anxiety, with many a dubious moment, and the inevitable query, 'Am I played out?' His moods of exaltation were often shot with fear. When he had finished the work he wrote, 'A work of greater genius than the new Suite never was. My opinion of the new-born composition is thus put aside. God knows what I shall think of it a year hence.'

3.30 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR**

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

7.0 **STANLEY DART**: 'And that reminds me'

7.15 *S.B. from London*

7.25 **HARRY BART** interviewed by L. E. WILLIAMS
The Growth of Soccer in Wales

LEIGH WOODS: 'Sport in the West of England'

7.45-12.0 *S.B. from London (10.30 Local Announcements; Sports Bulletin)*

5SX **SWANSEA.** **294 M**
1,070 KC

3.30 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR**

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

7.0 *S.B. from Cardiff*

7.15 *S.B. from London*

7.25 *S.B. from Cardiff*

7.45-12.0 *S.B. from London (10.30 Local Announcements; Sports Bulletin)*

6BM **BOURNEMOUTH.** **226.1 M**
920 KC

6.15 *S.B. from London*

6.40 Local Sports Bulletin.

3.30 London Programme relayed from Daventry

6.45-12.0 *S.B. from London (10.30 Local Announcements; Sports Bulletin)*

5PY **PLYMOUTH.** **400 M**
750 KC

3.30 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR**

Reading: 'How Lilac Found Her Voice'
(Geoffrey Ham)

Songs from 'Odin's Gate' (John Halliday), sung by M. J. J.

6.0 London Programme relayed from Daventry

6.15-12.0 *S.B. from London (10.30 Items of Naval Information; Sports Bulletin; Local Announcements)*

NOTTINGHAM. **275.2 M**
1,080 KC

3.30 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR**

The Mayor's Reception
The ATTRA and UNCLEs are entertained in the Town Hall at Fiddlecombe-on-Sea, and present their final episode in the Life of Jesse James

Plays by W. A. R. R.

Music by ADA RICHARDSON

6.0 London Programme relayed from Daventry

6.15-12.0 *S.B. from London (10.30 Local Announcements; Sports Bulletin)*

(Saturday's Programmes continued on page 658.)



MEMORIES OF THE SAVOY OPERAS.

A concert of Sullivan's music, including much that he wrote for the famous Savoy operas, will be broadcast from Manchester this afternoon.

Immortal Music



WHITELEY-BONEHAM LOUD SPEAKER

Immortal is the music of the Masters, broadcast nightly. But to derive the maximum enjoyment from his music, a Whiteley-Boneham Loudspeaker, with its lifelike reproduction, is essential.

Prices: £2.7.6 to £4.4.0

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No. 10, High Street, Manchester, 1.

GIVE YOUR SET A CHANCE!

A High Antenna is as good as Another Valve.

PATENT STEEL WIRELESS MAST

DAMP PROOF!
ROT PROOF!!
GALE PROOF!!!

26 For high In 3 sec.
area of 12 sq. ft.
antenna 10 ft. high
weight 1 lb. 10 oz.
and 2/6 elsewhere 6/6.
Weight 25 lbs. Two masts
10/6

34 For high In 4 sec.
area of 14 sq. ft.
antenna 12 ft. high
weight 1 lb. 10 oz.
and 2/6 elsewhere 6/6.
Weight 30 lbs. Two masts
12/6

42 For high In 5 sec.
area of 16 sq. ft.
antenna 14 ft. high
weight 1 lb. 10 oz.
and 2/6 elsewhere 6/6.
Weight 35 lbs. Two masts
15/6

P.R. MASTS
The "Super" MAST
42 ft. high In 5 sec.
area of 16 sq. ft.
antenna 14 ft. high
weight 1 lb. 10 oz.
and 2/6 elsewhere 6/6.
Weight 35 lbs. Two masts
15/6

NO HOLES TO DIG.
Minimum Radius
3 ft. 6 in.
The easiest
Mast to erect.
Antenna can put
it up

Waterproof Lug Ends. Double length, 10 ft. Mast 1/6, 25 ft. 2/6.
P.R. Gillard Gaining the protecting the Masts from rust.
P.R. MASTS 11-5, PATERNOSTER SQ., LONDON E.C.4.

ZZY MANCHESTER. 320,6 72
780 60

Section Four: Patience

THE STATION REPRESENTATIVE PLAYS
 A PART

'Mrs. Bill Entertains'
A Light Comedy by CONSTANCE ENNE
Sector. The Sitting-room of the Wellingtons' Ent
Time: Early evening

Parker (Aunt)	LUCIA RICHES
Rapine (Widow) & Baker	CHARLES NESBITT
Foster W. _____	EVELA M. _____
Bruce Wellington (Her Husband)	D. E. ORRMOND
Larry Oliver	H. R. WILLIAMS
A Barker	K. A. N. HOLLIS

Bill Wellingham had married June with full knowledge of the fact that she had been accustomed to every luxury which money could buy. He had the necessary financial resources, but abhorred having to pay his wife's dress bills. Consequently, their first year of married life did not run smoothly.

Selection from "Radegond"

That art lost to me
 But I'll find it
 (And I'll find it)

CHURCHMAN
 New Sullivan Selection 87 Godfrey

5.15 THE CHILDREN'S HOUR
THE STATION REPERTORY PLAYERS
present
'THE GHOST OF BATTERSBY MARSH'
A HUMOROUS PLAY by C. E. Hodgson

Characters

Professor Throckline Tibbott
Stella (his niece)
Professor Hornbeam (his unscrupulous rival)
Mr. Tunks (bricklayer and handyman)
Mary (the housemaid)
Gerald Dunsen (a guest)

Songs by BETTY WHITNEY

4.0 London Programme relayed from Deventry

6.16 S.B. from London

70 Major WILLIAM CROSS 'The Amazon River
— Father of Waters

7.15-12.0 *R.R. from London* (10.30 Local An-
nouncements; Sports Bulletin)

NO NEWCASTLE 210.5.24
1953.10.10

9.30 -London Programme relayed from Daventry. 4.15
 Film relayed from Tilly & Blackett Street Restaurant. 6.15
 The Children's Hour. 8.0 -London Programme relayed from
 Daventry. 8.15-10.0 -8.0. from London

[illegible]

ZBD	ABERDEEN.	500 M. 594° Dec.
<p>7.30 - Dance Music relayed from the New Palace de Dec.</p> <p>8.15 - Studio Interlude. Agnes Brock (Custraine) N. over Hercules (Hobby) The Swimming Wheel (Lives) Keets in love (Maurice). 8.30 - John Rorvelder (Kendalaine) E. by man by the name of Smith (Jerry Sullivan) There's one who over sleeps in the state (Wesley and Lee) S. by Mary W. in and today. Because I'm a funny man. 8.45 Agnes Brock singing, Marie Kelly and a Harmonium solo. 8.55 - Marie Kelly solo. 9.15 - Therese Hour 9.30 - London Programme relayed from Haveray 9.45 - S. B. from London. 10.00 - S. B. from London. 10.15 - S. B. from London. 10.30 - S. B. from London. 10.45 - S. B. from London. 11.00 - S. B. from London. 11.15 - S. B. from London. 11.30 - S. B. from London. 11.45 - S. B. from London. 12.00 - S. B. from London. 12.15 - S. B. from London. 12.30 - S. B. from London. 12.45 - S. B. from London. 1.00 - S. B. from London. 1.15 - S. B. from London. 1.30 - S. B. from London. 1.45 - S. B. from London. 2.00 - S. 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The B.B.C. has instituted a subscription scheme for the convenience of listeners who wish to avoid the trouble of applying for individual pamphlets from time to time. The scheme only applies to the series mentioned below, and listeners may subscribe for any of the series, or inclusively for all of them. The names of forthcoming pamphlets and other relevant details will be published in *The Radio Times*, and elsewhere from time to time.

The New Season opened on September 25 with "Merisana." Listeners who wish to subscribe to the library of the New Season are advised to do so early.

For a subscription of 2/- the S.B.C. will forward in the first week of each month, a copy of each number, or of any number or extra.

Margaret W. Vincent (Walters)	Wed Sept 26 1926
Phyllis and Miriam (Dunbar)	Oct 31
Sarah and David (Simpson)	Nov 26
Ellen Joyce (Austin)	Dec 19
Lucy (Light)	Dec 30 1926
Edith (Rimsky-Korsakov)	Feb 27
Leah (Sullivan)	Mar 27
Fung Ditchman (Warner)	April 24
Angela de Notre Dame (Maurice)	May 29
The Sorrells (Percival)	June 26
William (Maurice)	July 31
Le Roy (Ditchman)	Aug 23

The program is to be broadcast on Oct. 8 and 10 in the recording of a series of twelve great works of music up to the great conclusion. A twelve mile exhibition about the exhibition is a new idea and will consist of a long section by a well-known critic or writer, illustrations, a list of citations and a list of references.

The series can be extended for an inclusive charge of $2L$ for the waves

Kung Luan	Shuhsen
The Bachelor	Moe-tin
The Provenders	Wan
Lily & Dream	Chih-ou
The Fair Melody	Rey-an
Seikatsu	Chih-ou
The Cherry Orchard	Tsukuru
There are Lilies and Clematis	Yoshikazu
Melba von Barnheim	Yoshikazu
Electra	Euripides

In connection with the new Session of Talks and Lectures the under-then listed catalogues are being published and can be obtained either separately at 2d. each two free, or can be subscribed for at the rate of 4/- to cover 3 months supply of about 24 pamphlets.

FIRST HALF OF SESSION (Randy Shorty).
TALKS AND LECTURES SYLLABUS.

Life in Modern Brazil: Prof. Gerson de
Souza Lima and Wanda of World Nations
America Today Dr. E. S. Waterhouse
Mr. S. K. Raviello

SECOND HALF OF SESSION (Ready in October)

Science in the Modern World Prof. E. N. de C. Andrade

Mineral Br. and in the Making Mr. C. D. M. Cole

Tendencies in Industry Today Lord Minto

Mr. H. D. Henderson, Mr. Walter Elias, M.P.
Mrs. Lynda, Mrs. S. H. H. and M.P.

War in the Atomic Times Mrs. C. C. Hudson

How to Organize a Nation Mrs. Norman Witham

The undermentioned passengers who are facing punishment in connection with the above named cases at present will be bound in green aprons to Maitreyi generally and up to the extent of his separately at Id. each per diem or can be imprisoned at the rate of Rs. 10 to cover 3 persons.

SCHOOL PAMPHLETS (Ready September 3)
SCHOOL SYLLABUS (Ready Now)

Scholarship Master Manual Set Walker 1 year
 Elementary French Manual..... Mrs. E. M. St. James
 Speech and Language Mr. A. Lloyd James
 (For Teachers only)
 Looking at Pictures Ann Berry
 Foundations of Poetry
 Teachers and Mary Somerville
 With an Outline Rhonda Powell
 Negro Studies Miss Van Vleet
 Why and Wherefore of Farming A. R. Keith
 Round the World Clifford Calhoun
 Elsie Young and other Travelers
 Special service to schools on arithmetic

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Booklets. I enclose remittance to the value of
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the series of copies.

2. THE BETROTHAL ONLY .. 2d.
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remittance to the value of .. \$.. the rate
of 7¢ per copy post free.

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Address
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publications). I enclose remittance for the value of
as in payment at the rate of \$
for just up to cover three terms.
2. TALKS AND LECTURES SYLLABUS 12.
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Talks and Lectures Syllabus, for which I enclose
a cheque in the value of - being at
the rate of 1d. per copy in hard press.
Name _____
Block letters _____
Address _____

4. 11 PEE STATIONS	4.
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for the next nine years (approximately 24 publications)	
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at the rate of 4/- per copy he sends	
to cover his own terms.	
5. SCHOOL SYLLABUS	4.
1. I have sent you	
the British Bioscience Yearbook, for which I enclose	
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the rate of 4/- per copy to cover postage.	
Please pay -	
(Don't forget!)	
Address -	

All applications must be sent to the B.B.C. Bookshop, Savoy Hill, London, W.C.2, and marked Publications. Additional names and addresses may be written on a separate sheet of paper. Librarians and twelve "Great Play" booklets can also be obtained from your regular newspaper or bookstall.

From THE SAVOY Brilliant Dance Music— Moving Feet and Chatter of the Brilliant Throng



MANY a time during the coming evenings The Savoy Orpheans and other famous bands will bring irresistible dance music into your home. Let it come through with the vigour and volume that will enable you, too, to dance like the happy throng which fills the most fashionable ballroom in Europe.

There is one H.T. Battery—and one only—that will so improve reception that the first time you take it home you will get as big a thrill from your set as if you had put on a new loud speaker.

The Lissen New Process H.T. Battery is a veritable giant of power. Its extra large cells contain a higher oxygen content than you will find in any other source of radio energy, for no other H.T. Battery embodies the secret chemical combination which was discovered by Lissen and which has made these batteries renowned for their continuous flow of pure D.C. current and their unparalleled lasting power.

Get one this week and you will hear all the notes of the different passages clearly defined, the zipp of the percussion instruments will reach you just as if you were sitting beside the band and the music will float through your rooms with a reality you have never experienced before.

There are 10,000 dealers who stock the Lissen New Process H.T. Battery. Do not be put off with any other.

60 volt (reads 66)...	7/11
100 volt (reads 106)	12/11
50 volt Super Power	13/6
8 volt Grid Bias	1/8
4½ volt Pocket Battery, 5d. each, per dozen	4/8
16 volt	2/3
36 volt	6/-

MADE
IN
ENGLAND.

LISSEN LIMITED,
Friars Lane, Richmond, Surrey.
(Managing Director: Theo. N. Cole)

Brandes Radio Products



ELLIPTICON CONE

£3 : 17 : 6

reduced from £4 10s

The Perfect Cone Unit in the acoustically perfect cabinet. Without exception the finest cone loudspeaker ever produced.

H.T. BATTERIES

From 9/6 to 21/-

The larger cell with the longer life. A thoroughly reliable, sound and efficient British Radio Battery.



To mark the opening of a fresh period of radio activity, **BRANDES**, manufacturers of a range of radio instruments representing the greatest "value for money" on the market to-day, make a further generous offer to the public. Maintaining the high standard of all

Brandes
RADIO REGISTERED TRADE MARK PRODUCTS
CRAY WORKS, SIDCUP, KENT

their products, which can now be obtained **AT STILL GREATLY REDUCED PRICES**, **BRANDES** prove that they retain their place in the forefront of radio. Ask any Brandes Authorised Dealer for information about all the newest developments regarding Brandes



THE BRANDESET IIIA

£7 : 5 : 0

NOW INCLUDES VALVES AND ROYALTY

A 3-valve set representing the greatest value for money on the market to-day.

Wireless
Exhibition
Sept. 22-29.

STAND No.
118



L.T. ACCUMULATORS

Type R.B. 10 (10 amp. hour actual)	5/6
" R.B. 20 (20	9/-
" W.B. 30 (30	11/9
" W.B. 40 (40	13/9
" W.B. 50 (50	15/9

Carriers are supplied free with all types of accumulators.

HIRE PURCHASE SYSTEM.

ALL BRANDES PRODUCTS OF THE VALUE OF £5 (OR OVER) CAN BE OBTAINED ON THE HIRE PURCHASE SYSTEM



LISSENOLA

Commercial Receivers

FOR the purpose of this advertisement, we have selected a few of the most popular and reliable of our commercial receivers. These receivers are designed to give you the best possible performance in every respect. They are built with the finest materials and the most advanced engineering techniques. The result is a receiver that will give you years of trouble-free service.

Our commercial receivers are available in a variety of models to suit your needs. Whether you are looking for a small, portable receiver or a large, powerful unit, we have the perfect model for you. All of our receivers are built to the same high standards of quality and reliability. You can be sure that you are getting the best possible value for your money.

Our commercial receivers are built to the same high standards of quality and reliability. You can be sure that you are getting the best possible value for your money. The Lisssenola commercial receivers are built with the finest materials and the most advanced engineering techniques. The result is a receiver that will give you years of trouble-free service.

Our commercial receivers are available in a variety of models to suit your needs. Whether you are looking for a small, portable receiver or a large, powerful unit, we have the perfect model for you. All of our receivers are built to the same high standards of quality and reliability. You can be sure that you are getting the best possible value for your money.

Remittance can be sent direct to us or to the nearest dealer. The receiver can be sent C.O.D. Kindly mention dealer's name and address if possible.

LISSEN THREE VALVE RECEIVER, Complete
with 10" speaker and 10" antenna
£12-12-0

10" CONE SPEAKER £2-17-6
12" CONE SPEAKER £3-3-0

LISSEN LIMITED, Friars Lane, Richmond Surrey. (Managing Director: THOMAS N. COLE)

MAZDA

NICKEL FILAMENT Steep Slope VALVES



Sergeant Nickel
says "It's slope
that matters!"



A wonderful series of valves.

The new Mazda Valves possess certain unique qualities—brought about by the use of the nickel filament.

Nickel Filament means steep "slope"

The quality or "goodness" of a valve is indicated by its mutual conductance or "slope" figure. Nickel Filament Valves have higher slope values than any other valves of corresponding types.

Steep "Slope" means better results.

"Slope" is the only measure of the essential goodness of a valve. Because of the higher slope value of Mazda Nickel Filament Valves they are better valves. To ensure better reception and the longer life of your valves, Mazda Nickel Filament Valve should be specified.



3031

THE VALVE WITH THE STEEPER SLOPE

The New Mazda Valves are made in a complete range of 16 valves, covering every requirement of the 2, 4 and 6 volt user. Study the tabulation below and note the "slope" figure.

TWO VOLTS

Type	HT Volts	Ampl. Factor	Imp. (ohms)	Slope
G.P. 210	120	13	14,000	0.96
H.F. 210	50	20	28,000	1.20
R.C. 210	150	40	8,000	0.97
L.F. 210	120	7	7,000	0.90
P. 227	120	4	2,000	0.40

FOUR VOLTS

Type	HT 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	10,000	0.40
L.F. 407	120	8	5,000	1.40
P. 415	120	5.5	2,500	1.90

SIX VOLTS

Type	HT Volts	Ampl. Factor	Imp. (ohms)	Slope
G.P. 607	120	14	12,000	1.40
H.F. 607	150	20	17,000	1.00
R.C. 607	150	40	10,000	0.45
L.F. 607	120	9	5,000	1.70
P. 615	120	6	2,600	2.30
PX 650	200	3.5	1,750	2.00

The British Thomson-Houston Co., Ltd.
15, ALMA STREET, GLASGOW, N.W. and at
the following places: London: 11, Birmingham: 20,
R. Str. Lane: 11, Dublin: Glasgow, Leeds, Liverpool,
Manchester, Newcastle, Sheffield and Swansea.

CAV - Radio Accumulators -

BUILT TO LAST! AND SILENT AS THE SPHINX



**STAND
No 114**

**RADIO
EXHIBITION**

**OLYMPIA
SEPT 22-29**

Maybe you are just giving that last look round your wireless receiver, making ready for the long winter evenings . . . or perhaps you are at last making up your mind to have Radio in the house—to either buy or make yourself a receiver.

You will not be satisfied with anything but perfect reception, and to ensure this, care in the choice of your high and low tension current supply is vital.

H.M.A. High Tension Accumulator. 3,000 milliamp. hour capacity. In polished black moulded case with rubber strap handle, sufficiently small to fit into most cabinets—3 1/4" x 13 1/2" x 5 1/2" high. On the average three-valve set it will last over 300 hours on one charge. Supplied in 60-volt units, fully charged, ready for use . . . 37/6

Experts are agreed that for both H.T. and L.T. supply accumulators remain supreme both for efficiency and low cost of upkeep. C.A.V. accumulators of improved design at reduced prices, offer incomparable value.

Details are given below of two units which form a combination guaranteed to give unequalled satisfaction at a minimum cost.

ZAGL Low Tension Accumulator. 3 volts, 36 actual amp. hour capacity. In glass container. This is a suitable size for a three-valve set with standard doll emitter valves, and under such conditions lasts approximately 180 hours on one charge . . . 2-volt 11/-

Write for our Radio Catalogue W/3.

CAVandervell & Co. Ltd.
ACTON, LONDON, W 3

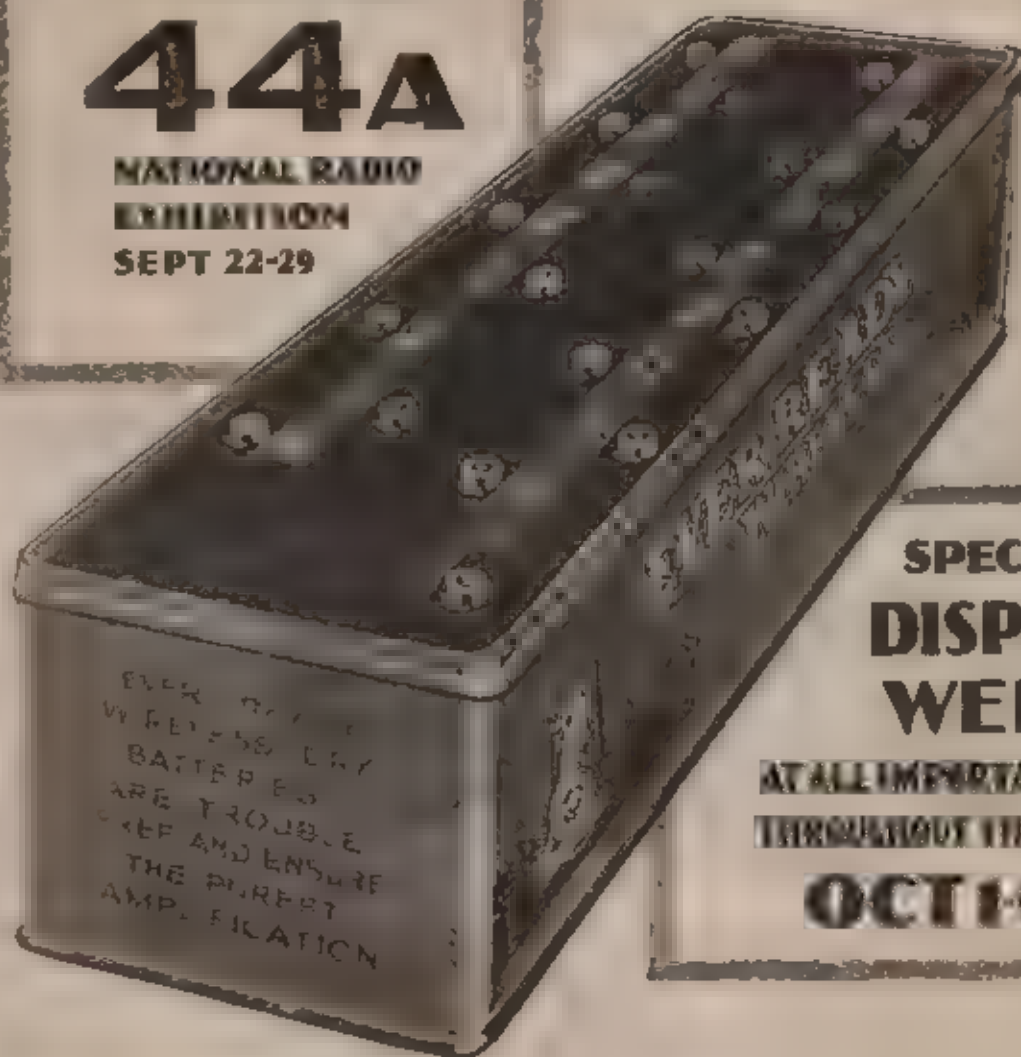
EVER READY Regd.

STAND No

44A

NATIONAL RADIO
EXHIBITION

SEPT 22-29



**SPECIAL
DISPLAY
WEEK**

AT ALL IMPORTANT SHOPS
THROUGHOUT THE COUNTRY

OCT 1-6

BRITAIN'S BEST BATTERIES

**PUREST
TONE**

**LONGEST
LIFE**

**LOWEST
COST**

THE EVER READY CO. (GBA) PHOENIX LTD. HERCULES PLACE, BIRMINGHAM

THE MOST SIMPLE & ECONOMICAL WIRELESS SET YET DESIGNED



For the Home

Choose a beautiful Lotus Transportable Model in oak, walnut, or mahogany, to match your furniture.

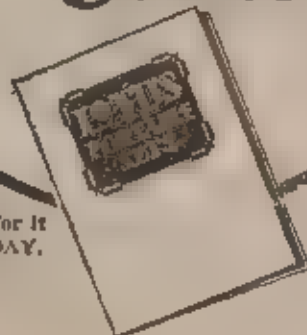
For Outdoors.

Choose the same wonderful set, ready to take where you will, in real hide case. Just open the lid, turn the dials and you can enjoy volume equal to any portable gramophone.

The Lotus Booklet

gives full descriptions of appearance, size and capabilities of set. It comes FREE by return on receipt of this coupon.

Send for
Booklet



Send for it
TO-DAY.

No fixing—no wires—no aerial—no earth—everything is inside the new Lotus Set, even the loud speaker. It is the latest triumph for efficiency and simplicity. The merest novice can understand it.

The new Lotus Set uses the new Mullard Pentone and Screened Valves, each of which gives results equal to two ordinary valves. You get more stations than with any ordinary 5-valve set, and at 3-valve consumption. Batteries last considerably longer.

And no matter how near you are to your local station, the Lotus Set cuts it out when you wish. There is no set more selective.

Prices :

Lotus Transportable Model in oak, or Portable Model in real hide case, 30 gns. cash, or £4 down and 11 monthly payments of £2 12s. 6d.

Transportable Model in walnut or mahogany, 31 gns. cash, or £4 down and 11 monthly payments of £2 14s. 6d. including Marconi Royalties.

LOTUS PORTABLE SETS

Made by the makers of Lotus Components.

To Garnett, Whiteley & Co., Ltd., Lotus Works, Broadgreen Road, Liverpool.

I should like a copy of the new Lotus Booklet which tells me all about the LOTUS PORTABLE SETS.

Name

Address ..

RT : 28, 1.

★ HEARING THAT IS ALMOST SEEING! ★ TWO WONDERFUL M.P.A. SPEAKERS

SETTING NEW STANDARDS
IN EFFICIENCY & VALUE



THE POPULAR PLAQUE

This is the cone speaker which has caused an upsurge in the wireless world. New & before has any such like its value been offered. And it has recently been fitted with a new and improved centre adjusting mechanism. Such volume such clarity such clarity of reproduction you would only expect from a model costing five times as much. See it. Both its performance and appearance will make you desire it.

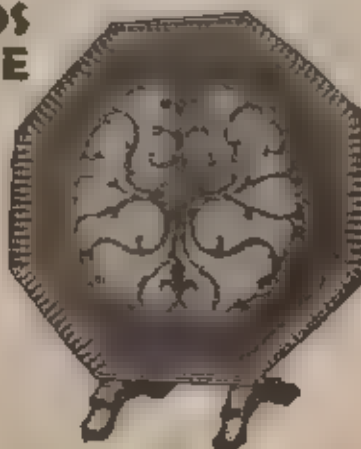
Dark Mahogany or Oak Price 29/6

M.P.A. WIRELESS

ASK YOUR DEALER
TO DEMONSTRATE



SEE ME
AT THE
RADIO
EXHIBITION
STANDS
21 & 22



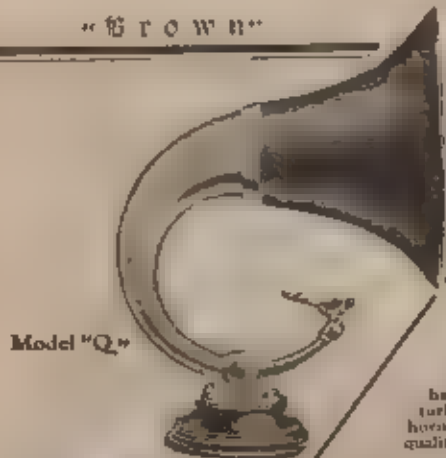
THE DE LUXE MODEL

Two inches larger than the Popular Model, the De Luxe Plaque has a "matched impedance" fit is fitted with the new patented M.P.A. Super dynamic cone and has a wood base. It not only gives astonishingly excellent results, but is undeniably handsome in appearance and will harmonise with any decorative scheme.

Dark Mahogany or Oak - Price 47/6

★ M.P.A. WIRELESS LTD., 62, CONDUIT ST., LONDON, W.1. TEL. GERRARD 6844 ★

THE "BROWN" HORN TYPE LOUD SPEAKERS



Model "Q"

choose
your
horn type
from this range

You can't go wrong. Brown supply the finest examples ever produced among horn types. They have stood the test of time, they still have an undiminished reputation for tone and volume despite the many hornless types in existence. Remember that for these two qualities alone the horn has never been superseded by the Cone—particularly "Brown."

The Brown "Q"
Still the perfect horn type without a rival. Mahogany flared horn shed metal body.
Height 20" £15 15

The Brown "H"
The first "Brown" and the most successful ever adopted.
Height 21" 2000 ohms £5 8



The "Brown" Model "H" Height 21"

The Brown "H.Q."
Similar to Q. Pronounced "richness" and adequate volume.
Height 20" £6 0

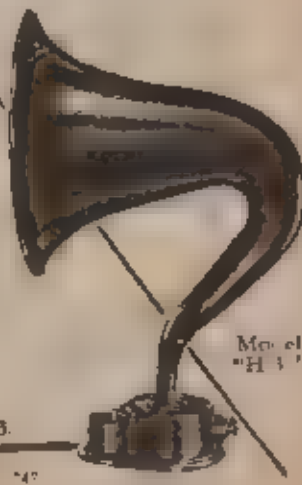
The Brown "H.I."
Similar to the "H.I." in design but smaller.
Height 15" 2000 ohms £3 0



Model "H.Q."



Model "H.I."



Model "H.V."

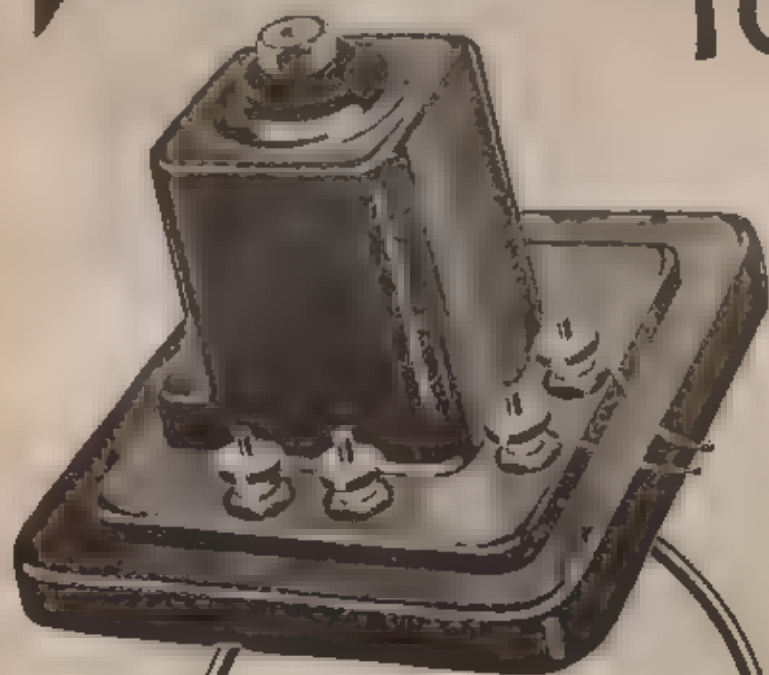
Brown

S. G. BROWN LTD. WESTERN AVENUE, NORTH ACTON, LONDON, W.3.

Supplied by any first class radio store



DON'T RESTRICT WIRELESS To ONE ROOM



*Wireless in every room
simultaneously, indepen-
dently. Get your dealer
to demonstrate this with
a Lotus Remote Control.*

IS YOUR wireless at every fireside—
ready to switch on at the touch of
a plug? The Lotus Remote Control
provides simultaneous reception with in-
dependent control throughout the house.
There's no interference—no weakening
of signals - no extra current consumption.
YOU can instal it—it is so easy. Neat,
efficient, and reliable, the Lotus Remote
Control is *the* new wireless convenience
of this winter. Your retailer has the
Lotus Remote Control and will demon-
strate it to you. Ask him to do so and
give you Free Blueprints.

RETAIL PRICES:

Complete outfit for 2 rooms for a set using
L.T. Accumulator and H.T. Battery in-
cluding 1 Lotus Relay, 2 Filament Control
Wall Jacks, 2 Jack Plugs and
21 yards special 4-strand wire **30/-**

Complete outfit for 2 rooms for set
using L.T. Accumulator and H.T.
Eliminator **45/-**

In each case, each additional room 7/6 extra.

Complete outfit for 2 rooms for any
make of circuit using All from the Main Set .. **47/6**

LOTUS REMOTE CONTROLS

Here is BURNDIPT'S latest model—the new Screened Ethophone

BURNDIPT were the first radio instrument manufacturers to utilize the advantages of the screened grid valve. First came the Screened Four, then the EMPIRE Screened Four and the Screened Portable. Now comes a cheaper set—the Screened Ethophone. It is a three-valve receiver, consisting of screened grid valve, detector and a "Pentode" valve—giving a performance equal to a five-valve set. Range of 210-550 and 650-2,100 metres . . . 20-30 stations at full volume on the loud speaker . . . enclosed coils . . . simple operation. The purity, clarity and general excellence of the reproduction is in every sense satisfactory. Ask your local radio dealer to let you hear this new and inexpensive Screened Ethophone.

Burndipt Receivers are supplied on Hire-Purchase Terms. Write for particulars.

Offices:
BLACKHEATH,
LONDON, S.E.3

BURNDIPT



PRICE: including valves and royalty

£12 : 7 : 0

London Showrooms:
25 Bedford Street
STRAUD W.C.2.

MARCONIPHONE Moving Coil Loud Speaker

The latest addition to the range of Moving Coil Loud Speakers bears the famous name Marconiphone—a name which is a guarantee of quality.

11/7 and 11 monthly payments of **11/7**
DOWN

The Easy Way TO PERFECT RADIO

PHILIPS' 3 VALVE RECEIVER

A Selective set using Screened Grid and Pentode Valves. Brings good Loud Speaker results from a variety of stations.

27/6 and 11 monthly payments of **27/6**
DOWN (valves and Royalty included)

CELESTION

C12 Loud Speaker—

an instrument combining appearance with efficiency.

13/9 and 11 monthly instalments of **13/9**
DOWN

EKCO H.T. Eliminator

A famous product by a famous firm. Variable tapping 0 to 120 and 1 fixed 120. Maximum output 16 m.a. For A.C. Mains, rectification by valve.

10/10 DOWN and 11 monthly payments of **10/10**

OLDHAM D.C. CHARGER

and 10 volt H.T. Accumulator. The charger is incorporated with a house M.A. Rectifier and a Safety fuse prevents overload. The Accumulator is one of the finest made.

10/10 DOWN and 11 monthly payments of **10/10**

HERE is the opportunity you have been waiting for. Now you can use your Receiver Components or Accessories when you pay. No need to wait until you can put down the whole purchase price. The Easy Way to Perfect Radio is just this. The price of your requirement is divided into 12 equal parts. On payment of the initial instalment we will deliver your purchase and you use it while you pay the 11 remaining monthly instalments.

Every reputable radio requisite can be supplied on Easy Terms, and our staff of trained engineers is always at your disposal to install free of charge receivers bought from us.

BRITAIN'S

FIRST



RADIO

HEADQUARTERS

77, City Road, London, E.C.1.
62, High Holborn, London, W.C.1.

BRANDESET

A new and excellent efficient three valve set that amplifies and reproduces in handsome cabinet with silver coloured fittings.

13/4 DOWN and 11 monthly payments of **13/4**

R. K. SPEAKER—

a moving coil Loud Speaker widely used among radio enthusiasts to whom life-like reproduction is of primary importance.

18/- DOWN and 11 monthly payments of **18/-**

POST THIS COUPON for our Big List

Full details of everything Radio on Easy Terms, please

NAME
STREET
TOWN



Build yours to-night

*-you can't
go wrong!*

EDISON SWAN

R.C. THREESOME 1929 CIRCUITS.

Beautiful Tone.
More programmes.
No Coil changing.
Easy and cheap to build.
Full size paper model.
New type valves. Specially
designed for the 1929 Three-
some Circuits.

Call in at your Wireless Shop on the way home and get a free full-size paper model. See how simple it is to construct. Then buy the components and have your own set working on to-night's programme.

You who want PURITY OF TONE first and foremost, of course, with several Foreign Stations now and then—build the Edison Swan Resistance

Capacity Coupled Circuit No. R/3. If DISTANT STATIONS and VOLUME are more important to you than Purity of Tone then build the Edison Circuit No. R 3T incorporating Transformer Coupling in the last stage.

Decide now for perfect radio. Ask your dealer for the paper model, or just post this coupon.

COUPON.

RT 28/29

To The EDISON SWAN ELECTRIC CO., LTD.
(Publicity Dept., 123 5, Queen Victoria Street,
London, E.C.4)

Please send FREE Paper model and Instruction Book as selected.

Name

R 3

Address

R 3T

C.S.T.4—Please enclose address of dealer required

Make a point of inspecting the R.C. Threesome and the range of new Edison Low Temperature Valves at Olympia, Stand 43, Main Hall.

6'3
No Short Circuiting!
"REGENERATOR"
THE H.T. THAT
WON'T GROW
OLD!

In this H.T. Battery improved now beyond comparison, internal resistance is reduced to the absolute minimum. Again and again after the most exacting periods of work it will regain its normal strength.

Sprung on Connector.

The old plug and socket connector has been superseded by a better method. The plug is now sprung over a metal plate connector. Perfect contact is thus made certain. No more loose plugs. No broken terminals.

No Short Circuiting.

The plug now covers the whole of the contact surface. No more short circuits. No more loss of power.

Grid Bias.

No more grid bias. No more loss of power.

Price.

The price is the lowest of any other H.T. Battery.

54 inch	(10/6)	6/-
60 inch	(10/6)	6/3
66 inch	(10/6)	11/-
72 inch	(10/6)	1/3

FELLOWS
WIRELESS.

FELLOWS MANUFACTURING CO.,
 LTD., DEPT. R.T., PARK ROYAL,
 N.W. 2

**Radio Exhibition,
 Olympia,
 Stands 36, 37,
 64, 65.**

Free demonstration rooms for all Fellows products at 2 Battersea Park Road (right opposite the Royal Albert Hall) open daily from 10 a.m. till 10 p.m.

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
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LISTEN!.....

even
 the kiddies
 can
 work the
 Crystafame

Something you can listen to yourself—or safely leave to the children for their simple amusement. No valves and therefore no batteries, childishly simple to work and carried from room to room without trouble. The Crystafame brings excellent results if you live within ten miles of a Broadcast station and is supplied entirely complete. A collapsible indoor aerial closes down on top of the receiver in compact form and is erected again in a second.

Price complete with aerial £4 10 0

See us at the Wireless Exhibition

Brown
CRYSTAFRAME



S. G. BROWN LTD. Wireless & Electrical Appliances, W. 3.



LITTLE GIANTS!

More little giant sets have been sold than any other set in the Kingdom

Cabinet Model.

Range.—Standard 200-300 metres, covering all B.B.C. stations, including 4GB.

Purity.—The most modern circuit is employed, using anode band rectification, coupled with resistance capacity low frequency stages. This is agreed by all expert opinion to achieve the purest reproduction.

Controls.—There are only three. One knob tunes in the station, a second controls the volume, and the third switches the set on or off.

Finish.—Little Giant Cabinet Models, as illustrated, are beautiful pieces of furniture. Everything is enclosed in the cabinet, and there are no bare wires, etc., showing about untidy houses.

Fixed Free.—Prices include every accessory, and also free delivery and collection by our expert.

	Cash price	24 monthly payments of
Little Giant 2 Valve Table Model	£7 2 6	13/6
" " 3 Valve " "	£8 12 6	16/3
" " 4 Valve " "	£10 2 6	19/-
" " 2 Valve Cabinet Model	£8 12 6	16/3
" " 3 Valve " "	£10 2 6	19/-
" " 4 Valve " "	£11 12 6	22/-
Portable 1 Valve Model	£19 12 6	36/6

Order the set you want now by post or from any Fellows Branch

FELLOWS WIRELESS

Radio Exhibition, Olympia, Stands 36, 37, 64, 65

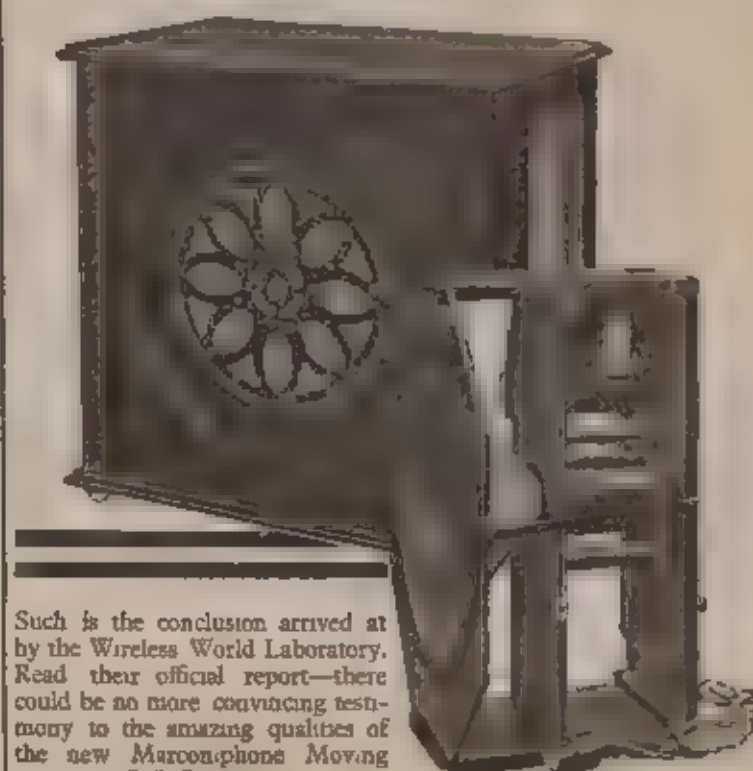
Free demonstrations daily at 9, Homersmith Road (right opposite Olympia), from 10 a.m. till 10 p.m.

Full List of our branches on page 670.

FELLOWS MANUFACTURING CO., LTD., DEPT. R.T., PARK ROYAL, N.W.10

"As near perfection as one could wish"

"Wireless World"—September 5th.



Such is the conclusion arrived at by the Wireless World Laboratory. Read their official report—there could be no more convincing testimony to the amazing qualities of the new Marconiphone Moving Coil Speakers.

"The most interesting feature of this new loud speaker is the method of suspending the cone. Parallel movement of the cone without side play is ensured, and in consequence the air gap has been considerably reduced, enabling the requisite flux to be produced with much less expenditure of power in the field magnet. The performance of this loud speaker is as near perfection as one could wish. It is certainly impossible to detect any signs of resonance, high notes are reproduced with brilliance, the bass is present in natural and not overpowering volume."

Completely assembled Marconiphone Moving Coil Speakers in attractive cabinet. We build up of the most modern type available as new sets or A.C. units or as 2 or 4 valve sets. The design is of the most modern type, and the construction is of the highest quality. The sets are ready for operation from A.C. Mains by the addition of one or two valves.

Send now, mentioning RADIO TIMES, for full particulars.

MARCONIPHONE MOVING COIL SPEAKERS & UNITS

MARCONIPHONE COMPANY LIMITED.

40, Park Road, Tottenham Court Road, London W.1

or 10, Park Road, Tottenham Court Road, London W.1



The new B.T.H. GRAMOPHONE PICK-UP

THE introduction of the B.T.H. Gramophone Pick-up marks a very definite step towards fidelity in sound reproduction. It is a thoroughly reliable instrument of extreme sensitivity and is capable of reproducing the impressions on the gramophone record into electrical impulses over an exceptionally wide range of frequencies. A wonderfully designed balanced tone arm ensures correct needle weight, thus minimising wear on the record. Used in conjunction with the new B.T.H. Pick-up amplifier, and a moving-coil loud speaker, a most remarkable degree of tonal purity is obtained.

Price £2 : 5 : 0



The B.T.H. Pick-up Amplifier

Price £3 : 7 : 6

Ask to see these instruments at Stands 86 & 101 at the National Radio Exhibition Olympia. Sept. 22nd to 29th



The British Thomson-Houston Co. Ltd.



WRITE FOR THIS FREE BOOKLET

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