

RONALD KNOX—JOHN VAN DRUTEN—NORMAN DAVEY

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When England Trembled.

Father Knox's News Bulletin Burlesque which Scared a Nation.

If you were a regular listener in 1926, you will recall the famous parody of a news bulletin with which Father Ronald Knox, broadcasting on January 16, S.B. from Edinburgh, severely tried our national sense of humour. We print below the text of this outrageous jest, which listeners took so seriously as to bombard Savoy Hill with telephone inquiries as to the safety of Big Ben, Sir Theophilus Gooch, etc. It is astonishing to think that this humorous squib, which is shortly to appear in a new book by Father Knox, should have imposed upon so large a section of the public.

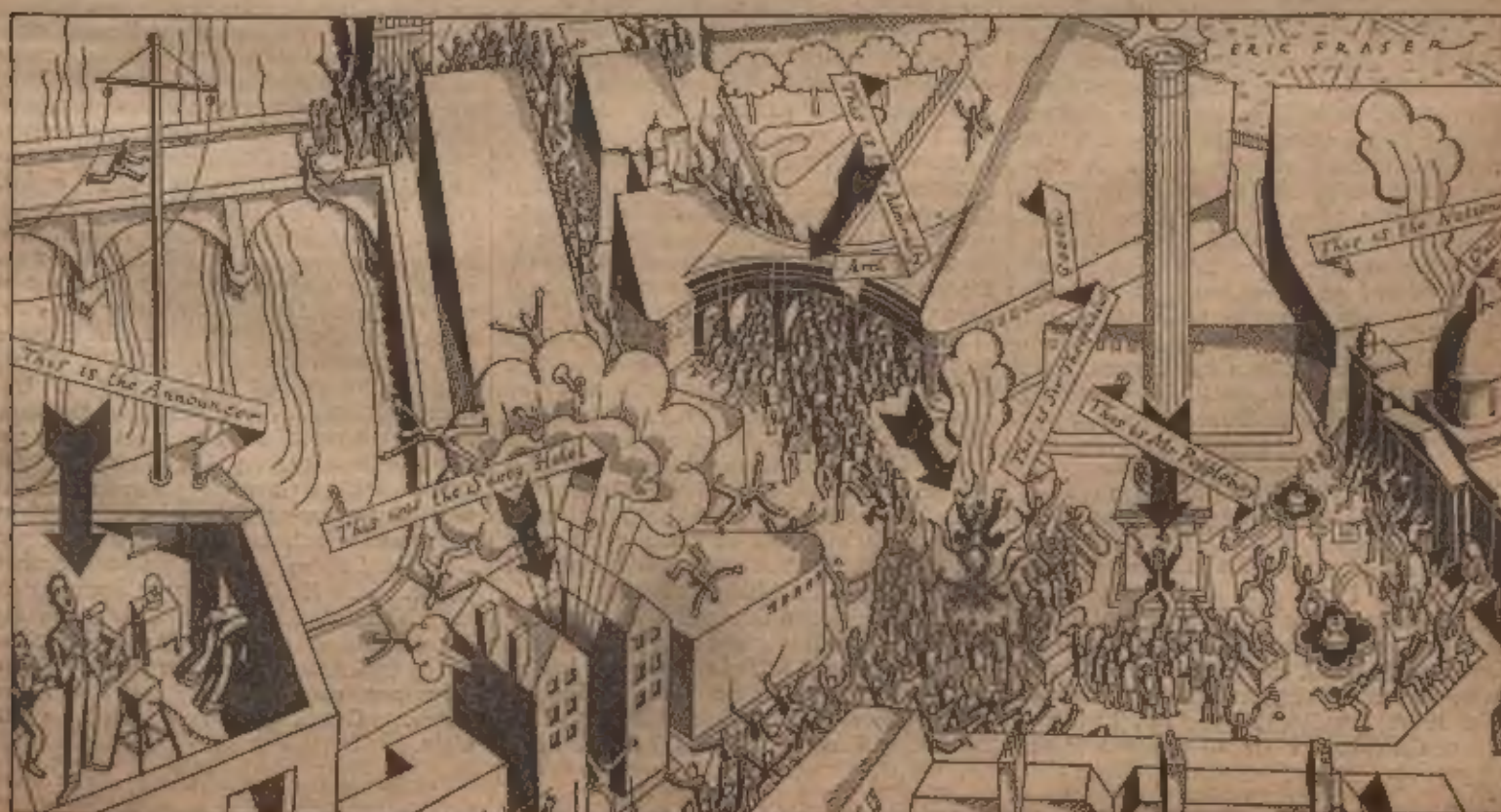
We are not so innocent in these days!

BZZ! BANG! BZZ! (Indistinct voice of an elderly don is heard in the middle of a lecture) . . . reached its perfection in Gway's Elegy. The distinctive note,

then, of eighteenth century literature with that of technical perfection within a very limited range of performance. It was time, perhaps, that the French Revolution

tion came to disturb the theocratic domination of the the conventional ideath which were threatening the human genioth with thtag-

(Continued overleaf.)



nation. Amid much that with wegwettable in that movement, thith at leathit ith to be put down to ith cweddit, that it opened the way to a weadjustment of litewawy valueth and a higher theenthe of the poththibilitieth of human achievement. (*A prolonged cough, followed by silence.*)

(*The Announcer*): London calling! That was Mr. William Donkinson, lecturing to you on Eighteenth Century Literature. Mr. William Donkinson. We are now continuing the news bulletin since half-past six. The Test Match. The closing score when stumps were drawn in the Test Match was as follows: Australia 569 for seven wickets. The English team, it will be remembered, was all out for 173. Plucky waterman saves life at Chiswick. This morning, at a quarter past ten, shouts of help were heard from the Embankment close to Ponder's Row, Chiswick. James Bates, a waterman, whose attention was called to the cries by a bystander, jumped into the water, and rescued Susie, the five-year-old daughter of Mr. and Mrs. Holmes, of 17, Sunbury Place, Chiswick. The little one is believed to have fallen into the water accidentally while playing. The Unemployed Demonstration. The crowd in Trafalgar Square is now assuming threatening dimensions. Threatening dimensions are now being assumed by the crowd which has collected in Trafalgar Square to voice the grievances of the Unemployed. Mr. Popplebury, the Secretary of the National Movement for Abolishing Theatre Queues, has been urging the crowd to sack the National Gallery. The desirability of sacking the National Gallery is being urged by Mr. Popplebury, Secretary of the National Movement for Abolishing Theatre Queues.

... One moment, please. ... London calling; continuation of news bulletin from reports which have just come to hand. The crowd in Trafalgar Square is now proceeding, at the instigation of Mr. Popplebury, Secretary of the National Movement for Abolishing Theatre Queues, to sack the National Gallery. The National Gallery was first erected in 1838, to house the famous Angerstein collection of pictures, and has been considerably added to since. A new wing, designed by Mr. E. M. Barry, R.A., was added in 1876. It contains many well-known pictures by Raphael, Titian, Murillo, and other artists. It is now being sacked by the crowd, on the advice of Mr. Popplebury, Secretary of the National Movement for Abolishing Theatre Queues. That concludes the news bulletin for the moment; you will now be connected with the band at the Savoy Hotel. (*Dance music on the gramophone.*)

HULLO, everybody! London calling. You will now be given the weather report for tomorrow. The weather report for tomorrow now beginning. Fine generally, with occasional showers in the south and a continuous downpour in the north. The wind will be violent in England, and in Scotland will probably assume the dimensions of a hurricane. High tide at London Bridge 7.15. That was the weather report for to-morrow. Continuation of the news bulletin. The Test Match. The latest weather reports from Australia announce that a light rain is

falling, and the wicket will probably be somewhat sticky when the Australians take the field to-morrow morning. The Unemployed Demonstration. The crowd is now pouring through the Admiralty Arch, and is advancing towards the back of the Government Buildings in Whitehall in a threatening manner. The Admiralty Arch is being poured through by a crowd, lately collected in Trafalgar Square, and the back of the Government Buildings in Whitehall is being approached in a threatening manner. The Admiralty Arch, designed by Sir Ashton Webb, was erected in 1910 as part of the national memorial to Queen Victoria. One moment, please. ... The crowd has now collected in the neighbourhood of the artificial water in St. James's Park, and is throwing empty bottles at the water-fowl. Empty bottles are being discharged by the crowds at the water-fowl on the artificial water in St. James's Park. So far, no casualties have been reported. That concludes the news bulletin for the moment.

SIR THEOPHILUS GOOCH, well known for his many philanthropic schemes, will now address you on the Housing of the Poor. A lecture on the Housing of the Poor will now be delivered by Sir Theophilus Gooch, K.B.E. Sir Theophilus, it will be remembered, has for many years been chairman of the Committee for the Inspection of Insanitary Dwellings, and speaks with authority on his subject. Eh, what's that? One moment, please. ... From reports which have just come to hand it appears that Sir Theophilus Gooch, who was on his way to this station, has been intercepted by the remnants of the crowd still collected in Trafalgar Square, and is being roasted alive. Born in 1879, Sir Theophilus Gooch entered the service of Messrs. Goodbody, the well-known firm of brokers. He very soon attracted the notice of his employers. However, nothing was proved, and Sir Theophilus retired with a considerable fortune. His retirement did not mean idleness; he has been prominent during the last ten years on many Committees connected with social improvement. He is now being roasted alive by a crowd in Trafalgar Square. He will, therefore, be unable to deliver his lecture to you on the Housing of the Poor. You will be connected instead with the Savoy Band for a few minutes. (*Gramophone.*)

Hullo, everybody! London calling. Continuation of News Bulletin. Famous film actress arrives at Southampton. Miss Joy Gush, the well-known film actress, landed this afternoon at Southampton. Interviewed by the Press, Miss Gush said she had had a capital crossing. Unemployed Demonstrations in London. The crowd has now passed along Whitehall, and at the suggestion of Mr. Popplebury, Secretary of the National Movement for Abolishing Theatre Queues, is preparing to demolish the Houses of Parliament with trench mortars. The use of trench mortars for demolishing the Houses of Parliament is being recommended by Mr. Popplebury, Secretary of the National Movement for Abolishing Theatre Queues. The building of the existing Houses of Parliament was begun in 1840. The designs were those of Sir Charles Barry. The structure roughly forms

a parallelogram, 900 feet in length by 300 in width. The internal decorations, frescoes, and statues are deservedly admired. The building is made of magnesian limestone from Yorkshire, a material which is unfortunately liable to rapid decay. At present, in any case, it is being demolished with trench mortars under the influence of Mr. Popplebury, Secretary of the National Movement for Abolishing Theatre Queues. The three towers are 300 feet, 320 feet, and 346 feet high respectively. The Clock Tower, 340 feet in height, has just fallen to the ground, together with the famous clock, Big Ben, which used to strike the hours on a bell weighing nine tons. Greenwich time will not be given this evening by Big Ben, but will be given from Edinburgh on Uncle Leslie's repeating watch. Uncle Leslie's repeating watch will be used for giving Greenwich time this evening, instead of Big Ben, which has just fallen to the ground, under the influence of trench mortars. One moment, please. ...

FRESH reports, which have just come to hand, announce that the crowd have secured the person of Mr. Wotherspoon, the Minister of Traffic, who was attempting to make his escape in disguise. He has now been banged from a lamp-post in the Vauxhall Bridge Road. One of the lamp-posts in the Vauxhall Bridge Road has been utilized by the crowd for the purpose of hanging Mr. Wotherspoon, the Minister of Traffic. The crowd is now returning along Whitehall. One moment, please. ... The British Broadcasting Company regrets that one item in the news has been inaccurately given; the correction now follows. It was stated in our news bulletin that the Minister of Traffic had been banged from a lamp-post in the Vauxhall Bridge Road. Subsequent and more accurate reports show that it was not a lamp-post but a tramway post which was used for this purpose. A tramway post, not a lamp-post, was used by the crowd for the purpose of hanging the Minister of Traffic. The next three items in our programme are unavoidably cancelled; you will now be connected up with the Savoy Band again. (*More gramophone, which stops suddenly with a loud report.*)

Hullo, everybody! London calling. The Savoy Hotel has now been blown up by the crowd. That noise which you heard just now was the Savoy Hotel being blown up by the crowd, at the instigation of Mr. Popplebury, Secretary of the National Movement for Abolishing Theatre Queues. One moment, please. ... The more unruly members of the crowd are now approaching the British Broadcasting Company's London station with a threatening demeanour. A threatening demeanour is being exhibited by the crowd which is now approaching the B.B.C.'s London station. One moment, please. ... Mr. Popplebury, Secretary of the National Movement for Abolishing Theatre Queues, with several other members of the crowd, is now in the waiting room. They are reading copies of *The Radio Times*. Good-night, everybody! good-night.

Reprinted from 'Essays in Satire' by Father Ronald Knox (Sheed and Ward, 7s. 6d.), published on Thursday, October 12.

Creating a National Chorus.

The B.B.C. has recently reorganized the National Chorus with a view to making it the finest chorus in this country. In the following article, Ernest Wood, secretary of the chorus, tells how the reorganization was carried out, and offers some advice to those who aspire to membership. The chorus makes its first appearance before the microphone at the Queen's Hall on Friday, November 23, in Granville Bantock's new choral work, *The Pilgrim's Progress*.

EVER since the B.B.C. commenced to give public concerts on a large scale, attempts have been made to find a satisfactory solution to the problem of providing a large chorus which could be used whenever necessary for the performance of important works—more particularly those which lie beyond the scope of most amateur societies, either because of the technique required or through lack of cash. Enlargement of the professional 'Wireless Chorus' for these occasions was not a practical proposition. The cost of 250 or 300 first-class professional singers would be very heavy, even if these could be found just whenever required. Further, the personnel of such a body would be subject to continual changes, and thus the general ensemble would suffer.

Accordingly, experiments were made. First, certain existing societies were commissioned to undertake specific works. Next we endeavoured to achieve our object by forming a kind of 'scratch' National Chorus, taking groups of members from various London choirs, and adding the Wireless Chorus plus a few other professionals. Some enjoyable performances were attained by this means, but neither of these expedients proved wholly satisfactory. The Corporation had but little control over the average quality of the amateur choristers, rehearsals were spasmodic and expenses were very high; moreover, this extraneous work interfered with the normal activities of the societies concerned.

Finally, after much consideration, it was decided early this year that the National Chorus should be reorganized on a permanent and purely amateur basis, if possible with the help and goodwill of existing societies. The Chorus would consist of the very best amateur talent obtainable, and would rehearse regularly each week during the winter months. There seemed to be no objection to such a step; the B.B.C. is a public body, serving the whole community without any commercial gain. The members of the National Chorus would, therefore, be helping in communal work. From the amateur's viewpoint, he or she would be offered membership of a particularly good chorus without having to pay any fee or purchase any music; neither would there be worries such as ticket selling. At the same time, amateurs would be able to take part regularly in concerts of first-rate importance under the most famous conductors of the day and with an adequate orchestra. Thus we felt that there was a *quid pro quo*.

Accordingly, meetings were called at Savoy Hill, and to these we invited a representative from every choral society in the Metropolitan area whose name was on our books. Some sixty invitations were issued, but we have since found that if the societies of large business houses, banks, etc., are included, approximately twice that number are operating within a twelve-mile circle from Charing Cross.

We stated definitely that we wished to help rather than hinder the existing amateur societies, whose activities had kept choral music alive during the troublous times and changing tastes of the last two decades. Therefore it was agreed that in no circumstances would the B.B.C. allow singers to



GETTING DOWN TO IT!
The National Chorus photographed at its first rehearsal.

leave existing choirs in order to join the National Chorus. So a rule was adopted providing that every person accepted by us must become or must remain a member of an accredited amateur choral society. The rule was made applicable to all in order that everyone should be under the same handicap of having to attend two rehearsals each week—one for us and one for another choir. Incidentally, it has been the means of adding to the membership of certain existing societies.

Early in June last we announced that the National Chorus was being reorganized, and invited applications from all amateur singers able to attend weekly rehearsals in Central London. Requests for information began to reach us in a steady stream, and to all those we sent a circular letter giving details of tests, etc., together with an application form. The tests were chosen carefully. They were, for the most part, Handelian arias, such as *Rejoice greatly, for soprano, O thou that tellest for contraltos, Every valley for tenors, and Why do the Nations?* for the basses; an alternative item was set for each voice. In addition, each applicant had to sing up and down the scale to the limits of his or her compass; finally, a simple piece had to be read at sight.

The publication of these tests frightened the majority of those interested, with the result that completed application forms returned to us represented but a fraction of the number issued. However, auditions were commenced during the last week in June, and one or two were held weekly until August, some twenty to thirty singers being heard at each. By that time, the members of various choral societies had been whipped up by their respective secretaries, while our announcements in the Press and over the microphone had begun to awaken more general interest, despite the strong counter-attractions of this very remarkable summer.

Things reached a climax at the end of August, when an intensive campaign culminated in a broadcast talk by Mr. Geoffrey Shaw. For some weeks applications had been steadily increasing, and auditions had risen to four per week. After Mr. Shaw's talk, my incoming mail jumped to over

300 letters per day. The last date for auditions was extended until September 21, and then began three weeks of work which will long haunt the memories of Stanford Robinson and myself. Now we were holding auditions every evening, and on some afternoons. Most were lasting three and a half hours, which meant that about forty-two persons were heard at a sitting. The final week was rather terrible; it was imperative that all applicants should be heard by Friday, September 21, and after we had filled up every available moment for the last week but one, we found that there were over 300 still outstanding, and only five days in which to hear them. Stanford Robinson's time is always fully occupied during the day, and, anyhow, most applicants were not free until the evening. So, in response to an 'S.O.S.', two other musicians were detailed to assist.

First of all, they spent some hours at Mr. Robinson's auditions, studying his markings, so as to ensure that an even standard would be maintained. Thus three different minds were synchronized, so to speak, and from the 17th to the 21st we kept two separate series of auditions running concurrently each evening, together with some afternoon ones. These finished at somewhere about 9.30 p.m. on the last day. Up to that date, there had been over 8,000 requests for particulars (quite apart from general correspondence on the scheme), and approximately 1,000 singers had been given auditions.

The next two days (Saturday and Sunday) were occupied in grading the various voices of that plucky 1,000. It was an inviolable task, because such a large majority of these enthusiasts had made a very good showing, despite the unfamiliar atmosphere of the studio and—in most cases—a nasty 'sinking' feeling when before the microphone.

Only those who had secured really high marks were chosen that week-end; even so, these represented some two-thirds of the total voices required. On Monday, September 24, we wrote offering them a place in the new Chorus and calling them to rehearsal on Friday, 28. Then came the task of choosing a final 80 or 70 voices, to fill up, from about 200 singers whose markings were all about level. There was only one fair thing to do, so we called them up—every one of them—for a re-test and devoted the Tuesday, Wednesday, and Thursday to that task. The final selection—some soprano and basses—was not made until about 10 p.m. on Thursday, September 27, and letters were sent to the lucky ones at 11 p.m. on the same night.

The next evening (28th) found Stanford Robinson and myself anxiously awaiting the new Chorus at the rehearsal room. This is the hall of a day school in the neighbourhood of Covent Garden, and there the hall of the members began to assemble shortly after 6 o'clock. With them came Pressmen and photographers. The Chorus-master and I experienced our share of the 'sinking' feeling—would all the crowd turn up, or would a lot refuse, after all? Could they all really sing and read well? Was it possible that the first part of the job had ended?

After some preliminary flashlight photographs, Stanford Robinson raised his baton and the heterogeneous mass of people—drawn from all the Hotels
(Continued on page 183, column 2.)



Broadcast from a Music-Hall.

A VERY important landmark in the history of outside broadcasting is the relay on Monday evening from the Palladium of an "act" by Van and Schenk, two of America's most popular entertainers. This will be the first occasion on which an O.B. has been given from a music-hall (except in the case of the Royal Command Variety performance), and marks a further step towards a better understanding between vaudeville and broadcasting. It is understood that Monday's broadcast may be the first of a series from the theatre in question.

Is It Sporting?

FROM time to time an official notice appears in our columns reminding listeners of the necessity of procuring a licence. I have never seen it pointed out, however, that to operate a set without licence is hardly in the sporting tradition. In these days of "portables" it is, of course, possible to evade the law in this respect, but is it quite "the thing," seeing how much your ten shillings will buy?

What Next?

WE live in an age of marvels," writes the Rev. H. Ebdard Rees, of Merthyr Tydfil. Recently an American stated that a cow gave twice as much milk when a radio set was installed in the out-house and the set was in action when the milking was done. An Italian has also claimed that a dozen hens that were brought up in a pen in which a wireless set operated all the afternoon increased their egg production a hundredfold. These claims may be true or not. For four years I have had a row of chrysanthemums ten yards in length in my garden. Two yards of the row at one end produced much better flowers than the rest of the row the first year, and I wondered how on earth it was. As far as I could remember, no extra manure or care had been bestowed on that particular spot. The second year I had moved the roots that produced the good blooms to the other end so that they might get more sunshine. But again it was the same and that produced the blooms that everybody admired,



"The cow gave twice as much milk."

whereas those the other end were quite ordinary. It dawned on me the third year that my wireless "earth" was buried under the earth where the blooms gave such satisfaction, and I came to the conclusion that the ether waves had something to do with the extra growth and extra beauty. No gardener who knew something about electricity was able to assist me very much, so I decided to experiment further. This year I buried my "earth" wire in such a way that it would affect the whole row of chrysanthemums equally. I had a most wonderful show of blooms. One wonders where radio's results will end!

BOTH SIDES OF THE MICROPHONE



Pelléas and Mélisande.

PERHAPS the most important opera of the 1928-29 Libretto Opera Season is Debussy's *Pelléas and Mélisande*, which is to be given from 5GB on Monday, October 29, and from London on the following Wednesday. This constitutes the most significant contribution to French opera for very many years. Listeners will find in it all the delicate impressionism and colourful tone painting which distinguish the composer's other works. Debussy took fourteen years over the writing of *Pelléas and Mélisande*, which was produced in Paris in 1903. The opera is based upon Maeterlinck's play of the same name. The combination of composer and dramatist was a fortunate one, for both are at their happiest in a vein of elusive mysticism. At its first performance the work was not well received. Nothing so remote and delicate had been hitherto attempted through the medium of opera—and Parisian audiences were at the time unaltered to Massenet. The story of *Pelléas* and the little lost princess *Mélisande* (who, like Etain of *The Immortal Hour*, would not remember whence she came) is a sad one. But if the Parisian first-nighters of 1903 were like Goliath the Hunter, who could not understand, we are like old King Arkel, more sympathetic towards this lost child of fery. This is no opera for those who do not care for either Debussy or Maeterlinck. It is very strange and very beautiful.

The Versatile Miss Fields.

GRACIE FIELDS, I see, is to appear in Paris, at the Apollo. She should make a great success, for Parisian audiences have always favoured English comedienne, among whom many of us will recall poor Jennie Goldar, whose style of "putting over" a song was very like that of Gracie Fields. In the meantime Miss Fields reappears for the B.B.C. in the course of a vaudeville programme on Monday, November 12, with Ronald Frankau, Claudia Coleman, the American dancer (who, I am told, is "a cross between Jane Dillon and Ruth Draper"), and Doris and Elsie Waters.

Kathleen Hamilton, etc.

ON Wednesday, November 7, Kathleen Hamilton is to make her second appearance "on any ether" in a bill which includes Stanelli and Douglas (comedy violin act), Cyril Shields ("the Man from Markelyne's"), John Henry and, of course, Blossom, Sandy Rowan, and Jane Brazine, the French acrobats who has appeared in the Trocadero and other "supper shows." Miss Hamilton made a considerable success with her debut. Such new material as her impressions of film stars and broadcasters is very welcome.

Our Storyteller.

ONE of the secrets of A. J. Alan's success with the radio public is, no doubt, the rarity of his appearances before the microphone. I suppose he does not broadcast, at the very outside, more than six times a year. Equally he has never given a bad show. On Thursday, November 16, he will tell from London an entirely new story, entitled "Wattle."

A New Revue.

ERNEST LONGSTAFFE, writer of many popular radio revues, is responsible for *Saturday Symphonies*, which is to be given from London on Saturday, November 3, and 5GB on the previous evening.

Pleasures of the Wheel.

I SEE that "Kuklos" (Mr. Fitzwater Wray), whose charming essays I have read in the *Daily News*, is to give, at 7.30 on Saturday, November 3, a talk entitled "Is Cycling Dead?" "Kuklos" is a very Laureate of the bicycle, and with his homely words would, I am sure, persuade even a rider-track "champ" that there is nothing in the world so delightful as to spin along between the hedges at a steady ten miles an hour. And he is right—there is nothing so pleasant. If only some of our muscular young brothers and sisters who sigh to see the world in the same breath as



"The bicycle which doubtless lingers there."

they deplore the expense of travelling would look in the wood-shed behind the garden roller and disinter the bicycle which doubtless lingers there, they would find an end to all their troubles. I myself have bicycled from Dieppe to Nice in fourteen days, and never more enjoyed a holiday or met with so much that was interesting. And not a single puncture!

The Xyl-este.

IN our issue of September 23 I ascribed the invention of xyl-este to Billy Thorburn, who played this novel instrument in a vaudeville show on October 17. However, I was wrong, for the xyl-este (which is a xylophone played from a keyboard) was invented by Mr. Angyal Trepp, of Stockwell, who is also responsible for a still more wild and wonderful instrument called the "Pedal Gloc-este." Mr. Trepp has built a large-compass xyl-este, which is played by Mr. Harold Hurdle, the organist, and demonstrates the beautiful tone which can be produced from wood.

Two Distinguished Soloists.

A JOINT recital will be given from 5GB on Tuesday, October 30, by Harriet Cohen and Maria Basilides. Miss Cohen will play two groups of piano pieces, one by Bach, another by Arnold Bax, of whose work she is the most noted interpreter. Madame Basilides, too, will divide her songs between classical and modern composers, the latter group to consist of a new set of songs by Kodaly.

Eighteenth Century.

A FANTASY-REVUE, elaborately entitled *Neo-Georgian or Quasi-Queen Anne*, is down for presentation from London on Thursday evening, November 1. A distinguished cast includes Donald Calhoun, Henry Oscar, Frederick Cooper, Ambrose Manning, John Thoma, Katherine Arkandy, and Helena Pickard. The Gershwin Parkington Quartet will play.



BOTH SIDES OF THE MICROPHONE



The London Chamber Orchestra.

A WELL-CONTRASTED programme will be given from London on Sunday evening, October 28, by the London Chamber Orchestra, conducted by Anthony Bernard (vocalist, *Chaire Croix*). Modern music will be represented by Delius, Poulenc, and Besy, and the eighteenth century by Boyce and Diddin, with Delibes and Schubert to complete the programme. Dr. William Boyce, who was born in 1710, and became a chorister of St. Paul's, is chiefly remembered as the compiler and editor of Dr. Green's Collection of Cathedral Music. His fame as a composer was overshadowed by that of his more brilliant contemporaries. Diddin, who was born thirty-five years after Boyce, was a self-taught musician who wrote ballad operas, of which *The Waterman* and *Lionel and Clarissa* are best remembered.

New Novels.

LISTENERS who are also novel readers should be interested in some of the following books which were reviewed by Mrs. M. A. Hamilton on Thursday, October 4. 'The Coming of the Lord,' by Sarah Gertrude Millin (Constable); 'The Old and the Young,' by Luigi Pirandello (translated by C. Scott Moncrieff) (Chatto and Windus); 'Makeshift,' by Dot Allan (Melrose); 'Youth Rides Out,' by Beatrice Kean Seymore (Chapman and Hall); 'History of Egg Panderville,' by Gerald Bullett (Heinemann); 'Vanity under the Sun,' by Dale Collins (Heinemann); 'Decline and Fall,' by Evelyn Waugh (Chapman and Hall); 'The Guilty House,' by Charles Kingston (Bodley Head); 'Sea Mystery,' by Freeman Wills Croft (Collins).

Rock Climbing.

ON Tuesday, October 30, Lady Ankeret Jackson, sister of the Earl of Carlisle, will talk from London on 'English Rock Climbing.' Though I am myself no mountaineer, I have enough friends who betake themselves yearly to the Lake Country or the Dolomites to convince me that here is a sport fit for heroes. I believe, though, that climbers, like angels, have a drop of the blood of Ananias



'Here is a sport fit for heroes.'

In their veins. On my way home from Italy a few months back, four American Amazons with whom I humbly shared a second-class compartment kept me awake all night with an exchange of hair-raising stories about 'Sadie's adventure on the Fonzengelberg' and 'the night we were all hanging by one rope on the edge of the Pumpernickel Glacier.' I was tempted to grunt 'I don't believe you' and retire to spend the night on the tip-up seat at the end of the corridor.

The Hoax that Wasn't.

AT the time it was generally supposed, by listeners whose legs had been severely pulled, that Father Ronald Knox's burlesque news-bulletin (reprinted in this issue), which caused such an uproar in 1926, was a deliberate hoax. This was not so. I remember E. V. Knox ('Evos') telling me at the time that the Knox family servants had so resented his brother's demands upon their sense of humour that it was a long time before they could be persuaded to forgive 'Mr. Ronald.'

'Djinn—and Bitters.'

ON Friday, November 10 (5GB), and Saturday, November 17 (other Stations), we are to have a revival of the revue *Djinn—and Bitters*. Even in the August holiday period this revue drew an exceptional number of appreciations.

An Editor Turned Author.

TO edit *Popular Wireless*, *Modern Wireless*, and various other wireless publications would appear to be more than a full-time job for even a vigorous journalist. But now Mr. Norman Edwards has written a book, 'Through a Young Man's Eyes' (Heath Cranton, 10s. 6d.), with an introduction by Sir Oliver Lodge. The chapter on Education is perhaps the most convincing, because it obviously gets 'closer to the bone' of the author's own experience. Mr. Edwards is not nearly as revolutionary or 'advanced' as he thinks he is. Nevertheless, this book represents an enterprising and promising start in serious authorship. I look forward to reading the sequel in, say, ten years' time, and I expect it to be much less restrained.

'The Innocent.'

Another Instalment of a Favourite Feature.

Samuel Pepys, Listener.

By R. M. Freeman.

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



Sept. 19. Having a wiggly button to my wrist-cote, did give it my wife to tighten. Which was the cause of horrid trouble to me by her nosing into the pockets and there to find (God's mercy on us!) the cloak-room ticket for my golph-clubs. So into one of her cold tantrums—wherein she is always most dangerous and would chuse know, with the freazient possible civility, how, when I have left my golph-clubs at Walton Heath, they be now come into the cloak-room at Waterloo. Which puts me in such a stound that I can think of noe better answer than my having meant to say Waterloo, and, if I said Walton Heath, 'twas all a slipp. Wherein she to retort, most sarcastically, that 'tis indeed a great slipp from Walton Heath to Waterloo, and should be interested to learn by what way I had contrived to slipp there, rather than slipp to Victoria by way of Sutton, as everybody else do.

This lends me in the crullest possible straight, what I am to say, till did suddenly bothink me of Letherbed, which the Sutton busci pass and some of the trains Waterloo trains. So to tell my wife of having lighted here to drink tee at *The Swan*, being too thirsty from my golph to wait longer, then took the next London train and it chanced to be a Waterloo train. Whereby my wife stumpt into silence, and makes me devoutly thank Providence for giving me this thought of blessed Letherbed. Yet my wife's way of looking at me and her calling me, for the rest of the day, long Samuell, instead of short Sam, did, I confess, trouble me.

As devilish an evening as ever I past in my life. My wife mum all dinner; afterwards nits, and for above 2 hr. noe sound but the click of the damned nitting-needles. Come at last to dance-time on the wireless and would have my wife foot it with me, but onlie shakes her head and goes on nitting. Presently falls a teare on her nitting, soon more tears, then a flood of them and ends by sobbing most pitifully. And the next thing is I am on my knees with my face in my wife's lapp, discharging myself of all this wicked business of the fibbs I have told her, craving her forgiveness both

for these and for taking Mumps on the river without her knowledge, albeit, as I did truthfully assure my wife, with the utmost innocency.

Hereupon she to lift my face in her 2 hands and kist me, and 'La! Sum,' says she, 'An I had known 'twas but that holden-chit, to whom any man above 40 is a grandfather, how much anguish I had been spared!' But Lord! The content I had in my wife's kissing me and calling me short Sam again. Yet her speaking of me as one too old to have any dangers for Mumps do, in a manner, content me not so well. So resolving never (with God's help) to deceive my deare wife again, or if through infirmity I do, to be more cautious and not be caught.

Sept. 21. Matthew's Day. Sets me thinking of great-cozen Matthew Pepys (now with God) that was born this day and afterwards went out of his mind and believed himself a cricket. So to pass the rest of his days chirruping to himself very cheerfully in Hanwell, and never speak another word but onlie chirruped to the day of his death.

With my wife into Oxford St. to buy Pall's present and comes down to a choyce betwixt a tee-service, 20 pieces (3' 5") and a dinner-service, 50 pieces (5' 15" 6"). I for the tee-service, being manifestly better value piece for piece, but my wife is for the dinner-service. So to end by tossing for it, heads tee, tails dinner, and it come up heads, to my great content.

Sept. 25. To Olympia to the Radio Exhibition they hold there, a most great noble, yet bewildering exhibition, with such a wealth of new contrivances as, for all my lingering here above 3 hr., I could not see one of them. An observable thing is the fewness of the women and wenches that come here, not above 1, I believe, to every 50 men, and most of these but very poorly-favoured. Whereby could find scarce any worth changing eyes with, till I come to a stand served by a bevy of wenches in white smocks and caps with red trimmings, most saucy beyond everything and one pretty roguish Miss in particular that looked and plaid eyes with me full 5 minutes, and did please me mightily.

Berlitz—between—Brackets.

'Philemon,' in this entertaining article, discovers the gems of education which blush unseen in our programme columns—though he admits that it would not do to rely too much upon them for our acquaintance with foreign languages.

I AM well on the way to becoming a linguist, thanks to *The Radio Times*. I have never been able to afford a course of Pelman; still less to reside for any length of time in a foreign country; and M. Stéphan always comes at the wrong time in the programme for me; but one foggy day I had a bright idea.

I observed that some delightful creature in the service of *The Radio Times* was translating the titles of foreign songs and other music, and putting the translation in brackets conveniently after the title; and it struck me that by concentrating upon these brackets I could without much difficulty, learning each week the brackets of the week, become adept in French, Italian, German, Spanish, with a spot or two of Welsh thrown in.

I am now less proficient in Welsh than in the other languages named. I am not quite clear as to why Welsh titles are so infrequently translated for me. Is it because they are untranslatable, or naughty, perhaps? Anyhow, my Welsh lags. It lags also because I have some difficulty with the pronunciation; and the other day, when I was learning 'Pysciau'r Dydd Yng Nghymru,' which being translated by the aforesaid delightful creature, means 'Current topics in Wales,' my doctor, who was calling to see me for another reason, noticing the queer movements of my lower jaw, rushed frantically upon me with a precautionary injection against tetanus.

At the beginning of my study I was sometimes misled; and it was some little while before I discovered that the word in brackets is not always a translation of the preceding. 'Fugue (unaccompanied),' for example. 'Fugue' does not mean 'unaccompanied.' I do not yet know what it does mean, but it doesn't mean that; for when La Fille du Tambour Major came to see us with her mother (French, of course), and I matched an opportunity to whisper in her ear, 'Revenez, amour, fugue!' she knit her milk-white brows and said something which sounded like 'Kekersay, fugue?' 'Kekersay' was new to me; no song or violin solo with that title has yet, so far as I know, been broadcast; so the matter ignominiously dropped, and I have not seen her since.

I confess that my mastery of these alien tongues is somewhat limited. I do not find, for instance, that what I learn from *The Radio Times* has been of much use to me in a restaurant or a railway station in der Fremde (in Foreign Lands). For while somebody seems to have written a song entitled 'Du bist wie eine Blume,' nobody seems to have composed a waltz called 'Pass the Salt,' or 'Waiter, bring me another Roll.' And the opera still remains to be written by some modern Wagner or Puccini which would enable me to ask a foreign porter 'Is this the train for Calais?' or 'Where does the Big Baggage examine itself?'

Within the limits of Love and Death, however, to which the translations for the moment seem to confine me, I get more and more proficient every week. The following letter to La Fille du Tambour Major, for example. It is polyglot, I admit; but then she is clever. One picks up a word here and there and the particular language in which one picks it up doesn't really matter. It certainly won't matter to Voi che sapete (You who know). There are no brackets in my letter, of course, but for the sake of Voi che non sapete (You who do not know), and that everything may be above

board, I add them, with all due acknowledgments to *The Radio Times*, here:—

'L'île joyeuse (Joyous Isle)

'Im Frühling (In Spring).

'Hejre, Kati! (Hello, Katie!)

'Unbewegte lene Luft (The Air is still) auf dem Kirchhof (In the Churchyard). Ich here (I hear) les cloches à travers les feuilles (the Bells through the Leaves). Les papillons (the Butterflies) s'amuse (amuse themselves) dans le vent d'ouest (the West Wind); les poissons d'or (the Goldfish) s'amuse (amuse) dans la Source (the Fountain); moi (me), je m'amuse (I amuse myself) à la croisée (at the Window) mit (with) le beau rêve (the fine Dream). Come bella! (How beautiful!) Erlaube mir, feins Mädchen (Permit me, lovely Maiden), du sollst nicht barfuss gehen (you should not go barefoot), in Frühlingsnacht (Spring Night) au clair de lune (by moonlight). La vida breve (The short Life). Tod und Verklärung (Death and Transfiguration). Ganza ladra (Thieving Maggie), tu es (thou hast) mein Herz (my Heart) gestohlen (stolen). Ich grille nicht (I grieve not). Così fan tutti (They all do it). La tête de femme est légère (Women are light-headed). Mais (but) du bist die Ruh (Thou art my Peace). Treffen Sie mich (meet me) à la Boutique fantastique (at the Eccentric Toyshop). Auf Wiedersehen (So long!)

Not bad, I think, not too bad. Apparently, however, La Fille du Tambour Major, who is also a wireless enthusiast, had spotted my secret. She replied by return of post—allegro (quick):—

'Meine Neugierde (My Inquisitive One), les jardins sont sous la pluie (the Gardens are in the rain). La cathédrale est engloutie (The Cathedral is under water). O Mensch, bewein dein' Sünde gross (O man, bewail thy grievous sin).

By the way, I haven't translated La Fille du Tambour Major for you. Neither did that delightful creature in the office translate it for me. I don't know why. Is it because it is untranslatable, like the Welsh hieroglyph, or naughty, perhaps?

PHILEMON.

NO, MR. LANGLEY!

A reader disagrees with our recent article on Broadcasting and the Music Hall.

MR. LANGLEY's article is really a most deplorable production. I hope most earnestly that the B.B.C. is not about to join in the spate of propaganda at present being launched on behalf of the rapidly-dying music-hall. The music-hall cult is one of sheer humbug, and of most regrettable humbug at that. We may be worse men than our forefathers, but at least we can flatter ourselves that we demand a higher standard of humour than that provided by red noses, insecure pairs of trousers, trick cyclists, and fat singers in pink plush and paste jewellery. The sentimental attributes of our nation are never more abused than when they are appealed to for the preservation of entertainment and entertainers who might well be allowed to die out in tranquil obscurity. It is all very well to condemn the cinema, but it is not well at all if the old music-hall is to be exalted proportionately as a worthy standard to which entertainment should aspire. In retrospect the Gaiety Brothers and Ethel are comic enough. In the flesh or 'flashings' they were only tragic.—Cinema Glee, Battersea.

Broadcasting and the Bookseller.

Mr. W. A. Foyle, the famous bookseller, says that broadcasting, far from discouraging reading, has had a stimulating effect upon the publication and sale of books.

IT is frequently asserted today that broadcasting is usurping the place of more intellectual pursuits. People, we are told, waste precious hours listening instead of reading, or if they attempt to read at all, they are too often content to do so in a desultory manner while listening to a radio concert, something after the style of the lady in one of Mr. Punch's recent cartoons, who is depicted listening to, reading a book, darning a sock, toasting bread and rocking the cradle—all at the same time.

And although radio programmes now include much more than mere entertainment, there are still some people who make the equally sweeping statement that the wireless is making us mentally lazy. The loud-speaker, they say, has taken the place of the library, for who will trouble to go out and borrow or purchase a book when knowledge comes so easily through the ether?

If these critics are right, then it would seem that there was nothing left for the bookseller but to 'shut up shop.' A careful study, however, of the statistics of publications during the past thirteen years, furnishes a very emphatic, and even optimistic, reply to this suggestion that listening is replacing reading.

In 1913, 12,379 books were published. The figures for 1927, which are just to hand, show a total of 13,510. These mean something more than the bald fact that an odd thousand or so extra books have been published. They indicate clearly that people have been reading steadily more and more since the introduction of wireless.

Publishing, of course, had a bad time during the war. In 1919, under 2,000, or less than two-thirds of the usual number left the publishing houses. But the first year after the war showed an increase of 500 on that total, and since 1920 the number has steadily risen, so that the figures for 1927 reveal an increase of 1,011 over those for 1920.

Even more significant is the quality of a great many of the books published today. The majority of reprinted novels are the 'classics' of fiction, those which have withstood the test of time and are never out of date. The life of the average novel is only a month; comparatively few survive, yet even nowadays, in 1927, the number of reprinted novels exceeds that of new novels by 200.

Comparing 1912 with 1927 we get results which are distinctly complimentary to the present generation. The main increases, apart from fiction, are in works on religion, sociology, fine arts, poetry, drama and history, and in all these categories, the increase is in new books, while a decrease is shown in editions of earlier publications. This shows, that in these important subjects, we are doing our own new work and not relying on the writing of the past. On the other hand, in philosophy and technology there are fewer new books but more reprinted works.

Thus, instead of listening taking the place of reading, we find that the public is not only reading more, but is reading more solidly. The B.B.C. is not yet ousting the bookseller. Indeed, it has helped him, for many of its pamphlets contain extensive lists of books dealing with the courses which are broadcast. Large portions of the programmes are now devoted to religious, poetry, drama and the arts, and these are subjects on which more new books than ever are being published to-day.—W. A. FOYLE.

Among the writers contributing to next week's issue are

Mabel Constanduros—Edwin Evans—M. & G. D. H. Cole

John Van Druten on Broadcast Drama. 'I Suggest a Blind Dramatist,'

says the author of *Young Woodley* and *Diversion*, two successful plays now running in the West End. A blind dramatist would write solely for the ear and the brain. Being without sight himself, he would not attempt to make the listener see—which, in the opinion of Mr. Van Druten, is the basic fault of those who now write for Radio.

EVERY year there are published a number of text-books on the technique of playwriting, which may or may not be of use to the amateur craftsman, and, I imagine, a growing number on the technique of film scenario writing. I do not know whether there has yet appeared a manual on 'How to Write Plays for Broadcasting,' but it should not be long now. The only drawback to its publication, however, would appear to be a great deal of uncertainty as to what that technique is. Nobody seems to know what constitutes a successful radio play. On the one hand, it is urged that it should be filled with as much action and incidental noise as possible; on the other, that it should be almost entirely narrative and, using the word in its stage sense, undramatic.

The latter would appear at first thought to be the more reasonable view. A drama depending on mistaken identity or turning on a big, silent scene in which a husband, discovering his wife in another man's arms, conceals himself, overhears their preparations for flight and frustrates them unobserved by putting poison in their coffee, might be highly effective on the stage or screen, but would, surely, lose a good deal of its appeal on the wireless.

The materials of the ordinary dramatist's craft are dialogue and action, of which I cannot help feeling that dialogue is the more important; but that may be purely personal, because to me what makes a play interesting is not so much what people do as why they do it and what is the effect of their having done it. Even in the crudest melodrama it is almost impossible for something to be happening all the time, and if the dialogue is not well constructed, with a true sense of human character, the play is likely to fall to pieces. That is why, perhaps, the cinema does not appeal to me as strongly as it might, although the latest advances in film technique, as demonstrated in *Sunrise* for example, are managing to give visual expression to thought and to produce an unspoken drama more psychologically revealing than one had thought possible, and thereby to find, not only a liberation from the restrictions of the silent drama, but

even a way of turning those restrictions themselves to profit.

Something like this, it seems to me, will have to be done with radio drama. It must develop a technique of its own. I have seen it suggested in *The Radio Times* that listeners to plays should switch off the lights and listen in darkness so as to stimulate the visual imagination. That is merely rubbing in the essential limitations of this new art form, if it can be called such. You cannot see; therefore switch off the light and pretend you could see if only it were not going on in darkness. One might as well suggest, it seems to me, that one should watch a film to the accompaniment of a deafening din. You cannot hear; therefore put up a terrific row and pretend that you could hear if

might not have been a bad idea to do so. In the same way, one wonders whether a blind man might not be of some assistance in radio drama. This may for a moment seem to support the 'turn off the lights' theory, but I do not think it does. The man born blind visualizes, one imagines, very little; his other senses supply him with his knowledge of life.

Radio drama must be a drama making its appeal through the ear and the intelligence, not through visualization, if it is to be anything more than a substitute for the theatre or the cinema. A radio play which depends for its effect on the listeners' imagination of the scene and action is like a film which depends upon its sub-titles. The best films I have ever seen have been those with the fewest titles.

The cinema at its best, in its essential ideal, is not a substitute for the theatre, and broadcast drama, if it is worth considering at all, cannot be treated as a substitute either. How it is to achieve its own independence is for its apostles to find out, but I suggest that some clue might be found in studying the reading of plays. The play that acts best is not by any means the play that reads best. Anyone who has ever tried to read the script of a thriller or melodrama, depending for its effect upon incident and action, will have found it a dreary and profitless task. It requires the trained

mind of a producer to see what it will be like upon the stage. It is not for that mind that radio dramas are broadcast.

But the play that reads well is the play that requires a minimum of visualization, that makes its appeal through its dialogue and its characterization, where one is not held up every few lines by a mass of business or stage directions. Not necessarily the most successful on the stage, it is the most pleasurable for the study, and from this fact, if from no other, some indication might be taken, I think, as to the development of the radio drama.

JOHN VAN DRUTEN.

Articles on 'Radio Drama' by James Agate, St. John Ervine, Charles Croker, Cecil Lewis, 'Aryanax' and the B.B.C. Productions Director, have appeared in recent issues of 'The Radio Times'.

MUSIC OF THE WEEK.

London and Daventry	Daventry Experimental	Other Stations
Sunday, Oct. 21		
3.45. Bach Church Cantata.	3.30-5.0. Chamber Music.	9.5-10.30. Glasgow. Chamber
9.5-10.30. Orchestral Concert.	9.0-10.30. Emilio Colombo.	Music.
Monday, Oct. 22		
1.0-2.0. Organ (Southwark Cathedral).	8.0-10.0. Military Band, Pianoforte Recital, Orchestra.	7.45-9.0. Manchester. Ballad Concert.
3.20-4.15. Studio Concert.		
Tuesday, Oct. 23		
7.45-9.0. Military Band.	8.0-9.30. Orchestra, Clarinet, Singer (Haydn, Mozart).	8.15-9.0. Glasgow. Choral Concert.
Wednesday, Oct. 24		
7.45-9.0. Chamber Music.	9.30-10.0. Stiles-Allea, Dr. Ernst Bachrich.	7.45-9.0. Manchester. Light Orchestral Programme.
Thursday, Oct. 25		
7.45-9.0. Orchestra and Pianist.	9.0-10.0. Quartet and Singer.	7.45-9.30. Cardiff. Symphony Concert.
Friday, Oct. 26		
8.0-10.0. B.B.C. Symphony Concert. Sir Henry Wood.	3.0-4.0. Organ, St. Mary-le-Bow.	7.45-10.0. Belfast. Symphony Concert.
Saturday, Oct. 27		
3.30-5.15. Callender's Band.	10.20-11.15. Ballad Concert.	9.35-10.35. Manchester. Orchestral Concert.

only it were going on in silence. Switch on the noise and stimulate the aural imagination. Now that, of course, is all nonsense. Each new form has its own limitations, and it is the job of the craftsman to find out how to turn these limitations to advantage. The limitation of the radio drama is that you cannot see what is going on. I have not studied the subject sufficiently, nor listened to enough plays broadcast, to dogmatize on how this could be surmounted, but it does not seem to me that horses' hooves, thunder in the air, pistol shots and explosions are anything but an evasion of the difficulty, just as fires, earthquakes, railway accidents and floods are not a solution of the problem of movie entertainment.

I do not know whether the deaf and dumb were ever consulted or in any way employed in the infancy of the film industry, but it



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R.T. 10/19/33

Norman Davey, author of 'The Pilgrim of a Smile,' 'Judgement Day,' etc., has A RADIO DREAM

which gives him a glimpse of the future and some of the predicaments in which man's inventive ingenuity is going to land him.

HE was a little man with a bald head and tinted glasses, and he spoke in rather a hesitating manner, but there was no doubting his enthusiasm in his subject. He was proud of this room of his. It was not, at first glance, an especially remarkable room, and the only things in the room out of the ordinary were a long mahogany case along one of the walls, fitted with a bewildering array of switches, graduated discs and the like, and what seemed to be an opaque glass screen which filled up most of the end wall opposite the windows.

'I think I may say,' chirruped the little man to me, 'that I have here in this room the most complete radio installation in England.'

'It seems very elaborate,' I murmured.

'I am on the automatic, of course,' he said.

'What is that?'

'Why, the radiophone. I'm in on the new London and Southern Automatic System. You see these numbered pegs here? I only have to push in the requisite numbers—4531 or whatever number I want—and I'm through to the subscriber.'

'Wonderful,' I murmured. 'Just like the old automatic exchange, but by wireless.'

'Precisely—and it embraces all areas in England south of 52°, including London. But we can do even better than that. I have the new television attachment working in with the Southern Automatic.'

'What is that?'

'You can see the subscriber as well as speak to him.'

'What?'

'Oh, yes. It's only just being installed on the S.A., but one or two of the big stores have it already. You see, supposing I want to buy a tie in London—I don't want to travel a hundred miles to see it—I can ring up Garrod's and be put through to the salesman and choose my tie without moving from this room. As it happens, I want a black dress tie. I'll show you.'

My host busied himself with some adjustments, slid back a shutter at the end of the mahogany case, and told me to look. In a moment the ground glass screen that the shutter had disclosed seemed to fade away; I found myself gazing at a young man behind a counter, who was showing me

a selection of ties and speaking to me as clearly as if he had been in the room.

'This is marvellous,' I cried out, in my astonishment.

'Our customers all say so. They are quite the rage just now,' said the young man in the glass screen, brightly. 'They are so easy to tie. Let me show you how ...'



'My wife!' he cried.
'My wife, dancing at Raminoff's with that half-caste!'

I stepped back hurriedly.

'He seemed to have heard what I said.'

'Of course he did,' said the bird-like little man. 'You can't buy a thing from a man without talking to him about it.' He spoke into the apparatus. 'Yes, they seem very nice; how much? What? Yes, well, post me a couple by airplane, C.O.D.' And, with a click, the shutter dropped.

'Can you see all the people you ring up on the radio like this?' I asked.

The little man shook his head.

'No. We haven't got as far as that yet. Though, of course, we will. Only one or two of the biggest commercial houses have cut in television into the wireless as yet. It is

still rather an expensive matter. I have, of course, T.B.; everybody in the country has T.B.'

'What is T.B.?'

My host laughed.

'Why, where on earth have you been burying yourself? T.B. is Television Broadcast—as C.B. is Common Broadcast and P.B. is Power Broadcast.'

'What—do they broadcast power?'

'Why, what do you suppose?'

Power transmission by cable vanished years ago. You see that electric grate there? The power that works that comes, originally, from the Zambesi.'

'Good heavens! Then I suppose all trains take ...'

The little man laughed heartily.

'Why, trains don't exist now, except in museums. Since Stolze and Dvorkowitz solved what is known as the Beta-Phi integration and eliminated loss in directional radiations, all transport has become aerial-power, being picked up en route.'

I felt almost dazed.

'A new world, indeed,' I muttered.

'And this television ...'

'The T.B.? Oh, that's nothing. But you can see for yourself. I'll show you T.B. from Paris; let me see, it's five-thirty now; Raminoff's *the dansant* should be on. I'll put it through. Look at the screen at the end of the room there.'

The little man fiddled with some discs and plugs and the next instant the room was filled with the noise of the jazz band and the wall at the end had vanished and I found myself gazing upon a crowded dancing floor, as if I had been a spectator on the edge of the piste. I was about to express my wonderment, when my host suddenly

uttered a strange, half-inarticulate cry.

'What's the matter?' I asked.

'My wife!' he cried, in a kind of frantic stammer. 'M-m-wife—dancing at Raminoff's—with that half-caste—and she told me she was going to stay with her mother at Buxton. My—I!'

And suddenly, before I could interfere, he had seized a large porcelain jar from the mantelshelf and hurled it at the screen.

There was a great crash of broken glass, and I woke up to find that I had knocked the water-bottle off my bedside table.

It was only a dream. But, perhaps, after all, however wonderful may be the advance in the sciences, we are better off as we are.

Sir Henry Wood conducts a B.B.C. Symphony Concert

For programme, etc., see page 191.



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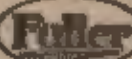
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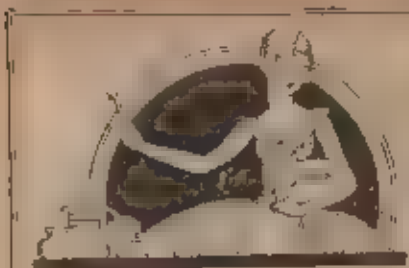
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HOME, HEALTH AND GARDEN.

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



The Making of Scones.

THESE are a most popular food for the making of scones. The found is a rather very little and the average proportion of ingredients used is as follows—

- 1 lb plain flour
- 4 ozs butter
- 1 teaspoonful salt
- 2 teaspoonfuls baking powder.

About ½ pint of milk.

To these can be added flavouredings, etc., to taste, such as jam, fruit, or nuts, or any other ingredient.

Choose a good plain flour, sift it into the bowl, and to keep back any pieces which have accidentally got into the flour.

Rub the fat into the mixture using the tips of the fingers, only going up the mixture as high as possible so that in folding it takes down air into the mixture.

Add the milk and mix with a wooden spoon, or a long whisk, until the mixture is a soft dough. If the mixture is too stiff, add a little more milk, but not more than a few drops.

When the mixture is ready, divide it into two equal parts, and roll each part into a long, thin shape, about 12 inches long and 1 inch wide.

Now divide each part into four equal parts, and roll each part into a long, thin shape, about 12 inches long and 1 inch wide.

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Add liquid and stir over gas until it boils. Add sugar and lemon juice and allow to simmer very gently for five minutes. When slightly cooled, beat in yolks of eggs. Pour mixture over pineapple. Beat up egg whites stiffly, place on top of pudding. Drizzle well with sugar and put in a cool oven to brown a little.

Planting a Fruit Garden.

THOSE who contemplate introducing new fruit trees to their gardens may rest assured that a correct start is a great contributory factor to final success. In most cases October and November are ideal planting months, but if the soil is heavy and badly drained it may be advisable to defer the operation until February or March. When choosing a site for a fruit garden avoid low-lying land near water, because here the blossoms are susceptible to damage from late spring frosts. Most soils may be rendered suitable for fruit culture by double-digging—keeping the subsoil in its original position—but unless the land is very poor manuring should be deferred until the new trees are well established. Plants and other stone fruits require lime, and if this is not present in a natural form it should be added to the soil at the rate of eight to ten pounds to the square rod at planting time. In the unfortunate event of the proposed new fruit garden being exposed to north and east winds, an effective and profitable screen may be erected by planting standard damsons at six yards apart. Of all our hardy fruits the apple is the most popular, but in small gardens it is not advisable to plant standard specimens because they take up too much space. Half-standard or bush trees are far preferable, the former requiring twenty-four feet apart each way, and the latter eighteen feet. Fan-shaped trees of pears and plums will require the same spacing. These large trees will supply what is known as the "top fruits," and if arranged over the land available in this fashion,

plenty of space will be left for inter-cropping with small fruits. For example, a row of black currants may be planted allowing six feet between the bushes. Red and white currants are also desirable, but these will be content with two feet less. If there is room to introduce strawberries at two feet apart, so much the better, because the protection afforded by the top trees will prove invaluable in the event of late frosts. It may also be possible to grow raspberries between the rows of large fruit trees, and also gooseberries. Obviously the number of fruits grown must depend on the size of the plantation, and the personal taste of the planter. If space is available on surrounding walls or fences, enlarge the garden by planting fan-shaped, horizontally trained, or cordons fruit trees thereon. Fan-shaped Morello cherries, late plums, and slow-growing pears or triple cordons red currants will be quite at home on the north wall. On the south wall peaches and nectarines will flourish well on the eastern boundary dessert pears and early plums will give of their best. The wall-facing west may be utilized for growing the finer dessert apples and sweet cherries. If only a low fence or wire divide one garden from another, loganberries and cultivated blackberries will prove profitable boundary plants. Order new fruit trees early and from a reliable source. Plant firmly at the same depth as the trees were prior to lifting from nursery quarters—the soil mark will be visible on the stems—remember-

ing that a selection from the appended list of varieties will give satisfaction.

Apples (culinary).—Lord Grosvenor, Rev. W. Wike, Lord Derby, Lane's Prince Albert, Bramley's Seedling, and Newton Wonder. Dessert, Beauty of Bath, James Grieve, Ashington Pippin, Cox's Orange Pippin and Adam's Pearmain.

Black Currants.—Blacksmith, "Tinker, Sewbrook's Black.

Cherries.—White Hart, Governor Wood, River's Early, and Black Tartarian (dessert), Morello (culinary).

Damsons.—Merryweather and Farleigh's Profitable. Figs. Brown Turkey (in the angle formed by junction of south and west walls).

Golden Pears.—White Hart, Lane's Prince Albert, Lane's Lad, Crown Bob, Whitesmith, Lancet, and Golden Drop.

Pears.—William's Bon Chretien, Conference, Beurre d'Angoumois, and Josephine de Malines (dessert), Catillac (culinary).

Plums.—The Czar, Deamston's Superb, Kirke's Blue, Jefferson, Oulman's Golden Gage, Victoria, Cox's Golden Drop, Pond's Seedling, and Monarch (dessert and culinary).

Raspberries.—Early Alfred, and Belle-garde.

Strawberries.—Lord Grosvenor, H. G. holds, Fudge and Catillac.

Raspberries.—Perfection, Superlativa, Lloyd George and November Abundance.

Red Currants.—Long-banched Red, Ruby Castle, and Perfection.

Strawberries.—King George, Royal Sovereign, Sir Douglas Haig, and Latest.

White Currants.—White Versailles and White Dutch.—F. W. M. J. in a Talk on October 12.

This Week in the Garden.

BUILDING plants that have provided too summer display are now past their best and the beds should be cleared and planted with spring-flowering subjects. The soil should be deeply dug but as a rule it will not be necessary to manure it. The gardener who has given a little thought to the subject will now have at hand a good supply of pansies, forget-me-nots, winter-flowering clematis, and wallflowers ready to be moved into the beds. These plants may be used to form a carpet through which bulbous plants can spring, or they may be used by themselves for furnishing beds and borders.

The present is a good time to make alterations and improvements in the flower garden and pleasure grounds, for the soil is still warm and plants moved now will make new roots this autumn. The soil should be well prepared by trenching, keeping the top soil on the top, and if the ground is poor it should be enriched by the addition of decayed garden refuse thoroughly worked into the second spit during the trenching. Sufficient room should be allowed for each plant to develop properly.

As one cannot say what the weather will be like during the next two months it would be well to make a further planting of spring cabbages.

Salad plants for winter use should receive close attention. A severe frost will greatly damage lettuces and endives which are ready for use, and it is a sound practice to move into frames plants which are well advanced. Cauliflowers raised from seed sown last month should be planted in frames for the winter, but ventilation should be given freely to prevent them from becoming stunted. From the Royal Horticultural Society's Journal.

Listeners' Talks.

Contributions can now be sent for the third Listeners' Talk which will be given on November 20.

The second talk is on October 20, but entries closed on October 8.

Pineapple and Other Fruit Puddings.

- 1 tin pineapple cubes.
- 1½ gills pineapple juice.
- 1½ gills milk.
- 1 oz. sugar.
- 1 oz. butter.
- 1 egg.
- 1 teaspoonful lemon juice.

Place the pineapple in the bottom of a fireproof dish. Melt the fat, stir in flour and blend well.

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FOR OPERATION OFF THE ELECTRIC LIGHT

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without a good character**

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The A.C./G (Green Spot) Valve can be used for any stage except the last. It has a very high amplification factor of 35 with an impedance of only 17,500 ohms. It is suitable as a Detector and for all forms of coupling. Used by Mr. N. P. Vincer-Minter in his A.C. 2 & A.C. 3 (Wireless World, Aug. 22 and Sept. 5.)

The new reduced prices are comparable with those of ordinary battery valves & will greatly assist all who are converting their sets from battery working to operation from the electric light mains.

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It will give twice the output for the same input of any battery operated valve on the market.

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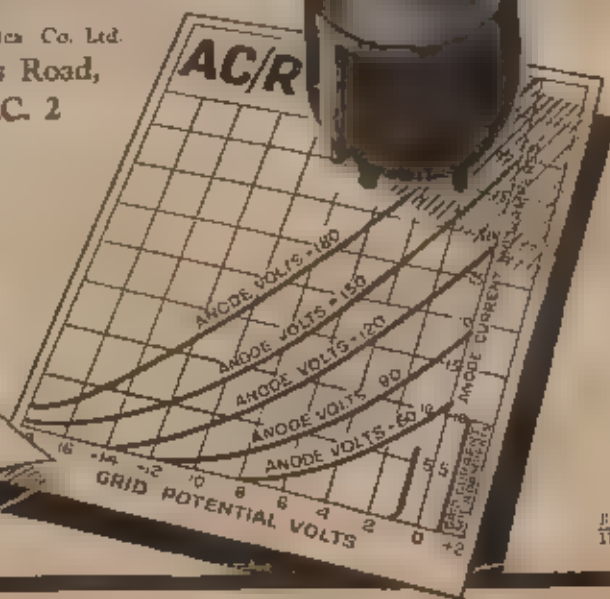
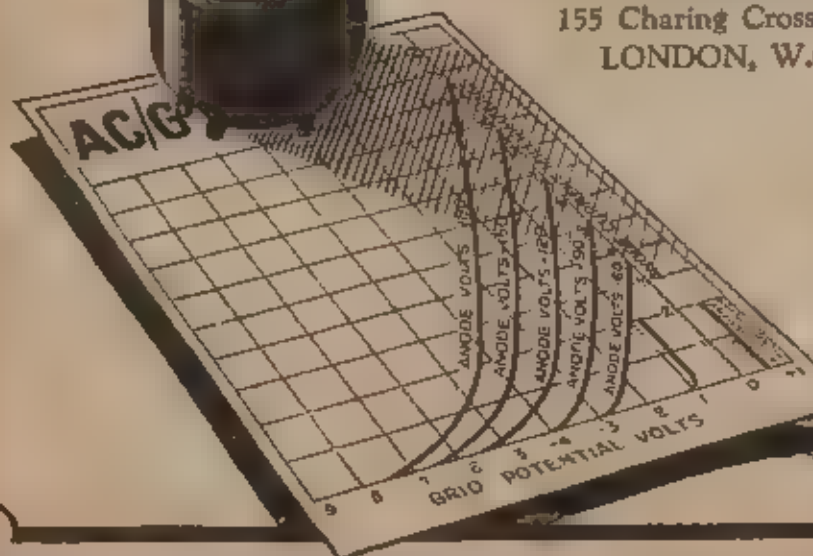
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(RED SPOT)

Section "A" of the new Metro-Vick Catalogue is a regular mine of information on Valves. Ask your dealer for a copy or send to —

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What Do We Mean By Personality?

A talk with the above title, recently given from London by Professor W. G. de Burgh, aroused more than usual interest among listeners, at the request of many of whom we print it below in an abridged form.

THE words 'Person,' 'Personality' are very familiar to us all. Personal interests, 'personal influence' play a large part in our life. If we don't talk about our 'personal appearance' we think a good deal about it. We resent 'personal remarks,' and 'personal injuries' even more. We set store by our 'personal identity' as something that marks us off from all other 'persons.' In law, we hear of 'personal property'; at the theatre of the 'persons' in the drama; every parish has its 'parson'; we talk of the 'personnel' of the Army or the Navy, and, in theology, of the 'Persons' of the Trinity.

The term conveys the very least and the very most that we can conceive. 'Il n'y a personne,' say the French; the phrase 'a young person' implies disparagement, yet we speak of Caesar or Cromwell as 'historic personalities,' and ascribe 'personality' to God.

Can we find any method in this welter of meanings? Consider the origin of the word. In Latin 'persona' meant the mask worn by the actor on the stage, and also the part in the play that the mask indicated. 'All the world's a stage, and all the men and women merely players.' So the term came to mean the part played by a man in the great drama of life, his status and function in human society.

All its varied meanings flow from this source. It may mean very little, for everyone has some part or other to play, or it may mean very much: the richer your work for the world, the greater your claim to be a 'personality.' Note especially how the word always carries a double reference. Each actor plays his own part, different from anyone else's. So in life, our 'personality' is peculiarly our own; something that we guard jealously from intrusion, fencing it in with barriers against society.

True as this is, it is but one side of the truth. Personality has another side, turned towards the world. Do we always resent intrusion into our personal life? If, when we had acted rightly in a crisis, a friend said to us: 'I knew that you would do that,' should we not feel gratified at his knowing us so well? No one, again, resents God's knowing his inmost thoughts. Besides, if we are worth anything, we want to express our 'personality'; to leave the world, through our 'personal influence' better than we found it. The world, in fact, is part of ourselves. If all who were dear to us perished suddenly, should we still 'feel ourselves'? Indeed, it is only when 'personality' is revealed and shared, that it is really possessed at all. It is significant that the term was first applied to God in connection with His manifestation of Himself to the world in the 'Person' of Christ.

Personality, then, means something communicable to others, as well as something distinctive of ourselves. Now, the medium of communication is the body, and so we use the term often with special reference to the body; e.g., 'injuries to the person.' In Dante's poem, the souls in Purgatory felt that their personality was incomplete till they should at the Last Day be reunited to their bodies. But the body is that part of a man which can never be shared; it is merely an instrument of communication itself incommunicable. Then the body both aids and limits personality.

It is just the reverse with the spiritual part, with our souls. These can be shared, and only live and grow by being shared. If I have knowledge or affection, and give you of it, I lose nothing, but am rather the richer for the giving.

Beware of analogies from material things when thinking about the spiritual. Hence it is fatal to try to cherish our personality by fencing ourselves in from the world. This is the egoist's way, and the result is that he cannot bear to be alone, for he has so little personality to keep him

company. He preys upon society, never giving save when he can get in return, and impoverishes his tiny store of personality every time he does it.

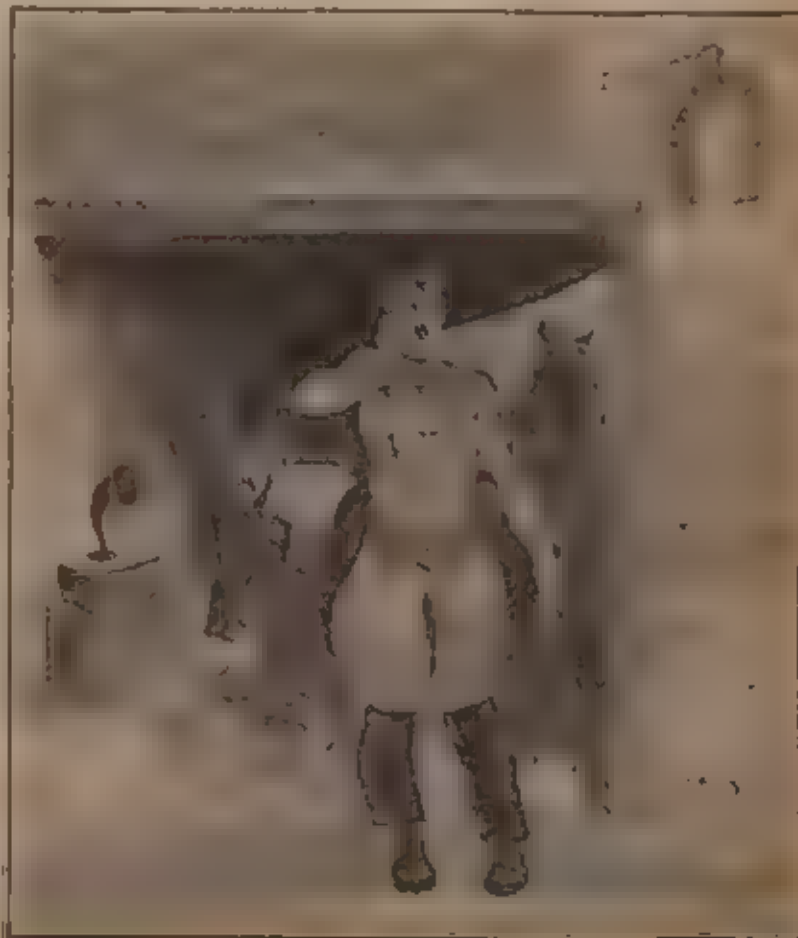
Personality grows by inclusion of interests in all sorts of persons and in all sorts of things (art, science, politics, religion, etc.). This is only possible by sharing one's self. No one is truly a person who has not learnt to give himself away.

Where, then, lies our personal identity? We hunt perhaps for some bit of stuff that persists from birth to the grave. We cannot find it, either in our bodies, where every cell is changing every instant, or in our minds. Besides, even if we could find it, what

would be its worth, untouched by all the changing hopes and loves that give meaning and value to life? No, we must look for the secret of personality, not in the past, not in the present, but in the future, in what may be and what ought to be rather than in what is. Our personal history is an endeavour after unity of selfhood. Personality is an ideal, not a *fait accompli*; it is for each the purpose he is marked out to fulfil, his unique part in the world-drama. And each is free to play it well or badly, or not at all.

I want you to follow out this hint, and to think of personality, first, as social and inclusive, then as something to be created for ourselves out of the proffered opportunities, and lastly as an ideal goal pointing beyond this present life. It may be that complete personality is found only in God, and in each man in so far as he realizes a divine purpose and achieves thereby union with God. At any rate, our search into its meaning has carried us far away from our 'personal appearance' and 'personal interests.'

W. G. DE BURGH



'Oi, Bil! Come over here! We've got Sir Walford coming through here!

OLDHAM revolutionises Radio with this new Auto-Power Unit

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Balkite Recti-
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For A.C.
Mains only
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HERE'S the solution to your accumulator-charging problems—the wonderful new Oldham Auto-Power Unit. Plug it into any light socket (a.c. mains only 200/250 volts) connect the two flexible leads to the low tension terminals on your receiver and switch on. That's all there is to do. And when the programme is ended switch off. What could be simpler? No wires to disconnect from your Set—nothing to get out of order or to go wrong.

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What it does

INSIDE this handsome metal case is a Balkite Rectifier and an Oldham O.V.D. Accumulator. When the Auto-Power Unit is switched on, the receiving set is automatically connected to the accumulator, and disconnected from the mains. When the programme is ended, the act of switching off automatically disconnects the receiver and connects the Oldham Accumulator to the electric light supply for a gentle recharging. All through the night and during the next day—until the

time for broadcasting is due again the accumulator is being replenished with current from the electric light mains. Should the accumulator, however not require recharging the Auto-Power Unit can be switched off at the mains or disconnected at the light socket. Thus with an Oldham Auto-Power Unit you can get all the advantages of mains valves without their high cost. You need never be without your Wireless Set owing to an exhausted accumulator.

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Works automatically at the touch of a switch

Broadcasting in the Press.

By FILSON YOUNG.

WHATEVER else may be said about it, the daily Press of Great Britain cannot generally be accused of lack of enterprise, or neglect of opportunities to direct the illuminating beams of its intelligence on any subject that interests a very large public. Yet I venture to say that there is one subject which it considers and almost exclusively neglects. I mean the neglect of Broadcasting as a matter of public criticism.

This may seem a rather startling view to express in the light of the fact that when one opens a daily paper, one finds notes on Broadcasting as well as a very considerable space devoted to the publication of the broadcasting programmes from various stations. Many papers also devote articles regularly to wireless matters apart from programmes, and give people a certain amount of advice about the construction and maintenance of sets.

Is the Press Indifferent to Radio?

All that is admirable, but it is not what I mean. Quite apart from the provision of entertainment, and the furnishing of our homes with a new kind of life, some of the things which are affecting the spiritual, intellectual and artistic outlook of the country is happening every day of the year, or at least almost every minute from ten o'clock in the morning till midnight. This whole river of entertainment, information and influence is flowing, by ever-broadening reaches and ever-branching channels, into the life of the country. What it carries on its stream, the very nature and quality of its irrigating waters—these are not only of enormous importance, but also of tremendous interest to millions of people. But so far the Press, with very rare and distinguished exceptions, has not chosen to deal critically with, or to take any steady or really informed interest in, the programmes that are daily and nightly broadcast. It is true that every now and then the Press opens its columns to letters from the general public expressing approval or disapproval. But these letters do not constitute criticism; they express an almost childish sense of satisfaction when the writer gets what he wants, and displeasure if he happens to listen to something he does not want. The Press draws a certain amount of attention to forthcoming events—that is to say, it is alive to the news value of some things; but it has not yet discovered its aesthetic value as a subject for critical treatment.

If Racing and Football—

Now this seems very strange. Politics, racing, football, and other things which interest a large public are interested, receive the most careful and well-informed critical treatment in the Press, expert writers criticise what is going on in those worlds, and express their views in a highly critical manner. A public meeting receives a paragraph of notice, a football match a long article which may attract five hundred people, three hundred of whom may have paid for the chance, with a review a week and a quarter later by an expert critic. A concert in the Queen's Hall conducted by, let us say, Sir Henry Wood or some eminent foreign conductor, performed before an audience which may even number thousands, will receive one and a half lines of critical notice. The same concert at the same conductor, given in the broadcasting studio and placed to millions instead of hundreds of thousands, will receive no notice at all. The vastness and physical effect of the assembly of a few hundred people in a hall seems to constitute a barrier on the public notice, the vast contrast between the

artist and millions of scattered listeners, because invisible and spiritual, receives no notice at all. Again, this seems to me very strange.

Influence of the Spoken Word.

It is not only music; the spoken word is a tremendous and increasing influence in Broadcasting. The talk of an attractive speaker for ten or twenty minutes to the individual listener seated in his armchair is a far more intimate, telling, and memorable thing than a lecture delivered from a platform. It is happening, not once, but many times a day, but no daily or weekly article appears commenting, challenging, praising, or discussing the stream of influence that is thus being exerted on the public mind. In the invisible ether is growing up a new form and technique—that of radio drama. But do the dramatic critics, who have their columns to write about the doings of what are very local theatres, seem even conscious of, or take an interest in, the struggles and experiments by means of which the infancy of this art is being nurtured? Sometimes, because of the personality of the speaker, or for some other reason, an isolated comment will occur; but that has no effect on Broadcasting, and is not comparable with the steady and watchful stream of comment that keeps the drama, the cinema and the concert-room in touch with the public. Once again, this is very strange.

Wanted—Serious Criticism.

For criticism is an almost necessary tonic in art and an indispensable condition of the health of any enterprise which proposes to deal out education or entertainment to the public. Its value is something greater than that of the individual critic's opinion. The individual critic's ideas and standards are pooled and applied individually to the material which is to be judged. There have been one or two honourable exceptions to the rule of neglect which I am challenging. Mr Ernest Newman, the doyen of English musical criticism, as well as the most scholarly and conscientious of critics, whose services to music in this country have never been adequately recognized, has not neglected to keep a watchful eye on the music that is broadcast, and here and there others less eminent have seen their opportunity and duty in this matter—but only spasmodically.

A Fleet Street Listening Post?

My own idea is that the B.B.C. should provide in London, either in the theatre district or in Fleet Street itself, a listening parlour or quiet, restful room, furnished with comfortable chairs, where the reception of the broadcast programmes would be of the highest quality obtainable. The critic who wished to comment or judge what was being heard would then be sure that he was hearing it at its best. If he listens on his own set at home (such being the unsatisfactory condition of the technical business of wireless reception) he may get a distorted rendering of the music. That is of no use, and an critic worth his salt would consent to criticize anything unless he knew that the quality he had to judge was not marred by some accident in transmission or reception. But whatever means be adopted to carry it out, the end to which I am drawing attention is surely one that should be very carefully considered by those who conduct newspapers or reviews. The audience for broadcast entertainment has already far outstripped in size any other audience in the world; and I suggest that it is time that what it listens to should be the subject of reasonable, sympathetic, austere, and constructive criticism.

A wealth of information of interest and value to all listeners is given in



Nearly 200 illustrations.
Diagrams of Receivers.
Technical Tables and Dictionary.
Humorous Drawings.
Articles on Music, Drama,
Variety, Sport, etc.

B.B.C.
HANDBOOK,
1929

480 pp.—Strongly bound—

2/-

The above article is one of the many features in the 'B.B.C. Handbook, 1929,' recently published by Geo. Newman (price 2/-). The new Handbook deals with every side of Broadcasting, and will be of great interest and service to all regular listeners.

3.30 A Concert by the Military Band.

SUNDAY, OCTOBER 21

2LO LONDON & 5XX DAVENTRY

(351.4 M. 830 KC.) (1604.3 M. 187 KC.)

Service from the Kingsway Hall

18.30 *Afternoon* *Weather Forecast*

3.30 A MILITARY BAND CONCERT

LINDA SEYMOUR (Contralto)
MADRIE COLE (Pianoforte)
THE WIRELESS MILITARY BAND

Conducted by B. WALTER O'DONNELL

Overture, "Prelude" *Wibor*
PRELUDE begun in 1920, a few weeks after *The Marksmen (Der Freischütz)* was finished, is in complete contrast to the German original and is a very different piece of music. It is a gypsy maid of Madrid, and the Overture to the Opera gives the Spanish atmosphere, its themes being derived from the music that Weber got from Spain during the Peninsular War. It brings in, according to some of the chief airs from the Opera. First we have a section of the rhythm of the Spanish Bolero. Then a march founded on a gipsy air, and a very waltz-like piece.

3.40 LINDA SEYMOUR

April Love *London Round*
Tears *London Round*
Morning Hymn *London Round*

3.48 BAND

Ballad Music from *The Queen of Sheba*

3.55 MAY HUXLEY

Polonaise in G Sharp Minor *Chopin*
Hexentanz (Witches' Dance) *Wagner*
The Island Spell *Island*
Study in G Flat *Rossini*

3.55 BAND

Norwegian Rhapsody *Scriabin*

3.59 LINDA SEYMOUR

Festal Hymn of Judith *London Round*
At Morning *London Round*
Song of the Open *La Foye*

4.30 BAND

Prelude Suite de Concert *Coleridge-Taylor*
Nocturne *Chopin*
A Love Sonnet; The Frisky Tarantella

5.0 A Children's Service

Conducted by the
Rev Canon C. S. WOODWARD

Relayed from St. John's, South Square.

Order of Service

Hymn, 'Now thank we all our God' (E. H. 333, A and M, 379).

Prayers

Psalm 116

Lesson, St. Matthew v. 1-9

Prayers

Hymn, 'He who was I cannot be' (E. H. 403)

At Rest

Hymn, 'Do no sinful action' (E. H. 333, A and M, 369).

Blessing

5.30 Reading from

ROMANUS 'THE PILGRIM'S PROGRESS'
111—THE VALLEY OF HUMILIATION

'SO he went on, and Apollyon met him. Now the monster was hideous to behold, he was clothed with scales, like a fish (and they are his scales), he had wings like a dragon, feet like a bear, and out of his belly came fire and smoke, and his mouth was as the mouth of a lion.'

5.45 Church Cantata (No. 180) *Edith*

Soprano, Miss D. L. L. (Rise) O. S.

Conducted by the Church School of W.

Isabella N. L. Soprano

Doris Owens (Contralto)

Roger Clayton (Tenor)

Samuel Dyson (Bass)

Francis W. Sutton (Organ)

THE WIRELESS ORCHESTRA

Conducted by STANFORD ROBINSON

(The words of the Cantata will be found in the

Next week's Cantata No. 181

Week 181—The Cantata No. 181

Week 182—The Cantata No. 182

Week 183—The Cantata No. 183

Week 184—The Cantata No. 184

Week 185—The Cantata No. 185

Week 186—The Cantata No. 186

Week 187—The Cantata No. 187

Week 188—The Cantata No. 188

Week 189—The Cantata No. 189

Week 190—The Cantata No. 190

Week 191—The Cantata No. 191

Week 192—The Cantata No. 192

Week 193—The Cantata No. 193

Week 194—The Cantata No. 194

Week 195—The Cantata No. 195

Week 196—The Cantata No. 196

Week 197—The Cantata No. 197

Week 198—The Cantata No. 198

Week 199—The Cantata No. 199

Week 200—The Cantata No. 200

Week 201—The Cantata No. 201

Week 202—The Cantata No. 202

Week 203—The Cantata No. 203

Week 204—The Cantata No. 204

Week 205—The Cantata No. 205

Week 206—The Cantata No. 206

Week 207—The Cantata No. 207

Week 208—The Cantata No. 208

Week 209—The Cantata No. 209

Week 210—The Cantata No. 210

Week 211—The Cantata No. 211

Week 212—The Cantata No. 212

Week 213—The Cantata No. 213

Week 214—The Cantata No. 214

Week 215—The Cantata No. 215

Week 216—The Cantata No. 216

Week 217—The Cantata No. 217

Week 218—The Cantata No. 218

Week 219—The Cantata No. 219

Week 220—The Cantata No. 220

Week 221—The Cantata No. 221

Week 222—The Cantata No. 222

Week 223—The Cantata No. 223

Week 224—The Cantata No. 224

Week 225—The Cantata No. 225

Week 226—The Cantata No. 226

Week 227—The Cantata No. 227

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Week 245—The Cantata No. 245

Week 246—The Cantata No. 246

Week 247—The Cantata No. 247

Week 248—The Cantata No. 248

Week 249—The Cantata No. 249

Week 250—The Cantata No. 250



THE VALLEY OF HUMILIATION

He also sat down in that place to eat bread, and to drink of the bottle that was given him a little before. . . This wood-cutting, by Gertrude Hermes (reproduced by courtesy of the Cresset Press, from the edition of 'The Pilgrim's Progress' that they are shortly publishing) shows Christian resting after the fight with Apollyon that will be described in the reading this afternoon.

8.0 A Religious Service

Relayed from the Kingsway Hall, London

Short Recital on the Grand Organ by Mr. ALLAN BROWN, F.R.C.O. (Organist and Musical Director at the Kingsway Hall)

Introduction and Fugue from 'Fantasia on Hanover' (O worship the King) *Lennox*

8.10 Hymn, 'O worship the King' (Methodist Hymn Book, No. 4)

Scripture

Anthem, 'O come let us worship'

W. H. W. W.

Soloist, Mr. ROLAND WEDDELL

Address by The Rev. G. G. GOLDBRIDGE, Superintendent of the West London Mission. Hymn, 'Abide with me' (Methodist Hymn Book, 3rd edition) Sevenfold Amen

THE WIRELESS GOOD CAUSE

An Appeal on behalf of Ypres Memorial Church by Field Marshal Lord PLUMER, G.C.B., G.C.M.G.

THE Ypres Memorial scheme has now progressed to such an extent that the church and school are complete, and it remains only to provide a chaplain's residence and some accommodation both for the many pilgrims who each year come to Ypres from all over the world, and for the permanent British residents who care for the cemeteries and memorials.

Contributions should be sent to Field-Marshal Lord Plumer, at 6, Baker Street, London, W. 1.

8.50 WEATHER FORECAST *News*
9.15 ANNOUNCEMENT *News*
9.25 DAVENTRY ONLY: *Blowing Forecast*

9.5 AN ORCHESTRAL CONCERT

MAY HUXLEY (Soprano)

REX PALMER (Bass)

THE WIRELESS ORCHESTRA, conducted by GUY ANSELL

Overture, 'Rienzi' *Bagner*

9.18 MAY HUXLEY with Orchestra
Polonaise, 'Je suis Titania' (I am Titania, from Mignon) *André Thomas*

9.25 ORCHESTRA
Suite from 'Joué de l'Air' *Gounod*

9.40 REX PALMER with Orchestra
'Eri tu' (It was thou, from 'A Masked Ball') *Verdi*

9.45 ORCHESTRA
Irish Rhapsody, No. 1. *Stanford*

9.57 MAY HUXLEY
When thou art far *London Round*
A Birthday *Woodman*
Echo Song (with Mr. G. H. W. W.) *Edith*

10.5 REX PALMER
Scottish Songs *arr. Owen Mass*
Ca' the Yowes; A Red, Red Rose; My love, she's but a lammie yet

10.12 ORCHESTRA
Festive Lullaby *Palmer*
No. 10 Dance, No. 1 *Break*
Trioletta *Break*

10.30 Epilogue 'The Prodigal Son'

THE RADIO TIMES.
The Journal of the British Broadcasting Corporation.

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SUNDAY, OCTOBER 21

5GB DAVENTRY EXPERIMENTAL

(401.8 M. 612 K.C.)

*TRANS-ATLANTIC FROM THE LONDON STUDIO ACCEPT WHERE OTHERWISE STATED.

3.30

Chamber Music

MARK RAPHAEL (Baritone)
THE AEGEAN PLAYERS

JOHN NICHOLSON (Violin) ANTONIO BROWNE (Violin)
J. NICHOLSON (Violin) A. BROWNE (Violin)
(Violin)

QUARTET: J. NICHOLSON (Violin) A. BROWNE (Violin)
J. NICHOLSON (Violin) A. BROWNE (Violin)
A. BROWNE (Violin) J. NICHOLSON (Violin)

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A. BROWNE (Violin) J. NICHOLSON (Violin)

3.55 MARK RAPHAEL

NICHOLSON (Violin) BROWNE (Violin)
J. NICHOLSON (Violin) A. BROWNE (Violin)
A. BROWNE (Violin) J. NICHOLSON (Violin)

THE AEGEAN PLAYERS
J. NICHOLSON (Violin) A. BROWNE (Violin)
A. BROWNE (Violin) J. NICHOLSON (Violin)

4.15 AEGEAN PLAYERS

J. NICHOLSON (Violin) A. BROWNE (Violin)
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J. NICHOLSON (Violin) A. BROWNE (Violin)

THE AEGEAN PLAYERS
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A. BROWNE (Violin) J. NICHOLSON (Violin)

4.35 MARK RAPHAEL

J. NICHOLSON (Violin) A. BROWNE (Violin)
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J. NICHOLSON (Violin) A. BROWNE (Violin)

5.0 CHILDREN'S SERVICE

(See London)

5.20-5.45

READING FROM BUREAU

(See London)

5.50

B. Religious Service

From the Birmingham Studio

Verses and Responses: Dom. and Tutorium met. in
antiphona Victoria

Psalm No. 109, Gregorian with False bass and

A. BROWNE (Violin) J. NICHOLSON (Violin)

M. RAPHAEL (Baritone) THE AEGEAN PLAYERS

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A. BROWNE (Violin) J. NICHOLSON (Violin)

9.0 Colombo and his Orchestra



MILTON

TO CLEAN FALSE TEETH!

Milton is the one sure way of getting your false teeth really clean—the whole plate spotless and free from germs, the gold parts glittering, and no sign of 'film' or food anywhere. Get a bottle (6d. to 2/6) from the nearest chemist, and try one of these methods to-morrow:

The Overnight Method. If you take out your false teeth at night, add half-a-teaspoonful of Milton to the glass or cup of cold water in which you leave them. In the morning rinse in clean cold water.

The Morning Method. If you sleep with your false teeth in, put them, on rising, into a glass containing equal parts of Milton and warm water (just enough fluid to cover the plate.) When you are dressed, take them out, rinse and wipe.

**IT CLEANS THEM WHILE
YOU SLEEP OR DRESS**

**MAKE A POINT
OF READING THE BOOK WITH THE BOTTLE**



OSCOTT COLLEGE, NEAR BIRMINGHAM,

whose 'Schola Cantorum' will sing in the Studio Service from Birmingham tonight. The address in this service will be given by the Right Rev. Mgr. Price, of the Church of the Sacred Heart, at Aston who is himself an old student of Oscott College.

Sunday's Programmes continued (October 21)

CARDIFF.

 35.3 M.
450 KC.

3.30 An Orchestral Concert

NATIONAL ORCHESTRA OF WALES

Conducted by WARWICK RHATHWAITH

Overture, 'Di Ballo' Sullivan

 ANNIE PINELLOTT (Contralto) and Orchestra
 O don fatali (O fatal gift) Verdi

ORCHESTRA

 Forest Murmur ('Siegfried') Wagner
 Serenade in E Minor Elgar

ELFRIED the hero, having killed the dragon, and tasted the monster's blood, is able to understand the voices of nature. Resting under a tree, he listens to the murmur of the forest life. He would imitate the birds' songs and cuts himself a reed from which he fashions a pipe. Then his thoughts turn to his mother, who died when he was born, and the music clouds over for a moment, only to resume its airy course with a new theme. The whole episode is one of the loveliest scenes even Wagner ever wrote.

IN Elgar's early *Serenade* (his Op. 20) are three Movements, each of which has as title merely an Italian musical term.

FIRST MOVEMENT. Quick, pleasantly. The Violas open this dainty piece with a little tripping rhythmic figure of six notes that frequently appears (in the last Movement as well as in the first).

The first main tune follows immediately a minor key phrase that rises in one bar and falls in the next. The second main tune is in two parts. The first section, in the major key, is sung out aloft. This has an upward leap of six notes, at the start. These two phrases also are heard in the last Movement of the Suite. The Movement is rounded off by the re-entrance of the first tune.

SECOND MOVEMENT. *Slacker.* This contains a tune (the only main one used) which is among Elgar's best. After a short prelude, the first Violins give it out. It has the soaring, confident freedom of spirit that we recognize as characteristic of the composer's great melodies.

The music here is richly sonorous—a splendid example of the effect that can be obtained from stringed instruments alone. The opening prelude idea is used again, to conclude the Movement.

THIRD MOVEMENT. *Moderately quick.* A smoothly flowing tune, in a three-notes-to-a-beat time, is the basis of this graceful Movement. Near the end, the rhythmic figure that opened the *Serenade* is heard, and the second main tune of the first Movement has the last word in the work.

ANNIE PINELLOTT and Orchestra

 'Ye powers that dwell in
 the heavens'

 ORCHESTRA
 Theme and Six Diversions

GERMAN here uses the word 'Diversions' because, we are told, the Theme is treated most freely in some of them, thus in the old style of 'Variations'.

The Theme (which is preceded by a short introduction) is slow and comes from the Welsh ballad and is perhaps the best melody to find a suggestion of Welsh hymn tune in this Theme. The Six Diversions are in the following order:

(1) 'Early in the morning', (2) 'Ye powers that dwell in the heavens', (3) 'Ye powers that dwell in the heavens', (4) 'Ye powers that dwell in the heavens', (5) 'Ye powers that dwell in the heavens', (6) 'Ye powers that dwell in the heavens'.



The Rev. IRA G. GOLDHAWK, who gives the address in the service that will be relayed from the Kingsway Hall and broadcast from London and Daventry tonight.

playful, (3) Quick and lively (A 1 my Dance), (4) Slowish, but with movement; mainly (The Muted Strings are here divided into ten parts) (5) Quick, in waltz style; (6) Slowish with movement.

4.30-6.15 app. S.B. from London

6.30 A Religious Service in Welsh

 Relayed from Tabernacle Welsh Baptist Church
 Order of Service

Gwerda e Vagwyl

Emyr 788 Llawlyfyr Mohant (Ton Llantrisant, Tachwyl)

Emyr 788 Llawlyfyr Mohant (Ton Llantrisant, Tachwyl)

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Emyr 788 Llawlyfyr Mohant (Ton Llantrisant, Tachwyl)

RONALD HARDING (Violoncello)

The Foggy Dew Arnold Toppell

The Foggy Dew Arnold Toppell

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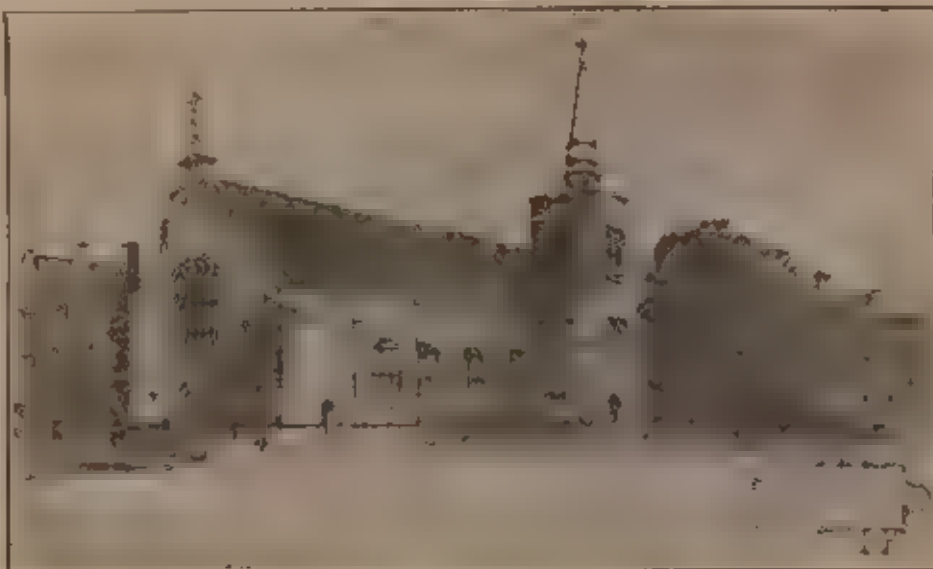
The Foggy Dew Arnold Toppell

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THE YPRES MEMORIAL CHURCH,

designed by Sir Reginald Blomfield, for which an appeal will be broadcast from London and Daventry by Lord Plumer tonight at 8.45.

10.30-10.50 The Silent Fellowship

5SX

SWANSEA.

 294.1 M.
1,020 KC.

3.30 S.B. from Cardiff

4.30-6.15 app. S.B. from London

6.30 S.B. from Cardiff

8.0 S.B. from London (9.0 Local Announcements)

8.5 10.50 S.B. from Cardiff

6BM

BOURNEMOUTH.

 320.1 M.
920 KC.

1.30-5.15 app. S.B. from London

8.0 S.B. from London (9.0 Local Announcements)

10.30 Epilogue

6PY

PLYMOUTH.

 400 M.
720 KC.

3.30-6.15 app. S.B. from London

8.0 A Religious Service

 Relayed from the George Street Baptist Church
 Conducted by the Rev. T. WILKINSON RIPLEY

Hymn, 'Lord of all being' (Baptist Church Hymnal, No. 31)

Invocation and Lord's Prayer

Magnificat

Scripture Lesson

Hymn, 'As with gladness men of old' (B.C.H., No. 31)

Benediction

Hymn, 'Lead us, Heavenly Father, lead us' (B.C.H., No. 427)

Address by the Rev. P. THE HON. CHURCH MINISTER of Mather Baptist Church

Hymn, 'The day Thou gavest, Lord, is ended' (B.C.H., No. 606)

Benediction

8.45 S.B. from London (9.0 Local Announcements)

10.50 Epilogue

5NG

 275.2 M.
1,090 KC.
NOTTINGHAM.

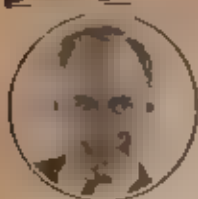
3.30-6.15 app. S.B. from London

8.0 A Religious Service

From the Studio

Conducted by the Rev. JAMES AMOS, M.A.

The Art of Living



THE LATEST METHOD OF LEARNING LANGUAGES.

Pelman Institute Solves the Problem of Learning French, German, Spanish and Italian Without Using English.



THEY are pouring in by every post—letters from men and women who are learning French, German, Spanish, and Italian by the new Pelman method.

Three letters are among many others in praise of the new method, which solves the problem of learning

Foreign Languages without using English

By this new method you learn French in French, Spanish in Spanish, German in German, and Italian in Italian. Not a word of English is used throughout, yet the method is so simply developed that even a child can follow it.

No Translation.

The advantage of being able to learn a Foreign Language in that language goes without saying. You avoid all translation. There are no sentences in a foreign tongue to be put into English, and there are no English sentences to be translated into French, Spanish, Italian, or German. You learn to think in the particular language in question, and therefore, when you have completed one of the Pelman Language Courses, you are able to speak the Foreign Language you have learnt far more fluently than would be the case had you learnt it in the old-fashioned and now obsolete way.

For that hesitation which is due to the habit of mentally translating English phrases into their foreign equivalents is entirely done away with.

Grammatical Difficulties Overcome.

Another important feature of this method is that it enables you to learn Foreign Languages without bothering your head with pages and pages of dull and difficult grammatical rules and exceptions, or burdening your memory with the task of learning by heart long vocabularies of foreign words, many of which you may never need to use.

One of the reasons why so many people fail to learn a Foreign Language is that they are "put off" by the grammar. This is not the case when you follow the Pelman method. When you take one of the Pelman Language Courses you are at once brought into contact with the language itself, and you pick up the grammar—almost unconsciously—as you go along. As for the words, you learn these by actually using them, and in such a way that they "stick" in your mind without effort.

All this means that the new method is the simplest, easiest, and most interesting way of learning a language that has ever been devised. Even people who found themselves unable to "get on" with languages when at school are able by this method to learn French, Spanish, Italian, and German with the utmost ease and in about one-half the usual time.

The new method is proving a great help, not only to travellers and to those who wish to make themselves acquainted with the masterpieces of Foreign literature, but also to those who are studying for examinations (such as the London Matriculation) in which one or more modern languages must be taken.

Here are a few examples of the reports received from readers who have taken up this new plan:—

"I am writing to let you know that I have passed in French in the London Matriculation, although French was my weakest subject. I attribute my success very largely to your instruction, and am most grateful to you for it." (M. 1404.)

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

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

"I am extremely pleased with the (Italian) Course. I found it of the greatest possible service to me during a recent visit to Italy." (I. T. 127.)

"The Best in the World."

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

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

A Naval Commander writes:—

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

"When I was at school I spent nearly four years trying to learn French, at the end of that period I gave it up; but if I had been taught by your method I am sure that I could have learnt the language as easily as I am learning Spanish." (S. W. 170.)

"I am enjoying the (Italian) Course tremendously and think it is a wonderful way of learning, as you unconsciously absorb all sorts of rules of Grammar as well as learning the words." (I. L. 138.)

"After several years' drudgery at school I found myself with scarcely any knowledge of the French language, and certainly without any ability to use it. I realize now that the method was wrong. After about six months' study by the Pelman method I find I have practically mastered the language. Your Guide to Pronunciation is invaluable." (B. 143.)

FREE APPLICATION FORM.

To the PELMAN INSTITUTE (Languages Dept.)

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

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without using English

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"I think your German Course excellent; your method of language teaching is quite the best I have come across." (G. F. 13.)

"Regarding the (Spanish) Course, I must say that the new method of presentation and the learning of a language in this way is a pleasure. It is simple and thorough." (S. F. 169.)

In three months I have already learnt more Italian than I did in six months at school. It is a very handy way. What one needs the most is that one can learn so well without using a single word of English." (I. M. 124.)

"It is, perhaps, even yet too early to review your Course as a whole, yet it would be unfair not to take time to mention it. In place of generalizations let me take my own experience. Quite recently an odd volume of the result's comedies, written under the blaze of Midsummer sun and therefore not read much now, came into my hands. It had been reserved in 1919 from the library of Professor A. H. Hall. A vast volume, containing a volume of Duhamel, dated 1856, came from the same library. I read its 300 odd pages in a couple of days, averaging 25 pages an hour. My first hour was devoted to once in three pages or so. Two months ago I knew no French, and now I can read the above. A further sign that I do not think a formal curriculum is necessary." (A. 631.)

The new Pelman method of learning Foreign Languages is described in detail in a book entitled "The Gift of Tongues."



Special editions of this book have been published for those interested in the question of learning

—FRENCH
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Any reader who is interested in the new method of learning any one of these four languages should write for a free copy of "The Gift of Tongues," specifying at the same time the particular language in which he or she is interested. By return will be sent a copy of "The Gift of Tongues" with full particulars of the new Pelman method of learning Foreign Languages without using English. Write today, using the form printed below, and mentioning the particular language in which you are interested, to the Pelman Institute (Languages Dept.), 95, Pelman House, Bloomsbury Street, London, W.C.1.

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MONDAY, OCTOBER 22

5GB DAVENTRY EXPERIMENTAL

(491.5 M. 810 KC.)

IN CO-OPERATION WITH THE BIRMINGHAM STATION WHERE CONTRIBUTIONS STATED

1.0 LOZELL'S PICTURE HOUSE ORCHESTRA

(From Birmingham)

Overture, 'The Bartered Bride' *Smith and*

JAMES HACKETT (Tenor)

Soprano

Yvonne Giff

FRANK NEWMAN (Organ)

Double Bass

Flute, Clarinet, Violin, Cello, Double Bass, Piano

Selection, 'I Pagliacci' (The Play Actors) *Match*

Orchestra *Leincarnato*

The Moonlight Sonata

The Queen Mary Dances (Fairy Rhythm) *Match*

Selection, 'On with the Show' *Match*

Selection, 'Fantasy' *Match*

4.0 JACK PAYNE and the

B.B.C. Dance Orchestra

Selection, 'The Blue Danube' *Match*

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7.20 CHARLES TREHARNE

The Pipes of Pan

Arr. for the R.A.F.

Trumpets

7.28 OVERTURE

Popular Syncopated Numbers

7.40 MRS. J. T. H.

Overture, 'The Blue Danube' *Match*

Selection, 'The Blue Danube' *Match*

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EUGENE CRUFF

whose Overture will play in the concert of
light music to be broadcast this
evening from 5GB

6.30 THE CHILDREN'S HOUR

(From Birmingham)

Story told by GLADYS COLBOURN

Selection, 'The Blue Danube' *Match*

'Migratory Birds—There and Back Again' by

Margaret Madgeley

GERTRUDE DAVIES (Soprano) in Bird Songs

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

6.30 Light Music

EUGENE CRUFF and his ORCHESTRA

Selection, 'The Blue Danube' *Match*

Selection, 'The Blue Danube' *Match*

7.40 CHARLES TREHARNE

The Pipes of Pan

Arr. for the R.A.F.

Trumpets

6.48 OVERTURE

Melody and Syncopation *arr. Cruff*

7.0 MEGAN TELINT (Soprano)

Selection, 'The Blue Danube' *Match*

Selection, 'The Blue Danube' *Match*

Selection, 'The Blue Danube' *Match*

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Selection, 'The Blue Danube' *Match*

Selection, 'The Blue Danube' *Match*

Musical from 'Coppelia' Ballet Suite .. *Derby*

8.55 A PIANOFORTE RECITAL by MOLLY BELL

(From Birmingham)

Study in A Flat, Op. 10, No. 10 *Chopin*

Intermezzo in E Flat, Op. 117, No. 1 *Chopin*

Capriccio in F Sharp Minor, from Op. 78 *Chopin*

La Folia and Chaconne de Loh *Chopin*

9.5 From the Musical Comedies

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA

Conducted by JOSEPH LEWIS

Overture, 'The Aradians' *Match*

Selection, 'Fallon Fairs' *Match*

9.28 JEFF RORKE (Baritone) and STUDIO CHORUS

A ballad for gay ('The Maid of the Mountains') *Match*

Overture, 'The Aradians' *Match*

Selection, 'Fallon Fairs' *Match*

9.40 ORCHESTRA

Selection, 'The Aradians' *Match*

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: CRO'S CLUB BAND,

directed by RAMON NEWTON, from Cro's Club

11.4-11.15 THE PICCADILLY PLAYERS, directed

by AL VERTUE, and THE PICCADILLY DANCE

BAND, directed by MICHAEL HART

from the Piccadilly Hotel

Monday's Programmes cont'd (October 22)

5WA

BROADCAST

353 M.
860 KC.

12.30-1.0 London Programme relayed from Daventry

1.15-2.0 An Orchestral Concert

National Museum of Wales

Overture to "The Death of Tristan"

Piano Dances (Henry VIII)

The Entry of the Gods into Valhalla

The Ring was made from

gold stolen from the Rhine

Meidens by a dwarf, and from

him secured by the cunning

of Wotan, King of the Gods.

The evil consequences of these

deeds are shown in this first

opera of the tetralogy.

The Ring carries with it a

curse which has already

brought death to

Two giants who have built Valhalla, the new

home for the Gods, insisted upon receiving the

Ring as part payment. No sooner have they

done so than they quarrel over the spoil, and can

kill the other.

Clouds have gathered, symbolizing both the

horror of the tragedy and the gloom of the Gods

at being compelled to give up their gold.

The orchestral form of the finale now begins.

The clouds are dispersed by Donner, the Thunder

God, who smites a rock with his hammer.

Valhalla, the mighty citadel, is seen glorious

upon a lofty summit. A rainbow stretches across

the Rhine, and the Gods solemnly march across it

(the rainbow is said to be torn

asunder when their power is eclipsed).

At last the Ring is restored to its rightful

owner, and the Ring is said to be torn

asunder when their power is eclipsed).

At last the Ring is restored to its rightful

owner, and the Ring is said to be torn

asunder when their power is eclipsed).

At last the Ring is restored to its rightful

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At last the Ring is restored to its rightful

owner, and the Ring is said to be torn

asunder when their power is eclipsed).

7.45.

'The Quaker'

A FOLK-LORE PLAY BY CHARLES DIEDEN

A FOLK-LORE PLAY BY CHARLES DIEDEN

Music arranged and adapted by FLORIAN PASCAI

Steady, a rich Quaker... FORTHE RICHARDS

Lubin, a young farmer... HUBERT TADDE

Solomon, the Quaker's son... RONALD F. J.

Farmer Easy... J. D. J.

The Quaker's son... J. D. J.

The Quaker's son... J. D. J.

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SHOULD CAPITAL PUNISHMENT BE ABOLISHED?

This much-debated question will be discussed again tonight in the debate broadcast from London at 9.15. Here are the protagonists—Captain Arthur Evans, M.P. for South Cardiff, and Miss Margery Fry.

Song, 'While the lads of the village
Duet, 'I said to myself
Quintet, 'Regard the instrument
Duet, 'How? Luban said!
Air, 'The face which frequently displays
A 'With respect, air, to you
Song, 'In verity, danced
Fairy
Musical Dance (Finale)

9.8-11.0 S.B. from London 9.15 Local Am
not announced)

SSX

BROADCAST

204.3 M.
1,020 KC.

12.0-1.0 London Programme relayed from Daventry

S.B. from Cardiff

3.0 London Programme relayed from Daventry

THE CHILDREN'S HOUR

S.B. from London

S.B. from Cardiff

9.0-11.0 S.B. from London (9.15 Local Am
not announced)How I wish
I could Play!

Do you wish you were playing the piano? It is no easy, no disagreeable task, but it is a task that is well worth the effort. The "From Brain to Keyboard" system, including the late Sir Frederick Bridge, offers you the quickest and best way to piano mastery. The lessons are designed to lead you to the highest level of piano playing, with attention being given to each pupil.

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7.0
Should Married
Women
Work?

TUESDAY, OCTOBER 23
2LO LONDON & 5XX DAVENTRY
(361.4 M. 850 KC.) (11.604.3 M. 187 KC.)

9.40
Another Hour
of
De Courville

10.15 a.m. **The Daily Service**

10.30 (Daventry only) **WEATHER FORECAST**

11.0 (Daventry only) **Gramophone Records**
Miscellaneous

12.0 **A CONCERT**
ESSIE SIMPSON (Soprano) **SEYMOUR DOBSON**
(Trio) **MAY JARDINE** (Pianoforte)

1.0-2.0 **ALPHONSE DU CLOS and his ORCHESTRA**
From the Hotel Cecil

2.25 (Daventry only) **East Coast Fishing Bulletin**

3.0 **BROADCAST TO THE SCHOOLS**
SIR WALFORD DAVIES
a) A Beginner's Course
b) An Intermediate Course with Short Concert
c) A Short Advanced Course

3.30 **Musical Interlude**

3.35 **Monsieur M. M. STRIDHAN**
Elementary French

4.0 **LOUIS LEVY and his**
Chaparral
From the Shepherd's Bush Pavilion

4.15 **FOR SEVERAL YEARS**
MR. DEMOND MCCARTHY
Modern Men of Letters Tell
The Story

THE greatest of Russian authors has been called also the greatest of all novelists. His political activities only really remarkable when considered in relation to his aristocratic birth and upbringing, have perhaps tended to interfere with a full appreciation of his work. In many ways, however, his lack of adequate translations is an equally great contributory cause.

4.30 **LOUIS LEVY and his**
Chaparral
From the Shepherd's Bush Pavilion

5.15 **THE CHILDREN'S HOUR:**
THE GLORIOUS GUILD
of
INDIFFERENT MEMBERS
OF THE COMMUNITY
will hold its
Annual Meeting

on Tuesday, October 23, 1929
(N.B.—The proceedings will be broadcast, so
Members are asked to be on their Best Behaviour)

6.0 **SIR WILLIAM BRACH THOMAS: The Best of**
Auntie's Life

6.15 **THE SHEPHERD'S BUSH PAVILION**
FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 **Musical Interlude**

6.35 **THE FOUNDATIONS OF MUSIC**
Sung by **PATRY JONES** (Tenor)

DER LINDENBAUM (The Linden Tree).
The poet sadly muses on the old tree, in whose bark he used to carve words of love
Wasserfalk (The Torrent). He asks the melted snow where it is going. His tears, mingling with the stream, shall flow to the town where dwells his lost love.

Auf dem Fluß (On the River). He contrasts the river, in its pride as a torrent, with its frozen stillness now.

7.0 QUESTIONS FOR WOMEN VOTERS

Should Married Women Work?

A Discussion between **DAME BEATRIX LYALL**,
D.H.L., and **Mrs. E. D. SIMON**

THE question to be dealt with in this, the third in the series of short discussions of 'Questions for Women Voters,' is one that is constantly arising nowadays and is always a subject of vehement controversy. The protagonists this evening are both women well known in public life. Dame Beatrix Lyall, who will support the view that married women should not take up paid employment, is a prominent member of the Women's Social and Political Union. Mrs. Simon, who will argue that women should be free to choose for themselves, is one of the leading women speakers in the Liberal party, a strong and consistent feminist, and the wife of one of Manchester's leading citizens and its former Lord Mayor.

7.55 FRANK TITCHESTER

An Assyrian Love Song
D. ...
A ... Love Song
A Warrior's Love Song

8.0-8.30 (Daventry only) **MR. S. K. RATCLIFFE: "America Today—Some Great American Problems"**

THIS evening Mr. Ratcliffe touches on various great problems with which the American Commonwealth is immediately and vitally confronted. Of these problems the most urgent is, of course, that of the preservation of law and order. In some sort affiliated to this main problem are others of little less importance—the Negro and Immigration questions.

8.2 BAND

Spanish Rhapsody ... *Chabrier*

8.15 PEGGY COCHRANE

Musette - Debussy, arr. Dushkin
Fenetre d'Amour (Love's Springtime) ... *David Popper*

8.18 BAND

Three Caucasian Sketches ...
Ippolitov-Ivanov
In the Gorge In the Volcano
Street, The Sound of the Street

8.20 FRANK TITCHESTER

When the ...
...
...
By ...
Never did I behold
so fair a Maiden
(Manon Lescaut)

8.35 BAND

Two Hungarian Dances (Nos. 5 and 6) ... *Brahms*

8.45 PEGGY COCHRANE

Hebrew Lullaby
Schran, arr. Auer
Prelude and Allegro
Paganini, arr. Kreisler

8.54 BAND

Scherzo from Octet, Op. 20
Mendelssohn, arr. Gerrard Williams

9.0 **WEATHER FORECAST AND GENERAL NEWS BULLETIN**

9.15 **SIR WALFORD DAVIES: "Mans and the Orchestra"**

9.35 **Local Announcements. (Daventry only, Shipping Forecast)**

9.40 'AIR RAIDS'—III

A Light entertainment in a series of rapid flight planned and launched by
Adair de Courville
The well-known Theatrical Producer

10.40-12.0 **DANCE MUSIC: JACK HYLTON & AMBASSADOR CLUB BAND, directed by RAY STARRIS, from the Ambassador Club**



THE ARMS OF THE LAW IN CHICAGO

In the fifth of his talks on 'America Today,' Mr. S. K. Ratcliffe will tonight discuss some great American problems, foremost among which is that of crime. This photograph shows one of the lighter arms in the army with which the powers of law and order in Chicago try to fight crime—a police motor-cycle combination armed with a machine-gun.

7.15 Musical Interlude

7.25 **Professor B. IVOR EVANS: Notebook for Anna**
... *George Meredith* ...
from *Shaffels*

THIS evening Professor Evans comes to a novelist admittedly difficult of complete understanding. George Meredith suffers nowadays from a tendency towards unreadability. He requires great concentration from the reader if he is to be appreciated properly. Professor Evans shows how in his early novels Meredith displays the great variety of his work, and discusses the idea of comedy both in his novels and in his philosophy.

7.45 A Military Band Concert

FRANK TITCHESTER (Tenor)
PEGGY COCHRANE (Violin)

THE WIRELESS MILITARY BAND
Conducted by **R. WALTON O'DONNELL**
March, 'Viscount Nelson' ... *Zollner*
Over ... *Maure Peron* ...

TUESDAY, OCTOBER 23

5GB DAVENTRY EXPERIMENTAL

(491-8 M. 510 M.C.)

TRANSMISSIONS BY THE 2 AND 4 M. C. SYSTEMS. WHERE OTHERWISE STATED.

3.5 PAUL MOULDER'S RIVOLI THEATRE

from the Rivoli Theatre

4.0 AN ORCHESTRAL PROGRAMME

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA

Conducted by FRANK CANTILLI

Overture to *Prayer Music* (Haydn) *Three Dreams* (Haydn)

4.20 M. PAUL HANBARIAN (Baritone)

Look to the darkness rise

Elgar

Orchestra

Phantasy, 'The Three Bears' Eric Coates

4.30 CORA ASTLE (Pianoforte)

Berouade, Op. 30 Kruck

Polka Palmgren

Fantastic Cracovian Dance, Op. 14 No 5

Podolski

Orchestra

La Colombe (The Dove)

Gounod

Valco-Caprice Bohemian

5.0 MICHAEL HANBARIAN

Speak, Music! Elgar

Orchestra

Frank Bridge

Will you be a ...

Hubert Parry

CORA ASTLE

March in D (Lydell)

Dream No. 2 (Lydell)

Study in Waltz Form

Op. 52 Saint-Saëns

5.20 ORCHESTRA

Two Hungarian Dances

Brahms arr. Schmitt

5.30 THE CHILDREN'S HOUR

(From Birmingham)

'Nelson and Trafalgar'

by Captain Cutts, with

Incidental Songs by

HAN CARLSEN, BERTIE

MARJORIE ROBERTS

(Soprano)

6.15 TONY BRIDGAL, QUEEN

WILLIAM THE

CAST, FIRST GENERAL

NEWS BULLETIN

6.30

JACK FAYRE

and the

B.B.C. DANCE ORCHESTRA

DICKIE DIXON (Syncopated Solos)

FREDERICK WILLIAMS (Entertainer)

8.0 The Music of Haydn and Mozart

(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED

ORCHESTRA

(London, FRANK CANTILLI)

Conducted by JOSEPH LEWIS

Overture in D Haydn

Serenade in D (K. 239) Mozart

THE Serenades of Mozart are among the

most beautiful of his compositions. They

each contain a number of Movements, such

as the 'Nocturne Serenade' as it is called,

is scored for two little orchestral groups, one

consisting of principal strings, and the other

of Violins, Violas, Violoncellos, and Kettledrums.

The first group acts as a solo body, giving out

the music.

There are three Movements, a March, a Minuet,

and a Rondo. The chief episodes of the Rondo

are in moods quite different from that of the main

tune of the Movement.

8.17 HOWARD FRANK and the Orchestra
A Little and on a Violin (from 'The Marriage of Figaro') Mozart

8.25 S. O. COTTEBELL (Clarinet) and Orchestra
Clarinet Concerto in A (K. 622) Mozart
Allegro, Andante, Rondo

OLIVER BALDWIN, the son of the Prime Minister, and the author of a striking book on his adventures in the Near East, will give a recital from Birmingham at 9.30 tonight.

There are the usual three Movements, the first and last abounding in vitality and resources, and the middle (slow) one in particular containing some lovely decorative work for the soloist.

8.53 HOWARD FRANK and Orchestra
Rococo, 'Straight Opening' (from 'The Creation')
Air, 'Lo! Heaven in fullest' Haydn

9.0 ORCHESTRA

Two Short Symphonies

I. in G ('Le Soir')

Evening) Haydn

II. in E Flat (K. 184)

Mozart

WHEN Haydn was

young he became

his became 'Dirigeur'

Musical and Chamber

concerts to a Count

in the city of

his own. For a

during the next year or

two, Haydn wrote a

number of works,

'Divertimentos' and

Symphonies. Among the

letter are several

by the late

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OLIVER BALDWIN,

the son of the Prime Minister, and the author of a striking book on his adventures in the Near East, will give a recital from Birmingham at 9.30 tonight.

MOZART'S sparkling little work is one of the lesser known Symphonies. It is supposed to have been composed at Salzburg in 1778—in which year Mozart wrote a Mass, four Symphonies, six String Quartets, and several other things. The work is rather unusual in form, for the classical period consists of only three short Movements, and there is no sort of finality at the end of the First and Second Movements. The first leading straight into the Second, the Second into the Third.

9.30 OLIVER BALDWIN

(From Birmingham)

Reading: 'The Family Gathering' from Dickens's 'Martin Chuzzlewit', and 'The Tortoise of Hope' a Short Story, by Victoria Lee. A tale.

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.15 A SIBELIUS CONCERT

THE WIRELESS SYMPHONY ORCHESTRA

Leader S. KEENE KELLY

Conducted by LEWIS HEWARD

Symphonic Poem, 'En Saga,' Op. 9

Suite from the Incidental Music to 'King

Christian II'

Seventh Symphony

(Tuesday's Programme continued on page 175)

An amazing Speaker

HERE is a speaker that can raise its voice to brilliant magnitude ... or hush it to a whispered soft caress. All the depths of tone, all the subtleties and inflections are retained in full. Here is a speaker which provides naturally balanced reproduction, without the disadvantages of batteries, mains, connections or transformers.



This illustration is of the Pedestal Cabinet Model. Price £13.10 in Oct. £15 in Mahogany Table Models, £9.10 and £10.10. Chassis only £6 and £8.

THE NEW AMPLION SPEAKER

(Patent, U.S. 2,042,444, 2,042,445, 2,042,446, 2,042,447, 2,042,448, 2,042,449, 2,042,450, 2,042,451, 2,042,452, 2,042,453, 2,042,454, 2,042,455, 2,042,456, 2,042,457, 2,042,458, 2,042,459, 2,042,460, 2,042,461, 2,042,462, 2,042,463, 2,042,464, 2,042,465, 2,042,466, 2,042,467, 2,042,468, 2,042,469, 2,042,470, 2,042,471, 2,042,472, 2,042,473, 2,042,474, 2,042,475, 2,042,476, 2,042,477, 2,042,478, 2,042,479, 2,042,480, 2,042,481, 2,042,482, 2,042,483, 2,042,484, 2,042,485, 2,042,486, 2,042,487, 2,042,488, 2,042,489, 2,042,490, 2,042,491, 2,042,492, 2,042,493, 2,042,494, 2,042,495, 2,042,496, 2,042,497, 2,042,498, 2,042,499, 2,042,500, 2,042,501, 2,042,502, 2,042,503, 2,042,504, 2,042,505, 2,042,506, 2,042,507, 2,042,508, 2,042,509, 2,042,510, 2,042,511, 2,042,512, 2,042,513, 2,042,514, 2,042,515, 2,042,516, 2,042,517, 2,042,518, 2,042,519, 2,042,520, 2,042,521, 2,042,522, 2,042,523, 2,042,524, 2,042,525, 2,042,526, 2,042,527, 2,042,528, 2,042,529, 2,042,530, 2,042,531, 2,042,532, 2,042,533, 2,042,534, 2,042,535, 2,042,536, 2,042,537, 2,042,538, 2,042,539, 2,042,540, 2,042,541, 2,042,542, 2,042,543, 2,042,544, 2,042,545, 2,042,546, 2,042,547, 2,042,548, 2,042,549, 2,042,550, 2,042,551, 2,042,552, 2,042,553, 2,042,554, 2,042,555, 2,042,556, 2,042,557, 2,042,558, 2,042,559, 2,042,560, 2,042,561, 2,042,562, 2,042,563, 2,042,564, 2,042,565, 2,042,566, 2,042,567, 2,042,568, 2,042,569, 2,042,570, 2,042,571, 2,042,572, 2,042,573, 2,042,574, 2,042,575, 2,042,576, 2,042,577, 2,042,578, 2,042,579, 2,042,580, 2,042,581, 2,042,582, 2,042,583, 2,042,584, 2,042,585, 2,042,586, 2,042,587, 2,042,588, 2,042,589, 2,042,590, 2,042,591, 2,042,592, 2,042,593, 2,042,594, 2,042,595, 2,042,596, 2,042,597, 2,042,598, 2,042,599, 2,042,600, 2,042,601, 2,042,602, 2,042,603, 2,042,604, 2,042,605, 2,042,606, 2,042,607, 2,042,608, 2,042,609, 2,042,610, 2,042,611, 2,042,612, 2,042,613, 2,042,614, 2,042,615, 2,042,616, 2,042,617, 2,042,618, 2,042,619, 2,042,620, 2,042,621, 2,042,622, 2,042,623, 2,042,624, 2,042,625, 2,042,626, 2,042,627, 2,042,628, 2,042,629, 2,042,630, 2,042,631, 2,042,632, 2,042,633, 2,042,634, 2,042,635, 2,042,636, 2,042,637, 2,042,638, 2,042,639, 2,042,640, 2,042,641, 2,042,642, 2,042,643, 2,042,644, 2,042,645, 2,042,646, 2,042,647, 2,042,648, 2,042,649, 2,042,650, 2,042,651, 2,042,652, 2,042,653, 2,042,654, 2,042,655, 2,042,656, 2,042,657, 2,042,658, 2,042,659, 2,042,660, 2,042,661, 2,042,662, 2,042,663, 2,042,664, 2,042,665, 2,042,666, 2,042,667, 2,042,668, 2,042,669, 2,042,670, 2,042,671, 2,042,672, 2,042,673, 2,042,674, 2,042,675, 2,042,676, 2,042,677, 2,042,678, 2,042,679, 2,042,680, 2,042,681, 2,042,682, 2,042,683, 2,042,684, 2,042,685, 2,042,686, 2,042,687, 2,042,688, 2,042,689, 2,042,690, 2,042,691, 2,042,692, 2,042,693, 2,042,694, 2,042,695, 2,042,696, 2,042,697, 2,042,698, 2,042,699, 2,042,700, 2,042,701, 2,042,702, 2,042,703, 2,042,704, 2,042,705, 2,042,706, 2,042,707, 2,042,708, 2,042,709, 2,042,710, 2,042,711, 2,042,712, 2,042,713, 2,042,714, 2,042,715, 2,042,716, 2,042,717, 2,042,718, 2,042,719, 2,042,720, 2,042,721, 2,042,722, 2,042,723, 2,042,724, 2,042,725, 2,042,726, 2,042,727, 2,042,728, 2,042,729, 2,042,730, 2,042,731, 2,042,732, 2,042,733, 2,042,734, 2,042,735, 2,042,736, 2,042,737, 2,042,738, 2,042,739, 2,042,740, 2,042,741, 2,042,742, 2,042,743, 2,042,744, 2,042,745, 2,042,746, 2,042,747, 2,042,748, 2,042,749, 2,042,750, 2,042,751, 2,042,752, 2,042,753, 2,042,754, 2,042,755, 2,042,756, 2,042,757, 2,042,758, 2,042,759, 2,042,760, 2,042,761, 2,042,762, 2,042,763, 2,042,764, 2,042,765, 2,042,766, 2,042,767, 2,042,768, 2,042,769, 2,042,770, 2,042,771, 2,042,772, 2,042,773, 2,042,774, 2,042,775, 2,042,776, 2,042,777, 2,042,778, 2,042,779, 2,042,780, 2,042,781, 2,042,782, 2,042,783, 2,042,784, 2,042,785, 2,042,786, 2,042,787, 2,042,788, 2,042,789, 2,042,790, 2,042,791, 2,042,792, 2,042,793, 2,042,794, 2,042,795, 2,042,796, 2,042,797, 2,042,798, 2,042,799, 2,042,800, 2,042,801, 2,042,802, 2,042,803, 2,042,804, 2,042,805, 2,042,806, 2,042,807, 2,042,808, 2,042,809, 2,042,810, 2,042,811, 2,042,812, 2,042,813, 2,042,814, 2,042,815, 2,042,816, 2,042,817, 2,042,818, 2,042,819, 2,042,820, 2,042,821, 2,042,822, 2,042,823, 2,042,824, 2,042,825, 2,042,826, 2,042,827, 2,042,828, 2,042,829, 2,042,830, 2,042,831, 2,042,832, 2,042,833, 2,042,834, 2,042,835, 2,042,836, 2,042,837, 2,042,838, 2,042,839, 2,042,840, 2,042,841, 2,042,842, 2,042,843, 2,042,844, 2,042,845, 2,042,846, 2,042,847, 2,042,848, 2,042,849, 2,042,850, 2,042,851, 2,042,852, 2,042,853, 2,042,854, 2,042,855, 2,042,856, 2,042,857, 2,042,858, 2,042,859, 2,042,860, 2,042,861, 2,042,862, 2,042,863, 2,042,864, 2,042,865, 2,042,866, 2,042,867, 2,042,868, 2,042,869, 2,042,870, 2,042,871, 2,042,872, 2,042,873, 2,042,874, 2,042,875, 2,042,876, 2,042,877, 2,042,878, 2,042,879, 2,0



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Tuesday's Programmes continued (October 23)

SWA CARDIFF. 563 M 800 KC

2.30 London Programme relayed from Daventry

4.0 A Light Orchestral Concert

Relayed from the National Theatre, London

1. The Pavane for a Princess
2. The Dance of the Hours
3. Introduction, Act III, 'The Maestrosingers'

Spanish Caprice, Rimsky-Korsakov

A PAVANE was originally a dance, of a slow stately character. Its solemn nature makes it specially suitable for a memorial piece.

Ravel's Pavane is one of his best works on a small scale. Originally written for Piano-forte, it is also scored for a small Orchestra, consisting of the usual Woodwind (there is only one Oboe, however), two Horns, one Harp, and Muted Strings. The music centres round a slow, sustained melody, the first part of which is given out by Horn, the second part as a duet—Oboe and Bassoon. It is beautifully scored throughout.

ARMSTRONG GIRLS in 1921 was invited by Granville Barker to compose music for the production of Maeterlinck's play 'The Betrothal'. Here is some of that distinctive and interesting music.

THE Spanish Caprice is so well known that it is necessary to recall only that it consists of a number of contrasted sections, following one another without pause, thus: Alborada, Valse, Alborada (repeated), Scene and Gypsy Song, Fandango.

5.0 RICHMOND HELLFAR: 'Falling Water'

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 A WELSH INTERLUDE

KATE ROBERTS

Reading one of her own Short Stories in Welsh, 'Gwylt'

7.25 S.B. from Sheffield (See London)



7.45 Tally Ho!

And hear in our dreams the sweet music all

Of—they're running—they're running
Go, Turk,

THE STATION ORCHESTRA

A Hunting Song

TOPPERS GREEN (Baritone)

The Hunt is up Old English, arr. Stanford

1. The Hunt is up

2. The Hunt is up

3. The Hunt is up

4. The Hunt is up

5. The Hunt is up

6. The Hunt is up

7. The Hunt is up

8. The Hunt is up

9. The Hunt is up

10. The Hunt is up

11. The Hunt is up

12. The Hunt is up

13. The Hunt is up

14. The Hunt is up

15. The Hunt is up

16. The Hunt is up

17. The Hunt is up

18. The Hunt is up

storm approaches its height and night falls. Dido and Aeneas, hunting, arrive and take refuge.

Wood Nymphs appear, singing: also Fawns and Satyrs, all of whom dance a grotesque dance in the darkness. A little stream in the rocks becomes a noisy cataract. Lightning strikes a tree, and finally the whole scene is obscured by dense clouds. The storm at last abates and the clouds scatter.

The music calls for no description. The above conveys its spirit.

Reading from 'THE CHIME OF THE BRIGADIER' (An Exploit of the Brigadier Gerard) by A. CONAN DOYLE

TOPPERS GREEN

Tally Ho!

Sings in the forest he } Former

MALE VOICE CHORUS

Hunter's Farewell

Montereborn

ORCHESTRA

Descriptive Piece, 'Tally Ho!'

9.0-12.0 S.B. from London (9.35 Local Announcements)

5SX SWANSEA. 204.1 M. 1,020 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

7.0 A WELSH INTERLUDE

S.B. from Cardiff

7.25 S.B. from Sheffield (See London)

7.45 S.B. from Cardiff

9.0-12.0 S.B. from London (9.35 Local Announcements)

6BM BOURNEMOUTH. 204.1 M. 820 KC.

2.30 London Programme relayed from Daventry

4.0 TEA-TIME MUSIC

Relayed from Seale's Restaurant

Directed by GILBERT STACEY

March 'Yeoman' Henderson

Valse, 'Was it a Dream?' Canton

Intermezzo, 'Passion Flower' Carter

4.15 London Programme relayed from Daventry

4.30 TEA-TIME MUSIC (Continued)

Prize Song, 'I should say me a song' Stanley

Song, 'I should say me a song' Stanley

Song, 'I should say me a song' Stanley

God touched the rose Brown

Archie of the R.A.F. Longley

Fox-trot, 'Minnetonka'

Suite, 'Russet and gold' Sanderson

Romance, 'An Old-world Village' Evans

Valse, 'Nicolette'

Fox-trot, 'Get out and get under the moon' Shay

5.15 London Programme relayed from Daventry

6.15 S.B. from London

7.0 MR. HUGH ROBERTS: Some Hampshire Wathes II

7.15 S.B. from London

7.25 S.B. from Sheffield (See London)

7.45 S.B. from London (9.35 Local Announcements)

10.40 DANCE MUSIC: AMERIE ALEXANDER and her NEW COLUMBIAN BAND, relayed from The Westover, Bournemouth

11.0-12.0 S.B. from London

Tuesday's Programmes cont'd (October 23)

6PY PLYMOUTH. 400 M 750 KC

2.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 Strange Voices in the Studio
 Songs and Duets by FREDERIC LAKE (Tenor) and
 CONSTANCE WENTWORTH (Soprano)

5.45 'Sardines for Tea'
 A Comedy by GLADYS JOINER

Presented by THE MICROSCOPES
 Martha Spinner (spinster) .. MOLLY SEYMOUR
 Mrs. Catchem (her friend) ... PAULINE CARR
 Mr. Bond (reformed seaman) ERIC MORRIS
 Box 123X (ex-soldier) .. CHARLES STAPLETON
 'Nothing ventured, nothing have' is an applicable proverb as far as 'Sardines for Tea' is concerned. A faded little spinster Martha Spinner, in search of romance, has the temerity to insert a matrimonial advertisement in the newspaper. Her action is rewarded by the arrival on her doorstep of two applicants, and listeners will then learn how so unromantic a commodity as sardines may possibly enter the romantic life of a woman causing great embarrassment!

6.15 S.B. from London

7.0 Mr. CHARLES HENDERSON 'Oxford Today and Tomorrow'

7.15 S.B. from London

7.25 S.B. from Sheffield (See London)

7.45 A Sullivan Programme

ORCHESTRA

GEORGE EAST (1st Violins)
 LEWIS BUCKINGHAM

JOCelyn BOUNDY (2nd Violin)

ARTHUR DALLING (Viola)

Mrs. ABET KEATLEY (Violoncello)

CHARLES EAST (Bass)

WERNER CRANT (Pianoforte)

March, 'Iolanthe'

CONSTANCE WENTWORTH (Soprano)

Orpheus with his lute

Where the two sues

My dearest heart

ORCHESTRA

Selection, 'The Rose of Persia'

FREDERIC LAKE and CONSTANCE WENTWORTH

How sweet the moonlight sleeps upon her face

'How oft beneath the fur of Syrian skies

(Violoncello)

'Suppose, I say, suppose' ('The Rose of Persia')

ORCHESTRA

Suite, 'The Merchant of Venice'

FREDERIC LAKE (Tenor)

Come, Margarita, come ('The Martyr of Antioch')

Once again

I care not if the cup I hold ('The Rose of Persia')

ORCHESTRA

Gracful Dance (Gavotte)

8.0-12.0 S.B. from London 9.35 Local Announcements

5NG NOTTINGHAM. 175.2 M. 1,080 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

7.0 Mr. R. F. WILSON: 'Art and Life'—II

7.15 S.B. from London

7.25 S.B. from Sheffield (See London)

7.45 A Studio Concert

THE BUTTERFLY MALE VOICE CHORUS

My I was

Yester Year (Londonderry Air)

The Piper's Son

THE ADA RICHARDSON QUINCY

Four Characteristic Waltzes Coleridge Taylor

'13, SIMON STREET

A Play in One Act

By ANTHONY P. WHARTON

Played by the Nottingham Amateur Dramatic Club

Produced by Mrs. D. DEAN PROOFMAN

13, Simon Street is a tenement house in Whitechapel. William Lassen occupies a back room on the second floor. It is an unpleasant room, greasy and grimy. Leading out of it is another room occupied by Cecil Carter, and Lassen is knocking at the door to attract his attention.

QUINCY

Schubertiana

arr. Finch

Chorus

Land of the Leal

Baritone

O Peaceful Night

German

The Crusaders

English

9.0-12.0 S.B. from London 9.35 Local Announcements

2ZY MANCHESTER. 384.0 M. 760 KC

2.30 London Programme relayed from Daventry

4.0 THE NORTHERN WOMEN'S ORCHESTRA

Suite, 'Americana'

Thurston

4.15 London Programme relayed from Daventry

4.30 THE NORTHERN WOMEN'S ORCHESTRA

Overture to 'The Maid of Artois'

Ralph

Selection from 'The Co-Quintess'

Chorus

Waltz, 'Destiny'

Finch

The Turkish Patrol

Thurston

5.15 THE CHILDREN'S HOUR

A Day for the Little Ones

Nursery Rhymes

The House that Jack built

Shaw

The Queen of Hearts

Martin Shaw

Oh, dear! What can the matter be? Traditional

Sung by BETTY WHEATLEY

The Whistler and his Dog

Pyper

Shepherd's Hay

Quintet

Mally on the Shore

Quintet

Played by THE NORTHERN WOMEN'S ORCHESTRA

Story, 'The Blue-eyed Dragon' (Nileen M. Drayton)

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 Boys' and Girls' Clubs Bulletin

6.45 S.B. from London

7.25 S.B. from Sheffield (See London)

7.45 Lancashire Art

THE NORTHERN WOMEN'S ORCHESTRA

Conducted by T. H. KELSON

Pierrette and Pierrot (from Suite Fantastique)

Fauré

ARTHUR LAYCOCK

Reading a selection of his father's poems

ORCHESTRA

La Fée Tarapatapouze (from 'Suite Française')

Fauré

Joie de Vivre

(Manchester Programme continued on page 179.)

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 4s. 6d. each. 10s. 6d. for the set.

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 3s. each. 10s. 6d. for the set.

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 4s. 6d. each. 10s. 6d. for the set.

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 4s. 6d. each. 10s. 6d. for the set.

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In Seven Parts on Four Records (Nos. 494-497)
 4s. 6d. each. 10s. 6d. for the set.

Quintet in C—Op. 163

In Twelve Parts on Six Records (Nos. 498-503)
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Schubert Songs—In English

Norman Allin, Bass.

5019 { Death and the Maiden } 3s.
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Frank Titterton, Tenor.

5481 { The Air King } 4s. 6d.
 On the Water }
 5482 { By the Sea } each.
 Ave Maria }

Roy Henderson, Baritone.

5433 { Fairies } 4s. 6d.
 The Shepherd }

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 from C. & G. M. 105-107
 Clerkenwell Road, London E.C.1

7.25-9.15 Two Talks for Lovers of the Theatre

- 10.15 B.B.C. The Daily Service
10.30 (Dauntrey only) TIME SIGNAL, GREENWICH
Y. PATER, F.R.S.E.
11.0 (Dauntrey only) Gramophone Records
Sonata in G (Tartini) (for Violin and Piano)
12.0 A BALLAD CONCERT
ANITA VALORAN (Soprano)
and the
LONDON PHILHARMONIC ORCHESTRA
Songs and Duets
12.30 JACE PATSE
and the
B.B.C. DANCE ORCHESTRA

- 1.0-2.0 FRASCATI'S ORCHESTRA
Directed by GEORGE HAECK
From the Restaurant Frascati
2.25 (Dauntrey only) East Coast Fishing
B. Helin
2.30 BROADCAST TO SCHOOLS:
Miss C. Von Wyss, 'Nature Study for
Town and Country Schools', V, No. 1
1935
2.55 Musical Interlude
3.0 Mr. J. C. STUART and Mrs. Mary
F. STUART, 'The Foundations of
English Poetry'

- 3.30 Mrs. B. A. L. FRANK: 'What we
pay Rates for—V, How Public Services
are developed'

THE widespread and vital set vices of local authorities are explained and dealt with in greater detail by Mrs. Frank in her talk this afternoon. She touches upon such important matters as the development of public health work; provision for infant welfare, and care of children; housing; education and social services in general, on which more money is spent every year.

- 3.45 A Light Classical Concert
ADELAIDE RIND (Soprano)
THE HETTY BOLTON TRIO
MARIE WILSON (Violin)
FRYDLE HART (Viola)
HETTY BOLTON (Pianoforte)
Trio in E Minor (Dumky) Dvorak

- 4.15 ADELAIDE RIND
Chanson de F. J. M. Marie Antonette
Chanson du Papillon (Butterfly's Song) Campra
Gather ye rosebuds Lullay
Elle de la mer With thou beside me Bach
Alleluia Mozart

- 4.30 Trio No. 3 in B Flat Mozart

- 4.45 AN ORGAN RECITAL by EDWARD O. HENRY
From Milhaud's Toccata and Chorus

- 5.15 THE CHILDREN'S HOUR
Children Only!
This is a programme not only for children, but
about them. The items will include
Song—'The Little Boy and the Young', sung
by the Smiths
'The Pulling-Out' (and the Making-Up)
as set down by Kenneth Graham

- 6.0 A Recital of Gramophone Records
6.15 TIME SIGNAL, GREENWICH WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN
6.30 The Week's Work in the Garden, by the
Royal Horticultural Society
6.40 Musical Interlude

WEDNESDAY, OCT. 24 2LO LONDON & 5XX DAVENTRY

(891.4 M. 230 KC.)

(1,504.3 M. 187 KC.)

6.45 THE FOUNDATIONS OF MUSIC

SCHUBERT'S WINTERREISE
Sung by PARRY JONES (Tenor)
Rockhock (Backward Look)
Irish (W. J. J. J.)
Rust (Rest)
Friedrich (F. J. J. J.)

7.0 Sir Edward Crowe, C.M.G. Next Year's
British Industries Fair (Under the Auspices of
the Department of Overseas Trade)

THIS evening's talker in the Comptroller General
of the Department of Overseas Trade.
Entering the Consular Service in 1897, he was in
1918 Commercial Counsellor of the Tokio Embassy,
and he joined the Department of Overseas Trade
the following year. In his talk he will discuss



CRACKED CHINA—Tough at 9.35

the next British Industries Fair, the most important
occasion on which British manufacturers
display their products to buyers from all over the
world.

7.15 Musical Interlude

7.25 Amateur Dramatics by GROWFORD GILBEY
and Mrs. PENELOPE WHEATLEY—I, How to Start
a Dramatic Society.

7.45 Chamber Music

EDUARD STRAUSS (Pianoforte)
THE LONDON STRING QUARTET JOHN PENNYNG
TON First Violin THOMAS PETER (Second
Violin), H. W. J. WARD (Viola), C. WARD (Cello)
EVANS (Violoncello)

Quartet in D Minor ('Death and the Maiden')
Schubert
Allegro; Andante con moto, con variazioni;
Scherzo—Allegro molto; Presto—Prestissimo

8.20 EDUARD STRAUSS
Rhapsody in G Major
Thirty-two Variations in G Major } Beethoven

8.35 Quartet in D, Op. 64, No. 3 ('The Lark')
Haydn
Allegro moderato; Adagio cantabile; Menuetto
—Allegretto; Finale—Vivace

10.30 A Russian Play by Miles Malleon

HAYDN'S warm, genial nature is reflected in
most of his music, especially, perhaps, in
his String Quartets, which are of all 'classical'
music the most easy-going to hear.
This one is called the 'Hornpipe' Quartet,
because the last Movement dances along much
in that style.

Its other three parts are respectively a piquant
opening Movement, based on two contrasted
Tunes, then a short and tender song like piece
with the usual Minuet as Third Movement.

9.00 WEATHER FORECAST SECOND GENERAL NEWS BULLETIN

9.15 'Aims and Ideals in the Theatre—II,' Miss LILIAN BAYLES

THE OLD VIC is, of course, a
national institution. It may be
renewable, but we persist in keeping
the flag of Shakespeare flying in the
two parts of the country least accessible
to the West End of London—Stratford
on Avon and the Waterloo Road. In the
latter Miss Bayles reigns supreme. She
has made the 'Old Vic' a household
word under her régime. She is acknow-
ledged throughout the Empire for her
services to Shakespeare and she is well
on the way to making that Empire's
capital site for Shakespeare's plays.

9.30 Local Announcements, (Dauntrey only) Shipping Forecast

9.35 Cracked China

Collected by
K. B. INCH and GORDON MCCONNELL
and stuck together by
BRUCE WILKINSON
with the assistance of
OLIVE GROVES
ROBERT CHISHOLM
ST. BARNES WEST
and the
GERMON PARKINGTON QUINCY

10.30 'Michael'

A Play in Three Scenes by MILES MALLEON
Adapted from the Tale 'What Men Live By,'
by Leo Tolstoy

Incidental Music as specially written for the first
production of the play by NORMAN O'NEILL

The Characters

Nicola

Matryona

Aluska

Michael

A Russian Noble

His Servant

A Woman

Two Children

The Scene: A Russian peasant hut

Tolstoy, the great Russian mystic, whose
centenary was recently celebrated, believed
so implicitly in the rewards of poverty
that he divested himself of his rank and
wealth to live the life of a peasant.

'What Men Live By' is a story of how it
was given to a poor cobbler and his family,
because of their poverty, to entertain an
archangel unaware.

11.0-12.0 (Dauntrey only) DANCE MUSIC:
HERMAN DANKOWSKI and his BAND, from the
Royal Opera House Dances, Covent Garden.

VARICOSE VEINS

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Remarkable Success of New Principle of Support

The following letter from a publisher is typical of various statements given in 1968 illustrating the same:

4. I am more than delighted with them and have recommended to many of my friends. They are the greatest comfort and happiness I have during sickness in every way. If I put them upon for a few hours while they sit by me, I feel the difference a new physician would make. The fragrance was most pleasant on the air - especially in winter. You can see the difference from my letter and my willingness to sit beside you and to write to and persuade as I think your neighbors should be brought before evidence upon this as available benefit.

[illegible]

Compri-Vena

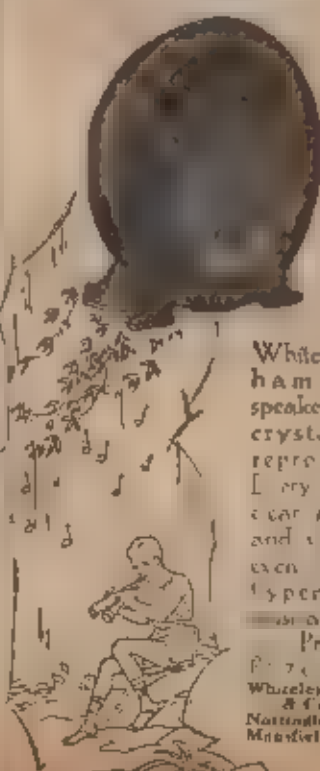
The *Journal of the American Medical Association* is a weekly publication of the American Medical Association, published by the Association's Publishing Department, 535 North Dearborn Street, Chicago, Ill. 60610. It is published by the Association's Publishing Department, 535 North Dearborn Street, Chicago, Ill. 60610.

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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[illegible]

For those who appreciate
good Music



Whitley-Boneham Loud speakers render crystal clear reproduction. Every note as clear as a bell, and as timely as the music. Even the most hyper-sensitive ear of the expert

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& Co Ltd
Nottingham Road
Mansfield, Notts

Creating a National Chorus.

Chrysomelidae

Counties and representing every station in life—
 suddenly became a united and virile organism as
 as their voices blended in Parris Hill by
 scene. We might as well say there was no doubt
 that a fine Chorus had been born. It will not,
 of course, be at its best and conditions rehearsing
 but welded municipalities more firmly together,
 but the music is there and we have every reason
 to believe that the foundations are sound.

The task is not yet complete; we are hoping to keep in touch with the many surprisingly good folk who just failed to reach the highest standard. We are now trying to group them with a view to compiling a waiting list from which to fill the vacancies which are bound to arise. A suggestion has been made, too, that a large 'fringe' chorus be started and from which to augment the main Chorus on occasion and when a number of us to form a very large choir for future public events; this is being considered. We therefore ask the indulgence of those who have not yet heard from us.

It is desired that the Chorus shall strive continually to improve, and therefore we propose to keep up the competitive spirit, so far as this can be done without injuring *ensemble*. Already we have a large file of requests from amateur singers who have written since our original list closed, and we intend to start at weekly and bi-weekly choruses, and to meet together with any who have been dropped from the list, but who are desirous of re-joining.

[illegible]

In conclusion, I would like to say a word or two to certain of those who have not been chosen this time and to some of the ones who have been chosen. Above all things express any concern to which you have to come in your words clearly and learn to read Staff Notation. The number of choristers who cannot read ordinary part-song music is simply appalling. Some of the applicants have actually regarded sight-reading as a preliminary to the expression of song. I am glad that a simple transfer had expressed much surprise about this, but the student is just ignorant in assuming a later work who may be a real jewel and is a bit ashamed that you have not mastered one of the media necessary for the expression of your chosen art. Make up your mind that next spring will find you at least to read simple chorus music correctly as regards notes and rhythm.

Then there are the "wobblers." Some applicants were so bad that, quite literally, it was scarcely possible to distinguish the notes in a simple scale. Any sort of "wobble" is a fatal defect from the viewpoint, and an appreciable number of our students have been thus eliminated.

Finally, although the American approach to opera is a defect common to most choruses, it will keep you out of the National Chorus. It is an unfortunate fact that many amateurs (and not a few professionals) in this country are British, however well they may talk. We are aware that many foreign vocalists are around here, but contrary to what you might expect, they are not glad to hear the "Zar-on" are of no use to us, while "plummy" voices who sing "Owoi conneence alla lab," when they really mean "Oh, I could end thee at a blow," raise primitive passions in the breasts of those condemned to listen to them.

E. B. W.

Volume, Quality

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CHAPMAN-REINARTZ 2



Embodying a remarkable development of the famous Reinartz circuit. Fully described in this week's "AMATEUR WIRELESS."

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The detailed instructions, with many helpful photographs and diagrams, make construction so easy that the veriest beginner can build this simple two-valver, which has the prestige of "AMATEUR WIRELESS" behind it.

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The firm which makes the Exide Battery makes nothing else. All its force—all its focus is turned on this one single purpose and point. And so it is that this Battery goes with men wherever men carry their lives in their hands. You would find it in submarines and aeroplanes; in the Marconi stations on the coast; in the wireless room of the ship at sea. Whether it be to meet a terrible responsibility or to make a broad, even, flexible flow of melody in some music room where taste is fastidious and the standard high—or just to start and light a luxurious car—the Exide Battery as a matter of course!

Exide

BATTERIES FOR WIRELESS

EXIDE BATTERIES, CLIFTON JUNCTION, NE. MANCHESTER

Wednesday's Programmes cont'd (October 24)

(Continued from page 182.)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

12.0-1.0 Gramophone Records

2.30 London Programme relayed from Daventry

4.0 ARCHIE ALEXANDER and his COLUMBIAN BAND
Relayed from the Westover, Bournemouth.

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15-11.0 S.B. from London (9.30 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
A Visit to the Farmyard—when "Old Tom the Drake" (H. D. Blackmore) tells the story of his farm.

6.0 London Programme relayed from Daventry

6.15-11.0 S.B. from London (9.30 Local Announcements, Mid-Week Sports Bulletin)

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

No Transmission from Nottingham today

2ZY MANCHESTER. 384.5 M. 760 KC.

12.0-1.0 New Gramophone Records

2.30 London Programme relayed from Daventry

3.0 Mr. R. E. SOWTH, Books Worth Reading
V. Shakespeare's "Merchant of Venice," Act IV
S.B. from Sheffield

3.20 THE NORTHERN WIRELESS ORCHESTRA
Rugby League
Hughes & Co. Ltd. Dances

3.30 London Programme relayed from Daventry

2.45 THE NORTHERN WIRELESS ORCHESTRA
Overture, "La Sorcière" Salvador
March, "Cleopatra" Mancinelli

THE HARMONIC SINGERS

ALICE FRANKIE (1st Tenor), WILLIAM DALE (2nd Tenor), EDWARD THOMAS (Baritone), ALBERT FRESTON Bass.

Drink to me only arr. Elliott Burton
Doan yo' cry, ma honey Nell, arr. Smith
Simple Simon Mary, arr. Jackson

ORCHESTRA

The Phantom Melody H. Bailey
Two Spanish Dances Alan Krass

HARMONIC SINGERS

Pickaninny Lullaby Mrs. H.

Anna Laurie arr. Button

The Fond Lover Bartock

Must I then part from Thee? Olin

ORCHESTRA

Overture, "Loyal Hearts" Zarital

5.15 THE CHILDREN'S HOUR

A Plantation Afternoon

Plantation Songs C. Johnson

Down South Middleton

Played by THE SUNSHINE TRIO

Little Alabama Coon arr. Moffatt and Coates

Old Folks at Home arr. Moffatt and Coates

Little Snuggly Coon arr. Moffatt and Coates

Sung by HARRY HOWELL

Some of the Tales of Uncle Remus Horne

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 Royal Horticultural Society's Bulletin

6.40 S.B. from London

7.45 A Light Orchestral Programme

From the Manchester Radio Exhibition

Organized by the Manchester Evening Chronicle, the Radio Manufacturers Association, and the Provincial Exhibition.

Relayed from the Manchester Radio Exhibition

THE NORTHERN WIRELESS ORCHESTRA

Conducted by T. H. MUMFORD

Selection, "The Gondolier"

Selection, "The Gondolier" Sullivan

Selection, "The Gondolier" Sullivan

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DIRTY WEATHER AHEAD!



See to your Roofs Now!

NOVEMBER gales are coming. Slates and tiles will go flying down. And the damage done by rain inside the house may cost you "a pretty penny" over and above actual roof repairs, unless you have your roofs made staunch with RITO.

RITO is a plastic repairing compound which will soon remedy any roof trouble and make your roof all-weather proof. It is used on all roofs and is easy to apply. It is a vibration and debris resistant due to atmospheric action. And RITO will do your job for 75% less than any ordinary roof-repairing method would cost you.

Write for interesting Leaflet "The Property Owner and his Roofs"—Post Free



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10 lb. Tins 7/- (8/- by post).

25 lb. Kegs 12/6, Carriage paid.

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5NO NEWCASTLE. 525.5 M. 950 KC.

12.0-1.0 Gramophone Records 1.0-2.0 London Programme relayed from Daventry 2.30-3.0 London Programme relayed from Daventry 3.0-4.0 Mr. R. E. SOWTH, Books Worth Reading V. Shakespeare's "Merchant of Venice," Act IV S.B. from Sheffield 4.0-5.0 THE NORTHERN WIRELESS ORCHESTRA Rugby League 5.0-6.0 THE NORTHERN WIRELESS ORCHESTRA Rugby League 6.0-7.0 THE NORTHERN WIRELESS ORCHESTRA Rugby League 7.0-8.0 THE NORTHERN WIRELESS ORCHESTRA Rugby League 8.0-9.0 THE NORTHERN WIRELESS ORCHESTRA Rugby League 9.0-10.0 THE NORTHERN WIRELESS ORCHESTRA Rugby League 10.0-11.0 THE NORTHERN WIRELESS ORCHESTRA Rugby League 11.0-12.0 THE NORTHERN WIRELESS ORCHESTRA Rugby League

5SC GLASGOW. 505.4 M. 940 KC.

12.0-1.0 Gramophone Records 1.0-2.0 London Programme relayed from Daventry 2.30-3.0 London Programme relayed from Daventry 3.0-4.0 Mr. R. E. SOWTH, Books Worth Reading V. Shakespeare's "Merchant of Venice," Act IV S.B. from Sheffield 4.0-5.0 THE NORTHERN WIRELESS ORCHESTRA Rugby League 5.0-6.0 THE NORTHERN WIRELESS ORCHESTRA Rugby League 6.0-7.0 THE NORTHERN WIRELESS ORCHESTRA Rugby League 7.0-8.0 THE NORTHERN WIRELESS ORCHESTRA Rugby League 8.0-9.0 THE NORTHERN WIRELESS ORCHESTRA Rugby League 9.0-10.0 THE NORTHERN WIRELESS ORCHESTRA Rugby League 10.0-11.0 THE NORTHERN WIRELESS ORCHESTRA Rugby League 11.0-12.0 THE NORTHERN WIRELESS ORCHESTRA Rugby League

2BD ABERDEEN. 603 M. 601 KC.

12.0-1.0 Gramophone Records 1.0-2.0 London Programme relayed from Daventry 2.30-3.0 London Programme relayed from Daventry 3.0-4.0 Mr. R. E. SOWTH, Books Worth Reading V. Shakespeare's "Merchant of Venice," Act IV S.B. from Sheffield 4.0-5.0 THE NORTHERN WIRELESS ORCHESTRA Rugby League 5.0-6.0 THE NORTHERN WIRELESS ORCHESTRA Rugby League 6.0-7.0 THE NORTHERN WIRELESS ORCHESTRA Rugby League 7.0-8.0 THE NORTHERN WIRELESS ORCHESTRA Rugby League 8.0-9.0 THE NORTHERN WIRELESS ORCHESTRA Rugby League 9.0-10.0 THE NORTHERN WIRELESS ORCHESTRA Rugby League 10.0-11.0 THE NORTHERN WIRELESS ORCHESTRA Rugby League 11.0-12.0 THE NORTHERN WIRELESS ORCHESTRA Rugby League

2BE BELFAST. 806.1 M. 980 KC.

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WARRINGTON

7.45
Pampanini
and the
Orchestra

THURSDAY, OCTOBER 25
2LO LONDON & 5XX DAVENTRY
(381.4 M. 830 KC.) (1,604.3 M. 187 KC.)

10.30
Dance Music
from the
Savoy Hotel

10.15 a.m. The Daily Service

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

11.0 (Daventry only) Gramophone Records
Quartet in B Flat ('The Sunlight') Baydn

12.0 A CONCERT
DOROTHY PERROT (Contralto)
EDWARD BRACE (Tenor)
MELBIE WILLIAMS (Pianoforte)

1.0-2.0 THE WEEK'S RECITAL OF GRAMOPHONE RECORDS
Arranged by Mr CHRISTOPHER STONE

2.25 (Daventry only) East Coast Fishing Bulletin
BROADCAST TO SCHOOLS:
Mr A. LLOYD JAMES 'Speech and Language



A FAMOUS OPERATIC SOPRANO.

Rosina Pampanini, of La Scala, Milan, will sing in the Orchestral Concert from London this evening at 7.45.

2.50 Musical Interlude

3.0 Evensong
From Westminster Abbey

3.45 Mr. ARTHUR J. BENDY: 'Odd Jobs about the House—V, Hints on French Polishing

4.0 A Studio Concert
HELEN DAVIDSON (Soprano)
FAUSTO BONINO'S SEXTET

5.15 THE CHILDREN'S HOUR
Selections by THE BAND OF THE ST. MARY LONDON GUARDIAN'S SCHOOLS
'Nix—the Story of a Goat (H. Mortimer Batten)
'The New Boy,' being an extract from 'The Fifth Form at St. Donatus' (Talbot Baines Reed)

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

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

6.30 Market Prices for Farmers

6.35 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
SCHUBERT'S WINTERREISE
Sung by LARRY JONES (Tenor)

EINSAMKEIT (Solitude). Solitary, the wanderer takes his way. The air is calm but he was never so wretched when the storm raged.

Die Post (The Postman). The postman's horn rouses emotion in his heart, though he knows there can be no news for him. Yet the post is a link with the town where she lives.

Der greise Kopf (The Grey Head). The frost has silvered his hair, making him think of old age, that dim distant sorrow. Alas, he is young, and the sorrow is keen.

Die Krake (The Raven). The bird of ill-omen has kept him company all along. Does it hope to pick his bones? Very soon his journey in life will be ended. He begs the raven to be his companion until then.

Leide Hoffnung (Last Hope). A few not many fingers on the branch. Thus hangs and quivers his slight hope. If the leaf fall, his hope is gone.

7.4 Mr. FRANCIS TOYE: 'Music in the Theatre

7.15 Musical Interlude

7.25 Major GORDON HOME: 'Life in Roman—V, Country Life'

IN this evening's talk Major Home surveys villages, farms, and country houses. He gives a list of trees introduced by the Romans, and explains the famous system of their military roads with their milestones and bridges. From this he passes naturally to the Roman postal service, and then to their mining of lead, iron and tin, and their stone-quarrying. This brings up a consideration of the great problem of slavery under Roman rule.

7.45 AN ORCHESTRAL CONCERT

PAMPANINI SOLO
THE WIRELESS ORCHESTRA
Conducted by AYLMER BURRELL

7.45 ORCHESTRA
Overture, 'Scherzando' Rossini

ONLY the Overture of this Opera now survives. It is interesting, however, to recall that the opera itself made something of a success when given under Rossini's own direction at the King's Theatre, London, in 1824, after being a somewhat discouraging failure on its original production at Venice the year before.

The Overture begins with a vigorous measure where strings and woodwind combine, over a continued roll on the drums, to build up a thrilling climax. Then there comes a more slowly moving section, based on a duet which is sung in the opera by the heroine Semiramide, Empress of Ninaveh, and Arsace. This slower section is followed by another Allegro which brings the work to an end with all Rossini's usual brilliance and energy.

8.0 PAMPANINI and Orchestra

Un bel di vedremo ('Madam Butterfly') Puccini
IN this and hearted song, listeners will remember Butterfly, deserted by her lover Pinkerton, wings of her steadfast faith that he will one day return. She tells of how she will go to meet him, hiding at first, and then springing out to greet him joyously.

8.5 Orchestra
Symphonic Poem, 'Orpheus' Liszt

8.20 PAMPANINI and Pianoforte
Valse (A. Tosti) Puccini
Pavane Liszt

8.28 ORCHESTRA
'L'oiseau Nuis to' Bagn Tchaikovsky
Overture, Beethoven & Co. Beethoven

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

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

9.30 Local Announcements, (Daventry only) Shipping Forecast

9.35 A Recital
SOLOMON (Pianoforte)
and
ROGER CLAYTON (Tenor)

Two Sonatas Scarlatti
The Cuckoo Debussy
Lullaby and Variations Rameau



A JOINT RECITAL.

will be broadcast by Solomon, the pianist (above), and Roger Clayton (tenor) from London tonight at 9.35.

ROGER CLAYTON
Sigh no more, ladies Thomas Ford
I'll sail upon the Dog Star Ford
Pretty Ring Time Healey
The merry month of May Alcock

SOLOMON
Impromptu in F Sharp Chopin
Nocturne in D Flat Chopin
Polonaise in A Chopin

ROGER CLAYTON
Spring Greetings Rimsky-Korsakov
Scherzando from 'Fair Maid of Perth' Bizet
St. Crispin's Day Liszt
Pretty Phyllis (Old French) arr. Alcock

SOLOMON
M. a. r. o. s. Debussy
Prelude in G Bach
Prelude in E Bach

10.30 12.0 DANCE MUSIC FRANK BLIZALSKY and his SAVOY HOTEL MUSIC, from the Savoy Hotel

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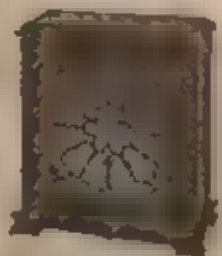
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The Second Concert of the 1928-29 Season of B.B.C. Symphony Concerts conducted by

SIR HENRY J. WOOD

with the B.B.C. Symphony Orchestra and SZIGETI.



TONIGHT'S second concert of the 1928-29 season is one of many millions of which distinguished conductor (and one particularly associated with broadcast) Sir Henry Wood has further introduction to listeners. It is to say that he has recently carried through his thirty-fourth season of Promenade Concerts. Josef Szigeti is one of the greatest living violinists. He is a Hungarian by birth, but has made many tours of the world. Many listeners will recall his superb performance of the Beethoven Violin Concerto at one of last season's B.B.C. Promenade Concerts. The following brief notes may be of interest to those listening to the works to be given tonight:

Overture in D Minor *Handel*
THE Handel orchestra no longer exists. It consisted of: Strings—same as today. Woodwind including large numbers of flautists (contrast in tone with the modern Oboe), and of Bassoons, with Flutes (but no Clarinets—not yet invented); Brass; and a yoboad instrument (called a Harpsichord, as it is an old bag-pipe).

There are three sections in this piece:—
I. (Moderato.) A slow introduction of a firm and resolute character.

II. (Allegro.) Quick and joyful. In a free, fugal style, growing largely out of the 'subject' announced by the Violins at the opening.

III. (Majestic.) A brief closing passage, modelled on the introduction.

Suite in F, Op. 33 *Rossini*

LIKE Rossini's Karsakov, Rossini began his career in his country's naval service, and wrote his first music on board ship. At the age of twenty-six he left the Navy, and from 1804 to 1814 he was actively engaged in composition and teaching. But it was after the war, when he retired to Brittany to resume his interrupted music, that he began to flourish as in the most fertile sense of the word a creative artist. Whether he was drawn from foreign lands, from the classics or from a more homely theme, the treatment is his own—poetic, vivid and sure of itself, like a picture which is at once bold in the strength of its colour and yet delicate in its sensitive refinement.

The Suite in F, which appeared only last year, is dedicated to the Russian composer Sergei Karsakovsky. It is in three movements. The first, 'Scherzo in G major', and though their general structure is based on the classic models which these names suggest, all three are treated with a happy freedom from any formal restraint. And all are so rich, not only in the exuberance of their themes, but in the natural way in which one subject grows out of another, as to belie the criticism sometimes levelled at Rossini's music—that its weak spot is a lack of original melodic invention.

Symphony in B Minor, No. 2 *Borodin*
DR. BORODIN shared his short and strenuous life between those two exacting masterpieces, the arts of Medicine and of Music. He was both with gifts and a man whose both count among those of the world.

Vividly Russian as his music is, with something of the gorgeous East in its fabric—his father was a Prince of the old state of Limeria, beyond the Caucasus—it is no less strongly individual. And its rugged vigour, its generous warmth of colour, its

At 8.0 p.m. from all Stations except 5GB.

PROGRAMME.

Part One.

Overture in D Minor, *Handel*, arr. *Elgar*
Suite in F, Op. 33 *Rossini*
Symphony in B Minor, No. 2 *Borodin*

9.10 Interlude from the Studio. Second General News Bulletin, etc.

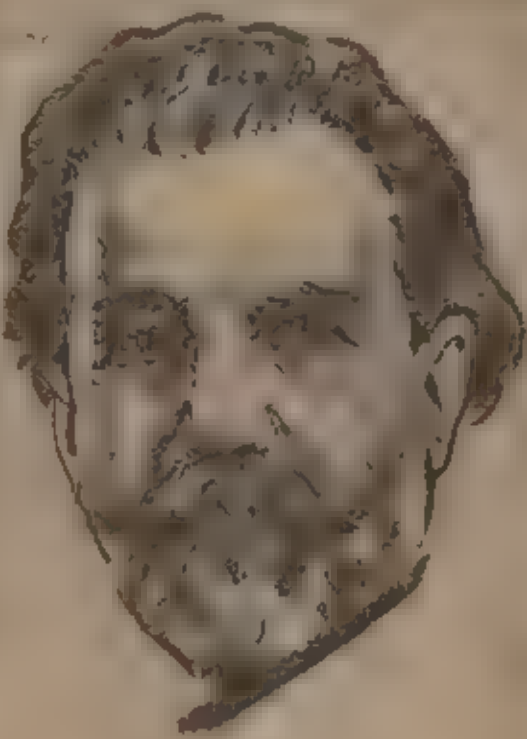
Part Two

Violin Concerto *Casella*
(Soloist, Szigeti)
(First performance in Britain)

English Rhapsody, 'A Shropshire Lad' *Butterworth*

The Ride of the Valkyries *Wagner*

The Third of the season's Concerts will be given at the Queen's Hall on Friday November 9, when Sir Hamilton Harty will conduct the Halle Orchestra in three Symphonies (Schubert, Beethoven and Brahms). The Fourth Concert, on November 23, will consist of a new choral work *The Pilgrim's Progress*, by Granville Bantock, sung by the National Chorus and conducted by the composer. Conductors of the remaining concerts include Von Hoesslin, Wolff, Ansermet, Coates and Landon Ronald. Single and subscription tickets may be obtained from the B.B.C., Savoy Hill, W.C.2, Messrs. Chappell's Box Office at the Queen's Hall, and the usual agencies.



SIR HENRY J. WOOD

occasional laughter, breezy and wholesome, make it hard to believe that the only times he could give up his work were when he was too ill to do his medical work.

The Second Symphony is already well known to the regular concert-goer; it bids fair to take a place of its own among the so-called 'popular' symphonies—a place to which it has quite as good a title as many of its fellows. The orchestration, particularly in the first movement, is rich in variety of tone, in the modern jargon which has become current speech, it is 'brilliant y-coloured,' and so far as it is possible to convey a word picture by more words, the term is as good a description as could be devised.

All the strings, in unison, begin the Symphony with a theme of rugged strength. A horn, in the key of D minor, is a real 'folk' character—simple, flowing, natural, like a folk tune. These two provide material for a great part of the first movement; the development consists largely of elaboration and transformations of them.

With the second subject the movement changes from the opening *alla breve* measure to 3-2. Beginning on the last third of a bar, it is a happy, gracious tune. One other figure is freely used—a rhythmic device, for the most part on one note—a crotchet or two quavers on each beat.

The scherzo, which comes next, is so far conventional in form as to consist of three sections, of which the third is a repetition of the first, *ad caput*, with only slight modifications, while the second, sharply contrasted in manner and subject, takes the place of the customary Trio. In other ways the movement is no less original than the first, and its change of key, to F, pays no regard to custom.

The third movement, *Andante*, has been called 'picturesque.' Here again the composer takes us to a distant key: the movement begins in D Flat Major. Three principal themes are used in building it up, all easier to distinguish as they are heard than to describe in mere words.

The last movement is more frankly heroic than the other three, virtuosic in its boisterous at times in its spirit of vigour. It calls on all the available resources of the orchestra, and the finest members of the band are exploited with a whole-hearted gusto.

Concerto *Casella*

CASELLA (born 1882) is already well known to concert goers, several of his works having been heard in this country, notably his impressions, entitled *Pages of War*. He is a versatile musician, a concert pianist and music critic, and no less of a book on 'The Evolution of Music.' Two, at least of his works have already been played at B.B.C. Concerts, the Violin Suite 'Le Giorno,' brilliant and full of whimsical humour, at one of last year's National Concerts and a Concerto for piano and orchestra at a recent concert.

English Rhapsody, 'A Shropshire Lad' *Butterworth*

SOME of the most vividly English music of this century was left us by George Butterworth, who was killed in action in France, in August, 1916. His music, though clearly influenced by his enthusiasm for folk-song and dance, is yet strongly original.

Of his small output two songs only have been heard in this country, the Rhapsody on A. E. Housman's poem 'The Shropshire Lad.' The song-cycles are, of course, settings of certain of the poems, while the Rhapsody is a sort of epilogue to the song-cycles—a reverie, perhaps, of the whole of *A Shropshire Lad*.

5.15 All Twins

Listen to This

- 10.15 a.m. **The Daily Service**
 10.30 (Dorsetry only) **Time Signal, Greenwich**,
 W. LARSEN, **Forecast**
 11.0 (Dorsetry only) **Gramophone Records**
 M. and J. and J.
 12.0 **A SONATA RECITAL**
 HELEN LUARD (Violoncello)
 MAUD DIXON (Pianoforte)
 12.30 **AN ORGAN RECITAL**
 By LEONARD H. WARREN
 From St. Botolph's Church
 A Fancy (from 'Ten Voluntaries for the Organ or
 Harpsichord, Opera Settings')
 John Stanley, arr. H. Holt
 Scherzo in E G. J. Bennett
 Canon in E Minor, Op. 31 Salond
 Fantasia in E Holstenholme
 1.0-2.0 **LUNCH TIME MUSIC**
 by MORCHETTO and his ORCHESTRA
 From the May Fair Hotel
 2.25-2.30 (Dorsetry only) **East Coast Fishing**
 Bulletin

FRIDAY, OCTOBER 26

2LO LONDON & 5XX DAVENTRY

(361.4 M. 650 KC.)

(1,804.3 M. 167 KC.)

10.20 Another Flight Across the Atlantic

logs! No sleep and sweet dreams for the lonely wanderer. What use to linger among happy folk? His dream is...

Der sturmische Morgen (The stormy morning). He hails as a friend the storm at sea, with its dark sky, torn by lightning, his own rage at the sea and at life.

Tauschung (Illusion). He follows an elusive light, that seems friendly, but misleads. A man sick at heart clings any hope that promises a moment of cheer. Even an illusion is better than empty hopelessness.

Der Wogen der See (The sea). He seeks his heart's desire in the waves of the sea, but finds only a cruel mockery. He is not a man of the sea, but a man of the land, who has been driven to the sea by the storm of life.

7.0 Mr HARVEY GRAHAM, Musical Criticism

7.15 Mexico Interlude

7.25 Dr. E. S. WATERHOUSE: 'Some Ideas and deals of the World's Religions—V. Religion as Self-expression'

THIS evening in reaching the discussion of Indian religion and philosophy, Dr. Waterhouse arrives at the consideration of the religion

9.0 **WEATHER FORECAST** **SPORTS** **LOCAL AT NEWS BULLETIN**

9.15 **B.B.C. Symphony Concert**
PART II

Symphony and Orchestra

(First performance in Great Britain)

Orchestra

English Rhapsody, 'A Shropshire Lad'

Ride of the Valkyries

10.0 **Local Announcements** (Dorsetry only)
Shipping Forecast

10.5 **General THE EARL OF CAVAN, K.P.**: 'The National Playing Fields Movement—What has been done'

IN tonight's talk General the Earl of Cavan, Chairman of the Appeals and Propaganda Committee of the National Playing Fields Association, will tell the story of the great Poster Campaign now being conducted by the Association, which has already raised £300,000 and acquired nearly 400 acres of land.



10.20 'Give Me New York'

A TRANSLANTIC TRANSMISSION AT A NEW YORK AND

by HOLT MARVELL

MUSIC BY ROGER KENNEDY, JACK LECHE and L. STANTON JEFFERIES

CAST

A. S. W. STANTON

HUMPHREY PERCY

POST GLOVE

H. ST. HANDE WEST

Pianofortes JACK GERTLE and L. STANTON JEFFERIES



- 4.0 **A BALLAD CONCERT**
 IFA COPE (Soprano) and JEAN DUNCAN (Contralto)
 (Duets)
 4.30 **FRANK WESTFIELD'S ORCHESTRA**
 From the Prince of Wales Playhouse, Lewisham
 5.15 **THE CHILDREN'S HOUR**
 (Radio, Twins)
 Wherein we shall not do things 'by halves'—
 but by twos. Among the contributors to this
 programme will be
 L. STANTON JEFFERIES and V. HILLY HUTCHINSON
 who will play upon the piano
 HELEN ALSTON and KATE WINTER
 who will sing
 G. OMBROBY and his PARTNER, who will give
 The Twin Oust
 ALAN HOWLAND and A. STUART HUBBARD
 will tell Cautionary Tales (in music)

- 6.0 **Topical Talk**
 6.15 **TIME SIGNAL, GREENWICH**, **WEATHER FORECAST**, **FIRST GENERAL NEWS BULLETIN**
 6.30 **Ministry of Agriculture Fortnightly Bulletin**
 6.45 **THE FOUNDATIONS OF MUSIC**
 SHERIDAN AND SHERIDAN
 Sung by PABBY JONES (Tenor)

IN DORSE (In the Village). The village
 slumbers and dreams whilst the watch-dogs
 bark. In the morning dreams vanish. No
 matter: the dreamers have had their pleasures,
 and can dream of them again. Howl away,

of self-suppression. He seeks his heart's desire in the waves of the sea, but finds only a cruel mockery. He is not a man of the sea, but a man of the land, who has been driven to the sea by the storm of life.

7.45 **A SONNET RECITAL** by SINCLAIR LEONARD
 (Bartons)

Foreboding
 Orpheus with his lot
 Joy, Shipmate, Joy
 Pretty Betty
 I have twelve oxen
 My Own Country
 Adam of Berry

Boughton

Vaughan Williams

Rouley

Inland

Fors

Warlock

8.0 **B.B.C. Symphony Concerts**

SEVENTH CONCERT OF THE SEASON
 Relayed from the Queen's Hall
 Sole Lessee, CHAPMAN AND CO., LTD
 SHERIDAN (Violin)
 THE B.B.C. SYMPHONY ORCHESTRA
 Conducted by Sir HENRY WOOD
 (See also opposite page)

Overture to D. Moore .. Handal, arr. Elgar
 Suite in F, Op. 33 .. Roule
 (1) Prelude; (2) Sarabande, (3) ..
 Symphony in B Minor, No. 3 ..
 Allegro

10.20 **GIVE ME NEW YORK**
 (See centre column.)

10.45 **SURPRISE ITEM**

11.0-12.0 (Dorsetry only) **DANCE MUSIC**
 ALFRED and his BAND and the NEW PRINCES
 ORCHESTRA from the New Princes Restaurant

WIRELESS STEP BY STEP.

THE increased efficiency and greater simplicity of wireless receiving apparatus make it of diminishing importance for the ordinary listener to study the science of reception. Nevertheless, there is permanently a large proportion of the listening public anxious to study and experiment with the apparatus and the components provided by the wireless trade. For that considerable body of novices a new book, 'Wireless Step by Step' (George Newnes, 2s. 6d.), by 'Electron,' is commended as an introduction to the science and practice of wireless reception. This book is published as the result of a precipitate correspondence attracted by 'Electron's' recent series of articles in our enterprising contemporary *World Radio*. 'Wireless Step by Step' proceeds from elementary facts to deal successively with Waves and Oscillating currents; The Valve; Rectification, High-frequency Amplification; Low-frequency Amplification, and Ancillary Apparatus.

Programmes for Friday.

SWA	CARDIFF.	353 M. 850 KC.
12.0-1.0	London Programmes relayed from Daventry	
2.30	London Programme relayed from Daventry	
5.0	JOHN STRAN'S CARLTON CELEBRITY ORCHESTRA Relayed from the Carlton Restaurant	
5.15	THE CHILDREN'S HOUR	
6.0	London Programme relayed from Daventry	
6.15	S.B. from London	
7.45	CLARICE MAYNE and her pianist BOBBY ALDERSON	
8.0-11.0	S.B. from London (10.0 Local Announcements)	
SSX	SWANSEA.	284.1 M. 1,020 KC.
12.0-1.0	Gramophone Records	
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	
7.45	S.B. from Cardiff	
8.0-11.0	S.B. from London (10.0 Local Announcements)	
6BM	BOURNEMOUTH.	378.1 M. 830 KC.
12.0-1.0	Gramophone Records	
4.0	THE ROYAL BATH HOTEL DANCE BAND Directed by REG ELGAR Relayed from the King's Hall Rooms	
5.15	THE CHILDREN'S HOUR	
6.0	London Programme relayed from Daventry	
6.15-11.0	S.B. from London (10.0 Local Announcements)	
SPY	PLYMOUTH.	400 M. 780 KC.
12.0-1.0	London Programme relayed from Daventry	
4.0	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR: Pray what are you doing, my little maid? Just listening to Plymouth, sir, she said. And what can you hear at this hour, little maid? "Thor's Hammer," by Evelyn Smith—ready, go!	
6.0	London Programme relayed from Daventry	
6.15-11.0	S.B. from London (10.0 Local Announcements, Forthcoming Events)	
5NG	NOTTINGHAM.	375.1 M. 1,080 KC.
12.0-1.0	London Programme relayed from Daventry	
4.0	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR	
6.0	Mr. EDWARD U. IRELAND The Schaefer Centenary	
6.15-11.0	S.B. from London (10.0 Local Announcements)	

(Friday's Programme continued on page 154.)

No relief until mother
used Germolene

CHILDREN'S SORES

Mothers are rightly anxious when small children suffer from sores which seem difficult to heal. Much worry and time would be saved if Germolene was tried first. We have many letters like the one below. They prove the superiority of Germolene as a safe and certain healer for every kind of

skin trouble. A tin should always be kept, also, for little accidents that may happen at any moment.

RASH
ECZEMA
RINGWORM
CUTS
SCALDS
BURNS
and all
obstinate skin
complaints

Germolene
ASEPTIC SKIN DRESSING
A Vero Product



A bad ear for 18 months

Just an appreciation of Germolene. My child's ear was in a very bad state for 12 to 18 months. I tried everything I could think of with no result. Finally I was advised to try Germolene, which I did; and am pleased to say it completely healed up the wound.—Mr. J. H. Brooks, 18, Cholmer Street, Battersea, S.W.8

FIRST WITH THE NEWS

IT'S most annoying to know "something good" not necessarily connected with racing—and not to be able to pass it on to those whom you particularly want to tell.

You feel all bottled up and helpless. And then when the chance comes to pour it all out, you feel as flat as a pancake when you hear "Yes, I know, Patricia rang me up and told me this morning."

Or the boot may be on the other foot, and there's someone bursting to thrill you with good news. Can't get at you because you aren't on the phone.

Why AREN'T you on the 'phone?



THE TELEPHONE COSTS

NOTHING	to install.
NOTHING	for the calls you receive.
A PENNY	for each local call you make.
2/6 A WEEK	for Rental. Still less outside London.



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YOUR need is selectivity - You want to cut out completely interfering stations, either Local or Distant, and to receive any station desired. You can do this in a minute by fitting the Harlie Wave-Selector between your aerial and Set. It increases volume too!

Whatever Set or aerial you may have the Harlie Wave-Selector will increase its selectivity, range and volume. You must at least try-out this wonderful Wave-Selector. Obtain it from your dealer or request us to forward by post C.O.D. under the conditions of our £100 guarantee.

NO ALTERATION TO SET - JUST PLUG AERIAL INTO SOCKET PROVIDED - FULL PARTICULARS ARE GIVEN.

4 1/2" high, 3 1/2" diameter. In finest grade black crystalline finish throughout.

£100 GUARANTEE.

Money returned in full if the "Harlie" Wave-Selector proves unsatisfactory, and is returned to us within 7 days of purchase.

Harlie

WAVE-SELECTOR

HARLIE BROS.,

Balham Road, Lower Edmonton, N.9.

Programmes for Friday.

2ZY

384.8 M
760 KC.

4.0 London Programme relayed from Daventry

5PM

THE CHILDREN'S HOUR

The Sea

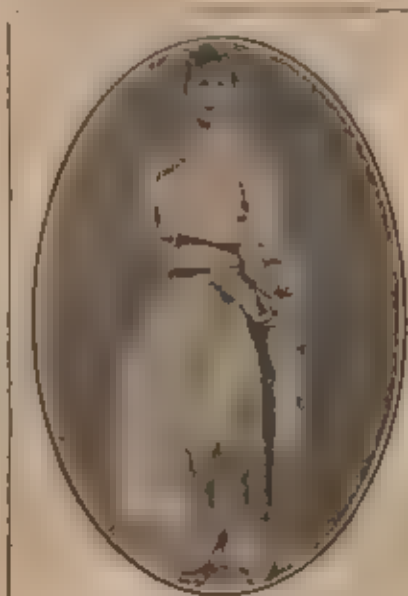
Piano Solos played by HARRY FORD

Songs sung by HARRY FORD
The Men of the March
Sea Moods
Cargoes
Songs sung by BETTY WHITLEY

A Story, 'The Message in the Bottle' (E. & Hinton Martin)

6.0 Miss ELEANOR HANSON, 'Captain Cook'

6.15-11.0 S.B. from London (10.0 Local An-
nouncements)



CLARICE MAYNE,

the famous stage star, with her pianist, Bobby Alderson, will broadcast from Cardiff this evening at 7.45. She also took part in London's Vaudeville programme on Monday, and Manchester listeners had their chance of hearing her last night.

Other Stations.

5NO

NEWCASTLE

313.5 M
630 KC.

12.0-1.0 P.M. from London. 6.0-7.0 P.M. from London. 6.15-11.0 P.M. from London. 10.0 P.M. from London.

5SC

GLASGOW

406.4 M
812 KC.

2.30 P.M. from London. 4.0-5.0 P.M. from London. 6.0-7.0 P.M. from London. 7.45 P.M. from London. 8.0 P.M. from London. 8.15 P.M. from London. 8.30 P.M. from London. 8.45 P.M. from London. 9.0 P.M. from London. 9.15 P.M. from London. 9.30 P.M. from London. 9.45 P.M. from London. 10.0 P.M. from London. 10.15 P.M. from London. 10.30 P.M. from London. 10.45 P.M. from London. 11.0 P.M. from London.

2BD

ABERDEEN

580 M
600 KC.

11.0-12.0 P.M. from London. 12.30-1.0 P.M. from London. 2.30 P.M. from London. 4.0-5.0 P.M. from London. 6.0-7.0 P.M. from London. 7.45 P.M. from London. 8.0 P.M. from London. 8.15 P.M. from London. 8.30 P.M. from London. 8.45 P.M. from London. 9.0 P.M. from London. 9.15 P.M. from London. 9.30 P.M. from London. 9.45 P.M. from London. 10.0 P.M. from London. 10.15 P.M. from London. 10.30 P.M. from London. 10.45 P.M. from London. 11.0 P.M. from London.

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BELFAST

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12.0-1.0 P.M. from London. 12.30-1.0 P.M. from London. 2.30 P.M. from London. 4.0-5.0 P.M. from London. 6.0-7.0 P.M. from London. 7.45 P.M. from London. 8.0 P.M. from London. 8.15 P.M. from London. 8.30 P.M. from London. 8.45 P.M. from London. 9.0 P.M. from London. 9.15 P.M. from London. 9.30 P.M. from London. 9.45 P.M. from London. 10.0 P.M. from London. 10.15 P.M. from London. 10.30 P.M. from London. 10.45 P.M. from London. 11.0 P.M. from London.

Some Future 5GB Events from Birmingham.

'Evening Dress Indispensable'

THIS play from the witty pen of Roland Pertwee, is to be broadcast at 8.30 p.m. on Tuesday October 30. The title rather reminds one of the story of the suburban gentleman, whose preparations for tennis usually consisted of the removal of a collar and tie and the donning of a pair of sand-shoes. Whilst on holiday, he managed to find his way on to the courts of a rather swaggy seaside tennis club, and when asked by his apprehensive partner if he served overhand, he replied, 'Now, 'oss I always find it so frightfully rough on me braces!' *Evening Dress Indispensable* is described by its author as an utterly nonsensical playlet in one act. Roland Pertwee, the author at one time an actor himself, is, of course, part author with Harold Deane, of *Interference*, the absorbing play of medical life which had such a successful run at the St James's Theatre. The cast on this occasion will include Janet Eccles, who toured South Africa, Australia and New Zealand for two and a half years as 'juvenile lead' with Irene Vanbrugh and Dion Boucicault, and has made numerous London appearances with Sybil Thorndike, Constance Collier, and others. Although a newcomer to radio, she has quickly grasped the difference of requirements between the microphone and the stage. Also in the cast are George Worrall, well known in Midland Operatic circles, F. A. Chamberlain, Guya Jomer, and Courtney Barnett.

Schubert's Symphonies and 'Geeha'

It is the intention of the Birmingham Studio to broadcast on Tuesday October 31 Schubert's Symphonies, and No. 6 in C major, in the orchestral programme at 3.30 p.m. on Sunday October 28. Also in the programme is a selection of songs by Schubert, which is being broadcast for the first time. The artists are Foster Richardson (baritone) and Angel Grande, who will make a most successful team in this programme.

The City of Birmingham Police Band

THIS popular military band is again broadcasting from the Birmingham Studio on Wednesday afternoon, October 31. Re-organised on its present lines in 1918, it contains many former Army bandmen of great proficiency, which accounts for the high standard of playing achieved. Under the conductorship of Mr Richard Wessell, an orchestral and choral conductor of wide experience, well known for his work in connection with the Birmingham Choral Union, and the Wessell Orchestral Concerts, the police band is in constant demand in the Midlands, and must have given many hundreds of concerts in the last nine years. Its rehearsals are held every morning, Sundays excepted, from 8.0 a.m. to 9.30 a.m., after which its members proceed to police duty in the ordinary way. Their programme on this occasion includes Suppé's Overture *The Wanderer's Song*. Please note the spelling—it's 'Goal,' not 'Gael'.

High-Powered Short Waves

The Military Band Programme at 3 p.m. on Wednesday, October 31, Misses Gilbert, a rising young character actress, will give a number of sketches and impersonations. The Vanderville Bill at 8 p.m. on Wednesday, October 31, includes Dorothy McBlain (the girl who whistles in her throat), Mischka Motte (in uniform), Tim Farrel (in syncopated puns), the Two M's (entertained with a piano), and Philip Brown's Danmore Dance Band, so that there is every promise of a delightful hour of Vanderville.

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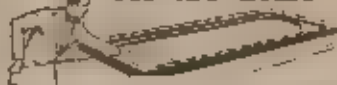
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THE DUEL ON TORVEY ISLAND

For the benefit of our amateur detectives we print below the third instalment of the broadcast mystery-serial,

The BRENTWARDINE MYSTERY

By Margaret and G. D. H. Cole.

The story is continued this week by Miss Bertha Bramsdon, a London typist.

YOU will remember that last week Mrs. Martha Murk told you all about the struggle at the Three Crowns, and how Carol Lethbridge and Hugo Warren had each accused the other of murdering the unfortunate Mrs. Lethbridge. After this affair the public naturally expected one, if not both, of the men to be arrested. But, greatly to the public surprise, nobody was arrested at all. The reason for this was, simply, that the Westshire police could not decide whether Lethbridge had attacked Warren or vice versa.

Why, you will ask, did they not consult Superintendent Wilson? Probably they would have done so, but that they had unfortunately disagreed with him on the question of the accident. Wilson, you will remember, had been to see the inspector immediately after the accident, when he told him about the locked door and had also shown him a fragment of metal which he said was part of a damaged brake. Thus, he said, suggested that the caravan might have been wrecked on purpose. But neither the inspector nor the Chief Constable, who had firmly made up their minds that the thing was an accident, would pay any attention. They bowed Wilson politely out, and let the Coroner's jury, when the inquest was resumed, bring in a verdict of Accidental Death.

For the time, thus seemed the end. Wilson went to London; Lethbridge retired from the world to mourn his wife; and Warren to make a new film at Elstree. The Brentwardine Tragedy was nearly forgotten when England was suddenly startled by the announcement that the two chief actors in it had fought a duel. For this event we have again been fortunate enough to secure an eye-witness—Miss Bertha Bramsdon, a typist employed by the Anglo-Asiatic Corporation—who will now tell you about the duel on Torvey Island.

"My dear, it was positively too frightful! I thought I should have died on the spot! You see, Harry Hewlett had taken me up the river. You know Harry—he's the boy with the nice soppy brown eyes that dances so badly. We'd gone to Torvey Island, you know, and it was a perfectly lovely night and Harry had been really nice, for once, and I was feeling quite wonky and all that—when suddenly there was the most awful yell in the trees behind me shouting "Hugo! Look behind you!" or something of that sort, and then—my dear, just *imagine!*—a sound like a shot, only it really was like two or three shots, and something actually came *whizzing* right past my ear so close that I felt the air go all funny. Well, of course,

I screamed, and Harry put his arm round me and said "Darling, are you dead?" And I said no, I wasn't dead, but I'd die in a minute if people went on shooting me. So he said he'd catch the scoundrel—and that was really rather brave of him, because, of course, he hadn't got a revolver or anything—and he dashed off through the bushes somewhere, and I waited literally *quivering*. And, my dear, I really had something to quiver about, because, do you know, he'd hardly gone before there was a crackling sound in the bushes, and when I looked I saw a man positively *creeping* out! Well, of course, I knew he'd come to finish me off so I simply shrieked and shrieked and rushed off after Harry. And thank goodness Harry looked back and saw me and came to meet me. Then I told him what had happened, and he went back to look for the man, but, of course, he'd disappeared. Harry wanted me to stay there while he hunted, but I said I wasn't going to be left, with the whole place crawling with murderers, so he said we'd better go back to the boat—such an idea! I told him I'd do no such thing. So in the end we thought we'd hide a bit in the trees, and we crept along to find a thick clump. I held on to Harry like glue—because it's nicer to *feel* a man, isn't it, even if it's only Harry—till suddenly he stopped and said, "What's that?" nearly frightening me out of my wits, and I listened, and, my dear, there was the most awful *groaning* in the bushes.

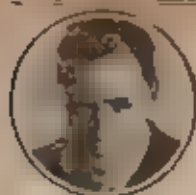
"I screamed again—I really couldn't help it—and Harry put his hand over my mouth and said "Be quiet!" And, do you know, I was so brave, I actually managed to stop it. Well, we pushed on, me feeling like nothing on earth, and suddenly we came on a kind of little open place or something and there just by the edge of the trees was a *man's body* and another man running across to it. I suppose he must have heard us coming because he *stopped* up and said in a funny sort of voice, "Is one of you a doctor? My friend's been shot." I couldn't help giggling—you know how you always get the giggles just when it's the wrong moment—at the idea of Harry or me being a doctor, but Harry's got no sense of humour, and he was as solemn as a judge. He went straight up to the man, and said, "Who shot him?" just like that, and the man said, "I don't know. The shot came out of the trees behind me. I never saw the man, but I heard him make off." "Owl!" said I. "That must be the man I saw!" "Who did you see?" said he. So, of course, I had to tell him. Then they both began jabbering at once, and Harry wanted to go and look for the murderer—my

dear, thank of it, and the night getting blacker every minute. Of course, I held on to his arm, and said he wasn't to do anything of the sort, but they'd much better get a doctor for the poor creature that was groaning away there.

That stopped them arguing for a bit, and they looked rather silly, and then the man said, "My boat's just the other side. I'll go and put the cushions right; and then if you'll help me, we'll get my friend to a doctor's." So he went off, and Harry bent down to look at the corpse—of course, it wasn't a corpse really, but you know what I mean—and he found—what do you think?—a revolver in its hand! And what it was doing with a revolver, too, I couldn't think, but I supposed it must have been trying to shoot back, only it was shot first. Then the other man came back and said it was all serene. So Harry gave me his pocket torch and told me to hold it to light them while they carried it along. And, my dear, it was the most awful walk I'd ever had, but we got to the boat at last, and nobody shot at us on the way. Then they put the poor thing on the bottom, and Harry and the other man rowed as hard as they could till we got to land. Then the other man said he'd find a policeman if we'd wait, and we sat and sat alone for about an hour, till he came back with an ambulance and a doctor and simply thousands of policemen. And some of them went off to Torvey Island with the man I saw to see if there were any *murderers* lurking about it; and another policeman took us to the station, where they asked our names and addresses and all about it. By then it was most frightfully late, and we couldn't possibly go home, so the man at the police-station said we'd better go to an hotel and he'd send somebody round to mother to say I wasn't dead or anything.

Of course, I was far too upset to go to sleep, and I sat up wondering what it all meant, and at last Harry said if I wouldn't stop talking any other way he supposed he'd have to go out again and find out what had happened. It was ages before he came back, but when he did he'd seen the doctor and said the corpse wasn't dangerously hurt at all and would be much better next day. And—now do prepare for a most awful shock—I asked him who it was and he said "Hugo Warren"—just like that! Of course, I shrieked, though it was the middle of the night, because you know I've always thought Hugo Warren absolutely the *loveliest* man I've ever seen. And then I remembered all of a sudden who the other man must have been, and I saw,

(Continued on page 204.)



7.45
Lawrence
Baskcomb

SATURDAY, OCTOBER 27

2LO LONDON & 5XX DAVENTRY

(201.4 MHz 880 KC.)

(1,804.8 MHz 187 KC.)

7.45
Julian Rose
in
Vaudeville



10.15 a.m. The Daily Service

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

10-20 **THE CARLTON HOTEL ORCHESTRA**
Directed by RENE TAPPOINIER
From the Carlton Hotel

9.25 (Daventry only) **East Coast Fishing Bulletin**

3.30 A BRASS BAND PROGRAMME

CHARLES KNOWLES (Bass)
HILDEGARD ARNOLD (Violoncello)

CALLENDEN'S BAND
Conducted by TOM MORGAN

Overture, 'The King's Lieutenant' Moore
Tone Poem, 'Loreley' Newcombe

9.45 CHARLES KNOWLES
Prologue, 'I Pagliacci' Leonaullo

9.52 BAND
Naval Fantasia, 'A Sailor's
Life'
Cavatina, 'Il Bacio'
Halls'
Soloist, J. W. HALL

9.58 HILDEGARD ARNOLD
German Dances Mozart
A Bach
Ragtime Rameau

9.14 BAND
Excerpts from 'Samson and
Delilah' St. S. S. S.

9.28 CHARLES KNOWLES
The Trumpeters Dicks Dix
If I were Richards

9.35 BAND
Humoresque, 'March of the
Mayo' Fletcher
Entrée, 'Un peu'
S. S. S.
Description, 'In the City'
A Mackenzie

9.52 HILDEGARD ARNOLD
Mélodie Arabe Glazounov
Scherzo
Dance Papper

9.58 BAND
Selection, 'Carman' Buel

9.15 **THE CHILDREN'S HOUR**
'THE ROSE AND THE RING'
A Play
Adapted by C. E. HODGES
from the story
By
WILLIAM MAKEPEACE FRACKEDAY

9.58 Musical Interlude

9.15 **TIME SIGNAL, GREENWICH: WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**

9.40 Musical Interlude

9.45 **THE FOUNDATIONS OF MUSIC**
SCHUBERT'S WINTERPIECE
Sung by FANNY JONES (Tenor)

DAS WIRTSCHAUS (The Wayside Inn). The wanderer stands in a graveyard, and sees in the garden on a tomb a symbol of existence. The only resting place for him is the tomb. But even in this place there is no room for him. Still onward he must go. *Adieu, (Courage).* He plucks up better courage and mocks at the heart's complaining.

Die Nidensannen, (The Mock Sun). He sees in the heavens a three-eyed sun where one should be. He has three sons of hope, but now two are gone. Only, it would be better if the last were to expire.

Der Leiermann, (The Hurdy-gurdy Man). In the last song of all he stands and watches a poor old hardy-gurdy man, who patiently turns the handle, rain or shine. 'Let us go together, you and I,' he cries, 'I will make the songs and you shall play them.'

7.0 Mr. ERNEST NEWMAN 'Next Week's Broadcast Menu'

7.15 Musical Interlude

7.25 'Round Britain in a Light Seaplane'—A Description by Colonel the MASTER OF SEMPILL and the Hon. Mrs. FORBES SEMPILL

THE light seaplane has come greatly into vogue in the last year or two; on the one hand, aviators have accomplished wonderful feats in it, and on the other hand, it is ending



ROUND BRITAIN IN A LIGHT SEAPLANE.

This evening, at 7.25, Colonel the Master of Sempill will describe a tour round the coasts of Britain in an 'owner-driver' seaplane. Here is his 'Bluebird' photographed at one of his stops at Inverary, in Argyllshire.

into being an 'owner-driver' class of the air. This evening's talk should help to draw attention to the equally great potentialities of the light seaplane. The Master of Sempill, who has been very prominent in the flying world ever since he joined the R.F.C. in August, 1914, and Mrs. Forbes Sempill have recently completed a tour of the British coastline, including the North of Scotland, in a light seaplane, and this evening they will describe the pleasures of such a trip.

7.45 Vaudeville

LAWRENCE BASKCOMB (Comedian)
RONALD GOSLEY (Whistling Solos)
JULIAN ROSE (Hebrew Comedian)
DORE and ELSIE WATERS
(Syncopated Duets)

THE DON VOCAL QUARTET in a Selection of Russian Songs
JACK PAYNE and THE B.B.C. DANCE-ORCHESTRA

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Topical Talk

9.25 Local Announcements, (Daventry only) Shipping Forecast

9.35 Viennese Dances and Marches

OLIVE GROVES (Soprano)
THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL

ORCHESTRA
March, 'Fata Morgana' Suppl
Polka Mazurka, 'Fronchona' Strauss
Waltz, 'Love and Life in Vienna' Strauss

OLIVE GROVES
Little Maiden Lehar
That's the Life for me Strauss

ORCHESTRA
Polka, 'Coachman' Fahrbach
Waltz, 'Tales of the Orient' Strauss
Polka, Mazurka, 'Die Labelle' Strauss
Waltz, 'Acceleration' Strauss

OLIVE GROVES
Love, Goodbye Lehar
My Heart Strauss

ORCHESTRA
March, 'Standard Bearer' Fahrbach
Waltz, 'Broderman'
Leo Fall
Polka, 'Rosy Life' Ed. Strauss
Galop, 'With Chas'

THE Vienna in which these Dances and Marches had their birth, centred, as it was, round a very brilliant Court, must have been a town in which gaiety was fully understood. There is nothing forced or feigned about the happiness which sparkles in all these light-hearted tunes.

Among the composers who contributed to the heritage of dance music which is still held in affectionate regard, long after the dances for which they were composed have passed out of fashion, Johann Strauss has undoubtedly the highest place.

It was one of his waltzes, probably the best known and best loved of them all, to which Mr. Arnold Bennett paid what must be a unique tribute from one art to another. He calls 'The Blue Danube' Waltz, 'That unique classic of the ballroom which, more than any other work of art unites all Western nations in a common delight.'

10.35-12.0 **DANCE MUSIC** FRED ELIZABETH and his SAVOY HOTEL MUSIC, from the Savoy Hotel

(Saturday's Programmes continued on page 128.)

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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SATURDAY, OCTOBER 27 5GB DAVENTRY EXPERIMENTAL

(401.8 M.)

3.30

VARIETY

(From Birmingham)

GERALD SCOTT (Soprano) and
VIVIANNE CHATTERTON (Soprano)
Duet

DARA SAGONY in an Act of Remembrance
NORM DALLAWAY and
MARGARET ARLETHORPE
Duet for Two Pianos

ALFRED BUTTER and CHARLIE STODDARD
in Famous Pleasant Melodies
'Peter, Peggy and a Princess'

4.30

The Danaan

(From Birmingham)

BILLY FRANKS and his BAND
Relayed from the West End Dance Hall
EDITH JAMES (Entertainer at the Piano)

5.30 THE CHILDREN'S

Hour

(From Birmingham)

'Another Snooty Adventure' by Phyllis
Richardson

Songs by JAMES HOWELL
(Singer)

'The Island of Hiss'—
an Italian Fairy Story
by Gwendoline Carlier
SIDNEY BULL (Banjo)

6.15 TIME SIGNAL, ORKAN

WICH WEATHER FORECAST
CAPT. PETER GORDON
NEWS BULLETIN

6.40 Sports Bulletin

(From Birmingham)

6.45 Light Music

(From Birmingham)

PATTISON'S SALON OR
CHESTRA. Directed by
NORMAN ARCHER

Relayed from the Café
Mendelssohn

Overture, 'Ruy Blas'
Mendelssohn, arr.
Benjamin

Waltz, 'Rainbow' Waldteufel

NORMAN ARCHER (Tenor)
On Wings of Song

ORCHESTRA
Pantasia, November's 'The African Maid' Taron

NORMAN ARCHER
'O mistress mine'

NORMAN ARCHER (Violin)
Serenade

ORCHESTRA
Intermezzo, 'The Glow Worm'

NORMAN ARCHER
The Curtain Falls

ORCHESTRA
Little Modern Suite

8.0

A Symphony Concert

BRAMHMS

(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED
ORCHESTRA

(Leader, FRANK CASTELL)
Conducted by JOSEPH LEWIS

Academic Festival Overture, Op. 80

JOHN ARMSTRONG (Tenor)

Leboreu (Faithful Love)

Parole (Watchword)

Wie bist du meine Königin (Beautiful and kind,
art thou)

8.20 HDA KRESKY (Violin, and O. and
Violin Concerto in D, Op. 7

ONE of Beethoven's most intimate friends was the
great violinist, Joseph Kresky.
This Violin Concerto, the only one Brahms

not writing about some of
himself wrote the cadenzas

Early Violin Concertos were not much more
than means of display for the soloist. In this
Brahms the violinist is a partner with the
Orchestra, bound up in the bundle of its life.
There is a perfect balance between the
of the two, and each contributes equally to the
building up of the work.

There are three movements: a fully-developed
Quick one, a serene Slow one, and an energetic
Finale, in which we find
some of the best of Brahms's
color.

9.5 JONAS ARMSTRONG

Waltz, 'Love Song'

Waltz, 'Hobnob'

'When twilight's soft'

Music Leader (My Song)

He dreams mir (I dream)

Botschaft (Message)

10.10 ORCHESTRA

Fourth Symphony in E

Minor, Op. 98

Allegro non assai

Andante moderato

Fresco giocoso

Allegro energico

10.15 WEATHER FORECAST

SECOND GENERAL NEWS

10.15 Sports Bulletin

(From Birmingham)

10.20-11.15 A

Ballad Concert

ETHEL FENTON (Con-
tralto)

JAMES HOWELL (Bass)

EDITH GUTHORPE and CECIL BAUMHA (Duets
for Two Pianos)

ETHEL FENTON
How the Holly got its Thorns

My Brown Boy

When the swallows homeward fly

EDITH GUTHORPE and CECIL BAUMHA
Lace and Cliffs

Contralto

Feu Houdeau

JAMES HOWELL
How deep the slumber of the floods

The Call

EDITH GUTHORPE and CECIL BAUMHA
Waltz

ETHEL FENTON
When Autumn leaves are falling

Big Lady Moon

Queen Mary's Song

EDITH GUTHORPE and CECIL BAUMHA
Romance

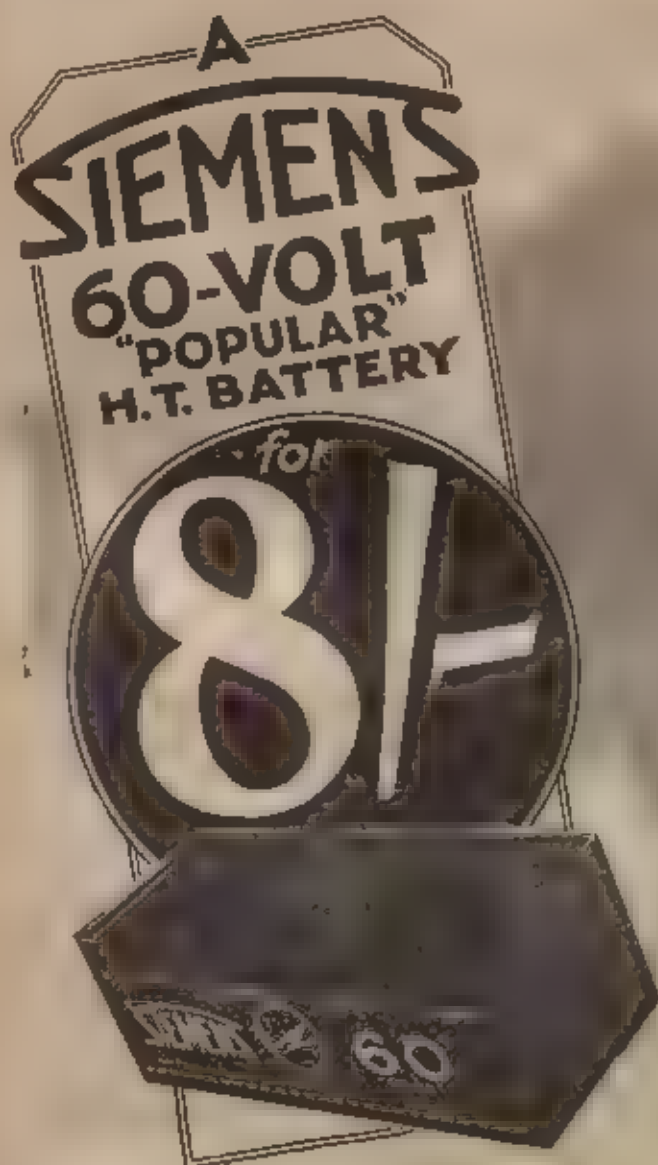
Polonaise

JAMES HOWELL
Nest thee, my bird

Sea-birds

(Saturday's Programmes continued on page 100.)

You can now obtain

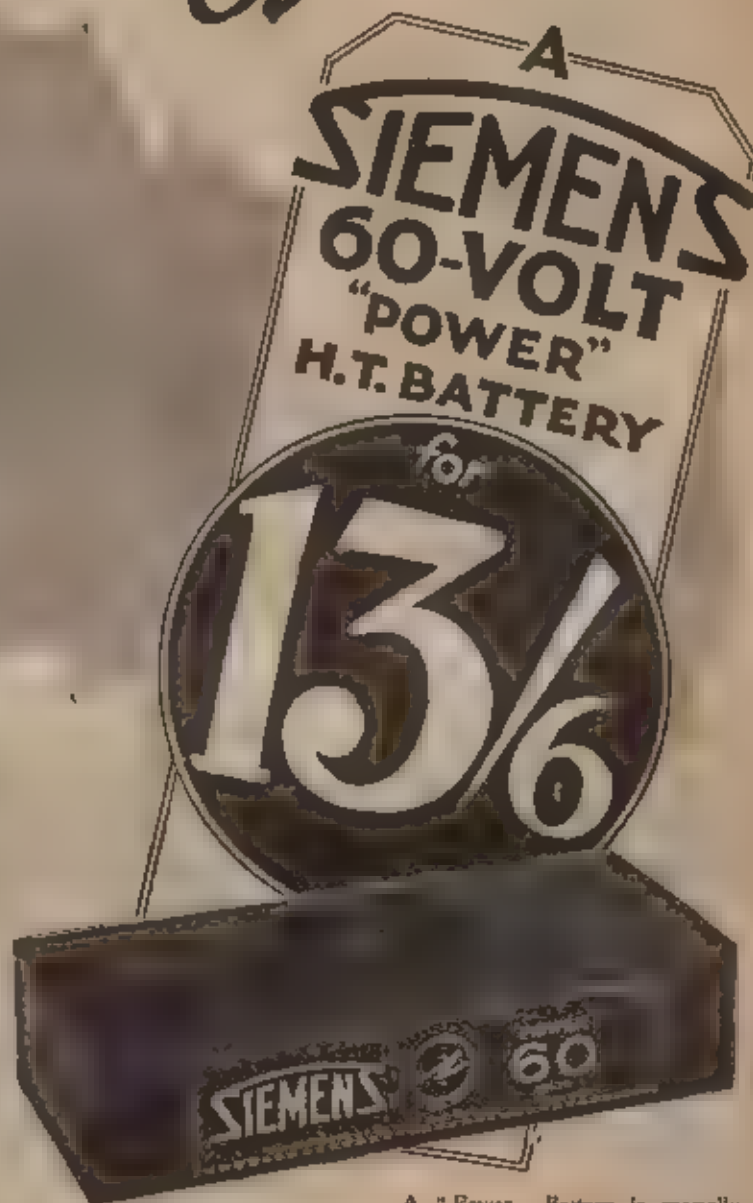


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Saturday's Programmes cont'd (October 27)

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SWA

CARDIFF.

820 MC.

12.0-12.45 A Popular Concert

Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES

Overture, 'Coriolanus' Beethoven
Intermezzo from 'Cavalleria Rusticana' Mascagni
Norwegian Rhapsody Grieg
Minuet, 'The Merry Widow' Strauss
Rhapsody 'A Shropshire Lad' Holst
Two Slavonic Dances Dvorak

THE Overture to *Coriolanus* has often been
described as 'The First of the Firsts'. It was
so sufficient to remind hearers that though it
was not written for Shakespeare's tragedy, it
is possible that (as Wagner thought) the com-
poser had in mind when writing it in answer to
that play in which Coriolanus yields to the
prayers of his wife and mother, and refuses to
behave his native city, from which he has been
banished. For this his allies condemn him
to death. The two chief melodies employed might
well stand, the first for the hero and the gentler

6.0 London Programme relayed from Coventry

6.15 S.B. from London

6.40 Local Sports Bulletin

6.45 S.B. from London

7.0 Mr. A. G. PETER-JONES: 'Buccaneers and
Buccaneering'

7.15 S.B. from London

7.30 Mr. A. S. BURGESS: 'Rugby Quail'

7.45 S.B. from Swansea

7.45 S.B. from London

9.15 A Popular Concert

Relayed from the Assembly Room, City Hall
NATIONAL ORCHESTRA OF WALES

Conducted by WALTER BRATHWAITE

Spanish Dances, Nos. 1, 2 and 4 ... Montovani

JOAN WILLIAMS: Violoncello,
André ...
Maurice ...
Voice ...

OWENLYS NASH (Soprano)
I am alone (Dear Woods)
Händel, arr. A. L.
Thou charming bird (Bird
in the Wood) ... S. LANE
(Soprano)

Orchestra
Suite, 'Jorons Yanti'
Eric Coates

10.0 Local Announcements,
Sports Bulletin

10.5-12.0 S.B. from London

55X 294.1 M.
1,020 MC.
SWANSEA.

3.30 London Programme relayed from Coventry

5.15 THE CHILDREN'S
Hour

6.0 London Programme relayed from Coventry

6.15 S.B. from London

7.0 S.B. from Cardiff

7.15 S.B. from London

7.25 S.B. from Cardiff

7.35 Mr. W. ROWE HARDING: 'Rugby Football'

7.45 S.B. from London

9.15 S.B. from Cardiff

10.0 Local Announcements: Sports Bulletin

10.5-12.0 S.B. from London

6BM **BOURNEMOUTH.** 926.1 M.
920 MC.

3.0 London Programme relayed from Coventry

6.15 S.B. from London

6.40 Local Sports Bulletin

6.45-12.0 S.B. from London (3.30 Local An-
nouncements, Sports Bulletin)

(Saturday's Programmes continued on page 202)



ABOARD THE PIRATE CRAFT.

'Buccaneers and Buccaneering' is the title of Mr. Fry-Jones's
talk from Cardiff this evening at 7.0. This picture (from *The Love
Mars*, by courtesy of First National Pathé), gives a fine impression
of types of outlaws of the sea.

second for the women. On the other hand
the themes might be considered as suggesting
two sides of the personality of Coriolanus.

At the end the opening melody is heard in
faltering, weakened tones, and we realise the
tragedy of the hero's death.

LALO (1823-02), the French violinist-com-
poser, wrote some successful Ballets
as well as his well-known *Spanish Rhapsody* and
this *Rhapsody*. The work began as a *Norwegian
Fantasia* for Violin and Orchestra. Later,
Lalo arranged it for Orchestra alone, and added
a second, much livelier, section.

The tunes are not actual folk melodies, but
are modelled on popular Norwegian airs.

GEORGE BUTTERWORTH, who was killed
in the war, left us some fragrant music.
Two song-cycles and an orchestral *Rhapsody*
are founded on A. E. Housman's cycle of poems,
A Shropshire Lad. The orchestral work is based
on the poem beginning—

Lowest of trees, the cherry now
Is hung with bloom along the bough,
And stands about the woodland ride
Wearing white for Eastertide.

3.30 London Programme relayed from Coventry

5.15 THE CHILDREN'S HOUR



The Passing of an Old-time

PHILIP

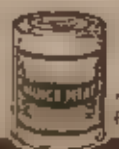
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Saturday's Programmes cont'd (October 27)

(Continued from page 200.)

SPY PLYMOUTH. 400 M. 750 KC.

3.30 London Programme relayed from Daventry

THE CHILDREN'S HOUR
A Miscellaneous Programme
Story: 'The Little Blue-eyed Dragon' (Eileen Druton)
Songs by MALLY RETROUSE
Narrative by HARRY GROSS

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.40 Sports Bulletin

6.45-12.0 S.B. from London (9.30 Items of Naval Information; Local Announcements; Sports Bulletin)

275.2 M. 1,050 KC.

3.30 London Programme relayed from Daventry

THE CHILDREN'S HOUR
'The Lure of the Fairy Pipe'
The Story of the Pied Piper is related, and leads to a Fairy Train Adventure
Play by W. A. RAYCLIFF
Music by ADA RICHARDSON

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.40 Sports Bulletin

6.45-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

22Y MANCHESTER. 344.5 M. 780 KC.

3.30 From Italian Opera

THE NORTHERN WIRELESS ORCHESTRA
Overture to 'The Barber of Seville' ... Rossini
Tom Lane (Baritone)
Selected Songs
ORCHESTRA
Soloists: 'Cavalleria Rusticana' ... Mascagni
MARGARET COLLIER (Soprano)
'There's a Voice' ('The Barber of Seville') ... Puccini

'D' come, do not delay' ('The Marriage of Figaro') ... Mozart

ORCHESTRA

Selection: 'Tosca' ... Puccini

TOM CASE

Selected Songs

MARGARET COLLIER

'O tender shadow' ('Dinorah') ... Meyerbeer

'One fine day' ('Madama Butterfly') ... Puccini

ORCHESTRA

Selection: 'La Traviata' ... Verdi

5.15 THE CHILDREN'S HOUR

Track Blossom

A Radio Play, founded on Hans Andersen's story, 'The Nightingale' written by L. F. RAMSEY.

With Songs by B. MARSHALL RAMSEY

Played by THE STATION REPERTORY PLAYERS

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 Mr. MARTIN WILSON: 'Czechoslovakia's Tenth Birthday'

7.15 S.B. from London

7.45 'London Town'

Composers—MABEL CONSTANDOROS

THE NORTHERN WIRELESS ORCHESTRA

Conducted by T. H. MORRISON

Suite, 'Glimpses of London' ... Herbert Levy

In the Park, A Day's Shopping; Father Thames by Night; London on Fete

6.00 London Programme relayed from Daventry

6.15 S.B. from London

6.40 Sports Bulletin

6.45-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

JOHN RORKE (Baritone)
The nasty way 'e set it ...
The Future Mrs. 'Awkins ...

'The Painters'

A Sketch by FRED MARCOLM

Arranged for broadcasting by JOHN RORKE

JOHN RORKE

CHARLES N. GIBB

Songs: A Drawing-room in Springtime

JOHN RORKE

Wet cher! (Knocked 'em in the Old Kent Road)

My Old Dutch ...

ORCHESTRA

Cockney Suite ...

MABEL CONSTANDOROS

In a New and Original Cockney Character Study

ORCHESTRA

Bank Holiday (Souvenir of Hampstead Heath)

ALAN

6.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

9.35 Sullivan and German

THE NORTHERN WIRELESS ORCHESTRA

Incidental Music, 'The Merchant of Venice' ...

Clay Suite ...

Macbeth ...

Three Dances, 'Tom Jones' ...

10.35-12.0 S.B. from London

Other Stations.

5NO NEWCASTLE. 217.5 M. 950 KC.

3.30 London Programme relayed from Daventry

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.40 Sports Bulletin

6.45-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

5SC GLASGOW. 405.5 M. 740 KC.

11.5-12.0 Gramophone Records

12.0-1.00 Gramophone Records

1.00-2.00 Gramophone Records

2.00-3.00 Gramophone Records

3.00-4.00 Gramophone Records

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9.00-10.00 Gramophone Records

10.00-11.00 Gramophone Records

11.00-12.00 Gramophone Records

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The Brentwardine Mystery.

(Continued from page 196.)

"Carol Lethbridge!" and, my dear, it was! You know, the man who got his wife killed in a motor accident and there was such a fuss. And then I asked how poor Hugo got shot, and, my dear, that was the most thrilling thing of all, because Harry said they'd actually gone out to fight a *Duel*, the two of them, though, of course, Harry didn't know what it was about. And I said, how dared that Mr. Lethbridge go and fight a duel with Hugo, when he might have killed him or maimed him for life, perhaps, and he ought to be locked up. But Harry got very cross and said it was all Hugo's fault, and he was the one who wanted the duel, and Mr. Lethbridge was very noble and only put blank shots in his pistol, so when he saw Hugo go down he was frightfully upset because he knew it couldn't have been *any* who shot him.

The next morning I positively insisted I was far too dicky to go to the office, and besides, the police might want me. Harry said he couldn't afford to lose a day at the bank, however I liked to waste my time, so I said very well, I'd stay by myself. And of course I went straight to the hospital and asked if I could see Mr. Warren. Of course, I mean to say, whatever sort of man he was he couldn't very well shoot me out of a bed. Well, at first they said I couldn't see him unless I was a relation, but I said I must, because we'd been in the jaws of death together, and in the end the doctor said I

might see him just for a few minutes if he didn't mind. And so I got in, and, my dear, he's just every bit as divine in real life as you'd think, and his beauty wasn't a bit *poit*. And he was so nice. He didn't really seem very ill, he'd only been stunned a bit and cut, and we got on famously, and I told him all about the bullet that had nearly killed me, and he groaned and said it must have been *his* bullet and he'd have cut his throat if it had really hurt me! So I asked how could he know that it was *his* bullet, and he told me the most *thrilling* story. You see, that motor accident—well it seems it wasn't really an accident at all, but that Lethbridge man tried to murder his wife and poor Hugo as well, by sending them down an awful hill in a caravan that hadn't any brakes, and it was an absolute miracle he wasn't killed. And then, when he wasn't, that awful Lethbridge tried to murder him again, and though Hugo told the police all about it, they wouldn't even arrest him! So he—Hugo, I mean of course—simply had to take vengeance into his own hands. And he challenged Lethbridge to a duel, which was giving him a chance anyway. Of course, Lethbridge didn't want to fight and tried as hard as he could to get out of it; but Hugo just made him, and in the end he had to. They did without seconds, because they didn't want anyone to know, and they chose Torvey Island for the same reason we did,

because it was quiet. But wasn't it a horrible shame, just when Hugo was ready to fire, that awful voice I told you about shrieked "Hugo! Look behind you!" right in his ear, and of course, he turned and missed him altogether. And then he didn't remember a single thing till he woke up in hospital.

I told him about Lethbridge's revolver only having blank cartridges in it and he just stared and said he didn't understand. Then I asked him who the person who shouted was, and he said he hadn't any idea there was anyone else there. "But whoever it was," he said, "it's some devilry of Lethbridge's, and by God, I'll make him pay for it!" My dear, I just *longed* for you to see how he looked! Of course I was absolutely dying to hear more, only just then the doctor came up and sent me away and the next day they wouldn't let me up at all.

Well, that's all, dear, and I've told you every single thing about it. What's going to happen I'm sure I don't know. I suppose the police *had* to arrest them both, but I do hope they won't do anything awful to poor Hugo, it would break my heart, and I think he was *absolutely right* to take the law into his own hands, don't you? Of course Harry says he wasn't, but that's just like him when he's jealous.

The Fourth and Last Instalment will be published in next week's issue.

B.B.C. OFFICIAL PUBLICATIONS which will be of interest to the regular listener.

AIDS TO STUDY PAMPHLETS Autumn, 1928

In connection with the new Season of Talks and Lectures, the undermentioned pamphlets are published as a guide and a help to interested listeners.

FIRST HALF OF SESSION. TALKS AND LECTURES SYLLABUS. (Free. By post 1d.)

(The following pamphlets 1d. Post free 2d.)
Mechanics in Daily Life....Dr. Alex. Wood
Life in Roman Britain Major Gordon Home
Some Ideas and Ideals on World Religion
Dr. E. S. Waterhouse
America Today Mr. S. K. Ratcliffe

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Modern Britain in the Making
Mr. G. D. H. Cole
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the listener will find his enjoyment greatly increased by having before him a copy of the Libretto. Librettos of the 1928-29 Season of Broadcast Opera are published by the B.B.C. in booklet form, together with notes on the composer, a synopsis of the opera, etc.

OPERAS TO BE BROADCAST.

| | |
|-------------------------------------|---------------------|
| 'Maritana' (W. Vincent Wallace) | Wed. Sept. 16, 1928 |
| 'Pelléas and Melisande' (Debussy) | Oct. 31 " |
| 'Samson and Delilah' (Saint-Saëns) | Nov. 31 " |
| 'Blue Forest' (Aubert) | Dec. 19 " |
| 'Lakmé' (Delibes) | Jan. 30, 1929 |
| 'Coq d'Or' (Rimsky-Korsakov) | Feb. 27 " |
| 'Ivanhoe' (Sullivan) | Mar. 27 " |
| 'Flying Dutchman' (Wagner) | April 24 " |
| 'Jongleur de Notre Dame' (Massenet) | May 29 " |
| 'The Swallows' (Puccini) | June 26 " |
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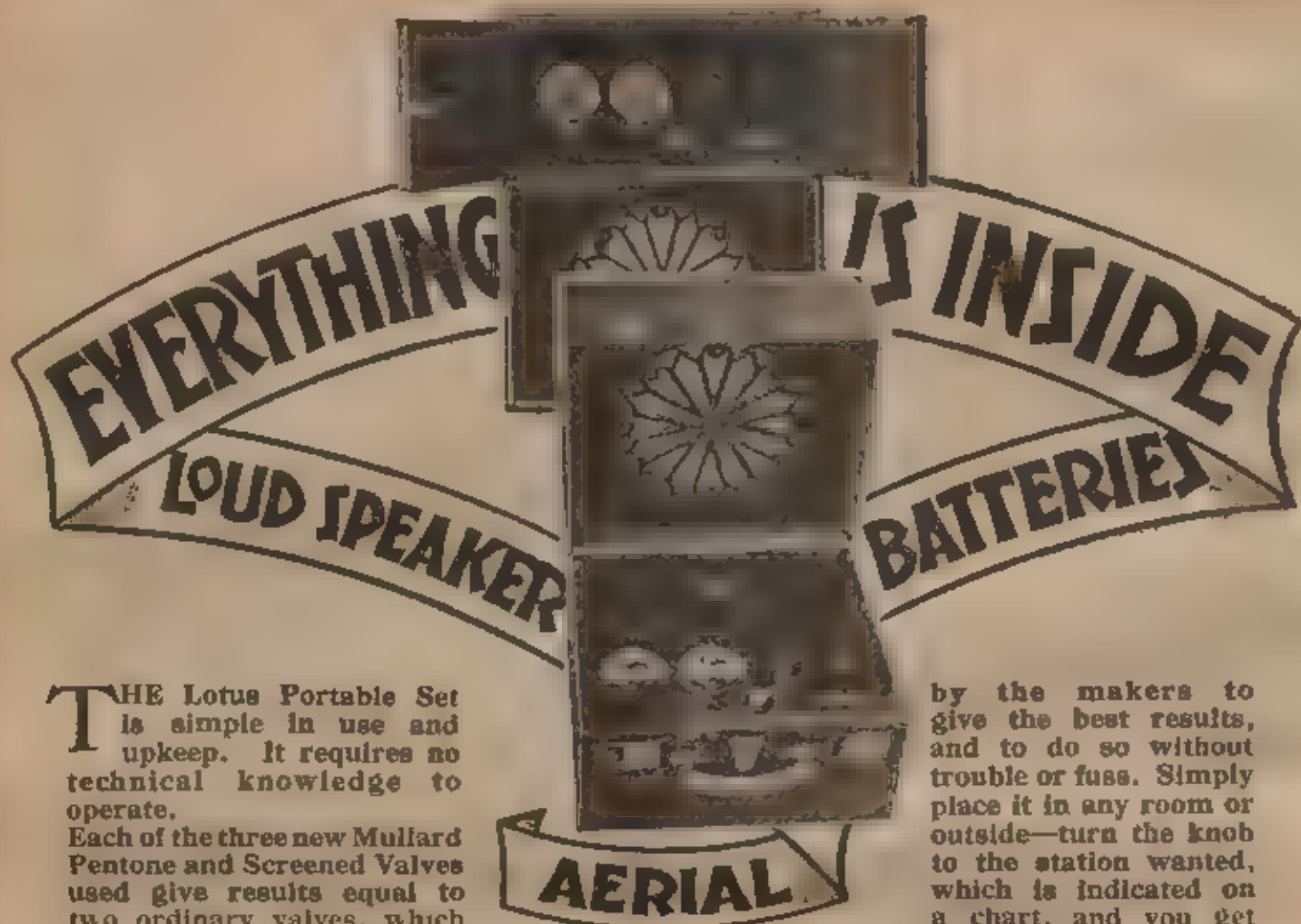
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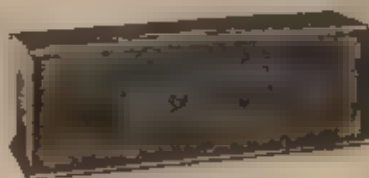
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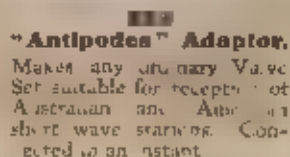
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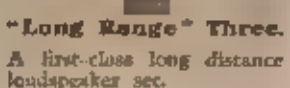
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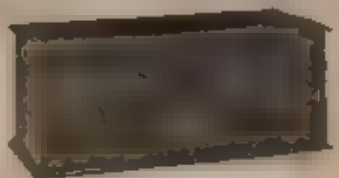
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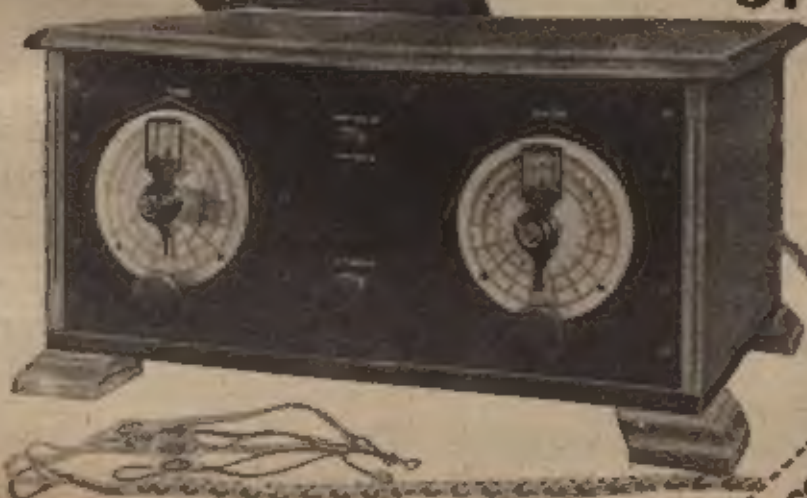
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