

THE BROADCAST PROGRAMMES FOR SEPT. 29—OCT. 5.

THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



NATION SHALL SPEAK PEACE UNTO NATION

Vol. 24. No. 313.

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

SEPTEMBER 27, 1929

Every Friday. TWO PENCE.

'POINTS OF VIEW'

A BROADCAST SYMPOSIUM OF INDIVIDUAL OPINIONS ON THE TENDENCIES OF THE TIMES BY SIX OF THE LEADING THINKERS OF THE DAY:

G. B. SHAW

The playwright who has taken the whole of life for his province and whose outspoken opinions still, in his seventy-third year, never fail to grip the world's attention.

J. B. S. HALDANE

Author of 'Daedalus,' 'Possible Worlds,' etc.; one of the leading British biochemists, and Reader in Biochemistry at the University of Cambridge.

SIR OLIVER LODGE

The well-known scientist and one-time President of the Society for Psychical Research; author of many scientific works and 'Why I Believe in Immortality.'



H. G. WELLS

Historian and novelist; author of 'An Outline of History' and (among many other works) some of the most astonishing tales of forecast ever written.

DEAN INGE

Essayist and scholar; Dean of St. Paul's; best known for his 'Outspoken Essays' and for his illuminating studies of the philosophy of Plotinus.

G. LOWES DICKINSON

Philosopher and scholar; author of 'A Modern Symposium'—also, in lighter vein, 'Letters to John Chama-man'; Fellow of King's College, Cambridge.

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G. Lowes Dickinson, who will open the symposium with a broadcast on Monday evening next, September 30, at 9.10 p.m.

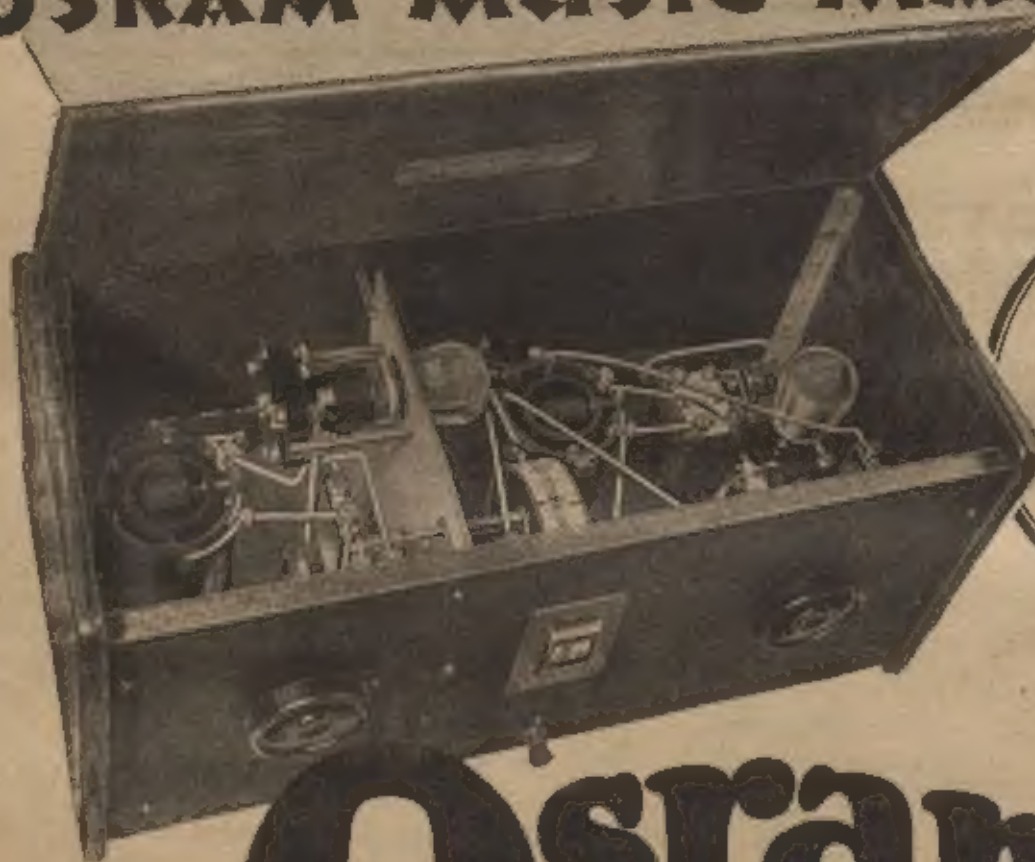
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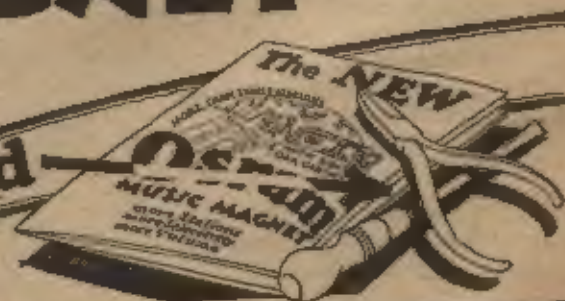
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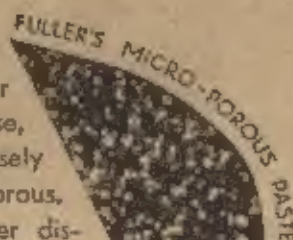
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SEPTEMBER 27, 1929.

Every Friday. Two Pence.

A note on the UNION of the SCOTTISH CHURCHES.

ON Wednesday of next week there will be a broadcast of the proceedings of the General Assemblies of the Church of Scotland and the United Free Church, meeting together for the consummation of union, and subsequently as one Assembly.

The occasion is one of the most important in Scottish History. Its wide general interest will be signalled by the presence of the Duke of York as Lord High Commissioner, of civic and academic dignitaries, and of delegates from many churches in Britain and other countries.

On Monday the freedom of Edinburgh will be conferred upon two of the Church leaders, Dr. John White and Principal Martin. On Tuesday the Assemblies will meet separately. On Wednesday they will meet together and adopt the Uniting Act. The first general Assembly of the reunited Church of Scotland will be constituted with the Right Rev. Dr. John White as Moderator. The Lord High Commissioner will present his Commission, and the Letter from the King will be read. The Assembly will then proceed to business concerning the united Church.

The Union is the fruition of negotiations extending over many years, and the healing of divisions centuries old.

Those divisions were not schisms. They were provisional assertions of principles believed to be fundamental to Presbyterianism, whose basic conception is the headship of Christ. The Church of Scotland was not in any sense imposed upon the people. Knox was a popular leader, and a rebel. The abolition of papacy by the Scottish Parliament in 1560, and the formation of the first General Assembly, were the expression of a spontaneous outburst of national feeling. The Church of Scotland was from the first, and remains today, the embodiment of the 'genius' of the Scottish race.

THE unit of its government is the congregational Session, consisting of the minister and elected elders. Ministers and appointed elders in a specified area form the Presbytery, whose functions and powers correspond in some ways to those of a Bishop. Representatives of Presbyteries in a province form the Synod. The Presbyteries elect annually about a fourth of their number to the General Assembly, the supreme body, which functions mainly through its committees.

It was by this method of nation-wide 'Sovietism' that not only the Church of Scotland, but Scotland itself, were governed during more than a century, when the nation was at issue with the rulers of Britain, and the Scottish Parliament was virtually in abeyance.

With security came division. The Cameronians, extreme Presbyterians, stood outside the settlement of 1689. The restoration of patronage in 1712 (it was finally abolished over fifty years ago) led to the Secession and the Presbytery of Relief. Those bodies, in 1847, formed the United Presbyterian Church—the 'U.P.'s. Four years earlier, legal enforcement of patronage had caused the Disruption in the Church of Scotland, when the Free Church was formed. In 1900 came the union of the 'Frees' and 'U.P.'s' in the United Free Church.

That union had legal and financial consequences which were discouraging. But men like the late Dr. Henderson and the late Dr. Wallace Williamson set themselves resolutely to the task of negotiation for the larger union. Their work was continued by a group of leaders, including the Rev. Principal Martin (last Moderator of the United Free Church), Lord Sands (one of the Judges of the Court of Session), and the Rev. Dr. John White. To Dr. John White the accomplishment of the terribly difficult financial readjustment is mainly due.

A few congregations of the United Free Church, led by Rev. James Barr, M.P., have remained outside union, largely because of dislike to anything even recalling State connection. There is also

(Continued on page 719.)

A reply to C. R. Burns's forecast, 'WIRELESS IN 1979.'

THE recent article by Mr. C. R. Burns on the subject of programmes as they will be in the year 1980, or thereabouts, was to me, and, I have no doubt, to other readers of *The Radio Times*, essentially stimulating. I do not suppose that those other readers agree with most of it any more than I did. Mr. Burns is a writer of fiction. I have no reason to believe that he is either a scientist or even a particularly practical person. I prefer to look upon his prophecies rather as delightful flights of fancy than as serious contributions to the future history of broadcasting. But in proportion as his talent is for the picturesque and the vivid, so do I find what he has to say provocative in every sense of the word.

What will the programmes be like in fifty years? Mr. Burns envisages a sort of super-Crystal Palace at Geneva (and I wish he had chosen almost any other city in the world, for I once had to spend a day in Geneva) from which alternative programmes, on the English and American models respectively, will go forth to rejoice or appal the world as the case may be. He envisages a rapprochement between gramophone companies and the radio so close that all programmes will be gramophonically recorded, as it were, at dress rehearsals, before they are ever transmitted, so that they can be retained for future revival and used as required. He leans towards the world-wide adoption of English as the radio language, and, in a lighter moment, towards the Russianizing of the Children's Hour!

WELL, I am no prophet, but, I shall be very surprised if in 1980 British broadcasting is not still centralized upon Langham Place. Practical internationalism is not so hard upon our heels as Mr. Burns believes. Nor do I believe, with him, that the Corporation, whatever changes may take place in its constitution in the meanwhile, will ever inflict upon its listeners dance music between one and seven in the morning. Speaking in a strictly non-political sense, the English are a conservative people. If the rest of Europe chose to follow the United States radio model, and even to take the United States radio programmes, we should maintain our splendid isolation, applauding ourselves for so doing as warmly as we applauded Mr. Snowden at The Hague. Neither fifty years nor five hundred years will persuade the sleep-loving English that there is any sense in staying awake after midnight. With the exception of the haunts of the bright young people—on whom I make no comment whatsoever—England, including London, is asleep by half past eleven. I do not imagine that even Mr. Burns proposes to put on his morning dance music for the benefit of night workers such as lighthouse-keepers and inhabitants of signal-boxes.

As I see it, the great question in the future of broadcasting in this country is the battle now in process of being fought between those who stabilize programmes on certain fixed lines and with certain definite commitments, and those who would change their treatment more after the fashion of a newspaper by adapting, cutting and editing as circumstances demand: in brief, the old conflict between the motor-bus and the tram. And here I think the decision will lie with the great body of listeners. If they are content with what may be called systematic broadcasting, they will undoubtedly get it. It is much easier to organize. It is simpler and cheaper to run. It might even be said unkindly that it only calls for second-class brains. But it is without much fear of contradiction that I put forward the theory that too many syllabi are very dangerous things. It has been said that the conflict in the world of radio is between those who wish to be entertained and those who wish to be educated. But surely, in each case, the real goal at which to aim is mental stimulation and interest. On these points those who want education and those who want entertainment can meet on common grounds. By 1980 that battle will have been decided, but, unlike Mr. Burns, I am not yet prepared to say which will win. 'ASTYANAK.'



Baird Television.

THE following statement is issued jointly by the B.B.C. and the Baird Television Development Company, Limited: "The experimental broadcasting of Baird Television outside programme hours will begin on September 30. These transmissions normally will take place through London (2LO) from 11.0 a.m. to 11.30 a.m. daily except on Saturday and Sunday. The object of the demonstrations is to afford the Baird Company wider opportunity than they have hitherto possessed for developing the possibilities of their system of television and for extending the scope and improving the quality of reproduction. In granting facilities for these experimental demonstrations, in which the public can, if they so desire, take part, neither the Postmaster-General nor the B.B.C. accept any responsibility for the quality of the transmission or for the results obtained."

Dean Inge to Broadcast.

TO every one who has heard Dean Inge preach there must be hundreds who have read his articles in the Press; which only goes to show how thoroughly (despite his constant advocacy of Victorian days) he is a man of his own time, in the matter of up-to-date methods. It is not surprising, therefore, to learn that he is going to broadcast. To some, however, the name of Dean Inge will always mean the student and elucidator of the great philosopher Plotinus. His talk, on October 7, will be the second in the series, 'Points of View,' in which thinkers of the rank of G. B. Shaw, H. G. Wells, J. B. S. Haldane, G. Lowes Dickinson, and Sir Oliver Lodge, will tell listeners their opinions on the tendencies of the times.

Irrelevant but Strange.

ISRAELI—was it?—used to read a page of the dictionary before breakfast every morning. We, ourselves, while waiting for a telephone call to come through, make a practice of reading a page of the directory. Thus it was that we first became aware of the existence of Mr. Jolly Death, the Enquiry Agent. Yesterday, wading through the S section, we discovered the existence of the Sonata Laundry situated in Beethoven Street—so really when you come to think of it the telephone book is about as full of



'Painting at the Proms.'

few as most other humorous publications. Beethoven Street, Paddington, is not the only thoroughfare named after a composer. There are Handel Streets in Wandsworth and St. Pancras, a Schubert Road in Wandsworth, a Wagner Street, Camberwell, a Purcell Crescent, Fulham, an Arne Street, Long Aero, and a Mozart Street, Paddington. Wandsworth and Paddington each score two, which makes us suspect a purpose. Maybe they once had borough surveys of a musical turn of mind, with a taste for the cornet or for fainting at the 'Proms.'

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

As Others See Us.

WHAT, exactly, are the qualities that go to make a typical Englishman? It is difficult to say. Foreigners usually think of him as incorrigibly romantic—yet comically devoid of his common sense; a trifle truculent; uncommunicative; and rather inclined to tread on other people's corns. In fact, the caricature of John Bull—a caricature in which, one must confess, there is at least a grain of truth—still persists. It will be interesting, and not a little illuminating, to see what kind of a picture of us comes out of the discussion on 'The English Character' that is to be broadcast on Friday evening, October 11, between M. André Maurois and Professor Salvador de Madariaga. André Maurois has already shown us, in several books, his view of certain English types—namely in his famous 'The Silence of Colonel Bramble', his 'Ariel' and 'Dismal'; whilst Salvador de Madariaga, who is Professor of Spanish studies at Oxford and Fellow of Exeter College, is the author of a sane but provocative analysis of character called 'Englishmen, Frenchmen, Spaniards.' Mr. Desmond MacCarthy will combine the offices of chairman and interlocutor. With French, Spanish, and Irish searchlights trained thus carefully upon us it wouldn't be surprising if, in the future, we hear less of that thoughtless appeal for the 'gifts to see ourselves as others see us.'

'The First Second.'

IT was a medieval convention in sculpture and painting to represent the release of the soul from the body by the image of a tiny child flying out through the mouth. No doubt, in a manner, this exactly represented to the medieval mind the moment of the triumph of death, and whatever modern scientists have since taught us, the image still remains as good as any other, surely, to figure the immortality of the soul as contrasted with the mortality of the body. It is this actual moment of death that Mr. Peter Godfrey, the founder of the Gaiety Theatre, has sought to depict in his wireless play, 'The First Second,' which will be broadcast on Thursday, October 10. It represents the beginning of the end of a man's life; and the whole action occurs during the infinitesimal time taken by sudden-death to conquer life. The play, which is sub-titled 'A sequence for broadcasting,' will be produced by Lance Saveling, whose interesting experiment 'Kaleidoscopes No. 1' was, in fact, the direct inspiration of Mr. Godfrey's present play.

Paul Hindemith.

WHEREVER you go in Germany today, among musical people the name most frequently mentioned is that of Paul Hindemith. He has already (he is a young man) achieved much, and young Germany looks to him for the achievement of still greater things. He is, in fact, Germany's most considerable contribution to modern music. So far, not much of his music has been heard over here, though some of his best chamber music has been broadcast. Those who stumble at the modern idiom find him difficult; but even they cannot fail to recognize his uncompromising sincerity. He is incidentally one of the best living viola-players. On Monday evening, October 7, a recital of his music will be broadcast from SGB, the composer himself playing the viola, and Emma Labbecke-Job the pianoforte. The programme will include Hindemith's Sonata for viola, viol d'amore, and pianoforte. Claire Croiza will be the singer in this concert, one of her songs being Milhaud's 'Les Soirées de Pétrograd.'

Without Comment.

FAY COMPTON who, with her brother, gives a reading from Shakespeare this Sunday afternoon, has just returned from making a 'talkie' in Hollywood. One scene in this play took place after dinner when coffee was brought to four people seated round a table. At rehearsal it



'The staff gathered round.'

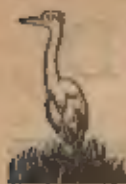
was found that the specially designed table would not hold four cups. The whole studio staff gathered round to discuss the apparent impasse, but no solution could be found until, finally, a young English actor, one of the quartet of coffee-drinkers, suggested: 'Why not let me put in a line here? Let me say, when the butler comes with the tray, "No, thank you. No coffee for me." The producer congratulated him on this able suggestion and sent him off for the "dialogue-writer." This highly salaried gentleman descended from his office and listened while the whole situation, with all its myriad implications, was explained to him. On hearing the young actor's suggestion he replied gravely, "No, we can't have that. Folks might imagine that you never took coffee, or that you were a drug-addict. No, we want a real snappy line of dialogue here. Just give me a minute." And he retired, wrapped in thought, to a far corner of the "floor." After a long time, during which the actors read books and the staff 'shot craps,' he returned with a very small piece of paper. "Have this added to the script," he said in an exhausted voice. On the paper was written the following corroborating epigram: "I don't think I'll take coffee, thanks."

From Russia—Long Ago.

A FEATURE programme, called 'Russian Twilight,' is down for performance on Wednesday, October 9. The time is 'less than a hundred years ago'—the Russia, in fact, of the leisurely period of Turgenev, that seems now almost a dream—the Russia that, in picture books, looks so like our own Victorian era, yet was, beneath the surface, so far removed from it. M. H. Allen is responsible for this programme and Doris Arnold has selected and arranged the music. Listeners must have noticed Miss Arnold's name several times in the programmes recently; they are probably not aware that it is she who has helped charm away so many horrid gaps after the news.

General Dawes in Hull.

AN opportunity will be given, on Tuesday night, October 15, to hear a broadcast by General Dawes, the United States Ambassador to Great Britain. Hull, round about that date, is celebrating its Civic Week, and General Dawes will be speaking at a Civic Banquet there. The speech will be relayed nationally. Another relay from the North comes from Manchester, where, on Tuesday evening, October 8, Act II of Gounod's 'Faust' will be relayed from the Opera House.



With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



Finnish Musicians.

SCHNEEVOIGT is going to conduct a symphony concert (London) on October 9. The announcement itself will be a sufficient guarantee for most music-lovers that an outstanding concert may be expected. In fact, the programme chosen by this famous Finnish conductor includes Sibelius' Symphony No. 5 in E Flat, Bach's Concerto in D Minor, for Pianoforte and Strings (with Emma Laibbecke-Job as soloist), and Kodaly's Suite, *Hary Janos* (heard recently at the Proms). We are particularly glad to see the inclusion of the Sibelius Symphony, for who should know better how to interpret him than his great fellow-countryman? The majority of Englishmen still know little of this composer—one of the greatest figures in music to-day; they remember that, once upon a time, he wrote *Finlandia* and *Tales of Enchantment*, and there the information concerning him generally ends. It is as if we only knew Elgar for his *Solus et Amour* or his *Land of Hope and Glory*. The prejudice against Sibelius (for it cannot be less than that) has kept his important work so consistently out of our hearing over here is difficult to understand. He has abundance of colour and tune in his music; he is immensely vigorous; and his work communicates immediately to the listener a sense of the gaunt northern land that was their inspiration. The Symphony to be played by Schneevoigt is a late one.

Foundations.

THE Foundations of Music, for the week beginning October 6, consist of Beethoven's Pianoforte Trio, played by Kathleen Long, Marjorie Hayward, and May Mukle. Though not at all as well known as the string quartets, these trios contain some of Beethoven's most characteristic work.

A Bohemian Revue.

WE remember seeing a very old lady go up to a policeman in the King's Road, Chelsea, and, with the aggrieved tone of one who wants her money back, demand, 'But where are the artists?' She expected to find Chelsea a sort of Mappin Terrace, teeming with exotic animals in velvet coats and Little Billee ties. But where are the artists? Not in Chelsea which, as far as we can judge, is now populated by interior decorators in bowler hats and Old Etonian mufflers. On Friday, October 11 (8.15), and Saturday, October 12, we are to hear *Peep-bo-hemia*, a new



'Exotic animals.'

revue by Clifford Seyler and Harry S. Pepper, which opens in a Chelsea Studio and, in the manner of revues, rambles inconsequently round the world via Russia and Japan. The cast includes Claude Hulbert, Anna Wynn, Horace Penaval, and Wynne Aflalo—producer, Gordon McConnell. The same author, composer, and producer, were responsible for the successful *Djinn and Bidders* and its sequel. Harry Pepper is now a member of 'The Co-Optimists,' while Clifford Seyler devotes his spare time to writing the next *Lycium* pantomime.

Poetry Reading.

INTEREST in the broadcasting of poetry readings continues to grow. There may be few people willing to buy books of poetry, but there are evidently many anxious to hear it. Those who are listening fairly regularly to the present series of readings from the modern poets should have, when the series is ended, a really considerable idea of what is being accomplished in lyric poetry today. Poets whose work will be represented in the readings of the near future include James Stephens (October 1), Richard Church, Roy Campbell (the young South African poet, whose 'Flaming Terrapin' astonished England five years ago), and Muriel Stuart. Few poets have the at once immediate and lasting appeal of James Stephens, but then Stephens is an Irishman, every inch of him—and a whimsical humorist, like a Keatsian's chuckle, is the very breath of his style. Richard Church (whose recent article on Shakespeare will be still in readers' minds) is a poet too little known; there is a quiet strength and a freshness about all his work; and one day, we hope he will abandon for a while his shorter lyric flights and adventure on the longer journey of a theme worthy of the pen that has already written 'Portrait of the Abbot.'

All Art in Six Weeks.

THIS week Mr. Roger Fry is giving the second of his talks on the 'Meaning of Pictures.' In this connection we would like to draw your attention to a complementary series of articles that, from this issue of *The Radio Times* onwards for six weeks, are being contributed by Mr. R. H. Wilsen: 'A Miniature History of Art.' Mr. Wilsen is the author of one of the best explanatory books on modern art that have been written, 'The Modern Movement in Art.' Writing about art, so that the 'plain man' may understand and the specialist not be insulted, is about as difficult a task as any writer could have; but we feel sure you will agree, from a reading of the first instalment this week, that Mr. Wilsen admirably meets the case. His articles, which begin right back in the cave-men days, will outline the whole history of European art until the present day. We agree that cluttering up the house with cuttings is a habit hardly to be encouraged; nevertheless, we believe that, when the series is ended, you will be vexed with yourself if you have not cut out and saved this vivid and informative little history of Art.

New Novels.

THE following novels were reviewed by Miss V. Sackville-West on September 18: 'Hans Frost,' by Hugh Walpole (Macmillan); 'Black Roses,' by Francis Brett Young (Heinemann); 'The Buried Stream,' by Lillian Bowen-Lyon (Jonathan Cape); 'Joy is my name,' by Sarah Salt (Collins); 'Harriet Hume,' by Rebecca West (Hutchinson).

For Ghost-story Fans.

IF you were listening on Christmas Eve, last year, you will not have forgotten Mr. E. F. Benson's reading of one of his ghost-stories: 'The Confessions of Charles Linkworth.' The tale, one of the most eerie fabrications ever put down on paper, was from an early book of ghost stories by him, 'The Room in the Tower.' For many years the book has been out of print; but so wide was the demand, as a result of Mr. Benson's broadcast, that Messrs. Knopf immediately made arrangements for a new edition. This is now on sale, price five shillings.

The Plaster Cast.

THOSE who could bear to read as last week will recall our anxiety as to the whereabouts of Mr. Raikes, whose statue has so long adorned the Adelphi Gardens. We have since met the cousin of a friend of ours who was at school with Tommy Handley, who tells us that she



'The gentleman's removal.'

was an eye-witness of the poor bronze gentleman's removal and that seeing Mr. Raikes (or, rather, the top half of him) peering fixedly from the cart, she asked his assailants what they were doing. The reply was: 'Taking him awl to git a Plaster cast made of 'im.' This takes us a step nearer to the solution of the mystery.

Gramophone Records.

AMONG the new gramophone records broadcast by Mr. Christopher Stone during the luncheon hour on Friday, September 20, were Mendelssohn's *Flugel's Once Overture*, Sir Henry Wood and the New Queen's Hall Orchestra, Col. 9844; *Edi, Edi*, sung by Nana Koschitz, H.M.V. DB 1205; Tchaikovsky's *Travels en train*, played by Rachmaninoff, H.M.V. DB 1279; Loewe's *Edi King* sung by Sir George Henschel, Col. L2303; and Donizetti's *Una furtiva lagrima* by Leontina Ceccini, Piccadilly 252; Stuart Robertson and chorus in *The Mermaid and Polly Wolly Doodle*, H.M.V. B3082; the J. H. Squire Celeste Octet in Bach's *Air on the G string*, Col. 5507; Barnabas von Ge'ey and his Orchestra in a tango, *Pardon, my lady*, Parlo. R411; Paul Whiteman and his Orchestra in a fox-trot, *Spousing*, Col. 5520; Sophie Tucker (Parlo. R423), Betty Fields (Regal G9308), and Frederick Lake in *The Phantom Army*, Dominion A170.

Complaint.

HERE is a letter received by the B.B.C. as a result of the recent relay of the Schneider Trophy Race. We refrain from any comment. 'Sir, I was one of the millions who listened to the painfully inadequate, lack-lustre and slipshod commentary on the Schneider Trophy Race from the Solent on Saturday last. I am not a regular listener, because whenever I hear a broadcast it seems to result in such a tedious experience as that of Saturday. The Commentators failed to make a single dramatic point from beginning to end, they failed to convey any impression of the remarkable scene, and the only thrilling incident in the broadcast was the noise of the machines, a phenomenon for which the B.B.C. was not responsible. The halting speech, bad grammar ('I will repeat that again,' was repeated again, and again, and again), needless repetitions, half-finished sentences and anti-climaxes were of the sort that one might expect from office boys. J.P.P.L.'

'The Broadcasters.'



CAN WIRELESS AID

GORDON CRAIG, in the outspoken article printed below, says it can do nothing that is important: 'Drama is a big thing and broadcasting only looks like a big thing.' But, then, on the other hand—

not surprise me, for I have known it for twenty-five years—in fact, ever since I saw the success of those theatres which were run by artists. It is, of course, necessary for every artist to have an able business man or two on the premises as part of his staff, because there are many things to be done by these same excellent business men which no one but they can do. But the rest of it is the work of artists, and the rest of it is more than three-quarters of the whole. The artists on becoming depressed relinquish two quarters of effort to the business man, and he puts out two quarters more permanized effort, and in a very business-like way forces people to come against their will to witness an utterly uninteresting spectacle and to go away rather pleased with themselves that they have done it. But this is all that it amounts to: no one is really pleased. By this I do not mean that there are not some theatres in London now doing fine work which is pleasing to their publics, but I mean that there are twenty or thirty theatres that are not doing so, and are in the hands of business men—the wrong kind often enough. So if the British Broadcasting Corporation will only send the artists who control the theatre more of their well-trained and delightful representatives, and will thus give us some assistance of the right kind, then I believe that the future of the theatre (though not the drama) will be slightly affected by broadcasting. Truth is that our business men seem to have somewhat lost their heads and to have developed an exaggerated complex until they have come to believe that they are other than they are. They are actually talking about Art. It is lamentable and it is also ridiculous. Today you too often hear an English theatrical business man talking of his production, his performance. 'Did you like my *Julius Caesar*?' he asks. It used to be an affectation of the old actor to talk about 'his' *Julius Caesar*, but now it is the business man who actually calls not only the play his, but the production his and the performance his.

I am curious about broadcasting and its machineries and their effect on speakers. What happens to the person who speaks into the machine which you offer him at Savoy Hill? Have you ever heard anybody speaking into it who was really speaking his best? Would you say that he spoke as well into the machine as he did when he was faced by a couple of thousand human faces? Does the public count for anything with the speaker, or will he be able to say to himself before he begins, 'There are the faces in front of me. I really do feel a thrill coming out of that box before me. There actually is something linking up me with the spectators. I am really hearing the

rattle in the crowd. I am now feeling it silenced and becoming deathly still.' Is that possible? I ask this because, if it be possible, then the very best thinkers, speakers, artists could speak very effectively through your machine to the people. I must admit that so far I have never heard any fine speaking coming out of the machine. I have sat for many a day in a London hotel listening to what was going on. I have heard that chirpy voice announce that London was calling, and though he may be one of the most remarkable men in the world, I have felt the urge to kick him for just that chirpy voice of his. Then I have heard someone announce as follows: 'This evening I will read to you the tale of the last hours of Socrates from the platonic dialogue called *Phaedo*. Socrates is surrounded by his disciples, Crito, Apollodorus, Simmias, Echecrates and Cebes.' The speaker paused, coughed, and went on: 'Wherefore Simmias seeing all these things, what ought we not to do that we may obtain virtue and wisdom in this life? Fair is the prize and the hope great!' The voice was that of a rather timid and very underpaid curate, and this voice proceeded to read the last pages of Plato's astounding dialogue *Phaedo*, and though I listened for a while, I had to take the receivers at last from my ears and give it up; and it was then that I wondered whether very good readers, the very best thinkers and artists, ever read into the radio machine, or whether the theatrical business men with their complex craze that they were artists and thinkers were pushing themselves even into the radio and becoming readers for it; and this was a very fearful thought, but one from which I could not escape. It must have been in the year 1922 or 1923 that I heard this dialogue, so that perhaps though the machine was practically perfect by then the readers had obviously—very obviously—not had time to perfect themselves in the slightest degree. It all sounded like a penny reading of 1880, when penny readings were such a bore.

I do not mean to imply that the bad reading of this perfect dialogue in any way affects Plato or his work; though saying that I failed to enjoy it might imply that it was utterly destroyed, for it certainly was ruined for the moment—ruined once and for possibly a million hearers. But the thing itself remains as living as ever and as unscathed as ever, and you may read it to the accompaniment of sledge hammers and it will suffer every loss, it will become worth less than one penny, but it can't be destroyed in some five, ten, fifteen or twenty years from now. Perhaps it will be read so as to regain its old value—I price it at about £10,000 per hearer. And it seems to me that only when a fine reader and a fine thinker can be persuaded to read it to

(Continued at foot of next page.)

PEOPLE are always being asked nowadays what effect cinema will have upon drama, whether the motor-car has influenced drama, and if the Channel Tunnel will (some day) influence drama, as though these things were big events like drama. How a little thing can have an effect upon a big thing can be seen every day. A pin can have an effect upon a human being. A cheque for five hundred pounds can have an effect upon a human being, and so one believes that a pin or five hundred pounds can have an effect upon the tragedy of *Hamlet*—but they can't. So when you ask me as to the possible future development of the drama as affected by broadcasting, I can only say that I see no development possible whatever, because drama is one of those eternal things which never changes. Broadcasting can of course affect the sale of some drama and the fashions in drama: it can even affect the spread of bad drama, but it can in no way help to develop or to retard the development of the drama, because the drama is unaffected by whatever happens. In fact, drama is a big thing and broadcasting only looks like a big thing.

The brilliant advance of the fashion of broadcasting may to some slight extent affect the receipts of the theatres. If any theatre is empty it is probably because the people in them are ridiculously depressed about nothing and are acting badly, producing badly, and leaving it to the business men to run the theatre. That, of course, would empty the theatre. The moment a business man takes control in the theatre everything is done for, its audience, its actors, its actresses, and its box-office receipts.

I was told the other day that most of the English theatres are now in the hands of business men, and I heard on reliable authority that these theatres for the most part were failing; and yet, somehow, this did

THE ART OF DRAMA?

It can do much, says COMPTON MACKENZIE: 'Radio is going to give the artist the greatest opportunity he has had, since the days of Homer, to express himself.' What do you say?

IF Mr. Gordon Craig will be consistent and admit that the invention of printing was one of the major disasters to have happened to art, if he will accept the proposition that every mechanical advance in the presentation of drama has done its little bit to damage the externals of it, if indeed he will accept my suggestion that the first and best drama was played in the Garden of Eden and that every drama acted since has been but a more or less superfluous variation of that original theme, I will with pleasure join with him in what he calls his growling—though, to be quite frank, that growling sounds to my ears more like the muttering of a dear old lady in the chimney corner who cannot find her spectacle case. I can only associate myself with Mr. Gordon Craig's remarks about business men who run theatres, and if he wants to go on thumping a dead ass I am quite willing to stand beside him and thump away at it too. At the same time I must remind him that unless the drama were able to decay it could never be blown by fly business men.

To declare that drama is unaffected by whatever happens is to talk solemn nonsense, for no expression of humanity was ever quite so much affected as drama by what happens. That is why in my opening sentence I told Mr. Gordon Craig to accept that drama in the Garden of Eden was the first, the last, and the best. If he will do so, then I will nod a reverent assent to his solemn nonsense about the drama's not being affected by anything that happens. But will he agree to my proposition that his own method of dramatic presentation is entirely without influence? I doubt it for, if he thinks it as unimportant as all that, I do not understand why he has been making such a to-do about it for the last quarter of a century. I am far from wishing to get the better of an opponent by a quibble and I willingly admit that nearly all the plays written for a combination of voice and action are only likely to be affected unfavourably by broadcasting. It would be more than rash, however, to speculate prematurely upon what effect the restoration of

the human voice to supremacy is likely to have upon the dramatic forms of the future.

Mr. Gordon Craig evidently thinks that nobody is capable of speaking into a microphone without losing quality of expression. He tells us that in the year 1922, or 1923, he sat for many a day in a London hotel listening to what was going on over the radio. Such a way of listening sounds somewhat prehistoric; but it always seems my fate to be invited to argue about broadcasting with people whose experience of broadcasting has been so slight as not really to count as experience at all. What would Mr. Gordon Craig think if I were to condemn his methods of dramatic presentation because some fifteen years ago I had been in the habit of dropping in to the back of the pit every afternoon to turn a casual ear and eye for a spare quarter of an hour on one of his productions. There is probably little to choose between the amount of dramatic instinct inherited by Mr. Gordon Craig and the amount inherited by myself, and I have no hesitation in assuring Mr. Gordon Craig that his remarks about the failure of a speaker to give his best over the microphone are due to nothing but his own lack of practical experience. The fact is he has been so much preoccupied by the visual side of drama that his imagination has come to exaggerate its relative importance.

There was a time when I regarded radio with aversion, fear, and contempt. Seven years ago when Mr. Gordon Craig was toying with the ear-phones in that London hotel I should have written in much the same strain as his article of to-day, though I hope I should have avoided that dilapidated old sneer at curates. Gradually, however, I have come to apprehend better and better the immeasurable power of this new medium of communication. I have realized that radio is going to give the artist the greatest opportunity he has had since the days of Homer to express himself without the



mechanical barrier which the progress of human inventiveness has raised higher and higher between the artist and his audience. Just when I was beginning to despair, not merely of the future of drama, but of all art, I was granted a revelation of what radio was going to do for it. Just when the cinema had dragged art down to the lowest depths of debasement radio was born to restore the balance.

For Mr. Gordon Craig to write in one sentence 'the radio, the movie-tones, the cinema and all these things, argues such a confusion of mind, such a failure of imagination, and so much ill-informed prejudice as to make it seem hardly worth while for an intelligent man to argue with him. Nevertheless, if Mr. Gordon Craig will give himself the trouble to listen intelligently to radio for a whole year, I will debate with him before the microphone at the end of that year, with one proviso, which is, that there shall not sit between us and the real audience a small visible audience ready to titter at any jokes he may make about curates and so render serious debating an impossibility.

COMPTON MACKENZIE

(Continued from the previous page)

us, only then will the radio indeed be of value.

I suppose that already radios have been installed in all the schools for elocution, and musical schools, and I suppose that every day classes are held instructing people how to speak, read or sing into these machines. I suppose that high salaries are paid to men of distinction and understanding to teach this new thing correctly. I suppose this, but I would bet everything that I possess that it isn't so. But then that's presumably the humour of today. Everything is taught and very nearly everything is taught wrong.

The worst of the radio, the movie-tones, and the cinema and all these things is that anybody can take them up at a few hours' notice and be paid from ten to a hundred pounds for doing bad work in them which the world does not want, but which it has been told it must pay for. 'But we will improve,' you say. If so, then the whole thing is a manufacture and not a creation at all, for in creation the first moment is as good as the last. That is the fun of creation, and this is the misery, as far as I can see, of the radio, cinema, and other inventions which have been hurriedly thrown together to supply the world with the tenth rate,

since the first-rate costs too much time and money. Thus is humanity today cheated.

It is a satisfaction to me to know that whatever I say about these things can make no effect whatever upon such a hearty-going affair as your radio. If I thought that I was harming it at all it would trouble me, but then you wouldn't print what I say.

It amuses you and it will perhaps amuse your readers to hear me growling at this modern manufactured thunder, but I suppose that there will be some of you who will prefer me to do that, than to love the little thing for any other reason than itself alone.

EDWARD GORDON CRAIG.



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

spoke-hubs extend each way a "quarter" to the head protecting. Taking a shaft of heavy steel, 1 1/2" diameter and 17 1/2" in diameter (good, well-seasoned ash will serve the purpose nearly as well if idleness is not available. Fix one end of the shaft firmly into the hole of the wheel hub. Bend the other end for about 10 lbs with casual or strong whiplash. Give it two coats of varnish and when it is quite dry, rub it with a piece of fine sand paper. Now the wheel is ready to use. *W. B. T. Robert Noy, Colored, Okla.*

'Sir John Mandeville's Travels'

described by Trevor Blewitt.

THE FANTASTIC NOTARY OF LIÈGE who has hoodwinked the world for five hundred years.

THE Travels of Sir John Mandeville, written in the year 1357, in Romance French, soon became one of the most popular books of the Middle Ages. Its popularity is easy to understand. Its charmingly disingenuous style and its fantastic descriptions of the East, at that time hardly known to Europeans, must have appealed immediately to a credulous generation. It is less easy to understand why it has taken over five centuries to discover that the author of the Travels was one of the most accomplished and delightful impostors in the history of literature. The alleged author describes himself as John Maundeville, Knight, which was born in England in the town of Sainte Albones, and explains that after travelling through Tartary, Persia, Armenia, Libia, Chaldea, Ethiopia, Arabia, and India, he had returned home with a lame and arthritic gout to write his book as a 'solace for his wretched case' in the town of Liège.

A charming picture! An arthritic old knight sitting down to ease out his days by writing the story of adventures which were starting enough even in those days when a knight had merely to walk out of his castle gates to encounter a dragon and a fairy princess. And posterity continued to believe in this simple legend until the beard of dear old Sir John Mandeville (apparently distinguished for his beard in a clean-shaven age) was finally plucked off and the author turned out to be no more romantic than a public notary of Liège, a certain Jean d'Ostremeuse, who had probably never even been as far as Palestine. Ostremeuse, like so many of us, suffered from a feverish *Ressentiment*, which he could only satisfy by the perusal of the tales of those more fortunate than himself and by weaving from them adventures which his vivid imagination made almost more real than if he had himself experienced them. His final stroke of genius lay in palming off his work as the real story of a certain Jean de Bourgogne (sometimes known as John Mandeville).

Now Jean de Bourgogne was known to have travelled in Palestine, and so Ostremeuse, to make his fabulous concoctions credible, had merely to pretend his book as a kind of pilgrim's book-keeper to Palestine, by the doughty knight setting out on a pious journey to the holy monuments of Palestine, and we are given a painstaking and detailed account of Jerusalem, and Galilee, and Nazareth, and all the known and unknown places visited by all the saints in the calendar and out of it. But the sly old fellow has already had some very unholy and un-Christian experiences on his way to the Holy Land. He sees Constantinople and Greece and the islands of the Arch-

elago and hears the strange story of the daughter of Hippocrates, one of the fathers of medicine, in the island of Cos. Thus poor maiden had been turned into a dragon by the goddess Diana, 'a hundred fote long as men says'; but he adds, warily, 'for I have not seen it.' She was to remain a dragon 'unto the time that a Knyghte come that is so hardy as to go hir and kisse her mouth.'



'SIR JOHN' SETS FORTH.
An old illustration to the fabulous 'Travels of Sir John Mandeville.'

He found also in Sicily that the inhabitants had conveniently solved the vexed question of the parentage of children; 'for there was a manner of serpents, who, if they be born in right marriage, the serpents go about them and do them no harm, and if they be born in adultery, the serpents bite them and envenom them.'

Egypt, too, must have provided a wel-

a worm; and the second day next after, men finden a bird quick and perfect; and the third day next after, he fleeth his way.' In Egypt he came across trees and herbs which bore fruit seven times a year; and apples of paradise which 'though ye cut them in never so many gobbets or parts, evermore ye shall find in the midst the figure of the Holy Cross of our Lord Jesu.'

Once his duty of acting as a notary in Palestine was over, Ostremeuse felt free to climb to more imaginative heights. By the time Armenia is reached 'Mandeville's' Christian conscience deserts him and the hills at Ararat, where Noah's Ark rested, have already attained the height of twelve futeles. In Ethiopia he meets with 'such men that have but one fote, and they go so fast that it is a great marvail,' and a well 'that in the daye the water is so colde that no man may drinke thereof, and in the nighte it is so hote that no man may suffer to put his hand in it. In his description of India he contents himself mainly with a catalogue of the precious stones, and of diamonds 'which grow both together, male and female, and are noryshed with the dewe of heaven, and bring forth small children that multiply and growe all the year.'

Thence 'Mandeville' passed to the islands of Malay and to China and the Kingdom of the Great Khan, in whose service he fought for several years, and the events of whose court he carefully describes. Not the least curious custom of the Chinese was to bury the Emperor with a mare, a colt, a horse, one of his chamberlains and a feast laid out on table, so that he should be well provided for in the next world. Little wonder that 'Mandeville' developed arthritis on his way back, through Persia, and Georgia, and Prester John's land, for his imaginative

flights reach a crescendo of the miraculous. Giants of twenty-eight feet become an everyday affair; and he encounters women with precious stones in their heads, who kill at sight; other women who mourn at the birth of their children and rejoice at their death; lands where trees grow at sunrise, bear fruit at midday, and wither at night; and a whole country swallowed up in total darkness. How he must have longed, after so much bewildering sight-seeing, for 'Paradise terrestre,' whose wonders he describes, but was evidently unable to reach. TREVOR BLEWITT.

On Thursday afternoon next Miss Flora Grierson broadcasts the first of a series of weekly talks on Travel Books through the Ages—her first choice being Marco Polo and 'Sir John Mandeville,' whose strange travels are described above.

come respite from his arduous tasks, for he lingered there and gives an account of its rulers and wonders which included the first account for Europeans. In Heliopolis he found that mythical bird the phoenix, which lives for a hundred years and is then burned on the ashes of the temple. 'And the first day next after, men finden in the ashes

Cut out pages 674 and 675 of this issue of 'The Radio Times' and keep them by you.

In the 'Proms' Programmes.

FAREWELL TO THE 'PROMS'—FOR ANOTHER YEAR!

This week of the season begins as usual with a Wagner performance. The "GB" is to broadcast it on Sept. 1. I open a chapter of the program with the "Prelude to the Mastersingers." The pomp of the old masters themselves, the merriment of the apprentices, the two lovers, Walter and Eva, and the brightness of midsummer sunshine are all set before the hearer in a way which leaves him happily convinced that all is well with the world. It is the kind of music which Browning must have had in mind when he spoke of the "Great C Major of this Life," and a performance of it by his own Leipzig Orchestra, once directed from the great conductor, Nussch, an adjective which is not usually applied to music. At its close he smiled to the players, remarking happily that is what I call a juicy C Major!

The Happy Sufferer

THE one really sunny episode amid the gloom in which the old gods pass to their final doom in the last part of Wagner's *Nibelung's Ring*, comes near the beginning, where Sieghard sets forth down the Rhine in search of new and high adventure. The happiness of it serves only to emphasize the black tragedy which follows, but, played by itself, as it is here, it is joyous music with no thought of impending evil.

Wholly yours, too, is the little piece which bears Siegfried's name, and which Wagner wrote specially as a little serenade for his good lady in honour of their son's birth. It was rehearsed in secret and played for the first time outside the walls of the villa near Lake Lucerne, where they were in, but it has long ago been claimed as the common property of all the world, and as one of the brightest things which Wagner gave us. Listeners may very likely remember a unique occasion when it was played in the Albert Hall, conducted by Siegfried Wagner himself, in honour of whose birth it came into being.

Prize Song and Death Song

BESIDES the music from Kingor's magic garden, with all its sense of seductive mystery, and the fin-throated and vigorous overture to *Rienzi* the programme includes also Walter's Prize Song, to be sung by Mr. Walter Widdop, himself no stranger to the part of the young knight and the great lament which Isolde sings at the end of *Tristan* before she dies beside his

That is to be sung for us by Miss Rachel Morton well and honourably known to listeners as exponent of many and varied operatic roles.

Tchaikovsky's Ill-fated Marriage.

TCHAIKOVSKY'S untappy marriage was closely bound up with Eugene Onegin, and particularly with the incident of the letter which Miss Theresa Ambrose is to sing this evening of Tuesday's 'Prom' to be broadcast later and in safety.

For in the first place he was known to every body in the village as a good man, and a kind one, and in each of his visits to the village he was expressed in the most affectionate manner, and he was not without a good deal of spirit, and his character and conduct were such as to be popular. The Tatars especially had a real affection, 'loving her,' as his own words, 'with all my heart and soul.' For I remember who refused the affection which in her innocence she offered him, Tchirikovsky had not hatred and contempt. In the midst of this proceeding, however, came to him a young girl, who was known to him, and which Tatars in the service was. Tatars, but his confidence was not so strong. Tchirikovsky did not answer it, but it was followed soon after by another which approached him for his neglect; the order was threatened to take her own life unless he showed her some kindness. The whole incident seemed to have been a conspiracy to ruin him at the same



TRISTRAM ACCEPTS THE MAGIC POTION
(Part of Wagner's famous opera is included in the Prom programme on Monday next)

21 Each has mind was so full, that there was no course open to him, save to offer marriage to the unknown lady—a marriage which proved to be as disastrous as it was ill-advised. After only a few weeks the bride and bridegroom parted finally and neither saw nor corresponded with each other.

A Luxury of Grass

[illegible][illegible]

Variations for 'Cello

In the first place, the fact that the world is a better place than it was a few years ago is a fact that is not generally appreciated. The world is a better place than it was a few years ago, but the fact that it is a better place is not generally appreciated. The world is a better place than it was a few years ago, but the fact that it is a better place is not generally appreciated. The world is a better place than it was a few years ago, but the fact that it is a better place is not generally appreciated.

and the Variations flow from it
so need no further explanation.

tion. The solo instrument has throughout a melodious part and several cadences on its own account of which the most elaborate comes at the end of the fifth variation.

Historian Danes

[illegible]

The Hungarian Dances are no doubt known to a wider public than any of the rest of his work. Not himself a Hungarian he was keenly interested in the music of that picturesque part of the world. He not only gave to music a new life but he set them down first—but made use of Hungarian tunes in many places in his own music. His Dances have been arranged for more different combinations of instruments than usually fall to the lot of pianoforte duets, and there can be but few liveliness in any part of the world who have not heard some of them.

The Double Con:

ALTHOUGH Brahms had a profound respect for at least one great woman artist—Madame Schumann, it is doubtful whether he would have considered her playing the Double Concerto for Violin and Violoncello by Brahms, especially in 1890, once she was married and Harnoncourt was too young to be asked by anyone else to tackle this big work at all, and therefore it is not likely that Brahms ever heard it. Harnoncourt, on the other hand, was a young man of 18, and he was not yet a professional musician, but he had a profound understanding of his intention better than any successors.

And now, as the Mangos were seen and the
warped strength of mere man has had to yield
in so many directions to the so-called gentler sex,
that there is now nothing manly in him, ap-
parently, as a rule, and as I have said, the
Mangos have got Mr. May and I have got Mr.
Nickle. It is the case of British and
American men, and I am sure he will come to
him, their great traditions, worthy to be

Songs, Grads and Gays

THE very wide field over which Brahms songs ranged is clearly evident in the first which are to be sung. In happy mood Miss Olga Haley is to sing of enduring love, of the singing of the lark, and of the smith in his forge. Mr. Franklyn Kelsey has chosen the wistful song 'Oh! That I could find the way back to childhood's days,' and the grim tragedy of betrayal and death which is called simply 'Verat' (betrayal).

Brakins' Fourth Symphony

IT was pointed out in these notes earlier in the season how Brahms' First and Second Symphonies appeared almost as a pair with a short interval of time between them. So did the Third and Fourth in 1884 and 1886 respectively. And just as with the first two, the reception given to the Third and Fourth offered something of a contrast. The Third was immediately welcomed for its bright freshness and the jollity which can be heard in many parts of it, but the Fourth had a rather chilling effect even on the most enthusiasts of his supporters. It was thought to be rather stern and austere. That view of it has long ago disappeared, and the Symphony is no whit less popular than the other three. It is indeed a fitting piece to be the last of Brahms' which listeners will hear.

(Continued on page 10)

A Cautionary Tale

by Richard Mallett

AN ANNOUNCER'S DOWNFALL.

THREE was once a very lazy wireles announcer, who, during his lunch hour, used to sit in a pond, and, of course, gave a good deal of pleasure to the children who had been hanging round him, expecting him to do so, but Walter did not like it in the least.

I have just partaken of a heavy meal, plattered Walter, crossly, to two little boys named Bert and Alf, who were laughing very loudly, and this sobered them at once. But a little girl named Gertrude continued to chuckle because he had water-lily leaves in his hair, and beyond giving her a dignified look Walter took no notice of her, not knowing how to deal with her typically feminine indifference to human misfortune.

The pond was only about four feet deep, and Walter stood up in it and began to walk about pursuing his bowler hat, which retreated from him coyly bobbing up and down. At this point a very beautiful girl walked past the pond, and Walter redoubled his efforts to get his hat, for he was anxious to raise it to her in a dashing manner. Among his colleagues at the studio he was considered a very dashing man, and it was rumoured that he had been known to twirl his moustache at the microphone. Reaching his hat with a cunning lunge, he carefully emptied the water out and endeavoured to put it on, but he had forgotten the water-lily leaves; and the beautiful girl laughed so heartily that she fell into the pond herself, but Alf and Bert both had the Scouts' silver medal already, and walked away disdainfully. Gertrude would have drowned had it not been for an unsufferable little prig named Arthur, at whom Walter frowned with great severity.

Removing the leaves from his hair and climbing out of the pond, he started to walk swiftly after the beautiful girl, who was now about fifty yards away. Just at this

An entirely unprejudiced account of the preposterous misfortunes that befell one Walter, 'a very lazy announcer.'

moment, however, she turned and walked out of the park, and at the same time Walter suddenly realized that he had left his new bowler hat floating about in the pond.

Dear me! he cried, stopping and striking his forehead with his hand. 'I am on the horns of a dilemma!'

Standing near by, as it happened, was a Mr. J. Bambury Westgate, who was somewhat deaf but had a kind heart, and bearing (as he thought) Walter announce that he wished to go to Hornsey, he immediately stopped a taxi and, opening the door, motioned Walter inside.

No, no, my good man, he said, graciously, raising his hand as Walter tried to explain, 'if you wish to visit your Emma you shall visit your Emma.'

And, pausing only to say 'Hornsey' to the taxi-driver, he nodded benevolently to Walter and continued on his way towards the bandstand, where the band was playing his favourite hymn. It was indeed fortunate for Walter that the taxi-driver, being an absent-minded man named O. Smith, at once drove cheerfully off to Hornsey without remembering to see if Walter had entered the vehicle.

'Tut, tut!' observed Walter, thoughtfully, to himself, referring to Mr. J. Bambury Westgate. 'No doubt the man took me for a member of the lower classes. Ah, well, such things cannot be helped. It is hard, however,' he added, bitterly, 'that a man should have to choose between love and his umbrella.'

Saying he returned to the studio to find that Arthur had opened his umbrella and was using it over Gertrude, who was lying on the ground displaying every sign of extreme deflation.

'Artificial respiration! Artificial respiration!' Walter cried angrily. 'Do you realize that this umbrella cost me twelve-and-six? And he snatched it from me! I shall be all right about the mazzard w... that an old lady standing near went off immediately to report Walter to the N.S.P.C.C., but as she had no idea of his name this made no difference to anybody. After one more furious glance at Arthur and the recumbent Gertrude, Walter made off in the direction of the studio, for it was nearly twenty-five minutes past two and the Experimental Transmission of Still Pictures was about to conclude.

But the events of that fateful lunch-hour had left their mark upon Walter. When he arrived at the studio he did not even wait to take off his bowler hat, but strode straight to the microphone and, giving his moustache a depraved twirl, said in a sneering tone:—

'This is London and Daventry calling the S... Good afternoon, boys and girls. No doubt you would like to know the winner of the 2.30. Well, so should I. Confound you, one and all!'

After that, of course, Walter had to leave, for the 2.30, not having been run at the time, was a controversial topic. And to this day you may often see his advertisement on the back page of some of the weekly papers:—

— Uncle Walter
LESSONS IN PRONUNCIATION
UMBRELLAS RESPRUNG
COAL HOVE

Eric Fraser, in meditative mood, has here shown Walter in the pond, Walter haranguing the deaf gentleman, Walter unlopping the bad boy, and Walter back again before the microphone—all in one picture.



I SOMETIMES think that the History of Art should be written backwards, since we all begin by some acquaintance with the art of our own age, and our interest in the past is only a projection of our interest in the art and life that we see around us every day. But it is simpler to begin at the beginning—as it is known to us; to begin, that is to say, by a visit to the prehistoric caves of Les Eyzies in the Dordogne region of France.

At Les Eyzies you climb the side of a mountain and find an old woman in front of a hole in the rock. The old woman leads you down a tunnel that seems a quarter of a mile long. You can touch the rock on both sides and above your head; at times the passage grows wider and higher; at others it gets narrower and lower; at one point you have to wriggle, bent double through a hole. The old woman, holding an electric inspection lamp in her hand, shows you faint carved outlines of bisons on the walls and traces of red-ochre colouring. These bisons are the beginning of art as we know it; and in other similar caves and tunnels in the Dordogne and in Cantabria in North-west Spain, there are similar pictures of bisons and reindeer incised and painted by prehistoric men.

The bisons at Les Eyzies were discovered about sixty-five years ago. At that time they were thought remarkable for their antiquity, but, in England, at any rate, they were not regarded as 'well' drawn because a vogue for the naturalistic humanized animals of Landseer was then at its height. Nowadays animal drawings much like those in the caves at Les Eyzies are in vogue, and we, therefore, think these prehistoric bisons not only remarkable—because they were drawn by torchlight, in the bowels of a mountain, by First-men who probably had no language and who lived, geologists tell us, between 37,000 and 10,000 years ago—but we also think them most amazingly 'well' drawn.

But we must not forget that Prehistoric art and modern art result from quite different conditions and are therefore quite different in character, though the drawing in both cases may look much the same. Modern artists who draw animals generally work in relative security and comfort at the Zoo. The men who produced the prehistoric pictures lived in a climate which was so cold that half Europe land and sea, was frozen like the Arctic regions of today. They huddled in tunnels in the rock. They had no comfort and no security. They lived in fear; and their art for that reason had some magic purpose which they thought vital to their existence. Perhaps they drew the bisons to cast a magic spell that might bring luck to their hunting and so mitigate the fear of starvation.

A MINIATURE

BEING A BRIEF SURVEY OF EUROPEAN ART

by R. H. Wilenski *The well-known art-critic and lecturer.*

Perhaps their purpose was something else. We cannot reconstruct the mind of prehistoric man. But we can, I think, be certain that it was not the mind of the modern artist sketching at the Zoo.

THE oldest civilization, properly so called, which has left us art, is the Egyptian. It began about five thousand years after the Ice Age—that is, about 3000 B.C., or five thousand years ago. The story of Egyptian art covers three thousand years; it includes the art of the Egypt for which the Jews made bricks without straw and that of the Egypt of Cleopatra, who flirted with Caesar and Anthony.

Throughout the whole of this long period that art remained relatively speaking

The Egyptians also could, and did sculpt as naturalistically as modern sculptors. But they regarded such work as minor popular art only suitable for statues that had no magic or dynastic function. In the nineteenth century, when European art was naturalistic, the magic and dynastic arts of the Egyptians were regarded as the unsuccessful efforts of men who lived long ago to achieve the naturalistic standards of the Royal Academy and the Paris Salon. Now we know that Egyptian formalism was deliberate, and that the sculptors' purposes could not have been compassed better in any other way.

But there was, nevertheless, one moment in Egyptian history when Egyptian sculpture became individualist romantic art. One Pharaoh was depicted not as

Pharaoh the All-Powerful, but as an individual man. He was Amenophis IV, or, as he later called himself, Akhnaton. He brought about a liberal revolution in Egyptian religion, and the liberalism, i.e., individualism, of Egyptian art in his reign was the inevitable outcome. You see here his portrait, done about 1370 B.C., now in the Berlin Museum. The

nose is broken, but you can see from the mouth and chin how intimately the sculptor has carved the fine profile. We should call this a psychological portrait if it were done today; and I cannot resist the temptation of showing you a modern psychological portrait—Mr. Epstein's 'Oriel'—placed next to it on the page.

IN the ninth and eighth centuries B.C. there was a dynastic art produced in Assyria. The famous bas-relief called the

'Lion Hunt' in the British Museum, which was made about 800 B.C., marks the apogee of this art. The sculptor could draw with great naturalism, and did so when occupied with the wounded lions—a part of his subject which, in the eyes of the King, was of no consequence. But when he came to the King he had to depict him as a fear-inspiring figure, and he carved him accordingly in a stiff attitude and a formal style.

WHILE the Babylonian artist was carving the 'Lion Hunt,' Homer was welding the folk-lore of the Greek Archipelago and the Aegean into the epic poems that told of

On Wednesday evenings, until the end of October, Mr. Roger Fry, the well-known artist and critic, author of 'Vision and Design,' is broadcasting a series of talks on 'The Meaning of Pictures.' Complementary to this series, Mr. Wilenski has written this 'Miniature History of Art,' which will be printed in six consecutive numbers of 'The Radio Times.'

unchanged. Its functions were (a) magic to protect the souls of the dead in their tombs, and (b) dynastic—to impress and overawe the populace with the power and majesty of Pharaoh. Hence the Pyramids, the largest and most enduring tombs in the world, hence the continuation of the Egyptian convention of drawing in funeral carvings believed to keep away evil spirits from the dead; and hence the imposing terrifying character of the Egyptians' portraits of their kings.



PREHISTORIC DRAWING OF A BISON.

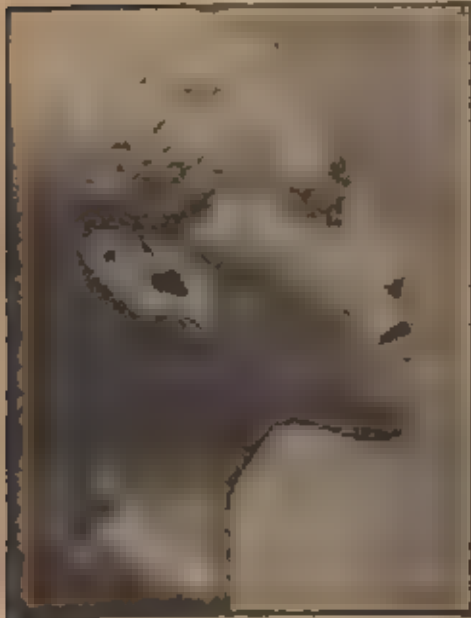
(Continued opposite.)

HISTORY OF ART

FROM PREHISTORIC TIMES TILL NOW

Art before the Christian Era:
Monuments of Fear.

Part I



AMENOPHIS IV

This Egyptian sculpture, of the head of Amenophis IV, is a masterpiece of the art of the 18th dynasty. It is a masterpiece of the art of the 18th dynasty. It is a masterpiece of the art of the 18th dynasty.

the Trojan War fought two hundreds years before. Homer wrote at a time when the Greeks were recovering from the destruction of Aegean civilization by northern Greek barbarians about 1000 B.C. Of the civilization then destroyed, which had begun about the same time as the Egyptian civilization, no works of functional, i.e., magic or dynastic, art remain. But excavations have produced a few gold cups and other relics which show that, like the Egyptians and the Assyrians, the ancient Greeks used naturalistic drawing in their art works.

Greek art, as we understand it, begins about the time of the death of Homer. For three hundred years, from about 750 B.C., it was a transitional art based on the Egyptian dynastic portraits. Then from about 550 B.C. it assumed the special character which has had so great an influence on the history of art.

Greek art from the middle of the fifth century onwards represents the first escape of the major arts from Fear. The Egyptians, as noted, had a naturalistic art for minor works, and the priests and kings allowed the minor artists freedom in such work. But they allowed no such freedom to first-rate artists whom they employed for magic and dynastic ends. The Greeks also had a naturalistic art for minor works, but in Greece both the minor artists and the first-rate artists were granted liberty of mind. No priests dictated traditional forms of magic art to the great Greek artists.

shadow of an All Powerful King oppressed them. The Greek artists' task was to represent their gods and goddesses as 'ideal men and women'. For this reason, they distorted the human form in their religious art, as we can see in the forehead and nose formula in the Praxiteles Hermes that is here reproduced; but the distortions were not based on Fear or intended to arouse it; they were based on architectural considerations, on reason, on mathematics, and geometry. Classical art, i.e., the conscious creation of formal harmony and unity for its own sake, was invented in Greece because there was no tyrant in Greece to use the artists to terrify his subjects, and because



ORPHEUS

An example of the work of Epistola, one of the most famous disordered artists of day. Strongly enough, many people would say that Egyptian art have little good to say for Epistola.

there was nothing in the Greek religion to prevent an artist working out fine proportions for their own sake when building a temple or making a statue of a god.

ALEXANDER the Great died in 323 B.C. He had taken his armies from Macedonia to India but he had left Italy unconquered; and in Etruria, in Central Italy, there was a civilization that was closely in touch with the minor arts of Greece across the water. But though Etruria had escaped Alexander, it was not to escape the Romans who were next door and about to start on their career of conquest. Rome conquered Etruria about 280 B.C., and from that time till—at the beginning of the Christian era—the Roman republic became an Empire and a God Emperor, Roman art was mainly

a blend of Etrurian and Greek art with no special characteristics of its own.

Imperial Rome's contribution was building. Rome built aqueducts and arenas, and built them so stoutly that you can see the remains of them today. Rome also built triumphal arches which you can see in Rome and at Orange, in Provence; and you can see imitations of these arches at the end of the Champs Elysées in Paris, and at the north-east entrance to Hyde Park. For the rest, Rome produced portraits of Emperors and their wives, and flattering images of handsome young men who were the Emperors' favourites. Roman art was, in fact, a retrogression to dynastic fear-inspiring art. But between Egypt and Imperial Rome the free-minded art of Greece had arisen; and for this reason, though Roman art was a complete retrogression in spirit, it was only a partial retrogression in its form.

(To be continued.)

In his second article, Mr. Wilenski, who is the author of 'An Introduction to Dutch Art,' 'The Modern Movement in Art,' etc., and special lecturer on Art (Autumn, 1929) in the University of Bristol, will give an outline of 'Medieval Christian Art'—from Byzantine slavery to Franciscan freedom: thus his survey will carry us through the Byzantine mosaics and Gothic architecture to the early paintings of Florence and Siena. The whole of this 'miniature history,' carefully illustrated, will cover six instalments and represents a unique attempt to epitomise the whole of European art in terms that all can understand.



HEAD OF HERMES

Praxiteles was the greatest of all Greek sculptors. His head of the young Hermes, shown here, is a masterpiece of ideal sculpture in marble.

5GB Calling!

THREE MUSICAL COMEDIES IN TEN MINUTES

—and other Items and Artists in Forthcoming Vaudeville Programmes—A Saturday Symphony Concert and Two Plays—Orchestral Music from Birmingham Town Hall.

Vaudeville Vignettes.

TWO vaudeville entertainments appear in 5GB's programmes for the week beginning October 6. The first, on Monday October 7, includes the Wolfmans Singers, Ernest Sefton and Betty La Brook, and Bert Copley. Ernest Sefton and his partner paid his first visit to the Birmingham studios a short while ago, and his dry humour appealed to everybody. He is, I believe, a brother of Violet Loraine, the well-known revue artist, and has the exceptional ability of being able to make a success of both light and low comedy. I remember him doing the War as a worthy interpreter on tour of George Robey's part in *Zig-Zag*, the Hippodrome revues in which the great George made a truly marvellous appearance as the hairiest of hairy prehistoric men. Bert Copley is a Midlands entertainer whose light, flippant style of patter is now familiar to 5GB listeners. The comedy side of the bill is still further added to by Alce McGill and Gwen Vaughan, those inconsequential under-pens of concert party fame.

A Retentive Musical Memory

THE second vaudeville programme, on Wednesday October 9, sees the well-known return to the 5GB microphone of John Henry, who, with his partner Gaudy Horridge, will appear as 'The Domesticated Couple.' I am glad to see that our Yorkshire friend is still domesticated. It has often struck me that the results might be appalling if he and his friend Margatroyd, really did succeed their endeavour to throw off the domestic yoke and return to the dissipation of their bachelor days. Colleen Clifford and Dudley Glass, the well-known composer and writer of the music for *The Beloved Vagabond*, will present a rather novel feature. Mr Glass has an astounding musical memory and can play, without the assistance of any score, the music of any musical comedy produced on the English stage within the last twenty-five to thirty years. On October 9 he and Miss Clifford will give 'a complete musical comedy in three minutes.' This seems to be in true keeping with the present-day fashion of food in tabloid form. In the ten minutes allotted to them they will give *The Merry Widow*, *The Belle of New York*, and *The Beloved Vagabond*. Also in the bill is Frederick Chester, the clever delineator of West Country characters, who has broadcast over thirty times from 2LO alone.

Brahms and Debussé

THE Birmingham Studio Symphony Orchestra, conducted by Joseph Lewis, presents its weekly symphony concert on Saturday, October 12, when Arthur Catterall (violin) will play Brahms's *Violin Concerto in D*, which is certain of an artistic performance in such capable hands. It is only too rarely that Arthur Catterall is heard in Birmingham. The second half of the programme, after the News Bulletin is devoted entirely to Debussé's *Symphony No. 4 in G Major*.

Organ Concertos.

THE orchestral concert of the Midland String Orchestra, which forms the main portion of the programme on Sunday afternoon, October 6, is noteworthy in that it contains the first organ concerto to be broadcast from Birmingham. The soloist is Mr Cyril Christophs, F.R.C.O., who will play Handel's *Concerto No. 15 in D Minor* and will appear again in the programme in Sir Walford Davies' *Solemn Melody* for organ and strings. The programme also includes an *Idyl* by Dr. James Lyon, a Professor of Music at the Birmingham and Midland Institute, while the other artist to appear is Doris Vane (soprano), who, before she concentrated on more serious concert work, was one of that gifted little band organized by the genial H. G. Pellisser, The Follies.



THE TOWN HALL, BIRMINGHAM.

from which a concert by the City of Birmingham Orchestra, conducted by Adrian Boult, will be relayed on Thursday, October 10.

Parental Influence.

HOW many great artists owe their musical success to the influence and encouragement of their parents? One, of course, does come across instances of the spark of genius burning brightly in the face of opposition. Handel, we read, had as a father a surgeon who regarded Art 'as a degrading pursuit, or, at best, as an idle amusement.' In spite of this, or could it have been because of this, the world became richer by those great examples of oratorio which will live for all time. On the other hand, in our own day the inspiration and stimulus of parents who have recognized their children's gifts have, in countless cases, been responsible for the ultimate fruition of these gifts. Marjorie Hayward, a professor of the violin at the Royal Academy, who plays in the Military Band Programme from 5GB on Sunday, October 6, began her studies at the age of five. So convinced was her mother of her future success that she sold up her home in England and took her to study under the great Soveik, at Prague. On returning to London, Marjorie Hayward made her debut with the London Symphony Orchestra at Queen's Hall.

Two Interesting Plays

PART of the main programme of Saturday evening, October 12, has been alloted to two one-act plays, the first, *The Trial*, being specially written for broadcasting by H. Simons and K. J. Thomas. The result of their work gives much food for thought and discussion. The other play is of a different nature. In writing *The Master of the House*, Stanley Houghton again showed his consummate mastery of the technique of the one-act play. It is accepted in a sense as complementary to *The Dear Departed*, for in the latter the main character, Abel Merryweather, is assumed to be dead, whereas in *The Master of the House* the central character is assumed to be alive. In both cases the dramatic situation hinges upon a mistake. The one naturally proves to be a comedy but the latter ends on a note which is distinctly grim.

'Take Pains: Be Perfect.'

THE City of Birmingham Orchestra, conducted by Adrian Boult, will be relayed on Thursday, October 10, from the Birmingham Town Hall. Isolda Meneses is the artist who will be heard in Pyramus's *Violin Concerto in D Minor*, while the other main feature of the programme is Schubert's *Symphony No. 9 in E Flat*. During the interval a reading will be given from the studio by Mary Wickett, a friend who has broadcast from quite the early days. Miss Wickett, who has given many recitals of her art in Birmingham, tells me that, like Peter Quince, she finds the countryside and open fields 'a marvellous place for our rehearsal.' On one occasion, whilst walking down a leafy lane, she was rehearsing out loud, and with the necessary vehemence, a little Cockney study in which occurred the lines, 'I see to 'im. I see take or yer coat? I'll knock yer front teeth down yer blinkin' throat!' Hardly were the words

spoken than she found herself under the frightened gaze of a young couple who, perched insecurely on top of a five-barred gate, clutched each other in terrified apprehension.

High Power Short Waves.

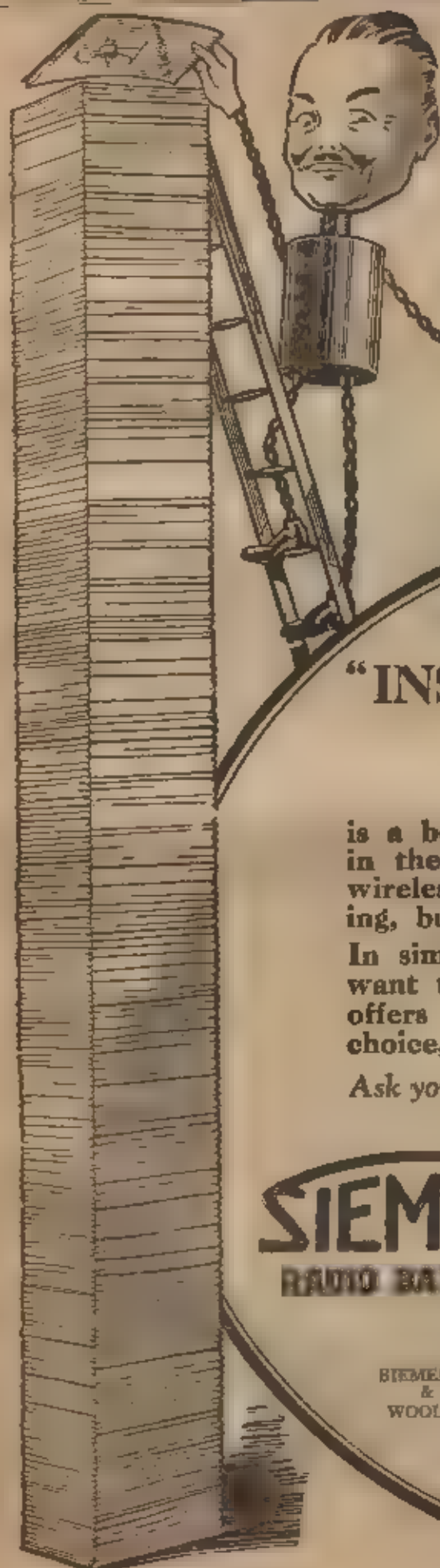
WINIFRED DAVIES (soprano) sings in the City of Birmingham Police Band Concert on Sunday, October 6. She has appeared for three or four seasons in musical productions at Drury Lane, and is also well known on the leading variety stages.

Daphne Hickman (soprano) and William Fogg (bass) sing in the relays from Lazzell Picture House on October 7 and 10 respectively.

Sydney Lewis (bass) and J. William Dunn (pianoforte) are the artists in the Light Music on Monday, October 7, when Constance Taylor (contralto) and Doris Vevers (violinello) appear in the singular programme on Friday, October 11.

David McCallum, recently leader of the Llanidloes Pier Orchestra, appears in an *Instrumental Hour* on Saturday, October 12, with James Donovan (saxophone) and Christine Smys (pianoforte).

'MERCIAN.'



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Again Kolster-Brandes have provided a special programme attraction for radio listeners. K-B concerts are being broadcast every other Sunday from Toulouse to alternate with the well-known Sunday programmes from Hilversum. The orchestra is one of the finest in France, the reception—for Kolster-Brandes listeners—the finest in England.

PROGRAMME OF CONCERT

29th SEPTEMBER, 1929.

From 5.4 p.m. (380 metres)

1. Les Joyeuses Commères de Windsor (Overture) *Nicolas*
2. Nocturne en Re bémol *G. Debussy*
3. Dolce minuetto *F. Drola*
4. Pailasse (Selection) *Leoncavallo*

ENTR'ACTE; GRAMOPHONE MUSIC.

1. Let's do it
2. What is this thing called love?
3. I'll always be in love with you
5. Valse-scherzo *Tchikowski*
6. Ballet d' Herodiade *J. Massenet*
7. A celle qui part *E. Lalo*

ENTR'ACTE; GRAMOPHONE MUSIC.

1. Do something.
2. Fashionette
3. I'll never ask for more.
8. Prélude de Lohengrin *R. Wagner*
9. Ciboulette (Selection) *Raynaldo Hahn*
10. Danse espagnole No. 6 *E. Granados*
11. Lontaneta (Marcietta) *G. Ranzade*

Notes of special K-B programmes will appear each week in the advt. columns of RADIO TIMES and will be announced in the windows of K-B Dealers.



SUNDAY, SEPTEMBER 29 5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

Transmitted from London Station where our voice is heard.

3.30 Chamber Music

THE ENGLISH ENSEMBLE

MARJORIE HAYWARD (Violin), REBECCA CLARKE (Viola), MAY MURKIN (Violoncello), KATHLEEN LANE (Piano)

QUARTET

Piano Quartet in C Minor
Allegro non troppo
Andante; Allegro con moto

TRIO

Rehearsal (Sweet Repose)
Die Vögel (The Birds)
Elfenlied (Elfin Song)
Exotic ("Fishes")

QUARTET

Piano Trio in E, No. 3
Moderato

TRIO

Nuit d'été (Night of Summer)
Ariette *Paul Vidal*
Pourquoi? (Why?)
Saint-Bois
L'Oiseau bleu (The Blue Bird)
L'âme de l'âme

QUARTET

Piano Quartet Fantasy
Frank Bridge
Two arrangements for Piano Quartet: Quilting
Drunk to me only with thine eyes; Three Poor Martins

5.0-5.30 Poetry Reading

by

Miss FAY COMPTON
and

Mr COMPTON MACKENZIE

Among the scenes from Shakespeare's plays, which Compton Mackenzie and his sister, Fay Compton, are reading, are some of the seldom-heard passages from *Anthony and Cleopatra*, *Troilus and Cressida*, etc., Fay Compton is, of course, well known as an actress, and those who were happy enough to hear Ophelia in the Ellen Terry birthday-programme will anticipate that it is certainly no ordinary Shakespeare reading they are going to hear this afternoon.

8.0 A RELIGIOUS SERVICE

From Manchester Cathedral

S.B. from Manchester

Address by His Grace the Most Reverend WILLIAM TRIMBLE, D.D., Archbishop of York
THE CATHEDRAL BELLS

8.5 The Service

Hymn, 'To Thee, O Lord, our hearts are drawn' (A and M., No. 384)

Lord's Prayer and Versicles

More Doxology

Reading from *Scripture*

Nunc Dant in

Prayers

Hymn, 'Love Divine, all loves excelling' (A and M., No. 620)

Address by the Archbishop of York

Hymn, 'Glory to Thee, my God, this night' (A and M., No. 23)

The Blessing

8.45

The Week's Good Cause

(From Birmingham)

An Appeal on behalf of the National Society for the Prevention of Cruelty to Children

Arise by Major B. J. T. Ford

(Contributions should be forwarded to the Secretary, N.S.C.C., 10a, Colmore Row, Birmingham)

8.50

'The News'

W. S. H. P. B. C. A. S. T. N. R. A. N. E. D. V. E. R. I. T. Y.

9.0 A Programme of Oratorio

(From Birmingham)

THE BIRMINGHAM ORATORIO SOCIETY

Conducted by

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THE ARCHBISHOP OF YORK,
who gives the address in the
service relayed from Manchester
Cathedral tonight

number of the oratorios produced year after year at the Three Choirs Festival. There is a very real sense of devotion surrounding the character of our Lord and His mission, not only as healer of the blind, but as bringer of light into the world. Use is made of characteristic themes in the way in which Elgar's later and bigger works have made famous, and the oratorio, short as it is, is profoundly impressive. It begins with an orchestral prelude, called a 'Meditation,' and then the tale is simply and beautifully set forth by the voices, with a finely conceived orchestral accompaniment.

'Lauda Sion'

(Mendelssohn)

LAUDA SION, a Cantata for solo voices, chorus and orchestra, was composed by Mendelssohn for the Feast at Lübeck in 1846, the year before he died. The Cantata is sung at Mass on the Feast of Corpus Christi.

10.30

Epilogue

Rates of Subscription to 'The Radio Times' (including postage): Twelve months (Foreign), 15s. 8d.; twelve months (British), 14s. 6d. Subscriptions should be sent to the Publisher of 'The Radio Times,' 8-11, Southampton Street, Strand, W.C.2.

Sunday's Programmes continued (September 29)

SWA CARDIFF. 1040 kc/s (288.5 m.)

3.30 Joyous Youth

NATIONAL ORCHESTRA OF WALES

Cordellia Genedlaethol Gymru

Conducted by WARWICK BRATFELWATE

Entrance and Dance of the Children ('The Conqueror') German

THE MOUNTAIN ASH GIRLS' CHOIR

Conducted by Miss E. THOMAS

Men of Harlech } Cymru
Lady Moon }
The Ash Grove }
Mary, Mary }

ORCHESTRA

Dreams, Pantomime and Witches' Ride ('Hänsel and Gretel') Hemperdenok

CHOIR

Little Boy Blue }
Fairyland }
When I'm Big }
The Midberry Bush }

ORCHESTRA

Children's Overture Quilley

CHOIR

The Lamb }
The Man in the Moon }
All thro' the night }
The Hayfield }

ORCHESTRA

Suite, 'Joyous Youth' Coates
Serenade for a Doll Delaney
Glorious Caravan }

5.0-5.15 app. S.B. from London

5.3 S.B. from Manchester

8.45 The Week's Good Cause

An Appeal on behalf of Dockland Settlement No. 3, Bristol, by Mr. L. B. WILKINS, Warden in Charge

8.50 WEATHER FORECAST, NEWS

9.0 West Regional News

9.5 S.B. from London

10.30 Epilogue

10.40-11.0 The Silent Fellowship

SSX SWANSEA. 1040 kc/s (288.5 m.)

3.30 S.B. from Cardiff

5.0-5.15 app. S.B. from London

5.25-7.45 S.B. from London

8.0-8.45 S.B. from Manchester

8.50 WEATHER FORECAST, NEWS

9.0 S.B. from Cardiff

9.5 S.B. from London

10.30 Epilogue

10.40-11.0 S.B. from Cardiff

6BM BOURNEMOUTH. 1040 kc/s (288.5 m.)

3.30-5.15 app. S.B. from London

5.25-7.45 S.B. from London

8.0-8.45 S.B. from Manchester

8.50 S.B. from London

9.0 Local Announcements

9.5 S.B. from London

10.30 Epilogue

SPY PLYMOUTH. 1040 kc/s (288.5 m.)

3.30-5.15 app. S.B. from London

5.25-7.45 S.B. from London

8.0-8.45 S.B. from Manchester

8.50 S.B. from London

9.0 Local Announcements

9.5 S.B. from London

10.30 Epilogue

2ZY MANCHESTER. 1040 kc/s (288.5 m.)

3.30 Legends

Retold in Music

ELEANOR TOYE (Soprano)

From Liverpool

STANLEY KAYE (T. of Org.)
From Sheffield



THE MOUNTAIN ASH GIRLS' CHOIR
take part in the 'Joyous Youth' programme, from Cardiff this afternoon.

HAROLD HALLAS (Baritone)

From Leeds

THE N. C. PHILIP WILKINS ORCHESTRA

Conducted by T. H. MORRISON

From Manchester

Till Eulenspiegel's Merry Pranks Strauss

3.50 ELEANOR TOYE

Lord Rendal Traditional, arr. Cecil Sharp
Orpheus with his Lute Sullivan
Sherwood (Robin Hood) Dear

4.0 STANLEY KAYE

Pan's Dancing Song (Phoebus and Pan)

Bach, arr. Rummel

4.10 ORCHESTRA

L'Apprenti Sorcier ('The Apprentice Magician')

Dukas

4.22 HAROLD HALLAS

The Erlking ...

Edward ...

Odin's Sea-ride ...

Loewe

4.32 ORCHESTRA

'Tone Poem, 'With the Wild Geese' Haydn

4.44 ELEANOR TOYE

La Procession Franck

Les Amants Fidèles (The Faithful Lovers)

Hummer

Edna's Farewell to Chaucer Delius

Traditional, arr. Stanford

4.54 STANLEY KAYE

La Cathédrale Engloutie (The Submerged Cathedrales)

La Prédication aux Oiseaux (The Sermon to the Birds) Liszt

6.4 HAROLD HALLAS

Ballad of Seimnerwater

Olaf ... } Harold Thomas

5.14 ORCHESTRA

Le Chasseur Maudit (The Accursed Huntsman)

Franck

5.30-6.15 app. S.B. from London

6.25-7.45 S.B. from London

8.0 A RELIGIOUS SERVICE

From Manchester Cathedral

Relayed to London and Daventry

Address by His Grace the Most Reverend
WILLIAM TEMPLE, D.D., Archbishop of York
THE CATHEDRAL BELLS

8.5 Service

Hymn, 'To Thee, O Lord, our hearts

are turned' (Ancient and Modern,

No. 384)

Lord's Prayer and Versicles

Magnificat

Reading from Scripture

None Dimittis

Prayers

Hymn, 'Love Divine, all loves excelling'

(Ancient and Modern, No. 520)

Address by the Archbishop of York

Hymn, 'Glory to Thee, my God,

in thy night' (Ancient and Modern,

No. 23)

The Blessing

8.45 The Week's Good Cause

An Appeal on behalf of Dockland

Settlement No. 3, Bristol, by

Mr. L. B. WILKINS, Warden in Charge

8.50 WEATHER FORECAST, NEWS

9.0 North Regional News

9.5 S.B. from London

10.30 Epilogue

Other Stations.

5NO NEWCASTLE. 1040 kc/s (288.5 m.)

3.30-5.15 app. S.B. from London 5.25-7.45 S.B. from London

8.0-8.45 S.B. from Manchester 8.50 S.B. from London

9.0 Local Announcements 9.5 S.B. from London

10.30 Epilogue

5SC GLASGOW. 1040 kc/s (288.5 m.)

3.30-5.15 app. S.B. from London 5.25-7.45 app. S.B. from London

8.0-8.45 S.B. from Manchester 8.50 S.B. from London

9.0 Local Announcements 9.5 S.B. from London

10.30 Epilogue

5BD ABERDEEN. 1040 kc/s (288.5 m.)

3.30-5.15 app. S.B. from London 5.25-7.45 app. S.B. from London

8.0-8.45 S.B. from Manchester 8.50 S.B. from London

9.0 Local Announcements 9.5 S.B. from London

10.30 Epilogue

2BE BELFAST. 1040 kc/s (288.5 m.)

3.30-5.15 app. S.B. from London 5.25-7.45 app. S.B. from London

8.0-8.45 S.B. from Manchester 8.50 S.B. from London

9.0 Local Announcements 9.5 S.B. from London

10.30 Epilogue

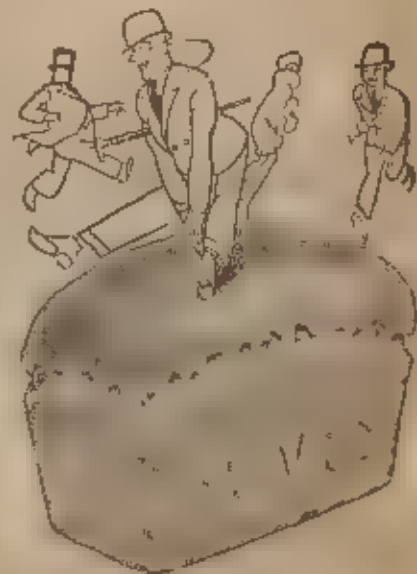
MONDAY, SEPTEMBER 30
5GB DAVENTRY EXPERIMENTAL

625 KC 5. 479.3 57.1

TRAVELING FROM LONDON EXCEPT SUNDAY OFFSHORE SPACES

80
WAGNER
FROM THE
QUEEN'S HALL

The Everyday Energiser



To keep you well internally you need HOVIS. It helps to maintain bounding vitality. It ensures that your system has all the nourishment it needs to maintain health.

HỒ VỊ S

Trade Mark

Best Bakers

170

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THE GRANGE SUPER CINEMA
ORCHESTRA
(From Birmingham)
Conducted by HARRY HEAR
Borrow from the Grange Super Cinema
Musicians:
.....
Woodville, Fiden

Waltz. "The Butterfly"
Fly and the Breeze

4 A Band Concert
" A T. ...
EUGENE RICHARDS
1900

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English

FLORENCE McHUGH
Columbine St. *Becky*
S. " "
L. on Spring
Claude Romney

4 37 DANCE MUSIC
JACK PAYNE and THE B.B.C.
DANCE ORCHESTRA

5 23 The Children's Hour
 1 10 1/2 " Flowerland," by Helen M. Knoch
 1 10 1/2 " PHYLIS LORNE (Messa-Soprano)
 1 10 1/2 " Tony with Lingerie
 The Secret Society, by T. Davy Roberts

6.15 'The First News'
 TIME SOCIAL GAMESHOW, WEATHER FORE
 CAST, FORT GENERAL NEWS BULLETIN

6.30 **Light Music**
(From Birmingham)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by JAMES LEWIS
Overture, 'Opera Bouffe' *Finck*
LEONARD LONDON (*Baritone*) and Orchestra
Aria, Non piu andrai (So, Sir Page ('Figaro'))
Mozart
ALCANTARA
Selection, 'Show Boat' *Kern*

FRANK VENTON (Vocal)
Sonata in G Marcello, arr. Alfred G. Hann
C. S. M. C. 1175
J. P. M. R. 1175 Arthur Wood
C. S. M. C. 1175
Close Prose Voluntary Chorus
King Charles Wanda Leland White
L. H. V. C. 1175 in Harmon
H. C. M. C. 1175
Solo, "Stars of the East" J. P. M.
Chant at Sunset, Song of the Dancer S. M.
of the Birds Eastern Night Song
FRANK V. V.
Come Sweet Death Ruth, arr. Tertu
C. S. M. C. 1175
L. H. V. C. 1175 J. P. M.

Three Dances. Total

8.0 Promenade Concert

[illegible]

SIR HENRY WOOD

43 46 4 8 4 41 10

Wagner Concert
On Tuesday
The 'Siegfried' Idyll
WALTER WINDOR and
Orchestra
At the Victoria Hall
Song 'O' The Master

ORCHESTRA
Kagaku & Nagai Garden, and the Flower Maidens
Scene ("Paraisol")
Siegfried's Journey to the Rhine ("Götterdäm-
merung")
RAFAEL MONTAN and Orchestra
Wm. A. Isolda's Liebestod ("Tristan and Isolda")
ORCHESTRA
Overture, "Rienzi"
(For notes on this Concert see page 87.)

9.40 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS
E. LITTON

9-55 **A Recital**
HENRY DE CARABASSUS (*Viole d'Amour*)
Founder of Société des Instruments anciens
accompanied by BOBIS QAP (*Harpichord*)
Diversification *Anglo*
Introduction, Allegretto, Largo et Gigue
Pour Viole d'Amour
Fantasia *Cinquant*
Entrée, Allegretto, Lento, Ronde, Pour Viole
d'Amour

10.15-11.15 DANCE MUSIC
THE PICCADILLY FLAMERS, directed by AL STARITA,
 and the
PICCADILLY GRILL BAND, directed by JERRY HORSY,
 From the PICCADILLY HOTEL
(Monday's Programmes continued on page 544.)



FLORENCE McHUGH
sings in the ballad concert from 5GB
this afternoon.

1921



1925



It shows the small
change in the
size.

NOW!



With the coming of the first Cossor D. II
Emission has increased considerably

**28%
GREATER
EMISSION**

- 28% GREATER POWER
- INCREASED VOLUME
- LONGER RANGE

Cossor leads again with a wonderful new filament
having a colossal emission.

Filament emission determines the performance of any valve. Volume, tone, range, length of life, all depend upon emission. The NEW Cossor Valves are fitted with a tungsten cored filament which gives 28% greater emission. This amazing new Cossor filament is tremendously strong—stronger than steel—and yet is as pliable as whiplash. Because of its pliability it cannot become brittle. And because it cannot become brittle it will not break even after hundreds of hours of use. So, due to their 28% greater emission the new Cossor Valves will give you greater volume, longer range and sweeter tone. And because of the tremendous strength and pliability of the new Cossor filament, they will give enormously long life. Use the NEW Cossor in your Receiver. They make old Sets like new.

WITH **EVEN LOWER FILA-
MENT CURRENT
CONSUMPTION**

The NEW Cossor is available in a complete range of types including Screened Grid, H.F. Detector, I.F. R.F. Power, Super Power and Pentodes. Your Wireless dealer stocks them.

The **NEW
COSSOR**

They're wonderful Valves!

A. C. Cossor Ltd. (Rabbiton) Cross, London, N. 3.



Treasured far beyond its price

Precious for its beauty and charm. Prized for the admiration it commands. A constant delight to your artistic sense.

Even greater will be your pride in the possession of a Pye Portable. All the power of five selected valves, all the perfection of tone that Cambridge craftsmanship has created for your pleasure, all the beauty that Nature herself has traced in the finely grained walnut of the Cabinet, will combine to make the Pye Portable your most treasured possession.

If one feature only is responsible for the magnificent reputation of Pye Radio it is the lasting satisfaction it brings to every Pye owner. Ask any radio dealer. He sees both sides. He will tell you.



The price of the Pye Portable is £23 10s. 0d. absolutely complete and inclusive of valves, batteries, royalties, concealed turntable and protective travelling cover.

Ask your radio dealer for a demonstration. Ask him—or send us a postcard—for a copy of the beautifully illustrated "Book of the Pye."

YOU WILL BE PROUD TO OWN A PYE



Pye A.T. Electric Three
The greatest convenience in the history of radio. Operates on any power supply. You will be proud to own the beauty of the design and the quality of the sound. A complete device with all the latest valves and fittings.



Pye Screened Grid Four
Possesses the full range of Screened Grid sound. The best reproduced a complete set of A.T. Electric Three A.T. 4-0 and 4-0 valves and fittings.



Why Worry about buying a new Set when for 12/6 you can make your present Set as selective as the most modern receiver

No matter what type of set or aerial you may have the "HARLIE" WAVE SELECTOR will definitely cut out unwanted stations—bring in home and foreign stations louder and clearer and enable you to receive the new London Station at Brookman's Park perfectly. No valves to burn out. No drilling. Easily plugged in between aerial and set. Avoid imitations and be sure you buy a Harlie—the original Wave Selector. Over 50,000 now in use.

£100 GUARANTEE. If found unsatisfactory and returned within seven days of purchase from us direct we guarantee to return your money in full or refund the sum of £100. A similar arrangement can be made with your dealer.

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

AVOID IMITATIONS.

Harlie WAVE SELECTOR

HARLIE BROS. (Dept. A).
BALHAM ROAD, EDMONTON, LONDON, N.9

2 MICHEL'S SUPPLIES
12/6
The Harlie Wave Selector is a complete device with all the latest valves and fittings. It is a complete device with all the latest valves and fittings. It is a complete device with all the latest valves and fittings.

Programmes for Monday.

4	2012	1000000	1000000	1000000
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Other Stations.

NEWCASTLE

28 5.000000 10 11 5.000000 5.5
100 5.000000 10 11 5.000000 5.5
100 5.000000 10 11 5.000000 5.5

556 GLASGOW

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2RD ABERDEEN

2.40	3.35	3.00	3.25
6.25	6.30	6.30	6.55
10.00	1.00		

2BE REFAST

[illegible]

The Listener

THE B.B.C.'S LITERARY WEEKLY

Contains a Selection of the
Week's Talks plentifully
illustrated

THE LISTENER is the Householder's Best Weekly Paper.

Illustrated Articles cover a wide range of interesting topics.

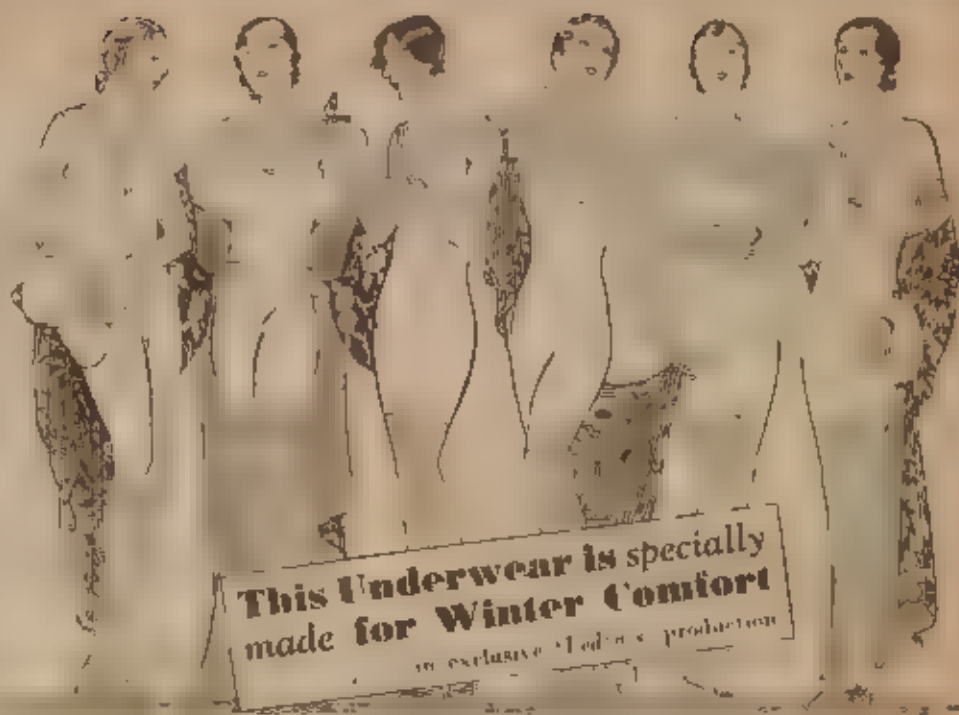
Features :

Programme Selections

Literary News

THE LISTENER is the guide to the Antenna Talks.

ON EVERY WEDNESDAY PRICE 2d.



This Underwear is specially made for Winter Comfort

—It is New, quite different
and very much better
and also it is unshrinkable

LAST year many thousands of women for the first time experienced an entirely new standard of underwear comfort....so soon as they donned TUPLEX garments they *knew* they had found underwear superbly different and vastly superior.

than you are accustomed to wearing. But what a remarkable difference this new method makes—how greatly it adds to bodily comfort and well being!

"Seeing is Believing"

Whatever you may be accustomed to wearing, send for a sample of the fabric and *see for yourself* how truly delightful TUPLEX most surely is. See how pleasant it is to the touch; how soft and smooth and warm . . . you will at once realize its cosiness, its *luscious* comfort. And then, remembering how satisfactory it is in wash and wear, you will know why the old standard of underwear comfort no longer satisfies.

Made a New Way

TUPLEX calls for no drastic change of underwear habits because in weight, styles and shapes it is as other underwear. It is the fabric which is made in a new way... a *much, much* better way.

By a very special, patented process TUPLIX fabric is so made that its two sides are entirely different—yet it is *only one fabric*, no thicker or heavier

Vedonis-TUPLEX Regd.
the most efficient and better Underwear you really ought to know about!

Accept this Invitation

An interesting little book on this splendid new underwear, fullest particulars, illustrated list of garments and a sample of the actual fabric from which *trivies* garments are made, together with the names of Drapers who will be pleased to show you the garments, will be gladly sent post free.

The sample is quite large enough for a washing test

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Please send me fullest particulars and sample of TITLEX, etc.

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Full
Postal
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Send this Coupon in an **ADDRESS** Envelope by **air** post or **POST CARD** by **1st** post

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5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

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3.0

DANCE MUSIC

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

4.0

From the Light Classics

(From Birmingham)

THE BIRMINGHAM SYMPHONY ORCHESTRA

Conducted by FRANK CANTALL

Overture, 'The Yellow Princess' (Spartan Song)

BOOTH LSWICK (Bass)

Hawatha's Vision ('Hawatha')

Coleridge-Taylor

Mephistopheles' Serenade ('Faust') Liszt

ORCHESTRA

Two English Idylls

Butterworth

EMERSON HODGES

(Piano)

First Movement, Sonata

in F Major, Op. 10, No. 3

18. ORCHESTRA

Suite, 'Bubonad' (Brid)

BOOTH LSWICK

He and She

The Call... (Olive)

The Floral Dance

Katie Moss

ORCHESTRA

Andante and Valse des

Graves ('Ariane')

JOHN A. WILSON

EMERSON HODGES

Waltz, Op. 10, No. 3

JOHN A. WILSON

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Barenville, 'Love comes from Fairyland'

Grasshoppers' Dance

NORRIS STANLEY (Violin)

Walter's Prize Song ('The Mastersingers') Wagner, arr. Wilhelms

ORCHESTRA

Prelude to C Sharp Minor Rachmaninoff

8.0

'Roland'

(See centre of page)

9.0 'The Second News'

WEATHER FORECAST.

SEAS, TIDES, RAIL

NEWS BULLETIN

9.15 Vaudeville

(From Birmingham)

THE COTIES

11. Songs and Comedy

BEN LAMER

(Entertainer)

He and She

in 'Odds and Ends

OLLY OAKLEY (Singer)

PHIL BROWN'S

DOLBY'S DANCE BAND

10.15 A Light

Orchestral Concert

(From Birmingham)

THE BIRMINGHAM SYMPHONY

ORCHESTRA

Conducted by

JOSEPH LEWIS

ORCHESTRA

Overture, 'Le Roi Faisoit'

('The King has said it')

Debussy

DEBUSSY, like more than one other French composer, wrote both church and theatre music; at one part of his life, he held appointments in church and theatre at the same time. Successful in his own lifetime, and distinguished by many of the highest honours which France can offer to her artists, he cherished the ambition of composing an opera, but it was as a composer of church and ballet music that he was most popular, and that he is now remembered.

The opera 'Le Roi Faisoit' is based upon an old-world French subject, and was produced at the Opéra Comique in 1873. Though the opera itself was not a great success in Paris, the Overture still holds its place in concert repertoire.

1. Lutes (Guitars) (Baritone) and Orchestra

Queen of my Heart ('Dorothy') ... Monckton

CHORUS

Suite, 'Casse-Noisette' ('The Nutcracker')

Tchaikovsky

1. Lutes (Guitars)

Slow March ... T. G. Stearns

Banjo Song ... Bennett

Sigh no more, Ladies ... A. G. G.

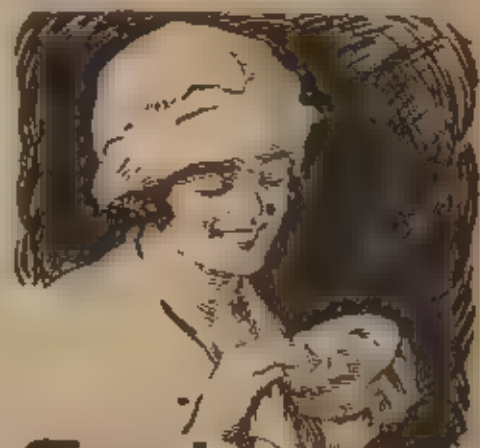
11.0-11.15 ORCHESTRA

Second Suite, 'Hungarian Rhapsody' ... Liszt

(Tuesday's Programme continued on page 660.)



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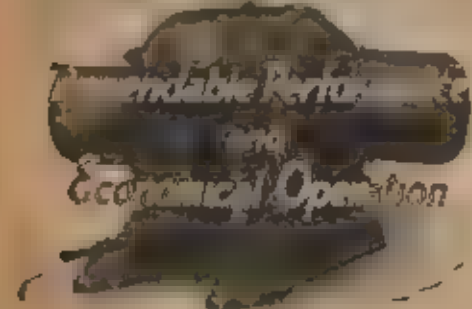
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Tuesday's Programmes continued (October 1)

SWA **CARDIFF** **668 kc.s.**
(302.9 m.)

- 2.30 London Programme relayed from Daventry
4.30 **Dance Music**
AUSTIN O. MORRISON and his DANCE BAND
Relayed from 'The Western Mail'
Brighter and Better Homes Exhibition
Dund hall, Dumfries Place, Cardiff
5.15 **The Children's Hour**
6.0 Mrs. ETHEL RAWDEN, Organizing Secretary of
the South Wales and Monmouthshire Counties
Association for the Blind. The Care of the Blind
6.15 S.B. from London
7.0 S.B. from Swansea
7.25 S.B. from Glasgow (See London)
7.45 S.B. from Swansea
8.30 **Awr Gyda Dafydd Emlyn Evans**
THE KYMRIC ORIANA CHOR
Conducted by JOHN DEVONALD

How sweet the
Moonlight sleeps
My Love is like
the red, red Rose

J. MALDWIN
THOMAS (Tenor)
Bedd Llewellyn
Yn ystod y
W. J. DAVIES

Hen Vard y
Dwyg y W.
W. J. DAVIES
W. J. DAVIES

CHOR
Y Gwylwyn
Mor Swynol
ydyw'r Nos

J. MALDWIN
Y Gwylwyn
Can y Tywysog

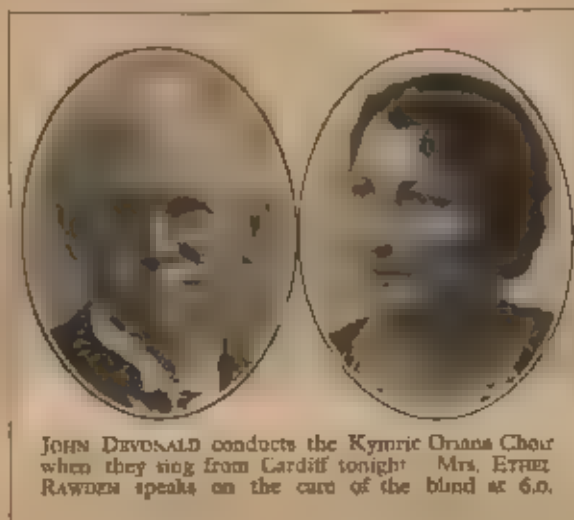
W. J. DAVIES
Adrian o'r Glyn
A. J. DAVIES

CHOR
Y Bwthyn ar y Bryn
Cood yr Hydref

- 7.40 S.B. from London
9.55 West Regional News
10.0-12.0 S.B. from London

SSX **SWANSEA** **1,040 kc.s.**
(258.5 m.)

- 2.30 London Programme relayed from Daventry
4.30 S.B. from Cardiff
6.15 S.B. from London
7.0 **Egwyl Gymnag**
A WELSH INTERLUDE
'Pa Leshad—?'
(What shall a Profit—?)
A Play in One Act by J. ELLIS WILLIAMS
Presented in Welsh, by
THE SWANSEA WELSH DRAMA SOCIETY PLAYERS
Mari, y fain
W. L. y mab
Edward y gwr diethr
7.25 S.B. from Glasgow (See London)
7.45 **A Silver Band Programme**
THE CRYSTAL AND DISTRICT SILVER BAND
Conducted by ALFRED CASEY
March, 'Uwch Nod' ... Augustus John
Overture, 'Landscape' ... Keler-Rota
Tone Poem, 'Landscape' ... Keighley
Rhapsody, 'Who's dat a-calling'
Truman, arr. Hawkins



JOHN DEVONALD conducts the Kymric Oriana Chorus when they sing from Cardiff tonight. Mrs. ETHEL RAWDEN speaks on the care of the blind at 6.0.

Entrance **1.00**
Admission **0.50**

- 8.30 S.B. from Cardiff
9.40 S.B. from London
9.55 S.B. from Cardiff
10.0-12.0 S.B. from London

6BM **BOURNEMOUTH** **1,040 kc.s.**
(258.5 m.)

- 12.0-1.0 London Programme relayed from Daventry
2.30 London Programme relayed from Daventry
6.15 S.B. from London
7.0 Prof. O. H. T. R. ... With the
7.15 S.B. from London
7.25 S.B. from Glasgow (See London)

7.45 S.B. from London
8.00 S.B. from London
8.15 S.B. from London

SPY **1,040 kc.s.**
(258.5 m.)
PLYMOUTH.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 **The Children's Hour**

She is to be freed
by the ...
who make their
appearance
before the ...
phone

- 6.0 London Programme relayed from Daventry
6.15 S.B. from London
7.0 Mr. P. J. DART: 'Prospects for the Football
Season'
7.15 S.B. from London
7.25 S.B. from Glasgow (See London)
7.45-12.0 S.B. from London (9.55 Local News)

2ZY **MANCHESTER.** **787 kc.s.**
(276.4 m.)

- 12.0 Telephone Records
1.15-2.0 **The Manchester Tuesday Midday
Society's Concert**
Relayed from the Memorial Hall
A RECITAL by
ELSIE SUDDABY (Soprano)
2.30 London Programme relayed from Daventry
4.30 **THE NORTHERN WIRELESS ORCHESTRA**
Selection, 'Morris England'
The Coquette
The Toyman: 'Dreams'
Suite, 'Jeux d'Eclats' (Chamberlain)
March, 'The Blarney Stone' ... Enigma
5.15 **The Children's Hour**
Songs by BRATRICK COLEMAN
Stories by JEAN NIX
(Manchester Programme continued on page 693.)



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The Oldham Auto Power Units contain no moving parts—no valves—nothing to wear out or go wrong. They are built for years of service. The L.T. model works on the same principles. It gives L.T. current sufficient to work the largest multi-valve Set and is available for use with 2, 4 or 6 volt valves.

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3.0 A MILITARY BAND PROGRAMME

(From Birmingham)

THE BIRMINGHAM MILITARY BAND

Conducted by W. A. CLARKE

Selection, 'The Prodigal Son' *Wormser*

MURIEL SOTHEM (Conductor)

An Enraptured Love Lull, A Fairy's Love Song
Kenneth's Galley ('Songs of the Hebrides') *arr. Kennedy-Fraser*

BAND

Piccolo Solo, 'The Cornet' *Birney*

Serenade, 'O Solo Mio' ('O my Sun') *Di Capua*

FAWCETT EVANS will entertain

3.40 BAND

Overture, 'Farrago' *Birney*

MURIEL SOTHEM

Still as the Night

Soft-footed snow

Bigged Lie

Five Even

Band

Entr'acte, 'La

Musposa Dine

4.10 FAWCETT EVANS will again entertain

BAND

Selection, 'So

Foy Jones

4.30 DANCE MUSIC

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

5.30 The Children's Hour

(From Birmingham)

Wanted a lot-and-do-without, by Mavis Pearce

ELLEN BARKER in Light Songs

Further I tell about the Japanese Art of Ju-

JAMES H. PEARCE

Songs by HAROLD CARMY (Baritone)

6.15 'The First News'

THE 5.30 AM CHESHAM WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 Light Music

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA

Conducted by FRANK CANTRELL

Overture, 'Lalla-Rookh', David, arr. Moulton

FRANCES MORRIS (Soprano)

Oh! tell me, Nightingale

I love the joyful dance

The Stars

ORCHESTRA

Suite 'Minnetonka', *Coleridge-Taylor*

7.5 DAVID WISE (Violin)

Legend

Mazurka

ORCHESTRA

Solo Violin

FRANCES MORRIS

All in a Garden Green

Minnetonka

By the waters of Minnetonka

7.10 ORCHESTRA

Violoncello

May Day at Holston

DAVID WISE

Nature

ORCHESTRA

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DAVID WISE

Nature

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DAVID WISE

Nature

ORCHESTRA



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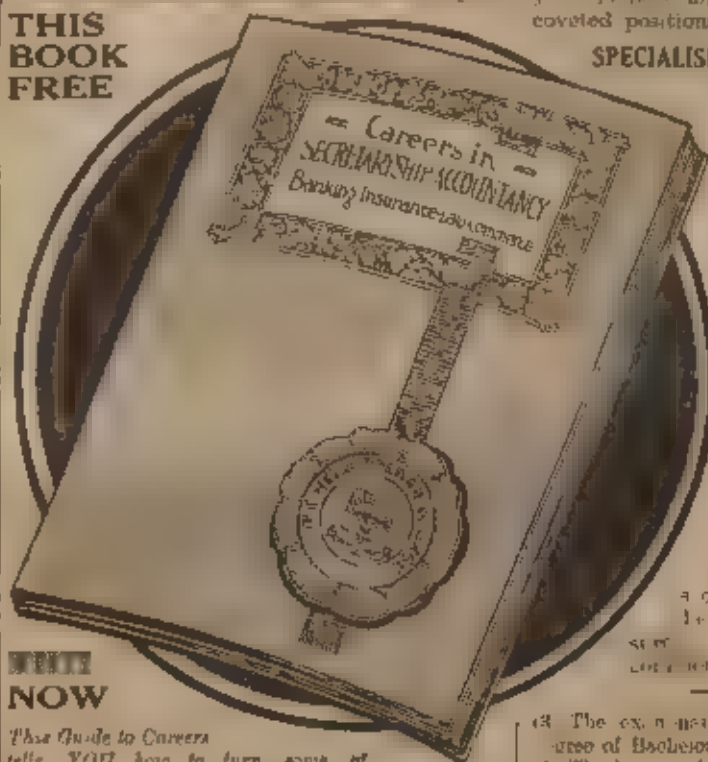
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Wednesday's Programmes continued (October 2)

22Y MANCHESTER. 787 mcs. (874.4 m.)

10.55-12.0 Edinburgh Programme relayed from Daventry (See London)

2.0 Edinburgh Programme relayed from Daventry (See London)

3.0 app. London Programme relayed from Daventry

3.45 An Afternoon Concert

THE NORMAN WILLIAMS ORCHESTRA

On Stage, *Bohemia*
Shaw Dances, Nos. 1, 5, 7 and 8.....*Deutscher*

CLIFFORD and ERNEST JACKSON (Concertino Duos)

Le Chavane de Bretou *Herman, arr. 1st*
Melodie d'Amour (Melody of Love) *Engelmann, arr. 1st*

ORCHESTRA

Selection, 'The Daisy Chain' and 'More Daisies' *Lisa Lehmann*

Minuet *Podewski*
In the Moonlight *John*

CLIFFORD and ERNEST JACKSON
La Couronne d'Or (The Golden Crown) *Herman, arr. 1st*

Sprnging *Gordon, arr. 1st*

ORCHESTRA

Selection, 'The Mikado' *Gordon, arr. 1st*

5.15 The Children's Hour
S.B. from Leeds

What a Catastrophe!

Songs sung by DORIS NICHOLLS and PETER HAWARD

6.0 London Programme relayed from Daventry

6.15 S.B. from London

9.0 Chamber Music

THE LEONARD HIRSCH STRING QUARTET

LEONARD HIRSCH (First Violin), MAURICE WARD (Viola), THOMAS MATTHEWS (Second Violin), HAYDN ROBERTSON (Violoncello)

First Quartet in A Flat *Fogg*
A tempo non troppo Rhapsody (quasi recit.) *Wagner*

9.40 WEATHER FORECAST, NEWS

9.55 North Regional News

10.0 S.B. from London

10.15-11.0 Marches and Waltzes

THE NORMAN WILLIAMS ORCHESTRA

March, 'Boeracade' *Dupin*

Waltz, 'The Blue Danube' *Johann Strauss*

March, 'On the Quarter Deck' *1st*

Waltz, 'The Groundswell' *1st*

March, 'At Home All' *1st*

Waltz, 'Softly Songs' *1st*

March, 'The Fairy Song' *1st*

Other Stations.

5NO NEWCASTLE. 1145.7 m. (261.3 m.)

10.55-12.0 Edinburgh Programme relayed from Daventry (See London) 2.0 app. London Programme relayed from Daventry. 3.0 app. London Programme relayed from Daventry. 3.45 app. London Programme relayed from Daventry. 4.0 app. London Programme relayed from Daventry. 4.15-11.0 London Programme relayed from Daventry.

5SC GLASGOW. 287 m. (257.3 m.)

10.55-12.0 A.R. from Edinburgh (See London) 2.0 app. London Programme relayed from Daventry. 3.0 app. London Programme relayed from Daventry. 3.45 app. London Programme relayed from Daventry. 4.0 app. London Programme relayed from Daventry. 4.15-11.0 London Programme relayed from Daventry. Young (Rover) from Aberdeen. Anthology of King from Ramies (Shakespeare) Cato on Immortality. 4.25-4.40 Waltz, Wine, Women and Song (St. Louis) 4.40-4.50 March, From Aberdeen. 4.50-5.00 March, From Aberdeen. 5.00-5.10 March, From Aberdeen. 5.10-5.20 March, From Aberdeen. 5.20-5.30 March, From Aberdeen. 5.30-5.40 March, From Aberdeen. 5.40-5.50 March, From Aberdeen. 5.50-6.00 March, From Aberdeen. 6.00-6.10 March, From Aberdeen. 6.10-6.20 March, From Aberdeen. 6.20-6.30 March, From Aberdeen. 6.30-6.40 March, From Aberdeen. 6.40-6.50 March, From Aberdeen. 6.50-7.00 March, From Aberdeen. 7.00-7.10 March, From Aberdeen. 7.10-7.20 March, From Aberdeen. 7.20-7.30 March, From Aberdeen. 7.30-7.40 March, From Aberdeen. 7.40-7.50 March, From Aberdeen. 7.50-8.00 March, From Aberdeen. 8.00-8.10 March, From Aberdeen. 8.10-8.20 March, From Aberdeen. 8.20-8.30 March, From Aberdeen. 8.30-8.40 March, From Aberdeen. 8.40-8.50 March, From Aberdeen. 8.50-9.00 March, From Aberdeen. 9.00-9.10 March, From Aberdeen. 9.10-9.20 March, From Aberdeen. 9.20-9.30 March, From Aberdeen. 9.30-9.40 March, From Aberdeen. 9.40-9.50 March, From Aberdeen. 9.50-10.00 March, From Aberdeen. 10.00-10.10 March, From Aberdeen. 10.10-10.20 March, From Aberdeen. 10.20-10.30 March, From Aberdeen. 10.30-10.40 March, From Aberdeen. 10.40-10.50 March, From Aberdeen. 10.50-11.00 March, From Aberdeen. 11.00-11.10 March, From Aberdeen. 11.10-11.20 March, From Aberdeen. 11.20-11.30 March, From Aberdeen. 11.30-11.40 March, From Aberdeen. 11.40-11.50 March, From Aberdeen. 11.50-12.00 March, From Aberdeen.

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2BD ABERDEEN. 926 m. (202.5 m.)

10.55-12.0 A.R. from Edinburgh (See London) 2.0 app. London Programme relayed from Daventry. 3.0 app. London Programme relayed from Daventry. 3.45 app. London Programme relayed from Daventry. 4.0 app. London Programme relayed from Daventry. 4.15-11.0 London Programme relayed from Daventry. 4.25-4.40 Waltz, Wine, Women and Song (St. Louis) 4.40-4.50 March, From Aberdeen. 4.50-5.00 March, From Aberdeen. 5.00-5.10 March, From Aberdeen. 5.10-5.20 March, From Aberdeen. 5.20-5.30 March, From Aberdeen. 5.30-5.40 March, From Aberdeen. 5.40-5.50 March, From Aberdeen. 5.50-6.00 March, From Aberdeen. 6.00-6.10 March, From Aberdeen. 6.10-6.20 March, From Aberdeen. 6.20-6.30 March, From Aberdeen. 6.30-6.40 March, From Aberdeen. 6.40-6.50 March, From Aberdeen. 6.50-7.00 March, From Aberdeen. 7.00-7.10 March, From Aberdeen. 7.10-7.20 March, From Aberdeen. 7.20-7.30 March, From Aberdeen. 7.30-7.40 March, From Aberdeen. 7.40-7.50 March, From Aberdeen. 7.50-8.00 March, From Aberdeen. 8.00-8.10 March, From Aberdeen. 8.10-8.20 March, From Aberdeen. 8.20-8.30 March, From Aberdeen. 8.30-8.40 March, From Aberdeen. 8.40-8.50 March, From Aberdeen. 8.50-9.00 March, From Aberdeen. 9.00-9.10 March, From Aberdeen. 9.10-9.20 March, From Aberdeen. 9.20-9.30 March, From Aberdeen. 9.30-9.40 March, From Aberdeen. 9.40-9.50 March, From Aberdeen. 9.50-10.00 March, From Aberdeen. 10.00-10.10 March, From Aberdeen. 10.10-10.20 March, From Aberdeen. 10.20-10.30 March, From Aberdeen. 10.30-10.40 March, From Aberdeen. 10.40-10.50 March, From Aberdeen. 10.50-11.00 March, From Aberdeen. 11.00-11.10 March, From Aberdeen. 11.10-11.20 March, From Aberdeen. 11.20-11.30 March, From Aberdeen. 11.30-11.40 March, From Aberdeen. 11.40-11.50 March, From Aberdeen. 11.50-12.00 March, From Aberdeen.

2BE BELFAST. 1235 m. (262.5 m.)

10.55-12.0 A.R. from Edinburgh (See London) 2.0 app. London Programme relayed from Daventry. 3.0 app. London Programme relayed from Daventry. 3.45 app. London Programme relayed from Daventry. 4.0 app. London Programme relayed from Daventry. 4.15-11.0 London Programme relayed from Daventry. 4.25-4.40 Waltz, Wine, Women and Song (St. Louis) 4.40-4.50 March, From Aberdeen. 4.50-5.00 March, From Aberdeen. 5.00-5.10 March, From Aberdeen. 5.10-5.20 March, From Aberdeen. 5.20-5.30 March, From Aberdeen. 5.30-5.40 March, From Aberdeen. 5.40-5.50 March, From Aberdeen. 5.50-6.00 March, From Aberdeen. 6.00-6.10 March, From Aberdeen. 6.10-6.20 March, From Aberdeen. 6.20-6.30 March, From Aberdeen. 6.30-6.40 March, From Aberdeen. 6.40-6.50 March, From Aberdeen. 6.50-7.00 March, From Aberdeen. 7.00-7.10 March, From Aberdeen. 7.10-7.20 March, From Aberdeen. 7.20-7.30 March, From Aberdeen. 7.30-7.40 March, From Aberdeen. 7.40-7.50 March, From Aberdeen. 7.50-8.00 March, From Aberdeen. 8.00-8.10 March, From Aberdeen. 8.10-8.20 March, From Aberdeen. 8.20-8.30 March, From Aberdeen. 8.30-8.40 March, From Aberdeen. 8.40-8.50 March, From Aberdeen. 8.50-9.00 March, From Aberdeen. 9.00-9.10 March, From Aberdeen. 9.10-9.20 March, From Aberdeen. 9.20-9.30 March, From Aberdeen. 9.30-9.40 March, From Aberdeen. 9.40-9.50 March, From Aberdeen. 9.50-10.00 March, From Aberdeen. 10.00-10.10 March, From Aberdeen. 10.10-10.20 March, From Aberdeen. 10.20-10.30 March, From Aberdeen. 10.30-10.40 March, From Aberdeen. 10.40-10.50 March, From Aberdeen. 10.50-11.00 March, From Aberdeen. 11.00-11.10 March, From Aberdeen. 11.10-11.20 March, From Aberdeen. 11.20-11.30 March, From Aberdeen. 11.30-11.40 March, From Aberdeen. 11.40-11.50 March, From Aberdeen. 11.50-12.00 March, From Aberdeen.

WORLD-RADIO

The Official Foreign and Technical Journal of the B.B.C.

Contents:

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WORLD'S BROADCASTING
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REVIEWS of Forthcoming
Programmes.

OFFICIAL TECHNICAL ARTICLES.

WORLD BROADCASTING NOTES.

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9ft	9/9
9ft 6in	10/9
10ft	11/9

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Over half a million satisfied users of "NER-SAG" provide your best guarantee of satisfaction. Our offer of SEVEN DAYS FREE TRIAL provides your best guarantee against risk. The all-steel "NER-SAG" Mattress Support is easily fixed under your present wire mattress, and is guaranteed for ever against ordinary wear and tear. SEND NO MONEY until the coupon giving width of your present mattress and we will send "NER-SAG," Carriage Paid. "NER-SAG" eliminates any sag in your mattress, giving support to the spine, enabling the muscular system to relax, thus ensuring sound, restful and health-promoting sleep.

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NER-SAG Mattress Support

7ft 6in 8ft 8ft 6in 9ft 9ft 6in 10ft

NER-SAG Mattress Support

7ft 6in 8ft 8ft 6in 9ft 9ft 6in 10ft

8.30
MEET
THE
CO-OPTIMISTS

THURSDAY, OCTOBER 3
2LO LONDON & 5XX DAVENTRY
842 kc/a (355.3 m.) 393 kc/a (754.4 m.)

7.45
A
VIOLIN
RECITAL

10.15 a.m. THE DAILY SERVICE

10.50 (Daventry only) TIME SIGNAL, GREENWICH.
WEATHER FORECAST

11.45 'Parents and Children'—V. Mrs. H. A. L. FISHER: 'How to Keep Well in Winter'

This is the first of a series of four talks on simple hygiene. Mrs. H. A. L. Fisher is the wife of the Warden of New College, Oxford. She was one of the pioneers in child welfare work.

11.0-11.30 a.m.

Experimental Television Transmission by the Baird Process

1.30 (Daventry only) Gramophone Records

12.0 A CONCERT

JOAN MURIELLA (Contralto)

H. A. FISHER (Tenor)

OLIVE TOMLINSON (Pianoforte)

1.0 ORGAN MUSIC

Played by REGINALD FOOTE

Relayed from the Regent Cinema, Bournemouth
S.B. from Bournemouth

2.0 (Daventry only) Experimental Transmission of Still Pictures by the Pulfrich

(Daventry only) Fishing Bulletin

2.30 FOR THE SCHOOLS

Mr. A. LEYD JAMES: 'Speech and Language'

2.50 Interlude

3.0 EVENSONG

From Westminster Abbey

3.45 Mrs. FLORA GRIERSON: 'Armchair Travels'—I. Travelling in the East in the Middle Ages'

TRAVELLERS in the Middle Ages were not the adventurers for truth they perhaps might have been. Nevertheless, their fantastic style of vision, however much it may have impeded knowledge at the time, has the merit of providing us today with amusing, as well as instructive, reading—interesting, because of the light it throws on the Middle Ages' mentality and a warning, because of the grotesque vein of superstition evidence with which it is threaded. In this weekly series, travel books of all times will be discussed, from Marco Polo and Sir John Mandeville to D. H. Lawrence and Dr. Ethel Smyth. Miss Grierson, who is giving the series, is the daughter of Professor Grierson, of Edinburgh. She has several times deputized before the microphone for Mr. Desmond MacCarthy.

4.0 A Concert

ALAN GREGORY (Soprano)
HERBERT DE LEON (Baritone)
THE GREGGIAN TRIO

5.15 THE CHILDREN'S HOUR

Songs from 'Now we are Six' (A. A. Milne), set to music by B. Fraser-Simson and sung by DALE SMITH, with the Composer at the Piano. 'Tigger is Unbounced,' from 'The House at Pooh Corner' (A. A. Milne)

To complete the Programme—'Nursery Chants,' 'Market Square,' and 'Dance-dance,' from 'When we were very young' (A. A. Milne)

6.0 Musical Interlude

6.15 'The First News'

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

6.30 Market Prices for Farmers



TONIGHT AT 8.30
The first part of the
new Autumn programme
of

THE CO-OPTIMISTS

Relayed from the Vaudeville Theatre

Sketches and Lyrics by

GREATHEX NEWMAN

Mus. by MELVILLE GIBSON

Production and Dance by

LADDIE CLIFF

Orchestra under the direction of

PIERRE DE LAILLAX

PHYLLIS MONKMAN BETTY CHESTER
ELSA MACFARLANE PEGGY PETRONELLA
DAVY BURNABY MELVILLE GIBSON
GILBERT CHILDS
STANLEY HOLLOWAY TEDDY FOX
HARRY PEPPER

PART I

1. The Co-Optimists, having re-established themselves, and survived a Hot Summer, feel that a change of Air (as well as Lyrics and Sketches) will do them no harm ('Bow-Wow')
2. 'Davy of the Navy'—A plan for Disarmament
DAVY BURNABY and COMPANY
3. 'The Green Dragon' (By Request)
STANLEY HOLLOWAY and COMPANY
4. 'Man's Crowning Glory'—A Quartet
BETTY CHESTER and THE CLARKSON QUARTET
5. 'An Invitation into the Garden'—A Quartet
THE CO-OPTIMISTS
6. 'Fairy Tales of Ireland' (By Desire)
ELSA MACFARLANE
7. 'I Shan't Let You Out of My Sight'—(Frank Eyton and Billy Mayerl)
PHYLLIS MONKMAN and TEDDY FOX
8. 'The Rich Man Drives By' (By Demand)
(R. P. Weston and Bert Lee)
GILBERT CHILDS
9. Semi-Finale, 'The Banana Barcarolle' (In which the Co-Optimist Choral Society Provide a Reason for Changing the Address of the Vaudeville Theatre to London's Choral Strand)
THE COMPANY

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC

Played by LESLIE ENGLAND

Three Studies... Chopin, arr. Godowsky
Liebesbotschaft... Schubert, arr. Godowsky
The Brooklet... Schubert, arr. Godowsky
Moment Musical... Schubert, arr. Godowsky

7.0 Miss V. BARKLEY-WEST: 'New Novels'

7.15 Musical Interlude

7.25 Dr. G. G. COULTON: 'England in the Middle Ages—II. The Medieval Village: (a) Considered as a Unit of Civil Society'

There are few greater authorities, today, on the subject of medieval life than Dr. Coulton who, in this, his second talk in the series, will speak on the subject of the Medieval Village, considered as a unit of civil society. Under Feudalism, as Dr. Coulton shows, the comparatively democratic character of the Teutonic village was all but destroyed, since the freeman frequently became a serf, finding therein protection, but loss of liberty. The peasant's life—his two-and three-field system of tillage, his common rights, his rents to the manor, his service in the form of labour, and his duties as village official in the Manor Court—all will be illustrated in this week's talk.

7.45 A VIOLIN RECITAL

By RENÉE CREMET

Ancient and Modern Songs... Handel
No. 1... Bach
No. 2... Mozart, arr. Kreisler
La Vierge Mourante... de Falla, arr. Kreisler
Tango... de Falla, arr. Kreisler
Tota... de Falla, arr. Kreisler
Souvenir... de Falla, arr. Kreisler
Dancing Doll... de Falla, arr. Kreisler

8.30 The New Autumn Programme of the Co-Optimists

(From the Vaudeville Theatre)

(Prior to their Departure on Tour)

Sketches and Lyrics by GREATHEX NEWMAN
Mus. by MELVILLE GIBSON
Production and Dance by LADDIE CLIFF
Orchestra under the direction of PIERRE DE LAILLAX

PHYLLIS MONKMAN BETTY CHESTER
ELSA MACFARLANE PEGGY PETRONELLA
DAVY BURNABY MELVILLE GIBSON
GILBERT CHILDS
STANLEY HOLLOWAY TEDDY FOX
HARRY PEPPER
(See also centre of page)

9.40 'The Second News'

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

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

10.15 SURPRISE ITEM

10.30-12.0 DANCE MUSIC

JACK PAYNE

THE B.B.C. DANCE ORCHESTRA

THE BAYAN VOCAL SEPTETTE

(In Russian Songs)

(Thursday's Programmes continued on page 703.)

This Week's Epilogue

'PILGRIMS'

Hymn, 'O Happy Band of Pilgrims'

Deut. viii, 11-29

Hymn, 'Hark, hark, my Soul'

Hebrews xi, 13-16

AMPLION

NOW ENRICH RADIO WITH NEW EXCLUSIVE SETS.

LIMITED PRODUCTION OF
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AND BATTERY OPERATED
SETS AT £25

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Amplion Radio Sets have not been made for the man whose mechanical bent is stronger than his love of music. Both the All-mains and Battery operated sets are trouble-free. All you have to do is to switch on and listen.

★ ★ ★

We designed them for the Musician, for the man whose lack of mechanical knowledge is compensated by the gift of a finely critical ear. For the man who desires to tune in instantly to the best that wireless has to offer, in full volume, true in power and pitch, without distortion and without trouble. We might have produced an Amplion Radio Set earlier. We were urged to do so by many Amplion Speaker users. But we waited until developments had made this Radio ideal a reality.

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..... Amplion "Lion" Speaker...

It is natural to find a certain affinity between the Amplion Radio Sets and Amplion "LION" Speakers, which is conducive to the very best results. Amplion "LION" Speakers are obtainable at prices from £6 to £16.

Amplion Standard and Junior Speaker, from 21/- to £4 17s. 6d.

..... Amplion Deferred Terms

All Amplion Equipment to the value of £8 or over may be obtained on convenient terms of payment. Full details will be supplied on request by any Amplion Dealer.

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NATURAL EYESIGHT VERSUS GLASSES

Sight Specialist Who is Fighting a Popular Eyesight Fallacy and WINNING.

30,000 LIVING PROOFS THAT SIGHT DEFECTS CAN BE CORRECTED WITHOUT INCONVENIENT, DISFIGURING, ARTIFICIAL AID OF GLASSES.

Particulars Free to Every Reader of the "Radio Times."

FOR more than five years past, practicing the seemingly insuperable difficulties that have dogged his path of endeavour, a distinguished Eyesight Specialist, Mr. Ernest Havilland, has been fighting consistently strenuously, and with gradually increasing acceptance, the popular fallacy that defects of eyesight are of necessity permanent.

ANTIQUATED SCEPTICISM FOSTERS FALLACY.

There is no doubt, even to-day despite the enormous increase of scientific knowledge, and all Mr. Ernest Havilland's splendid work, that the majority of people, including even members of the medical profession, still cling to the fallacy that defects of vision must be accepted as permanent afflictions, which can only be palliated by resort to glasses, and that, as men and women pass the 40 year mark they must expect Presbyopia (old age failing of sight) to commence, and thenceforth must resign themselves to the aid of glasses of increasing strength as the sight failure becomes more pronounced.

FACTS TOO STRONG FOR DOUBT.

Now let us see what are the facts. Mr. Havilland claims, and offers 30,000 living witnesses in proof of what he says, that the muscles, nerves and circulatory system of the eye and the whole ocular apparatus, can be kept as active as in youth which means that perfect vision can be obtained and maintained even up to high old age.

As regards such defects of vision as: Failing or Weak Sight, Near Sight, Blurred Vision, Twitching Eyes, Hot Eyes, Watery Eyes, Discharging Eyes, Unequal Power of Eyes, Aching Eyes, Eyesight-Headache, Drooping Eyelids, Red and Inflamed Eyes, Muscular Strain, Conjunctivitis, or any other eye troubles which are not due to age but to faulty shape or faulty action of some part in the ocular system, Mr. Havilland claims that each and all of these defects of vision can be benefited, and, in many cases, cured, by the simple system of massage of the eyes which he has devised for popular home use, which only calls for a few moments a day.

HOW TO GET YOUR EYESIGHT

All one has to do is to write to Mr. Ernest Havilland (those who can call he cordially welcomes at a personal interview), at the Havilland Eyesight Institute, 33, Strand, London, W.C.2, where he will send particulars of his method, which is so simple and safe that everyone can carry it out themselves at home unaided, except for his advice and instruction, according to their special sight defect, or condition of the eyes.

So much for Mr. Havilland's claims, but what of results—for by results all claims must eventually be proved.

WHAT 30,000 PEOPLE EXPERIENCED.

The following are some of the 30,000 men and women who have experienced the results of Mr. Havilland's treatment. The first of these is a man of 60 years whose sight was defective. With what result? Firstly, we find that a very good percentage of

these 30,000 are Doctors, Clergy, Military and Professional, and Business men and women, A. Force Officers, Railway men, Engine Drivers, and other workers to whom perfect sight is most

Secondly, what do they report—Failure? No! The delicate organs of the Eyes, as repeatedly suggested by the opponents of progress and the great Eyesight Fallacy? Not one complaint of hurt or injury in 30,000 cases; but a report of benefit in a most every instance, and, in a very large number



AS MANY SEE IT. AS ALL SHOULD SEE IT.

of cases, complete restoration of sight and the discarding of glasses, even after they had been worn for 20 years or more.

EVIDENCE.

Doctors, some of them eminent specialists, whose names medical etiquette forbids us to quote, report astonishingly successful results in their own and their patients' cases. Workers whose sight failure had cost them their situations—once again able to take up their work anew—Engine Drivers, who had failed at the periodical sight tests, passed once more by the examiners as A1 and restored to the footplates of their engines and an one might go on filling pages with confirmatory evidence, of which a few typical examples follow.

Readers of the *Razoo Times* whose sight is failing or in any way defective should immediately write or call upon Mr. Ernest Havilland, 33, Strand, London, W.C.2, for full particulars of the really wonderful Eyesight Improvement method described here. It has already brought invaluable eyesight benefit to over 30,000 people in walks of life, as the following typical examples

Mr. W. O. Age 56. Engine Driver. Sight Failing and Wore Glasses for 2 years. Commenced Treatment 19th Feb. 1929.

REPORTED on 12th March.

"I am pleased to say my sight is much better."

SECOND REPORT. 12th April, 1929.

"I am pleased to say my eyes are still improving as I can see much better and hope to do so when I see you again."

THIRD REPORT. 21st June, 1929.

My eyes have improved so much that I have been able to pass a re-entrance test which I had on June 18th. I have reported until June 6th. Now I am pleased to say I HAVE GAINED MY OLD POSITION AS A MAIN LINE DRIVER, and I wish to thank you for your treatment."

CASE 11,040-1. Mrs. A. H. Age 32. Housewife. Short Sight.

FIRST REPORT.

"I am pleased to say my eyes are a great deal better."

SECOND REPORT.

"I am pleased to say my eyes are a great deal better."

THIRD REPORT.

"I am pleased to say my eyes are a great deal better."

FOURTH REPORT.

"I am pleased to say my eyes are a great deal better."

FIFTH REPORT.

"I am pleased to say my eyes are a great deal better."

SIXTH REPORT.

"I am pleased to say my eyes are a great deal better."

SEVENTH REPORT.

"I am pleased to say my eyes are a great deal better."

EIGHTH REPORT.

"I am pleased to say my eyes are a great deal better."

NINTH REPORT.

"I am pleased to say my eyes are a great deal better."

TENTH REPORT.

"I am pleased to say my eyes are a great deal better."

ELEVENTH REPORT.

"I am pleased to say my eyes are a great deal better."

TWELFTH REPORT.

"I am pleased to say my eyes are a great deal better."

THIRTEENTH REPORT.

"I am pleased to say my eyes are a great deal better."

FOURTEENTH REPORT.

"I am pleased to say my eyes are a great deal better."

FIFTEENTH REPORT.

"I am pleased to say my eyes are a great deal better."

SIXTEENTH REPORT.

"I am pleased to say my eyes are a great deal better."

SEVENTEENTH REPORT.

"I am pleased to say my eyes are a great deal better."

EIGHTEENTH REPORT.

"I am pleased to say my eyes are a great deal better."

NINETEENTH REPORT.

"I am pleased to say my eyes are a great deal better."

TWENTIETH REPORT.

"I am pleased to say my eyes are a great deal better."

IS YOUR EYESIGHT PERFECT? IF NOT

PURSUE THE SUBJECT BY ENQUIRY.

Although it is perhaps too much to expect that the great Eyesight Fallacy will be officially abandoned yet, as previously stated, individual members of the public can secure Mr. Havilland's advice on their own cases entirely Free of Charge, and his treatment, if they then wish for it, at so trifling a cost that none need delay in setting their own eyesight in order, to the certain knowledge that Mr. Havilland's advice is Safe, Sound, and Wonderful. The great Eyesight Improvement method upon the most successful and largest scale the world has yet known.

POST THIS "RADIO TIMES" FORM

Mr. Ernest Havilland.
HAVILLAND EYESIGHT INSTITUTE,
33, STRAND LONDON W.C.2.

Please send me your free treatise on Eyesight Improvement, and the report upon the most successful and largest scale the world has yet known.

NAME

ADDRESS

Enclose Ed. in Stamps for Postage, please.

"SUSIE"

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Thursday's Programmes continued (October 3)

5WA	958 kc/s. (309.9 m.)	3.45	Miss Ernest M. Hyatt: 'Wayfarers in Wales'
London Programme relayed from Daventry		4.0	London Programme relayed from Daventry
4.45	Mrs. Nelson Edwards: 'Economic Cookery—II. Some Inexpensive Soups'	4.15	S.B. from London
4.0	London Programme relayed from Daventry	6.00	Market Prices for South of England Farmers
4.45	Benny's Stories (Uninterrupted)		London 19.55 Local News
	Prima Bevis & Café Clifton, Bristol		
4.45	The Children's Hour		
London Programme relayed from Daventry			
6.0	S.B. from London		
6.00	Market Prices for Farmers		
6.0	S.B. from London		

PLYMOUTH.

1,040 kc/s.
(288.5 m.)

20.10	London Programme relayed from Daventry
20.15	London Programme relayed from Daventry
5.15	The Children's Hour
	ANIMAL DAY
	Songs: 'The Sunny Rabbit,' 'My Bow Wow Dog,' 'The Happy Horse.'

FROM CARDIFF TO-NIGHT AT 7.45

THE OPENING CONCERT OF THE SEASON

Relayed from the Assembly Room, City Hall

NATIONAL ORCHESTRA OF WALES
(Leader, LOUIS LEVITON)
Conducted by WARWICK BRATHWAITE

Overture: 'Der Froschhüter' ('The Frogman')

ISABEL GRAY (Pianoforte) and Orchestra
Variations on a Nursery Song .. Dohnányi

FISKE VON DOHNANYI was only twenty when he made his first appearance as a concert pianist, stepping at once into the very front rank of his art. A year later, having won the first prize in all the principal music centres of Germany and Austria-Hungary, he appeared with no less success in this country and, in 1899, in the United States. As a composer, he was known at first by his fresh and attractive music for his own instrument, for a good many years, however, he has

been steadily gaining wider recognition as a composer of orchestral and chamber music, and latterly of music for the stage. Although making comparatively little use of actual folk tunes, most of his music is strongly characteristic of his native Hungary; it is all distinguished not only by very able craftsmanship, but by a genuine gift of invention.

OSWALD DAVIS (Tenor) and Orchestra
Bright is the ring of water in a garden
The Roadside Fire
ORCHESTRA
Symphony No. 6 in C Major

7.45 The Opening Concert of the Season
Relayed from the Assembly Room, City Hall
(See centre of page)

9.0 S.B. from London
9.55 W.S. from London
10.0 S.B. from London

5SX SWANSEA.

1,040 kc/s.
(288.5 m.)

20.10	London Programme relayed from Daventry
20.30	London Programme relayed from Daventry
20.45	S.B. from Cardiff
4.0	London Programme relayed from Daventry
4.45	S.B. from Cardiff
6.0	London Programme relayed from Daventry
6.15	S.B. from London
6.30	S.B. from Cardiff
6.45	S.B. from London
7.45	S.B. from Cardiff
9.0	S.B. from London
9.55	S.B. from Cardiff
10.0-10.10	S.B. from London

6BM BOURNEMOUTH.

1,040 kc/s.
(288.5 m.)

10.20	ORGAN MUSIC
	Played by REGINALD FOOTE
	Relayed from the Regent Cinema
	Relayed to London and Daventry
2.30	London Programme relayed from Daventry

6.0 London Programme relayed from Daventry
8.15-12.0 S.B. from London (9.55 Local News)

2ZY MANCHESTER.

787 kc/s.
(376.4 m.)

12.0-1.0	THE NORTHERN WIRELESS ORCHESTRA
	Overture: 'The Wanderers' and 'The Wanderers'
	In a Romantic Garden
	POETRY (Chorus) (Soprano)
	My heart is like a singing bird
	Shepherd, thy denunciations
	Lake of Dreams
	Love in Cloverland
	Love and Valour
	Come and trip it
	Song, Joyous Hymn
	With the peels of the
	Love, I have won you
	Song
	Song

4.30 An Afternoon Concert

10.20	THE NORTHERN WIRELESS ORCHESTRA
	Overture: 'The Wanderers' and 'The Wanderers'
	Three Eastern Sketches
	Morning, Afternoon, Evening
	With the peels of the
	Selection 'Potted Overtures'

(Thursday's Programmes continued on page 707)

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Programmes for Thursday.

(Manchester Programme continued from page 704)

- 5.15 The Children's Hour
 6.0 London Programme relayed from Daventry
 6.15 S.B. from London
 6.30 Market Prices for North of England Farmers
 6.45 S.B. from London
 9.55 North Regional News
 10.0-12.0 S.B. from London

Other Stations.

5NO NEWCASTLE. 1,140 mcs.
 12.0-1.0 The Children's Hour. 2.30-3.0 The Children's Hour. 5.15 The Children's Hour. 6.0-6.30 The Children's Hour. 6.35-6.45 The Children's Hour. 6.45-7.0 The Children's Hour.

5SC GLASGOW. 753 mcs.
 10.45-11.0 The Children's Hour. 11.0-11.15 The Children's Hour. 11.15-11.30 The Children's Hour. 11.30-11.45 The Children's Hour. 11.45-12.0 The Children's Hour. 12.0-12.15 The Children's Hour. 12.15-12.30 The Children's Hour. 12.30-12.45 The Children's Hour. 12.45-1.0 The Children's Hour.

2BD ABERDEEN. 975 mcs.
 10.0-12.0 Programme relayed from Daventry. 2.30-3.0 The Children's Hour. 5.15-5.30 The Children's Hour. 5.30-5.45 The Children's Hour. 5.45-6.0 The Children's Hour. 6.0-6.15 The Children's Hour. 6.15-6.30 The Children's Hour. 6.30-6.45 The Children's Hour. 6.45-7.0 The Children's Hour.

2BE BELFAST. 1,270 mcs.
 2.30-3.0 The Children's Hour. 3.0-3.15 The Children's Hour. 3.15-3.30 The Children's Hour. 3.30-3.45 The Children's Hour. 3.45-4.0 The Children's Hour. 4.0-4.15 The Children's Hour. 4.15-4.30 The Children's Hour. 4.30-4.45 The Children's Hour. 4.45-5.0 The Children's Hour.

CAN WE BROADCAST BEAUTY?

SOME time ago a writer in this journal stated that broadcasting must now be regarded as having left the experimental stage. In other words, although it has not yet attained its majority, it is no longer to be considered a infant for whom allowances can be made. It ought, to be able to answer satisfactorily the question implied in the above question.

There are some people who have the gift of being able to be deaf, in an emotional sense, to all forms of sound.

Leaving such aside and leaving only those who listen with all their heart and soul and mind, can it be said that they have heard—or at least heard—a broadcast of perfect beauty?

In putting this question one cannot ignore the many instances when broadcasting of a most moving kind has been heard. The great plays, symphonies, masterpieces of eloquence and poems transmitted from time to time, might easily be taken to answer the question with finality.

Yet before allowing them to do so, I should like to put another question relative to the first. Is it the personality that is transmitted?

One may seem to be nothing to prevent personality being broadcast. But in both these cases there is nothing of a mechanical (and thereby imperfect) nature between subject and object.

In radio this is not the case. Both transmission and reception involve complications which may, in some unknown fashion, rob beauty of—shall we say?—an 'ingredient X' which gives it perfection. The lack of some or all of this personality element would make the difference between an item heard on the radio and the same item played in a theatre or opera house.

It is with the greatest reserve that I suggest a psychic basis to this personality element. In doing so, I am merely offering the beginning of a line of thought which, developed, might prove whether personality has an existence of its own, and, if so, whether it can be transmitted over broadcasting distances. In this connection it is worth while remembering the experiment in broadcast telepathy carried out some time ago. Here was an instance in which the transmission and imposition of personality was the be-all of the broadcast. Yet, if I recollect rightly, the experiment was not very successful. It could be argued, therefore, that personality was even less likely to be transmitted a broadcast not entirely dedicated to that purpose.

I have sometimes thought that the only way to produce a broadcast item as near perfection as possible would be to attempt the transmission of a natural 'atmosphere' requiring no more human intervention than was necessary for the production of sound effects. The basis of the idea would lie in an attempt to radiate emotion rather than information.

An example may make things clear.

One is lying on a bed of heather, miles from civilization, at that time of day when the smoke ascends in a rosy and golden haze, the spires shine and are changed—about sunset. There is a stillness in which one's heart thuds and is heard surprisingly. As one listens to this stillness (a paradox which is strictly true) there enters into it from far away a multitude of little sounds to build up a poem of pure emotion. The dim tinkle of a church bell, the echo of a barking dog, the tenors and baritone of bleating sheep, the mellowed bang of a sporting gun. And then, so near at hand as to draw all other sounds with its clamour, the drone of a flying beetle.

Can radio broadcast such a scene as this, which, without a word being spoken, none the less tells a story understandable by everyone? If it can do so, in such a way that critics will not merely say 'The sound effects were very good'—if the listener in the city can feel the same atmosphere which I personally have only been able to capture on the very spot—then beauty will have been broadcast beyond doubt.

A. D.



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8.25
FROM THE
PROMENADE
CONCERT

FRIDAY, OCTOBER 4
2LO LONDON & 5XX DAVENTRY

842 kc/s. (356.3 m.)

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

10.15
A REVUE
MINIATURE

10.15 a.m. THE DAILY SERVICE

10.30 (Daventry only) TIME SIGNAL, GREENWICH
WEATHER BULLETIN

10.45 Live Lighting, by Miss MAUD M. RANDL
and Mr. A. S. L. ACHAMPTON

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

11.30 (Daventry only) Gramophone Records

12.0 A Sonata Recital

HUGHES EMMETT (Violin)
MAUD BRANWELL (Pianoforte)
Sonata in D Major, Mozart
Andante, Allegro, Moderato
Sonata (Eighteenth Century)
Adagio; Allegro, Alla Siciliana;
Moderato

12.30 Organ Music

Played by LEONARD H. WARKER
Relayed from St. Botolph's,
Bishopsgate
Prelude and Fugue in B Minor
Sonata in G, R. Bennett
Prelude in D minor, A. H.
Lullaby, Couverture, Marcel Dupré

1.0-2.0 A Recital of Gramophone Records

By CHRISTOPHER STONE

2.25 (Daventry only) Fishing Bulletin

2.30 FOR THE SCHOOLS

Dr. B. A. KERR, 'Farming—I,
Farm Animals in Medieval and
Modern Times'

2.55 Interlude

3.0 The Peoples of the World and
Their Homes—I, KATHLEEN RICHARDS—
'The Australian and Tasmanian compared
with the Bushman'

3.25 Hints on Athletics and Games—II, 'Play-
ground Games,' Miss R. M. DEWEY

3.40 Interlude

3.45 Concert for Schools

THE SYRIL KATON QUARTET
SYRIL KATON (1st Violin); PIERRE TAY (2nd
Violin); RAYMOND JEREMY (Flute); ALAN
FORD (Violoncello)

4.30 Light Music

MOSCHETTO and his ORCHESTRA
From the May Fair Hotel

5.15 THE CHILDREN'S HOUR

'My Programmes'
by
ROBERTALD PURDELL

6.0 'How to Look after your Wireless Set, I

6.15 'The First News'

TIME SIGNAL, GREENWICH; WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN

6.30 The Rt. Hon. NATHAN BUNTON M.P. Ministers
of Agriculture: 'National Mark Grading of
Meat and Flour'

6.45 THE FOUNDATIONS OF MUSIC

PIANOFORTE TRANSCRIPTIONS
Played by LESLIE ENGLAND

Fire Music Wagner, arr. BRANSON
Minuet Beethoven, arr. RACHMANINOFF
'Rigoletto' Paraphrase

8.25 Excerpt from Promenade Concert
Relayed from the Queen's Hall,
(Solo) Lenses, Messrs. Chappell and Co., Ltd.)

8.25 Excerpt from Promenade Concert

Relayed from the Queen's Hall,
(Solo) Lenses, Messrs. Chappell and Co., Ltd.)

Str HENRY WOOD

and his
Symphony Orchestra
(London) Messrs. Chappell and Co., Ltd.
THE NATIONAL CHORUS
Chorus of the Royal Opera House, Covent Garden
Symphony No. 9 in D Minor (with
the Choral Finale) Beethoven
(For notes on this Concert see
page 872.)

6.45 'The Second News'

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

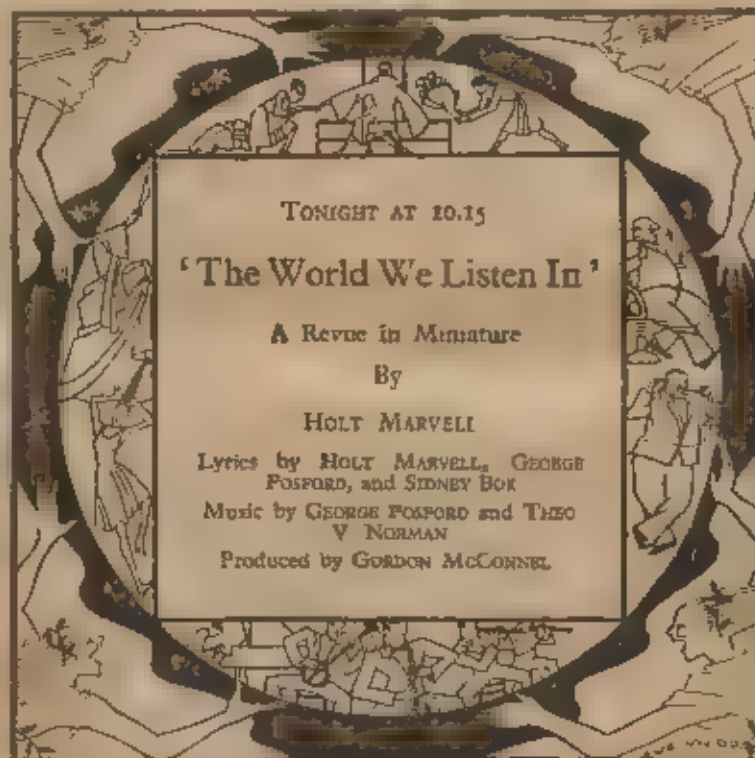
10.0 Topical Talk

10.15 'The World We Listen In'

A Miniature Revue
By HOLT MARVELL
Lyrics by HOLT MARVELL, GEORGE
FOXFORD, and SIDNEY BOX
Music by GEORGE FOXFORD and
THEO. V. NORMAN

11.0 DANCE MUSIC

ALAN GREEN and his BAND and
ART GREGORY and his LOUIS
BAND from THE ROYAL OPERA
HOUSE DANCERS, Covent Garden



TONIGHT AT 10.15

'The World We Listen In'

A Revue in Miniature

By

HOLT MARVELL

Lyrics by HOLT MARVELL, GEORGE
FOXFORD, and SIDNEY BOX

Music by GEORGE FOXFORD and THEO
V. NORMAN

Produced by GORDON MCCONNELL

7.0 Mr. IRON BROWN: Film Criticism

7.15 Musical Interlude

7.25 Mr. G. KERR, 'The Village and the Village
Craftsman—II, The Blacksmith'

LAST week Mr. Little outlined the place crafts
once occupied in village life and the dwindling
place they occupy today. This evening Mr.
Kerr, who is himself a practising blacksmith
and has lectured for the Kent Rural Community
Council, will describe the place of his own par-
ticular craft. Now that even farm-work is in-
creasingly done by mechanical means, the
blacksmith finds less and less to do, yet there is
a still excellent work for the blacksmith, and an
important place for him in the village com-

7.45 FRED ADLINGTON'S ORQUEST

Chanson Napolitaine D'Ambrionio
Meditation Edwin Orry
Serenade Cyril Scott
Miniature Suite Adlington
Columbine, Pierrot; Pantomime

10.15 10.15

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FRIDAY, OCTOBER 4

5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSION FROM LONDON BY THE WIRELESS SOCIETY

- 3.0 ORGAN MUSIC**
 Played by LEONARD H. WARNER
 elayed from St. Sulpice's, Bath
 FROM RUTH HUGHES (Soprano)
- 4.0 DANCE MUSIC**
JACK PAYNE and THE B.B.A.
 DANCE ORCHESTRA
 In Russian Songs
- 5.30 The Children's Hour**
 (From Birmingham)
 History as it wasn't, by Norman F. ...
 Tacko and a Piano
 (Lark) LONES (Violin)
 Further Sea Tales of Daring and Heroism, by
 Robert W. Ascroft

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

6.30 Light Music

(From Birmingham)

**THE GRANGE SUPER
 ORCHESTRA**
 Conducted by HAYDN
 LEARD

elayed from the
 Grange Super Orchestra
 Moved, 'Old Comrades'
 Overture to an Irish
 Comedy John Ascroft

ALFRED BUTLER
 (Clarinet)

If ever I meet the Ser-
 geant
 C. Stordale Bennett
 Lark of Mine (Phillips)

6.50 ORCHESTRA
 Selection, 'Cavaliers'
 R. ...
 Maccagnini, dir. Taron

A FRED. BUTLER

Old-time
 Maccagnini, dir. Taron

ORCHESTRA

Waltz, 'Hydropathen'
 Selection, 'The Blue Kitten'

7.40 ALFRED BUTLER

Limehouse
 Doyensalure Cream and C. Jer

ORCHESTRA

Suite, 'Three Arabian Dances'

8.0 'Made in Brummagem'

A Home-Made Medley of
 Humour and Melody
 (From Birmingham)
 (See centre of page)

9.0 'The Second News'

WEATHER FORECAST, SE-
 CONd CENTRAL NEWS
 BULLETIN

8.0 BIRMINGHAM'S OWN MEDLEY

9.15 A MILITARY BAND CONCERT

EST. 1815
 T. W. ...
 Conducted by B. WALTON O'DONNELL
 Overture, 'The Magic Flute' ... Mozart
 In the Steppes of Central Asia ... Borodin
 This Amiable side of Rowan was known to Borodin, and something of its tradition was in his blood. His father was a Prince of the old State of Imperialism, beyond the Caucasus. The atmosphere of this piece is thus no spurious 'local colour' such as composers have frequently learned at second-hand. The width of the great plains is suggested almost throughout the piece by high pitched notes. Through the silence, so the conductor tells us in a note in front of the first one horn the beginning of a peaceful Russian song. This is played first by clarinet, to which the horn replies. A little later the cor anglais plays a melancholy Eastern song, a ...

8.0 'Made in Brummagem'

(From Birmingham)

A Home-Made Medley of Humour and
 Melody

Written by GRAHAM SQUIERS

Composed by GEORGE BARKER, FRED CECIL
 and SHERLEY GOODALL

Presented by

EDITH JAMES

COLLEEN CLIFFORD

CHARLES HERBERT

EDGAR LANE

LEONARD HENRY

ARTHUR and GAERTHE

At the Piano, JACK VENABLE

Note: Every item in this programme was
 written and composed in Birmingham for
 Birmingham Artists

has influenced his own composition in a striking way, lending it much of its distinctively English character. In the Suite which we are now to hear, the tunes are presented to us quite simply and tell their own story with no other added interest than that of effective melody and ...

The first movement is on the theme 'Seven come Sunday'; the second, which the composer has called 'Intermezzo,' is 'My Bonny Boy,' with a short merry section in the middle of the movement. The third is a march built up on folk songs from Somerset—an effective and vigorous march with an alternative section in 3/8 time.

EDITH COLEMAN

Josephine Ode

In Kahne (In the Boat)

8th ...

BAND

Pilgrims' March and Satecello ('Italian' Sym-
 phony) ... Mendelssohn

10.15-11.15 DANCE MUSIC

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

(Friday's Programmes continued on page 710)

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OLYMPIA, NOS 79 to 84.



A new all-electric receiver of unique design

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Just plug in and choose your programme, British or Continental. The special selectivity control enables you to separate the new high power regional stations. The reception is flawlessly clear, and the volume as full or as subdued as you wish. Provision is made for a gramophone pick-up.

Ask any dealer for details of this new simple set. It operates on mains of 200-250 volts at 40-100 cycles. It costs only £24 complete! Or you can spread the payments over a year — this is a private arrangement between yourself, the dealer, and the Marconiphone Company.



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To ensure the best results with any set use Marconiphone speakers by the men who made wireless.

MARCONIPHONE

Both Sides of the Bristol Channel.

LOVE SONGS OF WALES

—and the Story of the Maid of Cefn Ydfa Sir Thomas Beecham to conduct the N.O.W.—The Legend of Priddy—A Soldiers' Concert from Bristol—Interesting Future Talks.

Welsh Love Songs

FROM time to time a Lecture Recital is given in the Welsh Interlude by Miss Gwladys Howell. She tells the story of famous songs and singers in Wales and Miss Margaret Owen sings the songs referred to. Miss Howell takes a quarter of an hour each time, and on Tuesday, October 3, she will give a recital of Welsh songs. One of the songs to be given, *Angel's Greenish Gwynn*, was written by the poet, Wil Hopcyn, whose love for the Maid of Cefn Ydfa ranks with the great love-stories of the world.

A Secret Friendship

THIS great love story is fairly well known, at least in Glamorgan, where a dramatized version has been acted in many of the villages. It is called the story of the 'Maid of Cefn Ydfa.' The maid was Ann Thomas, only daughter of William and Catherine Thomas of Cefn Ydfa, near the village of Llanymaer. Her father died, leaving her hereditance of Cefn Ydfa, and her mother, a person of great wealth, wished her daughter to marry a rich and successful lawyer of Cwm Rhydydd, near Tondri. However, a lover appeared from a most unexpected quarter. This was Wil Hopcyn, who had drifted as a tiler and engaged for some time at Cefn Ydfa. A secret friendship gradually developed into love, and when Mrs. Thomas learnt this fact Wil was immediately banished from the house. She exerted every effort to hasten the marriage of her daughter to Anthony Maddocks, and it is to this period that we must attribute the beautiful song, *Angel's Greenish Gwynn*, which Wil composed to the maid. Forbidden to meet openly, Ann and Wil continued to meet secretly and to exchange vows of eternal devotion.

Stones to their Memory

It is said that these lovers were discovered and that Ann was imprisoned in her own house, where she was kept until she promised to marry the son of her mother's maid. When released, she used all her materials she wrote to Wil on a dried sycamore leaf, using her own blood as ink. After much suffering under these hard measures she eventually gave her promise to marry Anthony Maddocks and, according to the parish register, the wedding took place in 1725. After this Wil Hopcyn is said to have left the district for good, and at his trade. The young wife of Anthony Maddocks, however, died in her own house, and the illness of Mrs. Maddocks, and decided to stay in the village. He was accompanied by a doctor, who was suffering and delicious woman, who was still called 'Maid's' memorial stone, and in the centre of the quaint little village another stone which has recently been erected to the memory of her poet lover.

Concert from the Park Hall.

SIR THOMAS BEECHAM will conduct the National Orchestra of Wales in a concert in the Park Hall, Cardiff, on Sunday, October 8, at 8.15 p.m. The Orchestra will be augmented by members of Mr. Herbert Watts Orchestra, and the concert, which is in aid of the Imperial League of Opera, will be broadcast from 9.5 to 10.0 p.m. The artists will be Evelyn Howard Jones (pianoforte) and Francis Russell (tenor).

A Welsh Programme

A WELSH Programme, arranged by Mr. Cyril Jenkins, will be heard on Monday, October 7, at 9.50 p.m., the artists being Mr. Watcyn Watcyns (baritone) and Mr. Wilfred Miles (tenor). Mr. Watcyn Watcyns is always in demand when Welsh programmes are arranged and needs no introduction. Mr. Miles has had a distinguished record during his four years at the Royal Academy of Music. This year he has won the Rutson Memorial Prize, the Mario Prize, and the Certificate of Merit with distinction.

Bristol Old Soldiers' Night

A WEST Country Programme of special interest will be relayed from the 6th Gloucestershire Regiment Headquarters, St. Michael's Hall, Bristol, at 7.45 p.m. on Friday, October 11. The Lord Mayor of Bristol will preside, and choruses will be sung under the direction of Mr. Joseph Jenkins. The stirring story of Bristol's citizen soldiers from the time of the French wars to the Great War is to be told by an officer. In addition to the favourites of 1914, listeners will hear the older songs, such as *Soldiers of the Queen* and *The Deathless Army*.

National Orchestra of Wales

BATRICE EVELINE (violin) and Trevor Jones (cello) will be the artists in a concert by the National Orchestra of Wales in the Patti Pavilion, Swansea, on Tuesday evening, October 8. The first part of this concert will be broadcast. Gladys Palmer (contralto) and Charles Clements (pianoforte) are the artists at the Popular Concert in the Assembly Room, City Hall, on Saturday evening, October 12. The first part of this concert will also be broadcast.



THE VILLAGE GREEN AT PRIDDY.

the little village where, according to an old West-Country legend, Christ once came. The stack of hurdles shown in this picture is a remainder of one of Priddy's famous fairs. Mr. Froom Tyler will talk about Priddy and its legend in the third of his 'West-Country Sketches' on Monday, October 7.

More West Country Sketches

BLAKE'S poem, *Jerusalem*, is probably one of the most popular national community songs, it is used by Women's Institutes at the opening of their meetings. It is not generally known, however, that when the poet asks:—

And did those feet in ancient time
Walk upon England's mountains green?

he is referring to a persistent tradition in Somerset, for there are still folk in the quiet places of Mendip who believe that Christ came to Priddy before He began His ministry. It is said that He came accompanied by Joseph of Arimathea on one of his trading expeditions to Britain and that Joseph came to Priddy for lead. It is certain that lead-mining was carried on around Priddy and Charterhouse-on-Mendip before the coming of the Romans and the industry was continued until last century. There is a Roman amphitheatre near Priddy, in which pigs of lead have been found bearing the names of Roman emperors. Priddy and the legend concerning it will be the subject of a talk by Mr. Froom Tyler on Monday, October 7, at 8.45 p.m. This will be the third of his series of 'West Country Sketches.'

Children's Hour

STORIES of special interest to children will be told by Constance Kyrie Fletcher in the Children's Hour at 5.15 p.m. on Friday, October 11. Mrs. Kyrie Fletcher will give these stories from time to time, and she hopes to tell all the best fairy and folk tales.

Commons or Detective?

PLACE names of our 'Towns and Villages' is the title of the third talk by Mr. J. Kyrie Fletcher in his series, *Place Names*. Mr. Kyrie Fletcher traces not only the antiquity of names, but also discovers if they are genuine examples of some historical period or only pretentious modern takes. The born commonsense has much in common with the born detective, but whereas the latter ends his quest when he runs a criminal to earth, the former finds that each discovery tempts him to take in a wider field or to delve deeper into the mists of history. Mr. Kyrie Fletcher's talk will be given on Friday, October 11, at 6.30 p.m.

More About the Forest of Dean

M. F. W. HARVEY gives the third talk of his series, entitled 'The Forest of Dean,' on Tuesday, October 8, at 6 p.m. when he will tell of its inhabitants. Mr. Harvey reminds us of the saying that skulls are older than language, and in the Forest of Dean he has found descendants of the little dark Silurians who inhabited the country before the coming of the Romans. The early Roman writers described them as being short of stature, with swarthy faces, black hair, and dark eyes—a striking contrast to the tall, red-haired, blue-eyed Gaul of the earlier invasion. After the Romans there came the Saxons, the Danes, the Normans, and always they found the little dark Silurians. **'STEPPED HOLM.'**

10.15
DANCE MUSIC
AND
VAUDEVILLE

THE PICCADILLY PLAYERS, directed by AL STARITA, and THE PICCADILLY GRILL BAND, directed by JERRY HORN, from the PICCADILLY HOTEL

1	3	5	7
2	4	6	8

Listeners will find this plan useful this afternoon during the broadcast description of the Rugby Football match from Twickenham.

626 kc/s. (479.2 m.)
TRANSMISSIONS FROM LONDON TOWER WHILE AIRCRAFT WERE STATIONED

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

BAND
Overture, "Ray Blas" Mendelssohn
FOSTER RICHARDSON
The Two Grenadiers " " " Schumann
BAND
Selection, "Tumult" .. P. " " " H. H. H.
FOSTER RICHARDSON
The King of the Mountains " " " H. H. H.
The Harvesters " " " H. H. H.
BAND
Suite for Ballet Music, "The Two Pigeons" .. Massenet

Er war der Lehrer
 der der Pöbel war
 Peter & Thier
 der war
 der war
 der war

(From Birmingham)
BILLY FRANKS and his

Relayed from the West-
end Dance Hall
RAYN GREEN

(From Birmingham,
'Mrs. Noah the Arti-
fact,' by Barbara Sleigh
Songs by Mary J. Cook
(S. 1.)

'The Bath that was Too Big,' by Mildred Forster
GORDON BRYAN
Illustrator

TIME SIGNAL, GLOBE
W. H. WEAVER, FORD
CAPT, FIRST GENERAL
NEWS BULLETIN; AN-
NOUN, MEMBERS AND Sports
13, 1910

(From Birmingham)

THE BIRMINGHAM SYMPHONIC ORCHESTRA
Conducted by FRANK CASTELL

Conducted by FRANK CARPENTIER	
March, "SGB"	Dollaway
Overture, "Light Cavalry"	Suppl.
HERBERT CHANDLER (Tenor)	
I believe	7 - Kennedy
Be a word to you	1 - Jones
There	

Orchestra
Seizehem, 'The Girl from Utah' Jones and Rabena
Robert Chaddock
All Souls' Day Strauss
Turn ye to me arr. Malenien Latusman
Drink to me only with thine eyes .. arr. Quilter
Orchestra
Suite, Melodique'
Seizehem, 'The Gandaliers'

THE PLANTATION STAFF CHORUS
Conducted by JOSEPH LAWRENCE

PETER FISCHETT (Tenor)
HAROLD HOWES (Bardone)

and
THE R.B.C. DANCE ORCHESTRA

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

9.30 Music by the Bryan Sextet

From Bernanighan:

THE BUMP, A SONG OF AGONY

LONDON: J. B. LANE, CANTON.

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Overture, "Russian and Ladmila" Gluck
 Act I. "Addio di Mimi" (Mimi's Good Bye) ("La
 Fanciulla del West") Puccini

GORDON BAYAN (*Pismoforte*) and Dr. hese n
Fantaguzzi S. e

Allegro marziale.
Scherzo. Molto
vivo. 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. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837

One of the most remarkable figures in the history of music is the Russian pianist, Franz Liszt. He was born in 1803, and his first performance was at the age of nine. He was a prodigy pianist before he was five years old. His father had the pride to see that he was thoroughly taught after that initial success, and at the age of six he went to Europe and underwent thorough courses of study in Paris, at Basel, and finally at Vienna with Leoschitzky. For some years he was known as a brilliant concert pianist throughout Europe, and played quite frequently in London. But at the age of twenty-two he went for four years to study

farther with Paderewski. Since then he has toured even more extensively than before, playing recitals, in chamber music concerts, and with many of the leading orchestras of the world. Since the war, he has made his home again in America, and takes a keen interest in teaching the younger generation in musical appreciation. He is known throughout the States not only as a fine performer himself, but as an able lecturer on musical subjects.

The *Fantastic Suite* was the second of his published works, and the one which has been most often played, in this country, at any time.

ПЕР. А. И. ГИЛЯ

Shorzo, 'A Midsummer Night's Dream

Symphonic Poem "From Bohemia & Woods etc.
F. Schumann

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So to speak (if thou lov'st me) *Demetrius*

The Li ions + ,

Land of the Threshes	Party
CHURCH	

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Saturday's Programming continued on page 710.

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—says Mrs. Rawlins

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And then I've my Robin Sturch. If I was to stand here talking longer than I've time for, I couldn't tell you what a blessing Robin has been to those that 'as their heart in their work—easy mixed—making your iron fair 'um along and giving you a finish you can nearly see your face in."

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AND

ROBIN
Starch

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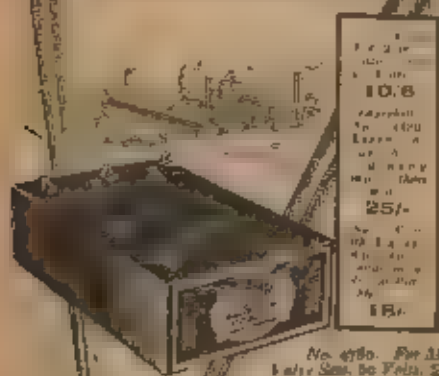
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12.0-12.45	A Popular Concert <div> <div> <p> featured from the National Museum of Wales NATIONAL ORCHESTRA OF WALES conducted by Sir John Wood </p> </div> <div> <p> 1.1</p></div></div>				

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**Better
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More handsome, more powerful and more efficient than either of its famous predecessors—the wonderful 1930 Cossor Melody Maker. It is fitted with one-dial control—turn only one knob to hear the ~~programme~~ ^{programme}. It has enormous range—it will bring you Radio from all the great broadcasting centres of Europe. Switch alters wavelength—no coils to change. Its two-tone blue lacquered cabinet with oxidised silver finished escutcheon give it a striking and attractive appearance never before seen in any British Radio Receiver.

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The 1930 Cossor Melody Maker is the last word in Screened Grid Receivers. Because it uses the wonderful NEW Cossor Valves it has enormous power and range. It has razor-sharp selectivity. It will cut out the sound from any other station and bring in programme after programme with amazing ease. One knob to turn, or at the station you want. Designed to suit broadcasting conditions when B.B.C. Regional Scheme comes into operation the 1930 Cossor Melody Maker is next year's Set which you can buy now.

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Also for A.C. Mains operation. Price £15.0.0.

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Name _____

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it
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The circuit used in the 1930 Cossor Melody Maker has been specially developed by Cossor engineers to obtain the highest possible results from the wonderful NEW Cossor Valves. No other make of valve would give such power or range or volume.

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By means of an entirely new system of synchronised control, "tricky" tuning is done away with in the 1930 Cossor Melody Maker. Only one knob to turn to bring in the programme you want.

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Because of the power of its NEW Cossor Screened Grid Valve the 1930 Cossor Melody Maker will bring your Radio from stations 1000 miles away. And because of the careful balancing of all the valves in the Set it gives an amazingly life-like tone. For volume, tone and range the 1930 Cossor Melody Maker is unequalled.

The 1930 COSSOR "Melody Maker"

The World's lowest priced Screened Grid Receiver of such advanced design.

Introductory Talk by the Music Critic Another Chevalier Recital Beethoven Trios - The Birmingham Children's Hour.

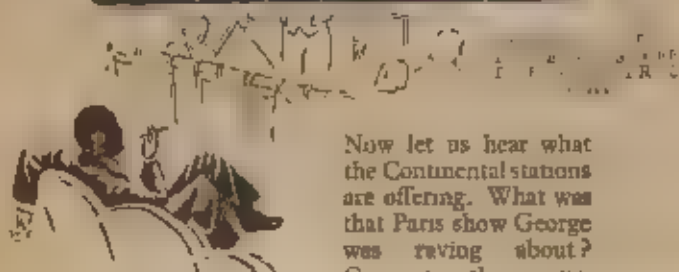
In response to many requests, a further recital of the "Boer War" that given in the artist Albert Chevalier, will be given by Edgar in the afternoon of the 10th inst. at the Theatre Royal, Covent Garden. The programme will include the following songs, which have been the property of the Boer War—*Making Night*.

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The E.C. ...
...
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Name.

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TAKE A SEAT IN THE STALLS



Now let us hear what the Continental stations are offering. What was that Paris show George was raving about? Give me the wavelength, someone—just a second and—“*Comme j'aime les voix jeunes.*” Ah, what a sparkling voice! That's Yvonne—hear the famous lisp! We might be sitting in the stalls...

The Bowyer-Lowe Screened Vox Populi Three is always like that. Front seats may be reserved for the few, but you can join the select circle without leaving your own fireside. A versatile set, ranging all over Europe for good entertainment. Moderately priced too. And if you prefer you can pay by easy monthly payments.

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In Association with — Recordaphones Ltd.

LONDON SHOWROOMS

ASTOR HOUSE, ALDWYCH, W.C.2

HEAD OFFICE & WORKS

RADIO WORKS, LETCHWORTH, HERTS. 5

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THIS year the New Fellows Wireless Ltd. made two great advances:

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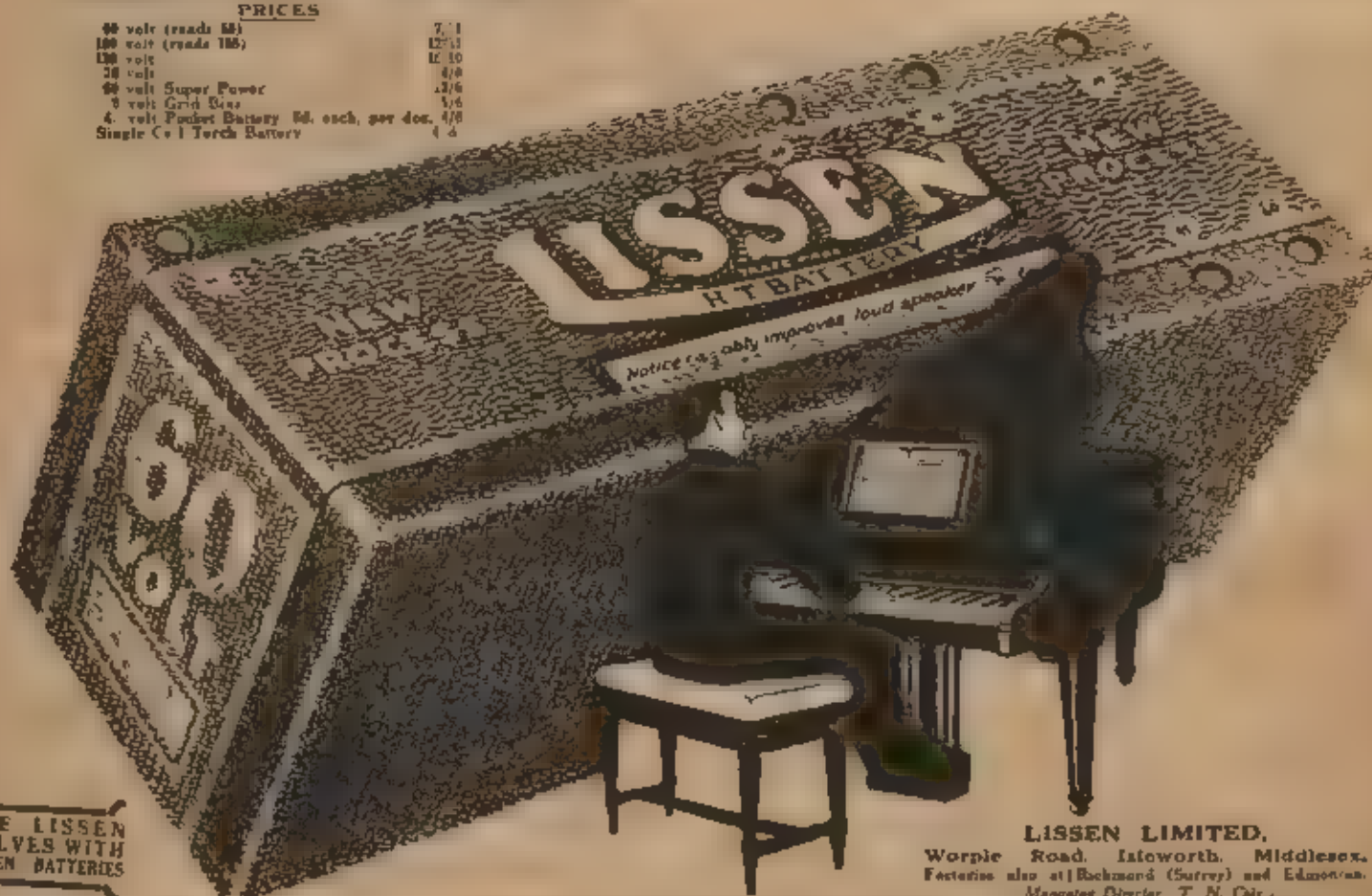
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National Radio

Sept. 23—Oct. 3, 1929

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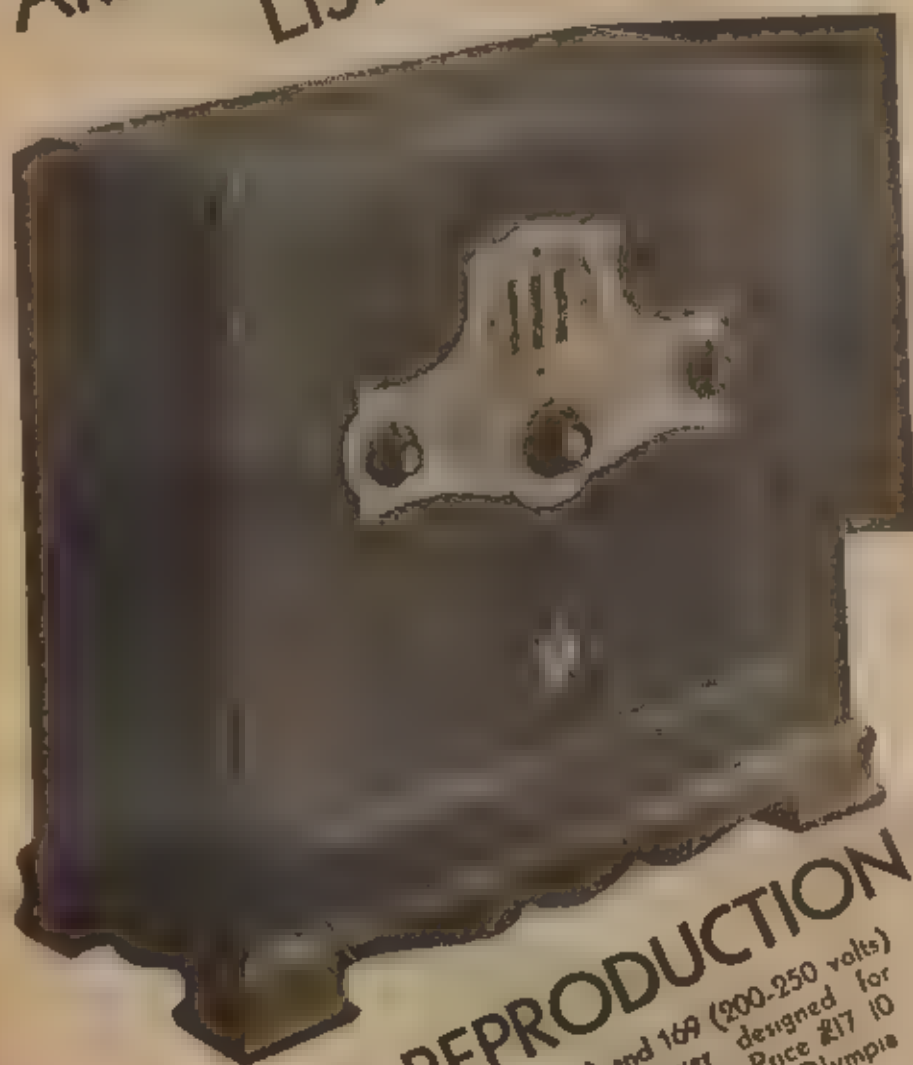


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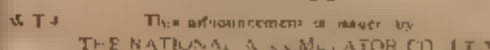
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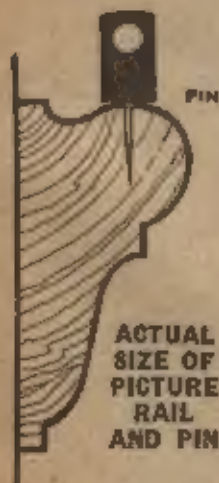
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