

THE BROADCAST PROGRAMMES FOR OCTOBER 6—OCTOBER 12,

# THE RADIO TIMES

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OCTOBER 4, 1929.

Every Friday. TWO PENCE.

## *Items for every Listener in this Week's Programmes:*

### FROM THE OLD VIC.

To Savoy Hill from the "Old Vic," Shakespeare's headquarters across the river, comes on Friday afternoon a band of famous players—including John Gielgud, Herbert Williams and Martin Hart—as broadcast *The Merchant of Venice* for school listeners. Grown-ups should listen, too—for this visit is something of an event.

### A FINNISH CONCERT

At a Symphony Concert on Wednesday evening, October 9, the conductor, soloist, and principal composers represented will all be Finnish. This is one of the rare visits of Schoenberg, who will conduct Sibelius's Fifth Symphony. In addition, Hannu Lehtinen-Job will play Bach's concertos for pianoforte and orchestra.

### PEEP-BO-HEMIA

Another gay scene by Clifford Brier and Harry S. Pepper, author and composer of the successful *Bliss*—and *Bitter* and its sequel. *Peep-Bo-Hemia*, which will be heard on Friday (5G2) and Saturday evenings takes for its subject the life of London's Latin Quarter. The strong cast is headed by Claude Hulbert and Anona Winn.

### THE FIRST SECOND

An experiment in radio technique, *The First Second*, by Peter Godfrey, will be broadcast at 10 o'clock on Thursday evening. Mr. Godfrey, the moving force of London's little Gaiety Theatre, is one of the most picturesque figures in the theatre world, and his first contribution to wireless drama should make interesting hearing.

### MAUROIS: MADARIAGA

A studio discussion on Friday, October 11, at 9.20 p.m., on "The English Character," as seen by a Frenchman, M. Andre Maurois, the famous author of "Disraeli" and "Ariel," and Professor Salvador de Madariaga, a Spaniard, who wrote "Englishmen," "Foghorn," "Spaniards." The interlocutor will be Mr. Desmond MacCarthy.

### POINTS OF VIEW—II

Dean Inge, the second speaker in this outstanding series of opinions on the tendencies of the times, will broadcast on Monday, October 7, at 9.20 p.m. Outside his activities as Dean of St. Paul's, Dean Inge is perhaps best known for his "Outspoken Essays," and for his studies of the works of the great Greek philosopher Plotinus.

### JOHN HENRY AGAIN

Tuesday's Vaudeville bill includes John Henry, the famous Lancashire comedian, with Gladys Hurlidge. John Henry was one of the first "star" artists of broad-casting. Other items in the same bill are Alec McGill and Greta Vaughan, "the Cheerful Chatterers," Troy Sisters and Helen, and an "act" relayed from the Coliseum.

### A HYMN OF PRAISE

Mendelssohn's fine setting of the Fifty-fifth Psalm, for soprano, tenor, chorus, and orchestra, will be broadcast from London on Sunday evening, October 6. Isabel Hallie and Frank Timmeron will be the soloists at this performance of one of Mendelssohn's best short cantatas. Stanford Robinson will be the conductor.





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# MARCONI VALVES



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## DELIUS

*Composer and Interpreter of Nature:  
Some Impressions by Philip Heseltine*

SOME years ago I found myself sitting at a concert between Delius and a retired schoolmaster. The latter begged for an introduction, and as soon as this was effected launched out into a long and abstruse speech on some musical matter of purely theoretical interest, which eventually came to an end with a 'Well, Mr. Delius, and what is your opinion of that?' uttered in a tone of almost truculent challenge. Delius's reply was characteristic of what Gerald Cumberland called his 'waspy wit'—disarming and disconcerting, perhaps, but without the faintest trace of malice: 'My dear fellow,' he said, 'I don't know what you are talking about; you might as well be talking Chinese.' These words sum up very pithily the attitude towards all questions of purely technical interest of the composer who may, with some justice, though perhaps some slight stretching of the word's connotation, be called the greatest *amateur* composer of musical history. Technique, as such, has never had the slightest interest for Delius. Before he was five years old he was playing the piano by ear, and although he took lessons in violin playing, and also studied harmony and counterpoint in a rather desultory manner in Leipzig for a couple of years, he has taught himself far more than anyone else has taught him. Indeed, it is a matter of very great interest for those who have been privileged to read through the unpublished works of his Leipzig days, and of the period immediately following them, to note the deliberate discarding of certain stereotyped academic tricks of the trade in favour of a method of

expression which at first sight seems clumsy and less coherent, but which was destined to develop into the wholly personal technique by which all his mature compositions are distinguished.

Simplicity, directness, avoidance of anything remotely suggestive of the bombastic, the pretensions or the over-intellectualized—these are qualities that have always been conspicuous alike in his life and in his art. His lack of interest in the technical problems of music, except in so far as they concern himself, is paralleled by his complete indifference to the music of his contemporaries.

*A Delius Festival, of six Concerts, is to be given in London during October. Two of these concerts will be broadcast—the first on Oct. 18.*

For the whole period of the 'nineties, when Debussy was writing the works which made so profound an impression on the musical world some years later, Delius was living within a mile or so of him; but although they had many mutual friends, they were never acquainted with each other. It was not until 1902, when Delius had already written *Paris* and *A Village Romeo and Juliet*, that he first heard any of Debussy's music. In the spring of that year he attended the first performance of *Pelléas and Mélisande*. 'I thought it very good,' he says. 'I noticed a certain similarity in our outlook. I had already thought vaguely of setting this or another drama of Maeterlinck to music, but I always found him a trifle anæmic as a playwright.'

A year earlier Debussy had published his first article as a musical critic in the *Revue Blanche*. This contained an account of a performance of Delius's *Seven Danish Songs*, with orchestra, at one of the concerts at the Société Nationale de Musique, conducted by Vincent d'Indy. The article has little value as criticism, and shows that Debussy did not reciprocate the other's sympathetic feeling towards his work.

Despite a certain superficial similarity in their harmonic methods, Debussy and Delius are far as the poles asunder in temperament and outlook, though an interesting comparison was made by a French critic after the performance of *A Mass of Life* in 1908. 'Delius,' he wrote, 'stands in the same relation to Debussy as Wagner does to Weber. His music is stronger and more organic, as well as being just as subtle and full of nuance'; and he goes on to praise the big lines and solid construction of the work.

During his Paris days, Delius was often regarded as a Scandinavian on account of his close friendship with such well-known figures as Grieg, Sinding, Bjørnson and Strindberg. In England he is still regarded in some quarters as a German. When he received the distinction early this year of being made a Companion of Honour by the King, several correspondents wrote to the *Musical Times* with what the editor described as 'quite unnecessary warmth,' complaining that Delius was of mixed Dutch and German extraction. It is difficult to understand the motives of such people in wishing to disclaim so distinguished a figure for a country which has never been overburdened with great composers.

Delius's father came to England in the 'forties to join an elder brother in business in Manchester. He became a naturalized Englishman in 1850, and settled in Bradford. Frederick, who was his second son, was born in 1862, was educated at two English schools, and for the first eighteen years of his life only left England on two occasions—once at the age of six on a visit to Germany, when he remembers being referred to by his relations as 'der kleine Engländer' (the little Englishman), and again at the age of sixteen, when he took a summer trip up the Rhine. He still speaks English with a Yorkshire accent, of which there are distinct traces also in his German. The Yorkshire moors, where he spent his holidays as a boy, roused in him a great love of open, wind-swept spaces where he could wander and dream in solitude, and this has never left him. He is essentially an

(Continued on page 18.)



A Portrait taken in 1875.



In his garden at Grez-sur-Loing





### 'Greenhorn's' Article.

THE Editor wishes to emphasize that the so-called 'emigrant ship,' adversely criticised in the article by 'Greenhorn,' published in *The Radio Times* of August 30, was not a British ship carrying migrants to Australia under the supervision exercised by the Board of Trade or by the Australian Migration Authorities. The account of 'Greenhorn's' adventure, therefore, must not be taken as reflecting in any way on the normal means of transport or on emigrant passages between the British Isles and Australia, or any other of the Overseas Dominions or Colonies.

### Delius Festival.

OF the six concerts that comprise the forthcoming Delius Festival, the first to be broadcast is on Friday evening, October 18. It is hoped that Delius himself, though a confirmed invalid, will be able to travel to London for at least part of this unique festival. This particular concert, which will consist of choral and orchestral works, is to be given by the B.B.C. Symphony Orchestra and the London Select Choir, the soloists being John Goss and Evelyn Howard-Jones. Necessity has compelled us, of late years, grudgingly to accept the fact that no new works might be looked for from this composer's pen; whatever lovely fruit might ripen in that fertile brain would never again be plucked for our delight. But by a miraculous intervention Delius has somehow triumphed over the difficulties, and this Festival is to see the first performance of these new works. Two of these occur in this particular programme—*Arbek* and *Cygnus*; the rest of the programme is made up of *Eretyr*, the *Pianoforte Concerto*, and *Appalachia*. Evelyn Howard-Jones has made this concerto particularly his own; it is good, therefore, that he will be playing it on this festive occasion.

### So Early in the Morning.

WE have often wondered what exactly those optimistic folk expect to see when they pay their dollar and step into a charabanc boldly labelled 'Come and see the night-life of London.' One day we shall risk a dollar and go with them. Another adventure we intend to make one fine and very early morning is a visit to Covent Garden, when the soft fruit is in season, and all night



'What do they expect to see?'

the roads from Kent rumble with lorry-loads of strawberries. So far, we have left this little pleasure to our country cousins, who are more used to early rising. Meanwhile, we are soon going to be given a first-hand account of what happens there. As first of the series 'While London Sleeps,' on Tuesday evening, October 15, a Covent Garden porter will describe the scene. Unhappily, the effects have yet to be invented that could convey the fruit-and-flower-and-vegetable odours of Covent Garden; or we would suggest that here, certainly, is an occasion for their use.

## 'The Broadcasters' Notes on Coming Events.

# BOTH SIDES OF THE MICROPHONE



### 'Twelfth Night' Next—

THE next Shakespearean production in the evening performances is *Twelfth Night* or *What You Will* (October 23). *Twelfth Night* has always been the most popular of the dramatist's plays with English audiences, probably because of its 'best-selling' qualities of mingled romance and humour. Shakespeare created no greater comic figures than Malvolio, Andrew Aguecheek and Toby Belch—no more delicate poetry than Orsino's opening speech. The notion of the plot—the shipwreck of Viola and Sebastian and their acquaintance with Olivia and Orsino—Shakespeare, in the manner of his day, derived from an Italian tale of the century. The play contains an unusual number of songs (it has been suggested that they were inserted to take advantage of the fine voice of a member of Burbage's company), among them *O Mistress Mine! Come away, come away, death, When that I was and a little tiny boy*. Personally, we hope that the original Elizabethan tunes, which are included in Dr. Naylor's admirable book of Shakespearean music, will be used in the broadcast production, for they are exquisitely in the key of the piece—much more so than the many more elaborate modern settings.

### —And a G. B. S. Comedy.

THE forthcoming weeks will be busy ones for the B.B.C. Productions Department, with *Twelfth Night*, *Carnival*, *Journeys' End* and *Captain Brassbound's Conversion* in preparation. The last-named, one of Bernard Shaw's liveliest comedies, will be broadcast on Wednesday, October 16 from London. A further performance, from 5GB, will be given on Saturday, October 19. The play is sub-titled 'An Adventure.' It deals with the capture in Morocco of an English judge and his sister-in-law, by Captain Brassbound, a piratical Englishman who believes himself to have been wronged by the judge and plans to hand him over to a sheik with a quick way of dealing with foreigners. The characters include a Scottish missionary, an American naval commander, and a Cockney hoodigan. With characteristic thoroughness and regard for the finer points of pronunciation, Mr. Shaw has written these parts phonetically. His Cockney transcription is specially marvellous. Here is one of Drinkwater's speeches: 'Wot abart them! Waw, theyre eah. Lannid aht of a steam yacht in Mogador awbor net twenty minnute agow. Gorn to the British cormal's. 'E'll send 'em orn to you: 'e ynt got naowheres to put 'em.' Say that aloud and, if you're a Londoner, you'll realize how true it is. 'I have,' says Mr. Shaw in an appendix to the published version, 'made only the most perfunctory attempt to represent the dialect of the missionary. There is no literary notation for the grave music of good Scotch.' 'G. B. S.' is shortly to be heard himself in the 'Points of View' series of talks.

### A Norwegian Programme.

NORWAY is the next country to be included in the series of National Programmes—at 9.35 p.m. on Thursday, October 17. The chief item in this programme will be Bjornsen's poem 'Bergliot,' spoken against the dramatic background of music which Grieg wrote for it. Norway's music will be further represented by Grieg's *Symphonic Dances* and compositions by Svendsen and Ole Bull; its literature by excerpts from Ibsen's plays, *Brand* and *The Pretenders*, and 'The Lament of Gudrun' from William Morris's beautiful translation of an old saga.

### She Who Got Smacked.

WHO was the first child to be smacked before the microphone? The solution of this important question has long eluded the most ardent historians of broadcasting—and we are proud to be able to offer it in these columns. (This is what they call a 'scoop' in Fleet Street,



'Making a synthetic smack.'

children.) Yesterday, we met the first child who was ever smacked in front of the microphone—and the only child for all we care. She was eating an ice at Felixstowe, when her father, 'Uncle Leslie Mainland,' introduced us. 'Did it hurt?' we asked in our best journalistic vein. 'I don't remember,' replied Miss Mainland, continuing her ice. 'L. G. M.,' who is a great deal prouder of having recently won the monthly medal than of his unique acquaintance with 'the best people' at the Zoo, explained that the smacking took place on the top floor of Maroon House, and was a feature of one of the first children's hours ever broadcast, in 1922. Those, we agreed, were the days—when a smack was a smack, and not two men beating a sheet of linoleum with a teasing-fork.

### The 'Old Vic' Company to Broadcast.

THE very useful work performed by the Friday afternoon broadcasts of 'Plays for Schools' is further enhanced by the fact that two of this term's plays will be given by Miss Baylis's company from the Old Vic. This famous band of players, which will be heard on Friday next, October 11, in *The Merchant of Venice*, and on November 22, in *Richard II*, includes Harcourt Williams, John Gielgud, Martita Hunt, Gyles Isham, and Adele Dixon. The 'Old Vic' or Royal Victoria Hall—a formal title now almost forgotten—stands in the Waterloo Bridge Road. Before the days of Emma Cane, the social reformer, who in 1880 reopened it as the first of her 'Coffee Music Halls,' it had seen varying fortunes as the home, first of drama, then of vaudeville of a gradually declining order. Under Miss Cane's management, the programmes consisted of lectures, recitals, concerts, and occasional operas. The Shakespearean tradition of the theatre is due entirely to her niece, Lillian Baylis, who has been acting-manager since 1898. In the very early days of the films, the Old Vic was a cinema, but the poor quality of the films available drove Miss Baylis to seek an alternative. The first Shakespearean season was given in 1914; the policy of alternating Shakespeare with opera was carried on under great difficulties throughout the war. *King John* was produced on the night of an air raid aimed at Waterloo Station. The lines,

'Some airy devil hovers in the sky  
And pounce down zalschiel,'

drew an appreciative murmur from the audience. Today the 'Old Vic' is firmly established as a stronghold of the drama, a successful English opera-house, and a famous training-school for actors.





## With Illustrations by Arthur Watts

# BOTH SIDES OF THE MICROPHONE



### Vox Critici.

THE next few weeks will see the launching of Fox, Compton Mackenzie's new weekly magazine devoted to the discussion and criticism of Broadcasting. Lively and well-written criticism of the B.B.C. programmes should be welcomed, not only by listeners but by the programme-builders at Savoy Hill, whose efforts, up to the present, have received very little critical attention of either a favourable or unfavourable nature. It is a remarkable fact that broadcasting, which can claim an audience of many millions, is awarded less space in the Press than, say, the notice of a recital in a minor hall, which attracts at the most a few hundred listeners. Foremost among the newspapers and periodicals which make a successful feature of radio criticism are *The Observer*, *The Saturday Review*, *The Yorkshire Post*, and *The Manchester Guardian*. We are looking forward to Fox, if only for the pleasure of begging to disagree with it.

### The Halle Season Begins.

OCTOBER 17 sees the beginning of the new Halle Orchestra season. There was a time when such an item of news was, unfortunately, of interest only to Manchester and those who happened to be visiting the city. Today, however, broadcasting has widened the audience of this splendid orchestra far beyond the confines of the Free Trade Hall; and if it is too much to expect that listeners who have never heard the Halle 'in the flesh' will appreciate to the full the glow and enthusiasm that always colours those Mancunian Thursdays, they will still have the consolation of the music itself—and that, after all, is 'the thing.' What Sir Henry Wood is to London Sir Hamilton Harty is to Manchester; and when, on the opening night, that brilliant conductor steps on to the platform to launch the season with the grand music of the *Meistersinger* overture, you can be sure such a rare salvo of applause will echo through the hall. The programme will be relayed via S.B.B.; it includes, besides the Wagner overture, Brahms's third Symphony and Strauss's *Ein Heldenleben* (*Life of a Hero*).

### Tragedy Continues.

OUR readers will forgive us if we refer again to our friends the statues in the Embankment Gardens. We are distressed, indeed. Not only is there still no news of Mr.



'Away to Piccadilly'

Statue, but Eros himself has departed. We thought at first he had sped away to Piccadilly, prey to a sudden gust of sentiment about his old garish haunts. We could have understood that. The Gardens are already full of a dark, autumnal feeling, and we could have appreciated his anxiety to escape before their 'close season' arrives. But, no, he is not in Piccadilly. Now there are two tenants from the Gardens and our morning walks are the duller for lack of their quiet company. We trust, at least, no more will follow suit.

### Hart House, Toronto.

THAT true education is to be found in good fellowship, in friendly disputation and debate, in the conversation of wise and earnest men, in music, pictures, and the play, in the casual book, in sports and games, and in the mastery of the body, is the belief of those responsible for Hart House, the Men's Union in the University of Toronto. Hart House was founded in 1911, as a place where past and present generations of the University might meet and where the lasting loyalty might be fostered that is essential to the welfare of any seat of learning. It is presided over by a Warden assisted by a group of leaders representing the various departments of student life. Every possible kind of activity seems to be catered for in this admirable young institution; there are ample sections for athletics, a theatre, a library, a chapel, a sketch-room, a rifle-range, common rooms, billiard rooms, reading rooms, and a music room. It is in this latter that the Hart House String Quartet has steadily built up its reputation of being far and away the best Quartet in Canada. This month the players in this ensemble will be visiting England; they will broadcast from SGB on Sunday evening, October 13. Their programme includes Elgar's Quartet in E Minor.

### The Crystal Studio.

THE World's Radio Fair, held in Madison Square Garden, New York City, opened the same day as our own Radio Exhibition. The N.B.C. of America took a leaf out of the B.B.C.'s book by installing a 'Crystal Studio' in which visitors could watch popular broadcasters at work before the microphone. Many of the famous radio 'hours' were presented in costume.

### Scientist and Composer.

BORODIN, the Russian composer still best known and liked in this country for his *Prince Igor*, was, as they say in America, a composer 'on the side.' His main activities were medical and scientific: he was, at one time or another, a lecturer at the St. Petersburg Medical Academy, a professor of Organic Chemistry at the Military Academy, the organizer of a medical school for women, and the author of many scientific works on abstruse chemical subjects. Little wonder, then, that much of his music was left unfinished, that it took him four years to complete a symphony, and that his friend, Rimsky-Korsakov, had to come to the rescue and do a good deal of his orchestration for him. No doubt the handicap, so far as Rimsky-Korsakov's intervention is concerned, was not without its rewards for us: *Prince Igor*, for instance, owes not a little of its present-day appeal to the almost barbaric glitter of its orchestral colour—and for that we are considerably indebted to Borodin's friend and helper. Borodin's music, however, has a structural strength and solidity of thematic material that is his own contribution and no one else's: there, perhaps, speaks the keen scientific mind. It is generally recognized that the Second Symphony, which, when first performed fell rather flat and had to await a second performance (in 1879) under Rimsky-Korsakov to receive its merited favour, is Borodin's masterpiece and one of the finest symphonies of the later nineteenth century. It will be heard at the Saturday Symphony Concert from SGB on October 19. Included in the same programme, at which Eleanor Tye and William Primrose will be the soloists, are Beethoven's *Violin Concerto in D* and Sibelius's *March from the Suite 'Karelia.'*

### S.O.S.

A SUFFOLK reader, with touching faith in our versatility, has sent us the following letter: 'Dear Sir, My boy has had a queer dream and as he's that worried thinking about it and can't get it out of his head, I thought perhaps you could help us to tell him what it means. He dreamt that



'Nothing about funicklers'

his head grew and grew until it was as big as a mountain, then folks come and built a funickler railway up where his perling was and they built a ticket office and that wasn't all. It isn't really your line, but you once gave a recipe for an omelet so please explain this. We bought a dream book for tuppence, but it had nothing about funicklers—what a swindle.' We appeal to Freudian listeners to help us maintain the reputation we share with the late Lord Shaftesbury.

### Victorian Vaudeville.

NEXT week, on Wednesday, October 10, we are to have a special Vaudeville show devised by Philip Ridgeway. Mr. Ridgeway is one of our youngest theatrical managers who, a few years back, combined with Theodor Komisarjevsky to make the Barnes Theatre the centre of a revival of Russian plays. All London went westward to see *The Cherry Orchard*, *The Three Sisters*, *Uncle Vanya* and *The Seagull*. They also produced plays by Hardy and Drinkwater. Since then Mr. Ridgeway has scored a success with a musical play, *The Blue Train*—and now he is turning his thoughts to Broadcasting. The vaudeville on the 10th is one of three 'period programmes' which will revive for us the music-hall of the 'sixties,' 'eighties' and 'nineties.' Listeners who remember Willson Disher's 'History of Vaudeville,' recently published serially in these pages, will know what to expect. There will be plenty of 'atmosphere' about the programmes, and we shall hear a great number of jolly songs which certainly should not be allowed to be forgotten. Personally, we prefer 'Two Lovely Black Eyes' and 'The Rat-Catcher's Darter of Islington' every time to 'My cutie's so blue.' It is strange how few artists have specialized in reviving the old songs, although the gramophone companies have reaped them with immense success.

### For Two Pianofortes.

SPEAK of duets for two pianofortes and, inevitably, there springs to mind the names of Ethel Bartlett and Rae Robertson. These two fine pianists must know the whole repertoire of such music from A to Z. Those who were present at a certain September Prom will not soon forget their brilliant performance in Bliss's new Concerto for Two Pianofortes and Orchestra. They are to give a recital from London, on Sunday afternoon, October 13.

'The Broadcasters.'





## DO YOU DEPLORE

**W. J. TURNER**, the well-known poet and musical critic, does not approve of the broadcasting of music: that it tends to diminish the actual experience of hearing music is his firm contention—

dislike the sight of tall thin famous vegetarians might equally well complain if they had to go to a hall to hear Mr. Shaw speak that they could not hear him without seeing him. Therefore I have not much sympathy with those people who complain of the incidental and concomitant aberrations and accessories of 'broadcasting.' Whether you have to sit uncomfortably upright with earphones clapped to your head, or whether you can lie deliciously in bed with earphones soothingly fastened to your head; or whether you have to listen to a beautifully designed loud-speaker (I have never seen one), or a hideously ugly loud-speaker; or whether you have a cheap or an enormously expensive valve set, cased in deal, or mahogany—all this seems to me to be equally irrelevant. If you want to hear Mr. Bernard Shaw

speaking at Malvern, when you are in London, and cannot go to Malvern, and 'broadcasting' enables you to hear everything he says, then, even if you also hear two million cats screeching at the same time, so long as they don't obscure Mr. Shaw's words 'broadcasting' is efficient and has done what you wanted. Therefore I shall waste no time discussing the possible improvement of broadcasting. Every machine is imperfect, the motor-car is imperfect, the steam-engine is imperfect, but they all do the job they undertake to do, and however much they improve they will remain imperfect. The possible technical developments of broadcasting do not touch the matter of these debates at all in my opinion. But this statement will bring us immediately to the second point of our debate, 'music,' for its full elucidation. When motoring was invented there may have been people who thought that it would do away with walking, and that the human race might in the future lose its legs—our legs, like our teeth, might in generations decay and atrophy and even drop off. No man has ever been able to walk faster than six miles an hour; the earliest and most inefficient motor-car could cover a distance of ten miles an hour. If our object were solely to get from one place to another as fast as possible the motor-car satisfied this purpose better than our legs; but the motor-car has not yet, and probably never will, supersede our legs, although it can now take us from point to point at more than a hundred miles an hour. But do we feel the same after a walk of ten miles as after a motor drive of ten miles; and are we exactly the same sort of person or are we two different persons? So, I would ask, do we feel the same after being in Mr. Bernard Shaw's presence, hearing him speak, as after hearing his speech broadcast? There is no human being alive who can honestly answer 'yes' to both these

questions, but there is a great conspiracy of swindle in modern life to suggest that the answer to these questions is 'yes,' and to make the public believe it. I will not go into the reasons of this here, I would only state that if mankind could be reduced to the insensitiveness of mere standardized mechanical automata—'robots' as the Czech dramatist Capek ingeniously calls them—then the answer to these questions would really be 'yes.'

What is 'music'? If you try you can abstract some common notion out of every kind of hearing and performing of music, just as you can abstract the idea of locomotion out of moving from point to point by foot or by motor-car. There are natural means of locomotion, and there are mechanical means of locomotion; there are natural means of performing music and mechanical means of performing music. If one is asked which is the better or more good, one must ask 'good for what?' 'Music' can be reduced to the mere hearing and playing of sounds, and one may then truly say what more can be asked than the clear and accurate hearing and playing of sounds. So, with the idea locomotion; once you have abstracted from a walk everything except the idea of locomotion from one place to another then there is no difference between a walk and a drive in a motor-car, except that a motor-car is faster and more efficient than legs. A pianola is also a faster and more accurate player than the average human pianist; but is working a pianola (driving a motor-car and walking) the same as playing the pianoforte, and is hearing a pianola the same as hearing a pianist? Again the answer is no, absolutely without reservation. Ought it not to occur to us, then, that there is something in walking (a breathing of air, an exercise of organs and limbs, a heightened sense of physical being a subtle change of condition, e.g., from freshness and tiredness, a continuous change of scene at a certain tempo—in short, an *experience*) which is altogether outside the mere idea of locomotion, and is an altogether different experience, different in kind and not merely in degree to the experience of motoring? Personally I dislike motoring and I love walking (I am speaking of the 'experience,' not of the 'locomotion,' because, of course, there are times when I take a motor-car merely because I want to get as quickly as possible from one point to another), but I don't think this is due to anything peculiar in me. I think, on the contrary, that for every human being there is more pleasure to be got out of walking than out of motoring. So I claim that the natural listening to music played by musicians is quite a different experience to hearing music mechanically, transmitted by broadcasting. I would call the first 'musical' experience and the second musical only in some more abstract sense

(Continued on page 12.)

**W**HEN asked whether I would in a controversial debate take the side of proposing that 'the broadcasting of music is deplorable,' I accepted in the spirit of the professional sparring partner who is hired to receive an unspecified number of hard knocks and perhaps a knock-out, if not a death-blow, at the hands of some world champion. For, on the face of it, what could be more ridiculous than for a single individual like me to try to write an article in *The Radio Times* to convince the public that the broadcasting of music is deplorable!

But as it happens that I do not enjoy the broadcasting of music, and as I seem to have a conception of music which I hardly ever find expressed in public, I also welcomed the invitation because there may be a great many people who think as I do, but who from shyness, or in self-defence, keep their thoughts and their feelings to themselves. I hope they will forgive my having put myself forward as their champion.

In a debate it is essential to define exactly what is being discussed. There are three points to our theme: 'broadcasting,' 'music,' and 'deplorable.' We all know what broadcasting means, but I would like to say a few words on the technical side. 'Broadcasting' is a mechanical method of transmitting sound from the point at which it is first naturally heard to an infinite number of other points at a distance in space where it would not naturally be heard. Now then, if I, detained in London, want to be able to hear Mr. Bernard Shaw speaking in Malvern, and a mechanical means is invented by which I do hear him, my criticism of that means should be confined to whether it enables me to hear clearly and accurately. Obviously, if I hear whistlings and rumblings, and scratchings, and whirrings, as well as Mr. Shaw's words, I have no right to complain. The universe is imperfect, and those who



# BROADCAST MUSIC?

But on the other hand, Sir WALFORD DAVIES, most popular of broadcasters, argues that since 'mechanical transmission does not involve mechanical listening,' broadcasting is for the good.

MR TURNER'S article is full of good things. His definition of broadcasting as 'a mechanical method of transmitting sound from the point at which it is first naturally heard, to an infinite number of other points at a distance in space where it would not naturally be heard,' rightly read, is unexceptionable. And yet he holds that to transmit music by this means is 'deplorable.' And Mr. Turner expressly does not mean that the present defects of transmission are 'deplorable.' He disclaims any such suggestion. He calls upon us to put up with whistings and rumblings, etc., and not to complain of 'incidental and concomitant aberrations and accessories' once we accept wireless as a mechanical means of listening to music. He means word for word what he says: that *broadcasting music is deplorable*.

In seeking light on this amazing generalization we find many of Mr. Turner's own most enlightening statements made in support of it are irresistibly true. Who does not agree that 'just as locomotion is not the real essence of walking so the mere accurate hearing of sounds is not the real essence of music?' Who does not find that 'music is at times a full and stimulating experience, and at times a mere succession of sounds'? And surely Mr. Turner need have no fear that readers will consider his distinctions either 'hyper-subtle or unimportant.' He carries us all completely with him when he declares finely that 'any loss of sensitiveness in human beings must mean deterioration, because all our values come from an increase and not from a decrease in sensitiveness.' So he is wholly and finally right as it seems to me, when he declares that 'we should all deplore any influence that would tend to reduce our experience of music to a mere passage of sounds through our ears.' Mr. Turner sees this sinister influence in broadcasting and therefore deplores it. How does he arrive at his conclusion? If such vital right-headed thinking, with which all can agree, arrives at what seems so sweepingly wrong and reckless a conclusion, there must be some absurdly obvious fallacy lurking somewhere. For we have certain knowledge of wireless listening greatly increasing sensitiveness and educating listeners to clamour for better music. A chauffeur in Wales told me how he and his wife became so sensitive through listening, that they deplored the fatuous repetitions which they once enjoyed, and begged for 'better music,' instead of it. Cannot Mr. Turner imagine the country bumpkin who has thumped and vamped the chords of C and G in unfeeling, unvaluing ways for weary years becoming sensitized, let us say, to Beethoven's highest evaluations of those very chords in the last movement of his last Sonata, and that by a wireless performance? Holding fast to Mr. Turner's own views as to the vital need

for the cultivation of active, sensitive listening let us search for his fallacy. I believe we can actually track it down to a misplaced comma.

Mr. Turner clearly approaches the whole question with a healthy mind. He is one who finds walking better than motoring because to him the ancient joy of a walk is an active joy, while the modern joy of motoring is mere passive locomotion. In his anxiety to extol a walk he seems rather to belittle the possibility of acquiring a motorist's or even an aviator's active eye for glorious beauty.

(One sirnan told me he often went up just for the joy of playing with the clouds.) Before we attempt Mr. Turner's claim we must further notice his declaration that there is no human being alive who can honestly answer that he feels the same after a walk of ten miles as after a motor drive of ten miles, or after being 'in Mr. Bernard Shaw's presence hearing him speak as after hearing his speech broadcast.' Here we begin to see Mr. Turner's delusion. He admits that Mr. Shaw's mind can kindle his own mind into healthy activity (comparable with a good walk), but not by wireless. Mr. Shaw's speaking presence will do it, but his speaking absence will not. Will reading do it? Or is printing also deplorable? If to hear Mr. Shaw's own voice by mechanical means is deplorable, how far more deplorable must be the still more mechanical invention which scatters broadcast his mere words in ink, leaving them open to misreading without Mr. Shaw's kindling intonation! But now let us look closely at Mr. Turner's 'claim.' In the immediate context he explains that he believes he is not peculiar in that he dislikes motoring and loves walking. He thinks (and I for one feel to agree), 'that for every human being there is more pleasure to be got out of walking than out of motoring.' He then goes on

So I claim that the natural listening to music played by musicians is quite a different experience to hearing music mechanically transmitted by broadcasting. I would call the first 'musical' experience, and the second musical only in a more abstract sense, analogous to the experiences of locomotion in motoring when contrasted with the experiences of locomotion in walking.

Astounding! This claim must be read very carefully. It clearly implies first that 'natural listening' is something not to be attained by wireless telephony, for that is only 'hearing sounds mechanically.' So a musical child in the Hebrides, according to Mr. Turner, will not 'listen naturally' to a Beethoven Sonata played in a Savoy Hill studio, because he or she is not in the player's presence. Such a child is only hearing sounds mechanically transmitted by broad-



casting. (These will be seen to be Mr. Turner's own words with his own punctuation, in what he declares to be his 'claim.') The claim further implies that when music is 'played by musicians' to you, you are not 'hearing it mechanically.' (How does Mr. Turner know?) You are, on the contrary, having what Mr. Turner calls a 'musical' experience, different, he says, from hearing it mechanically. So the clear implication is that a musical child in the room can 'listen naturally' and get a musical experience (analogous to the active exercise of going upon its feet), whereas the child in the Hebrides—though hearing the same rise and fall, the same clash of chords, the very same *rallentando* (which the player perchance ought never to have made), the very same thought of Beethoven when he alighted on A flat instead of G, for fun, and then spelt it all out afresh in a miraculous few bars of ingenuity—though hearing all this in the identical sonata—being a mere listener by wireless, it will only be able to 'hear music mechanically, transmitted by broadcasting.

This must be all wrong. Natural listening and sensitive listening are natural and sensitive acts of the natural and sensitive listener, and are obviously not dependent upon the means by which listening is made possible. Similarly, mechanical listening or, as Mr. Turner calls it, hearing mechanically, is an act of the hearer himself, and a deplorable delinquency only too possible in the veritable presence of almost any performer. Mr. Turner is right. But he has got a comma wrong and a comma in wrong. Hearing music mechanically is not a deplorable act, as he says, deplorable. Hearing music mechanically transmitted by broadcasting, is very much as hearing music (comma) with the performers in the room, except that it is often a great advantage not to see them. (As *The Times* remarked the other day,

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## BROADCAST MUSIC IS DEPLORABLE, SAYS W. J. TURNER—

(Continued from page 10.)

analogous to the experiences of locomotion in motoring when contrasted with the experiences of locomotion in walking. And the important point is that just as locomotion is not the real essence of walking so the mere accurate hearing of sounds is not the real essence of music.

I hope readers are not tired of these analogies because they can now be made to throw a new light on what I mean by 'music.' Everybody knows that all 'walking' is not alike, that one walk is not necessarily and inevitably equal to another. There are times when walking is an experience rich and delightful; there are other times when walking is mere empty locomotion. The same is true of hearing music; at times it is a full and stimulating experience, and at times it is a mere succession of sounds going into one ear and out the other. What we should all deplore is any influence that would tend to reduce our walks more and more to mere empty locomotion, and our experience of music to a mere passage—however accurate—of sounds through our ears. It is because I find in broadcasting an influence in this direction that I shall contend that the broadcasting of music is deplorable.

I fear that many readers will consider these distinctions hypersubtle and unimportant, but I contend that they are, on the contrary, vital and all important. Any loss of sensitiveness in human beings must mean deterioration, because all our values come from an increase and not from a decrease in sensitiveness. Now there is one completely deceptive answer that will be made to me. 'Granted,' someone will say, 'that these distinctions you have made exist and are of great importance, those who could afford to be sensitive highly developed human beings and have musical experiences were few, but broadcasting has made music accessible to the multitude who without it would have no good music at all.' My answer to this is, that the multitude was better off when it was poor and without music, because then it knew definitely it was poor and without

music and might hope and determine to become rich and achieve music, whereas now it has the illusion that it is rich and that it possesses music, and this is the one condition which may prevent its ever having the real experience of music and is therefore a deplorable condition.

Today nearly everybody knows the names and has heard the music of Beethoven, and Wagner, and Bach, whereas fifty years ago only a small handful of the population knew their names or had heard a note of their music, but this does not prove that we today are more musical. Fifty years ago all those who knew their music had contributed by some active effort towards knowing it, just as in locomotion by walking there is some effort on the part of the individual who walks, whereas in locomotion by motor, or in know-

ing music through broadcasting there is no effort, or a minimum of effort, on the part of the individual. I suggest that in this lack of effort, of choice, of direction: in this mere passive submission to music much, if not all, the virtue goes out of hearing music. The immense popularity of broadcasting, as of motoring may not be a sign of its beneficial character, but merely of relief along the line of least resistance at being able to slacken one's efforts. Of course other factors enter which may be the cause of real as well as of apparent benefits resulting from broadcasting, but from the point of view of music, of preserving it as one of the valuable experiences available to human beings, the effect of broadcasting is, I contend, rather to remove it from them to bring it to the multitude.

W. J. TURNER.

## —BUT SIR WALFORD DAVIES DISAGREES.

(Continued from previous page)

'Good music should be heard and not seen,' and there is much to be said for it. Mr. Turner advances no single proof of anything inherent in broadcasting which inhibits what he calls natural listening, on the other hand, I think it would be possible for him to cull from the Savoy Hill files direct and overwhelming evidence that it had already blazed a wholesome trail and quickened the real thing in a million ways and places. Still, I hold that we should not press its precise effects for good or ill either way. It is enough to note the simple truth that mechanical transmission does not involve mechanical listening any more than it involves mechanical composing or mechanical playing. Has printing mechanized literature? On the contrary, it has made it possible. Try another analogy. Need Manchester find the supply of Thirlmere waters 'deplorable' because it has to reach that town through monster pipes by mechanical means? On the other hand, I can well imagine the enhanced sensitiveness and grateful feelings with which the Mancunian would stand some fine day in the very

presence of the lake itself which supplies him with such delicious water. And, similarly, I can imagine a wireless listener entering into Mr. Shaw's real presence with a far keener responsiveness and sensitive interest precisely because he had often kept company with Mr. S. over the wire.

I would venture to suggest to Mr. Turner that the danger he really fears is the real danger of all great public services—I mean, the access of sudden riches. It is the danger of Free Libraries—that I may read nothing well because I can read everything for nothing. The danger of this new and amazing public service is that, if for a half a guinea a year and a few pence a week, I can hear everything going, I may hear nothing well. I agree. Mr. Turner should add himself with all of us to safeguarding the common mind, now newly and amazingly mobilized, from this common danger. There is nothing more clear than that if ten million minds can concentrate at the same moment upon the same jolly thought, the world will become much jollier and more thoughtful.

WALFORD DAVIES.

## SAMUEL PEPYS, LISTENER

Sept. 12.—To Mr. Turnbull and his lady, my wife and I, they bidding us in honour of young Mr. Turnbull and his bride upon return from their honeymoon who were married last morn in Suffolk out of reach of most of us, so now receive us in London. Here was a good company and all merry, both bride and bridegroom as chirpy as ever I saw a young couple look, which is a good beginning. She wears a middle-blue frock, suited to her fairness, that do become her mightily; my wife, I observed taking it in with both eyes, and was pleased—yet I confess a little surprised, knowing what a pick-hole of others' frocks she is—to see that she passes it without a sniff. Presently into the garden and to divert ourselves with cloque golph, whereby my own marriage did come back to me, through Uncle Abrahams, that tied us, having in his charge to us likened marriage to golph, with not once a pretty to it, but a rough also, and more than the battle is the neck of

playing out of it. A most true saying, God knows.

Beginning to read Mrs. Fraser-Simson's 'Danger Fellows' about 10 p.m., I was gript into sitting up till after 1 a.m. to know the end of it. Seems but yesterday I did see her at Hildfield in her 1st short-cotes, and now become a famous writer of grippy thrillers. But, Lord! who ever knows what infants may one day grow to be, and so always politick to be friends with them even from their short-cotes; which is a thing to remember.

Sept. 13. Out and to buy me a Trilby hat my boater now gone shabby at the brim and do moreover like the comfort of a soft hat better; yet with some misgivings by the difficulty I always have with the pinch in the crown thereof, how to keep it well and truly pinched. However, eling the better this, he shows me a clipp that pinches the crown from inside and holds it pinched at the right pinch, so as nothing can unpinch it. Which he do then and there fit

By R. M. Freeman  
Part-Author of the New Pepys'  
Diary of the Great War, etc

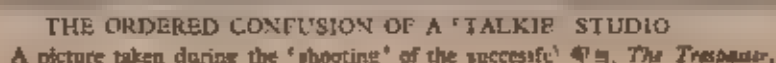
to my new hat with such spruce effects that I was fain to walk straight out of the shop in it, and my old boater to be sent home in a hand-box for an emergency hat against the dark days.

Listening-in Circle this night was at Jimble's, with a very good Beethoven Concert from Quene's Hall, and afterwards I lectured them on it, making pretty enough work thereof till I saw my wife give an open yawn, which did vex me naughtily and in a manner throw me out of step. Checking her hereon afterwards, in the way home, the wretch professes sorrow, and next time she is yawning will have a care to cover it with her hand. Wherein I retorted it shall want more than her hand to cover her mouth meaning the largeness of my wife's mouth, but takes it (God save us!) to mean the smallness of her hand, being level—5 for gloves, and mighty proud of it. So, for peace's sake, I denied not the flattering tribute, but let her hugg it; which is bad discipline, but good husbandry, and so to bed and an unhampered sleep with great content of mind.



## How the 'Talkies' Work By J. L. DIXON

(Continued on page 18)





# A PAGE OF HINTS FOR THE HOUSEWIFE.

## Some Labour-saving Hints.

**A** LITTLE new way of making a coat hanger. Make the bar the size of the coat hanger. Make a large side to get the pegs on.

Cut a strip of kid from an old glove (if you cut it round and round you will get a longer strip). roll it round a piece of coarse string, and sew the edges of the kid neatly together.

To renovate cane chairs:—If the seats are out of shape, turn up and wash with hot water and soap until thoroughly soaked, leave upside down in the air, when the seats will become firm and tight.

An "Emergency Box" should save time and trouble in case of accident or sudden illness. Always have a box ready packed with nightdresses, hot bottle, slippers, sponge bag, and new tooth brush.

This is also a great time saver should an unexpected visitor have to stay the night, as the box is all ready for the spare room.

In these days of tiny flats and "kitchenettes" space is a serious consideration. A piece of strong, firm wire fastened tightly under a shelf in the kitchen will make a safe, tidy home for saucepan lids. Secured in this way, they will take up no extra space.

To render your dust-bin perfectly sanitary, burn a couple of newspapers in it every time the bin is emptied and sprinkle with a few drops of strong carbolic while it is still hot. This will remove every trace of grease or damp, and will also free it from all unpleasant smells in a few seconds.

When machining light materials, such as crochets, etc., they are often inclined to pucker, but this can easily be avoided if a piece of paper is placed underneath the material and sewed with it. The paper can then be pulled off.

We all at one time or another have been troubled with mice. A clever friend sends what she describes as a sure and speedy remedy, tested and tried with success. Soak some pieces of soft rag in Jeyes Fluid (either full strength or slightly diluted with water). Tightly fix up all mouse holes with the well soaked rag.

Ants are another pest and are often very difficult to do away with. This cure has been thoroughly tried by the sender and her neighbours, who moved into a row of new houses and all had the same pest.

Thoroughly clean all parts from which they come. Then paint pure carbolic acid with camel hair brush all along the edges of shelves, cupboard doors, etc.

When blackbeetles are likely to prove troublesome to the householder, procure a cake of sheep dip from dry-salter or chemist, price about 1s. Cut into thin strips and carefully fill into all holes and interstices the beetles appear from. The smell of tar will be very effective in ridding the premises of these pests and also keeps off moths and mice. The odour is not unpleasant to most people, and lasts indefinitely.

And finally here is a recipe which my friends have sent for a good cleansing powder. This is excellent for cleaning pots, pans, enamel ware and all similar kitchen utensils, and has the advantage of being very unexpensive:—

Half a pound of pumice powder.  
Pennyworth of whitenig.  
One packet of Hudson's soap.  
Half a pound of silver sand.

Place all ingredients in a basin and thoroughly mix dry, then put in tea with bored holes in lid. A variant of this cleanser, which is useful as a hand cleaner, is to take one pound each of soft soap, whitenig, and fine sand. Mix well together, in a saucepan, with just sufficient boiling water to cover, then boil and let simmer for twenty minutes to half an hour. When cool keep in airtight tin. —From a Talk on September 20.

Our regular feature, "This Week in the Garden," has been transferred this week, for reasons of space, to page 18.



## AUTUMN DRESSMAKING

Some Do's and a few Don'ts

**D**ON'T let your sewing machine get out of order. You know you cannot write with a pen or pencil the lead possibilities of your sewing machine. Clean and overhaul it—If you know how. If not, go to a machine shop and ask to be both told and shown how to do it. Just doing may not be enough—cleaning first may be needed.

I wonder if you yourself have ever considered your machine as an investment? It is pathetic to think how little interest some folk are getting from their money! Why, I have met women who have had a machine out of order for five or six years—lying idle and quite useless! I have seen classrooms full of machines that won't go! Some times, when I have investigated, all that was wrong was a mere trifle, put right in five minutes. Even a mere trifle, put right in five minutes. Even a mere trifle, put right in five minutes. Even a mere trifle, put right in five minutes.

Do get your scissors ground, and teachers, do gather up all the seasons from stock, and worry whoever is responsible to have them sharpened. A tailor or a trade dressmaker won't put out with the truly awful specimens there are in use by amateurs. Give yourself a chance. Have your scissors ground and if you have not a pair of suitable size, buy new ones. Finally, do not lend your little brother your sharp scissors to cut string with!

A word about pins, too. Get a few good steel pins if you have none. It is worth while. In classes now and again I have seen pins which were poisonous—also rough and coarse at the points. It is such folly to use them.

Another thing—find out if your tape-measure tells the truth. It does not if it is old and stretched, or if there are splits or tears in the edges or bits are missing from the ends. Inch tapes are cheap, so if yours has suffered ill-effects from a long and strenuous life buy a new one—in the good cause of accuracy and exactness.—From a Talk by Miss Ethel B. Hambridge.

## FURTHER ADVICE

on Housekeeping, Dress-making and Gardening will be found in

'HOUSEHOLD TALKS'

From any Newsagent, Bookseller or Bookstall, or from the B.B.C. Bookshop, Savoy Hill, W.C.2.

PRICE 1/-

(By Post 1/3)

## Chutneys and Pickles.

### Date Chutney.

3lbs. of pruned dates  
1 pint of vinegar, or more if you like  
1oz. of all kinds of spices: cloves, pepper

**Method.**—Stone and prepare dates and press into glass jam jars. Boil the spices in the vinegar and pour on to dates while hot, tie down, and allow to stand a week or so, when it will be ready.

H. E. Collinson, Las Flores, The Knoll, Beckenham.

### Clear Cucumber Pickle

Peel and cut into cubes any quantity of green cucumbers, and leave to soak twenty-four hours in water, then strain away brine. Make a pickle in proportion of 1 1/2 lbs. of sugar, one level tablespoonful each of whole spices, peppercorns, and cloves to one quart of vinegar. When this is boiling, add cucumbers and boil until they are clear.

Miss Powell, Fern, Alenden Road, Freshington, N.W.

### Sweet Fruit Pickle

This can be made with the dried fruits saved such as figs, peaches, and apricots.

Scrap one pound of the dried fruits for twenty-four hours, then boil one pound of yellow sugar with half a pint of vinegar until it becomes thick. Add one tablespoonful each of ground mace and nutmeg. Mix all the ingredients together and simmer gently in an enamel pan for one hour. Bottle and seal tightly when cold.—Mrs. Lester, 210, Birdholme, Chesterfield.

### To Pickle Mushrooms.

Choose small, white mushrooms of one night's growth. Cut off roots and rub the top of mushrooms with a piece of flannel dipped in salt. Put in a jar, allowing to every quart of mushrooms one each of salt and ginger, half an ounce of pepper, eight blades of mace, a bay leaf, a strip of lemon rind, and a wineglassful of cooking sherry. Cover the jar close and let it stand on the hob or stove so as to be thoroughly heated and on boiling point. Let it be a day or so until the liquid is absorbed, then cover with hot vinegar and stand until it just boils, take from the fire. When cold put into wide-mouthed bottles and tie down. In a week's time add more vinegar if required. Cork tightly and dip in bottle resin.—Mrs. M. Hader, 4, Sidney Terrace, Stanthorpe, Newcastle.

### Pear Chutney.

2lbs. ripe pears, weighed after being peeled and cored  
6ozs. of brown sugar  
2 large apples (rather acid)  
1 large Spanish onion, chopped fine.  
4ozs. seedless raisins.  
1 stick of cinnamon.  
A small piece of nut ginger.  
1 pint of vinegar.

Boil the pears until quite soft, then add one tablespoonful of salt, one teaspoonful each ground ginger and whole cloves, 1/2 teaspoonful each spice and pepper. Boil quarter of an hour, then remove ginger and cinnamon. Bottle when cold. Cover.—Mrs. Taylor, 7, Richard Street, Leicester.

### Hasty Mint Chutney.

Take a handful of fresh mint, another handful of mint leaves (cleaned, stoned, and sliced), also two tablespoonfuls of sugar and a little cayenne pepper or a chilli (dried), and a saltspoonful of salt. Pound all these ingredients in a mortar till they are juicy and soft and add two tablespoonfuls of vinegar. No cooking is required.—Miss P. Boughtflower, 40 Mrs. Bratt, Lavington, 14, Shirley Road, Croydon.

### A Cheap and Delicious Pickle.

Take some Spanish onions, cut them into rings, put into a jar with some old peppers, a few cloves to taste, and two tablespoonfuls of white sugar. Pour on cold vinegar. Tie down; ready in a week. Lovely with cold meats.—Mrs. Richards, 157, Gerrard Lane, Wandsworth, S.W. 10.



# Looking back on the Promenade Concerts AU REVOIR! *An informal Review of the Season, by Robin Hey*

THE Proms are over—or nearly.

Forty-nine concerts will soon be nothing but delights packed within the mind. At a quarter to eight all roads will no longer lead to Langham Place. Soon the little fountain that has spouted a hint of coolness even into the hottest nights will be dismantled. The palms and the flowers will be gone. Even the ghosts of the Promenaders themselves, if they revisit the scenes of their triumphs, will find themselves offered the indignity of chairs.

Forty-nine concerts—and what a galaxy of pleasant memories! What enthusiasms! What stampings and cheerings! And what wagging of heads over the lemonades and lagers in the bar!

Who was it said that England was the land without music? He should have been taken to the Proms. He should have been taken, especially, to this year's Proms. For in what other country would he have found hundreds thronging a concert-hall on such nights of heat as we were visited with this summer—when the ladies fainted by the dozen, and the soloists literally warmed to ~~the~~ and even the unperturbable Sir Henry was constrained to mop a dripping brow.

Panned as they are, eight weeks of Prom concerts offer an almost unique perspective of the music of the western world. Choral music, chamber music and dramatic music apart, there remain few phases of the work of the master-musicians that have not been displayed. Bach, Beethoven, Brahms, Mozart, Haydn, Handel, Tchaikovsky and Wagner have all been given an ample hearing.

Four whole concerts devoted to Brahms have enabled us to hear the four symphonies, the two pianoforte concertos, the violin and 'cello concerto, and the violin concerto. The question one inevitably asks after hearing so much of this composer is, How come it that he is still called tragic and gloomy? The third symphony alone should kill this foolish epithet. Brahms is a magician—yes, even a magician in a cave; but not a troglodyte, as some still persist in thinking of him.

Perhaps, of the classical nights, Widor's, with their predominance of Bach, have been most appreciated. The understanding of this great, genial soul, whose mind seemed for ever to dwell in light and grace, has surely never been keener in England than today.

Of the 'one-man nights,' for me personally the most surprising in their effect were the Tchaikovsky nights. It was easy to see why Stravinsky claims him the muse of his new ballet, *Le Baiser de la Fée*. Tchaikovsky is, after all, one of the most tuneful and ballet-haunted composers of recent times. The way to hear him is, surely, to sink the too critical mind and just enjoy him.

The great innovation this year, however, has been the Thursday night programmes, devoted exclusively to the work of British composers. Some have complained that, by thus singling out British composers for special favour, the programme-makers have,

in fact, only succeeded in showing their protégés a disavour. If there is anything worth while in British music, these critics should stand by the side of the already great and recognized composers.

Which, to me, seems neither here nor there. The time was ripe to offer an extensive view of what British composers of yesterday and today have accomplished and are still accomplishing. Only a sort of festival of British music, such as these Thursday nights have provided, could achieve that.

And now that we have enjoyed this extensive view, what of it? Well, I can but express a personal opinion. For me, three names, three composers tower above the remainder. One of them, Vaughan Williams, is not a young man and has already if not extensively found an admiring audience. He was not too generously represented this year; and many of us would have preferred the opportunity to hear again his *Pastoral Symphony* rather than the *London Symphony* which we did hear. The others, Constant Lambert and William Walton, are still, to most of us, known more by rumour than by their work. In my mind, however, two of the memories that stand out most vividly are that of Lambert's *Music for Orchestra* and Walton's *Sinfonia Concertante for Orchestra and Pianoforte*. There is, in these two young men's music, the obvious hall-mark of genius. They are far more than clever; they have something to say; and they know how to say it with astonishing clarity. I felt after each performance, the exultation that only comes of contact with great minds.

These apart, however, what other memories stand out in the mind now that the crowded season of Proms is over?

There was a night when the zealously-guarded rule of no encores during the first

half was broken. The crowd cheered, the crowd clamoured, the crowd would not be ceded—and so Myra Hess soothed them with a delicious trifle of a Bach chorale arrangement from her own pen. There was another night—so hot a night that even the great pylons of ice heaped round the fountain could do nothing to bring down the galloping temperature—when Johanne Stockmann played the second Brahms' Pianoforte Concerto, sanely, masterly, triumphantly, revealing to us a world into which we are too seldom privileged to peep. Then, too, there was the night when Sammons, most English of English violinists, played Elgar's *Violin Concerto in B Minor*. Or there were the nights when we or most of us were left a trifle exhausted and a good deal puzzled by the music of Honegger. The night, again, when we looked forward to a spot of fun from America, in the shape of Frederick S. Converse's *Flower Ten Million*, and were (dare we confess it?) rather disappointed.

And there were the nights (best or worse of all—who shall say?) when we went to hear some old favourite not heard for a long time, and found that, alas! we had outgrown it. It was no consolation, at the time, to realize that we had grown a little more critical, a little more wisely selective in our enthusiasm. We only know that we had grown older.

A word of thanks must not be forgotten for the fact that there is no need now, as a rule, to shake down one's drink in the interval and hurry away. There was a time when the second half of the Proms contained music of only the flimsiest kind. This year, however, Stravinsky (why was there not more of him included, now that we have at last learned to appreciate him more?) was relegated to the second half; Frank Bridge and Turina, Holst and Cesar Franck, Ravel and Vaughan Williams, Delius and de Falla were sometimes found there. And the singers, too, introduced us in the second half to several songs that were well worth hearing.

The Proms, then, are over—for another year. There may be, there undoubtedly will be, better performances heard in the Queen's Hall during the coming winter. How could it be otherwise, when the same orchestra has had to cover so vast a ground and with so little pause for breath? But there are hardly likely to be many concerts with such enthusiastic audiences. And there will certainly be few concerts with so good-humoured and 'family' a spirit behind them. We shall see all sorts and sizes of conductors (we hope) step on to the platform and perform all sorts of antics; but which of them will stir quite the same feeling in us as when Sir Henry Wood—all friendly smile and graceful curves and a red or white flower in his button-hole—brushes through the palms and hands the next soloist on to the platform?

No, we shall have to wait for next year to enjoy music in quite the same way. I am sure that there will not be a 'next year' is utterly, preposterously unthinkable.

ROBIN HEY.







Theodora, wife to the Roman Emperor Justinian—a detail from the Byzantine mosaic in the Church of San Vitale in Ravenna. Both rulers are adorned with halos. The Christian Church of the time was the slave of the God-Emperor of the Eastern Roman Empire.

**T**HE term 'Medieval Christian Art' means the art produced in Christendom from the beginning of the era to the end of the fourteenth century, when the Renaissance period set in. The Medieval period thus covers a span of time that is more than twice as long as the span between the beginning of the Renaissance and the present day; and in that long

# A MINIATURE

## BEING A BRIEF SURVEY OF EUROPEAN ART

by R. H. Wilenski

*The well-known art-critic and lecturer.*

span Christian art was born, became enslaved, and was finally set free.

**A**T the beginning of the fourth century the Emperor Constantine realized that Rome was not geographically well-situated as the capital of the vast Roman Empire, and he built Byzantium (thereafter known as Constantinople) to be the capital of the Eastern regions while Rome remained the capital of the West.

This double Roman Empire contained the civilization of Rome, the civilization of the Jews, which admitted no graven image of their God, and the civilization of Alexandria. All three civilizations had their influence on Christian art.

The earliest Christian monuments, the Catacombs in Rome—the subterranean tombs where the early Christians buried their dead—were decorated with paintings in the style used in the Pompeian villas of the Romans, because the painters were converted Romans accustomed to paint in that way. But the early Christians also included large numbers of converted Jews, who had not forgotten the old prohibition against the graven image, and for that reason, and perhaps also on grounds of prudence, the Catacomb painters drew no figures of God or Christ, such as occur soon afterwards in Christian art, but drew instead Orpheus, whom the faithful accepted as a secret symbol for Christ. Daniel in the Lions' Den, in which they recognized the Resurrection, and so forth.

**T**HE Emperor Theodosius made Christianity the official religion of the Empire in 380. From that date the organized Church began to establish and direct a Christian art. With its revenues from the faithful, and supported by Imperial wealth and Imperial power, it now built churches all over the Empire, and at the same time it spread the Gospel by means of illuminated manuscripts which made clear the narratives of missionaries to people who could not read.

The great church of S. Sophia (now a mosque) in Constantinople, was inaugurated by the Emperor Justinian, as Head of the Church, on Christmas Eve in 537. The interior was covered all over with mosaic pictures in gold and a thousand colours like the interior of St. Mark's in Venice, which was copied from it six hundred and fifty years later, and Christian art for the first thousand years consisted of mosaics on church walls or drawings in manuscripts. This art was influenced by the traditions of Alexandria—the city which founded by Alexander the Great and bequeathed to the Romans in 80 B.C., was the intellectual centre of the Empire for three hundred years. When the Emperor Constantine built Constantinople he summoned artists, architects, and men of culture from Alexandria, and the Christian art produced in Constantinople, or influenced by it—the art which we call Byzantine—thus had an Alexandrian foundation.

On this foundation Byzantine art developed in its own way, and soon assumed a character that was

nearer to that of Egyptian than to that of the late Middle Ages. The Emperor in Constantinople was all-powerful, like the Pharaohs. He was Caesar, the God-Emperor and he demanded worship—and at the same time he was head of the Christian Church, above both the Byzantine and the Roman pontiffs. The Christian Church in the beginning was the slave of the Byzantine Emperor; and the art which it established was enslaved to the same master. For this reason Byzantine art depicted the sacred figures in Christian history in rigid, fear-inspiring images, which reflected the spirit of the Imperial Court. At one moment the Church even countenanced images of the God-Emperor in churches. In Ravenna, in the Church of S. Vitale, you can see mosaics of the Emperor Justinian and his wife Theodora, who both have haloes round the heads. These mosaics were set up before the end of the sixth century, and the Church which installed them had forgotten the Christian martyrs who had gone to their deaths because they refused formal sacrifice at the altar of Caesar.

**B**UT the Church was not to remain forever in Byzantine fetters. The Pontiffs in Rome grew steadily in power till they were strong enough to defy Constantinople, and by 800 the Roman Church founded the Holy Roman Empire, and the Pope crowned Charlemagne its first temporal director.

In art, however, the change was not perceptible for a long span. The Church retained the rigid style of the Byzantine image for another two hundred years, because the faithful had learned to venerate the image, and to regard it as the most appropriate to holiness; and the Greek Church in Russia, for this reason, has retained this style in its icons to the present time.

The change came after the year 1000, which Christendom expected to be the end of the world. When the year passed a cloud



'July, cutting his corn'—a peasant sculpture from the Cathedral of Chartres. Christian Art freed from Byzantine formalism.



# HISTORY OF ART.

FROM PREHISTORIC TIMES TILL NOW—

*Medieval Christian Art: From Byzantine  
Slavery to Franciscan Freedom.*

## Part II.

lifted, and for the next three hundred years Western Christendom, with surging enthusiasm, produced hundreds of churches and cathedrals that are noble works of art.

The churches that arose in the eleventh century in the Franco-German regions of the Holy Roman Empire were built in the style known as Romanesque, which corresponds to the Norman style in England. We can still see this style at Cahors, Conques, Arles, and many other places in France, and at Durham, St. Albans, Chichester, Ely, Winchester, and so forth in England. Then at the beginning of the twelfth century the French invented the Gothic cathedral; and all over France, Germany, and England the great edifices, with their pointed arches, soaring pillars, and vaulted roofs, their noble towers, and wealth of sculpture and stained glass, rose upwards to the skies.

The Gothic cathedrals were built by the people and for the people. The entire population of whole regions were employed for generations on their construction; they were the work of hundreds of designing artists and thousands of executing craftsmen; they express the whole mind of the later Middle Ages, that was torn between St. Dominic's heretic-hunting conception of religion, which had its roots in Byzantine tyranny, and the gentler democratic conception associated with St. Francis.

In the Gothic cathedrals we have the old tradition of Byzantine, fear inspiring formalism in continual conflict with new, free, and gentler forms. Thus at Chartres, the

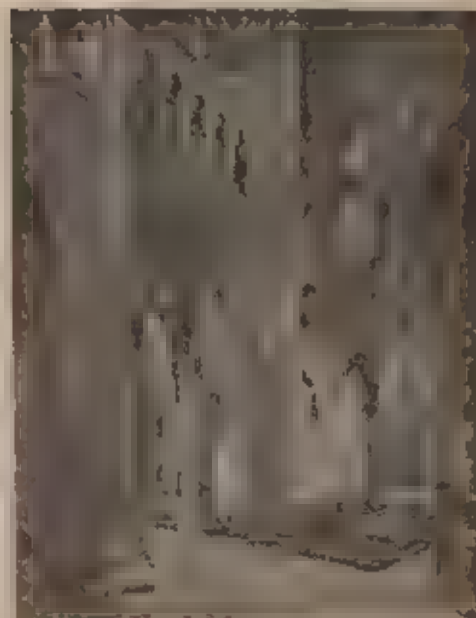
finest of all Gothic cathedrals, we have carved figures in the Byzantine style round the oldest porch, and figures of rigid saints in one set of windows, but the glorious rose windows were designed by men who were free to create in line and colour for their own sakes, and in other windows given to the Cathedral by the various trade guilds we have pictures of members of the guilds, weaving, tanning and so forth, and selling their wares to customers. Moreover

side by side with the sculptured figures of the old, rigid styles there are carved figures symbolizing the months and seasons by peasants at work. Thus April examines the blossom of his fruit trees to see if it has 'set,' and July 'cuts down the corn.'

The presence of this 'genre' art in the Gothic cathedrals speaks a spirit quite different from that of the haloed Emperor and Empress at Ravenna. It speaks the spirit that was expressed elsewhere in the sermon of St. Francis to the birds, a spirit that was to grow and find still further expression in art through the life and work of St. Francis himself.

ST FRANCIS died in 1226; and his official life by St. Bonaventura was commissioned in 1260. The Franciscan Legend, with its series of tender and dramatic episodes, made a wide popular appeal. Giotto painted the life of St. Francis in the Franciscan Church at Assisi at the very beginning of the fourteenth century; he painted it again in Florence and other places; and all through the century it was a favourite subject with countless Italian painters who evolved for it a new narrative art that was free, tender, and dramatic. This Franciscan narrative art was of supreme importance, because it opened the path for free, tender, and dramatic pictures of the life of Christ—for such pictures, in fact, as Giotto himself painted on the walls of the Arena Chapel in Padua, where you can see them to this day.

GIOTTO worked not in mosaic but in fresco, i.e. in tempera colours direct on the wall, and this art of fresco painting was used from the beginning of the fourteenth century to the end of the fifteenth and, later still, for mural pictures in all the thousands of churches in Italian towns. Compared with oil painting, which was not used till later, tempera painting on walls or panels demands great precision of the artist, because the colours dry at once, and it is almost impossible to make alterations, but compared with the working of mosaic, the process is relatively free because the artist can move the brush rapidly and achieve the most delicate curves. Thus the painters who were now



The soaring loveliness of Gothic architecture—the nave and south transept at Chartres.

allowed by the Church to tell the sacred stories with individual touches had the freedom of a new technique to help them in their task.

IN addition to their mural frescoes the Italian artists of the fourteenth century painted altar-pieces in tempera on wood for churches and private chapels. In these works they retained the Byzantine tradition, and they fused this tradition with the new spirit, producing thereby, in my view, the loveliest pictures in the world. Of these pictures the loveliest of all were painted in Siena and Florence; the great names are Lorenzetti, Duccio, and Simone Martini; and the Florentine masters are Giotto, Lorenzo Monaco, and Fra Angelico, who lived right into the Renaissance period, to be discussed next week.

Next Week: Part Three—Renaissance and Baroque Art. The great Masters of Italy, Spain and the Northern Lands.



'The Angel appearing to Saint Anne,' by Giotto, the greatest of the Florentine masters of the fourteenth century, who emancipated decorative art by painting frescoes in tempera.



Another figure from the Porch of the Seasons at Chartres—'April' and his blossoming trees.









# WHAT THE OTHER LISTENER THINKS.

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

## OPERA BROADCASTS.

I have just received a letter from a listener who writes: "I am only tuning in today's Radio Times, I am sure that I am only tuning in the general opinion of your Opera enthusiasts (and, by the way, I hope will have the opportunity of reading this letter and of endorsing my views) when I strongly advise that Puccini's wonderful masterpiece, *La Bohème*, be broadcasted on the 17th of November." I am sure that the listener who writes this letter is a true friend of the opera.

## AN APPEAL FOR LA BOHEME

Specs it will be possible to broadcast on the 17th of November a selection of today's Radio Times, I am sure that I am only tuning in the general opinion of your Opera enthusiasts (and, by the way, I hope will have the opportunity of reading this letter and of endorsing my views) when I strongly advise that Puccini's wonderful masterpiece, *La Bohème*, be broadcasted on the 17th of November.

## L.D. BEEBEE, LONDON

What a wonderful piece of music! I am sure that it is only tuning in the general opinion of your Opera enthusiasts (and, by the way, I hope will have the opportunity of reading this letter and of endorsing my views) when I strongly advise that Puccini's wonderful masterpiece, *La Bohème*, be broadcasted on the 17th of November.

## IN PRAISE OF THE EPILOGUE

Mr. C. J. Hayes asks who wants to hear a gang of squeaky females. Naturally no one, but if it is as he says, viz., that thousands object to the punctuating of the Epilogue, for the reason that he gives, I should think that there would be very many more than that who actually want the beginning and end of a broadcast.

Amongst those who have written regarding the 17th of Mr. C. J. Hayes, which appeared in our issue of September 20th, I am sure that it is only tuning in the general opinion of your Opera enthusiasts (and, by the way, I hope will have the opportunity of reading this letter and of endorsing my views) when I strongly advise that Puccini's wonderful masterpiece, *La Bohème*, be broadcasted on the 17th of November.

## THE PRESERVATION OF WILD LIFE

M. I have just received a letter from a listener who writes: "I am only tuning in today's Radio Times, I am sure that I am only tuning in the general opinion of your Opera enthusiasts (and, by the way, I hope will have the opportunity of reading this letter and of endorsing my views) when I strongly advise that Puccini's wonderful masterpiece, *La Bohème*, be broadcasted on the 17th of November."

## SPOTS OF MUSIC

What about a spot of music all through the night and day? I am sure that it is only tuning in the general opinion of your Opera enthusiasts (and, by the way, I hope will have the opportunity of reading this letter and of endorsing my views) when I strongly advise that Puccini's wonderful masterpiece, *La Bohème*, be broadcasted on the 17th of November.



Look at the enormous size of the wireless licence. Ten millions of people are tuning in today's Radio Times, I am sure that it is only tuning in the general opinion of your Opera enthusiasts (and, by the way, I hope will have the opportunity of reading this letter and of endorsing my views) when I strongly advise that Puccini's wonderful masterpiece, *La Bohème*, be broadcasted on the 17th of November.

## MUSICAL MISCELLANEOUS.

At the time of the broadcast of the 17th of November, I am sure that it is only tuning in the general opinion of your Opera enthusiasts (and, by the way, I hope will have the opportunity of reading this letter and of endorsing my views) when I strongly advise that Puccini's wonderful masterpiece, *La Bohème*, be broadcasted on the 17th of November.



## A MUSICAL MISCELLANEOUS

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## THE GROUSE

From all accounts that I can hear, this is about the time of year when grouse are in season. I am sure that it is only tuning in the general opinion of your Opera enthusiasts (and, by the way, I hope will have the opportunity of reading this letter and of endorsing my views) when I strongly advise that Puccini's wonderful masterpiece, *La Bohème*, be broadcasted on the 17th of November.

## \*GOOD NIGHT TO EVERY ONE OF YOU\*

May we have a word to say to our listeners? I am sure that it is only tuning in the general opinion of your Opera enthusiasts (and, by the way, I hope will have the opportunity of reading this letter and of endorsing my views) when I strongly advise that Puccini's wonderful masterpiece, *La Bohème*, be broadcasted on the 17th of November.

## THE NINETEENTH PSALM

Has it ever been pointed out how the argument of Bruckner's 19th Symphony is based on the 19th Psalm? I am sure that it is only tuning in the general opinion of your Opera enthusiasts (and, by the way, I hope will have the opportunity of reading this letter and of endorsing my views) when I strongly advise that Puccini's wonderful masterpiece, *La Bohème*, be broadcasted on the 17th of November.

## ENOUGH—NO MORE

I have been very distressed to see the somewhat untidy references which have been made to Jack Payne and his Orchestra in your correspondence columns. I am sure that it is only tuning in the general opinion of your Opera enthusiasts (and, by the way, I hope will have the opportunity of reading this letter and of endorsing my views) when I strongly advise that Puccini's wonderful masterpiece, *La Bohème*, be broadcasted on the 17th of November.

Our correspondent is quite right. The Editor's office is not a place where one can expect to find a large number of references which have been made to Jack Payne and his Orchestra in your correspondence columns. I am sure that it is only tuning in the general opinion of your Opera enthusiasts (and, by the way, I hope will have the opportunity of reading this letter and of endorsing my views) when I strongly advise that Puccini's wonderful masterpiece, *La Bohème*, be broadcasted on the 17th of November.

## BRITISH OR BRITON

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## AN OLD FOGGY COMMENT

We are told "youth will be served," and I suppose it is just as well to accept his mandate that just dancing most override everything else—even poor Mr. Christopher Gwynne is shot or hurt! But for once an old fogey has been allowed complete satisfaction, not to say happiness, in listening once more to a "Katie March," a joy throughout, and for this many thanks.—George Thompson, S.W.5.

## CHAMBER MUSIC

Several of your readers have written in praise of chamber music. I am sure that it is only tuning in the general opinion of your Opera enthusiasts (and, by the way, I hope will have the opportunity of reading this letter and of endorsing my views) when I strongly advise that Puccini's wonderful masterpiece, *La Bohème*, be broadcasted on the 17th of November.

I am sure that it is only tuning in the general opinion of your Opera enthusiasts (and, by the way, I hope will have the opportunity of reading this letter and of endorsing my views) when I strongly advise that Puccini's wonderful masterpiece, *La Bohème*, be broadcasted on the 17th of November.

## A VICTORIAN SURVIVAL?

I am sure that it is only tuning in the general opinion of your Opera enthusiasts (and, by the way, I hope will have the opportunity of reading this letter and of endorsing my views) when I strongly advise that Puccini's wonderful masterpiece, *La Bohème*, be broadcasted on the 17th of November.

## BUT IN DUBLIN

With reference to your correspondent W. H. Knight's article on the "Victorian Survival," I am sure that it is only tuning in the general opinion of your Opera enthusiasts (and, by the way, I hope will have the opportunity of reading this letter and of endorsing my views) when I strongly advise that Puccini's wonderful masterpiece, *La Bohème*, be broadcasted on the 17th of November.

## WHAT HAS THE MAIDEN'S PRAYER DONE

I don't want to say anything against the R.R.C. and the staff who put across it, but I am sure that it is only tuning in the general opinion of your Opera enthusiasts (and, by the way, I hope will have the opportunity of reading this letter and of endorsing my views) when I strongly advise that Puccini's wonderful masterpiece, *La Bohème*, be broadcasted on the 17th of November.



from work is a bit thick. Could you do some swanky work on easy to pick up and my life? I am sure that it is only tuning in the general opinion of your Opera enthusiasts (and, by the way, I hope will have the opportunity of reading this letter and of endorsing my views) when I strongly advise that Puccini's wonderful masterpiece, *La Bohème*, be broadcasted on the 17th of November.



The Pros and Cons and the Answer Operatic Excerpts The Foll of Rheumatism—A Children's Concert at Birmingham—Roman Catholic Studio Service.

From Birmingham Toton Hall

THE first concert of the winter season for children given by the City of Birmingham Orchestra, conducted by Adrian Boult, is to be relayed from Birmingham Town Hall on Saturday afternoon, October 19. Recitals and concerts of this nature, especially for the young, are done in an ideal way all over the country amongst the younger generation in fostering a love for better-class music. One of the first moves in this direction was made 10 years ago by the late Sir Herbert Brewer, who gave organ recitals in Gloucester Cathedral for the local school-children. The concentrated attention paid by the young audience filling the nave was scarcely believable, in fact so still were they, that it was possible to take a time-exposure photograph from

the organist without their knowledge and with scarcely a single movement directed to the resultant print. During the playing of the *St. Anne's Fugue*, by Bach, they were asked to note on a piece of paper each time the main theme ("O God, Our Help in Ages Past") was heard and it was like a wave of the sea as every boy went down upon hearing the melody.

A new building at Olton, near Birmingham, the Rector of which, the Rev. Father Paul, O.S.F.C., is to conduct a Roman Catholic Service in the Birmingham Studio for 5GB listeners on Sunday, October 13.

*The Poetry of Wings.*

O his poetry and music of birds. This has been arranged by W. H. D. ... a W. H. D. ... examples of the ... The series are the Warl and Murrelet and the ... (paraphrase).

## Rheumatism and its Dangers.

THE Birmingham Society for the Care of Invalid Children was formed six years ago to deal with the terrible problem of the rheumatic child. It is estimated that about two per cent. of children attending our public elementary schools suffer from this complaint. This is considered to be a disease closely connected with poverty, for which the parents are in no way to blame. It occurs mainly amongst the children of the striving artisan class, and rarely amongst slum children. Quite fifty per cent. of these children will die before they are forty if they are not cured, as rheumatic inflammation in childhood almost invariably leads to a damaged heart. It is not a disease which can be dealt with by the hospitals, excepting in the more acute stages. The children need from twelve months to two years in the country amid very quiet surroundings and under special conditions. The Society achieves this by sending children to country hospitals and country homes. It costs from £40 to £70 to cure a child. The Society is arranging to rent Hasley Hall, near Warwick, which would accommodate forty children, and needs £1,300 towards altering and equipping. An appeal for this object is to be made by Mrs. Agnes Taunton from Birmingham on Sunday, October 13.

*The Orders of St. Francis.*

**S**T. FRANCIS was born at Assisi in Umbria, in the year 1182, and he died at the same place on October 3, 1226. He was the son of a rich cloth merchant, and in his early youth was given up to a worldly spirit without, however, becoming morally contaminated by his surroundings. Shortly after his twenty-first year he was stricken down by an illness which was to be the beginning of his conversion to a life given up entirely to the service of God. He renounced his father and his earthly inheritance and vowed himself to a life of voluntary poverty. He founded three Orders, the First Order for men who are known as Friars Minor or Franciscans, the Second Order for women called Poor Clares, after Saint Clare, who was their co-founder with St. Francis, and the Third Order for men and women living in the world. On Sunday, October 13, the Roman Catholic studio service will be conducted by the Rev. Father Paul, O.S.F.C., who is a Franciscan Friar, a member of the Community of Otton, near Birmingham, and Rector of the new church of the Immaculate Conception, near Birmingham. The music will be by the Choir of the Edgbaston Oratory, Birmingham, under the direction of the Rev. Robert Eabin.

'MERCIAN'



# "TWANG" A TAUT WIRE



— THEN TRY TO  
"TWANG" A RUBBER  
COVERED CABLE

— YOU CAN'T!

**MICROPHONIC  
NOISES ARE  
LARGELY DUE  
TO FILAMENT  
VIBRATION**



On the right you see how the new Cossor filament would appear if viewed through a powerful microscope. Note the tungsten core and the thick coating which definitely damps out vibration. This wonderful new filament is tougher than steel yet as pliable as whiplash.



**NEW COSSOR FILAMENT  
CAN'T VIBRATE——ITS  
COATING IS TOO THICK**

Because of their wonderful tungsten core filament and their rigid construction, the NEW Cossor Valves are definitely non-microphonic—they give you 100% pure music. And because this new Cossor filament has a 28% greater emission the NEW Cossor Valves give greater volume, longer range and sweeter tone. No other filament has such enormous emission. Put new life into your Receiver—use the NEW Cossor—they make old Sets like new—they improve even the most up-to-date Receivers. Your dealer sells them.

**NO NOISE  
100% PURE  
MUSIC WITH  
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## FOR THE KOLSTER-BRANDES SUNDAY CONCERTS

Use the K.B. 103 Portable Receiver (Price 18 gns. including valves, royalty and all accessories) for best reception of the fortnightly Sunday Concerts broadcast from the Hilversum Vars station by the Kolster-Brandes Radio orchestra under the direction of Hugo de Groot.

### KOLSTER-BRANDES CONCERT, October 5.

(1875 metres) 5.40 p.m.

1. March. The Soldiers in the Park  
*Lionel Monckton*
2. Waltz. In Balmy Nights  
*G. M. Zacher*
3. Cherry Ripe  
*Cyril Scott*
4. Irish Dances  
*Fournelle*
5. Selection from "The Showboat"  
*Terence Kern*
6. La Paloma  
*Yradier*  
(Solo on the VARS STANDAART Organ by  
Joh. Jong)
7. The Wedding of the Doll  
*O. Rathke*
8. Melodies from the Opera "Bajazzo"  
*R. Leoncavallo*
9. En Sourdine. Waltz-Intermezzo  
*H. Tellam*
10. The Phantom Brigade  
*Meddison*
11. Out of the Dusk to You (Melodie)  
*D. Lee*
12. Petite Suite  
*S. Courtye-Taylor*

# Kolster Brandes

RADIO MANUFACTURERS  
CRAY WORKS, SIDCLIFF, KENT



## SUNDAY, OCTOBER 6 5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

THE NEWCASTLE EXPERIMENTAL STATION, NEWCASTLE, ENGLAND

### 3.30 A String Orchestral Concert

Relayed from the Midland Institute, Birmingham

Conducted by J. J. Lewis

Doris Vase

Orchestra

Serenade in E Major, Op. 20 ... Elgar

Concerto, No. 1, D Major ... Handel

Doris Vase and Orchestra

What Thing is Love? ... (Two Parts)

Whispering my Sweetheart? ... (Bethan Songs)

Orchestra

Lullaby, Op. 20 ... James Lyon

Doris Vase and Orchestra

Have you seen but a white

Willow grow? (17th Century)

Wagon Chorus (Homer)

(First performance with

String Orchestra)

Orchestra

Lullaby, "The Kiss"

Cyril Christophers and

Orchestra

Solemn Melody

Walford Davies

### 4.45-5.15 Poetry Reading

Moore's "Arthur" and other  
poems by Alfred Lord  
Tennyson

Read by RONALD WATKINS

TODAY marks the anniversary of Tennyson's death—Tennyson, the Laureate of the Victorian era, the poet whom perhaps we are only now beginning to assess at something nearer his true value. We venture to believe that, when the final Tennysonian anthology comes to be selected, therein no dross finds admittance, and we see the poet at his finest. "The Passing of Arthur" will not be omitted. Its immense popularity at one time has a new set come, to whom popularity is synonymous with greatness, against it, but there is a simple majesty about this verse-reading of Moore's lovely story that on last phases of fashion, and also a depth of understanding of the heart of man that will always endear it to Englishmen.

### 8.0 THE CHURCH OF SCOTLAND

Union Sunday—October 6, 1920

A Service of Praise and Thanksgiving

Relayed from Glasgow Cathedral

(S.B. from Glasgow)

(See London)

### 8.45 The Week's Good Cause

(See London)

### 8.50 "The News"

WEATHER FORECAST, GENERAL NEWS

### 9.0 A MILITARY BAND PROGRAMME

From Birmingham

THE CITY OF BIRMINGHAM POLICE BAND

Conducted by RICHARD WATFELL

Overture, "Land of the Mountain and the Flood"

MacCunn, arr. Walford

Fugue in C Major ... Bach, arr. Walford

WINTERED DAVIS (Soprano)

Knowest thou the Land ("Nigger")

Thomas

J'ai pleuré sa robe (In my dream I have wept)

And

BAND

Selection, "Madame Butterfly" ... Puccini

MADJONIE HAYWARD (Violon)

Meditation ("Thais")

Ma. la

Violon Solo, "Off in the still night"

WALFORD DAVIS

Frank Bridge

my window, go ... arr. Boulton and

g. Duffield ... arr. Summer

Three Dances, "The Bartered Bride"

Smetana, arr. Clark

Poika: Furant: Dance

of the Camerata

Smetana, although overshadowed by his former pupil Dvorak, was none the less the first Bohemian to raise the music of his native country to a distinguished place in the world's art. Outside the confines of its own land Czech music was known little, if at all, before his day though the music of his countrymen had once found their way into the music of the great masters—the "Emperor's Hymn" of Haydn being a notable example.

In 1866 Smetana was appointed Director of the National Theatre in Prague—the opera which has remained his most famous work.

Verkaufte Braut. It is a really comic opera, text and music alike being pervaded by the true sense of humour which never fails to achieve the success it deserves as one of the best of all modern works in its own class.

MADJONIE HAYWARD

O can ye sew cushions? (Old Scots Lullaby)

arr. Alec Bouley

Barcarolle ... arr. Davis

Newcastle (Old English Dance) arr. Colin T.

I'm the boy for bewitching them (Irish Folk Song) ... arr. Arthur Alexander

BAND

Sav Dances ...

T. ...

10.30

Epilogue

## The Listener

(The B.B.C.'s Literary Weekly)

Illustrated Articles on—

SCIENCE	ART
MUSIC	RELIGION
PLAYS	HOUSEHOLD
FILMS	GARDENING
LITERATURE	RECREATIONS
AFFAIRS	LANGUAGES

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# Sunday's Programmes continued (October 6)

## SWA CARDIFF. 565 kc/s (209.5 m.)

5.00 S.B. from London.  
5.15 S.B. from Manchester.  
5.30-6.15 app. S.B. from London.  
6.45 S.B. from London.  
9.0 West Regional News.

## 9.5 A CONCERT

In aid of THE IMPERIAL LEAGUE OF OPERA  
Relayed from the Park Hall, Cardiff.  
NATIONAL ORCHESTRA OF WALES  
(Corddarfa Genedlaethol Cymru)

Augmented by members of  
Mr. Herbert W. White  
CHORUS

Conductor  
Sir THOMAS BEECHAM

Full Orchestra

and Orchestra

Concerto for Piano

forte and Orchestra

Delius

THOMAS DAVIES Tenor

and Orchestra

Flower Song ("Car

Arles") .... Brief

ORCHESTRA

8.15 S.B. from London

10.0 S.B. from London

10.30 Epilogue

10.40-11.0

The

Saint Fellowship

10.0 S.B. from London

10.30 Epilogue

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10.30 Epilogue

10.40-11.0

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## SPY PLYMOUTH. 1,040 kc/s (288.5 m.)

5.00 S.B. from London.  
5.15 S.B. from Manchester.  
5.30-6.15 app. S.B. from London.  
6.45 S.B. from London.  
9.0 West Regional News.  
10.30 Epilogue

## 2ZY MANCHESTER. 797 kc/s (376.4 m.)

3.30 Springtime to Harvestide  
THE NORTHERN WIRELESS ORCHESTRA  
Conducted by T. H. MORRISON

Lily A. Lenn (Soprano)  
Poetry Reading by  
RAY MACPHERSON  
RICHARD WHITEHEAD (Bass)

5.15 Dr. Howard

Somerville: A Mis-

sionary Talk

6.45 S.B. from London

8.0 S.B. from Glasgow

(See London)

8.45 S.B. from London

9.0 North Regional

News

9.5 S.B. from London

10.30 Epilogue

10.40-11.0

The

Saint Fellowship

10.0 S.B. from London

10.30 Epilogue

10.40-11.0

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10.30 Epilogue

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10.30 Epilogue

10.40-11.0

The

Saint Fellowship



SIR THOMAS BEECHAM

conducts the orchestra at the concert in aid of the Imperial League of Opera which Cardiff is relaying from the Park Hall tonight

Lily A. Lenn (Soprano)

Poetry Reading by

RAY MACPHERSON

RICHARD WHITEHEAD (Bass)

5.15 Dr. Howard

Somerville: A Mis-

sionary Talk

6.45 S.B. from London

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10.30 Epilogue

10.40-11.0

The

Saint Fellowship

## Other Stations.

### 5NO NEWCASTLE. 1,140 kc/s (262.5 m.)

5.15 S.B. from London

5.30-6.15 app. S.B. from London

6.45 S.B. from London

8.0 S.B. from Glasgow

(See London)

8.45 S.B. from London

9.0 North Regional

News

9.5 S.B. from London

10.30 Epilogue

10.40-11.0

The

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10.30 Epilogue

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10.30 Epilogue

10.40-11.0

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Another great advantage of the new method is that it smoothes away Grammatical difficulties. Many people fail to

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Here are a few extracts from letters sent in by readers who have adopted the new method of learning Foreign languages:—

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"I can read and speak with ease, though it is less than six months since I began to study Spanish." (S. M. 181)

"I have obtained a remunerative post in the City, solely on the merits of my Italian. I was absolutely ignorant of the language before I began your Course eight months ago." (L. F. 121)

"I have learned more French this last four months than I did (before) in four years. I enjoyed the Course thoroughly." (W. 149)

"I am enjoying your (Spanish) Course immensely. It is truly a marvelous system of teaching." (G. C. 256)

"I have found the Italian Course as an earnest and absorbing as the French Course." (S. F. 118)

"I took up your Course with a view to improving my French for the Intermediate Arts exam. of London. You will be pleased to hear that I passed in French, and I feel it was largely owing to your excellent Course." (W. 794)

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"In three months I have already learnt more Italian than I should have learnt in many years of study in the usual way." (L. M. 124)

"My first fortnight was spent in Vienna. After only six weeks of your German Course (with no knowledge of German previously) I was able to speak well enough to go anywhere on my own, and to buy things for others." (G. P. 111)

"My son started your Course in French and went as far as the sixth week sheet (Part II, when he went away to School and therefore could not further continue with the Course. I have just received the result of The School Certificate Examination and he has passed in all his subjects with the Credit Mark which entitles him to exemption from The London Matriculation Examination. He always stood

II in his form in French, and is a very bright child. We attribute his success in French to the foundation laid down by his study of the portion of your Course. He holds his own in this subject with lads who have studied French for three times his period." (B. 566)

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surance Co. Ltd and he is handed a  
receipt for such payments THERE  
IS NO FORTY OF HIS GETTING  
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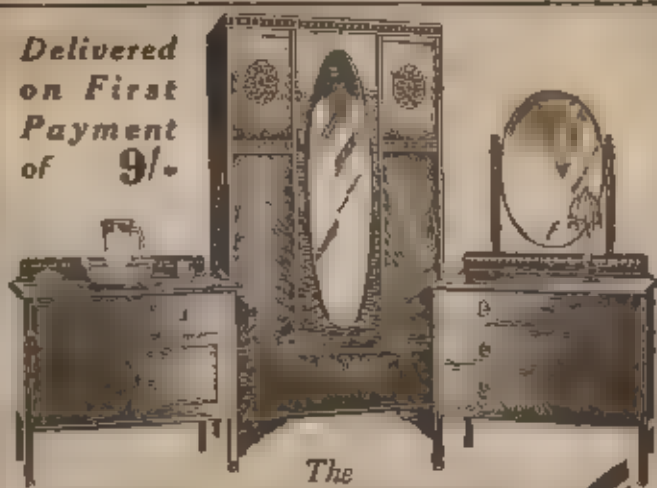
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**3** In the event of the DEATH of the purchaser either by sickness, or accident, she will now be entitled to have her share of the whole of the furniture and in addition an immediate cash payment of one half of the original total purchase price of the goods.

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ed her down filled cushions, spring seat, and firm  
upholstery. The settee and chairs are made of Art Bassinet  
lustrous fabric. The settee and chairs are upholstered.

NILE CASE PRECIPITATION

Or delivered free to your door within 48 hours  
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ADPH 159

Fig. 1. a) *Antennae structure* (b) *Diagram*



*A great 11-day Opportunity*

# Exide FORTNIGHT

**Oct. 7-19**

This year Exide Week becomes Exide Fortnight. And with the increase in the period comes an increase in its practical interest to battery users everywhere. The principal feature this year will be a great

## LIMERICK COMPETITION

for which there are being offered

**125 prizes**

amounting in value to over

**£1000**

All you have to do is to add the last two lines to three out of five Limericks, introducing the word "Exide" into each Limerick. You will find the Limericks on the entrance form which your

wireless dealer or garage will give you on application. The only condition of entry is the purchase for cash of an Exide Battery or Trickle Charger during Exide Fortnight.

Here is one of the Limericks to be completed:

*A very old man of Bapaume  
Drove a very old motor to Rome,  
Though the weather was cold*

The judges will be Miss Marion J. Lyon of "Punch," Mr. S. C. Milken of the "Daily Mail" and Mr. U. B. Walmsley of the "Daily Sketch."

### 1st Prize - Essex Challenger 6-Cylinder Coach

Other prizes consist of wireless receivers, loudspeakers, etc., bearing the following well-known names:

Aeon,  
Ampion,  
Boscher-Lowe,  
Burns,

Cesston,  
Dynam,  
Eddystone,  
Exide,

Ferranti,  
Fullograph,  
G.E.C.,  
Halcyon,

Ignacio,  
Lotus,  
Marconiphone,  
McMichael,

Mead,  
National,  
Peto-Scott,  
Philips,

Pye,  
Selectors  
and  
Simons.

**APPLY FOR YOUR ENTRANCE FORM TO-DAY**



### Monday's Programmes continued (October 7)

Manuscript of the drama continued from page 30.)

1. The State of New York, County of Albany, ss. I, the undersigned, a Notary Public in and for the State of New York, do hereby certify that the foregoing is a true and correct copy of the original of the same, as the same appears from the records of the County of Albany, New York.

CLUBS MEETING PROGRAM		
M. D. Long Place	....	} Schubert
T. M. S.	....	
The Young Nod	....	

La Favorite (for Flute, Bassoon and  
L'Africain (for Flute, Bassoon and  
L'Africain (for Flute, Bassoon and

J. Edgar L. ...  
O. ...  
S. ...

C. ... AS FOR LINE IV ...  
 C. ... TO MERRION  
 C. ... W. ...  
 1 ...

**A May Morning** ..... *Daniel*

5.15 The Children's Hour  
PANDORA'S BOX WILL BE OPENED AT 5.15

What is really inside?

B.O London Programme relayed from Daventry

0.15 S.B. from London

9.0 11 8 7 6 5 4 3 2 1 0

### Other Stations.

[illegible]

55C	CLASS W.	The Price
2.40	4 or 5 subjects in R. Street & 4 or 5	13 or 14
3.00	10 or 12 subjects in R. Street & 4 or 5	15 or 16
3.60	10 or 12 subjects in R. Street & 4 or 5	17 or 18
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4.80	10 or 12 subjects in R. Street & 4 or 5	21 or 22
5.40	10 or 12 subjects in R. Street & 4 or 5	23 or 24
6.00	10 or 12 subjects in R. Street & 4 or 5	25 or 26
6.60	10 or 12 subjects in R. Street & 4 or 5	27 or 28
7.20	10 or 12 subjects in R. Street & 4 or 5	29 or 30
7.80	10 or 12 subjects in R. Street & 4 or 5	31 or 32
8.40	10 or 12 subjects in R. Street & 4 or 5	33 or 34
9.00	10 or 12 subjects in R. Street & 4 or 5	35 or 36
9.60	10 or 12 subjects in R. Street & 4 or 5	37 or 38
10.20	10 or 12 subjects in R. Street & 4 or 5	39 or 40
10.80	10 or 12 subjects in R. Street & 4 or 5	41 or 42
11.40	10 or 12 subjects in R. Street & 4 or 5	43 or 44
12.00	10 or 12 subjects in R. Street & 4 or 5	45 or 46
12.60	10 or 12 subjects in R. Street & 4 or 5	47 or 48
13.20	10 or 12 subjects in R. Street & 4 or 5	49 or 50
13.80	10 or 12 subjects in R. Street & 4 or 5	51 or 52
14.40	10 or 12 subjects in R. Street & 4 or 5	53 or 54
15.00	10 or 12 subjects in R. Street & 4 or 5	55 or 56
15.60	10 or 12 subjects in R. Street & 4 or 5	57 or 58
16.20	10 or 12 subjects in R. Street & 4 or 5	59 or 60
16.80	10 or 12 subjects in R. Street & 4 or 5	61 or 62
17.40	10 or 12 subjects in R. Street & 4 or 5	63 or 64
18.00	10 or 12 subjects in R. Street & 4 or 5	65 or 66
18.60	10 or 12 subjects in R. Street & 4 or 5	67 or 68
19.20	10 or 12 subjects in R. Street & 4 or 5	69 or 70
19.80	10 or 12 subjects in R. Street & 4 or 5	71 or 72
20.40	10 or 12 subjects in R. Street & 4 or 5	73 or 74
21.00	10 or 12 subjects in R. Street & 4 or 5	75 or 76
21.60	10 or 12 subjects in R. Street & 4 or 5	77 or 78
22.20	10 or 12 subjects in R. Street & 4 or 5	79 or 80
22.80	10 or 12 subjects in R. Street & 4 or 5	81 or 82
23.40	10 or 12 subjects in R. Street & 4 or 5	83 or 84
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24.60	10 or 12 subjects in R. Street & 4 or 5	87 or 88
25.20	10 or 12 subjects in R. Street & 4 or 5	89 or 90
25.80	10 or 12 subjects in R. Street & 4 or 5	91 or 92
26.40	10 or 12 subjects in R. Street & 4 or 5	93 or 94
27.00	10 or 12 subjects in R. Street & 4 or 5	95 or 96
27.60	10 or 12 subjects in R. Street & 4 or 5	97 or 98
28.20	10 or 12 subjects in R. Street & 4 or 5	99 or 100

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gr	a	640	
e	640		
r	2 48		
ll	9.25		
l			

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7 45 1 24 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 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000 1001 1002 1003 1004 1005 1006 1007 1008 1009 1010 1011 1012 1013 1014 1015 1016 1017 1018 1019 1020 1021 1022 1023 1024 1025 1026 1027 1028 1029 1030 1031 1032 1033 1034 1035 1036 1037 1038 103

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The following booklets published in connection with the Autumn Talks are available as shown below:—

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Prof. W. G. de Burgh.

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VILLAGE CRAFTSMAN,  
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7-45  
SOME  
POPULAR  
MUSIC

12.15 9.31. THE DAILY SERVICE

1.30 The Daily Service from the Signal Greenwich  
Weather Forecast

1.40 Miss A. Nelson Edwards: London and  
Country Hints

Experimental Transmission by  
the Fulgraph Process

1.40 Daily News and Telephone Events

12.0 ORGAN MUSIC

Played by EDGAR T. COOK

Relayed from Southwark Cathedral

Prelude and Fugue in B Minor ..... Bach

VERA OSBORN

Sighing, Weeping ..... Bach

EDGAR T. COOK

Choral Preludes ..... Bach

(a) In the midst of the war, we are here; (b) Nam frucht euch (Rejoice); (c) Das  
Jesu's soll doch mein Trost (Jesus shall be  
my consolation); (d) Ein feste Burg (A  
Stronghold unto)

VERA OSBORN

Come, make my Heart thy Home ..... Bach

EDGAR T. COOK

Fantasia and Fugue in G Minor .. Bach

1.0 LIGHT MUSIC

ALFONSO DU CLOS and his ORCHESTRA  
From the Hotel Cecil

2.0 (Darenty only)

Experimental Transmission of Still Pictures  
by the Fulgraph Process

2.25 (Darenty only) Fishing Bulletin

2.30 FOR THE SCHOOLS

Sir WALTER DAVIES: Music

- (a) A Beginner's Course
- (b) A Middle Course
- (c) An Advanced Course

3.30 Interlude

3.35 Monsieur E. M.  
STERN: 'Elementary  
French'

4.0 ORGAN MUSIC

Played by PATMAN  
Relayed from the  
Brixton Astoria

4.15 SPECIAL TALKS FOR  
SECONDARY SCHOOLS

'Flying' by Squadron-  
Leader W. HILKIN  
Will be  
repeated at 11.15  
and 12.15

4.30 FRED KITCHEN and  
the Brixton Astoria  
Orchestra

Relayed from the Brixton  
Astoria

5.15 THE CHILDREN'S  
HOUR

Songs and Imitations by  
ROSS GIBBY

The Story of 'The Cub'  
(H. Morrison Ballen)  
'The Zoo's Own Eggs,'  
by LESLIE G. MAINLAND

TUESDAY, OCTOBER 8  
2LO LONDON & 5XX DARENTY

842 kc/s. (356.3 m.) 193 kc/s. (1,554.4 m.)

9.40 Tonight

Vaudeville

JOHN HENRY and GLADYS  
HORRIDGE in Lancashire  
Comedy

ALAN MCGILL and GWEN  
VAUGHAN, The Cheerful  
Chatterers

TROY SISTERS and HELEN,  
in Concerted Numbers and  
Solos.

And a Variety Item from the  
COLISEUM

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

6.0 Poems by RICHARD CHURCH  
Read by RONALD WATKINS

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

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC  
BEETHOVEN TRIOS

Played by

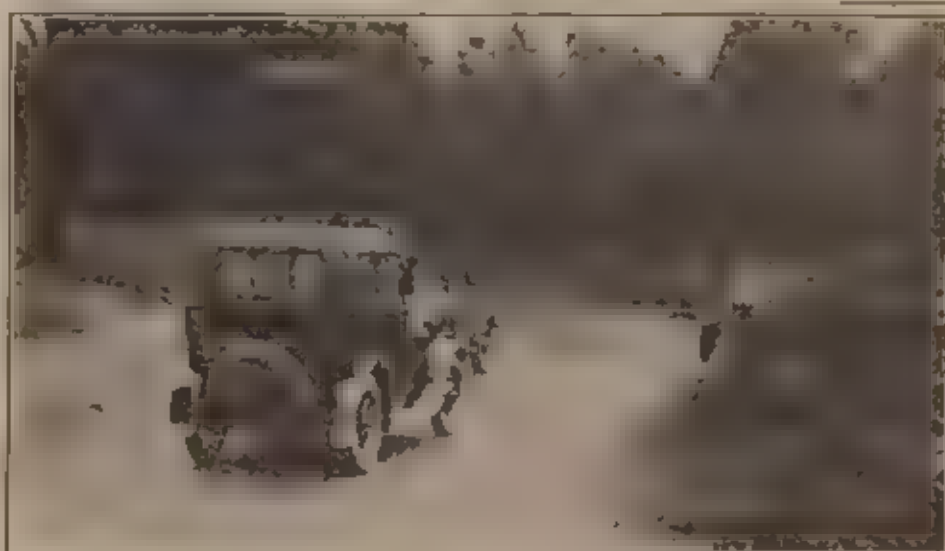
MARJORIE HAYWARD (Violin)

MAY MUELS (Violoncello)

KATHLEEN LONG (Pianoforte)

7.0 Talks for the Motorist—II, Col. J. T. C.  
MOORE BRABAZON: 'Overtaking'

With the increase of traffic on the roads, a corre-  
sponding increase of accidents may soon involve



DANGER ON THE ROAD

The problem of motoring in safety becomes more important every year. Many serious accidents are caused through neglect or ignorance of the rules which should be observed when overtaking another car. At 7.0 tonight, Col. Moore Brabazon (the famous motorist) will give help to motorists when faced with the problem, and the Editor of *The Autocar* has provided *The Radio Times* with this dramatic picture which shows quite clearly that the driver who attempts to overtake on a corner may meet with disaster.

9.40  
JOHN HENRY  
AND  
OTHERS

able, but it is certain that, even so, many accidents  
occur which, with a little more care, could be  
avoided. It is the duty of every driver to be  
on his guard, and to be prepared to stop at a  
moment's notice. The only way to avoid accidents  
is to be careful, and to be prepared to stop at a  
moment's notice.

7.15 Musical Interlude

7.25 Professor J. W. GREEN: How the World  
Became Hot, The Age of the Earth, and the  
Future of the World

7.45 A Popular Concert

JOAN ELWES (Soprano)

ASHMOOR BURCH (Baritone)

THE GERARD PARKINGTON QUINTET

QUINTET

Imagined

Chanson de Marin (Morning Song)

Moss and Butterflies...

Fountain Dance

ASHMOOR BURCH

Woo thou thy snowflake

Ho, Jolly Jemkin

JOAN ELWES

It was a Lover and his Love

Golden Shambles

Cherry Ripe

QUINTET

Waltz

Amore, not a

ASHMOOR BURCH

To be here

Thy Bearing a yes

Why so pale are the Roses

JOAN ELWES

A Welcome

Caravan

Soft was the Song

Q. N. T.

Sais in 1 (Knowest Thou)

Waltz, 'Rose Mousse' (Moss Rose)

Bernade

Liebesleid (Love's Grief)

8.0-8.30 (Darenty only)

Professor W. G. B. in  
Bonn: 'The Mean-  
ing of Ethics—III, Self  
Realization'

9.0 'The Second News'

WEATHER FORECAST,  
FIRST GENERAL  
NEWS BULLETIN

9.5 Sir WALTER DAVIES

'Music and the  
Early Listener—Series  
IX Words and Music'

9.55 Local News: (Darenty only)

Shipping  
Forecast and Fat Stock  
Prices

9.40 Vaudeville

(See top of page)

10.45-12.0 DANCE  
MUSIC

ALAN GREEN and his  
BAND and ART GREGORY  
and his SY LOUIS BAND  
from the ROYAL OPERA  
HOUSE DANCE, Covent  
Garden











2 Newland at 10 minutes.

7.45  
'RUSSIAN  
TWILIGHT'

WEDNESDAY, OCTOBER 9  
2LO LONDON & 5XX DAVENTRY

242 kc/s (356.3 m.)

193 kc/s (1,554.4 m.)

9.35  
SYMPHONY  
CONCERT

10.15 a.m. THE DAILY SERVICE

10.30 (Daventry only) TIME SIGNAL, CHURCH OF  
WEDNESDAY

10.45 Mrs. OLIVER STRACHEY, A Woman's Con-  
fession

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

11.30 (Daventry only) Gramophone Records

12.0 A Ballad Concert  
MARGARET MINOR (Contralto)  
EDWARD BEACH (Tenor)

12.30 A Recital of Gramophone  
Records

1.0-2.0 LIGHT MUSIC

Directed by GEORGE HAZEL  
From the Restaurant Presents

2.25 (Daventry only) Fishing  
in the River

2.30 FOR THE SCHOOLS

Mrs. D. VAN WYK, "Noble  
Study for Town and Country  
Schools—II. Wurst, Omelette, and  
Barley"

2.55 Interlude

3.0 Miss MANDALAY, "The  
Story and Story of the  
Prize and Verse—II."

3.25 Interlude

3.30 Mr. J. C. ANDERSON, "The  
Fairy Tale of the Little  
Red Riding Hood—II."

3.45 Light Classical Music

EDWARD M. MANNING  
(Violin Solo)

AMINA LUCCHESI, "The  
Maiden's Song—II."

AMINA LUCCHESI, "The  
Maiden's Song—II."

Sonata, No. 10, in B Flat  
Major

4.4 ELIZABETH MARSHALL

Aus meinen grossen Schmerzen (From  
my great grief) .....  
Gute Nacht (Good night) .....  
Mädchen mit den roten Mädchen  
with the red cheeks  
Im Rheine, im heiligen Strome (The Rhine,  
the holy river)  
Es stand ein wohl ver Tag (The hour  
before dawn)  
Marie, am Fenster sitzt du, Marie,  
sitting at the window  
Im Herbst (In autumn)

4.14 AMINA LUCCHESI and MARGARET CUNNINGHAM  
Sonata in E, Op. 4. .... Kryzhanovsky

4.45 ORGAN MUSIC

Played by ALEX TAYLOR  
Relayed from Davis's Theatre, Croydon

5.15 THE CHILDREN'S HOUR

My Programme

by  
Lady CYNTHIA ASQUITH

6.0 Musical Interlude

6.15 'The First News'

TIME SIGNAL, CHURCH OF WEDNESDAY  
CART, FIRST GENERAL NEWS BULLETIN

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC

by Mr. J. C. ANDERSON

Played by

MARGARET HAYWARD (Violin)

MAY M. M. (Violoncello)

KATHLEEN LONG (Pianoforte)

7.0 Talk by Mr. ARTHUR DUBSONBY, M.P., M.A.,  
under the auspices of the Overseas Settlement  
Department

This is the first of a series of monthly talks which is  
to be given under the auspices of the Overseas  
Settlement Department. Many listeners will  
recall the recent series on migration which were  
given by people of practical experience qualified to



'RUSSIAN TWILIGHT'  
From London this evening at 7.45

advise intending migrants on the right lines. The  
present series is being planned in a similar manner

7.15 Musical Interlude

7.26 Mr. ROGER FRY: 'The Meaning of Pictures—  
III'

MICHELANGELO and Raphael are the two artists  
chosen by Mr. Roger Fry to illustrate his con-  
ception that, whereas the sculptor is only con-  
cerned with the relations of the parts of the  
figure to each other, the painter is concerned with  
the double problem of creating the appearance of  
the solid bulk of objects and of situating them in  
an imagined space.

7.45 'Russian Twilight'

By M. H. ALLEN

Music selected and arranged by DOUGLAS ARNOLD  
Character

Vladimir Ivanitch, a young man

Maria Petrovitch, a middle-aged landowner

Natasha, a young girl

Varvara Pavlovna, a woman of thirty

It is a summer evening in Russia less than a hundred  
years ago. From an old, rambling house long

windows open on to a terrace; candle light shines  
on ringlets, sloping shoulders, and white satin  
crinolines. Two men sit in the shadow. They  
are very much out of the room, and the  
patron, the river, and the moon rising behind  
the birch trees. The air is full of the scent of  
the ripening rye wafted from the dark fields.

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

9.20 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN

9.15 Mr. THOMAS GANN: 'A History of the Bach'

9.30 Local News; (Daventry  
only) Shipping Forecast and  
Fat Stock Prices

9.35 Symphony  
Concert

FRANK BRIDGE  
(Pianoforte)

THE WIRELESS SYMPHONY  
ORCHESTRA

(Leader, S. KERRALL KELLY)

Conducted by  
SCHNEFVOIGT

Symphony No. 5 in D minor  
(Op. 82)

(1) Tempo molto moderato  
(2) Moderato (ma poco a poco  
piu mosso) (3) Andante  
(4) Allegro Molto

WILLIAMS, "The Fairy Tale begins"

Concerto in D minor for Piana-  
forte and Strings ... Bach  
(1) Allegro, (2) Andante, (3)  
Allegro

Of this Concerto it is eminently  
true that in its virile, sincere  
wholesomeness it is a work  
for itself far better than  
any mere words may hope

to do, no matter how enthusiastic the scribe  
might be in its praise. There are three move-  
ments: the first is a big, robust Allegro, of which  
the chief tune is boldly announced at the outset  
by all the strings in unison, in the second,  
Adagio, a theme of rather solemn import, also  
played first by the strings in unison, becomes  
soon the basis for a very beautiful, song-like  
melody on the pianoforte. The third, again  
an Allegro which has a spirit of wholesome  
merriment in spite of its minor mode, is based  
on two figures, heard simultaneously at the  
opening—one beginning with a downward scale  
and the other mounting vigorously upwards.

ORCHESTRA

SONG, 'Hary Jancy' ..... Kately  
1. Prelude—The Fairy Tale begins; (2)  
The Wireless Musical Clock; (3) Song; (4) The  
Battle and Defeat of Napoleon; (5) Inter-  
mezzo; (6) Entrance of the Empress and her  
Court

11.0-12.0 DANCE MUSIC

THE CAFE DE PARIS BLUE LYONS BAND  
FROM THE CAFE DE PARIS



# WEDNESDAY, OCTOBER 9

## 5GB DAVENTRY EXPERIMENTAL

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### 3.0 A MILITARY BAND CONCERT

(From Birmingham)

THE FOUR CORPS MILITARY BAND

Conducted by W. A. CLARKE

First Norwegian Rhapsody ..... *Sveinsson*

HARRY COSTIGAN (Baritone)

When the Sergeant Major's on Parade *Longstaff*

Do not go, my Love ..... *Hagemann*

The Roadside Fire ..... *Vaughan Williams*

BAND

The Mill in the Black Forest ..... *Silenberg*

Selection, "La Boutique Fantasque" (The Fan-

tasque Toy Shop) ..... *Ravel, arr. Respighi*

### 3.15 EDWIN BARKS (Entertainer)

Back I went to Parliament ....

At Somerset Fair ..... *Weston and Lee*

Old Days and too New .....

BAND

Overture, "Birds in the Bush" ..... *Piotou*

HARRY COSTIGAN

Diana ..... *McNeill*

The ..... *Katie Brown*

It ..... *Lucie Wilson*

groceries.

### 4.0 BAND

Selection, "The Sorcerer" ..... *Sullivan*

EDWIN BARKS

Rock Answers

That's what put the ..... *Hoide, Sweet, Home, Lowry*

BAND

Overture, "The Ghost of the

Wild Woods" ..... *Grossman*

### 4.30 DANCE MUSIC

JACK PAYNE

and THE

B.B.C. DANCE ORCHESTRA

### 5.30 The Children's Hour

(From Birmingham)

"What Happened Afterwards," a Play by G. A. R. WARD

VICTOR SHREATH (Banjo)

"Attack," a Soccer Talk, by MAURICE K. FOSTER

Songs by COLLEEN CLIFFORD (Soprano)

### 6.15 "The First News"

TIME SIGNAL, CLOCKS WITH WEATHER FORE-

CAST, FIRST GENERAL NEWS BULLETIN

### 6.30 Light Music

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA

Conducted by JOSEPH LEWIS

Overture, "Mazurka" ..... *Auber*

EVELINE STEVENSON *Soprano*

The Night Bird ..... *Somerset*

The Love of Roses ..... *Soprano*

Will-o'-the-Wisp ..... *Soprano*

ORCHESTRA

Selection, "Cartoon" ..... *Bice, arr. de Groot*

PIERRE COETMORE (Violin)

Four Movements from Suite of "Five Popular

Pieces" ..... *Schubert*

ORCHESTRA

Suite, "Egyptian Babet Music" ..... *Luigi*

PAUL STEVENSON

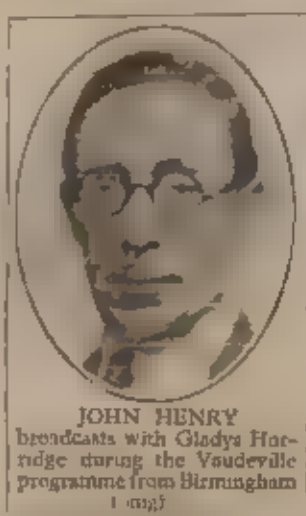
Mis Pigeon (My dear one) ..... *Soprano*

Si mes yeux avaient des ailes (If my eyes had

wings) ..... *Hahn*

Valse Aurora (Coke, sweet morning) (French Air)

arr. A. L.



JOHN HENRY  
broadcasts with Gladys Horridge during the Vaudeville programme from Birmingham

ORCHESTRA

Becomes ("Jocelyn") ..... *Godard*

PIERRE COETMORE

Mwynn Mestrydd ..... *W. H. A. A.*

Ar ..... *more*

Y bachgen awl

### 8.0 A Choral and Orchestral Programme

(From Birmingham)

THE BIRMINGHAM STUDIO CHORUS

and

A SYMPHONIC ORCHESTRA

Conducted by JOSEPH LEWIS

Festival Overture, Op. 123 (with Chorus)

CHORUS and ORCHESTRA

Cantata, "Three Jovial Hunters"

Walford Davies

THIS is the old song of the Three Huntsmen, set by Sir Walford Davies for small chorus and orchestra. The first part, in a regular galloping rhythm, at once sets the scene for the second movement, with changes of rhythm and mood, tells how they hunted and found the boggyard and then three children. In the third part they meet the fat old man and the two young boys, teaching the conclusion that hunting didn't pay but that they had had a rasting at the scene is rich in even humorous effects, and the collecting text is illuminated in the happy way one would expect from Sir Walford Davies.

ORCHESTRA

B. B. C. SYMPHONIC ORCHESTRA

CHORUS and ORCHESTRA

England (arranged for Unison Chorus and

Orchestra) ..... *Queen Mary*

Triumphal March, "Caractères" ..... *Elyse*

### 9.0 Vaudeville

(From Birmingham)

COLLEEN CLIFFORD and D. DUFFY ..... *ASS in Musical Comedy Reminiscences*

FREDERICK WESTER (Dumbest Humourist)

GWEN HENRY (Songs at the Piano)

JOHN HENRY and GLADYS HORRIDGE (The

Domesticated Couple)

VICTOR SHREATH (Banjo)

PAUL BROWN'S DOMESTIC DANCE BAND

### 10.0 "The Second News"

WEATHER FORECAST, SECOND GENERAL NEWS

BULLETIN

### 10.15-11.15 DANCE MUSIC

BILLY FRANCH and his BAND, relayed from THE

WEST END DANCE HALL, Birmingham

11.15-11.45  
Experimental Transmission of 8 1/2 Pictures  
by the new method

(Wednesday's Programme continued on page 40)



## How do you hold your pen

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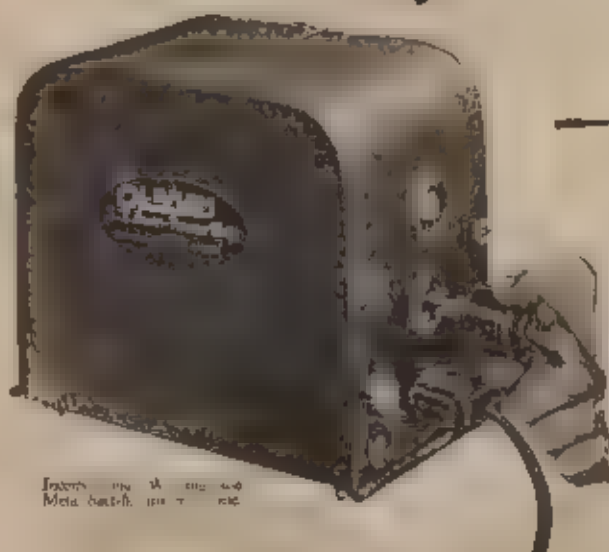
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*—work your set from  
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The Oldham Auto Power Units are built for years of service. They have no moving parts, no valves, nothing to wear out or go wrong. The H.T. model works on the same principle. It gives ripple-free, hum-free H.T. current in abundance up to 100 ma.

If you use electric light A.C. 230-250 volts 40 or 60 cycles only these Oldham Auto Power Units will end your Radio Power troubles. See them at your Dealers.

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Two-volt Type **45/-**  
4 volt 58/6. 6 volt 65/6.

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Gloucester 210, 220, 230, 240, 250, 260, 270, 280, 290, 300, 310, 320, 330, 340, 350, 360, 370, 380, 390, 400, 410, 420, 430, 440, 450, 460, 470, 480, 490, 500, 510, 520, 530, 540, 550, 560, 570, 580, 590, 600, 610, 620, 630, 640, 650, 660, 670, 680, 690, 700, 710, 720, 730, 740, 750, 760, 770, 780, 790, 800, 810, 820, 830, 840, 850, 860, 870, 880, 890, 900, 910, 920, 930, 940, 950, 960, 970, 980, 990, 1000.



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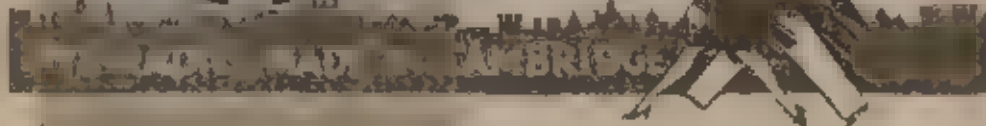
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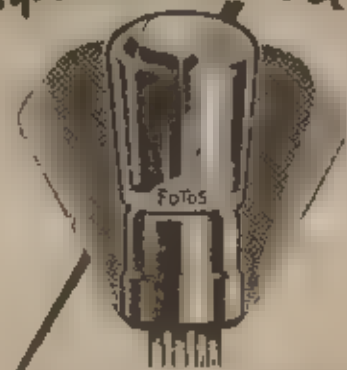
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## Programmes for Wednesday.

11.15-11.30 *from page 4*

### 7.45 A Concert of Light Music

The 1st Surrey County Light Music

11.15-11.30 *from page 4*

THE CIVIL SERVICE MUSICIANS  
11.15-11.30 *from page 4*

11.15-11.30 *from page 4*

11.15-11.30 *from page 4*

11.15-11.30 *from page 4*

11.15-11.30 *from page 4*

11.15-11.30 *from page 4*

11.15-11.30 *from page 4*

9.0 *S.B. from London*

9.30 *North Regional News*

9.35-11.0 *S.B. from London*

## Other Stations.

5NO NEWCASTLE 1.140 kcs  
2.25 *from page 4*

5SC GLASGOW 2.25 kcs  
2.40 *from page 4*

2BD ABERDEEN 990 kcs  
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2BE BELFAST 1.275 kcs  
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10.0  
THE DRAMA  
OF  
SUDDEN DEATH

0.36 Musical Interlude

Dr. COUTTON deals this week with the medieval village as an ecclesiastical unit. He will show how the parish system evolved from 1 p.p.

SARUMARTINE, which is of course merely a form of  
SARUM, and which has been the case for  
the whole of the world of music throughout the ages.  
But there were two who established a real  
contact with this country, and one of them,  
I suppose, lived here for many years, playing  
and composing. For a time he held the post of  
Director of Chamber Music  
in the household of the Prince  
of Wales, and was ever a  
welcome figure also in  
Society and in musical circles.  
We call him Sarumartine of  
London, to distinguish him  
from his brother

younger than the London one, is called Summart of Man. Although he um-  
ber of for as we know was  
London, many of his  
Soudas were published here  
by the old London firm of  
Simpson. Our Dr Burney  
speaks of Sassuturini's pro-  
ducing an incredible num-  
ber of spirited and agreeable  
compositions,' adding that in  
1770 he was master of the  
music of more than half the  
churches in the city, for which  
he furnished Masses upon all  
the great Festivals.

One of the most original of the modern composers, Stravinsky did not come under a good many different influences in his early years, and for a time was spoken of as belonging to the 'futurist' school. Modern though his music is in many ways, the description is not an apt one for an artist who finds much of his inspiration in the music of past ages, and who has made a profound study of the very earliest Italian music. As such he was

Many a person, as a youth, has passed under the shadow of a great and venerable tree, whose arms of wisdom and knowledge protect with their branches a whole nation, and whose roots only have been laid by a Patriarch. All those he regarded as out of touch with his own or another's world, as representative of the path which he is carrying out for himself.

His music is strong and vigorous, with humor in it as well as passion and an eloquence from his compositions, too long a human source of the dramatic.

Produced by LANCE SUTHERING  
(See centre of page)

**JACK PAYNE and THE H.B.C. DANCE ORCHESTRA**  
**KEN SCOTT (In Song and Story)**



‘THE  
FIRST  
SECOND’

A Sequence for Broadcasting by PETER GODFREY  
Produced by LANCE SIEVERING

The subject matter of this drama is the beginning of the end of a man's life. The action occurs during the infinitely short space of time taken by sudden death to establish itself.

existing state of things, very much in the way that, in pagan times, the lord built a church, appointed a priest, and ordained that a part of the land should be cultivated for him by tithe. Further, he will discuss the power of the priest, both theoretically and practically, in the village, the distinction between rhetoric and vicarage, and also the official and social and economic relations between priest and parishioner.

745 TOMMY HANDLEY

**8.0 A Musical Comedy Programme**  
**THE WIRELESS ORCHESTRA**  
 Conducted by **JOHN ANSELL**  
**ANN WELCH (Soprano)**  
**HAROLD KIMBERLEY (Baritone)**

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

9.13 MR. VERNON BARTLETT: 'The Way of the World'

9.30 Local News; (Dorsetry only) Shipping Forecast





[illegible]



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# THE CHAPEL IN A COAL MINE.

Broadcast Service from the Bowels of the Earth—Readings by the Crown Bard of Wales Good Music at Reduced Prices—Ancient Bath Wireless for Bristol Hospitals—Wales and the Drama.

### Crown Poems.

THE Crown Bard of Wales, Mr Canaleg Ffrench, will be heard in readings from his Crown Poems during the Welsh In celebration on Thursday, October 10, at 7 p.m. Mr Ffrench gained his third successive victory in the Crown Competition at Liverpool this year when the subject of his poem was a prophetic event in Welsh literary circles, viz. the Song of the Y Gŵyl Nŷ. The song is a beautiful poem about the passing of the years.

### Cheaper Concerts in the City Hall.

REVISED prices have been arranged for the new season of concerts by the National Orchestra of Wales at the City Hall, Cardiff. Last season the prices were 6d., 1s., 1s. 6d., and 2s. 4d. The 2s. 4d. tickets are to be replaced by tickets at 1s. 6d. and 2s. 4d. (including tax). Season tickets are also available on easier terms. Many other arrangements will be made to ensure that the best of music is accessible to all. The symphony concert on Thursday, October 17, at 7 p.m. will not be broadcast. The popular concert on Saturday, October 19, at 7 p.m. will be broadcast. The artists will be May Blyth (soprano), Roy Henderson (baritone), and the Lyman Singers.

### Bath in Roman Times.

MR. FROM TYLER takes 'A Scene in Roman Bath' as the subject of the last of his series of lectures on the Roman Way Country. He will discuss the bath in the days when it was known as 'Aqua Sulis'—the name given by the Romans to the city of Bath. The goddess known by the British as Sul was the presiding deity of Bath when the Romans came. They associated her with the Roman goddess Minerva. In a temple which they dedicated to her and named the city Aquae Sulis in her honour.

### Baths, Villas, and Tombs.

THE Romans erected baths, those which were as fine as any outside Rome. The swimming pool was six feet in depth, the bottom of the bath being paved with sheets of lead, brought along the Fosse Way from Mendip mines. Stone steps led down to the great central bath. The place was made majestic by a colonnade and a tiled vault. At one end of the main bath women bathed in a round pond. Beyond the great pool, at the other end, leonard Romans sweltered in hot rooms, while the warm, moist air drifted through chambers under the mosaic floors. Roman Bath was, of course, similar only in situation to the Bath of our own time. It was a small city, completely walled in the latter years of the occupation, with baths, a magnificent temple, and a cluster of houses. Villas were scattered along the banks of the Avon. There was also a cemetery which lay along the main road beyond the city. Mr. From Tyler's talk will be given on Monday, October 14, at 4.45 p.m.

## THE MINERS' PRAYERS.

EVERY Monday morning, at 7 a.m. for the past eighty-five years, and probably even longer, exact records of when it began could be traced, the miners employed at the Mynydd Newydd Colliery, Hiorstfach, Swansea, have assembled at the bottom of the pit to hold a Prayer Meeting prior to the start of the week's work.

In course of time a little chapel was constructed underground for this unique service, and the miners and the authorities of the district expressed the belief which they still firmly hold, that the absence of fatal accidents in the colliery is due to the prayers of the men.

Some time ago, the little chapel, which was situated in the six feet seam, was flooded and consequently had to be abandoned, but another was built in the five feet seam, about twenty yards from the bottom of the shaft, and 120 yards below the surface of the ground.

For some time it has been feared that miners and particularly miners and their families would like to hear the service from this colliery chance, but it is, of course, impracticable to relay it at the time it takes place. Arrangements have been made, therefore, to hold a special service in the underground chapel, for broadcasting at 7 p.m. on Sunday, October 13. It will take the exact form of the Monday morning service, and will be in Welsh, and conducted by the miners themselves. It will have no sermon or address, but there will be prayers, the recitation of a psalm and portions of Scripture and of course, hymn-singing for which Welsh miners are so well known.

About fifty miners, representing the various shifts of the colliery will attend and the service will be broadcast from the Swansea and Cardiff Stations.

### The Week's Good Cause.

AN Appeal on behalf of the Lord Mayor of Bristol's Wireless for Hospitals Fund will be broadcast on Sunday, October 13, at 8.45 p.m. At a meeting of the Hospital Fund Council, held recently, the secretary remarked that the provision of facilities to listen to the broadcast programme is one of the most things that has ever been done for the patients and we cannot exaggerate its value. Since July 1925, £24.0 has been received by the Fund and the whole of this amount has been used without deduction of any kind for expenses.

### A Young Composer.

A POET has told us that a man's reach should exceed his grasp, but probably his assertion is a small comfort to youthful composers who find that their own compositions are too difficult for them to play. This was the experience of Miss K. Dorothy Fox, whose first composition was played in London when she was only eleven years old. Still, it must have been some consolation to her to hear her work played by an expert. At fifteen Miss Fox went to London to study in the composition class, but after three and a half years she broke down and her career was interrupted for some years. Her *Sonata for Violin and Piano* was broadcast from Bournemouth in 1927, and Senart, the well-known publisher of Paris, is publishing that work, and some of her piano music, this autumn. The Society of Women Musicians, of which she is a member, gave the first performance of her *Violin and Piano* *Sonata* her latest work in London last year. Listeners will be interested to learn that her *Trios in E Major* will be included in the afternoon programme on Wednesday, October 16.

### The Drama in Wales.

MR. IFAN KYRLE FLETCHER regards his new series of talks on the Theatre as the practical application of the last series on Experiment in the Theatre. He hopes

to be able to show how some of the theories of modern stagecraft can be applied to Welsh native drama and how the new methods, based on a broader foundation of theatrical purpose, can be utilized in the vigorous dramatic movement which is alive in Wales. 'I wonder when, if ever, the Welsh amateur will realize that his sphere of activity is narrowly bounded by the limited time which he can give to dramatic work,' asks Mr. Kyrle Fletcher. 'I must confess,' he adds, 'that I find much undirected and purposeless enthusiasm abroad. If ever we get a National Theatre in Wales, it will be an amateur theatre which will be worse than no theatre at all. Although we are zealous in the cause of the theatre, we have not yet realized its possibilities as an art.' In his talk on Friday, October 18, at 6.0 p.m., Mr. Ifan Kyrle Fletcher will describe a rehearsal of *Chango*, a play by one of the best known Welsh dramatists, Mr. J. O. Francis, which has been chosen as a definite example of technique as an art form.

'STEEP HOLM.'



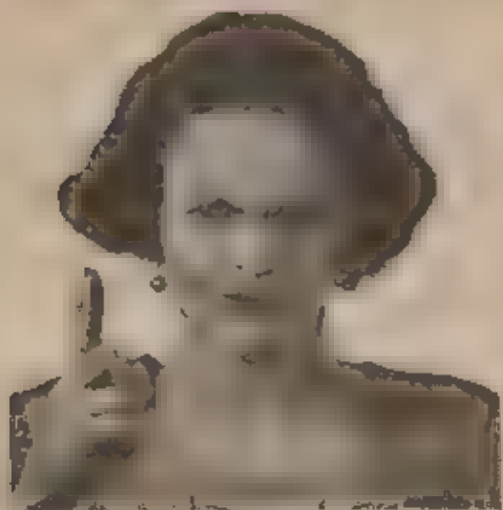
A SCENE IN ROMAN BATH

A corner of the Great Bath under the colonnade, showing many of the Roman remains to which Mr. From Tyler will refer in his talk for Welsh listeners on Monday, October 14.

Experimental Transference of Still Pictures  
by the Pictograph Process







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## Friday's Programmes continued (October 11)

### SWA CARDIFF. 906 kcls. (308.8 m.)

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.0 JOHN STEAN'S CARLTON CELEBRITY CHALLENGE  
Relayed from the Carlton Restaurant

5.55 The Children's Hour

6.0 Mr IRAN KYRIE FLETCHER: 'Problems of Production applied to Welsh Dramatists—I, Method of Producing a Naturalistic Play'

Mr KYRIE FLETCHER has been associated with the Newport Playgoers for many years. He has also written much on plays and players.

6.15 S.B. from London

The London Programme relayed from Daventry  
by the Chief Military Officers of the district

8.0 S.B. from London

9.15 West Regional News

9.20-11.0 S.B. from London

### SSX SWANSEA. 1,040 kcs. (288.5 m.)

2.30 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

8.15 S.B. from Cardiff

9.20-11.0 S.B. from London

### 6BM 1,040 kcs. (288.5 m.)

2.30 London Programme relayed from Daventry

5.15-11.0 S.B. from London (9.15 Local News)

### PLYMOUTH. 1,040 kcs. (288.5 m.)

2.30 London Programme relayed from Daventry

5.15 The Children's Hour

A Play adapted by M. H. ALLEN from the story by John Ruskin: 'THE KING OF THE COUNTRY' OR 'THE BLACK BROTHERS'

6.0 London Programme relayed from Daventry

6.15-11.0 S.B. from London (9.15 Forthcoming Local News)

### 2ZY MANCHESTER. 781 kcs. (378.4 m.)

2.30 London Programme relayed from Daventry

4.30 THE NORTHERN WIRELESS ORCHESTRA  
Overture, 'Mazurka' 4.45  
Waltz, 'Half past Eight' 4.55  
Suite, 'Four Indian Love Lyrics' 5.05

Woodford-Finden  
The Temple Bells; Less than the Dust  
Kashmir Song; The I Wake  
Selection, 'Phantom and Bambi' 5.15

5.15 The Children's Hour

6.0 Famous Northern Women I—Mrs. MARGARET MASTERSON: 'Charlotte, Countess of Derby The Defence of Lathom House.'

6.15 S.B. from London

9.15 North Regional News

9.20-11.0 S.B. from London

### Other Stations.

#### 5NO NEWCASTLE 1,140 kcs. (262.3 m.)

2.30 East Coast Flying Bulletin, relayed from Daventry  
2.30 London Programme relayed from Daventry 4.30  
Music relayed from Tilley's Blackfriars Restaurant  
'Mazurka' (Mazurka), 'Serenade' (Serenade), 'Tango' (Tango), 'Waltz' (Waltz), 'Polka' (Polka), 'Schottische' (Schottische)

(Friday's Programmes continued on page 53.)



ST MICHAEL'S HALL, BRISTOL.

the headquarters of the 6th Gloucestershire Regiment, from which an 'Old Comrades' concert is being relayed and broadcast from Cardiff this evening at 7.45.

6.30 Mr J. KYRIE FLETCHER: 'Place Names III, Place Names of our Towns and Villages'  
Many places outgrow their names, for villages develop into towns and towns into cities, but it is difficult to part with a name even if it becomes inappropriate, for with the name, associations grow up.

6.45 S.B. from London

### 7.45 Bristol Old Comrades' Night

Relayed from

The Drill Hall of the 6th Gloucestershire Regiment, Bristol

Lt Col A. L. W. NEWTH, D.S.O., M.O., T.D., Commanding 4th Gloucestershire Regiment, will tell the story of Bristol's Old Comrades from the 18th Century Royal Volunteers, to the present time

Soldier songs by Bristol soloists

STANLEY BUDD (Tenor)

A. RED YEWART (Tenor)

SEYMOUR GOUGH (Baritone)

JENNIE LILLYMAN (Baritone)

ARTHUR BARRETT (Bass)

Chorus under the direction of JOSEPH JENKINS  
The Rev. J. M. B. STANCOCK, war-time padre of the 4th Gloucestershire Regiment, will sing 'Brave Bristol,' the stirring marching song written for Bristol soldiers by the late Mr Fred E. Weatherly

The bugles and drums of the 6th Gloucestershire Regiment will contribute 'On Parade,' 'Beating of Retreat,' and 'Lights Out'







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MORE 7/3

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## Science and Kinship Leads

7.30  
**REGINALD KING  
AND HIS  
ORCHESTRA**

10.15 B.M. THE DAILY  
SERVICE

10.30 (Downey only) TIME SIGNAL,  
GREENWICH WEATHER FORECAST

10.45-11.0 Mr. ARTHUR J. BENDY  
'Ode' Jobe about the House  
How to Polish a Wireless Cabinet

11.0-11.10 LIGHT MUSIC  
MUSCIVETO and his ORCHESTRA  
From the May Fair Hotel

3.25 Faking Bulletin (Downey  
only)

3.30 **A MILITARY BAND  
CONCERT**

Capt. H. G. AMERS  
and his MILITARY BAND  
Relayed from the Bandstand, North  
East Coast Exhibition  
N.W. 16.000.000

ROBERT STRANGEWAYS (Baritone)  
(From the Studio)  
S.B. from Newcastle

BAND  
Fantasy on "Pagliacci" Leoncavallo

3.45 ROBERT STRANGEWAYS  
Hedgehog Carnival } Part 1  
Harvest Moon }  
Onward, awake Beloved } Crown

3.55 BAND  
Potpourri on Eric Coates's Songs  
Invitation to the Waltz  
Weber, arr. Weinberger

4.15 **ARSENAL v. DERBY**  
A Running Commentary on the  
Second Half of the First Division  
League Match from the Arsenal  
Football Ground, Highbury  
Commentator, Mr. GEORGE ALLIBOT

5.15 **THE CHILDREN'S HOUR**  
Native Songs and Stories by Chief  
Os-Ke-Naw-Tow, and the Story of  
'The Outlaw' from 'Long Lance'  
(Chief Buffalo Child Long Lance)

6.0 Musical Interlude

6.15 **'The First News'**  
TIME SIGNAL, GREENWICH; WEATHER  
FORECAST, FIRST GENERAL NEWS  
BULLETIN; Announcements and Sports  
Bulletin

6.40 Musical Interlude

6.45 **THE FOUNDATIONS OF MUSIC**  
BEETHOVEN'S TRIOS  
Played by  
MARJORIE HAYWARD (Violin)  
MAY MUELLER (Violoncello)  
KATHLEEN LEWIS (Pianoforte)

7.0 Mr. BASIL MAIR: 'Next Week's  
Broadcast Menu'

**SATURDAY, OCTOBER 12**  
**2LO LONDON & 5XX DAVENTRY**

842 kc/s. (356.3 m.) 193 kc/s. 1,554.4 m.)



9.35

**'Peep-Bo-Hemua'**

A Flight of Fancy on the Wings of Song  
Book and Lyrics by CLIFFORD SEYLER  
Music Composed and Arranged by HARRY S. PEPPER  
Produced by GORDON MCCONNEL

**Characters**

Vivian Cheyney (a young composer) ... CYRIL NASH  
Ronny Bentham (an artist) ... HORACE PERCY  
'Nobby' Terrance (a comedian) ... CLAUDE HILBERT  
Pamela Temple (a chorus girl) ... WYNNE AJELLO  
'Toto' Delamere (an artist's model) ... ANONA WYNN  
Villagers, Romans, Spaniards, etc. ... THE REVUE CHORUS  
Pianist... HARRY S. PEPPER (of the Co-Optimists, by permission of  
Mr. Archie de Bear) and DONALD ARNOLD

**Scenes**

- (1) A Chelsea Studio
- (2) On Board the Boat
- (3) Japan
- (4) At the Barber's
- (5) Somewhere in Spain
- (6) A Paris Restaurant
- (7) Glorious Devon
- (8) Russia
- (9) Back in the Chelsea Studio



USE THIS PLAN WHEN LISTENING TO THIS  
AFTERNOON'S FOOTBALL BROADCAST.

9.35  
**A FLIGHT  
OF  
FANCY**

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

7.25 Musical Interlude

7.30 **An Orchestral  
Concert**

ETHEL OSBORN (Soprano)  
RAYMOND NEWELL (Violoncelle)  
REGINALD KING and his ORCHESTRA

JOE BENTON  
Song 'I Arlesienne' (The Maid  
of Arles)

FIREL OSBORN  
The Harp that once ... arr. Moffat  
Dream Merchandise ... Bantock  
Grey Cloud ... Brady

DECEMBER  
HERBERT ROBERTSON ... Hanna  
Baritone ...

RAYMOND NEWELL  
Song 'I Arlesienne' ... Starling, Bennett  
Gypsy Dances ... Kennedy Russell

ORCHESTRA  
Welsh Rhapsody ... German

ETHEL OSBORN  
Mendocino Dances ... Christian Krone  
At the Well ... Hayman  
A Little Grey-blue dove ... Scott

ORCHESTRA  
Love Boat ... Brown  
If you but know ... King

RAYMOND NEWELL  
Look at the Sky ... Herbert Oliver  
Dumb Song ...

ORCHESTRA  
March Heroique ... Saint-Saens

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

9.15 Mr. GERALD BABBY 'The Week  
in London'

9.30 Local News: (Downey only)  
Shipping Forecast and Fat  
Prices

9.35 **'Peep-Bo-Hemua'**  
A Flight of Fancy on the Wings of  
Song  
(See centre of page)

10.35-12.0 **DANCE MUSIC**  
THE PICCADILLY PLAYERS, directed by  
AL STARITA,  
and the  
PICCADILLY GRILL BAND, directed by  
JERRY HOBY  
From the PICCADILLY HOTEL





# Saturday's Programmes continued (October 12)

**5WA CARDIFF.** 1200 kc/s. (309.5 m.)

**12.0-12.45 A POPULAR CONCERT**  
Relayed from the National Museum of Wales.  
NATIONAL ORCHESTRA OF WALES  
(Conductor: Genedlaethol Cymru)  
S. N. 'Language of Flowers' ..... Cohen  
Serenade ..... Gethin  
Slav Dance ..... (Hoar)  
Three Dances, 'The Bartered Bride' ..... Brindley

**3.30 Newcastle Programme relayed from Daventry (See London)**

**4.15 ALBERT C. MORTON and his BAND**  
Relayed from the Western Mail Bright  
Better Homes Exhibition, Drill Hall, Dufferin  
Place, Cardiff

**5.15 The Children's Hour**  
Mr. L. J. CORBETT: 'Rugby Football in the West'

**6.15 S.B. from London**

**6.40 Local Sports Bulletin**

**6.45 S.B. from London**

**7.0 Mr. A. G. POWELL: 'America's Debt to Bristol-II, For Colonization and Trade'**  
The association of the old port of Bristol with the discovery and colonization of America is a new subject, and Mr. Powell will present some interesting new facts.

**7.15 S.B. from London**

**7.30 MORRIS LLOYD (Violin)**  
Slav Dance in G Minor  
Divulsi, arr. Kreutzer  
(.....) A. .....  
(.....) Month

**7.45 Popular Concert**  
Relayed from the Assembly Room, City Hall

NATIONAL ORCHESTRA OF WALES  
(Conductor: Genedlaethol Cymru)  
(Leader, LOUIS LEVITON)  
Conducted by WARWICK BENTHWAITE  
Overture, 'Zampa' ..... Hérol

**BERLIOZ had a very poor opinion of his fellow-countryman, Hérol, the composer of Zampa. He accused him of having no style of his own, combining in his music something borrowed from France, Germany, and Italy, to produce what Berlioz called 'merely Parisian music.' And of this Opera he said, 'the banging of the big drum at the end is so continuous and furious that one is tempted to take to one's heels.' The world at large does not share that uncompromising verdict, and the Overture, with its vigour and energy, has always been popular, lending itself to performance in many different forms.**  
HIPPATY GOODACRE (Conductor) and Orchestra  
Agnus Dei ..... B. N.  
ORCHESTRA  
Cavotte, 'Mignon' ..... Ambrose Thomas  
Tumult (Drama) for Strings and Horn ..... Schumann

**Introduction, Act III, 'Lohengrin' .... Wagner**  
CHARLES CLEMENTS (Pianoforte) and Orchestra  
Concerto in A Minor, Op. 54 ..... Schumann  
Or Schumann's works in the larger forms, for the first were composed in the years from 1841 to 1845. Towards the end of 1840, as listeners will remember, he and Clara Wieck were happily married, after long suspense and many difficulties in the course of which Schumann had not only to go to law with his prospective bride's father. His warm-hearted admiration for his wife's gifts as a pianist, her devotion to the works which he wrote for her to play, acted and reacted on each other with the happiest results for the whole world of music.

**5PY PLANTAGUINEL** 1200 kc/s. (309.5 m.)

**12.0-12.45 A Gramophone Recital**  
4 VARIETY P. .....  
Over one 'Hill' in Africa .....  
Mouth Organ Solo March 'Cousin H.' .....  
Hobson  
H. ..... Mother Goose Suite) Rare  
Mandoline and Guitar, 'Ciga' .....  
Organ Tones Poem, 'Finlandia' .....  
Saxophone Solo, Serenade, 'Badine' .....  
Gabriel Mura  
The Pipes of Three Nations .....  
Northumbrian Smallpipes .....  
Pipes Highland Bagpipes .....  
Pianoforte, 'Spread a little happiness' (Mr. Cinders) .....  
Characteristic Piece, 'The Little Clock on the Marble' .....  
Translation, 'Viennese Life' .....  
Patrol, 'The Boys of Llangyny' .....  
Amers

**3.30 Newcastle Programme relayed from Daventry (See London)**

**4.15 London Programme relayed from Daventry**

**5.15 The Children's Hour**  
Necessity Knows No Law which way  
proves true when 'On a ...'  
'Long Lance' (Chief Buffalo) is read today  
The ... and ... again appear with  
new songs and duets

**6.0 London Programme relayed from Daventry**

**6.15 S.B. from London**

**6.40 Sports Bulletin**

**6.45-7.0 S.B. from London (0.30 Items of Naval Information, Local News, Sports Bulletin)**

**7.15 S.B. from London**

**7.30 MORRIS LLOYD (Violin)**  
Slav Dance in G Minor  
Divulsi, arr. Kreutzer  
(.....) A. .....  
(.....) Month

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**5BM BOURNEMOUTH.** 1040 kc/s. (288.5 m.)

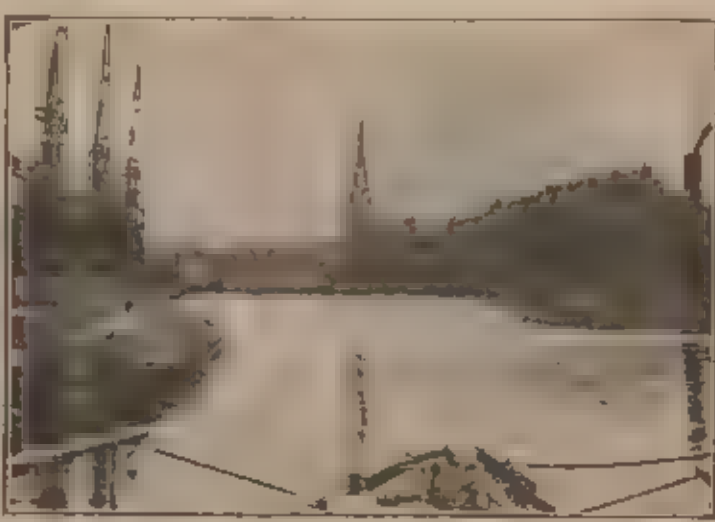
**3.30 Newcastle Programme relayed from Daventry (See London)**

**4.15 London Programme relayed from Daventry**

**6.15 S.B. from London**

**6.40 Sports Bulletin**

**6.45-7.0 S.B. from London (0.30 Local News, Sports Bulletin)**



BRISTOL, DOCKS

A view of the old harbour with St. Mary Redcliffe Church in the background. Mr. A. G. Powell gives the second of his talks on America's Debt to Bristol from Cardiff at 7.0. His subject this evening is Colonization and Trade.

**7.15 S.B. from London**

**7.30 S.B. from London**

**7.40 S.B. from Cardiff**

**7.45 S.B. from London**

**7.50 S.B. from Cardiff**

**7.55 S.B. from London**

**8.00 S.B. from Cardiff**

**8.05 S.B. from London**

**8.10 S.B. from Cardiff**

**8.15 S.B. from London**

**8.20 S.B. from Cardiff**

**8.25 S.B. from London**

**8.30 S.B. from Cardiff**

**8.35 S.B. from London**

**8.40 S.B. from Cardiff**

**8.45 S.B. from London**

**8.50 S.B. from Cardiff**

**8.55 S.B. from London**

**9.00 S.B. from Cardiff**

**5PY PLANTAGUINEL** 1200 kc/s. (309.5 m.)

**12.0-12.45 A Gramophone Recital**  
4 VARIETY P. .....  
Over one 'Hill' in Africa .....  
Mouth Organ Solo March 'Cousin H.' .....  
Hobson  
H. ..... Mother Goose Suite) Rare  
Mandoline and Guitar, 'Ciga' .....  
Organ Tones Poem, 'Finlandia' .....  
Saxophone Solo, Serenade, 'Badine' .....  
Gabriel Mura  
The Pipes of Three Nations .....  
Northumbrian Smallpipes .....  
Pipes Highland Bagpipes .....  
Pianoforte, 'Spread a little happiness' (Mr. Cinders) .....  
Characteristic Piece, 'The Little Clock on the Marble' .....  
Translation, 'Viennese Life' .....  
Patrol, 'The Boys of Llangyny' .....  
Amers

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'Long Lance' (Chief Buffalo) is read today  
The ... and ... again appear with  
new songs and duets

**6.0 London Programme relayed from Daventry**

**6.15 S.B. from London**

**6.40 Sports Bulletin**

**6.45-7.0 S.B. from London (0.30 Items of Naval Information, Local News, Sports Bulletin)**

**7.15 S.B. from London**

**7.30 MORRIS LLOYD (Violin)**  
Slav Dance in G Minor  
Divulsi, arr. Kreutzer  
(.....) A. .....  
(.....) Month

**7.45 Popular Concert**  
Relayed from the Assembly Room, City Hall

NATIONAL ORCHESTRA OF WALES  
(Conductor: Genedlaethol Cymru)  
(Leader, LOUIS LEVITON)  
Conducted by WARWICK BENTHWAITE  
Overture, 'Zampa' ..... Hérol

**BERLIOZ had a very poor opinion of his fellow-countryman, Hérol, the composer of Zampa. He accused him of having no style of his own, combining in his music something borrowed from France, Germany, and Italy, to produce what Berlioz called 'merely Parisian music.' And of this Opera he said, 'the banging of the big drum at the end is so continuous and furious that one is tempted to take to one's heels.' The world at large does not share that uncompromising verdict, and the Overture, with its vigour and energy, has always been popular, lending itself to performance in many different forms.**  
HIPPATY GOODACRE (Conductor) and Orchestra  
Agnus Dei ..... B. N.  
ORCHESTRA  
Cavotte, 'Mignon' ..... Ambrose Thomas  
Tumult (Drama) for Strings and Horn ..... Schumann

**Introduction, Act III, 'Lohengrin' .... Wagner**  
CHARLES CLEMENTS (Pianoforte) and Orchestra  
Concerto in A Minor, Op. 54 ..... Schumann  
Or Schumann's works in the larger forms, for the first were composed in the years from 1841 to 1845. Towards the end of 1840, as listeners will remember, he and Clara Wieck were happily married, after long suspense and many difficulties in the course of which Schumann had not only to go to law with his prospective bride's father. His warm-hearted admiration for his wife's gifts as a pianist, her devotion to the works which he wrote for her to play, acted and reacted on each other with the happiest results for the whole world of music.

**5BM BOURNEMOUTH.** 1040 kc/s. (288.5 m.)

**3.30 Newcastle Programme relayed from Daventry (See London)**

**4.15 London Programme relayed from Daventry**

**6.15 S.B. from London**

**6.40 Sports Bulletin**

**6.45-7.0 S.B. from London (0.30 Local News, Sports Bulletin)**

(Manchester Programme continued on page 61.)



**YOU WOULD  
HARDLY  
BELIEVE  
IT!**



Ten o'clock, and the Revellers just getting into the swing of a new fox-trot. Keep your feet still if you can and concentrate on the music. There now—would you ever suspect that this is just a two-valve set if you hadn't been told? No ordinary two-valver this! A Pentovox Two, made by Bowyer-Lowe. The least expensive in the whole range, but made to Bowyer-Lowe standards all through. The price is £6 8s. including valves and royalties.

Easy monthly payments if preferred.

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**Ask your Wireless Dealer**

about the comprehensive range of Bowyer-Lowe Sets and components, or write to him or write to what you require.

**Bowyer-Lowe**  
IN ASSOCIATION WITH  
HAROLD PHONES L. & C.

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ASTOR HOUSE, ALDWYCH, W.C.2  
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**PERMANENT  
CHARGER**  
(each L.T. complete)  
3, 4 & 6 v. a.c.  
1 amp.  
17 6  
(without L.T.  
complete)  
2, 4 & 6 v. a.c.  
1 amp.  
42 6

Your Mains to-day supply you with power for cleaners, refrigerators, and a host of other domestic appliances—why not for radio? At the touch of a switch your Set can—through a Regentone H.T. Mains Unit—get its H.T. supply direct from the Mains. Use a Regentone Permanent Charger, and your L.T. Accumulators are always kept fully charged, or substitute A.C. Valves for your existing valves and use a Regentone Mains Unit with output for A.C. Valve Heaters.

**MODEL  
W.L.B.S.C.**  
130 volts at 20 m.a.  
£1:19.6  
Other A.C. Models  
from £3. 2 0



Equip your Set to-day with Regentone Mains Units—no valves to burn out, no expense, no inconvenience. Our 12 months' guarantee covers the Westinghouse Metal Rectifier which is incorporated in all our A.C. Mains Unit and Mains Receivers.



Our latest Art Booklet is full of interesting information dealing with Power from the Mains—send for free copy.

**REGENT RADIO SUPPLY CO. 21, Bartlett's Bldgs, Holborn Circus, London, E.C.4. Telephone CENTRAL 9801**









# USE LISSEN VALVES

and get a 'close-up'  
of your favourite!

**THE NEW LISSEN  
EXTENDED GRID  
CONTROLS EVERY  
ELECTRON EMITTED  
FROM THE FILAMENT**

**LOOK!** Lissen Valves will give reality like this. You'll feel your favourite comedian is talking to you singing to you playing to you just as though you saw a close-up picture of his comic face.

The new Lissen Extended Grid does this by controlling every single electron emitted from the filament by means of a new function department impulse in the grid circuit.

As a result you see a close-up of the comedian's face as he sings and plays and talks to you just as though you were sitting next to him.

*Next time try Lissen Valves, and make acquaintance with reality in radio.*

Most good radio dealers now stock the following types

H.210 RC & HE 10/6 L.210 LE A gilder  
H.L.210 General Purpose 10/6 1st stop ... 10/6  
P.220 Power Valve 12/6

(All other types available shortly)

# LISSEN

NEW PROCESS

# VALVES

LISSEN, LTD., Worples Road, Isleworth, Middlesex.

Exclusively also at Richmond (Surrey) and Edmonton.

(Managing Director: T. N. Cole.)

USE  
LISSEN BATTERIES  
WITH  
LISSEN VALVES





# IF YOU WOULD HAVE RADIO WITH EVERY MODERN IMPROVEMENT



Listen to this new Philips All-Electric Receiver. It operates in a new way. All the necessary current is taken direct from the A.C. Electric Light Mains. Neither batteries nor accumulators are required. You switch it on as you would switch on any electrical apparatus. Its maintenance depends on the electric mains and nothing else.

You can hear Philips All-Electric Receivers at your nearest radio dealer.

Type 2514—3 valves—

**£23:0:0**

Type 2511—4 valves—

**£37:10:0**

Type 2515—2 valves—

**£12:10:0**

*Gradual payments can be arranged through your dealer*

# PHILIPS

PHILIPS RADIO, PHILIPS HOUSE, 145, CHARING CROSS ROAD, LONDON, W.C.2.



# Rheumatism Permanently Overcome

**STARTLING DISCOVERY OF NEW INEXPENSIVE METHOD THAT INSTANTLY BANISHES RHEUMATIC PAINS, DISPERSES URIC ACID DEPOSITS, AND REMOVES THE CAUSE OF ALL DISORDERS OF THE RHEUMATIC TYPE.**

**ARRANGEMENTS FOR A FREE FIRST-AID TREATMENT AND PARTICULARS TO BE SENT TO EVERY READER OF "THE RADIO TIMES"**

**F**OLLOWING the appointment of a Commission to investigate Rheumatism and its causes comes the news of a sensational discovery that revolutionises the treatment of Rheumatism, Gout, Arthritis, Lumbago and Sciatica. The discovery, which gives sure and lasting results, is the outcome of experiments made by Mr. John Harrison, who himself suffered for years the pains and protracted tortures of Rheumatism, and eventually cured himself by this new method, after having tried doctors, specialists, patent medicines and Spas without any permanent relief.

## A PROVEN TREATMENT

In an interview Mr. Harrison said: "Already this new treatment has been proved in hundreds of cases to be an antidote to Rheumatism and all Rheumatic ailments. It records 100 per cent. successes in the treatment of these troubles. Phenomenal is the term that is being applied to it by doctors and others. People who have tried as many as a dozen different so-called remedies and have spent Twenty Pounds or more on failures now report complete success. The secret of this success lies in the combined use of three specifics. Anyone can learn this secret by reading my book, which may be obtained free with a 'first-aid' relief treatment by all sufferers from Rheumatism."

## MILLIONS LOST THROUGH RHEUMATISM.

The bent and distorted forms so frequently seen, the big joints, warped limbs and gnarled knuckles, are all the result of some form of this fell disease. They impair or destroy efficiency. The economic loss to the nation amounts to millions of pounds annually.

## YOUR OPPORTUNITY TO-DAY.

Not only will such enormous loss be mitigated by this far-reaching discovery but each individual sufferer can benefit proportionately in pocket and health. YOU by taking advantage of the opportunity on this page to-day, can throw off the Rheumatic fetters that bind you. You can be free from the anxiety and irritability that are caused by Rheumatism.

What others, who have obtained renewed health and the consequent monetary benefit, say about this latest wonder of science, and then take the little trouble to fill up the coupon and obtain the Free 'first-aid' treatment and Free Booklet which will show you how easily you can now be cured. No matter how many times you have tried or how long you have suffered, don't miss this opportunity. Be among the first to receive the treatment and book absolutely FREE.

**REMARKABLE RESULTS REPORTED IN CASES OF CHRONIC RHEUMATISM, ARTHRITIS, LUMBAGO, SCIATICA, AND NEURITIS.**

A London Doctor writes—

"After testing your treatment I recommended it to Mrs. —, who was suffering from Arthritis. All swelling and pain have now gone and she is apparently cured."

Dr. R. L. writes—

"I have been suffering from Rheumatism for years and have tried many treatments without success. After taking your treatment for three weeks I discarded my crutches and now I am entirely free from pain."

to use a stick to get about. I am 63 years of age, but can now get about as well as ever."

## LUMBAGO DISAPPEARS.

Mr. T. W. Leicester—

"After taking your treatment the Lumbago from which I was suffering has entirely disappeared. I did not write before as I have been waiting to see if the pain would return, but it has not."

## RHEUMATISM CURED.

Miss F. M. Bristol—

"I have pleasure in saying that I have found your treatment most satisfactory in curing my Rheumatism. I am back at my nursing home, having fully recovered, and have no hesitation in recommending your remedy to others."

## CURED AFTER 18 YEARS.

M. A. J. Cheltenham—

I am 50 years old and have been doctored for Malarial Rheumatism for over 18 years. My knees were so bad that I could not sleep and my hands were stiff and painful all the time. Your treatment has changed me so people hardly know me. I feel and sleep well, and can walk with ease. I am telling every sufferer I meet about this treatment."

## ONLY SUCCESSFUL TREATMENT.

J. B. Lincoln—

"I have tried many remedies (including Spas), but your treatment is the only one which has proved a success. I am now free from pains and aches, all swellings have gone and I have had no relapse, although I have been wet through many times. I consider this marvellous, as I was almost helpless for years. I hope many more take it up."

Arthritis is deriving great benefit from your treatment."

## FREED FROM NEURITIS.

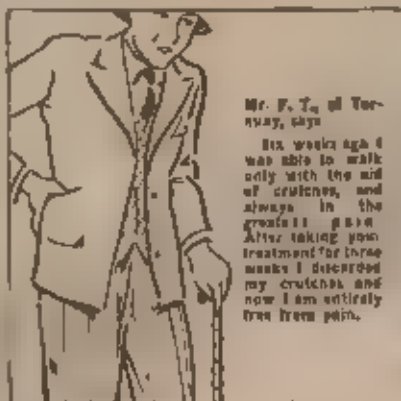
Mrs. H. Eastbourne—

"After taking your treatment I am now free from the terrible pain of Neuritis which I had for the last six years. I am able to do my work again and am ever so thankful."

## SCIATICA CURED.

Mr. G. P. Hastings—

"I was almost a cripple with Sciatica before I took your treatment and had



Mr. F. T. of Torquay, says

Six weeks ago I was able to walk only with the aid of crutches, and always in the greatest pain. After taking your treatment for three weeks I discarded my crutches and now I am entirely free from pain."

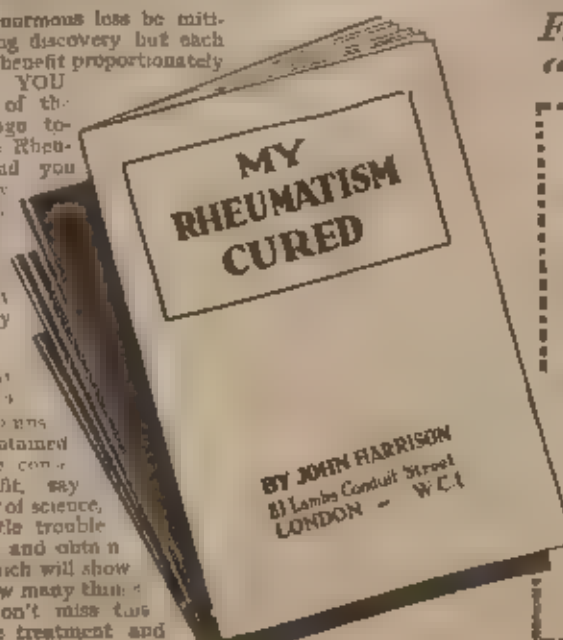


Sciatica is quickly banished, and work and sport can once again be enjoyed free from pain and stiffness."



I cured myself of Rheumatism after having tried doctor, specialist, patent medicines and Spas without permanent benefit. I will send you free a 'first-aid' relief treatment and a free book showing how you can be cured in the same way. JOHN HARRISON

the Free 'first-aid' treatment and Free Booklet which will show you how easily you can now be cured. No matter how many times you have tried or how long you have suffered, don't miss this opportunity. Be among the first to receive the treatment and book absolutely FREE.



## FILL IN AND POST THIS "RADIO TIMES" FORM

To Mr. JOHN HARRISON,  
81, Lamb Conduit Street, London, W.C.1

Dear Sir,

I am writing you to say that I have been suffering from Rheumatism for many years and have tried many treatments without success. After taking your treatment for three weeks I discarded my crutches and now I am entirely free from pain."

NAME

ADDRESS

I enclose two 12d stamps to cover part cost of packing and postage.

Radio Times 4-10-20.

Reduced Photographic reproduction of White's Electric Comb. The bright nickel handle, ebony-black back and brilliant electro-plated teeth, combine to make a charming addition to your toilet table. Each comb is packed complete with instructions in a dainty case.



# Can't fail.

A schematic diagram of a two-link mechanism. It consists of two links, labeled 2 and 3. Link 2 is the longer link on the left, and Link 3 is the shorter link on the right. They are connected at a revolute joint labeled 1. Link 2 is also connected to a fixed frame (link 1) at a revolute joint labeled 6. Link 3 is connected to the same fixed frame at a revolute joint labeled 2. There is also a revolute joint labeled 3 between Link 2 and Link 3. The joints are numbered 1, 2, 3, and 6. The links are numbered 2 and 3.

growing her  
own hair!

*-doing its job  
-making hair grow*

**LOOK-**  
*what  
happened  
here!*

## TE

hair which is falling out, losing its wave of colour, becoming dandruff, or growing grey, is lacking vital electricity.

Al, you have to do is to put the electricity back into the hair roots with this Electric Comb—then your troubles start to disappear from the first day. In brief—instead of using a "dead" comb, a comb of bone or celluloid which does no good, but just pulls your hair out, use White's Electric Comb—which puts new life and strength into your hair every time you use it.

There are no shocks or sparks about this Electric Comb. There's nothing to tell you the life-giving electricity is there except the bulb which lights up when you turn the handle grip. The electricity is in the comb itself—the long-lasting battery is in the handle. This wonderful little battery lasts three months—then it only costs a shilling for another to replace it. Think! 4s. a year for scientific electric hair massage every day! the same electrical massage at the hairdressers would cost you £120 in the year!

Dandruff is stopped within three days. Straight hair takes on a natural wave. The hair already on your head becomes strong and full of light and colour. New hair grows from old "dead" roots. Bald patches are quickly covered. Greyness disappears as the new hair grows. In a few weeks the hair is only grey at the ends, and full of colour right down each hair to the root. As it grows you cut the greyness off.

## £100 GUARANTEE

Use our Electric Comb on your own hair for 7 days and if not satisfied in every way with the improvement, post it back to us direct and WE GUARANTEE under penalty of \$100 to refund your money at once, without question. We can't make a fairer offer.

If you have difficulty in obtaining our Electric Comb post the Coupon with 10¢. The same guarantee applies.

Or write for our big broadsheet with illustrations in colours.

**I** T. 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. 838. 839.

**2**

3. *Explain the importance of the following factors in the development of a country's economy:*

**4** Turn this cap screw to the right to put the cover on or to the left to take it off.

[illegible]

**6** The little spring  
which keeps the  
water always in flow

**7** The bright handle, chamois-leather back and chrome-plated teeth make the Ecolife a little different from your old one.

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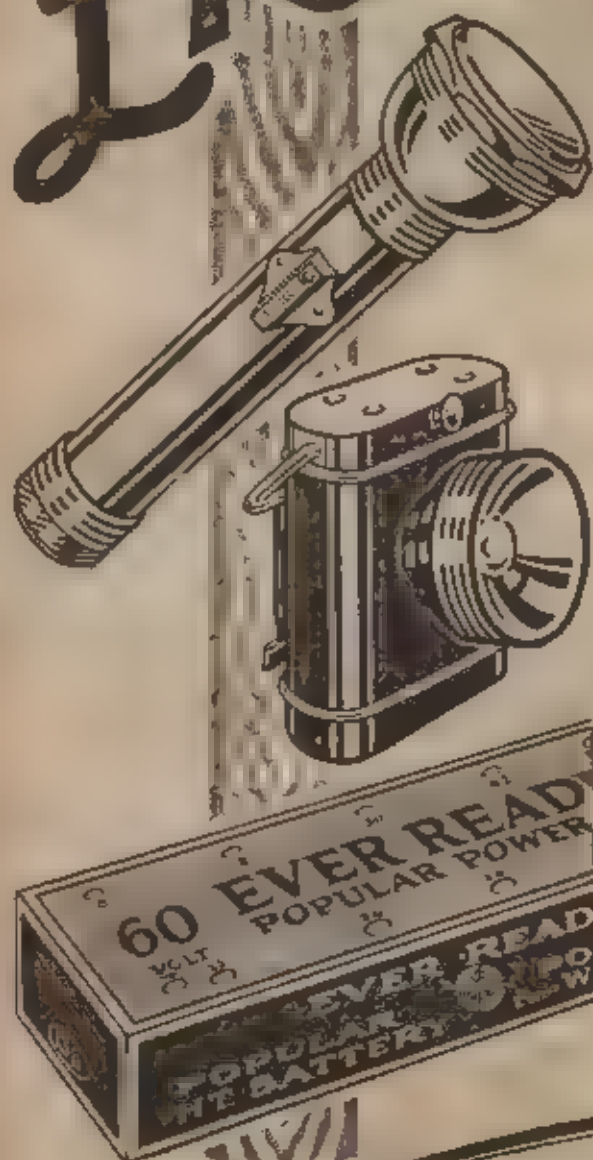
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EVER READY WIRELESS BATTERIES ensure clear, powerful reception, and give the best service at least cost.

Buy an EVER READY Lamp or Battery, you may be one of the lucky ones and receive £3 notes.



PORTABLE SPOTLIGHTS

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BRITAIN'S BEST BATTERIES

*"We mustn't miss..."*

7.45

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A Promenade Concert  
Queen's Hall

8.0

A Promenade Concert  
 R. ... on the Queen's Hall  
 (Sale ... )  
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... ..

WADSWORTH  
CITY & CO.

HENRY W.  
1873

Yoko and Ringo

C. LYLE

... 1871

He's said that so many times lately.

Will he remember . . . will you remember, with so many other things to think of?

The New **ÆONIC** will not forget. It watches the clock and calls you just when your favourite item is due to come on.

All the latest AONIC models are fitted with the Aonicloc—a detachable device which can ring you up from anywhere.

"Send Folder No. 24" These words on a postcard with your name and address will bring a beautifully illustrated folder describing the full *Exotic* range of eight models.

**Aeonic Suit-Case 5      Price £16 16 0**

The 1930 Model of this remarkable receiver has been still further improved. High tension consumption has been cut down to a minimum, whilst volume and quality of tone leave nothing to be desired.

No deposit. Terms 29/9 per month

丁 巳 戊 午 己 未 庚 申 辛 酉  
 壬 戌 癸 亥 甲 子 乙 丑 丙 寅  
 丁 卯 戊 辰 己 巳 庚 午 辛 未  
 壬 申 癸 酉 甲 戌 乙 亥 丙 子  
 丁 丑 戊 寅 己 卯 庚 辰 辛 巳  
 壬 午 癸 未 甲 申 乙 酉 丙 戌  
 丁 亥 戊 子 己 丑 庚 寅 辛 卯  
 壬 辰 癸 巳 甲 午 乙 未 丙 申  
 丁 酉 戊 戌 己 亥 庚 子 辛 丑  
 壬 寅 癸 卯 甲 辰 乙 巳 丙 午  
 丁 未 戊 申 己 酉 庚 戌 辛 亥  
 壬 子 癸 丑 甲 寅 乙 卯 丙 辰  
 丁 巳 戊 午 己 未 庚 申 辛 酉

**ÆONIC  
RADIO, Ltd.**

90, Regent St.,  
London, W.1.



# AEONIC



**Music crystal clear-  
words rich & real-**

For performance—tone, clarity, range, the new Lotus S.G.P. set is incomparable. The experts who have designed it have included every latest radio improvement. British and Continental stations are easily and quickly tuned in at full loud-speaker strength.

In appearance the Lotus S.G.P. set is neat and shapely, and has no dust-catching edges or complicated controls.

Price favours the Lotus S.G.P., too. In no other set on the market will you get such performance and appearance at the modest cost of £13 15 0

**Prices:** Battery set in oak or mahogany without batteries, but royalties paid £13 15 0. All Mains model of the same set £21. Kit set of battery model without valves, cabinet and batteries, £7 12 6. All mains kit, £14 10 0.

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get the best reception

Illustrated booklets and instructions for assembling kit sets free on request

Two other Lotus Sets are: All Mans Trans-  
portable in oak, walnut or mahogany. Oak,  
£25:4:0; Walnut or Mahogany, £26:5:0.  
Portable model in real hide case, 4-valve S.G.P.,  
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Made in one of the most modern radio factories in  
Great Britain by

Garnett, Whiteley & Co., Ltd., Lotus Works, Liverpool.





*at Olympia -*

The **REPUTATION** of



A BAD Filament  
WITHOUT

"TENACIOUS COATING"

Reproduction from an untouched microphotograph showing part of the filament of a badly coated valve before use, showing a serious gap in the coating. A gap such as this starts the valve off in its life with a poor performance. The valve then prematurely fails.

**OSRAM**  
**Valves**  
with the

"TENACIOUS COATING"  
*soared*  
*higher than ever*

**WRITE** for booklet  
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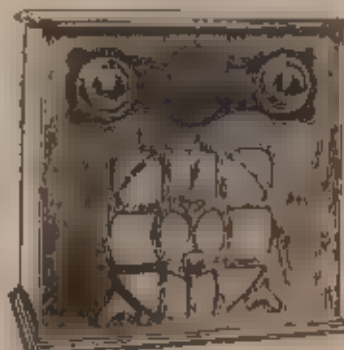
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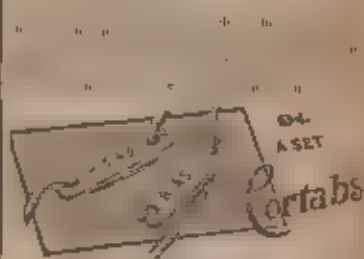
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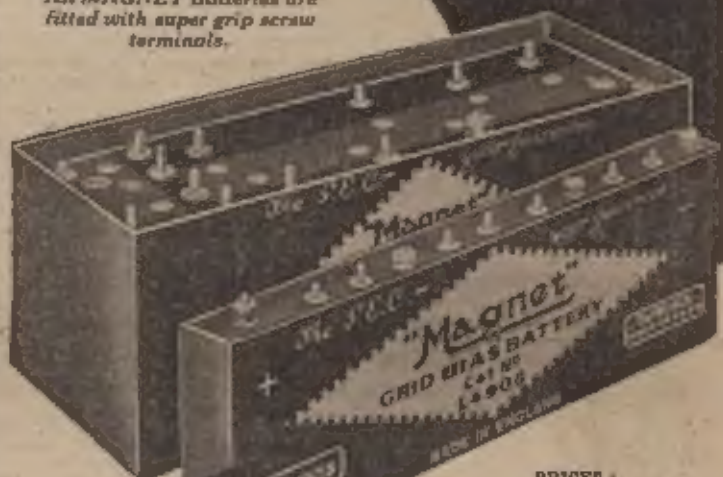
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