

## PROGRAMMES FOR OCTOBER 23rd-29th.



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## The Regional Scheme.

### II. Distribution by Higher Power.

The second of a new series of short articles dealing with the proposed new scheme of distribution, the experimental step towards which was the opening in August last of Daventry Experimental. The first article dealt with the international aspects of the scheme as affected by the allocation of wavelengths.

It was explained last week that the present system of B.B.C. stations was not providing a service free from interference primarily because it had become necessary for a number of stations in Europe, including several British stations, to share frequencies (wavelengths). It was also pointed out that owing to the increase in strength foreign stations after dark, the service range of all our relay stations except Edinburgh was reduced then to approximately three miles. On the other hand, those stations which use exclusive frequencies—that is to say, those which do not share a frequency with any other station—are not subject to interference of this kind when things are working smoothly.

Arising out of this state of affairs, it is obvious that future development should proceed along the lines of comparatively few stations, each using an exclusive frequency, and with higher power, serving a much larger area than does the average station at present.

In determining the proposed new scheme of distribution, the B.B.C. has to do more than merely to increase the power of the stations—nine in all, not counting 5XX—which work on exclusive frequencies. Increase of power alone would undoubtedly improve the service from a technical point of view—that is to say, a greater number of listeners would receive a service free from

interference. It would not, however, do what is just as necessary—namely, allow for a range of public taste in relation to the matter which is broadcast. It is obviously impossible to please every listener all the time without providing an almost indefinite number of alternative programmes. But a great deal can be done to satisfy different



UNRECOGNIZED HEROES.

2. The Crystal-User who came to complain of the quality of 5GB.

moods and tastes by providing two alternatives of equal signal strength over as large an area as possible. The Regional Scheme has this aim in view.

It may be argued that, to some extent, listeners who possess sensitive multi-valve sets are already in possession of a choice of several programmes, apart from the

recently instituted service from 5GB. But the main object of the new scheme is to provide two contrasted programmes either of which would be available to the users of simple and inexpensive sets, as well as to those possessing more elaborate sets.

One of the first problems to be met is how to ensure that listeners will be able to receive either of the two programmes provided without interference between the two. Without going deeply into the technical problems involved, it may be said that the first essential in this connection is to send out the two programmes at the same strength and from the same place. If this is done the one transmission will be less likely to 'saturate' the simpler types of receivers, thereby preventing the reception of the other transmission. This is the condition which is met when a listener living close to a local station wishes to receive direct some distant British or foreign station. Thus in order to give an equal distribution of the two programmes over the whole of the area to be served, the two stations must be together. At the same time the wavelengths on which the two programmes are to be transmitted must be separated by a sufficient amount to allow either programme to be selected at will.

It is fortunate that British exclusive frequencies are so placed in relation to each other that they can be arranged in pairs to give ample separation between the two allotted to any one station. When the allotment of frequencies was under consideration at the meetings of the Union Internationale de Radiophonie, it was realized by the B.B.C. delegates that the provision of alternative programmes would be a development of the future.

# The Man Behind the Music.

Franz Liszt—Born October 22, 1811.

ON the night of October 21-22, in the year 1811, a large and brilliant comet was visible in the sky, a fact which caused a certain amount of excitement at the time. Some said that only great souls of the earth were born under a comet. It therefore seemed advisable for all babies desirous of making their appearance in the month of October of that year to contrive to avoid postponing their activities later than the early hours of the twenty-second. In a small villa in the pleasant town of Raiding, in a German-speaking part of Hungary, one, at all events, just managed it in time—greatly to the delight of his parents. Franz Liszt was that baby. All the same, his hurry was apparently to his detriment, for he was so tiny that he was not expected to live out the day. Furthermore, for the first six years of his life he was subject to fainting fits of such a character as to throw him into a condition so closely resembling death that on one occasion he was actually certified as being dead and was measured for his coffin. But he managed to live to be seventy-five in spite of it, which says something for being born under a comet. It is doubtful if he would have been the educated musician he was had he depended upon his father for his education. Adam Liszt, a splendid amateur musician, was anything but a rich man. But the Hungarian nobles who heard of the extraordinary abilities of young Franz were decidedly rich, and also decidedly generous; consequently the cost of his education, both in Paris and Vienna, was a matter which caused no anxiety.

It was clearly evident long before he finished his education that Liszt was intended for a great public career, and that he was carrying out what he had intended to do in his early childhood. A friend of his father had patted his curly head and said to him: 'Well, little man, and what are you going to be when you grow up?' 'Just like him,' said Franz. He pointed a sticky finger at a picture of Beethoven. Which thought brings us to the very basis of Liszt's outlook. He knew that the soul of music is of two kinds—the intimate and personal, and the universal: his was the universal. Chopin once said to him: 'I am not at all fitted for giving



concerts: the crowd intimidates me; its breath suffocates me; unknown faces make me dumb. But you are destined for it, for when you do not win your public you have the power to overwhelm it.' Berlioz compared the two in much the same manner. He spoke of Chopin as being the refined, delicate *virtuoso* of small gatherings or groups of intimate friends, but of Liszt as being at his best with two thousand hearers to conquer. Even so, Liszt needed the friendship of other musicians, and frequently sought the company of Chopin, Berlioz, and Wagner. Of the first and last-named of those three he wrote lives—both works characterized by extravagance of expression. He knew Mendelssohn quite well, but they do not seem to have got on. At all events, it is upon record that Mendelssohn (who was a first-rate painter) drew a life-like sketch of Liszt playing the piano, his hands having five hammers instead of five fingers. The truth of that appears to have been that Liszt played Mendelssohn's *G Minor Concerto* for Piano and Orchestra, and that he elaborated some passages which he said he thought were rather thin. This annoyed Mendelssohn, and the sketch was probably an expression of his opinion of Liszt's virile method of playing *fortissimo*. As a matter of fact, Mendelssohn was right: Liszt constantly used to smash both hammers and wires, the latter of which appear to have had some *souvenir* value in the form of bracelets for lady-admirers. It is amazing that it was so in so great a player, because it is quite unpardonable to break anything. But Liszt certainly laid down some excellent principles in pianoforte-

playing, and was the world's greatest pianist in his day. He was received everywhere: kings and emperors treated him as one of their own. His advice was constantly sought, his judgment still more constantly quoted. Strelzki tells an excellent story of a young woman who came from Chicago to play to Liszt. She was accompanied by her 'Mor,' as she termed her mother, and evidently intended to impress the master. 'Mor' told him that 'her Mamie could knock spots off a pi-anner.' Liszt did not understand this remark, and turned to Strelzki, who found himself at a disadvantage in not knowing the French for the term 'knocking spots.' Mamie asked Liszt what she should play. Liszt said it was all the same to him. She then inquired if he knew Mendelssohn's music. 'A little,' he said, perhaps thinking of that *G Minor Concerto*. 'Then I will play you the Bees' Wedding.' 'Don't do that,' said Liszt. 'I would much rather have the "Spider's Divorce."' That he was impatient of anything other than the best is evident from the fact that he stopped a young girl who was playing a Sonata of Sterndale Bennett. 'Kindly name the piece you perform, mademoiselle,' he said, politely. 'The Maid of Orleans,' was the reply. 'H'm!' said Liszt. 'What a pity the manuscript did not suffer the same fate as the Maid.' On the other hand, Liszt was always kind and helpful to those who needed assistance. Ever a hard worker himself, he encouraged those who also worked hard. A young pianist once asked him how long he practised to attain such technical powers. 'My dear Carl,' he replied, 'I never took count of the hours I practised, but I know that for some years it was never less than ten hours a day.' A strange personality with a universal mind, the Abbé Liszt did everything thoroughly—whether merely giving recitals or orchestrating his own or someone else's work. It was all the same to him. He gave sixty-two years of his life to public work, and, as Rubinstein said of him, there was nothing in music he did not know, and certainly nothing he could not play.

C. WHITAKER WILSON.

## A Musical Jubilee.

A Note on the People's Concert Society. By Sir Henry Hadow.

THE People's Concert Society was founded by the Hon. Norman Grosvenor in 1878 with the object of bringing the best music within reach of dwellers in the poorest parts of London. The experience of St. Jude's, Whitechapel, showed in early days that such an experiment was hopeful. The Society started under good auspices; its direction was soon assumed by Sir Hubert Parry and its career has been one of almost unbroken success.

In its early days there were some doubters who feared that classical music was beyond the comprehension of the public, and openly advised the Society that it must never rise above dance music and comic opera. Fortunately, from the beginning wiser counsels prevailed; the more progressive members of the committee recognized from the outset that almost all people like good music unless they are told beforehand that they must, and our concert parties went out confidently into the poorest quarters of the city with Bach and Beethoven and Brahms, and a certain anticipation of the welcome which they received. Later on concerts of the same kind were given in prisons and at Borstal institutions, and they have every-

Sir Henry Hadow, Vice-Chancellor of Sheffield University, is Chairman of the People's Concert Society. The jubilee concert of the Society, which was founded in 1878 and has done so much to bring music into the lives of those who might otherwise never have had the chance of hearing it, is to be broadcast from London and Daventry on the evening of Sunday, October 30. The concert is being held at the Battersea Town Hall, under the conductorship of Mr. Charles Woodhouse.

where met with a most appreciative response. The experience of our concert givers has been on the whole very similar to that of the Broadcasting Corporation: namely, that the higher you pitch your standard the more certain is it to be generally accepted. I have been to a concert in Oxford where the front seats cost sixpence and the packed audience encored a Bach Concerto. I have heard concert goers, so inexperienced that they have not learnt how to be bored, discussing with evident enjoyment as they left the hall some point of interest in Beethoven or Brahms. If the People's Concert Society had done nothing else it

would have achieved two objects: one, to bring a great deal of noble pleasure into lives where pleasure is not too frequent, and the other to show that the public, when it is not deceived or misled, is on the side of good art and not against it.

The attainment of its fiftieth year is a real landmark in the progress of the Society. It has every reason to look back with satisfaction on its past work. It appeals to the generosity of all music lovers that they will enable this work to continue, and in these days when music is returning once more to its proper place in the life of the nation, when it is no longer a costly exotic or a passing fashion, but a necessity of civilized existence, I cannot doubt that the appeal will be met with the generosity which England gives to all good causes; and that the Society will be supplied with the requisite resources for the continuance and extension of its activities. Its object is not to inculcate a particular doctrine or to represent a particular point of view; it gathers its gifts of beauty without distinction of class or school or period; and its hope of endurance lies largely in the breadth of the foundation on which it is based.



# INTERFERENCE

A Naval Occasion. By 'Torps.'



A Humorous Story of the 'Silent' Navy by a well-known naval officer who recently contributed an article to *The Radio Times* on 'The Radio Way in the Navy.' The drawings are by Aubrey Hammond.

THIS is not as some might suppose from its title a technical article on the relationship (if any) between atmospherics and the temperature of sea water at a barometric pressure of 30". I am no technician. Better brains than mine wrestle with that side of the wireless business. In this article I am using the word interference in the sense laid down in the Concise Oxford Dictionary, where on page 427 it is written:—

Interfere, v.i. (Of things) come into collision or opposition (with); (of persons) meddle (with).

It is my purpose to describe how a man standing on a grandstand at Doncaster interfered (in the dictionary sense) with both persons and things in the North Sea. The curious and pedantic may care to know that the exact scene of the interference was in Lat. 57° 20N. Long. 00° 30W., and the time 15.00 B.S.T., September 7, 1927, for at that instant the gentleman who was standing in the grandstand at Doncaster ejaculated into a microphone the information that Book-Law had won the St. Leger.

Whilst the multitude disported themselves at Doncaster a considerable portion of the British Navy entertained itself off the North-East coast of Scotland with gunnery and torpedo exercises.

A certain great ship at 2.50 p.m. on September 7 advanced proudly across the sea in the direction of an inoffensive target which was being dragged across the ocean. Hundreds of men in that ship surveyed the distant target with hostile intent. It was their hope and ambition that the great guns of their ship should demolish that target. A worthy ambition. Moreover, as most people who have been shot at will agree, there is a peculiar satisfaction in firing at something that cannot shoot back.

There was no one in that great ship who cherished the ambition of strating that target more ardently than the Gunnery Lieutenant. With him, the desire to hit that target was an obsession, a fierce passion, almost a vice. He sat in his control position high up the mast, and he shifted his gaze from the target to a speck in the blue sky and back to the target. That speck in the sky was an aeroplane and it was the duty of this machine to circle four thousand feet above the target and report by wireless certain information to the Gunnery Lieutenant. The number of times he hit the target would depend upon the reliability and frequency of the news from the plane. He had said to the

gentleman in the aeroplane when this officer had lunched in the Mess:—

'I rely entirely on you to give me the fall of shot!'

And the flying officer had replied:—  
'I'll pump the stuff out at you all right, but try and let me down before five o'clock, I've got a date that evening.'

Leaving the aeroplane circling in the sky and the Gunnery Lieutenant sitting as near to heaven as any Gunnery Lieutenant can reasonably hope to get, we will penetrate into what the Daily Press calls 'the bowels of the ship.' Here we see Ordinary Telegraphist Muggles. He is on wireless watch, headphones upon his head, pencil in hand, wireless log open in front of him. It is plain that he is in a highly excited state; he fidgets on his chair, he scribbles with his

nature. Mr. Muggles, like the Gunnery Lieutenant, has an obsession and a fierce passion, but in his case it must also be described as undoubtedly a minor vice. He backs horses, and he longs above all else to back the winner of the St. Leger. He has had a tip as straight as a corkscrew from the canteen manager's assistant, whose brother's sister married a man who sells oats at Newmarket, and acting upon this information, Mr. Muggles has plunged heavily. If it comes off he will cut a dash on Weymouth front in the near future; if it fails he will not be going ashore for some months.

Meanwhile the great ship has put her helm over and is describing a majestic curve; she leaves a glassy expanse of sea on her port quarter as she turns to the firing course.

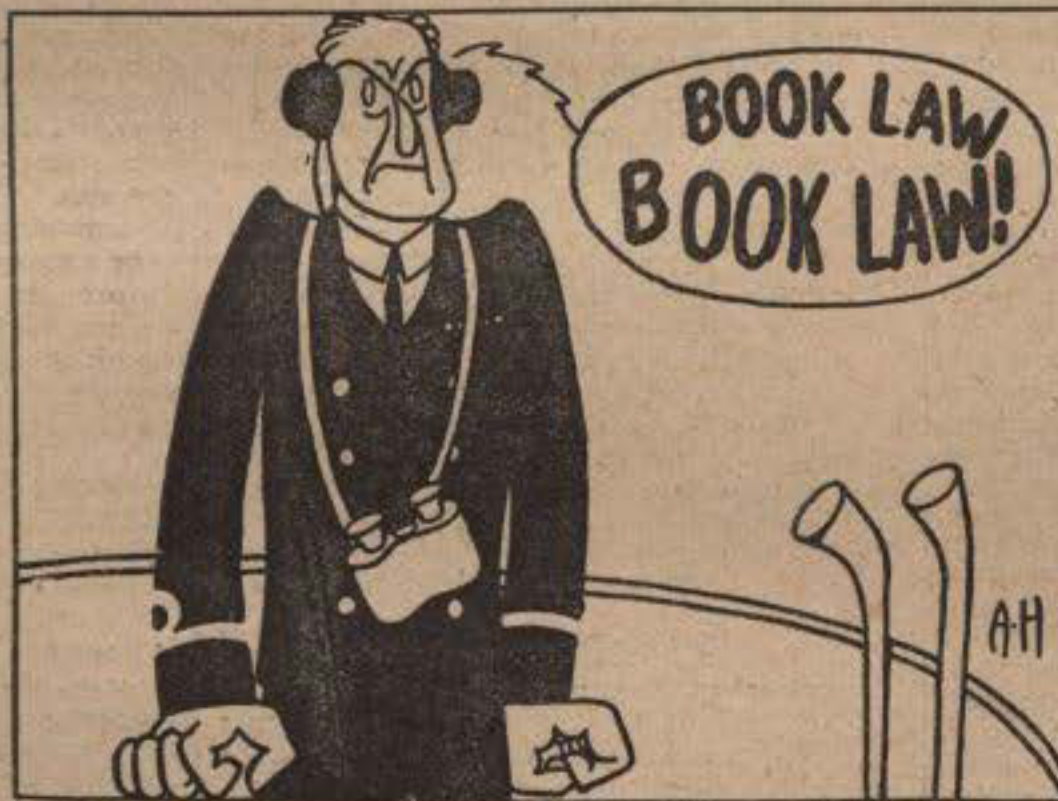
Her turret guns move round, their muzzles are cocked up expectantly as if, like the war horse in the Book of Job, they smelt the battle from afar. The Gunnery Lieutenant settles himself in his seat aloft and the flying officer ceases to disport himself at 7,000 feet and dives steeply towards the target.

In each turret, in the gun-house, the working chamber, the magazines, and the shell-rooms, a hundred men are waiting in a slightly nervous excitement for the order to open fire. In the transmitting station, surrounded by mysterious instruments which click and squeak and flash lamps and draw lines on moving paper with more than human skill, a closely packed gang of men speak a strange jargon into a dozen telephones. This is the gunnery brain of the ship, and the pale young lieutenant who spends most

of his life analyzing gunnery records and inventing suitable explanations for inexplicable occurrences is the controller of this brain. Squeezed into corners are sharp-faced looking individuals in blue overall suits, with screw-drivers, earth lamps and bits of wire protruding from their pockets. These are torpedo-men, representatives of the department responsible for the electrical efficiency of the ship. Should anything fail they will instinctively proclaim, 'Well, any'ow, the juice was all right, sir! Tested ten minutes before firing!'

Leave the transmitting station as the navigator on the bridge steadies the ship on her new course, and a blue ensign flutters aloft to indicate that the range is clear, and let us have one last look at Mr. Muggles

(Continued on page 127.)



Suddenly a look of amazed horror appeared and remained as if frozen on the Gunnery Lieutenant's face.

pencil, his head is thrust forward, and it is evident that he is straining every nerve in order not to miss the faintest signal. Doubtless, you will say to yourself, this gallant tar, whose set is tuned to the wavelength of the aeroplane set, realizes the importance of his task. He knows that every word he speaks into that ordinary telephone in front of him will go straight to the ears of the Gunnery Lieutenant. He knows that he is a vital link in the all-important chain of communication, and he is anxious and nervous lest he should let down his beloved officer who is up the mast and also bring discredit on the fine shooting reputation of the ship. Gallant and noble Ordinary Telegraphist Muggles! Honour where honour is due!

But alas! for the frailty of human



## BOTH SIDES OF THE MICROPHONE

### A New Feature.

THE face of journalism, like the face of the countryside, is constantly changing. The disappearance of a feature from a magazine or newspaper is like the vanishing of a familiar landmark—both are the victims of development—and there will always be someone to mourn their passing. Those who were familiar with the news of coming programmes which have for the past months been chronicled in *The Radio Times* under the heading of 'Coming to the Microphone,' will find this in future over the signature of 'The Announcer,' who will each week have two pages of the paper to himself. He will give in essence all that used to be found on the 'Coming to the Microphone' page, and more, for the Editor feels that, in addition to news of forthcoming events, there is much information and anecdote connected with broadcasting which will be of interest to listeners.

### 'The Announcer.'

THE aim of 'The Announcer' is to provide a background to the programmes. With eyes and ears discreetly open he will view the whole field of broadcasting and note upon his tablets anything and everything which may help him to fulfil this ambition. And he will remain strictly anonymous, for he desires to avoid exposure, assassination, social ostracism, political martyrdom, challenges to duels, invitations to borrow money 'upon no security whatsoever'—in fact, the hundred and one annoyances to which a public character may be at any moment subjected. Who and what he is will remain a secret.

### Modern Music.

IF the letters of various correspondents are to be taken as an indication of the general opinion, the recent short recital of modern music given from London and Daventry by the Vienna String Quartet met with a very mixed reception from listeners. 'Why do you waste such artists as the V.S.Q. on such stuff?' asks one listener. 'We had listened for five minutes before we realized that they were playing—not tuning up!' Says another, 'The B.B.C. is to be congratulated on making us acquainted with the work of the brilliant moderns!' One man's meat is proverbially another man's poison—and early-Schönberg, it must be admitted, is strongish meat for musical vegetarians to swallow. Those of poor digestion could, however, seek refuge in the alternative programme. There must have been many anxious to get to grips with and understand the new tendencies in music who listened with interest to the whole recital. Igor Stravinsky, the great Russian composer and musical godfather of the Diaghileff Ballet, was an interested listener at Savoy Hill that evening. He is over in London at present making music-rolls for the Duo-Art piano. Some of Stravinsky's works are to be included in the next of the series of modern recitals when Marcelle Meyer, most brilliant of modern French pianists, is to make her reappearance at the microphone in this country.

### A Radio Revival.

THE WAY OF AN EAGLE, Ethel M. Dell's popular story which enjoyed phenomenal success as a stage play, has also been given on the ether (June 16, 1926). On Wednesday, November 2, a radio revival of this will be broadcast from Daventry Experimental, with Cathleen Nesbitt again in the part of Muriel Roscoe. Those who like a full-length play with a strong story will do well to stay at home that evening.

### The Truth about the English.

THE series of talks entitled 'Ourselves as Others See Us,' has been mentioned before in these pages. One cannot help wondering what all these distinguished foreigners will have to say about us and our way of life. When we travel abroad we find foreign customs and behaviour 'queer.' How do our own appear to an outside observer of another nationality? Are these critics from abroad going to administer a nasty jolt to our national conceit—or will they tell us how pleasant we really are? The opportunity of hearing the worst (or the best) is too good to be missed—and I, for one, mean to listen this coming Wednesday evening to what Madame Kallas, the novelist wife of the Estonian Minister, has to say about England and the English.



'Blimey!'

(Strangely enough, though we are not a race of linguists, we are the only people who have insisted upon retaining foreign music titles in their original form.)  
Listener's Letter, *Radio Times*, September 30.)

### The Man Who Wrote 'Jew Suss.'

LATER in the season, on November 30, I shall listen to Herr Lion Feuchtwanger—not only on account of the interest attaching to the impressions of England gathered by a distinguished German novelist of the post-war school, but because Feuchtwanger's book, 'Jew Suss,' has made me curious to discover something about the outlook and personality of its author. What a strangely compelling book it is, with its brilliant treatment of the sombre wickedness of the eighteenth-century German courts and the dramatic quietness of its ending. I am also highly intrigued by the letter which Herr Feuchtwanger sent me in response to my request for some information about himself and his work. Not even the fact that he unkindly sent it at the same time to several other newspapers in this country who have already printed it in part shall prevent me from quoting it here. 'I have spent fourteen months at school,' he writes, 'seventeen days as prisoner of war, five and a half months in the Army, eleven years in Munich—and the rest of my days in comparative freedom. I have written eleven plays, of which three are good, one very mediocre (which has been performed 2,346 times),

and one really bad one (for the right to perform which 167 German and foreign theatres have clamoured). In the play that has been so much performed, I allowed a mistake to occur in the names of the characters, with the result that forty-one lines of the play were entirely meaningless. These lines, in the course of 2,346 performances, were given by 197 actors without the mistake being noticed by a manager, producer, prompter or any of the million and a half of audience.

### Portrait of an Author.

I HAVE received 2,185 manuscripts from young writers for consideration, 7,169 requests for my autograph—and 826 ladies have asked to be allowed to become my secretary. I have been accused eleven times of plagiarism and have received 649 letters from indignant readers pointing out that I had stolen such and such a remark from them. I have been called up 548 times on the telephone by anonymous callers who called me "a dirty Jew," and 132 people have made me telephonic offers of priceless Persian carpets. I have been interviewed 127 times and have not replied to 1,090 circulars. I have twenty-seven teeth, stand 1.60 metres in height, and weigh eight stone ten. I can turn out up to seven sheets an hour on the typewriter—though I can only compose four lines of verse in the same time. I lose 325 grammes of weight per hour of poetic composition. I sleep six hours a day, like my bath very hot, relish marine animals of every kind, cannot bear farinaceous foods, am a Doctor of Philosophy and a member of the Berlin Analytical Department for Rubbish and Dirt. There seems to be very little of the German philosopher about the author of 'Jew Suss'—and more than a touch of Bernard Shaw. The trick which he admits having played on the theatre-world has a Shavian ring to it.

### November 11, 1918-1927.

THOUGH nine years have gone past since a conference in a railway carriage put an end to the long exhaustion of War, Armistice Day and the Two Minutes' Silence have lost none of their solemnity and beauty. The Two Minutes' Silence is the most truly and completely religious service of the year. In those few moments the world takes a step nearer to God. This year, as every year, Armistice Day will find its appropriate place in the programmes, beginning with a service during the morning of November 11, in the course of which the Silence will be observed. How impressive those two minutes can be when they fall in the midst of a broadcast service will be recalled by all those who listened last year to the Armistice Day service relayed from Canterbury Cathedral, and the thrilling mournful sounding of the Last Post with which the Silence closed.

### A Reading by Lord Balfour.

THE rest of the evening's programme will be occupied by the fourth of this season's National Symphony Concerts. The programme, which will be relayed from Queen's Hall, has been specially chosen for the occasion. It will include Chopin's *Funeral March*, Stanford's *The Last Post*, and Parry's *The Glories of our Blood and State* (both for chorus and orchestra), and the last movement of Beethoven's great Ninth Symphony. In keeping with the solemn and national character of the occasion will be the reading during the concert by Lord Balfour and General Sir Ian Hamilton of Pericles' *Funeral Oration* and *Let us now praise famous men*.

## BOTH SIDES OF THE MICROPHONE



### 'King David' Again.

A COMPOSER who thinks and dreams of railway engines, and loves to ride at seventy-five miles an hour upon their footplates—that is Arthur Honegger, whose great Symphonic Psalm was given by the B.B.C. at the Albert Hall earlier this year. This work, *King David*, in response to the request of many listeners, will be broadcast a second time during the London evening programme on Wednesday, November 2. On this occasion it will be given with an orchestra of wind instruments only, that is, in the form of its original conception. Honegger's love of the strength and speed of the modern locomotive is expressed in his Symphonic Movement, *Pacific 231* (which takes its title from one of the most powerful railway engines of today). In his workroom a picture of this engine faces upon the wall a portrait of Mozart.

### Eugene O'Neill to be Broadcast.

THE Welsh love of drama is reflected in the design of Cardiff Station's programmes, which include a large proportion of plays. On Tuesday, November 8, Cardiff listeners are to hear a play by Eugene O'Neill, one of the leading dramatists of the modern American school and author of the celebrated *Anna Christie*. This is entitled *In the Zone*. It is a play of the sea in war-time, and the fears and jealousies of men in the danger zone. In addition to the O'Neill play, Cardiff is, the same evening, giving another short piece, *The Howling Silence*. The casts of both will include Murray Carrington, Ivor Maddox, and Donald Davies.

### Ernst Dohnanyi.

I SEE that Bournemouth has arranged to broadcast Dohnanyi's *Konzerstück in D Major* on Thursday, November 3. The composer of this 'concert piece' is one of the most celebrated of modern Hungarian musicians. Ernst Dohnanyi is pianist as well as composer, and in the former rôle has made several appearances in this country. He does not find it easy, though, to make an extensive tour, on account of his duties as President and conductor of the Buda-Pesth Philharmonic Society.

### A Pennyworth of Good Music.

A CONCERT for a penny—almost twenty years before the Proms were dreamed of, and fifty years before broadcasting, this was the fee which the People's Concert Society charged for admission to their concerts. In 1878—in the heyday of the Golden Age of Penny Readings (from which perhaps they took their cue in the matter of price)—a band of enthusiasts with some experience of presenting good music to audiences 'east of Aldgate Pump,' inaugurated this society. The People's Concert Society's work has been a labour of love and has been invaluable in fostering the growth of musical appreciation.

### The Jubilee of the P.C.S.

THIS Autumn the People's Concert Society celebrates its jubilee with a Symphony Concert at Battersea Town Hall on Sunday evening, October 30. Part of this concert is to be broadcast—and the broadcast will include a short speech by Sir Walford Davies on the work of the Society. The orchestra will be conducted by Charles Woodhouse, and the programme is to include Schubert's *Unfinished Symphony* and Mozart's *Violin Concerto in E Flat*. The soloists are to be Harold Fairhurst (violin) and Frederick Woodhouse (baritone).

### The Voice of the Listener.

THE Wireless Organizations Advisory Committee, which came into being at the beginning of this year, has just issued an interim report of its first six months' work. The Committee is composed of representatives from all the principal listeners' and experimenters' societies, under the chairmanship of Captain Ian Fraser, C.B.E., M.P. Its object is to establish an effective liaison between listeners and the B.B.C. in all matters of mutual interest. During the period, January—June, 1927, the Committee met eight times, and considered a wide range of subjects, making a number of suggestions to the B.B.C., which either confirmed existing practice or were subsequently adopted. One of its first activities was the preparation of analytical summaries of the views of members of



Dear Old Lady (writing to the B.B.C.): '... And will you please send me the pamphlet telling me how to osculate.'

the societies represented with regard to the composition of broadcast programmes. The results showed that in the main the distribution of programme material as arranged by the B.B.C. was satisfactory to listeners.

### The Man who Watched the Zeppelins.

TO many listeners who heard his talk on 'The Funny Side of Duelling,' Monsieur J. Joseph Renaud may be no more than a name and a voice. But that name—and the voice which speaks remarkably good English—conceals one of the most energetic and versatile men in France—and one who has a great love and respect for the English. This tall, blond Frenchman, who was until recently champion swordsman of Europe, protagonist in many duels, is the author of some of the most ingenious detective stories I have ever read. One of them, I remember, describes the murder of a journalist in a room with locked door and barred window while a reception is being held in the adjoining room. Monsieur Joseph Renaud spent a good deal of the war in a Swiss *pension*. He was acting the part of a retired and invalid army officer, while at nights his job was to watch the movements of Zeppelins out of Friedrichshafen on Lake Constance.

### 'Bombastes Furioso.

SATURDAY, November 5, looks like providing an entertaining evening for Bournemouth listeners. The evening programme opens with a performance of Offenbach's light opera *The Blind Beggars (Les Deux Aveugles)*. Then follows *Bombastes Furioso*, 'a burlesque tragic opera in one act and five scenes, by William Barnes Rhodes.' This piece, which was produced at the Theatre Royal, Haymarket, in 1810, created a sensation at the time of its first presentation, for it was a satirical attack on contemporary theatrical methods. In the early nineteenth century the theatre was in a parlous condition. The magniloquence of the playbills strove to conceal the poverty of the productions—in the way that Vincent Crummies's much-announced 'Brilliant Display of Fireworks' turned out to be 'nine people at the wings with a squib in each hand—all the dozen and a half going off at once—awful from the front, quite awful.'

### Those that Walk in Darkness.

DO you remember Millais' picture of 'The Blind Girl,' of a girl with Titian red hair sitting on a stone by the roadside, her lips curled in a smile of enchantment as she listens to her sister's description of the rainbow? One day there is another wonderful picture to be painted. It will show a blind boy with earphones, intently listening—and, perhaps, that same slow smile of sheer delight will hover round his lips. How much broadcasting means to the blind, the blind alone can tell. It means so much that it should be our endeavour to see that no blind person goes unprovided with a set of some kind. A year ago the Manchester Station inaugurated, with a concert held at the Free Trade Hall, its Wireless for the Blind Fund. Since then the results achieved by the fund have been magnificent. More than 200 sets have been provided, some to blind people living far away from any station, which has meant the installation of expensive valve-sets. More funds are now required—and it is hoped to raise these by a second concert, to be held this time in the City Hall on Tuesday evening, November 1, during the forthcoming Wireless Exhibition. The artists will all be radio favourites.

### Mortelmans of the Black Beard.

ALL the world loves a pirate; at least, it likes to hear about him, and from the safety of its armchair to take vicarious part in his deeds of gore. And it is not necessary to go back to past ages, to the days of Morgan and Blackbeard and Kidd, to come across pirates. Just twenty years ago a black-bearded, Herculean ruffian called Mortelmans, was tried for piracy in Fiji, convicted, and sentenced to penal servitude for life. The story of his crimes will form the subject of a talk which Mr. Gilchrist Alexander, who was present at his trial, will broadcast from London and Daventry on Saturday, November 5.

### From the B.B.C.'s Postbag.

EXTRACTS from letters recently received by the B.B.C. from listeners:—

'We know we are not the cause of the interference as we have a private earth.'

'Please send me a copy of the Wireless Act as I have a wireless installed and should like all inflammation.'

'Oppras is alright for eyebrows.'

'Please come and take away a Frenchman's two-valve set what has been upsetting ul near The Five Bells Public these four months'

'THE ANNOUNCER.'

# THE CHILDREN'S PAGE.

## A BROADCASTING ALPHABET.



### G IS FOR GOOD NIGHT, EVERYBODY!

GOOD night, everybody!  
 Young and old,  
 The play is over,  
 And the tale is told,  
 The dance is ended,  
 And the song is sped—  
 Good night, everybody,  
 Go to bed!

### H IS FOR HOSPITALS!

LISTEN! in the Hospitals  
 The Voice across the Wireless calls:  
 Forget your pain a little while,  
 Poor sufferers, and learn to smile.

We to your bedside music bring,  
 To you the golden voice shall sing,  
 To you the violin shall play  
 For a short while your pain away.

For you we'll fill the heavy hours  
 With fancy's unseen birds and flowers,  
 For you we'll range across the seas  
 To catch the sounds shall bring you ease.

Forget, forget! the Wireless calls  
 To listeners in Hospitals;  
 Forget why you have ceased to smile,  
 Forget your pain a little while!



Verses by Eleanor Farjeon.  
 Drawings by T. C. Derrick.

## Gertie Grunter's Riddle.

A Hepzibah Story. By Olwen Bowen.

THE Farmyard was interested—more, the Farmyard was excited. Gertie Grunter, the prize pig, had found a large and juicy carrot, and, to everyone's surprise, she had very generously offered it as a prize to anybody who could guess a riddle.

'Such a strange thing for Gertie Grunter to do!' said Hepzibah Hen, in a puzzled voice. 'Such a beautiful carrot, too! Anybody would be proud to own it.'

'Quite unlike Gertie Grunter,' commented Dulcima Duck. 'I can't understand it at all. It isn't as if there was anything wrong with the carrot!'

'No,' said Kathleen Cow, sleepily. 'I saw it myself in Gertie Grunter's mouth as she leant over the gate of Sty House, waiting for people to come and guess the answer.'

'What is the riddle?' asked Chirabelle Chicken.

'When does the sun flower?' murmured Kathleen Cow, mournfully. 'I didn't know it did; but that's the riddle, so I suppose it's all right.'



'Such a piggish thing to do!'

'Hepzibah Hen' and the Farmyard Family to which she belongs are widely known, because of the many stories broadcast about them. We are glad to be able to present here a 'Hepzibah' Adventure written specially for *The Radio Times*. The illustrations appear by kind permission of Messrs. Ernest Benn, Ltd.

'I know the answer,' said Cuthbert Cockerel, in a pompous voice. 'You others had better come and see me win the carrot!'

They all went across to Sty House. On the way they met Alphonso Ass and Dorcas Donkey, both looking very depressed.

'It's no good trying to win that carrot,' said Dorcas, sadly.

'We've tried every answer we can think of, and they're all wrong!' said Alphonso Ass.

'Dear, dear—what a shame!' said Hepzibah. 'But, never mind, I'm sure Cuthbert will let you have a bite out of the carrot. He says he knows the answer.'

Gertie Grunter greeted them very civilly, and counted over the two acorns which each person had to pay as entrance fee for guessing the riddle.

'When does the sun flower?' asked Gertie Grunter.

'Twelve o'clock, midday,' said Cuthbert Cockerel, and held out his claw for the carrot.

'Not at all,' said Gertie, with a chuckle. 'That's shining, not flowering.'

'Surely that's not wrong!' cried Hepzibah, quite distressed. Then she turned her back on Gertie Grunter, and thought hard for a few minutes.

Chirabelle Chicken guessed, and Gwendolen Goose guessed, and so did Dulcima Duck, and even Taraxicum Turkey—but they all guessed wrong.



'A prize for anybody who can guess my riddle!'

'I know!' cried Hepzibah, turning round at last. 'Sure I know. The answer is "When it does"!'

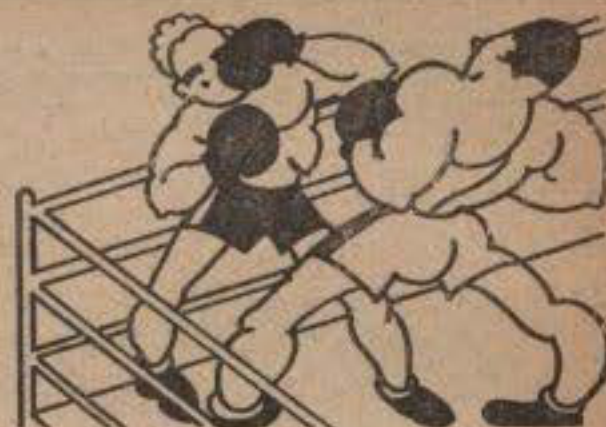
But it wasn't, and Gertie Grunter laughed still louder, and asked if they'd all agree to give it up.

'There isn't an answer,' she said at last. 'How could there be, because the sun *doesn't* flower?' And as soon as she had done laughing she settled down and ate the carrot herself, and followed it up with the acorns that the Farmyard folk had paid.

'Such a piggish thing to do!' said Hepzibah, as she hurried back to the Cart Lodge with Chirabelle Chicken. 'But I'm sure it wasn't at all a nice carrot really. Only suitable for a pig!'



# Telling England about the Big Fight by Bohun Lynch



ON the night of October 6 space and time, if I may put it like that, touched me very nearly. I had the honour to share with my old friend, Mr. Eugene Corri, the task of broadcasting a round-by-round commentary on an important boxing match—a really big fight, with a world's champion in one of the corners, before a crowd that packed the Albert Hall. I knew that this was being done for the first time in England, and, as one of the fighters—the winner, as it happened—was a South African, I was called upon to attract the attention of listeners in that far country and to express the hope that they could hear as distinctly. In the event, I heard on the following day that they had heard us and were thrilled by what Mr. Corri told them, just as the actual watchers in the Albert Hall were thrilled. Far more thrilled am I to think of that extraordinary occasion.

We sat there in a comfortable box, with a direct and uninterrupted view of the ring, each with a microphone before us on the ledge while Teddy Baldock, bantamweight champion of the world, climbed into the ring lit by blazing arc-lamps, and once again we got all the thrill that always comes to me at the sight of the familiar paraphernalia of dressing-gown and bandages and seconds and towels and sponges and new gloves. Shortly he was followed by Willie Smith, the Dark Horse of South Africa (for he was a dark horse: no one over here seemed to know how good he was). I could not help reflecting that a quarter of a century ago, I, as a young amateur, had climbed likewise into a ring—but how different a ring!—in the Corn Exchange at Cambridge to fight three panting and unskilful rounds as Oxford's middleweight, and that there at the ringside, one of the judges, Mr. Corri had sat in judgment on me, looking much the same then as now.

But at the Albert Hall there was little time for the sentimental reflections of middle-aged middleweights.

'There's Lord Tweedmouth,' says my companion. 'What a house, what a crowd!'

'And there's James Pryde,' say I, 'what a pointer!'

The preliminaries are over; the ring is cleared, and 'Round One' has been announced. The stage is set, and the audience is all alert.

'The referee's giving the men their final instructions—ah, the bell.'

And then they were at it, these two brilliant little men, fighting like tiger-cats, blow following blow with bewildering speed. Leading and countering, blocking and slipping, closing and breaking, round and round the ring. We tried to describe what was happening, talking to each other naturally enough, though we were aware that our words were being miraculously flung to far distant corners of the earth.

THEN I remembered a disconcerting and awful fact. When we talk together, Tom, Dick and Harry, in ordinary converse, without any intentional rudeness, our observations overlap. Without actually interrupting Dick will answer a question, perhaps, before Tom has finished asking it. On ordinary occasions, over a dinner-table and so on, we don't notice this breaking in of one man's words upon another, unless it is an actually ill-mannered interruption, which is quite a different thing. But on the microphone? How will it seem to listeners? Will they also hear the roared enthusiasm of the crowd? That thrilling shout that goes up when the crowd is on its feet with excitement and boxing history is on the point of being made. Will that not drown our (comparatively) small voices? My friends tell me that it did not, that what we said was clear as in ordinary speech. But this we did not know at the time, and the responsibility of making a good job of it made me, for one, acutely uncomfortable.

So one was torn by different emotions: the lamps above the ring showed us the boxers dancing in and out, hitting and retreating, ducking and dodging and hitting again, all in white brilliance. Around them in the great hall, well lit but by contrast shadowed, sat row upon row of eager and excited spectators. Light feet patter on the canvas-covered boards. . . . Listeners would hear that. Bang goes Baldock's left foot—a distinct hollow sound—as he flashes in his left lead. Will listeners know that sound for what it is, or will they think that is a terrific blow? (Very hard blows, especially on the face, are usually silent. The punches that mark a man's face and close his eyes pass unregistered by the microphone.) The fight

goes on. Baldock is badly beaten and must know it. Yet he goes on trying his best. There's pluck for you! A man who is badly hurt but has a chance of winning is brave when he picks himself up from the floor. How much braver is the fellow who is just tired out, and knows that nothing short of a miracle can let him win, who goes on fighting, on and on. We told them that—those listening thousands. We tried to make them see it as we saw it—two lads, trained to a hair, full of pluck and boxing skill, wading into each other, with perfect good humour, each trying to render the other unconscious.

'Baldock's up against the ropes. Smith's got him: he's got him.' No. The Londoner is away again. Can we make the people understand—those people who are not there?

Words, too, troubled me. I am fairly accustomed to words. I get my living (such as it is) by writing them (such as they are) on bits of paper. My chief pleasure is in reading them, when they have been written by other people, in books. Ordinarily speaking, words don't bother me much. Now and again I look one of them up in a dictionary, and from time to time I have to think hard in order to find the right one to serve a special purpose. But generally speaking, I should be horribly ashamed of myself if I found that I had said sixteen times in one paragraph that something or someone was 'splendid.'

OH! With what retrospective shame I remember I told the world the other night that Smith's lefts were splendid, that Baldock's pluck was splendid, and kept on saying it again and again! Nerves—no time to think—those are very poor excuses. I seem to remember hearing something rather similar on the last occasion that I visited the Strangers' Gallery at the House of Commons. But I should be the last person to shelter behind a precedent set even by members of that august body, and I only hope the excitement of the next boxing match I witness will not paralyze my verbal variety. Still, to make sure, I shall take with me a neatly typed list of adjectives and epithets appropriate to the occasion. Let us trust that I do not get these badly mixed up. What would the listening world say if I remarked that the Bermondsey Battler had been disqualified for a 'splendid foul'?

(Continued from page 123.)

in his lonely and secluded position of responsibility. His body is there at its post of duty, but his mind is away to the west on Doncaster Heath. In a fearful ecstasy he is watching them come round the bend, what was that the bloke said?—something about Book Law is running right away? Book Law! . . . The roar of the crowd filled his head-piece, mechanically he slightly adjusted his wavelength indicator.

Its pointer is at 1,600 metres: a little to the right is another mark on the ivory scale against which the Petty Officer Telegraphist has pasted the words 'Aircraft Reception.'

There was a dull thud, and the great ship shook from keel to truck as four 15-inch projectiles, each weighing a ton, left the ship.

The Gunnery Lieutenant stared through his glasses and saw four immense white splashes rear

themselves up upon the horizon beyond the target. The flying officer made a quick estimation and then tapped out 'Over—400 yards.'

The Gunnery Lieutenant waited to hear the voice of Mr. Muggles give him the aeroplane's correction. By his side four lamps told him that the next broadside was panting to be fired. The gentleman in the aeroplane wondered why they were so long firing out the second salvo. It must be thirty seconds since he had sent that correction of 'Over—400.'

Suddenly a look of amazed horror appeared and remained as if frozen on the Gunnery Lieutenant's face. The words 'Book Law! Book Law!' were deafening his ears and bewildering his senses. 'Hooray! Hooray! I've backed him—I've backed him! . . . Meaningless sentences and exclamations filled the Gunnery Lieutenant's headphones which connected him to Mr. Muggles. Ordinary Telegraphist, successful backer of the St. Leger winner.

As the words 'Ot Night second . . .' reached his brain the infuriated Gunnery Officer poured a torrent of abuse down the dumb and innocent mouthpieces of half a dozen voicepipes. Then clawing at his head, with one superb gesture of Samsonic rage, he cast his headphone from him and severed his involuntary connection with the first of the autumn 'classics.'

Notwithstanding his success on the turf, Mr. Muggles has not yet been seen ashore by his friends in Weymouth, nor will they have that pleasure for some weeks to come.

In these days of economy and frugally designed practices a man cannot completely ruin an important gunnery exercise with impunity. However, Mr. Muggles, as he surveys the shore from a distance and watches his more fortunate companions responding to the pipe, 'Liberty men fall in,' consoles himself with the reflection that he has several absolute certainties for the Cesarewitch.

# FRESH EYES—AND BRIGHTER BRAINS.

## Wonderful Results Produced By Course in Modern Psychology.

"WE need you, young friends, with fresh eyes, capable of seeing the simple elemental things, ready to try new trails, to run risks and dare the unknown."

These words of Dr. Nansen have stirred a response in the hearts and minds of thousands of men and women.

Everyone has felt the horrible pressure of monotony. Everyone has experienced the tendency, which must at all costs be resisted, to fall into the rut of routine. Everyone who has reached a certain age knows how the "fresh eyes" of youth are apt to become clouded and unobservant so that opportunities which might mean advancement pass by unseen and are lost.

And thousands of men and women who feel like this, who realise that they are getting into the clutches of the machine of custom and routine, and losing their Initiative, their Daring and their Self-Confidence, are writing to the Pelman Institute for advice and finding a certain remedy in that wonderful system of Scientific Mind-Training known to the world as Pelmanism.

**A Railway Clerk writes:** "Since taking your Course I have more Confidence in myself. I have a definite Aim in life. Auto-Suggestion has helped me a great deal." (B 32449.)

**A Business Man writes:** "I have been promoted to the position of General Manager. When I took up the Pelman Course I knew I had the abilities to succeed, but truly you showed me how." (F 32210.)

**A Health Visitor writes:** "The Pelman Course has meant a new life, a veritable rescue from drift and despondency. I only wish I had known of it before." (R 31366.)

**A Sellseller writes:** "I must thank the Institute for the great benefits I have received from the Pelman Course. My only regret is that I did not take it years ago—it would have saved me a lot of worry. I consider the small fees for the Course one of the best investments I have ever made. The Course certainly does everything which is claimed for it in the advertisements." (P 32192.)

**A Shop Assistant writes:** "The fee I paid for the Pelman Course was the best investment I ever made. I am in a much better financial position, having had several increases in salary. I am a keen Observer; my Memory is as good as I can wish for; above all, I have learnt how to get the most enjoyment out of life. All this I attribute to Pelmanism." (C 27529.)

**A Student writes:** "After two years on the same syllabus for the same examination I was very tired, very bored and fast getting into a rut of drowsy laziness and despair. Pelmanism has got me out of that rut, for which I thank you heartily. I have now a great interest in my work, my old ambitions, hopes and militant spirit have returned invigorated. Both mentally and physically I feel strong and very much alive." (H 32412.)

**A Passport Officer writes:** "It has improved my thinking, increased my powers of observation, widened my outlook, improved my memory and powers of Concentration." (S 32582.)

**A Writer says:** "I managed to secure a good post at my own terms a week ago without any question. I believe it is the confidence and mental alertness born of Pelmanism which enabled me to tackle a manager and persuade him that I was the man he needed. I cannot thank Pelmanism too much for enabling me to conquer my absent-mindedness, and the old habit of getting nervous and forgetting half I wanted to say, my old careless slips all day long." (T 23189.)

**A Draughtsman writes:** "After Self-Realisation and the establishment of a Definite Aim, I have reaped all the benefits claimed for the Course, such as Concentration, Will-Power, and Memory. My greatest gain is Self-Confidence." (B 32133.)

**A Shop Assistant writes:** "It has given me a crystal-clear purpose in life. From a mere drifter it has transformed me into a progressive young man. My Self-Confidence has been increased ten-fold." (P 32383.)

**A Doctor writes:** "I am positive that my professional powers of Observation have improved. To-day has been an exceedingly heavy one—from 9.15 to 7.30 p.m. with 60 minutes for meals; yet I am not half so tired as usual. I attribute this to ease in Concentration on case after case. My hearing has also improved from absence of strain. I consider your Course simply invaluable, and wish a great many people I know could take it." (T 32392.)

Hundreds of similar cases will be found in "The Efficient Mind," a little book which everyone ought to get and read.

### Strengthening Self-Confidence.

This book shows you how Pelmanism eliminates Nervousness, Fear, Boredom, Lassitude, Timidity, Forgetfulness, Slackness, Lost Confidence, Weakness of Will, and other Harmful and Depressing Moods, Tendencies and States of Mind, and how in their place it develops Courage and Initiative, Self-Confidence and Organising Power, and lifts your whole mind to a higher level of achievement.

Pelmanism trains your mind on scientific lines. It gives you fresh eyes and a brighter brain. It makes your mind keen, alert and resourceful. It doubles your efficiency. It gives you the courage to strike out for yourself on new lines. It fits you for promotion and enables you to earn a higher income.

The revised Pelman Course is now ready. It is fully explained in "The Efficient Mind." Write or call for a free copy of this book to-day. It will be sent you by return, gratis, and post free, on writing for it now, to-day, to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1.

*Readers who can call at the Institute will be cordially welcomed. The Chief Consultant will be delighted to have a talk with them, and no fee will be charged for his advice.*

### POST THIS FREE COUPON TO-DAY.

To the PELMAN INSTITUTE,

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

Sir,—Please send me, gratis and post free, a copy of "THE EFFICIENT MIND" with full particulars showing me how I can enrol for the revised Pelman Course on the most convenient terms.

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ADDRESS .....

All Correspondence is Confidential. This Coupon can be sent in an OPEN envelope for ½d.

Overseas Branches: PARIS: 35, Rue Boissy d'Anglais. NEW YORK: 71, West 45th Street, MELBOURNE: 396, Flinders Lane. DUBLIN: Natal Bank Chambers. DELHI: 30, Alipora Road.

## PELMANISING BRITAIN.

### Lord Walsingham's Views.

"I HAVE read and studied the books provided by the Pelman Institute, and I can



Elliott & Fry

Lord Walsingham.

truly say that they have deeply impressed me. The conclusion I have come to is that if every person in the country was a Pelmanist—that is, had gone through the Pelman course and applied its principles and system to his or her daily life, we should be a thoroughly well-educated and well-organised race, and beyond measure superior to what we are in keeping our position and influence in the world."

In the above statement Lord Walsingham expresses a truth which is of the utmost importance to everyone who wishes to increase his or her efficiency and to play a worthy part in the work of the world.

This truth is being recognised by the thousands of men and women of all ranks, professions and occupations who are practising Pelmanism at the present time.

Mr. E. F. Benson says:—"Pelmanism is distinguished primarily by its adaptability to individual needs and I can conceive of no mind, unless it be that of the super-man, which will not find in the Pelman System the tonic to cure its particular ailments. . . . It is an apotheosis of commonsense, and I know of no higher praise than that."

### Write for Free Book To-day.

The revised Pelman Course embodies the results of the latest discoveries in Psychology, and is based on the experience gained by the Institute in the course of training the minds of over 500,000 men and women. The Course is quite simple and easy to follow. It is extremely interesting and it only takes up a few minutes of your time every day.

Readers will find a full description of the revised Course in a little book entitled "The Efficient Mind." A copy of this book will be sent gratis and post free, to everyone who applies for it—using the coupon printed below. With this book will be sent particulars showing how you can enrol for the revised Pelman Course on the most convenient terms. Write to-day to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1, and this book will be sent to you by return, free of cost.



# PROGRAMMES for SUNDAY, October 23

2LO LONDON and 5XX DAVENTRY  
(361.4 M. 830 KC.) (1,604.3 M. 187 KC.)

10.30 a.m. (Daventry only) TIME SIGNAL, GREENWICH WEATHER FORECAST

### 3.30 A LIGHT ORCHESTRAL CONCERT

MENDELSSOHN  
THE WIRELESS ORCHESTRA, conducted by JOHN ANSELL  
SYDNEY NORTHCOTE (Tenor)  
MAURICE COLE (Pianoforte)

ORCHESTRA  
Overture to 'Ruy Blas'

3.40 SYDNEY NORTHCOTE with Orchestra  
Recit., 'Ye people, rend your hearts'  
Air, 'If with all your hearts'

3.46 MAURICE COLE  
Scherzo in E Minor  
Prelude and Fugue in E Minor, Op. 35

3.56 ORCHESTRA  
Scherzo from 'A Midsummer Night's Dream'

4.10 MAURICE COLE, with Orchestra  
Pianoforte Concerto in G Minor

MENDELSSOHN'S Italian and Swiss tour in 1831, when he was twenty-two, delighted him, and this work, which he wrote soon after his return, seems to be an expression of his high spirits, his gusto in enjoying the pleasures that life was bringing him.

There are three Movements.  
I. (Very quick, fiery.) Mendelssohn plunges almost at once into his First Main Tune, which the Piano has by itself.

The Soloist and Orchestra for a while toss a conversational ball to and fro, and then the quiet Second Main Tune creeps in.

These tunes are developed in vigorous fashion, and after their recapitulation, a Trumpet and Horn passage leads us to a new key for the next Movement which follows without a break.

II. (Rather slow.) One Main Tune, expressive and restful, suffices here. It is given out by the Cello, to which Mendelssohn was fond of giving themes. The Movement consists of delicate, varied repetitions of this, by either the Soloist or the Orchestra.

III. A short introductory section (Very quick) leads to the brilliant First Main Tune, a gallop for the Piano. Here is the essence of youthful vivacity, that in Mendelssohn was never tinged with vulgarity, but always had in it something high-toned and urbane.

After the opening Tune comes a second idea, a coruscation of arpeggios, much used throughout the Movement.

A third motive is a phrase for Flutes, consisting of a repeated four-note figure, the second note trilled.

Using these materials with brilliant spontaneity and handling his Orchestra (especially the Woodwind) with delightful ease and certainty, Mendelssohn works up the Movement, rounding it off with a final irresistible outburst.

4.40 SYDNEY NORTHCOTE  
Death Song of the Boyard  
On Wings of Song  
Waiting  
New Love



The Very Rev. C. L. WARR

whose broadcast sermon from Edinburgh will be relayed by London and Daventry tonight.

### 4.52 ORCHESTRA

'Scotch' Symphony

QUICK responsiveness to beautiful sights and sounds is a characteristic of the fine artist. The musician's response to such stimulus often takes the form of setting down his impressions in music. Thus it was with Mendelssohn when, as a young man of twenty, he paid his first visit to this country, and spent six delightful summer weeks in touring the Highlands of Scotland. His *Hebrides Overture* and the *Scotch Symphony* both reflect the experiences of that happy time.

The FIRST MOVEMENT begins in a romantic and melancholy spirit and goes on to treat two well-contrasted tunes, working them up into a stormy climax and finishing with the sad melody heard at the commencement.

In the SECOND MOVEMENT (connected with the First by two plucked String chords), the Highlander's foot is clearly on his native heath and his step is light and free.

The THIRD (Slow) MOVEMENT has a First Main Tune full of feeling, and a Second that is solemn and march-like.

In the LAST MOVEMENT we have a vivid picture of Scottish heroism and strife in 'old, unhappy, far-off days.' Into this Movement, we may take it, the Composer wove his memories of



5.20-5.30 TALES FROM THE OLD TESTAMENT  
A Prophet's Prediction  
I Kings, xi, verses 26-43, and xii, 1-24

### 8.0 A RELIGIOUS SERVICE

Address by the Very Rev. C. L. WARR, Dean of the Thistle and Chapel Royal  
S.B. from Edinburgh

Metrical Psalm 61 (Tune, Kilmarnock)

Prayer

Prose Psalm 91

Lesson, I Corinthians, Chapter xiii

Prayer

Anthem, 'O Love the Lord' . . . . . Sullivan

Address

Short Prayer

Hymn, 'I heard the Voice of Jesus say' (No. 410,

Church Hymnary, Revised Edition)

Benediction

Vesper, 'O Saviour, ere we Part'

8.45 THE WEEK'S GOOD CAUSE: Appeal by the Rt. Hon. WINSTON CHURCHILL on behalf of the Royal Infant Orphanage, Wanstead

THIS is the Centenary year of the Orphanage, which is a school for fatherless children of the middle classes, and is almost unique in that it takes boys and girls of a few months old, if necessary, to help the mother. Beginning in the nursery, they pass through the various schools till they reach Matriculation standard at the age of seventeen.

Contributions should be sent to the Secretary, Royal Infant Orphanage, Wanstead, E.11.

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

### 9.5 ALBERT SANDLER

and the  
GRAND HOTEL, EASTBOURNE,  
ORCHESTRA

EDITH FURMEDGE (Contralto)

Relayed from the Grand Hotel, Eastbourne

ORCHESTRA

Selection on famous songs by London Ronald

EDITH FURMEDGE

O Love from thy power ('Samson and Delilah')  
Saint-Saëns

Flower Song ('Faust') . . . . . Gounod

ALBERT SANDLER

Violin Solo: Andante and Finale from the Violin Concerto . . . . . Mendelssohn

EDITH FURMEDGE

The Carol of three birds . . . . . Joseph Batten

Abide with me (by request) . . . . . Liddle

ORCHESTRA

Selection on old English Songs, 'The Rose'  
arr. Myddleton

### 10.30 EPILOGUE



The Royal Infant Orphanage, Wanstead, for which the Chancellor of the Exchequer, Mr. Winston Churchill (above) will appeal from London and Daventry tonight.

# Sunday's Programmes continued (October 23)

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

### 3.30 A MILITARY BAND CONCERT

THE WIRELESS MILITARY BAND, conducted by  
B. WALTON O'DONNELL  
MARIE WILSON (Violin)

THE SHEFFIELD MALE VOICE CHOIR, conducted  
by Mr. ARTHUR BUTLER  
BAND

Turkish March from 'The Ruins of Athens'  
*Beethoven*

Overture, 'A Roman Carnival' ..... *Berlioz*  
**THE RUINS OF ATHENS** was an indifferent play by Kotzebue, written for the opening of a theatre, for which Beethoven was asked to compose incidental music. We hear scarcely anything of this nowadays, except this *Turkish March*. It may be remarked that the chief work of ruination in Athens, the damage to the Parthenon, was wrought not by a Turkish, but by a Venetian explosive.

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

### 3.45 MARIE WILSON

Nocturne (Op. 72) ..... *Chopin, arr. Auer*  
Hungarian Dance (No. 3, in F)

Brilliant Polonaise (Op. 4) ..... *Wieniawski*

### 3.55 BAND

Four Old English Dances ..... *Cowen*  
Stately Dance; Rustic Dance; Graceful Dance; Country Dance

### 4.15 CHOIR

Part Song, 'The Wanderer' ..... *Elgar*  
Anthem, 'Jesu, Lover of my soul' ..... *Wiffie*

Part Songs:  
Cradle Song ..... *MacDowell*  
Hymn before Action ..... *Walford Davies*  
Holy Night ..... *Beethoven*

### 4.30 BAND

Selection from 'I Pagliacci'  
(The Play-Actors)  
*Leoncavallo*

### 4.50 MARIE WILSON

Arva (Dainty Waltz)  
*Paul Juon*  
Melody (from 'Orpheus')  
*Gluck, arr. Kreisler*  
Song of Louis XIII's time and  
Pavane *Couperin, arr. Kreisler*

### 5.0 BAND

Symphonic Poem, 'Dance of Death' (Danse Macabre)  
*Saint-Saëns*  
La Cinquantaine *Gabriel Marie*  
Spanish Scene, 'Sevillana'  
*Elgar*

### 5.20-5.30 TALES FROM THE OLD TESTAMENT

(See London)

### 8.0 A RELIGIOUS SERVICE

(See London)

### 8.45 THE WEEK'S GOOD CAUSE

(From Birmingham): Appeal on behalf of the Birmingham Students' Hospital Carnival by Sir CHARLES HYDE

### 8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN



Miss MARIE WILSON

gives some violin solos in the Military Band Concert from 5GB this afternoon.

### 9.0 A LIGHT SYMPHONY CONCERT

From Birmingham

THE BIRMINGHAM STUDIO SYMPHONY ORCHESTRA  
Conducted by Dr. MALCOLM SARGENT  
ARTHUR CRANMER (Baritone)

Overture to 'The Barber of Seville' .. *Rossini*  
ARTHUR CRANMER and Orchestra  
Air, 'Ladies are so changeable' ('Cosi fan  
Tutte') ..... *Mozart*

ORCHESTRA  
The 'London' Symphony (No. 104, in D) *Haydn*  
ARTHUR CRANMER

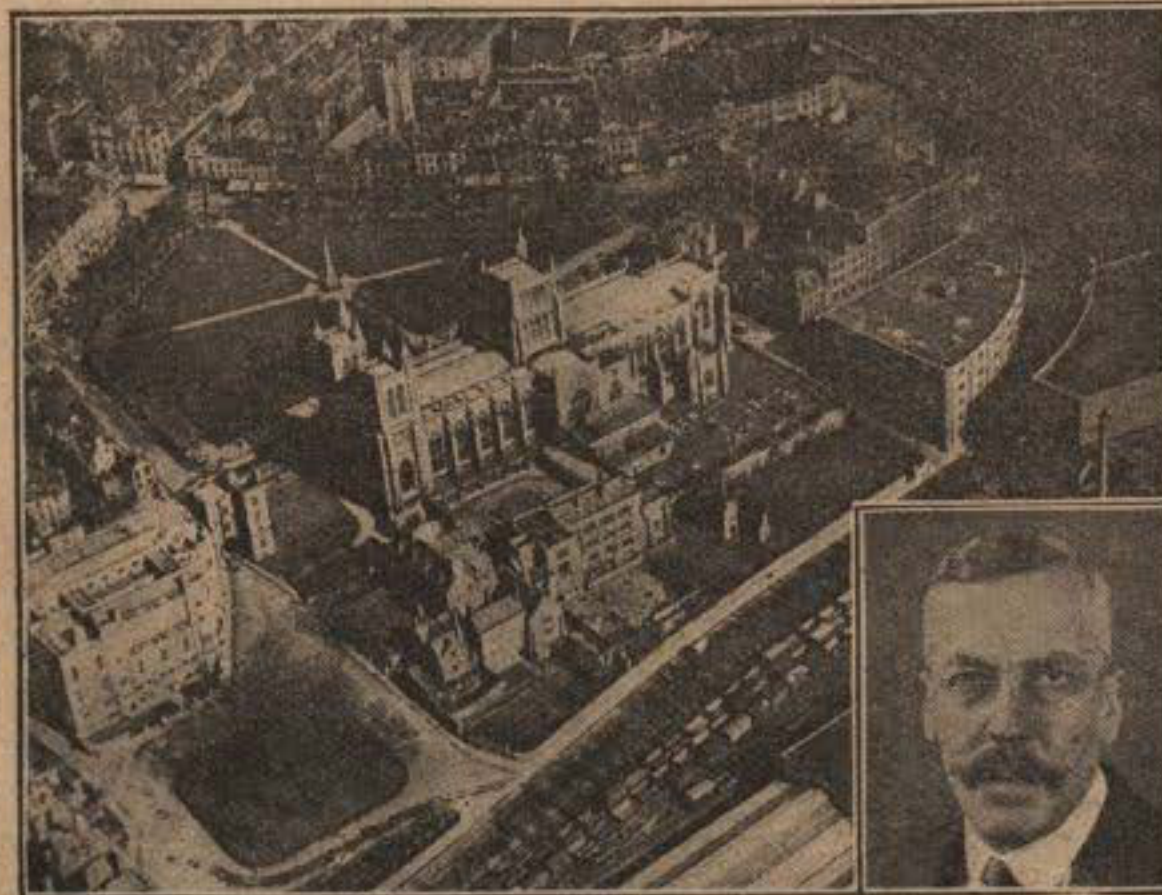
The Brook ..... *Schubert*  
Dream in the Twilight ..... *Richard Strauss*  
Benediction ..... *Tchaikovsky*

ORCHESTRA  
Valse ..... *Sargent*  
Polish Festival ..... *Chabrier*

ARTHUR CRANMER and Orchestra  
Bussied (Song of Penitence) ..... *Beethoven*

ORCHESTRA  
Second Suite from 'Peer Gynt' ..... *Grieg*

### 10.30 EPILOGUE (From Birmingham)



AN AERIAL VIEW OF BRISTOL CATHEDRAL,

from which a special service for the teaching profession, with an address by the Headmaster of Harrow, Dr. Cyril Norwood (inset), will be relayed by Cardiff Station this afternoon.

## 6BM BOURNEMOUTH. 326.1 M. 920 KC.

3.30-5.30 S.B. from London

8.0 S.B. from Edinburgh

8.45-10.30 S.B. from London (9.0 Local Announcements)

## 5WA CARDIFF. 353 M. 850 KC.

### 3.30 EVENSONG

Relayed from the CATHEDRAL, BRISTOL  
Special Service for the Teaching Profession of  
Bristol and District

Order of Service:

Processional: 'Jerusalem' ..... *C. H. Parry*  
Psalm 27

The Lessons

Magnificat and Nunc Dimittis in E Flat

Anthem, 'And Jesus entered into the Temple'  
*Walford Davies*

Address by Dr. CYRIL NORWOOD, Headmaster  
of Harrow School

Hymn, 'Praise, my soul, the King of Heaven'  
(A. and M., No. 298)

Organ Voluntary: Fantasia in G Minor

*Alan Gray*

### 4.45 THE CENTENARY OF A GREAT WORK

TRIO IN B FLAT, Op. 99  
(Schubert)

Written in October, 1827

Performed by the STATION TRIO. FRANK THOMAS  
(Violin), RONALD HARDING (Violoncello),  
HUBERT PENGELEY (Pianoforte)

SCHUMANN once, with characteristic enthusiasm, wrote of this Trio by Schubert: 'One glance at it, and this poor world of ours appears fresh and bright.'

It is the first of Schubert's two Piano Trios (which were written in close succession), and is in four separate Movements.

FIRST MOVEMENT (Moderately quick). Schubert sets out at once with a splendid exulting tune, played by Violin and 'Cello in octaves. Presently Piano takes up the Tune, accompanied by a soft, repeated chord in the Violin, and a few low plucked notes in the 'Cello. Then all three get busy with fragments of it.

After a while, the music quietsens down, 'Cello pauses on a high note, then, starting with that note, begins the tender Second Main Tune.

A Third Tune is used to round off this section; then a long 'Development' section follows, in which the two Main Tunes are beautifully varied and combined. Finally, the first section is repeated with only slight alterations.

SECOND MOVEMENT (At a steady pace). It is noticeable in this Movement that the 'Cello is almost continually playing in its highly poetic upper range.

THIRD MOVEMENT, SCHERZO (Fast). The Italian word 'scherzo' means a joke, but it is here, as frequently, used as the title of a piece which is, in general, very lively and full of good spirits.

FOURTH MOVEMENT, RONDO (Quick and lively). This Rondo is a long Movement, and is in reality, rather complicated. But, in effect, it is very light and even frivolous.

5.20-5.30 S.B. from London

8.0 S.B. from Edinburgh

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

10.40-11.0 THE SILENT FELLOWSHIP

# Sunday's Programmes cont'd (October 23)

<b>2ZY</b>	<b>MANCHESTER.</b>	324.6 M. 780 KC.
<b>3.30 A CHAMBER CONCERT</b>		
PARRY JONES (Tenor)		
Gracious and kind art thou, my Queen... } <i>Brahms</i>		
In Summer Fields .....		
Love Song .....		
ARCHIE CAMDEN (Bassoon)		
Romance .....		
Allegro Spiritoso (Quick, spirited)..... <i>Senailli</i>		
THE JOHN BRIDGE STRING QUARTET: JOHN BRIDGE (1st Violin), T. B. SIDEBOTTOM (2nd Violin), NORMAN CUNLIFFE (Viola), HAYDN ROGERSON (Cello)		
Quartet in A Flat, Op. 105 .....		
PARRY JONES		
Prayer to our Lady .....		
To Daisies .....		
Feast of Lanterns .....		
ARCHIE CAMDEN		
Andante (Slow Movement) from Concertino		
Tarantelle .....		
QUARTET		
Quartet in A Minor, Op. 18, No. 5 .....		
<p>IN his early years, Beethoven almost idolized Mozart. It is not surprising, then, that his early work reminds us of his great forerunner now and then. But even in early Beethoven there is always a powerful original individuality at work, moulding the old forms afresh, and filling them with new ideas and unexpected treatment.</p> <p>The fifth Quartet, one of a set of six grouped together as Op. 18, has the usual four Movements, the First fresh and dainty, Mozartean, yet showing the maturing mind of a new thinker; the Second a fairy-like Minuet; the Third an Air with five clear Variations, and the last a resourceful piece on two main tunes—the one that opens the Movement (note how much Beethoven makes of the four-note <i>motif</i> with which it begins), and the other a tune starting softly on all the instruments, with whole-bar notes, and then quickening up.</p>		
5.20-5.30 S.B. from London		
8.0 S.B. from Edinburgh		
8.45-10.30 S.B. from London (9.0 Local Announcements)		
<b>6KH</b>	<b>HULL.</b>	294.1 M. 1,020 KC.
3.30-5.30 S.B. from London		
8.0 S.B. from Edinburgh		
8.45-10.30 S.B. from London (9.0 Local Announcements)		
<b>2LS</b>	<b>LEEDS-BRADFORD.</b>	277.8 M. & 252.1 M. 1,080 KC. & 1,190 KC.
3.30-5.30 S.B. from London		
8.0 S.B. from Edinburgh		
8.45-10.30 S.B. from London (9.0 Local Announcements)		
<b>6LV</b>	<b>LIVERPOOL.</b>	297 M. 1,010 KC.
3.30-5.30 S.B. from London		
8.0 S.B. from Edinburgh		
8.45-10.30 S.B. from London (9.0 Local Announcements)		
<b>5NG</b>	<b>NOTTINGHAM.</b>	275.2 M. 1,090 KC.
3.30-5.30 S.B. from London		
8.0 S.B. from Edinburgh		
8.45-10.30 S.B. from London (9.0 Local Announcements)		

<b>3PY</b>	<b>PLYMOUTH.</b>	400 M. 750 KC.
3.30-5.30 S.B. from London		
8.0 S.B. from Edinburgh		
8.45-10.30 S.B. from London (9.0 Local Announcements)		
<b>6FL</b>	<b>SHEFFIELD.</b>	272.7 M. 1,100 KC.
3.30-5.30 S.B. from London		
8.0 S.B. from Edinburgh		
8.45-10.30 S.B. from London (9.0 Local Announcements)		
<b>6ST</b>	<b>STOKE.</b>	294.1 M. 1,020 KC.
3.30-5.30 S.B. from London		
8.0 S.B. from Edinburgh		
8.45-10.30 S.B. from London (9.0 Local Announcements)		
<b>5SX</b>	<b>SWANSEA.</b>	294.1 M. 1,020 KC.
3.30 S.B. from Cardiff		
5.20-5.30 S.B. from London		
8.0 S.B. from Edinburgh		
8.45 S.B. from London (9.0 Local Announcements)		
10.40-11.0 S.B. from Cardiff		

## Northern Programmes.

<b>5NC</b>	<b>NEWCASTLE.</b>	312.5 M. 960 KC.
3.30-5.30 —S.B. from London. 8.0 —S.B. from Edinburgh.		
8.45—The Week's Good Cause. 8.50-10.30 —S.B. from London.		
<b>5SC</b>	<b>GLASGOW.</b>	405.4 M. 740 KC.
3.30.—Orchestral Concert. The Station Orchestra: Overture, 'The Magic Flute' (Mozart). Carmen Hill (Mezzo-Soprano) and Orchestra: 'Voco di donna (La Gioconda) (Ponchielli); Dido's Lament (Arias) (Purcell). Orchestra: Siegfried Idyll (Wagner). Cedric Sharpe (Violoncello) and Orchestra: Kol Nidrei (Max Bruch). Orchestra: Selection, 'Carmen' (Bizet). Carmen Hill: John Anderson, my Jo John; There's nae luck about the hoose; The Four Maries and Where Gadie rias (Trad.). Orchestra: Norwegian Dances (Grieg); Chanson de Matin and Chanson de Nuit (Elgar). Cedric Sharpe: Elegie (Carruthers); Consolation (Liszt, arr. Sharpe); Tambourin (Rameau, arr. Sharpe). Orchestra: Overture, 'Ruslan and Ludmilla' (Glinka). 5.20-5.30 —S.B. from London. 8.0 —S.B. from Edinburgh. 8.45—The Week's Good Cause: Appeal by Miss Francis Melville, on behalf of the Settlement Movement. 8.50-10.30 —S.B. from London.		
<b>2BD</b>	<b>ABERDEEN.</b>	500 M. 600 KC.
3.30-5.30 —S.B. from London. 8.0 —S.B. from Edinburgh.		
8.45 —S.B. from Glasgow. 8.50-10.30 —S.B. from London.		
<b>2BE</b>	<b>BELFAST.</b>	308.1 M. 980 KC.
3.30-5.30 —S.B. from London. 8.0 —S.B. from Edinburgh.		
8.45—The Week's Good Cause. 8.50-10.30 —S.B. from London.		

**THE RADIO TIMES.**  
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# There's no denying this fact—

In the great mass of opinion that has recently been printed on the relative merits of wholemeal and white bread, every doctor, food specialist and health expert has, we believe, been in agreement with one fundamental fact:—

**"Given a family largely dependent upon bread for its health and nourishment, wholemeal flour is preferable to white or other brown flours."**

—because wholemeal contains the *whole* of the food value of the wheat (including the essential vitamins in the life-germ of the wheat), while white flour and many other brown flours are deficient in those health- and - strength - giving properties of the wheat, which are largely discarded in the process of milling.



## WHAT THIS MEANS TO YOU

The moral of the above statement is obvious. Whatever your circumstances, if you have the choice of two forms of the same essential food, surely it is common sense to choose the form that gives you the most food and health value. But if you have growing children to bring up, this discrimination in favour of wholemeal becomes an absolute necessity. And be sure you do get wholemeal—do not be deceived by colour. So called wheatmeal and brown flours are often merely the by-products from milling white flour. Allinson's mill *only* wholemeal. Ask for Allinson, the *guaranteed* wholemeal.

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# PROGRAMMES for MONDAY, October 24

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

BAND

Theme and Variations  
Walton O'Donnell

10.30 a.m. (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST

11.0 (Daventry only) THE DAVENTRY QUARTET and HAZEL DAWN (Soprano)

12.0 A MORNING CONCERT

THE DAVENTRY QUARTET and MURIEL ELLIOTT (Pianoforte); MORLAIS MORGAN (Baritone)

1.0-2.0 AN ORGAN RECITAL

By E. T. COOK

Relayed from Southwark Cathedral

Organ Sonata, No. 1, in F . . . . . Stanford

Miss NORAH BROWN

Violin Sonata in A Minor . . . . . Handel

E. T. COOK

Sursum Corda (Lift up your hearts!) . . . . . Mozart  
Legend . . . . . Dvorak

Miss NORAH BROWN

Air for the G String . . . . . Bach

E. T. COOK

Choral Prelude on the 'Old 104th' . . . . . Parry  
Sonata in D Flat . . . . . Rheinberger

2.30 Miss RHODA POWER: 'Boys and Girls of the Middle Ages—The Friars in the School House'

IN the thirteenth century, whilst St. Francis of Assisi was still alive, the first friars of the Order that he founded came to England teaching, preaching and ministering to the poor. St. Francis was one of the most attractive of the medieval saints, and the Franciscans were great spreaders of learning and sincere friends of the people. In this talk we shall hear of them as teachers and preachers, and of their founder and his wonderful life.

3.0 Great Stories told by J. C. STOBART and MARY SOMERVILLE—V. 'The Story of Odysseus'

THE story that will be re-told today is one that has given its name to all stories of wandering and adventure ever since Homer's *Odysey*, which tells of the strange happenings that befell the craftiest of the Greeks on his ten-years' journey back to his island kingdom of Ithaca after the fall of Troy.

3.15 THÉ DANSANT

THE LONDON RADIO DANCE BAND,

Directed by SIDNEY FIRMAN

and

DORIS and ELSIE WATERS

(Songs at the Piano)

WILL KINGS (Entertainer)

WILLIAM SCOTT (Mouth Organ)

5.0 Miss L. M. YATES: 'A Glimpse of a South African Home'

PINEAPPLE and melon cubes and jam 'Mebos' and all those Dutch konfyts that live long in the memory of all who have partaken of South African hospitality, will be amongst the features of housekeeping in the Transvaal that Miss Yates will describe.

5.15 THE CHILDREN'S HOUR: PIANO Solos by Cecil Dixon. Songs from 'Teddy Bear' (H. Fraser-Simson) sung by Dale Smith. The Story of 'The Great Bronze Tulip' (H. de Vere Stacpoole). 'A Wrong Turn' (Burnett Fallow)

6.0 THE DAVENTRY QUARTET

6.20 Girls and Boys' Clubs Bulletin

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

6.45 THE DAVENTRY QUARTET

7.0 Mr. DESMOND MACCARTHY: Literary Criticism

7.15 THE FOUNDATIONS OF MUSIC  
HAYDN PIANO SONATAS  
Played by E. KENDALL-TAYLOR

7.25 M. E. M. STÉPHAN: French Reading

7.45 Mr. W. A. DARLINGTON: 'The Enchanted Wood'

8.0 THE WIRELESS MILITARY BAND  
Conducted by B. WALTON O'DONNELL  
CUTHBERT SMITH (Baritone)

BAND

Overture to 'The Flying Dutchman' . . . . . Wagner

A DUTCH sailor-captain swears he will sail round the Cape, in the teeth of gales, even though he should sail till Doomsday. The Devil takes him at his word, and he is condemned to sail until (in Wagner's version) he finds a woman willing to share his unending travels. After many years, he finds such a self-sacrificing woman, but wishing, in his love for her, to save her from a doom such as his, he leaves her. She, however, throws herself into the water to join him; the spell is broken by her renunciation, and in death they find rest together.

The Overture is practically an epitome of the Opera. A dominating motive is that of the Curse, heard in a strenuous call against a quivering, stormy background. There is a contrasting, prayer-like tune, and also a gay sailor-song. These are all repeated with increasing force towards the end.

8.3 CUTHBERT SMITH

Sir Eglamore . . . . . Somervell  
Go from my window, go . . . . .  
Is my team ploughing? . . . . . Butterworth  
Love's Philosophy . . . . . Keats



ST. FRANCIS AND THE BIRDS.

One of the most charming stories of St. Francis of Assisi is that of the sermon he preached to the birds. The coming of his friars to England will be the subject of Miss Rhoda Power's talk this afternoon.

8.32 CUTHBERT SMITH

When thou art dead . . . . . Goossens  
Buckland Bells . . . . . Menges  
Vagabond . . . . . Ireland  
Love went a-riding . . . . . Frank Bridge

8.42 BAND

Italian Caprice . . . . . Tchaikovsky

IN 1880 Tchaikovsky paid a visit to Italy, and was pleased with the popular tunes he heard people singing there. Some of them he worked up into this 'Fantasia' (as he called it). The opening military 'call' is a reminiscence of the music the Composer heard when he stayed near a barracks in Rome. Then various folk-songs are brought in. The last section of this work is in the style of the lively Tarantella dance.

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Mr. DOUGLAS WOODRUFF: 'On being heard and not seen'

MR. WOODRUFF, a former President of the Oxford Union Society, will be remembered for his witty speech in the recent debate on 'Sport as a menace'

9.30 Local Announcements. (Daventry only) Shipping Forecast

9.35 CHAMBER MUSIC

ELSIE SUDDARY (Soprano).

THE BUDAPEST TRIO:

NICOLAS ROTH (Violin); GEORGE ROTH ('Cello'); ANDREAS PETRI (Pianoforte)

THE BUDAPEST TRIO

Trio in D for Violin, 'Cello and Piano (Op. 70, No. 1) . . . . . Beethoven

THE fourth of Beethoven's Trios for Piano, Violin, and 'Cello was written in the country, the same summer (1808) in which he finished his great Fifth Symphony, the Pastoral Symphony, and the Choral Fantasia. He was thirty-seven years old, and his virile forcefulness and high spirits were at their highest. He had attained full mastery of expression, and the music he was then writing has tremendous directness.

This Fourth Trio, and one other, together form his Opus 70. The Fourth is written in three separate Movements.

10.0 ELSIE SUDDARY

The Mother's Song (Wiegenlied, Op. 105, No. 2) . . . . . Schubert  
Laughing and Weeping (Lachen und weinen) . . . . .  
The Maiden . . . . . Hubert Parry  
A lover's garland . . . . .

10.15 THE BUDAPEST TRIO

Trio for Violin, 'Cello and Piano Fernand Laloux (First Performance)

10.30-11.0 A PIANOFORTE RECITAL BY IRENE DE MARIE

Sonata in C . . . . . Mozart  
Nine old Hungarian Dance Songs . . . . . Bartok  
Valse . . . . .  
Alligro . . . . . Kodaly  
Rhapsody in C . . . . . Dohnanyi

11.0-12.0 (Daventry only) DANCE MUSIC: KETTNER'S FIVE, directed by GEOFFREY GELDER, from Kettner's Restaurant

# Monday's Programmes cont'd (October 24)

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

- 3.0** PAUL MOULDER'S RIVOLI THEATRE ORCHESTRA, from the Rivoli Theatre
- 4.0** A MILITARY BAND CONCERT  
*From Birmingham*  
THE CITY OF BIRMINGHAM POLICE BAND  
Conducted by RICHARD WASSELL
- Third Torch March..... *Meyerbeer, arr. Retford*  
Overture to 'The Marksman' ('Der Freischütz')  
*Weber*
- PERCY MANCHESTER (Tenor)
- Wood Magic..... *Shaw*  
Abiding Joys..... *Woodgate*  
Go, happy rose..... *Stanford*  
Bluebell Wood..... *Bantock*
- 4.25** WILL GARDNER (Entertainer)  
Pot-Pourri, including 'The Wedding in Fairyland' and 'Other Kids'..... *Gardner*
- BAND  
Scherzo and Finale from the Fourth Symphony  
*Tchaikovsky, arr. Godfrey*

- 6.45** THE VICTOR OLOF SEXTET  
W. E. TURNER (Tenor)
- Overture to 'Oberon'..... *Weber*  
Petite Suite..... *Debussy*
- 7.10** W. E. TURNER  
From the Land of the Sky Blue Water *Calman*  
A Banjo Song..... *Sidney Homer*  
Wayfarer's Night Song..... *Easthope Martin*  
Nightfall at Sea..... *Montague Phillips*
- SEXTET  
Suite, 'Devou'..... *Evelyn Sharpe*  
Bacchante Venetian..... *Leoncavallo*  
Handel in the Strand..... *Grainger*
- 7.35** W. E. TURNER  
So we'll go no more a-roving..... *M. V. White*  
Thy Beaming Eyes..... *MacDowell*  
Madonna Lilies..... *Coningsby Clarke*
- 7.45** SEXTET  
Fantasia on Bizet's 'Carmen'..... *arr. Woodhouse*



A NEW DANCE TUNE COMING FROM KETTNER'S FIVE.

This popular dance orchestra, directed by Geoffrey Gelder (seen in the centre of the picture above), will again be on the air tonight, when 5GB relays their music between 10.15 and 11.15.

- MARGERY PHILLIPS (Contralto)
- The Lover's Curse..... } *Hughes*  
I know where I'm goin'..... }  
Go from my window, go..... } *Somervell*  
Gathering Daffodils..... }
- 5.0** PERCY MANCHESTER
- A Kingdom by the Sea..... *Somervell*  
The Lonesome Girl..... *Bairstone*  
The Merry Wanderer..... *Martin Shaw*  
Song written at Sea..... *Stanford*
- BAND  
Valse, 'Kunstlerleben' ('Artist's Life') *Strauss*  
Cornet Solo, 'Serenade'..... *Gounod*  
Soloist, P.C. Cook
- 5.25** MARGERY PHILLIPS
- Young love lies sleeping..... *Somerville*  
Contentment..... *Herbert*  
Bird of Blue..... *German*
- WILL GARDNER
- Ideal and Real..... } *Gardner*  
The Taxi Accident..... }  
Best lil' Mammy..... }
- BAND  
Gigue from 'Much Ado About Nothing' *German*
- 5.45** THE CHILDREN'S HOUR (From Birmingham)
- 6.30** TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

- 8.0** POPULAR CHAMBER MUSIC  
*From Birmingham*
- THE PHILHARMONIC STRING QUARTET: PAUL BEARD (1st Violin), HAROLD MILLS (2nd Violin), FRANK VENTON (Viola), HERBERT STEPHEN (Violoncello)
- Quartet in G..... *Haydn*
- 8.25** BERTRAM NEWSTEAD (Baritone)
- Isobel..... *Frank Bridge*  
When thy blue eyes..... *Lassen*  
Melisande in the Wood..... *Goetz*  
Yarmouth Fair..... *arr. Warlock*  
The Balls of San Marie..... *Ireland*
- 8.35** QUARTET  
Variations from the 'Emperor' Quartet (Op. 76, No. 3)..... *Haydn*  
Canzonetta..... *Mendelssohn*  
Slow Movement from Quartet in F..... *Dvorak*  
Scherzo from Quartet in D Minor..... *Frank*
- 9.0** VARIETY  
TALBOT O'FARRELL
- PURSALL and STANBURY (in Harmony)  
BEATRICE DE HOLTHOIR (Character Sketches)  
CLAPHAM and DWYER (A Spot of Bother)
- 10.0** WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
- 10.15-11.15** DANCE MUSIC: KETTNER'S FIVE, directed by GEOFFREY GELDER, from Kettner's Restaurant  
(Monday's Programmes continued on page 134.)

Any Broadcasting Programme

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# Monday's Programmes continued (October 24)

## 6BM BOURNEMOUTH. 326.1 M. 9.0 KC.

- 12.0-1.0 Gramophone Records
- 2.30 London Programme relayed from Daventry
- 5.0 Miss A. K. LONGFIELD, 'Irish Sea Ports in the Fifteenth and Sixteenth Centuries' (Picture on page 135.)
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London (9.30 Local Announcements)
- 9.35 FRENCH BALLET MUSIC  
THE STATION OCTET  
Ballet Music from 'Faust' ..... Gounod
- 9.55 GABY VALLE (Soprano)  
Madrigal ..... }  
Eerit (Casket) ..... } Chaminade  
Voisinage (Neighbours) ..... }
- 10.3 OCTET  
Ballet Music from 'Sylvia' ..... Delibes
- 10.15 GABY VALLE  
Paysage (Landscape) ..... }  
D'une prison (From a prison) ..... } Hahn  
May ..... }
- 10.23 OCTET  
Ballet Music to 'The Two Pigeons' .. Messenger
- 10.35 GABY VALLE  
Elegy (with 'Cello Obligato) ..... }  
Ouvre tes yeux bleus (Open thy blue }  
eyes) ..... } Massenet
- 10.43-11.0 OCTET  
Ballet Music to 'Herodias' ..... Massenet

## 5WA CARDIFF. 353 M. 850 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 BROADCAST TO SCHOOLS: The Rev. F. W. MOXHAY, 'The Land of the Maple Leaf—Journeying West'
- 3.0 AN AFTERNOON CONCERT  
THE STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE  
Overture, 'John and Sam' ..... Ansell  
PHYLLIS NEWMAN (Mezzo-Soprano)  
Drink to me only with thine eyes) arr. }  
Begone, dull care ..... } Wolstenholme  
Songs my Mother taught me ..... } Deoral
- ORCHESTRA  
French Suite ..... Foulds
- PHYLLIS NEWMAN  
Sing, break into song ..... Mallinson  
Beyond the Sea ..... }  
The Bramble ..... } Rootham
- ORCHESTRA  
Italian Symphony ..... Mendelssohn
- PHYLLIS NEWMAN  
Charming Chloe ..... German  
My Love she's but a lassie yet ('Songs of Scotland')
- The Song of the Palanquin Bearers Martin Shaw
- ORCHESTRA  
Selection from 'Lohengrin' ..... Wagner
- 4.45 Mr. F. J. HARRIES, 'Thomas Bowdler and Swansea'
- 5.0 ORCHESTRA  
Selection from 'The Quaker Girl' .. Monckton
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London (9.30 Local Announcements)

## 10.30-11.0 A DISTURBER OF TRAFFIC

A Play in Three Acts by  
HERBERT SWEARS  
Adapted for the Microphone

Mrs. Hugh Warrington, better known as Betty Daventry, is an actress who is popular with interviewers and an uncritical public, but she becomes dissatisfied with her limitations and longs to be a great artist. Can she rise to it? Her husband, novelist and dramatist, does not honestly think she can, but the 'disturber of traffic,' by bringing the first shadow of domestic discord into Betty's life gives her—unwittingly—the experience she needs.

Cast:  
Betty Daventry (an Actress: in private life, Mrs. Hugh Warrington) ..... ANN STRANGE  
Mrs. Amyot (famous under the stage name of Miss Phillipa Glyn) ..... EILEEN BLUNDEN  
Lady Matravers ..... DOROTHY HOLLOWAY  
Rayner (a Parlourmaid) ..... HOPE KERR  
Ellen (a Housemaid) ..... VERA SHILTON



Miss Gaby Valle sings in the concert of French Ballet Music that will be broadcast from Bournemouth tonight, and Mr. Cyril Shields gives his 'magic and humour' in the evening programme from Nottingham.

Hugh Warrington (a Novelist and Dramatist)  
GEORGE HOLLOWAY  
Lester Warwick (Lessee and Manager of the Mirror Theatre) ..... RICHARD BARRON  
Mr. Cambus (of the Daily Record) ..... IFAN KYRLE-FLETCHER

Peter Garth (a Journalist and Dramatist)  
T. HANNAM-CLARK

ACT I.—The Warrington's house in South Kensington. A July morning

ACT II.—The Warringtons' cottage at Goring-on-Thames. August

ACT III.—The Warringtons' house in South Kensington. September on the day after the first night of *The Deathless King*

Incidental Music by THE STATION TRIO

## 2ZY MANCHESTER. 384.6 M. 780 KC.

- 12.0-1.0 Gramophone Records
- 2.30 London Programme relayed from Daventry
- 3.0 BROADCAST TO SCHOOLS  
Mr. L. J. F. BRIMBLE, 'Experiments with Plants—V, How the Plant obtains water'
- 3.20 SPEECHES AT THE OPENING CEREMONY of the  
FOURTH MANCHESTER WIRELESS EXHIBITION  
Organized by the Manchester Evening Chronicle and Provincial Exhibitions, Ltd.  
Capt. IAN FRASER, M.P.  
Who will declare the Exhibition open  
Councillor W. DAVY (Lord Mayor Elect) in the Chair  
Relayed from the City Hall
- 4.0 ORCHESTRAL MUSIC, from the Piccadilly Picture Theatre
- 5.0 Mr. ROBERT ROBERTS, 'Producing a Play'
- 5.15 THE CHILDREN'S HOUR: A Recital of 'Songs for My Little Ones,' from *Punch*. Set to Music by Frederic Cowen, sung by Harry Hopewell. 'The Little Young Lamb,' 'King-fisher,' 'Butterfly,' 'When you go to Fairyland.' A Fairy Story read by Violet Fraser

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 CONCERT  
INAUGURATING THE FOURTH MANCHESTER WIRELESS EXHIBITION  
Relayed from the City Hall  
BELLA BAILLIE (Soprano)  
WALTER GLYNNE (Tenor)  
THE AUGMENTED STATION ORCHESTRA  
Conducted by T. H. MORRISON

ORCHESTRA  
Overture to 'Tannhäuser' ..... Wagner  
Suite, 'The Two Pigeons' ..... Messenger  
BELLA BAILLIE  
O come, do not delay ('Figaro') ..... Mozart  
ORCHESTRA  
First Hungarian Rhapsody in F ..... Liszt  
WALTER GLYNNE  
Clorinda ..... Orlando Morgan  
O! Lovely Night ..... Landon Ronald  
ORCHESTRA  
Introduction to Act III, 'Lohengrin' .. Wagner

9.0-11.0 S.B. from London (9.30 Local Announcements)

## 6KH HULL. 294.1 M. 1,020 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.0 Mrs. R. W. GUNSTON, 'Christmas Cakes'
- 5.15 THE CHILDREN'S HOUR
- 6.0 LEON MOREST and the STRAND CINEMA QUINTET  
Fox-trot, 'Big Smile' ..... Jac Grit  
The Musical Snuff Box ..... Nikolaiensky  
Violin Solo, 'Ay' Ay' Ay' ..... Osman Per z Freire  
Cheris I love you ..... Lillian Rosedale Goodman  
In a Monastery Garden ..... Kettelbey
- 6.20 London Programme relayed from Daventry
- 6.30-11.0 S.B. from London (9.30 Local Announcements)

## 2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M. 1,030 KC. & 1,190 KC.

- 12.0-1.0 Gramophone Records
- 2.30 London Programme relayed from Daventry
- 3.15 Light Music
- 3.30 BROADCAST TO SCHOOLS: Mrs. E. CORNABY, 'Child Life in China'
- 4.0 THE SCALA SYMPHONY ORCHESTRA, relayed from the Scala Theatre, Leeds
- 5.0 Mrs. H. STOBART, 'The Women's Institutes and Agriculture'
- 5.15 THE CHILDREN'S HOUR: 'By Train to the Clouds.' Songs by J. Woods Smith
- 6.0 THE STATION TRIO
- 6.30-11.0 S.B. from London (9.30 Local Announcements)

## 6LV LIVERPOOL. 297 M. 1,010 KC.

- 12.0-1.0 GRAMOPHONE RECITAL by MOSES BARTEZ: 'Glimpses of Great Composers—VI, George Frederick Handel'
- 4.0 REECE'S DANCE BAND, directed by EDWARD WEST, from the Parker Street Café Ballroom
- 5.0 KATE LOVELL, 'Rain'
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30-11.0 S.B. from London (9.30 Local Announcements)

# Monday's Programmes continued (October 24)

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

12.0-1.0 London Programme relayed from Daventry  
 2.30 London Programme relayed from Daventry  
 4.45 Music and Talk: Miss HALFORD, 'Mysterious Morocco.' G. H. BRET (Tenor)  
 5.15 THE CHILDREN'S HOUR  
 6.15 ADA RICHARDSON (Pianoforte)  
 6.30 S.B. from London  
 7.45 GRACE RAWLINGS (Pianoforte)  
 WILLIAM TURNER'S LADIES' PRIZE CHOIR  
 Conductor, WILLIAM TURNER  
 CYRIL SHIELDS (Conjurer)  
 GRACE RAWLINGS  
 Theme and Variations ..... Glazounov  
 CHOIR  
 A May Morning ..... Denza  
 Salutation ..... Henschel  
 Fall on me like a silent dew, Coleridge-Taylor  
 QUARTET: Misses E. SPRAY, C. SPENCER, B. GUNN and F. GRETTON  
 Now is the month of maying ..... Morley  
 CHOIR  
 The Snow ..... Elgar  
 CYRIL SHIELDS  
 In Magic and Humour  
 CHOIR  
 Night of stars and night of love ..... Offenbach  
 Annie Laurie ..... arr. Elsie Horne  
 Solo, Miss MAUD MORLEY  
 Love's Old Sweet Song ..... Molloy  
 CHOIR  
 Drink to me only with thine eyes  
 arr. Turner and Skillings  
 Ye banks and braes ..... arr. Percy Fletcher  
 GRACE RAWLINGS  
 Romance in G Flat ..... York Bowen  
 Jig ..... Ben Burrows  
 CHOIR  
 Part Songs:  
 The Holly Anglesey Folk Song, arr. E. T. Davies  
 The cloud-capp'd towers ..... Stevens  
 Spring, the sweet spring ..... Holdroyd  
 Consecration Hymn (Jude)  
 arr. for Ladies' Voices by Turner and Skillings  
 9.0-11.0 S.B. from London (9.30 Local Announcements)

## 5PY PLYMOUTH 400 M. 750 KC.

12.0-1.0 London Programme relayed from Daventry  
 2.30 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR: Reading, 'A School for Little Fishermen' (from 'Wood Folk at School') (Long)  
 6.0 THE STATION ORCHESTRA  
 Selection from 'The Bohemian Girl'... Balfe, arr. Hermann  
 Selection from 'Carmen' Bizet  
 6.20 London Programme relayed from Daventry  
 6.30 S.B. from London (9.30 Local Announcements)  
 10.30-11.0 ISSAY SCHLAEN  
 A VIOLIN RECITAL  
 Legend ..... Wieniawski  
 Liebesfreud (Love's Joy)  
 Kreisler  
 Ballad and Polonaise  
 Vieuxtemps  
 Scherzo Tarantella Wieniawski  
 Hebrew Lullaby  
 Achron, arr. Auer

## 6FL SHEFFIELD. 272.7 M. 1,100 KC.

12.0-1.0 Gramophone Records  
 2.30 London Programme relayed from Daventry  
 3.15 A STUDIO RECITAL by CYRIL CANTRELL (Pianoforte) and MABEL BAKER (Soprano)  
 At the Piano, GEORGE JEFFERSON  
 4.15 ORCHESTRA relayed from the Grand Hotel  
 5.0 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR: 'Ivanhoe'—III. 'Stamps of the Sea' (W. H. Wossencroft)  
 6.0 Musical Interlude  
 6.20 London Programme relayed from Daventry  
 6.30-11.0 S.B. from London (9.30 Local Announcements)

## 6ST STOKE. 294.1 M. 1,020 KC.

12.0-1.0 London Programme relayed from Daventry  
 2.30 London Programme relayed from Daventry  
 5.0 FLORENCE M. AUSTIN, 'From Black to White'  
 5.15 THE CHILDREN'S HOUR  
 6.0 London Programme relayed from Daventry  
 6.30-11.0 S.B. from London (9.30 Local Announcements)

## 5SX SWANSEA. 294.1 M. 1,020 KC.

12.0-1.0 Gramophone Records  
 2.30 London Programme relayed from Daventry  
 5.0 Mr. J. C. GRIFFITH-JONES, 'That Monday Morning Feeling'  
 5.15 THE CHILDREN'S HOUR  
 6.0 A PIANOFORTE RECITAL by ELVED DAVIES  
 6.20 London Programme relayed from Daventry  
 6.30 S.B. from London

## 7.45 WELSH DRAMA AND MUSIC

THE STATION TRIO  
 Overture to 'Blodwen' ..... Joseph Parry  
 MATTIE DAVIES (Contralto)  
 Hiraeth Y Cymro ..... Schubert  
 Yr Hen Gerddor ..... Pughe-Evans  
 TRIO  
 Invocation, 'Cambria' ..... Joseph Parry  
 MATTIE DAVIES  
 Gyda'r Wawr ..... John Thomas  
 Hwiangerdd Sul y Blodeu ..... Gwynn Williams  
 8.15 'CROESO?'  
 ('Welcome?')  
 A Drama in One Act by JASON THOMAS  
 Presented for broadcasting by  
 ERNEST HUGHES and THE SWANSEA WELSH  
 DRAMA SOCIETY PLAYERS  
 Cymeriadau—Characters:  
 John Davies (an elderly Welsh peasant farmer)  
 J. P. WALTERS  
 Jane Davies (his wife)...ANNIE LEWIS-SAMUHL  
 Dr. Edgar Davies (their son—a successful young  
 medical practitioner)... J. W. JONES  
 Ifor Jones, B.A. (a Secondary Schoolmaster)  
 CYRIL REES  
 Gomer Evans (Barrister-at-Law)  
 HERBERT MORGAN  
 College contemporaries and intimate friends of  
 Dr. Davies  
 Mrs. Williams (Dr. Davies's landlady)  
 AGNES JONES  
 Golygfa: Ystafell Eistedd y Dr. Davies  
 Scene: A comfortably furnished sitting-room in  
 Dr. Davies's bachelor quarters  
 8.45 TRIO  
 Selection on Welsh Airs, 'The Lark'  
 arr. Myddleton  
 9.0-11.0 S.B. from London (9.30 Local Announcements)

## Northern Programmes.

### 5NO NEWCASTLE. 312.5 M. 960 KC.

12.0-2.0—London. 2.30—Broadcast to Schools. 3.0—London. 4.0—Music from Coxon's New Gallery Restaurant. 5.0—London. 5.15—Children's Hour. 6.0—Station Octet. 6.20—Radio Bulletin. 6.30-11.0—London.

### 5SC GLASGOW. 405.4 M. 740 KC.

12.0-1.0—Gramophone Records. 3.15—Dance Music from the Plaza. 4.0—Wireless Quintet. Jean Knox (Contralto). 5.0—Miss J. B. N. Paterson, 'Popular Errors in Bringing Up Children.' 5.15—Children's Hour. 5.58—Weather Forecast for Farmers. 6.0—May Day (Soprano). 6.30—London. 7.45—'The Chink and the Child.' A Grand Opera in One Act, founded on the story by Thomas Burke. Music by Walford Hyden. 9.0—London. 9.35-11.0—Station Symphony Orchestra, conducted by Herbert A. Carruthers. Joseph Farrington (Baritone). Parry Jones (Tenor). William Anderson (Bass).

### 2BD ABERDEEN. 500 M. 600 KC.

12.0-1.0—Gramophone Music  
 2.30—London. 3.15—Radio Dance Six. 4.0—Station Octet. Lloyd Poddleson (Tenor). 5.0—Household Talk. 5.15—Children's Hour. 6.0—Station Octet. 6.30—London. 7.45—Glasgow. 9.0—London. 9.35—Station string Quintet. 10.5—Reginald Whitehead (Bass). 'The Return.' A Play by Gertrude Robins. Presented by the Aberdeen Radio Players. 10.45-11.0—Reginald Whitehead.

### 2BE BELFAST. 506.1 M. 980 KC.

12.0-1.0—London. 2.30—London. 4.30—Pianoforte Jazz by Fred Rogers. Station Dance Band. 5.0—Lynce. 5.15—Children's Hour. 6.0—London. 6.30—London. 7.45—Station Orchestra. Leven and Childs (Entertainers). 8.45—Norman Long (a Song, a Story, and a Piano). 9.0—London. 9.35—Orchestra. 9.47—'The Road in the Wood.' A Romance by Edwin Lewis. 10.7—Orchestra. 10.30-11.0—London.



A SEAPORT OF THE SIXTEENTH CENTURY.

This picturesque scene shows a fleet putting to sea in the time of Henry VIII. Miss Longfield will describe some Irish seaports in the fifteenth and sixteenth centuries in her talk from Bournemouth today.

# PROGRAMMES for TUESDAY, October 25

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.30 a.m. (Daventry only)  
TIME SIGNAL, GREENWICH; WEATHER FORECAST

11.0 (Daventry only) THE DAVENTRY QUARTET and MAY JARDINE (Pianoforte)

12.0-2.0 CORRELLI WINDEATT'S BAND and MINA WOODHEAD (Soprano), J. CHALLONER HEATON (Bass-Baritone), PETER YORK (Syncopated Piano Solos)

2.30 Sir H. WALFORD DAVIES: 'Elementary Music'

3.15 M. E. M. STÉPHAN: 'Elementary French'

3.45 Musical Interlude

4.0 WILLIAM HODGSON'S  
MARBLE ARCH PAVILION ORCHESTRA  
From the Marble Arch Pavilion

5.0 Miss ANN SPICE: 'A Bookshelf of Old Favourites—III, 'Cranford' and 'Wives and Daughters,' by Mrs. Gaskell

THE books of Mrs. Gaskell are not so much read now as they used to be, but a generation ago her name ranked with those of the high priests of fiction—Dickens and Thackeray, and Trollope and Charles Reade. There has been a revival of interest in her recently, and 'Cranford,' in particular, is coming into its own again as a classic description of life in an English country town in the middle of last century. It was first published in 1853.

5.15 THE CHILDREN'S HOUR: 'Dancing on the Village Green,' 'Country Dances' played by the Daventry Quartet and Elsie Avril. A Simple Talk on 'Morris Dances,' illustrated by traditional tunes, arranged in conjunction with the English Folk Dance Society

6.0 THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN

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

6.45 THE DAVENTRY QUARTET

7.0 Capt. the Hon. A. ELIOT: 'How a Revue is Made'

NEARLY as many contributors, as much organization and cutting and rearranging and editing, go to the making of a modern revue as of a modern newspaper. Captain Eliot knows all about the process, for he has been concerned in the production of several of the most successful revues of recent years, and in this talk he will describe all that goes on behind the scenes before at last the curtain is rung up.

7.15 THE FOUNDATIONS OF MUSIC

HAYDN PIANO SONATAS  
Played by  
E. KENDALL-TAYLOR

7.25 Prof. H. H. SWINERTON: 'An Evolutionist among the Rocks and Fossils—V, Single Threads of Ceaseless Change.' S.B. from Nottingham



SIR FREDERIC COWEN,

the composer of 'Songs for My Little Ones,' which he will himself accompany when they are sung this evening at 7.45.

TRACING lines of descent in species and in individuals is a complex matter. In this talk Professor Swinerton will disentangle some of the threads of change in single features, showing how the difference between one line of descent and another lies in the rate of change of individual parts.

7.45 'SONGS FOR MY LITTLE ONES'  
(from *Punch*)  
Composed and accompanied by  
SIR FREDERIC COWEN  
Sung by DORA LABLETTE

THE songs that are being sung tonight mark the reappearance as a composer of Sir Frederic Cowen, after a silence of some years. They have just been published in book form, and in his preface to the book the composer explains that he has 'endeavoured to be as tuneful and simple as possible, and to find little melodies that might make a direct appeal to young people,' and for that reason he has eschewed 'the prevalent modern style, with its often strange harmonics and progressions.' The twelve songs, seven of which Miss Dora Lablette will sing tonight, are all the work of verse contributors to *Punch*.

8.0 VARIETY

MUNRO and MILLS  
(Duets on Two Pianos)  
FLORENCE OLDHAM  
(Syncopated Songs)

MARIE DAINTON (Impersonations)

CYRIL SHIELDS (Conjurer)

SANDY ROWAN (Scotch Comedian)

8.0-8.30 (Daventry only) Mr. G. E. WILKINSON: 'Adventure in Literature—V, Some Literary Travellers.' S.B. from Leeds

EVERY publisher's list nowadays is heavily burdened with travel-books, and it seems to be becoming impossible for anyone to take a holiday, even in such accessible places as France and Spain, without celebrating the occasion with a book. But the literature of travel does include some really notable books, and in this talk Mr. Wilkinson will describe some of the masterpieces of the nineteenth century in this sphere.

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Sir H. WALFORD DAVIES: 'Music and the Ordinary Listener'

9.35 Local Announcements. (Daventry only)  
Shipping Forecast

9.40 THE VICTOR OLOF SEXTET  
FLORENCE HOLDING (Soprano)

SEXTET

Fantasia on Grieg's Melodies.....arr. Urbach

9.50 FLORENCE HOLDING

Who'll buy my lavender?..... German  
Deirdre's Farewell to Scotland arr. Kennedy-Fraser  
To People who have Gardens arr. Kennedy-Fraser

10.0 SEXTET

Liebeschied (Love Song)..... Kreisler  
Pierrette..... Chaminado  
Colonial Song..... Grainger

10.10 FLORENCE HOLDING

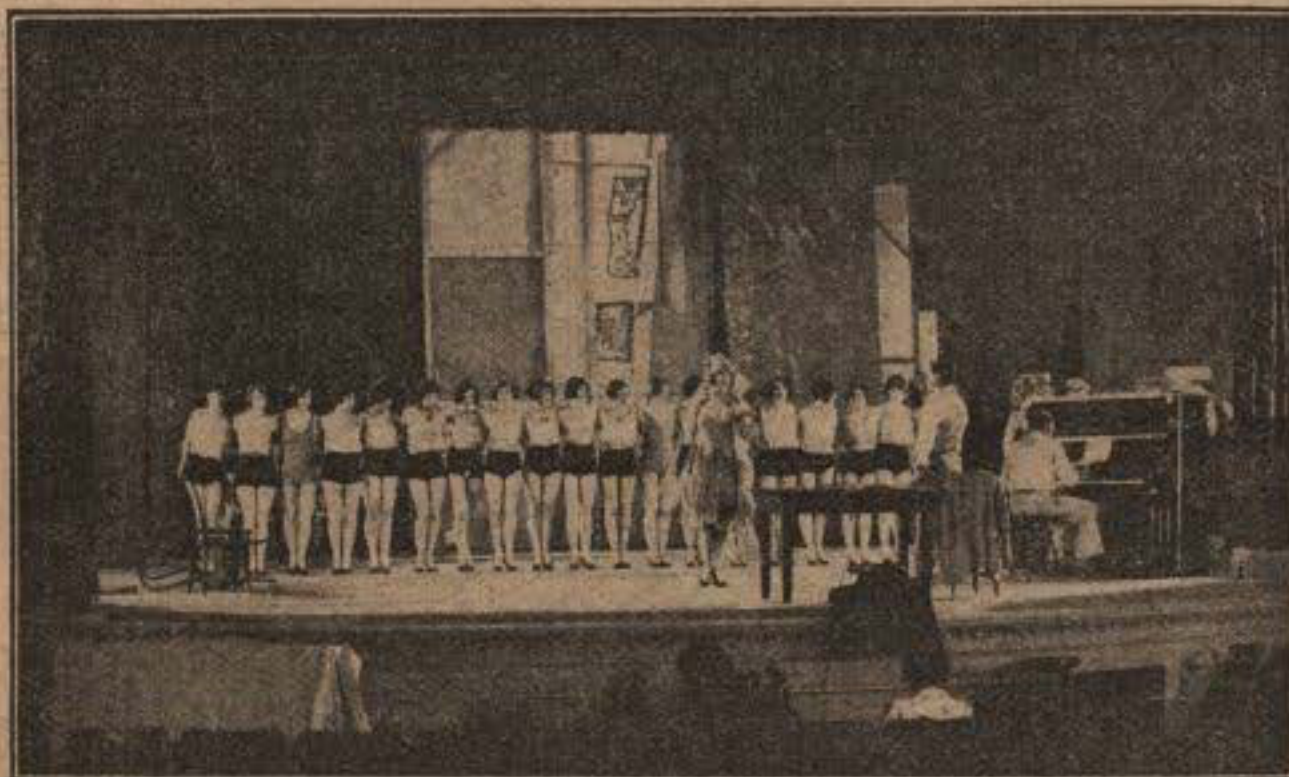
I cannot lose thee for a day.... } M. Herbert  
Violets..... }  
A Birthday..... Cowen  
Slumber Song..... Quiller

10.18 SEXTET

Second Serenade..... Toselli  
Minuet..... Paderewski  
Air and Finale ('Maion')..... Mussenet

10.30-12.0 DANCE  
MUSIC: HERMAN DAREWSKI and his BAND from the Royal Opera House, Covent Garden.

COVENT GARDEN has staged all sorts of shows in its time, and now the dance seasons have become a feature of the Covent Garden year. The great dance floor runs sheer from the boxes, over the buried stalls, to the back of the stage, and one can realise the enormous size of that stage when one dances up it, and finds it seems as deep as the front of the house. They are very jolly occasions, these popular dance nights, and the crowd enjoys itself more obviously, if not more sincerely, than the opera crowds do. One of the prime reasons for their enjoyment is, of course, Herman Darewski's exhilarating band, which listeners will hear for themselves in the broadcast to-night.



By courtesy of Famous-Pictures-Lasky

THE RAW MATERIAL OF A REVUE.

A glimpse of one of the many rehearsals that take place before a revue finally crystallizes into the form in which the public sees it on the first night. Captain Eliot will describe the making of a revue in his talk from London this evening at 7.0.



# Tuesday's Programmes cont'd (October 25)

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

- 3.0 LOZELLS PICTURE HOUSE ORGAN**  
*From Birmingham*
- FRANK NEWMAN (Organ)  
Overtures to 'Semiramis' ..... *Rossini*  
ALFRED BUTLER (Baritone)  
For you alone ..... *Geehl*  
Friend o' Mine ..... *Sanderson*  
FRANK NEWMAN  
Valse, 'To-night you belong to me' ..... *Rose*  
Selection from 'Faust' ..... *Gounod*  
ALFRED BUTLER  
The Blind Ploughman ..... *Coningsby Clarke*  
FRANK NEWMAN  
Soleil d'Amour (Love's Salutation) ..... *Elgar*  
Serenade ..... *Schubert*  
Fox-trot, 'Collette' ..... *Baer*
- 4.0 AN ORCHESTRAL CONCERT**  
THE WIRELESS ORCHESTRA, conducted by  
JOHN ANSELL
- Empire March ..... *Elgar*  
Overture to 'Much Ado about Nothing' ..... *German*  
Suite, 'Nautical Scenes' ..... *Fletcher*
- 4.20 IDA COOPER (Soprano)**  
The Lover's Curse ..... *arr. Hughes*  
Love is a bable ..... *Hubert Parry*  
The Tryst ..... *Sibelius*  
Italy ..... *Mendelssohn*
- 4.30 ORCHESTRA**  
Intermezzo ..... *Arensky*  
Air de Ballet ..... *Victor Herbert*  
Overture, 'Haydee' ..... *Auber*  
Selection from 'The Bing Boys on Broadway' ..... *Ayer*
- 4.50 FRANK FLAVELLE (Tenor)**  
I shall be waiting ..... *F. S. Wilcock*  
I heard you go by ..... *Daniel Wood*  
Serenata ..... *Toselli*
- 4.58 ORCHESTRA**  
The Light Pieces ..... *Fletcher*  
Intermezzo, 'Love in Cloverland' ..... *Leo Peter*
- 5.12 IDA COOPER**  
Morning Hymn ..... *Henschel*  
O that it were so ..... *Frank Bridge*  
At the well ..... *Hagemann*
- 5.20 FRANK FLAVELLE**  
Mattinata ..... *Tosti*  
I pitch my lonely caravan at night ..... *Eric Coates*  
O Sole Mio (in English) ..... *Di Capua*

- 5.28 ORCHESTRA**  
Impression and Polish Dance ..... *Rubinstein*  
Divertissement ..... *Lalo*
- 5.45 THE CHILDREN'S HOUR (From Birmingham):**  
'The Story of Ray Sol, Esq.' by Margaret  
Madeley. Emilie Waldron (Soprano), Alice  
Vaughan (Contralto), Geoffrey Dams (Tenor),  
James Howell (Bass), in a Selection of Songs  
from 'Alice in Wonderland' (*Lehmann*). 'Dick  
o' the Cow' (The Story of a Border Ballad) by  
Margaret Kennedy.
- 6.30 TIME SIGNAL, GREENWICH; WEATHER FORE-  
CAST, FIRST GENERAL NEWS BULLETIN**
- 6.45 DANCE MUSIC**  
THE LONDON RADIO DANCE BAND, directed by  
SIDNEY FIRMAN  
SANTA and BARBARA  
(in Spanish and English Music)
- 8.0 'LA TRAVIATA'**  
An Opera in Three Acts by GIUSEPPE VERDI  
*Relayed from Manchester*  
(For full details see London's programme on page  
140 and the special article on page 143.)
- 10.0 WEATHER FORECAST, SECOND GENERAL  
NEWS BULLETIN**
- 10.15-11.15 A BALLAD CONCERT**  
*From Birmingham*
- EMILIE WALDRON (Soprano); ALICE VAUGHAN  
(Contralto); GEOFFREY DAMS (Tenor); JAMES  
HOWELL (Bass)
- GEOFFREY DAMS  
I will go with my father a-ploughing .. *Quiller*  
And yet I love her ..... *Hubert Parry*
- ALICE VAUGHAN  
My gentle child ..... *Del Riego*  
A Request ..... *Woodforde-Finden*
- 10.25 EMILIE WALDRON, ALICE VAUGHAN,  
GEOFFREY DAMS, JAMES HOWELL**  
More Daisies (A Song Cycle) ..... *Liza Lehmann*
- 11.0 EMILIE WALDRON**  
Moonlight Fairies ..... *Oliver*  
Child's Evening Prayer ..... *Smale*
- JAMES HOWELL  
The Devout Lover ..... *M. V. White*  
King Charles ..... *M. V. White*
- (Tuesday's Programmes continue on page 138.)

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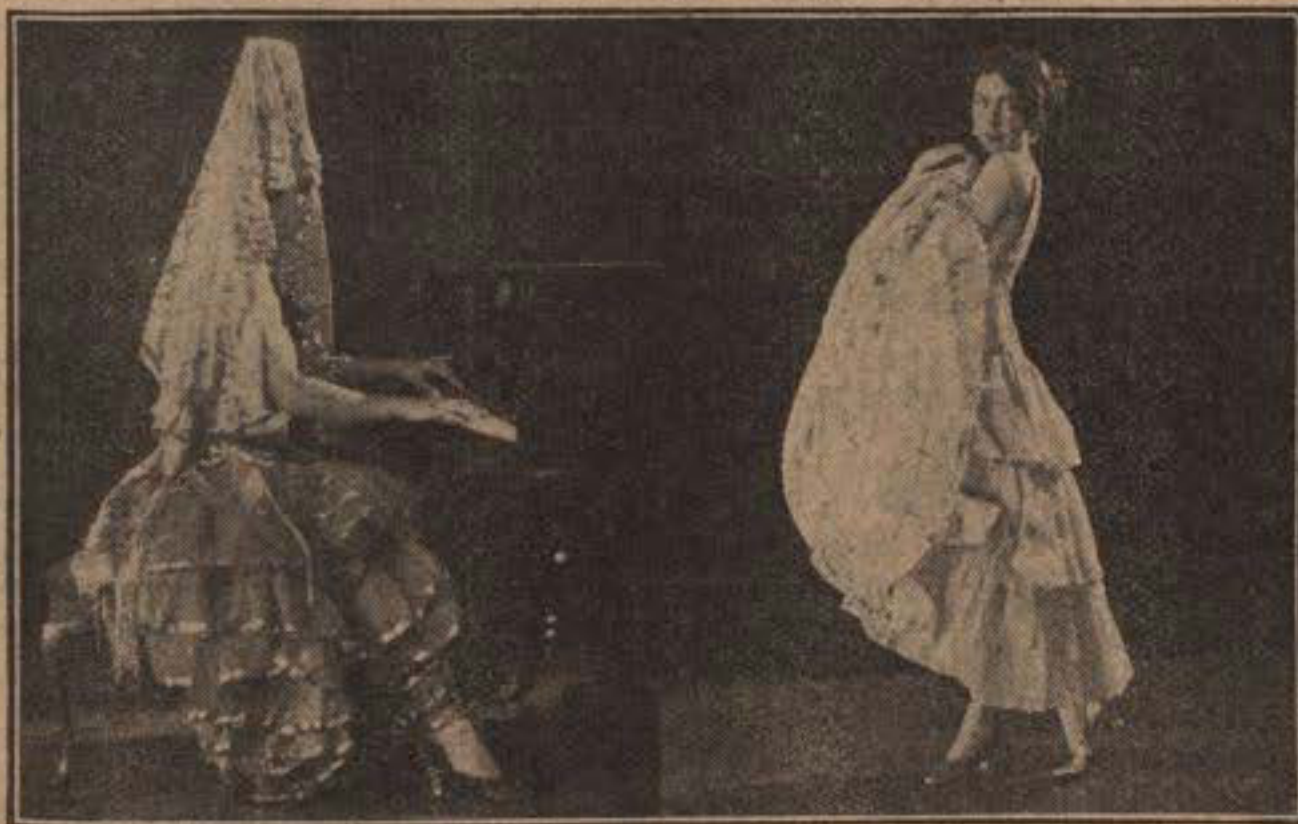
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# Tuesday's Programmes continued (October 25)

**6BM BOURNEMOUTH.** 326.1 M. 920 KC.

2.30 London Programme relayed from Daventry

4.0 TEA TIME MUSIC by F. G. BACON'S ORCHESTRA, relayed from W. H. Smith and Son's Restaurant, The Square

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 E. GEE NASH, 'Wanderings in the Baltic—III, The Town that Swims in the Water'

7.15 S.B. from London

7.25 S.B. from Nottingham

7.45 S.B. from London

8.0 THE STATION TRIO: REGINALD S. MOUAT (Violin), MOZART ALLAN (Cello), ERNEST LUSH (Piano)  
Trio in D Minor ..... Mendelssohn

**8.30 ON THE WINGS OF SONG**  
IV, CHARLES VILLIERS STANFORD  
Singer—DALE SMITH (Baritone)  
Song Cycle:  
'CUSHENDALL.'  
(Words by John Stevenson)

Ireland  
Did you ever?  
Cushendall  
The Crow  
Daddy-Long-Legs  
How does the wind blow?  
Night

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

**9.40 A COMMUNITY CONCERT**  
Selections by the STATION OCTET  
DOROTHY ELLIS (Soprano)  
PHILIP TAYLOR, leading Community Singing, assisted by MEMBERS of the BRITISH LEGION

11.0-12.0 S.B. from London

**5WA CARDIFF.** 353 M. 850 KC.

2.30 London Programme relayed from Daventry

4.45 Mrs. D. PORTWAY DOBSON: 'Houses B.C.—Egyptian Homes'

5.0 THE DANSANT relayed from the Carlton Restaurant

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. T. W. PROGER: 'The Diamond Jubilee of the Cardiff Naturalists' Society'

7.15 S.B. from London

7.25 S.B. from Nottingham

7.45 S.B. from London

8.0 NORMAN LONG  
A Song, a Story and a Piano

8.15 'ERIN-GO-BRACH'  
THE STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE  
Overture to an Irish Comedy ..... Ansell  
DENIS O'NEIL (Irish Entertainer)  
My own little Colleen .. Kathleen Heron-Maxwell  
Miss O'Hara and her Emerald Tiara (with Orchestral accompaniment) ..... Western

ORCHESTRA  
Selection of Irish Airs, 'The Shamrock'  
Myddleton

DENIS O'NEIL  
Mother in Ireland ..... Gorah Griffen  
Mickey Rooney's Rag Time Band (with Orchestral accompaniment)

ORCHESTRA  
Air from County Derry ..... } arr. Grainger  
Molly on the Shore ..... }

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

**9.40 AN ORCHESTRAL PROGRAMME**  
THE STATION ORCHESTRA  
Overture to 'Iphigenia in Tauris' ..... Gluck  
ARTHUR FEAR (Baritone) with Orchestra  
Di Provenza il Mar ..... Verdi  
ORCHESTRA  
Prelude, 'The Afternoon of a Faun' ..... Debussy  
ARTHUR FEAR  
Woo thou thy snowflake ..... Sullivan  
Sea Moods ..... Catford  
Onaway, Awake, Beloved ..... Cowen  
ORCHESTRA  
Spanish Caprice ..... Rimsky-Korsakov

10.40-12.0 S.B. from London



MISS DOROTHY ELLIS  
is the solo soprano in the Community Singing Concert that Bournemouth Station will broadcast tonight.

**2ZY MANCHESTER.** 384.6 M. 780 KC.

1.15-2.0 TUESDAY MIDDAY SOCIETY'S CONCERT  
Relayed from the Houldsworth Hall  
Violin Recital by Dr. ADOLPH BRODSKY

2.30 London Programme relayed from Daventry

3.45 Music by the STATION QUARTET  
JOHN P. HIGHCOCK (Baritone)

5.0 Mr. THOMAS H. CROSSLEY, 'Barefoot Days'

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. J. E. PRYDE-HUGHES, 'Wild Horsemen of the Pussta'

7.15 S.B. from London

7.25 S.B. from Nottingham

7.45 'MANCHESTER EVENING CHRONICLE' PROGRAMME  
Relayed from  
THE WIRELESS EXHIBITION  
at the City Hall

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

9.40 'MANCHESTER EVENING CHRONICLE' PROGRAMME (continued)

10.30-12.0 S.B. from London

**6KH HULL.** 294.1 M. 1,020 KC.

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 Beverley and District Bee Keepers' Association's Monthly Talk

6.30 S.B. from London

7.0 Mr. C. H. GORE, 'What shall I do with my boy?'—IV

7.15 S.B. from London

7.25 S.B. from Nottingham

7.45 S.B. from London

**8.0 OLD FAVOURITES**  
THE STATION QUARTET, directed by EDWARD STUBBS  
Czardas, No. 11 ..... Michiels

8.5 GIBSON YOUNG (Baritone)  
Onaway, awake, Beloved ..... Cowen  
The Yeoman's Wedding Song ..... Poniatowski  
Son o' Mine ..... Wallace

8.15 YVETTE  
Yvette visits the shops in Hull .... Wallis Arthur

8.25 QUARTET  
Fantasia on Saint-Saëns, 'Samson and Delilah'  
Alder

8.35 GIBSON YOUNG  
Simon the Cellarer ..... Hatton  
The Yeomen of England ..... German  
To Anthea ..... Hatton  
Father O'Flynn ..... arr. Stanford

8.45 YVETTE  
Yvette appears in a Crinoline and insists upon singing ..... Monckton

8.55 QUARTET  
Popular Neapolitan Melodies:  
Quanto si Bella ..... Bonincontro  
Funiculi! Funicula! ..... Denza

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

**2LS LEEDS-BRADFORD.** 277.8 M. & 252.1 M. 1,080 KC. & 1,190 KC.

2.30 London Programme relayed from Daventry

4.0 THE GOLF HOTEL ORCHESTRA, relayed from the Golf Hotel, Grange-over-Sands

5.0 Talk

5.15 THE CHILDREN'S HOUR

6.0 THE STATION TRIO

6.30 S.B. from London

7.25 S.B. from Nottingham

7.45 S.B. from London

8.0 Mr. G. E. WILKINSON, 'Adventure in Literature—V, Some Literary Travellers'

8.30-12.0 S.B. from London (9.35 Local Announcements)

**6LV LIVERPOOL.** 297 M. 1,010 KC.

2.30-3.15 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. ERNEST EDWARDS ('Bee'): Weekly Sports Talk

# Tuesday's Programmes continued (October 25)

7.15 S.B. from London  
 7.25 S.B. from Nottingham  
 7.45 S.B. from London

**8.0 FROM THE LESSER-KNOWN OPERAS**  
 THE STATION ORCHESTRA, directed by  
 FREDERICK BROWN

Overture to 'The King of Ys' ..... Lalo  
 DORIS GAMBELL (Soprano)  
 Rest in Peace ('Lucrezia Borgia') ..... Donizetti  
 Waltz Song from 'Mirella' ..... Gounod

ORCHESTRA  
 Prelude to 'Penelope' ..... Faure  
 Ballet Music from 'The Queen of Sheba' ..... Goldmark

BARRINGTON HOOPER (Tenor)  
 When the tears of joy are flowing ('The Seraglio') ..... Mozart  
 How pure the air ('Don Pasquale') ..... Donizetti

ORCHESTRA  
 Fantasia from 'The Loreley' ..... Catalani

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

**9.40 MUSICAL COMEDY**  
 ORCHESTRA  
 Selection from 'A Night Out'  
 BARRINGTON HOOPER  
 Land of heart's desire ('Lady of the Rose') ..... Fraser-Simson  
 My dream of love ('Dollar Princess') ..... Leo Fall  
 The April of my Heart ('Young England') ..... Clutsam

ORCHESTRA  
 Punch and Judy Ballet ('The Punch Bowl') ..... Norman O'Neill

DORIS GAMBELL and BARRINGTON HOOPER  
 I love you so ('Lady of the Rose') ..... Jean Gilbert  
 The kingdom I'll build you ('Our Nell') ..... Ivor Novello

ORCHESTRA  
 Selection from 'Going Up' ..... Kern

10.40-12.0 S.B. from London

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

2.30 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR  
 6.15 ADA RICHARDSON (Pianoforte)  
 6.30 S.B. from London  
 7.0 Rev. E. A. JARMAN, 'Experiences in London's Underworld'  
 7.15 S.B. from London  
 7.25 Prof. H. H. SWINNERTON, 'An Evolutionist Among the Rocks and Fossils—V, Single Threads of Ceaseless Change'  
 7.45-12.0 S.B. from London (9.35 Local Announcements)

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

2.30 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR  
 6.0 FREDERICK ALLEN (Baritone)  
 A Cycle of Four Songs, 'Russet and Gold' ..... Sanderson  
 Haymakers' Dance; Shepherds Gay; Russet Maids; Come, dance at our Wedding  
 The Chapel in the Woods ..... Cooper  
 In the Silent Night ..... Rachmaninov  
 Cradle Song ..... Brahms  
 Beat upon mine, little heart ..... Nevin  
 The Knight of Bethlehem ..... Cleghorn Thomson

6.30 S.B. from London  
 7.0 Lieut. P. S. G. O'DONNELL, 'The History of Military Bands'—II  
 7.15 S.B. from London  
 7.25 S.B. from Nottingham  
 7.45-12.0 S.B. from London (9.35 Local Announcements)

**6FL SHEFFIELD.** 272.7 M. 1,100 KC.

2.30 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR  
 6.0 Musical Interlude  
 6.30 S.B. from London  
 7.0 PETRONIUS: 'The Harvest of a Quiet Eye—Poetry'  
 7.15 S.B. from London  
 7.25 S.B. from Nottingham

**7.45 ROUND THE STATIONS**  
**8.30 SHEFFIELD UNIVERSITY RAG**  
 OUR PROGRAMME  
 By the STUDENTS of the SHEFFIELD UNIVERSITY  
 Presented by JOE SERAFSKI

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

**6ST STOKE.** 294.1 M. 1,020 KC.

2.30 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London  
 7.0 'NOMAD': 'John o' Groats to Land's End'—I  
 7.15 S.B. from London  
 7.25 S.B. from Nottingham

**7.45 OLD ENGLISH NIGHT**  
 Described by E. SIMS-HILDITCH at the Piano  
 MADGE RYLANCE (Soprano), DORIS BETLEY (Contralto), JOHN ROBERTS (Tenor), TOM BEECH (Baritone), DORIS GRIFFITHS (Violin)

There was a Jolly Miller ..... arr. Eaton Fanning  
 JOHN ROBERTS  
 Early one morning (with Soprano Descant) ..... arr. Geoffrey Shaw  
 I attempt from love's sickness to fly ..... Purcell (1658-95)

DORIS BETLEY  
 Golden Slumbers ..... 17th Century  
 Cherry Ripe ..... C. E. Horn (1786-1849)

TOM BEECH  
 Billy Boy ..... Old Sea Shanties  
 What shall we do with the drunken sailor? ..... arr. Sir Richard Terry

MADGE RYLANCE  
 Where the bee sucks ..... Arne (1710-78)

DORIS GRIFFITHS  
 Minuet de la Coeur ..... Arne  
 Gavotte ..... Boyce (1710-79)

MADGE RYLANCE, DORIS BETLEY, JOHN ROBERTS and TOM BEECH  
 The Cheshire Cheese (Old Song) ..... arr. Joseph C. Bridge

DORIS BETLEY  
 Barbara Allen ..... Old English  
 When daisies pied ..... Arne

JOHN ROBERTS and TOM BEECH  
 The Golden Vanity (with Tenor Descant) ..... arr. G. Shaw

MADGE RYLANCE  
 Pretty Polly Oliver ..... Old English

DORIS GRIFFITHS  
 Three Old English Tunes ..... arr. Somervell

JOHN ROBERTS  
 Annabelle Lee ..... H. Leslie (1822-96)  
 My Charming Celis ..... George Munro (1680-1734)

TOM BEECH  
 Drink to me only ..... 16th Century  
 Vicar of Bray ..... 17th Century

MADGE RYLANCE and DORIS BETLEY  
 The Koel Row ..... arr. Alfred Moffat

DORIS GRIFFITHS  
 Jig from Sonata in B Flat ..... William Babell (1696-1723)  
 English Hornpipe .....  
 Gavotte .....

MADGE RYLANCE, DORIS BETLEY, JOHN ROBERTS and TOM BEECH  
 On the Banks of Allan Water ..... arr. Spencer Curwen

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

**5SX SWANSEA.** 294.1 M. 1,020 KC.

2.30 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London  
 7.0 Mr. D. RHYS PHILLIPS, 'Bston Valley and its Cromwellian Associations'  
 7.15 S.B. from London  
 7.25 S.B. from Nottingham  
 7.45 S.B. from London  
 8.0 S.B. from Cardiff  
 9.0-12.0 S.B. from London (9.35 Local Announcements)

**Northern Programmes.**

**5NO NEWCASTLE.** 512.5 M. 860 KC.

2.30:—London. 4.0:—Station Octet. 4.30:—Organ Recital. 5.0:—London. 5.15:—Children's Hour. 6.0:—Station Octet. 6.30:—London. 7.0:—'The Management of a Great City' by Mr. H. J. Thompson. 7.15:—London. 7.25:—Nottingham. 7.45:—London. 8.0:—Hebburn Colliery Prize Band, conducted by S. Lemla; William Hendry (baritone). 8.0:—London. 10.30:—Dance Music: Percy Bush's Eolian Band. 11.15-12.0:—London.

**5SC GLASGOW.** 405.4 M. 740 KC.

3.15:—Broadcast to Schools. 3.55:—Dance Music. 5.0:—Recital of Classical Verse. 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.30:—London. 7.0:—Mr. John Bessich: 'In Lighter Vein.' 7.15:—London. 7.25:—Edinburgh. 7.45:—London. 8.0:—Dance Music from the Plaza Danse Salon. 8.45:—Talbot O'Farrell. 9.0:—London. 9.40:—Scots Variety. Alec Sira (Violin); William MacCulloch (Entertainer); Margaret F. Stewart (Soprano). 10.30-12.0:—London.

**2BD ABERDEEN.** 500 M. 600 KC.

2.30:—London. 3.15:—Peggy Wallace (Pianoforte); Helen McIntosh (Soprano). 4.0:—London. 5.0:—Topical Talk. 5.15:—Children's Hour. 6.0:—London. 6.30:—London. 7.0:—Glasgow. 7.15:—London. 7.25:—Edinburgh. 7.45:—London. 8.0:—Station Octet; Noel Esdie (Soprano); Maurice Wright (Flute). 9.0:—London. 9.40:—Variety. Bernard Ross (Baritone); Ray Ormoude (Entertainer); Doris Hartley (Syncopated Songs with Banjulele); The Radio Dance Six. Jupiter Mars (Entertainer). 10.30-12.0:—London.

**2BE BELFAST.** 506.1 M. 680 KC.

2.30:—London. 3.15:—Broadcast to Schools. 3.30:—Musical Interlude. 4.30:—The Carlton Orchestra. 5.0:—London. 5.15:—Children's Hour. 6.0:—London. 6.30:—London. 7.0:—Prof. B. Corkey. 7.15:—London. 7.25:—Nottingham. 7.45:—London. 8.0:—Popular Concert. Station Orchestra; May Hurley (Soprano); Dezzo Kardy (Violoncello). 9.0:—London. 9.40:—Concert (continued). 10.30-12.0:—London.

The Pianos in use in the various stations of the British Broadcasting Corporation are by Chappell, Weber, Challen, Bechstein, and Grotrian-Steinweg.

# PROGRAMMES for WEDNESDAY, October 26

2LO LONDON and 5XX DAVENTRY  
(361.4 M. 830 KC.) (1,604.3 M. 187 KC.)

10.30 a.m. (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST

11.0 (Daventry only) THE DAVENTRY QUARTET and JENNIE BLEASDALE (Soprano)

12.0 THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN

1.0-2.0 CAMILLE COUTURIER'S ORCHESTRA, from Restaurant Frascati

2.30 MR. A. LLOYD JAMES: English Language

2.50 Musical Interlude

3.0 MR. AUBREY DE SELINCOURT: 'Three Plays of Shakespeare—'Twelfth Night,' Act II, Scene 5

3.30 THE DAVENTRY QUARTET

3.45 SIR W. BEACH THOMAS: 'Familiar Birds and Beasts of the Countryside—V, Bats as Connecting Links'

THE bat is an uncanny creature. It is a hybrid between bird and beast; it flies by night, and it can sleep as soundly and as lengthily (mid-autumn to late spring) as any creature alive. From the bat, Sir William Beach Thomas will go on to the other hibernating animals, including hedgehogs, dormice, squirrels, and wasps.

4.0 A LIGHT CLASSICAL CONCERT

THE DAVENTRY STRING QUARTET

ANNA FILIPOVA (Soprano)

EDWARD MITCHELL (Pianoforte)

5.15 THE CHILDREN'S HOUR: Songs at the Piano by Ronald Gourley. The Story of 'The Great Cabbage Combine' from 'According to Brown Minor' (Gunby Hadath). 'Seaplanes and Flying Boats,' by Pioneer

6.0 ORGAN RECITAL

By REGINALD FOORT

Relayed from the New Gallery Kinema

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

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

7.15 THE FOUNDATIONS OF MUSIC

HAYDN PIANO SONATAS  
Played by E. KENDALL-TAYLOR

7.25 Dr. W. A. POTTS: 'Development of Mind and Character—V, The Nervous Adolescent'

From Birmingham

THE last two talks in this series will be given by Dr. Potts, who is Psychological Expert to the Birmingham Justices, Hon. Physician to the Tavistock Clinic, and joint author of 'Mentally Deficient Children.' This evening he will discuss how far the nervous adolescent is the nervous child a stage later, and how he can be helped.

7.45 HELEN HENSCHEL (Soprano)

Bergerettes

Martini's Minuet

Non, je n'irai plus au bois (No, I shall go no more to the wood)

Petronille

Je connais un berger discret (I know a prudent Shepherd)

Mes sabots (My Shoes)

8.0 'LA TRAVIATA'

(See details below and article on page 143)

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 'Ourselves as Others see us'—I, Madame AINO KALLAS

9.30 Local Announcements. (Daventry only) Shipping Forecast

9.35 'LA TRAVIATA'

(Continued)

10.30-11.0 VARIETY

JULIAN ROSE (Hebrew Comedian)  
THE FOUR ADMIRALS

11.0-12.0 (Daventry only) DANCE MUSIC:  
THE CECILIANS, from the Hotel Cecil



BRIG.-GEN. P. R. C. GROVES,

who gives a talk, under the auspices of the Air League, from London this evening.

6.45 ORGAN RECITAL by REGINALD FOORT (Continued)

7.0 General P. R. C. GROVES, Sec.-General of the Air League of the British Empire: 'What of the Air?'

PUBLIC interest in aviation has reached unexampled heights this year, and the Schneider Cup victory inspired great hopes for Britain's position as an air nation. Much, however, remains to be done before flying in this country can be considered to be established on a modern scale. Brigadier-General P. R. C. Groves, who gives this talk, was a Regular officer at the outbreak of war, when he joined the Royal Flying Corps, as it was then. During the war he served in France, the Dardanelles, and the Middle East, and he became Director of Flying Operations at the Air Ministry in April, 1918. Since then he has been British Air Representative at the Peace Conference and on the Permanent Advisory Committee of the League of Nations.



LA TRAVIATA means *The Frail One*. The Opera was produced when Verdi was forty. He had already had great success with *Ernani*, *Rigoletto*, and *Il Trovatore*. Yet, writing to a friend after the opening night of *La Traviata*, he had to say: 'It was a failure. Was the fault mine or the singers?' Time will decide.

On the whole, time has been fairly kind to *La Traviata*.

The Opera was familiar to a former generation of play-goers in its form as a spoken play, *Camille*. It is based on Dumas' 'La Dame aux Camelias.'

For those who have not the B.B.C.'s Libretto of the Opera in their hands, here is a short description of what we shall hear:—

## ACT I.

The chief characters in the order in which they sing are Violetta Valéry, the heroine (Soprano); Gaston, the hero's friend (Tenor); and Alfred Germont, the hero (Tenor). Other voices heard are those of Violetta's friends, to whom at the opening of the Opera she is giving a gay entertainment.

Alfred is introduced to her, and his friend Gaston tells her that Alfred is in love with her.

She seems to think little of the news, but in reality she is touched by Alfred's sincerity.

## 8.0 'LA TRAVIATA'

An Opera in Three Acts, by GIUSEPPE VERDI

S.B. from Manchester

The action of the Opera takes place in Paris and its environs. Period about 1700

Cast:

Violetta Valéry . . . . . GERTRUDE JOHNSON

Alfred Germont . . . . . PARRY JONES

George Germont (his Father)

LEE THISTLETHWAITE

Gaston (Viscount de Letorières)

WILFRED HINDLE

Baron Douphol . . . . .

Marquis d'Obigny } HERBERT RUDDOCK

Doctor Grenville . . . . .

Flora Bervoix . . . . .

Annina (Violetta's servant) . . . . . GLADYS PALMER

THE STATION CHORUS: Chorus Master,

S. H. WHITTAKER

THE AUGMENTED STATION ORCHESTRA

Conducted by T. H. MORRISON

He himself protests his love, and she sings the famous air, 'Ah, fors' è lui' (translated as 'Ah, was it him my heart foretold, When in the throng of pleasure, Oft have I joy'd to shadow forth One whom alone I'd treasure').

But she decides that there is no hope of lasting love for her, and her mood changes to one of recklessness.

The Act ends with her brilliant second air, 'I'll fulfil the round of pleasure, joying, toying from flower to flower.'



## ACT II.

In the Second Act, Violetta has made her home with Alfred. He, however, learns from her maid, Annina (*Mezzo-Soprano*), that in order to keep up the home, Violetta has sold her jewels.

He goes to Paris to raise money to pay her back. In his absence, his father, old Germont (*Baritone*) comes to Violetta, to beg her to give up Alfred.

Violetta sacrifices her new happiness. Ill though she is, she writes a note for Alfred to tell him she is returning to her old life.

Alfred comes in, and she conceals the letter, sending it to him, instead, later, by messenger.

He concludes that she is perfectly heartless, and pursues her to a banquet. At the banquet Alfred publicly insults Violetta. She is broken-hearted, but carries out her bargain with his father, and will not divulge her real motives.

The Act ends with Violetta's sad protestation to Alfred that time will show how he has wronged her.

## ACT III.

In this, the last Act, Violetta is dying. Her Doctor (*Bass*) cheers her, but knows she cannot live. Then Alfred comes in. His father has told of Violetta's sacrifice of her happiness. All is forgotten but their love. Old Germont comes to give his blessing, but it is too late. Violetta dies in her lover's arms.

# Wednesday's Programmes cont'd (Oct. 26)

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 kC.)

**3.0 CHAMBER MUSIC**  
From Birmingham

THE DORA M. PHILLIPS TRIO: Miss G. LONES (Violin), Miss G. BERRY (Violoncello), Mrs. D. M. PHILLIPS (Pianoforte)

Trio in G ..... Haydn  
Moderately quick; Slow and in a singing style;  
Quick Rondo in Hungarian style

ESTHER COLEMAN (Contralto)

Sapphic Ode ..... Brahms  
Vergebliches ständchen (Vain Serenade) }  
An die Musik (To Music) ..... Schubert  
Ave Maria .....  
Ich kann's nicht fassen (I cannot conceive it) }  
Schumann

TRIO

Andante grazioso from Trio in C Minor, Op. 101  
Brahms

Trio in A Minor, No. 2 ..... Chaminade  
Moderately quick; Slow; Quick and energetic

**4.0 DANCE MUSIC**

THE LONDON RADIO DANCE BAND,  
directed by SIDNEY FIRMÁN

GLADYS MERREDEW (Entertainer)  
BOBBIE SAUNDERS (Light Baritone)

**5.45 THE CHILDREN'S HOUR (From Birmingham):**  
'The Wallypug in London,' by G. E. Farrow.  
Songs by Harold Casey (Baritone) and Esther  
Coleman (Contralto). 'On the Borders of Fairy-  
land'—a Children's Play by John Overton

**6.30 TIME SIGNAL, GREENWICH; WEATHER  
FORECAST, FIRST GENERAL NEWS  
BULLETIN**

**6.45 BISHOP AND BENEDICT**  
From Birmingham

THE BIRMINGHAM STUDIO ORCHESTRA  
Conducted by JOSEPH LEWIS

Overture to 'The Miller and his Son'  
Bishop

**SIR HENRY ROWLEY BISHOP (1786-  
1855)**, once a very popular figure in  
English Opera, is now remembered by little  
save a few songs from his extremely  
numerous works. One song alone has  
achieved immortality—'Home, Sweet Home',  
which comes from a work named *Clari*,  
produced in 1823.

HARRY BRINDLE (Bass) and Orchestra  
Air, 'Rage, thou angry storm' ('The Gipsy's  
Warning') ..... Benedict

**SIR JULIUS BENEDICT** was a German who  
followed in the steps of Handel by spending  
a great deal of his life in England. Like Handel,  
too, he was extremely popular here for nearly  
fifty years, from 1835 until his death. Earlier  
in life he had the good luck to impress Weber,  
who for several years treated him, as Benedict  
himself said, 'Not only as pupil, but as a son.'

He is remembered now by very few works,  
chief among them being *The Lily of Killarney*.  
The bass air, 'Rage, thou angry storm,' comes from  
his first English opera, *The Gipsy's Warning*,  
which was produced in 1838.

**7.0 CHORUS and ORCHESTRA**  
Now tramp o'er moss and fell ..... Bishop  
The chough and crow .....

MAVIS BENNETT (Soprano) and Orchestra  
Variations on 'The Carnival of Venice'  
Benedict, arr. Stanford Robinson  
Take, Oh! take those lips away  
Bishop, arr. Stanford Robinson

**7.18 HARRY BRINDLE**  
'Tis when to sleep ..... Bishop  
Oh! firm as oak .....  
Oh, no, we never mention .....

CHORUS  
Night Song ..... Benedict  
Sleep, gentle lady ..... Bishop

**7.35 MAVIS BENNETT**  
La Capinera (The Black-Cap) (Flute Obligato by  
WALTER HEARD) ..... Benedict  
Rest, my child ..... Bishop, arr. Robinson  
Bid me discourse ..... Bishop

CHORUS and ORCHESTRA  
Choral Fantasia on Benedict's 'The Lily of  
Killarney'

**8.0 THE CASANO OCTET**  
ELSA KAREN (Pianoforte)  
JOSEPH SLATER (Flute)

THE OCTET  
Waltz, 'On the Beautiful Blue Danube'  
Johann Strauss

**8.11 JOSEPH SLATER (Flute)**  
Romance ..... Saint-Saëns  
Jig ..... Ranzini

**8.20 ELSA KAREN**  
Mazurka ..... Chopin  
Nocturne .....  
Valse .....  
Two Studies .....

**8.30 Reading by Mr. J. C. STUART from 'Trivia,'  
by Logan Pearsall Smith**



### BISHOP AND BENEDICT.

The two composers whose work is to form the programme that 5GB will broadcast this evening at 6.45—Sir Henry Bishop (left), and Sir Julius Benedict.

**8.39 OCTET**  
Carnival, Part I ..... Schumann

**8.51 ELSA KAREN**  
Twelfth Rhapsody ..... Liszt

**9.2 OCTET**  
Meditation ('Thais') ..... Massenet  
Waltz of Sadness (Valse Triste) ..... Sibelius

**9.18 Reading by Mr. J. C. STUART from 'More  
Trivia,' by Logan Pearsall Smith**

**9.27 OCTET**  
Selection from 'La Bohème' ..... Puccini  
(By request)

**9.38 JOSEPH SLATER**  
Spring Waltz ..... de Jong  
Little Serenade ..... S. Spain-Dunk  
L'abeille (The Bee)  
F. Schubert (of Dresden), arr. Slater

**9.47 OCTET**  
Carnival, Part II ..... Schumann

**10.0 WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN**

**10.15-11.15 DANCE MUSIC: THE CECIL-  
IANS from the Hotel Cecil**  
(Wednesday's Programmes continued on page 142.)

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she couldn't  
play a note!**

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## Wednesday's Programmes cont'd (Oct. 26)

### 6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 12.0-1.0 Gramophone Records  
 2.30 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London  
 8.0 S.B. from Manchester  
 9.0 S.B. from London (9.30 Local Announcements)  
 9.35 S.B. from Manchester  
 10.30-11.0 S.B. from London

### 5WA CARDIFF. 353 M. 850 KC.

- 12.0-1.0 London Programme relayed from Daventry  
 2.30 London Programme relayed from Daventry  
 4.0 TOM JONES and his ORCHESTRA relayed from Queen's Café  
 5.0 A Pianoforte Recital  
 5.15 THE CHILDREN'S HOUR  
 6.0 London Programme relayed from Daventry  
 6.15 Local Radio Societies' Bulletin  
 6.20 London Programme relayed from Daventry  
 6.30 S.B. from London  
 8.0 S.B. from Manchester  
 9.0 S.B. from London (9.30 Local Announcements)  
 9.35 S.B. from Manchester  
 10.30-11.0 S.B. from London

### 2ZY MANCHESTER. 384.6 M. 780 KC.

- 12.0-1.0 Gramophone Records  
 2.30 London Programme relayed from Daventry  
 4.0 ORCHESTRAL MUSIC relayed from the Piccadilly Picture Theatre  
 5.0 JEAN ROSTRON (Contralto)  
 My heart is weary ('Nadeshda') Goring Thomas  
 Friend ..... Davies  
 Sea Slumber Song (from 'Sea Pictures'). Elgar  
 To the Forest ..... Tchaikovsky  
 An Eriskey Love Lilt ('Songs of the Hebrides')  
 arr. Kennedy-Fraser  
 5.15 THE CHILDREN'S HOUR: 'The Jolly Roger'  
 —An Unpiratical Pirate Play by C. E. Hodges  
 and R. de Rohan. Played by the Station Repertory Players  
 6.0 PAT RYAN'S ORCHESTRA, relayed from the Wireless Exhibition at the City Hall  
 6.20 Royal Horticultural Society's Bulletin  
 6.30 S.B. from London  
 6.45 PAT RYAN'S ORCHESTRA (Continued)  
 7.0 S.B. from London  
 8.0 'LA TRAVIATA'

An Opera in Three Acts by GIUSEPPE VERDI  
 Relayed to London and Daventry

(For full details see London Programme, on page 140, and the special article on page 143.)

- 9.0 S.B. from London (9.30 Local Announcements)  
 9.35 'LA TRAVIATA' (Continued)  
 10.30-11.0 S.B. from London

### 6KH HULL. 294.1 M. 1,020 KC.

- 12.0-1.0 London Programme relayed from Daventry  
 2.30 London Programme relayed from Daventry  
 4.15 MOSES BARITZ: Gramophone Lecture-Recital  
 5.15 THE CHILDREN'S HOUR  
 6.0 London Programme relayed from Daventry  
 6.20 Royal Horticultural Society's Bulletin  
 6.30 S.B. from London  
 8.0 S.B. from Manchester  
 9.0 S.B. from London (9.30 Local Announcements)  
 9.35 S.B. from Manchester  
 10.30-11.0 S.B. from London

### 2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M. 1,080 KC. & 1,190 KC.

- 12.0-1.0 Gramophone Records  
 2.30 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR  
 6.0 Light Music  
 6.20 Royal Horticultural Society's Bulletin  
 6.30 S.B. from London  
 8.0 S.B. from Manchester  
 9.0 S.B. from London (9.30 Local Announcements)  
 9.35 S.B. from Manchester  
 10.30-11.0 S.B. from London

### 6LV LIVERPOOL. 297 M. 1,010 KC.

- 12.0-1.0 London Programme relayed from Daventry  
 2.30 London Programme relayed from Daventry  
 3.0 CRANE'S MATINÉE CONCERT  
 ALBERT VOORSANGER (Solo Violin); MIRANDA M. PALMER (Soprano); WALTER WRIGHT (Accompanist). Relayed from Crane Hall  
 KATHLEEN FRISE-SMITH (Pianoforte)  
 3.45 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR  
 6.0 London Programme relayed from Daventry  
 6.20 Royal Horticultural Society's Bulletin  
 6.30 S.B. from London  
 8.0 S.B. from Manchester  
 9.0 S.B. from London (9.30 Local Announcements)  
 9.35 S.B. from Manchester  
 10.30-11.0 S.B. from London

(Wednesday's Programmes continued on page 144.)

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## WORLD RADIO

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# Music From Manchester This Week.

Manchester is famous throughout England and the Continent as a centre of musical appreciation and achievement, with a population which, year by year, is helping to scotch the still prevalent notion that the English cannot appreciate good music. Two important musical broadcasts come from Manchester this week—the first concert of the Hallé Season on Thursday, and performances of *La Traviata* on Tuesday and Wednesday. The articles on this page, which form an appropriate introduction to these broadcasts, are by Mr. J. A. Forsyth, a former Secretary of the Hallé Society, and Mr. Moses Baritz, the well-known lecturer on Opera.

## The Hallé Orchestra.

THE Hallé Orchestra made its first appearance as long ago as 1857. The Committee of the Art Treasures Exhibition in Manchester engaged Sir Charles (then Mr.) Hallé to give some orchestral concerts, and their success was so great that the conductor was encouraged to make his permanent residence in Manchester, and thus there came into being an institution destined to play a vitally important part in the musical life of England. The profit of the first season was half a crown, presented to Hallé by his manager in ten brand new threepenny bits—one for himself, one for his wife and one for each of his children. But ever since those far-off days the Hallé Orchestra has continued, with Manchester as its headquarters, to give for six months in the year orchestral concerts in the North of England, Scotland and Ireland.

From its inception two outstanding features have rendered the work of the organization remarkable—the personnel of the orchestra and the programmes of the concerts. The former has consistently been distinguished in the main by virtuosi of their particular instruments, and the latter have never truckled to what is commonly called the popular taste.

Sir Charles Hallé died suddenly in October, 1895, and after an interregnum season of great conductors, Sir Frederic Cowen took command for three years. In 1899 began the second great epoch in the history of the Hallé Orchestra, when Dr. Hans Richter settled in Manchester and became its conductor. Orchestral playing and orchestral conducting had by this time made enormous strides, not only artistically, but also in the favour of the public, and the appointment of such a world-wide celebrity as Richter, with his genius for getting all that was best out of his players, enhanced the reputation of the Hallé Orchestra until it too became of world-wide importance. Richter's régime lasted for thirteen years, and during that time he introduced the works of many British composers, notably those of Elgar—indeed, Elgar's First Symphony received its first performance under Richter in the Free Trade Hall. Hans Richter was in every sense of the word a big man, and he did big things for music in England during his stay in Manchester; and, like many big men, he had a big and kindly heart. When, full of years, Hans Richter retired, his place was taken by Michael Balling, the well-known Bayreuth conductor, and although his reign, owing to the outbreak of war in 1914, lasted only two years, it can at least be said that he left the orchestra as well equipped as when he took charge.

Throughout the war Sir Thomas Beecham was the principal conductor; in fact, if it had not been for him and his enthusiasm there would have been no Hallé Orchestra to relieve the gloom and depression of those black days, and the North of England owes this generous genius an incalculable debt of gratitude.

The third epoch saw its dawn in the autumn of 1920, with the appointment of Sir Hamilton Harty as the permanent Hallé conductor. If there is one thing in which an orchestra should excel it is in its ensemble. Perfect ensemble playing is impossible if a new conductor endeavours to impress his identity at every concert. Briefly, guest conductors, while having their uses, have also very distinctly their misuses. Harty, with his Celtic imagination, his fervent enthusiasm and musical genius, his firm but pliant hand, combined with the salient fact that he and his orchestra play at between sixty and seventy concerts each winter, has raised the artistic status of the Hallé Orchestra until it is second to none in this or any other country. Harty is still a young man, and has the energy and enterprise of the youthful. Not content to conduct a big series of symphony concerts in Manchester and elsewhere, he has persuaded the Corporation of Manchester to give Municipal Concerts in the Free Trade Hall. It will be welcome news to the great and growing musical public to know that a number of the Hallé programmes are to be broadcast this winter. It can be sure of having great music finely given.

J. A. FORSYTH.



THREE HALLÉ CONDUCTORS

(Left to right) Hans Richter (1899-1912), Michael Balling (1912-1914) and Sir Hamilton Harty, the present conductor of the famous orchestra.

## 'La Traviata.'

VERDI ranks as the greatest of all Italian composers. He typifies the development of opera, forming the connecting link between the early eighteenth-century composers and the modern school of music drama. He composed his first opera in 1839, and the last in 1893, when he had reached the advanced age of eighty! His mental faculties did not decline with the years, but on the contrary, increased in brilliance and fertility. It was after the production of *Aida* in 1871 that the world realized Verdi was a profound master of orchestration. In the prelude to Act I of that opera he first used the classical form in composition. By that time twenty-five operas had been composed! Most of them are unknown in this country. *Rigoletto*, *Il Trovatore*, and tonight's opera retain their popularity on account of the unending series of melodies they contain. Though we deplore the poverty of orchestration, we are amazed at the rich, unceasing flow of melody.

It may not be generally known that *La Traviata* was written concurrently with *Il Trovatore*, and produced six weeks later—March 6, 1853, at the Fenice Opera House, Venice. And what a failure it proved! The story was derived from Alexandre Dumas's novel 'La Dame aux Camelias.' In the closing scene, Violetta, the heroine, is supposed to be wasting from consumption. The doctor intimates her speedy demise. This pathetic news aroused the audience to an outburst of uncontrollable laughter. The lady playing the part of the 'dying consumptive' was exceedingly well-nourished, of elephantine proportions, and weighing over fourteen stone! The ridiculous spectacle was too much for the audience—hence the fiasco! Verdi was sanguine about its ultimate success. With slight revision it was presented at another theatre in Venice a year later, achieving an immediate success.

The opera is a remarkable amalgamation of choice arias, duets, and concerted pieces. A superabundance of warmth is apparent in the music. A most interesting feature is that such a high melodic standard is attained by a simple process of expression. This is exemplified in the prelude to Act I. Verdi's orchestration had not then reached maturity. Throughout *La Traviata* the orchestral accompaniment is vapid and redundant. These defects but serve to enhance the beauty of the joyous outpouring of melody. We are gripped by the wondrous manipulation of sound, though variety in accompaniment is lacking. The simplicity of the tunes renders memorizing easy.

The prelude opens in a reflective mood. At the eighteenth bar an exquisite theme is announced by the first violins, violas, and 'cellos, with a simple strumming accompaniment from the remaining instruments. This tune is taken from Act II, where Violetta makes a passionate appeal to her lover. In the song, Verdi marked the theme to be rendered 'with passion and force.' The inclusion of the melody in the prelude prognosticates the entire emotional development of the opera. This conclusion is strengthened by the repetition of the theme, on this occasion, in unison, by the 'cellos, clarinet, and bassoon, with an entrancing embellishment from the first violins. The following brief survey will assist in a keen appreciation.

Act I. Drinking song, 'Where beauty and mirth are beckoning.' A lively song rendered by the tenor, then taken up by soprano and chorus. Duet, 'Ah, day for ever remembered.' A charming and delightful reminiscence of the lovers' first meeting. Solo, 'Ah, was it him my heart foretold.' Most popular aria in the opera. Bright. Flourishing vocalization. Slow, then brilliant and fast.

Act II. Tenor solo, 'Fever'd and wild my dream of youth.' Contemplative and soothing. Baritone solo, 'Hath my home in fair Provence.' Effective and appealing. Finale. One of the greatest choral scenes in opera.

Act III. Prelude opens as Act I, but in lower key. Soprano solo, 'For ever I must leave thee.' Pathetic and emotional. Duet, 'Far from the busy throng.' Melodious and fascinating.

MOSES BARITZ.



SINGING IN 'LA TRAVIATA.'

(Left to right) Herbert Raddock (Dr. Douphol), Gertrude Johnson (Violetta) and Lee Thistlethwaite (Germont).

# Wednesday's Programmes cont'd (Oct. 26)

(Continued from page 142.)

5NG	NOTTINGHAM.	275.2 M. 1,090 KC.
12.0-1.0	London Programme relayed from Daventry	
2.30	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR	
6.10	ADA RICHARDSON (Pianoforte)	
6.20	London Programme relayed from Daventry	
6.30	S.B. from London	
8.0	S.B. from Manchester	
9.0	S.B. from London (9.30 Local Announcements)	
9.35	S.B. from Manchester	
10.30-11.0	S.B. from London	

5PY	PLYMOUTH.	400 M. 750 KC.
12.0-1.0	London Programme relayed from Daventry	
2.30	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR: Songs by George Sawdy (Baritone)	
6.0	London Programme relayed from Daventry	
6.30	S.B. from London	
8.0	S.B. from Manchester	
9.0	S.B. from London (9.30 Local Announcements)	
9.35	S.B. from Manchester	
10.30-11.0	S.B. from London	

6FL	SHEFFIELD.	272.7 M. 1,100 KC.
12.0-1.0	MOSES BARTZ: Gramophone Lecture-Recital	
2.30	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR: 'The Little Dress-maker' (E. Parjean)	
6.0	PETER HOWARD (Baritone) The Month of May ..... } From out my tears ..... } Schumann Thou'rt like a lovely flower ..... } The Secret ..... } Schubert We wandered ..... } Minnelied (Love Song) ..... } Brahms Song of Pan (from 'Phoebus and Pan')... } Bach	
6.20	Horticultural Bulletin	
6.30	S.B. from London	
8.0	S.B. from Manchester	
9.0	SPEECH BY LORD JELlicoe On the occasion of the 299th CUTLERS' FEAST Relayed from the Cutlers' Hall, Sheffield	
9.20	WEATHER FORECAST; SECOND GENERAL NEWS BULLETIN	
9.35	S.B. from Manchester	
10.30	S.B. from London	
11.0-11.5	Local Announcements	

6ST	STOKE.	294.1 M. 1,020 KC.
12.0-1.0	London Programme relayed from Daventry	
2.30	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR	
6.0	London Programme relayed from Daventry	
6.30	S.B. from London	
8.0	S.B. from Manchester	
9.0	S.B. from London (9.30 Local Announcements)	
9.35	S.B. from Manchester	
10.30-11.0	S.B. from London	

5SX	SWANSEA.	294.1 M. 1,020 KC.
12.0-1.0	London Programme relayed from Daventry	
2.30	London Programme relayed from Daventry	
4.0	AN AFTERNOON CONCERT DORIS OWEN (Soprano); J. CLAYTON THATCHER (Bass) THE STATION TRIO: T. D. JONES (Pianoforte), MORGAN LLOYD (Violin), GWILYM THOMAS (Cello)	
5.15	THE CHILDREN'S HOUR: Music by the Station Trio	
6.0	For West Wales Girl Guides	
6.20	London Programme relayed from Daventry	
6.30	S.B. from London	
8.0	S.B. from Manchester	
9.0	S.B. from London (9.30 Local Announcements)	
9.35	S.B. from Manchester	
10.30-11.0	S.B. from London	

## Northern Programmes.

5NO	NEWCASTLE.	312.5 M. 960 KC.
12.0-1.0	Gramophone Records. 2.30—London Programme relayed from Daventry. 4.0—Music relayed from Fenwick's Terrace Tea Room. 5.0—Reading—Short Story. 5.15—Children's Hour. 6.0—Station Octet: Comedy Overture, 'Vanity Fair' (Fletcher); Suite Fantastique, Op. 72 (Foulds). 6.20—Royal Horticultural Society's Bulletin. 6.30—S.B. from London. 8.0—S.B. from Manchester. 9.0—S.B. from London. 9.35—S.B. from Manchester. 10.30-11.0—S.B. from London.	

5SC	GLASGOW	405.4 M. 740 KC.
12.0-1.0	Gramophone Records. 3.15—Broadcast to Schools. 3.55—Concert. Wireless Quintet. George Douglas (Tenor). 8.0—Familiar Birds and Beasts of the Countryside, by Sir W. Beach Thomas. 5.15—Children's Hour. 5.55—Weather Forecast for Farmers. 6.0—London Programme relayed from Daventry. 6.20—Mr. Dudley V. Howells: Horticulture. 6.30—S.B. from London. 6.45—Juvenile Organization Bulletin. 7.0—S.B. from London. 7.45—Scottish Humour Series (14). 8.0—S.B. from Manchester. 9.0—S.B. from London. 9.30—Calendar of Great Scots—Baroness Nairn. 9.32—Local Announcements. 9.35—S.B. from Manchester. 10.30-11.0—Light Extr'acts. Station Orchestra. Bells across the Meadows (Ketilbey); Reverie (MacDowell); Moon Maid (Ancliffe); Danse Mandarine (Finck); Cafe Chantant (Fletcher).	

2BD	ABERDEEN.	500 M. 600 KC.
12.0-1.0	Gramophone Music. 3.30—Broadcast to Schools. 3.45—London Programme relayed from Daventry. 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.20—Mr. George E. Greenhow: Horticulture. 6.30—S.B. from London. 6.50—Juvenile Organization Bulletin. 7.0—S.B. from London. 8.0—S.B. from Manchester. 9.0—S.B. from London. 9.30—S.B. from Glasgow. 9.35—S.B. from Manchester. 10.30—Norman Long (a Song, a Story, and a Piano). 10.45-11.0—S.B. from London.	

2BE	BELFAST.	306.1 M. 950 KC.
12.0-1.0	London Programme relayed from Daventry. 2.30—London Programme relayed from Daventry. 4.30—Dvorak Programme by the Station Orchestra. 5.0—Miss H. D. Crofton, 'The Never-never Land.' 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.30—S.B. from London. 7.45—Talbot O'Farrell. 8.0—S.B. from Manchester. 9.0—S.B. from London. 9.35—S.B. from Manchester. 10.30-11.0—S.B. from London.	

## In the Near Future. News from the Southern Stations.

### Liverpool.

Wednesday, November 2. 'Cello and piano recital of works by Rachmaninoff, Stephen Wearing (pianist). 9.35 p.m. *The Banns of Marriage*, a comedy by Charles Lee, performed by the Liverpool Radio Players and Dora Keith. Thursday, November 3, 9.35 to 11.30 p.m. Entertainment by the Duds Concert Party.

### Manchester.

Sunday, October 30, 3.30 p.m. Chamber music and songs by the British Trio, Dora Labbette (soprano), and Roy Henderson (baritone). 9.5 p.m. Band music and hymn tunes: Irwell Springs Band and the Central Hall Choir. Thursday, November 3, Two short plays, *Sarah Suggests*, the fifth of 'The Browns of Owdham' series by Edwin Lewis, and *Boris*, a new play by Daphne Steward.

### Bournemouth.

Sunday, October 30. Appeal on behalf of the new Jellicoe Sailors' Rest at Southampton, by Mr. G. Stanley Pond. Tuesday, November 1. First of three talks on Sicily by M. C. Sharpe. Wednesday, November 2. Winter Gardens concert—Wagner programme, David Evans (baritone); Liza Lehmann song cycle; Ida Cooper (soprano), Gladys Palmer (contralto), John Turner (tenor), and Kenneth Ellis (bass).

### Plymouth.

Sunday, October 30, 8 p.m. Studio service with address by the Rev. G. B. Nicholls; choir of St. Phillip's Mission Church, Plymouth. Tuesday, November 1, 6 p.m. Programme by 'The Micrognomes,' and light comedy one-act play, *Mr. Smith Wakes Up*, by Vivian Tidmarsh. Friday, November 4, 3.30 p.m. Talk to schools by Mr. John Murray, Principal of the University College of the South-West. Saturday, November 5. Running commentary by Mr. E. G. Butcher on the Plymouth Albion v. Devonport Services match, relayed from Beacon Park.

### Cardiff.

Sunday, November 6. Concert by Station Repertory Choir and Orchestra. Soloist, Harry Brindle. Monday afternoon, November 7. Concert of nature themes. Soloist, Nesta James. Evening recital by Kathleen Beer (soprano), and Gweneth Maine (harpist). War-time cameo *Ricochets*: Grace Daniel, John Rorke and Ivor Maddox. Wednesday, November 9. Welsh concert: Eddie Parry, Dorothy Harry (harpist), Uriel Rees (tenor), Doreen Heal (violinist); and Ethel Gomer-Lewis (mezzo-soprano). Saturday, November 12. Travel talk—'An Impression of Lourdes,' by Alderman Deacon, Mayor of Bridgwater.

### Daventry Experimental.

Sunday, October 30, 3.30-5.30 p.m. Chamber music. 8 p.m. Service relayed from a Ward of the General Hospital, Birmingham, with address by Archdeacon of Aston, Canon J. H. Richards. 9-10.30 p.m. Sandler and his orchestra, Denis Noble (baritone). Thursday, November 3. Concert from Lozells Picture House: Frank Newman (organ), Dorothy Showell (soprano). 8-10 p.m. Musical comedies: *The Waterman*, by Charles Dibdin, and *The Blue Peter*, by Armstrong Gibbs; Mavis Bennett, Vivienne Chatterton, Herbert Thorpe, Ivan Firth and Aubrey Millward. Saturday, November 5. Dance Music and Variety. 8-10 p.m. London Radio Dance Band; Randall and Leigh, Toni Farrell, Dudley Rolph. 10.15 p.m. Scots programme: Station Orchestra and Tom Kimmiburg.





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# PROGRAMMES for THURSDAY, October 27

10.30 a.m. (*Daventry only*) TIME SIGNAL, GREENWICH; WEATHER FORECAST

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

11.0 (*Daventry only*) THE DAVENTRY QUARTET and PHILIP RITTE (Tenor)

12.0 THE DAVENTRY QUARTET, and PHYLLIS CAREY FOSTER (Soprano), IRENE BROWNE and HELEN THORP (Duets for two Pianos)

1.0-2.0 The Week's Concert of New Gramophone Records

2.30 Mr. ERIC PARKER, 'Out of Doors—The Fall of the Leaf, the Work of the Earthworm'

3.0 EVENSONG  
Relayed from Westminster Abbey

3.45 Miss E. R. HAMBRIDGE, 'How to make a Girl's School Outfit'  
(See column 2, page 151)

4.0 THE ASTORIA ORCHESTRA  
Under the direction of FRED KITCHEN, from the Astoria Cinema, Charing Cross Road

4.15 Mr. R. S. LAMBERT, 'Special Talk to Secondary Schools: 'Implement and Ideas'

4.30 THE ASTORIA ORCHESTRA (Continued)

5.0 GWEN KNIGHT (Soprano)  
Selected Songs

5.15 THE CHILDREN'S HOUR: Selections by The Olof Sextet. The Story of 'Mouffou' (*Ouida*). 'The Zoo's New Home for Rare Birds'—more true Zoo Stories, by L. G. Mainland

6.0 Ministry of Agriculture Fortnightly Bulletin

6.15 Market Prices for Farmers

6.20 THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN

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

6.45 RONALD CHIVERS (Baritone)

7.0 Mr. FRANCIS TOYE, 'Music in the Theatre'

7.15 THE FOUNDATIONS OF MUSIC  
HAYDN PIANO SONATAS  
Played by E. KENDALL-TAYLOR

7.25 SIR OLIVER LODGE  
'Pioneers of Astronomy—V, Newton' (Continued)

WITH his fifth talk, Sir Oliver Lodge comes to Newton (1642-1727), the father of modern astronomy, of applied science, and of the mechanistic explanation of the universe. This week he will deal with the general aspect of Newton's contribution to science, and next Thursday he will conclude his series of talks with a discussion of his pioneer work in the use of instruments in astronomy.



SIR ISAAC NEWTON.

the great astronomer, of whose work Sir Oliver Lodge will talk today.

Two books that Sir Oliver Lodge wishes to recommend to listeners to his talks, in addition to those mentioned in the booklet dealing with his series, are Professor Brodetsky's 'Sir Isaac Newton, His Life and Work,' published in connection with the bicentenary, and 'The Torch-bearers,' a series of poems illustrative of the difficulties and achievements of the astronomical pioneers, by Mr. Alfred Noyes.

7.45 AN ORCHESTRAL CONCERT

by the  
HALLÉ ORCHESTRA

Conducted by Sir HAMILTON HARTY

Relayed from the Free Trade Hall, Manchester  
S.B. from Manchester

Norfolk Rhapsody..... Vaughan Williams  
(First time in Manchester)

Third Symphony..... Brahms

8.45 app. WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.0 app. HALLÉ CONCERT  
(Continued)  
S.B. from Manchester

Tone Poem, 'A Hero's Life'..... Richard Strauss

SOME of us are old enough to remember that there was a great quarrel about this work when it was first played in England, a quarter of a century ago. It was supposed to be tremendously 'advanced,' excruciatingly 'modern,' and part of it was declared to be horribly cacophonous.

But (in those days, at any rate) Strauss did

not make noise merely for noise's sake. And if in music you are to depict a hero's ups and downs

at all realistically, you are bound to show him in hot water sometime—and that means using pretty strong discords!

Six scenes or incidents are clearly to be distinguished in the work.

FIRST SCENE. We have a portrait of the Hero, and some indication of his qualities—his pride, his imaginative nature, and his strength of will.

SECOND SCENE. *The Hero's Enemies* (Woodwind) snarling as they flock round him.

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A trumpet call brings us to the FOURTH SCENE. *The Battlefield*. Here came the toughest test for the sensitive ears of 1902. Note the powerful and persistent drum rhythm.

FIFTH SCENE. *The Hero's Works of Peace*. Here Strauss quotes largely from his own works.

SIXTH SCENE. *The Hero's Flight from the World, and Completion*. After a moment of dejection, the Hero finds serenity and peace of mind—perhaps in a pastoral life, as the mood of the music seems to suggest.

He has to face one more storm, but it is brief. The end comes in a great climax that rounds off the Hero's life-work in completeness of joy.

9.30 Local Announcements. (*Daventry only*) Shipping Forecast

9.35 'Men and Cities'—III. Mr. EVELYN WRENCH: 'Helsingfors and the progressive Republic of Finland'

9.50 PLANTATION SONGS

ETHEL FENTON (Contralto)

TOM KINNIBURGH (Bass)

THE WIRELESS CHORUS, and

a small STRING ORCHESTRA, conducted by STANFORD ROBINSON

TOM KINNIBURGH and Chorus

But it is so

Far away ober dere

Our Dinah

Scott-Gatty

ETHEL FENTON

A fat lil' feller

Chanson Creole

Sheridan Gordon

de Freyrie

TOM KINNIBURGH and Chorus

Camptown Races

Who's that a-calling?

Polly-wolly-doodle

arr. Stanford Robinson

ETHEL FENTON and Chorus

Doan yo cry, ma honey

Hush-a-bye

Albert Noll

Milton Wellings

CHORUS (only)

Old Kentucky Home

Stephen C. Foster

10.30-12.0 DANCE MUSIC: THE SAVOY ORPHEANS and THE SAVOY HAVANA BAND, from the Savoy Hotel



A GREAT SEAPORT ON THE BALTIC.

Three views of Helsingfors, the capital of Finland, of which Mr. Evelyn Wrench will talk tonight. In the centre is a general view showing the South Harbour and the Nicholas Church; on the left the fountain in the Market Square, and on the right the Central Railway Station, a notable example of modern Northern European architecture.

# Thursday's Programmes cont'd (October 27)

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

### 3.0 A SYMPHONY CONCERT

Relayed from the Winter Gardens, Bournemouth (No. 4 of the Thirty-third Winter Series)

THE BOURNEMOUTH MUNICIPAL SYMPHONY ORCHESTRA (50 Performers), conducted by SIR DAN GODFREY

A Seaman's Overture ..... Thomas Wood (First Performance at these Concerts)

THE Composer of this Overture spent much of his childhood at sea, and passed his youth among ships and seamen. We are told that the work 'deals with seamen rather than the sea, and is in some measure a tribute to one particular ship's company, of happy memory.' It 'owes something to their courage, good humour, and love of sentiment,' and at the close there is a memory of their gallant death, in the war.

The Overture treats a number of sea songs—the hulliards shanty *Blow the man down* (on the Horns, as the second tune of the piece), the foreshoot shanty *Hard away, Joe* (Violins in octaves, soon after this), a traditional sea song, *The Mail of Amsterdam* (Oboe and other Woodwind, very softly), then *Admiral Benbow* (four Horns), and the well-known *Shenandoah* (Cellos). After the development of these ideas, the music takes on a note of foreboding and then rises to a menace. The last mood is that of a requiem, and the work ends with a last hint of *Shenandoah*. 'Jupiter' Symphony ..... Mozart

### 3.45 SYLVIA DE GAY (Violin) and Orchestra

Movements from Spanish Symphony ..... Lalo

THE French Composer, Lalo, wrote this piece for the famous Spanish Violinist, Sarasate, whom some listeners will recollect hearing, for he used to be a great favourite here twenty years ago.

The Spanish Symphony (which is really a Suite of pieces, not a Symphony in the usual meaning of the term) is Spanish music through a Frenchman's eyes—gay, debonair, polished and piquant. There are in the complete work five separate Movements, well contrasted in spirit and style, of which we are to hear four—an opening quiet Movement, a Scherzo, a Slow Movement and a Rondo.

ORCHESTRA  
Scottish Rhapsody, 'Burns' ..... Mackenzie

### 4.30 LOZELLS PICTURE HOUSE ORGAN AND ORCHESTRA

From Birmingham

THE ORCHESTRA, conducted by PAUL RIMMER  
Overture, 'Fingal's Cave' ..... Mendelssohn

HILDA NIBB (Contralto)

Recompense ..... Sanderson

My Task ..... Ashford

FRANK NEWMAN (Organ)

In a Monastery Garden ..... Ketchey

Valse, 'Moonlight and You' ..... Swain

Gavotte from 'Mignon' ..... Thomas

Träumerei (Dreaming) ..... Schumann

HILDA NIBB

My ain Folk ..... Lemon

ORCHESTRA

Suite, 'In Downland' ..... Hewitt

Waltz, 'The Grenadiers' ..... Waldteufel

### 5.45 THE CHILDREN'S HOUR (From Birmingham):

'Micky's Find,' by Marjorie Wilson. Songs by Norah Tarrant (Contralto), and Bitsum (of 'Bitsum and Pecum'). Some Welsh Tales, by T. Davy Roberts. Duets for Two Pianos by Margaret Abethorpe and Nigel Dallaway

### 6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

### 6.45 DANCE MUSIC

THE LONDON RADIO DANCE BAND  
Directed by SIDNEY FIRMAN  
SCOTCH KELLEY (Entertainer)  
HELEN ALSTON (Entertainer)

### 8.30 MUSIC—SONG—PLAY

From Birmingham

THE BIRMINGHAM STUDIO PIANO QUINTET (Leader, FRANK CASTELL)

Overture to 'The Yellow Princess'... Saint-Saëns

#### 'FOUR BELLS'

A Play in one Act by H. J. BERRY

Characters:

Collins, the Third Mate ..... JOHN MOSS  
Peter, the First Mate ..... EDWIN TURNER  
Captain Morgan ..... WORLEY ALLEN  
'Stand-By' Man ..... W. J. HUGHES  
The Quartermaster ..... JAMES WILTON  
'Look out' Man ..... HUGH MORTON

The scene is the bridge of the *U.S. Dunkeld* at about three bells in the middle watch. The *Dunkeld*, homeward bound from Montreal, is steaming slowly through a thick fog off the Banks of Newfoundland. The air is very damp and Peter and Collins, who are standing the middle watch together, are clad in oilskins and sea boots.

### 9.0 QUINTET

Fantasia on 'I Pagliacci' ('The Play Actors')  
Leoncavallo, arr. Tavan

DENNIS NOBLE (Baritone)

God's acre ..... Franz  
The Three Comrades ..... Hans Hedemann  
Ah! could I in song ..... Malashkin

### QUINTET

Suite of 'Three Irish Dances' ..... Ansell

### 9.35 'THE REED IN THE WOOD'

A Romance by EDWIN LEWIS. Produced by STUART VINDEN

Incidental Music by THE BIRMINGHAM STUDIO PIANO QUINTET

Cathleen Carnetti ..... HELEN M. ENOCH  
Naomi Lephaux ..... MAUD GILL  
Seth Carnetti ..... W. J. HUGHES  
Simon Robins ..... EDWIN TURNER  
Mad Martin ..... STUART VINDEN

The Scene is a gipsy encampment in a wood. Two half-bell tents of canvas are in the shelter of the trees. In the rear, before the tents, a red fire burns, over which, on a tripod, is suspended a pot, and on a log near the fire sits a middle-aged woman of the true gipsy type. The night is warm and breathless, and presently, after staring into the fire, she draws a gleaming knife.

### QUINTET

Intermezzo, 'The Whispering of the Flowers'  
Von Blon

### 10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

### 10.15-11.15 AN HOUR WITH MASSENET

From Birmingham

THE BIRMINGHAM STUDIO ORCHESTRA, conducted by JOSEPH LEWIS

Overture to 'Phedra'

DENNIS NOBLE (Baritone) and Orchestra

Air, 'Vision Fugitive' ('Fleeting Vision,' from 'Herodias')

### 10.25 ORCHESTRA

Selection from 'The Cid' Ballet Music

DENNIS NOBLE and Orchestra  
Air, 'Hélas, enfant' ('Alas, child,' from 'Thais')

### 10.45 ORCHESTRA

Two Interludes from 'Don Quixote'  
Serenade; Dulcinea's Sadness

DENNIS NOBLE and Orchestra  
Air, 'Voilà, donc, la terrible cité' ('See, the terrible city,' from 'Thais')

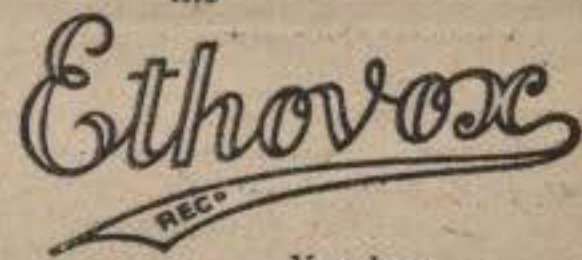
### ORCHESTRA

Selection from Suite, 'Alsation Scenes'

(Thursday's Programmes continued on page 148.)

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You have heard its name of course—NOW HEAR IT. We will demonstrate it at any time at our showroom 15, BEDFORD ST., STRAND, LONDON, W.C., or if you will write us to Blackheath we will arrange a demonstration with your local dealer.



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LONDON, S.E.3

## Thursday's Programmes continued (October 27)

### 6BM BOURNEMOUTH. 316.1 M. 920 KC.

- 2.30 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London  
 7.45 S.B. from Manchester  
 8.45 WEATHER FORECAST, NEWS  
 9.0 S.B. from Manchester  
 9.30 Local Announcements  
 9.35 S.B. from London  
 10.30 TALBOT O'FARRELL  
 10.45-12.0 S.B. from London

### 5WA CARDIFF. 353 M. 850 KC.

- 2.30 BROADCAST TO SCHOOLS: Prof. W. M. TATTERSALL, 'Animals and Winter Sleep'  
 3.0 London Programme relayed from Daventry  
 4.15 THE STATION TRIO: FRANK THOMAS (Violin), RONALD HARDING (Violoncello), HUBERT PENNELLY (Pianoforte)  
 Valse Bluettes ..... Drigo  
 Deep in the heart of a rose ..... Landon Ronald  
 Waltz, 'Manon's Letter' ..... Gillet  
 Judex (from 'Death and Life') ..... Gounod  
 Suite, 'Lotus Land' ..... Morel  
 Violin Solo, Andante (Slow movement) from Spanish Symphony ..... Lalo  
 Scherzo from Trio, in D Minor ..... Mendelssohn  
 Four American Indian Songs ..... Cadman  
 5.15 THE CHILDREN'S HOUR  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London

#### 7.45 DOWN MEMORY LANE

Sometimes there are ghosts in Memory Lane, but they fade instantly when music comes—whether it be the sound of a flute or a cock-crow—unless they can live again in the music; then, 'Fond Memory brings the light of other days.'

#### THE STATION ORCHESTRA

Selection from 'The Merry Widow' ..... Lohr

GRACE DANIEL (Soprano)

The Girl with a Brogue ('The Arcadians')  
 Monckton

Somewhere a voice is calling ..... A. F. Tate

#### ORCHESTRA

March, 'The Soldiers in the Park' .. Monckton

JOHN RORKE (Light Baritone)

They all love Jack ..... Adams  
 When I lost you

#### ORCHESTRA

In the Shadows ..... Finck

GRACE DANIEL

After the Ball ..... St. John

#### ORCHESTRA

Two-step, 'Yip-I-Addy-I-Ay' .. Cobb and Flynn

JOHN RORKE

My little Persian Rose  
 We all went marching home again

#### ORCHESTRA

Excerpts from 'San Toy' ..... Jones

8.45 WEATHER FORECAST, NEWS

9.0 S.B. from Manchester

9.30 Local Announcements

9.35-12.0 S.B. from London

### 2ZY MANCHESTER. 354.6 M. 780 KC.

- 12.0-1.0 Gramophone Records  
 4.30 MUSIC by THE STATION QUARTET  
 5.0 'How to make a Girl's School Outfit,' by Miss E. R. Hambridge  
 5.15 THE CHILDREN'S HOUR: Request Day  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London  
 7.45 AN ORCHESTRAL CONCERT  
 by the HALLÉ ORCHESTRA,  
 Conducted by Sir HAMILTON HARTY  
 Relayed from the Free Trade Hall  
 Relayed to London and Daventry  
 Norfolk Rhapsody ..... Vaughan Williams  
 (First time in Manchester)  
 Third Symphony ..... Brahms

ONLY in middle age did Brahms begin to write Symphonies. This is a work of his full maturity, written when he was fifty. Its first performance was given in Vienna, under Richter (afterwards so well known in this country), and as each Movement ended, there arose excited applause and also hissing. Very soon the work settled down as a solid success, and for forty years it has been one of the unfailing delights of the concert room—a work of true power, depth, and sweetness, the product of a noble mind.

There are four Movements—a quick, big-spirited one, a gentle song-like one, a romantically melancholy one, and another quick and vigorous one.

8.45 app. WEATHER FORECAST, NEWS

9.0 app. ORCHESTRAL CONCERT  
 (Continued)

Tone Poem, 'Ein Heldenleben' ('A Hero's Life')  
 Richard Strauss

SOME of us are old enough to remember that there was a great quarrel about this work when it was first played in England, a quarter of a century ago. It was supposed to be tremendously 'advanced,' excruciatingly 'modern,' and part of it was declared to be horribly ugly.

But (in those days, at any rate) Strauss did not make noise merely for noise's sake. And if

#### THIS WEEK'S VARIETY 'STAR.'



NORMAN LONG.

From a clerkship in an insurance office to 'stardom' at a Royal Variety Performance is a long step—and that is the story of the career of Norman Long—Songs at the Piano. Mr. Long, who was one of the first artists to broadcast from the old Marconi House Studio, is now an established favourite of radio listeners and music-hall audiences. He is 'appearing' at six Stations this week as follows:—

Monday, Belfast; Tuesday, Cardiff;  
 Wednesday, Aberdeen; Thursday, Glasgow;  
 Friday, Manchester; Saturday, Bournemouth.

in music you are to depict a hero's ups and downs at all realistically, you are bound to show him in hot water some time—and that means using pretty strong discords!

Concerning the 'programme' of the work the Composer, at the first performance, said to a friend: 'It is enough to know that there is a hero fighting his enemies.'—A detailed analysis, however, has been published, with his consent and approval. Six scenes or incidents are clearly to be distinguished.

FIRST SCENE. We have a portrait of the Hero, and some indication of his qualities—his pride, his imaginative nature, and his strength of will.

SECOND SCENE. *The Hero's Enemies* (Woodwind) snapping and snarling as they flock round him.

THIRD SCENE. *The Hero's Helpmate*. She is represented in her varying moods by a Solo Violin melody.

A trumpet call behind the scenes brings us to the FOURTH SCENE. *The Battle-field*. Here came the toughest test for the sensitive ears of 1902. Note the powerful and persistent drum rhythm.

FIFTH SCENE. *The Hero's Works of Peace*. Here Strauss quotes largely from his own works.

SIXTH SCENE. *The Hero's Flight from the World, and Completion*. After a moment of dejection, the Hero finds serenity and peace of mind—perhaps in a pastoral life, as the mood of the music seems to suggest.

He has to face one more storm, however, but it is brief.

The end comes in a great climax that rounds off the Hero's life-work in completeness of joy.

9.30 Local Announcements

9.35-12.0 S.B. from London

### 6KH HULL. 294.1 M. 1,020 KC.

- 2.30 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London  
 7.45 S.B. from Manchester  
 8.45 WEATHER FORECAST, NEWS  
 9.0 S.B. from Manchester  
 9.30 Local Announcements  
 9.35-12.0 S.B. from London

### 2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M. 1,080 KC. & 1,100 KC.

- 2.30 BROADCAST TO ELEMENTARY SCHOOLS: Mr. W. P. WELPTON, 'The Story of Counting and Measuring'  
 3.0 London Programme relayed from Daventry  
 3.45 Light Music  
 4.0 THE SCALA SYMPHONY ORCHESTRA, relayed from the Scala Theatre, Leeds  
 5.0 Talk  
 5.15 THE CHILDREN'S HOUR: Strange Visitors again  
 6.0 Light Music  
 6.30 S.B. from London  
 6.45 For Scouts: Mr. W. R. CRIST, 'Bird Life in Autumn'  
 7.0 S.B. from London

(Leeds-Bradford Programme continued on page 151.)

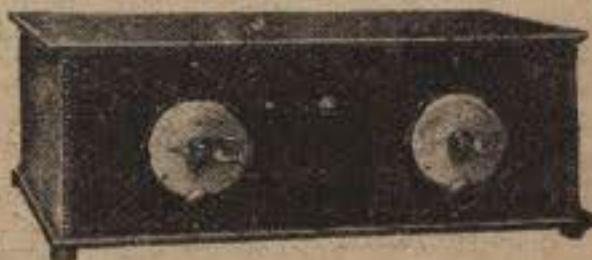
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# Thursday's Programmes continued (October 27)

(Leeds-Bradford Programme continued from page 148.)

- 7.45 S.B. from Manchester
- 8.45 WEATHER FORECAST, NEWS
- 9.0 S.B. from Manchester
- 9.30 Local Announcements
- 9.35-12.0 S.B. from London

## 6LV LIVERPOOL. 297 M. 1,010 KC.

- 3.0 London Programme relayed from Daventry
- 4.0 EMILIE SUTTERBY (Soprano)  
The Cumm'n' Little Thing (from 'Two Songs of Childhood') ..... Hagemann  
A Spirit Flower ..... Campbell Tipton  
Song of the Little Folk ..... Eric Coates  
Drink to me only ..... arr. Quilter  
A Birthday ..... Cowen
- 4.15 THE STATION PIANO-FORTE QUARTET
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.45 S.B. from Manchester
- 8.45 WEATHER FORECAST, NEWS
- 9.0 S.B. from Manchester
- 9.30 Local Announcements
- 9.35-12.0 S.B. from London

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

- 2.40 BROADCAST TO SCHOOLS: Mr. A. H. WHIPPLE, 'Nature Study'
- 5.0 MARGARET NEALE (Soprano)
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.45 S.B. from Manchester
- 8.45 WEATHER FORECAST, NEWS
- 9.0 S.B. from Manchester
- 9.30 Local Announcements
- 9.35-12.0 S.B. from London

## 5PY PLYMOUTH. 400 M. 780 KC.

- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: Play, 'Robin Hood and the Butcher.' Music by the Station Quartet
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.45 S.B. from Manchester
- 8.45 WEATHER FORECAST, NEWS
- 9.0 S.B. from Manchester
- 9.30 Local Announcements
- 9.35-12.0 S.B. from London

## 6FL SHEFFIELD. 272.7 M. 1,100 KC.

- 2.30-3.0 London Programme relayed from Daventry
- 3.15 BROADCAST TO SCHOOLS: Mr. R. E. SOPWITH, 'English Literature—V. Shakespeare's Midsummer Night's Dream' (Act III)
- 3.45 London Programme relayed from Daventry

(Sheffield Programme continued in column 3.)

### A Schoolgirl's Outfit.

The fifth talk on Dressmaking will be given at 3.45 today, by Miss E. R. Hambridge.

For Paper Patterns Coupon, in connection with the patterns, see page 162.

These illustrations—and those which will appear next week—show details in making a 'welt' pocket. (For finished appearance, see 'Cosy-Coat' on pattern-leaflet.)

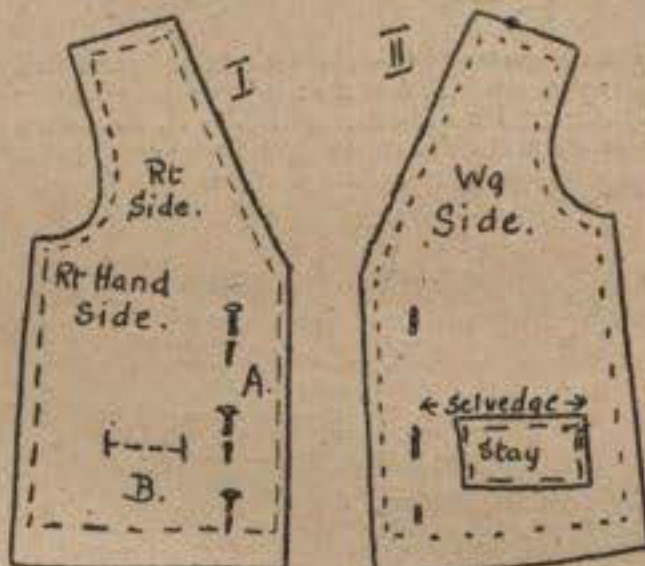
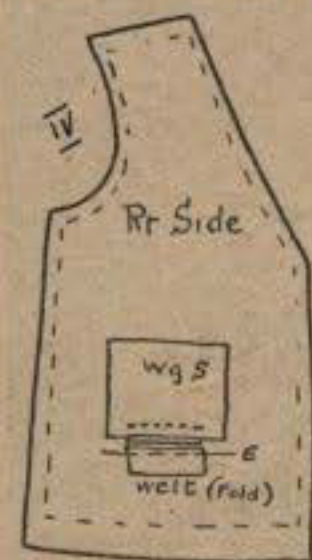


Fig. I is the right-hand side coat front (with turnings marked by tackings), right side out. Fig. II is the same piece, wrong side out. At 'A' pins mark off the place where the edge of the facing will come. Consider this, and the wide bottom turning, when settling the position of pocket-mouth, 'B', usually 4ins. wide. Note the upright tacks at the ends. In Fig. II a 'stay' of firm lining—selvedge way across—is tacked behind the position for pocket-mouth.

For preparation of welt see Fig. III. The depth of finished welt is here taken as 1in. Cut welt twice the final depth, plus 1/2in. (i.e., 2 1/2ins.), and 1in. longer than pocket-mark (i.e., 5ins.). Fold right side inside. Fig. III, and machine the ends—as at 'B'—exactly the size of the pocket-mark 'A' (see arrow). Tie off machine ends, 'B', and trim turnings down, 'C'. Cut off the corner, to prevent bulk. Turn welt right side out and tack the two ends, flat, also top fold (marked 'P.W.'—pocket-welt). Put a tacking, 'E', very straight, 1in. down from the fold (leave ends hanging off). Press. See Fig. IV, where raw edges of welt are set to pocket-mark, exactly. Cut two pocket-pieces. Place one, right side down, above pocket-



mark. Machine with 1/2in. turning. Stop exactly level with ends of pocket-mark. Tie cottons firmly.

(Pocket—to be continued.)

(Sheffield Programme continued from column 1.)

- 5.15 THE CHILDREN'S HOUR: My Programme by Win Anson
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 Mr. STANLEY J. BUSH: 'Life Insurance'
- 7.15 S.B. from London
- 7.45 S.B. from Manchester
- 8.45 WEATHER FORECAST, NEWS
- 9.0 S.B. from Manchester
- 9.30 Local Announcements
- 9.35-12.0 S.B. from London

## 6ST STOKE. 294.1 M. 1,020 KC.

- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.45 S.B. from Manchester
- 8.45 WEATHER FORECAST, NEWS
- 9.0 S.B. from Manchester
- 9.30 Local Announcements
- 9.35-12.0 S.B. from London

## 5SX SWANSEA. 294.1 M. 1,020 KC.

- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.45 S.B. from Manchester
- 8.45 WEATHER FORECAST, NEWS
- 9.0 S.B. from Manchester
- 9.30 Local Announcements
- 9.35-12.0 S.B. from London

### Northern Programmes.

#### 5NO NEWCASTLE. 312.5 M. 960 KC.

2.0:—Speeches at a Civic Luncheon. Relayed from the Mansion House, Newcastle. 2.30:—Broadcast to Schools. 3.0:—London. 5.15:—Children's Hour. 6.0:—For Farmers; Dr. R. W. Wheldon, 'Variations in the Composition of Milk.' 6.15:—London. 6.30:—London. 7.45:—Manchester. 8.45:—News. 9.0:—Manchester. 9.35-12.0:—London.

#### 5SC GLASGOW. 405.4 M. 740 KC.

3.0:—Mid-week Service. 3.15:—Broadcast to Schools. 3.55:—The Wireless Quintet. Jean Martin (Soprano). 5.0:—'Children's Clothes,' by Miss E. R. Hambridge. 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Pipe Music Lecture-Recital by Seton Gordon, with illustrations by Pipe-Major Reid. 6.30:—London. 6.45:—Norman Long (a Song, a Story, and a Piano). 7.0:—London. 7.45:—Manchester. 8.45:—News. 9.0:—Manchester. 9.35-12.0:—London.

#### 2BD ABERDEEN. 500 M. 500 KC.

2.30:—London. 4.0:—Leonore Gillespie and George Moir in Duets. Station Octet. 5.15:—Children's Hour. 6.0:—The Station Octet. 6.30:—London. 7.45:—Manchester. 8.45:—News. 9.0:—Manchester. 9.35-12.0:—London.

#### 2BE BELFAST. 306.1 M. 950 KC.

2.30:—London. 4.30:—Dance Music: The Harvard Band. 5.0:—May Gilchrist. 5.15:—Children's Hour. 6.0:—London. 6.30:—London. 7.45:—A Military Band Programme. Farewell Performance of the Band of H.M. 1st Bn. The Durham Light Infantry. James Newel (Baritone). Mat Mulcahey (The Old Besom Man). 8.45:—News. 9.0:—Concert (continued); Londonderry Air ('Danny Boy') (Trad.). 9.35:—London. 10.35-12.0:—London.

# PROGRAMMES for FRIDAY, October 28

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.30 a.m. (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST

11.0 (Daventry only) THE DAVENTRY QUARTET and LAWRIE HARTLEY (Bass)

12.0 JULIUS ROSTALL (Violin) and HENRY BRONKHURST (Pianoforte)  
Sonata in E ..... Elgar

12.30 AN ORGAN RECITAL  
by  
LEONARD H. WARNER

Relayed from St. Botolph's, Bishopsgate

Toccata and Fugue in Dorian Mode.....Bach  
Intermezzo in A Flat.....  
Allegretto Tranquillo (Calm and Flow-  
ing).....Guilmarting)  
Espousals (Sposalizio).....Liszt, arr. Lemarc  
Imperial March.....Elgar, arr. Martin

1.0-2.0 Lunch-time Music by THE ORCHESTRA COLOMBO (Leader, A. MANTOVANI), from the Hotel Metropole

3.0 THE HENRY SENSICLE QUINTET  
MARJORIE BOOTH (Contralto)  
CHARLES TRUE (Baritone)  
BEATRICE SNELL (Pianoforte)

5.0 Miss E. M. GILPIN: Jack and Jill meet Pierre and Gretchen

5.15 THE CHILDREN'S HOUR: Duets on Harp and Flute by Sidonie Goossens and Frank Almgill. 'The Coming of the King' and 'The Wheatfield,' from 'The Golden Windows' (Laura Richards), told by Elsie Fogerty. 'Stars of "Just-about-now,"' by Captain Maurice Ainslie

6.0 FRANK WESTFIELD'S ORCHESTRA, from the Prince of Wales Playhouse, Lewisham

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

6.45 FRANK WESTFIELD'S ORCHESTRA (Continued)

7.0 MR. PERCY SCHOLES, the B.B.C. Music Critic

7.15 THE FOUNDATIONS OF MUSIC  
HAYDN PIANO SONATAS  
Played by E. KENDALL-TAYLOR

7.25 Mr. ANTHONY ASQUITH: 'The Art of the Cinema—V, The Camera—The Sets—The Ending'

CAMERA work and sets are two of the most important factors in the making of a film, and Mr. Asquith will discuss the two contrasted theories about them, as exemplified in the work of such first-rate directors as Charlie Chaplin and Paul Leni. Should the camera have a personality of its own, so that the spectator is conscious of the camera-man's work—as he certainly is in, for instance, *Wax-works* and *The Cat and the Canary*, two of Leni's notable films; or should it be used as Charlie Chaplin uses it in *The Gold Rush*—merely a perfect peep-hole through which one views the scene?

The same clash of theories occurs in the attitude of directors towards the sets, which in some modern German films are almost as significant as the acting. Mr. Asquith will discuss all these questions and also the final cutting, arranging and piecing together of the films on which its success so often depends.

7.45 DOLLY and BILLY  
(The Irresistibles)



The two protagonists in the debate that London and Daventry will relay from the Kingsway Hall tonight—Mr. George Bernard Shaw and Mr. G. K. Chesterton, who are to thresh out once for all the long disputed question, 'Do We Agree?'

## 8.0 DO WE AGREE?

A DEBATE between  
G. BERNARD SHAW  
and  
G. K. CHESTERTON

In the Chair Mr. HILAIRE BELLOC

Relayed from the Kingsway-Hall

(By arrangement with *G. K.'s Weekly*.)

SOME time ago Mr. G. K. Chesterton held a public debate with Lady Rhondda, at which Mr. Bernard Shaw was in the chair. In his concluding speech, Mr. Shaw mentioned that he was not impartial, as he and Mr. Chesterton agreed in their outlook—a fact that Mr. Chesterton was understood to deny. This evening's debate (part of the proceeds of which will go to help the King Edward's Hospital Fund for London) should help to elucidate the point. Do they agree—the medievalist and the futurist, the Englishman and the Irishman, the Distributist and the Socialist, the Catholic and the prophet of the Life Force? One thing at any rate that they have in common is the inability to talk in public without being both amusing and illuminating, so this evening's debate is certain to be interesting to everybody.



## KEEPING AN EYE ON THE FILMS.

An impression (specially drawn, by Sheriffs, for *The Radio Times*) of Mr. Anthony Asquith, who is giving a series of broadcast talks on 'The Art of the Cinema.' His subjects this evening will be the camera, the sets, and the final assemblage of a film.

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Mr. BASIL MAINE: 'Next Week's Broadcast Music'

9.30 Local Announcements. (Daventry only) Shipping Forecast

## 9.35 SEA SHANTIES

Sung by MEMBERS OF THE SEVEN SEAS CLUB  
Relayed from Anderton's Hotel.

Blow the Man Down.....  
High Barbaree.....  
Roving.....  
Fire down below.....

Halliard Shanties

Capstan Shanties

SEA shanties are a popular form of music nowadays, and many of us have heard them sung by professional singers and by zealous amateurs, but tonight's show will be a very different affair. Sea shanties sung by seafaring men in a really appropriate setting—and Anderton's Hotel is a very appropriate setting, after a dinner of the Seven Seas Club, all of whose members are men of the sea, and many of them veterans of sail—have a full-throated quality that you can never hear elsewhere, and a heartiness that more than atones for any deficiency in phrasing or lack of subtlety in tone.

## 9.50 A SCOTTISH PROGRAMME

S.B. from Aberdeen

ROBERT BURNETT (Baritone); MARIE SUTHERLAND (Pianoforte); THE STATION OCTET

### OCTET

Selection of Scottish Airs, 'Prince Charlie' *Volti*

ROBERT BURNETT

Original Arrangements of Scottish Songs

MARIE SUTHERLAND

Concert Arrangements of Scottish Dances and Melodies

The Braes o' Tullymet (Strathspey) .. *Matthay*  
The Marquis of Huntly's Welcome (Quick-step)  
*Hunter MacMillan*

Ye banks and braes ..... *Maxwell*  
The Deil among the Tailors (Reel)

## 10.20 'THE TREASURE HUNT'

A Farceical Comedy by C. STEWART BLACK

Presented by THE ABERDEEN RADIO PLAYERS

Kirsty Cameron (an elderly maiden lady)

GERTRUDE MESTON

Jessie (her niece) ..... ADDIE ROSS

Cornelius MacPherson (the village lawyer)

WILLIAM MESTON

Lachie Thomson (the postmaster) GEORGE DEWAR

The Scene is Miss Cameron's parlour, complete with all the adornments of the wax flower and antimacassar period.

Kirsty, a prim old lady, with a woollen tippet round her shoulders, and a lace cap on her silvered hair, is seated in an arm-chair by the fireplace. The old lady has been reading, but her book is now turned face downwards on her lap, and her hands are folded on top of it. She is staring vacantly in front of her. Jessie, who is standing beside her aunt's chair, speaks. . . .

ROBERT BURNETT

Modern Arrangements of Scottish Songs

## 10.55 OCTET

Scottish Idyll ..... *Saint-Saëns*

11.0-12.0 (Daventry only) DANCE MUSIC; DEBROY SOMERS' CIRO'S CLUB DANCE BAND, from Ciro's Club



Programmes for Friday

5GB DAVENTRY EXPERIMENTAL

491.8 M. 610 Kc.

- 3.0 AN ORGAN RECITAL  
by  
LEONARD H. WARNER  
Relayed from St. Botolph's, Bishopgate  
BLANCHE ALLEN (Soprano)
- LEONARD H. WARNER  
Fifth Symphony (First Movement) ..... *Widor*
- BLANCHE ALLEN  
Thy hand in mine .....  
Someone .....  
The Second Minuet .....  
Songs my mother sang .....  
The Rivulet .....  
*Bestly*  
*Grimshaw*  
*Shaw*
- 3.24 LEONARD H. WARNER  
Two Preludes on Themes by Orlando Gibbons  
(1583-1625) ..... *Stanford*  
(1) Song 22; (2) Song 34  
Intermezzo and Religious March from Sonata  
No. 6, in E Flat Minor ..... *Rheinberger*
- BLANCHE ALLEN  
Ye banks and braes ..... *arr. Shaw*  
Go from my window, go ..... *arr. Boulton*  
I did not know ..... *Trotter*
- LEONARD H. WARNER  
War March of the Priests, from 'Athaliah'  
*Mendelssohn, arr. Duncan*
- 4.0 DANCE MUSIC  
THE LONDON RADIO DANCE BAND, directed by  
SIDNEY FIRMAN  
WILLIAM SCOTT (Mouth Organ)  
RICKARDS AND STEVENS (Entertainers)
- 5.45 THE CHILDREN'S HOUR (From Birmingham):  
'The Reward of Richard Rock,' by Dorothy  
Cooper. Songs by Isabel Tebbs (Soprano).  
'The Hunter's Son,' a Congo Story by 'Trekker.'  
Musical items by the Birmingham Studio  
Pianoforte Quintet.
- 6.30 TIME SIGNAL, GREENWICH; WEATHER FORE-  
CAST, FIRST GENERAL NEWS BULLETIN
- 6.45 LIGHT MUSIC  
From Birmingham  
THE BIRMINGHAM STUDIO LIGHT ORCHESTRA,  
Conducted by JOSEPH LEWIS  
Overture to 'Raymond' ..... *Ambroise Thomas*
- OWEN BRYNGWYN (Baritone)  
Father O'Flynn ..... *Stanford*  
Drink to me only ..... *Old English Air*  
To Anthea .....  
Simon the Cellarer .....  
*Hatton*
- 7.0 ORCHESTRA  
Lullaby for a Modern Infant ..... *Bestly*  
Sicilietta ..... *Von Blon*
- FLOY PENRHYN (Impressions)  
Lavender (Cockney Impression) ..... *Anon.*  
Three American Monologues ..... *Carey-Wallace*  
Me, too; When you care for a girl; Just plain  
Dawg
- 7.20 ORCHESTRA  
Chaconne ..... *Durand*  
Baccarolle, No. 6 ..... *Tchaikovsky*
- OWEN BRYNGWYN  
Come to the Fair ..... *Easthope Martin*  
To Mary ..... *M. V. White*  
Trottin' to the Fair ..... *Stanford*
- FLOY PENRHYN  
When a maid marries ..... *Vaughan Barry*  
Ze Men (a French Study) ..... *James*
- ORCHESTRA  
Second Children's Suite ..... *Ansell*
- (Daventry Experimental Programme continued on  
page 154.)

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# Friday's Programmes continued (October 28)

(Daventry Experimental Programme continued from page 153.)

## 8.0 A CONCERT OF FRENCH MUSIC

THE WIRELESS SYMPHONY ORCHESTRA

Leader, S. KNEALE KELLEY

Conducted by PIERRE SECHIANI

### ORCHESTRA

Overture to 'The King of Ys' ..... *Lalo*  
Symphonic Interlude ('Redemption') .. *Franck*  
Basque Rhapsody of Ramuntcho.....*Piarné*  
Pavane for a dead Princess ..... *Ravel*

ASTRA DESMOND (Contralto)

### Selected Songs

ORCHESTRA  
The procession (Nocturne) ..... *Babaud*  
La Farce du Cuvier ..... *Gabriel Dupont*  
Symphonic Poem, 'The Youth of Hercules'  
*Saint-Saëns*  
Rhapsody, 'Spain' ..... *Chabrier*

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.15 DANCE MUSIC: DEBROY SOMERS' CIRO'S CLUB DANCE BAND, from CIRO'S Club

## 6BM BOURNEMOUTH. 326.1 M. 920 KC.

12.0-1.0 Gramophone Records

3.0 London Programme relayed from Daventry

5.0 Miss L. F. RAMSAY, 'Growing Up in Switzerland'

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

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

## 9.35 WINE, WOMAN, AND SONG

### I. WINE

THE STATION OCTET

Selection, 'Bacchanalia' ..... *Finck*

9.45 KENNETH ELLIS (Bass)

Ho, Jolly Jenkin ('Ivanhoe') ..... *Sullivan*  
Captain Stratton's Fancy ..... *Warlock*  
Simon the Cellarer ..... *Hatton*

9.55 OCTET

Drink to me only with thine eyes .. *arr. Quilter*

10.0 II. WOMAN

MARY BONIN (Soprano)

From the land of the sky-blue water .... *Cadman*  
The Piper ..... *McLeod Steel*  
Oh! I would live in a dairy ..... *Collingwood*

10.7 HELENA MILLAIS

Our Lizzie on 'Wine, Woman, and Song'

10.22 III. SONG

OCTET

Selection of Haydn Wood's Songs

10.32 KENNETH ELLIS

The Arrow and the Song ..... *Balfe*  
To Music ..... *Schubert*  
The Yeoman's Wedding Song ..... *Poniatowski*

10.42 MARY BONIN

Sing a Song of Sixpence (Parody on the Nursery Rhyme) ..... *H. Hughes*  
Sing, joyous bird ..... *Montague Phillips*

10.48-11.0 OCTET

Waltz, 'Wine, Women and Song' *Johann Strauss*

## 5WA CARDIFF. 353 M. 850 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 THE STATION ORCHESTRA

Conducted by WARWICK BRAITHWAITE

Third 'Leonora' Overture ..... *Beethoven*  
KATHLEEN WILLS (Contralto)

A May Morning ..... *Denza*  
Do not go, my love ..... *Hageman*  
Carmencita ..... *G. Lane*

### ORCHESTRA

Concerto Grosso, No. 25, in F, for Five Strings, Two Flutes, Two Oboes, Bassoon, Two Horns, Two Trumpets (Water Music) ..... *Handel*

KATHLEEN WILLS

Old English Aits:  
The Bailiff's Daughter of Islington  
Oh, the Oak and the Ash  
Barbara Allen

### ORCHESTRA

Symphony, 'From the New World'—Scherzo and Finale ..... *Dvorak*

KATHLEEN WILLS

Old Scotch Aits:  
Caller Herrin'  
Ye banks and braes  
John Anderson, my Jo

### ORCHESTRA

Waltz from 'The Sleeping Beauty' *Tchaikovsky*  
Overture to 'Cosi Fan Tutte' ('They all do it')  
*Mozart*



From a Drawing specially made by Sheriff's for 'The Radio Times'

## TALBOT O'FARRELL,

most genial of entertainers, will be very much on the air this week. On Monday he broadcasts from 5GB, on Tuesday from Glasgow, on Wednesday from Belfast, on Thursday from Bournemouth, on Friday from Cardiff, winding up with a return to London and Daventry on Saturday night.

4.45 J. MADDOX YORKE: 'Rural Community Councils—Developing Rural Industries and Crafts'

5.0 ORCHESTRA

Selection from 'The Valkyrie' ..... *Wagner*

5.15 THE CHILDREN'S HOUR

6.0 AN ORGAN RECITAL by ARTHUR E. SIMS  
Relayed from the Central Hall, Newport, Mon.  
Trumpet March ..... *Clegg*  
Air from 'Samson and Delilah' ..... *Saint-Saëns*  
Allegretto ('Hymn of Praise' Symphony)  
*Mendelssohn*

Intermezzo ..... *Jan Hurst*

Postlude in D ..... *Berthold Tours*

6.30 S.B. from London

7.45 TALBOT O'FARRELL

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

9.35-11.0 A BALLAD CONCERT

THE STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE

Overture to 'The Merry Wives of Windsor' ..... *Nicolai*

JOHN COLLINSON (Tenor)

Now, O now, I needs must part  
*Dowland, arr. Hunter*

Prayer to our Lady ..... *Ford*

Love went a-riding ..... *Frank Bridge*

### ORCHESTRA

Suite, 'Egyptian Ballet' ..... *Luigini*

DENNIS NOBLE (Baritone), with Orchestra

I pitch my lonely caravan at night ..... *Coates*

Homing ..... *Del Biego*

Harlequin ..... *Sanderson*

### ORCHESTRA

Flight of the Bumble Bee .... *Binsky-Korsakov*

Träumbild (Dream Picture) ..... *Blon*

Dance of the Tumblers ..... *Rimsky-Korsakov*

HUBERT PENGELLY (Pianoforte)

Polonaise (Op. 26, No. 2) ..... *Chopin*

JOHN COLLINSON, with Orchestra

Life and Death ..... *Coleridge-Taylor*

Boys ..... *Jacobson*

Invictus ..... *Huhn*

### ORCHESTRA

Ballet Suite from 'Coppelia' ..... *Delibes*

DENNIS NOBLE

Night but abides for a span ..... *Mallinson*

Passing by ..... *Edward C. Purcell*

Sylvia, now your scorn give over ..... *Purcell*

### ORCHESTRA

March, 'Pomp and Circumstance,' No. 1, in D

*Elgar*

## 2ZY MANCHESTER. 384.6 M. 780 KC.

3.0 MUSIC by the STATION QUARTET

Overture to 'Egmont' ..... *Beethoven*

Waltz, 'Lysistrata' ..... *Lincbe*

Selection from 'The Huguenots' ..... *Meyerbeer*

3.40 An Auto-Piano Recital by Madame RUTH

3.55 Reading of 'Captain Cook's Voyages of Discovery'

### BROADCAST TO SCHOOLS:

Prof. T. H. PEAR, 'How to Study—VI. How to form Study Habits'

4.20 QUARTET

Two Country Dances ..... *Gaston Borch*

4.30 GWENDOLINE OWEN (Mezzo-Soprano)

Beauty ..... *Muriel Herbert*

Little House of Dreams ..... *Dudley Glass*

Pleading ..... *Elgar*

April is a Lady ..... *Montague Phillips*

4.40 QUARTET

Berceuse (Cradle Song) ..... *Järnefelt*

Selection from 'The Girl in the Taxi' ..... *Gilbert*

5.0 Rev. G. W. KEER, 'The Lure of Gold'

5.15 THE CHILDREN'S HOUR: 'Your Morning Paper,' a chat by Robert Roberts, Two Folk Songs, sung by Harry Hopewell—'Poor Old Horse' and 'The Gallant Hussar.' Children's Suite by Ansell, played by the Sunshine Trio

6.0 London Programme relayed from Daventry

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

9.35 NORMAN LONG

A Song, a Story, and a Piano

9.50-11.0 A BAND CONCERT

THE HERDEN BRIDGE BAND, conducted by WILLIAM HALLIWELL

Selection of Gounod's Works ..... *arr. Rimmer*

CARMEN HILL (Mezzo-Soprano)

Down by the Sally Gardens }  
I know where I'm going' .. } *arr. Herbert Hughes*

The Lover's Curse ..... }

### BAND

Cornet Solo, 'Silver Showers' ..... *Rimmer*

Selection from 'Rose Marie' ..... *Stothard*

CARMEN HILL

All Souls' Day ..... *Lassen*

The Bonny Carl ..... *M. V. White*

Thy Blaming Eyes ..... *Muddowell*

### BAND

Selection from 'The African Maid' ..... *Meyerbeer*

# Friday's Programmes continued (October 28)

## 6KH HULL. 294.1 M. 1,020 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 5.0 A London Letter—Mainly Feminine—II
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.15 Football Talk
- 6.30 S.B. from London (9.30 Local Announcements)
- 9.32 Hospital Sunday: An Announcement by the Lord Mayor of Hull
- 9.35 S.B. from London
- 9.50-11.0 S.B. from Aberdeen

## 2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M. 1,080 KC. & 1,190 KC.

- 12.0-1.0 MOSES BARITZ: Gramophone Recital
- 3.30 London Programme relayed from Daventry
- 3.45 Light Music
- 4.0 BROADCAST TO SECONDARY SCHOOLS: Mr. H. BARDGETT: 'Elgar's Enigma Variations'
- 4.30 PIANOFORTE TRIO, directed by CECIL MOON MARY BROADLEY (Contralto)
- 5.15 THE CHILDREN'S HOUR: 'On My Own,' an Adventure in Eight Scenes for piano and verse by Gerrard Williams and Rodney Bennett. 'Muggleton Cricket Match,' from 'Pickwick Papers' (Dickens, arr. C. E. Hodges)
- 6.0 Light Music
- 6.30 S.B. from London (9.30 Local Announcements)
- 9.50-11.0 S.B. from Aberdeen

## 6LV LIVERPOOL. 297 M. 1,010 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 3.15 BROADCAST TO SCHOOLS: Prof. G. S. VEITCH, 'Early English History—IV, Life in Alfred's England'
- 3.45 A Short Pianoforte Recital by GLADYS SCOLLECK. Compositions by RAVEL
- 4.0 CHAMBER MUSIC  
THE STATION STRING QUARTET, with GLADYS SCOLLECK (Pianoforte)  
String Quartet in E, Op. 121..... Fauré  
Pianoforte Quintet..... Franck
- 5.0 CHARLES W. BUDDEN: 'Inns of Olden Days'
- 5.15 THE CHILDREN'S HOUR
- 5.50 DORIS GAMBELL (Soprano)  
Solveig's Song..... Grieg  
I love thee.....  
Solveig's Cradle Song.....
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London (9.30 Local Announcements)
- 9.50-11.0 S.B. from Aberdeen

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

- 3.0 London Programme relayed from Daventry
- 3.30 THE HALLOWING SERVICE of Derby Cathedral
- 4.30 app. London Programme relayed from Daventry
- 5.0 Mr. EDWARD U. IRELAND: 'Music and History'
- 5.15 THE CHILDREN'S HOUR
- 6.15 A READER: New Books
- 6.30 S.B. from London (9.30 Local Announcements)
- 9.50-11.0 S.B. from Aberdeen



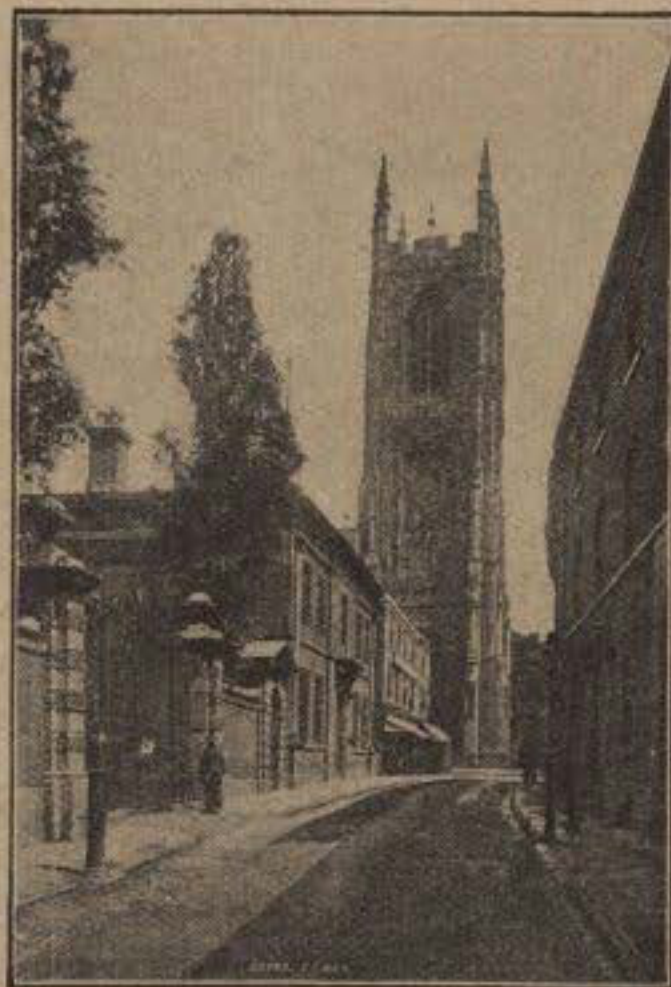
LADY ASTOR,  
Member of Parliament for the Sutton Division of Plymouth, talks from the local station this afternoon on 'Playing the Game.'

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

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 3.30 BROADCAST TO SCHOOLS: Viscountess ASTOR: 'Playing the Game'
- 3.45 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: Reading, 'Famous Voyages—IV, A Journey to the North Pole'
- 6.0 A PIANOFORTE RECITAL by CECIL BAUMER  
Prelude in B Flat..... Handel  
Caprice (In the style of Scarlatti) .. Paderewski  
Novelette, in E..... Schumann  
Study, in F..... Chopin  
Scherzo, in B Flat Minor.....  
Serious Waltz..... Lenormand  
Octave Study..... Moszkowski
- 6.30 S.B. from London (9.30 Local Announcements)
- 9.50-11.0 S.B. from Aberdeen

## 6FL SHEFFIELD. 272.7 M. 1,100 KC.

- 12.0-1.0 Gramophone Records
- 3.0 London Programme relayed from Daventry



DERBY CATHEDRAL,

where the Hallowing Service will be performed today. Part of the service will be broadcast from Nottingham Station this afternoon.

- 5.0 KATE BALDWIN: 'Sauce Making'
- 5.15 THE CHILDREN'S HOUR
- 6.0 Mr. F. R. STAINTON: Fortnightly Sports Review
- 6.15 HARRY JUBB'S DANCE BAND
- 6.30 S.B. from London (9.30 Local Announcements)
- 9.50-11.0 S.B. from Aberdeen

## 6ST STOKE. 294.1 M. 1,020 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 5.0 MAHEL FRANCE: 'Aunt Maria and her "Amatoor" Dramatics'
- 5.15 THE CHILDREN'S HOUR: The Station Trio—Light Music
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London (9.30 Local Announcements)
- 9.50-11.0 S.B. from Aberdeen

## 5SX SWANSEA. 294.1 M. 1,020 KC.

- 12.0-1.0 Gramophone Records
- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.45 S.B. from Cardiff
- 8.0 S.B. from London (9.30 Local Announcements)
- 9.35-11.0 S.B. from Cardiff

## Northern Programmes.

### 5NO NEWCASTLE. 312.5 M. 960 KC.

- 12.0-1.0:—Gramophone Records. 3.0:—London Programme relayed from Daventry. 5.0:—Lady Margaret Sackville: 'A Hundred Years of British Drama—III, Golden Age.' 5.15:—Children's Hour. 6.0:—The Station Octet. 6.30:—S.B. from London. 8.0:—A Popular Concert in aid of the Royal Victoria Infirmary. Relayed from the Town Hall. Mavis Bennett (Soprano), Daisy Kennedy (Violin), Joseph Farrington (Bass), Poulshoff (Pianoforte). 10.0 app.:—News. 10.20-11.0:—S.B. from Aberdeen.

### 5SC GLASGOW. 405.4 M. 740 KC.

- 12.0-1.0:—Gramophone Records. 3.15:—Broadcast to Schools: Mr. Robert McLeod, Mus.Bac., 'The Foundations of Music.' 3.45:—Musical Interlude. 4.0:—Concert: The Wireless Quintet. Isaac Losowsky (Violin). 5.0:—Kersley Holmes: 'Autumn on Ben Cruachan.' 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Song Recital by Jenny Forrester (Soprano). 6.15:—Margaret McMillan: 'Open Air Nursery Schools.' 6.30:—S.B. from London. 6.45:—S.B. from Edinburgh. 7.0:—S.B. from London. 9.35:—Chamber Music. The Falconer String Quartet; Elsie Black (Contralto). 10.35-11.0:—Quartet: Quartet in F, Op. 77, No. 2 (Haydn).

### 2BD ABERDEEN. 500 M. 600 KC.

- 12.0-1.0:—London Programme relayed from Daventry. 3.30:—Broadcast to Schools: Mons. Casali, Advanced French—V. 3.50:—The Countryside. The Station Octet. 4.20:—Violin and Pianoforte Recital. George Harkins (Violin), George Hunt (Pianoforte). 5.0:—Miss Brenda Trail: 'What is Happening at Home and Abroad.' 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—For Farmers, by Mr. Don G. Munro. 6.25:—Agricultural Notes. 6.30:—S.B. from London. 6.45:—S.B. from Edinburgh. 7.0:—S.B. from London. 9.50:—Scottish Programme. Relayed to London and Daventry. 10.20:—'The Treasure Hunt.' A Farical Comedy by C. Stewart Black. Presented by the Aberdeen Radio Players. Robert Burnett: Original and Traditional Arrangements of Scottish Songs: My Nannie's Awa, Bonnie Wee Thing, Bonnie Earl o' Moray. 10.55-11.0:—Octet: Scottish Idyll (Saint-Saëns).

### 2BE BELFAST. 306.1 M. 980 KC.

- 12.0-1.0:—London Programme relayed from Daventry. 3.30:—Dance Music: The Harvard Band, directed by Joe Daniels, relayed from the Plaza. 4.30:—A Popular Programme. The Radio Quartet. 5.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—Peter Craigmyle: Football Topics. 6.30:—S.B. from London. 8.0:—Concert by the Belfast Philharmonic Society. Relayed from the Ulster Hall. Kate Winter (Soprano); Dorothy Rodgers (Contralto); Huddle Nash (Tenor); Thorpe Bates (Baritone). 9.0:—Interval; News. 9.15:—Concert (cont.). 10.30 app.:—Local Announcements. 10.35-11.0:—Dance Music: The Harvard Band, directed by Joe Daniels, relayed from the Plaza.

# PROGRAMMES for SATURDAY, October 29

**2LO LONDON and 5XX DAVENTRY**  
(361.4 M. 830 KC.) (1,604.3 M. 187 KC.)

10.30 a.m. (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST

1.0-2.0 THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN, and TOMMY HANDLEY (Comedian)

3.30 DANCE MUSIC AND VARIETY  
THE LONDON RADIO DANCE BAND  
Directed by SIDNEY FIRMAN  
MORE and MAY (Syncopated Duettists)  
FRED LEWIS (Impersonator)  
HARRY ROBBINS (Xylophone)

5.15 THE CHILDREN'S HOUR: A Concert Party, in which Eva Neale, Margery Phillips, Dale Smith, Harold Kimberley, Samuel Dyson, the Daventry Quartet, and certain others will take part

6.0 LIGHT MUSIC

THE WIRELESS QUARTET  
To a Wild Rose ..... MacDowell  
Killarney  
PATRICK BYRNE (Baritone)  
Diaphonia ..... H. Samuel  
As Ever I Saw ..... Peter Warlock  
And so I made a Villanelle ..... Cyril Scott  
The Unforeseen ..... }  
QUARTET  
Valse Amoureuse ..... Berger  
Chanson ..... Friml

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

6.45 THE WIRELESS QUARTET

Sing me to Sleep ..... Green  
La Cinquantaine ..... Maric  
PATRICK BYRNE  
Come you, Mary! ..... Crayton  
Mary of Allendale ..... Lane Wilson  
QUARTET  
Rose Mousse ..... Bosc

7.0 Mr. C. L. CLAREMONT: 'Rat Week'

THE rat, who has in past ages brought the plague and cholera to our shores, is still a very active and insidious enemy to our prosperity, and our health. In this talk the annual campaign against him will be explained by one of the Headquarters experts who has done much research work into his habits and haunts.

7.15 THE FOUNDATIONS OF MUSIC

HAYDN PIANO SONATAS  
Played by E. KENDALL-TAYLOR

7.25 Mr. H. R. WATLING: 'The Cycle and Motor-Cycle Show'

THE Cycle and Motor-Cycle Show opens on Monday next week, and, as usual, it is an important occasion both for prospective purchasers and for the British industry whose products it displays. Mr. Watling, who gives this talk, is Director of the British Cycle and Motor-Cycle Manufacturers and Traders' Union, the promoters of the Show.

7.45 VARIETY

TALBOT O'FARBELL

HELENA MILLAIS (the Actress Entertainer)  
CLAPHAM and DWYER (A Spot of Bother)  
THE NESBITT BROTHERS

9.0 WEATHER FORECAST; SECOND GENERAL NEWS BULLETIN

9.15 Writers of Today: Mr. CROSBIE GARSTIN reading 'Alchemy' and 'War Vegetation'

IN the leisure moments of a most strenuous life as a horse-breaker, lumberman, miner, ranger, cattleman and soldier, Mr. Crosbie Garstin has found time to write several books, including 'The Owl's House' and 'High Noon,' and a very popular series of sketches, 'The Mudlarks,' which appeared in *Punch* during the War.



PAUL LINCKE,

who will conduct the Wireless Orchestra in a Concert of his own light music tonight.

9.30 Local Announcements; Sports Bulletin. (Daventry only) Shipping Forecast

9.35 LIGHT MUSIC BY PAUL LINCKE  
THE WIRELESS ORCHESTRA, conducted by THE COMPOSER

ORCHESTRA  
Overture Operetta Lysistrata  
Ariana, Egyptian Serenade

ARTHUR REES (Baritone)  
Within your blue eyes

ORCHESTRA  
Luna Waltz  
Overture to the Operetta: 'In the Kingdom of Indra'

DOROTHY BENNETT (Soprano)  
The Glow-Worm

ORCHESTRA  
Folies Bergere March

10.30-12.0 DANCE MUSIC: THE SAVOY ORPHEANS and the SAVOY HAVANA BAND, from the Savoy Hotel



By courtesy of Messrs. B. T. Delford

## THE RAT-CATCHER.

A century ago the rat-catcher, with his ferret (though in the picture it looks more like a stoat), his dog and his cage, was a familiar figure in England. The more scientific methods now employed to stamp out the destructive rodent will be described in Mr. Claremont's talk on 'Rat Week' today.

**5GB DAVENTRY EXPERIMENTAL**  
(491.8 M. 610 KC.)

3.0 A MILITARY BAND CONCERT

THE WIRELESS MILITARY BAND, conducted by B. WALTON O'DONNELL

Florentine March ..... Fucik  
Overture to 'Fra Diavolo' ..... Auber

3.15 ELSIE WYNN (Contralto)

The Enchantress ..... Hutton  
A Green Cornfield ..... Michael Head  
Bird of Blue ..... Edward German

3.25 WALTER GLYNNE (Tenor)

Oh, that we two were maying ..... Nerin  
Since first I saw your face  
Thomas Ford, arr. Somervell

The Gentle Maiden ..... arr. Somervell

3.33 BAND

Suite of Serenades ..... Herbert

3.45 BETTY HUMBY (Pianoforte)

Elves ..... Matthey  
To the Moon ..... Swinstead  
Toccata ..... Holst

3.54 BAND

Selection from 'Faust' ..... Goimel

4.15 RONALD GOURLEY

will Entertain

4.27 BAND

Christina ..... Elgar  
Norwegian Scene, 'Wedding Day at Troldhaugen'

Tarantella ..... Grieg  
Albert

4.42 BETTY HUMBY

Study in E ..... } Chopin  
Scherzo in B Minor ..... }

4.51 BAND

Mosque Music from 'The Merchant of Venice' ..... Sullivan

5.10 ELSIE WYNN

Silver ..... } Armstrong Gibbs  
Five Eyes ..... }  
What's in the Air Today? ..... Robert Eden

5.20 WALTER GLYNNE

Clorinda ..... Orlando Morgan  
Ninetta ..... Brewer

5.30 BAND

Egyptian Ballet ..... Luigini

5.45 THE CHILDREN'S HOUR (From Birmingham): 'The Picture,' by Greta Costain. Duets by Marjorie Hovord (Soprano) and Ethel Williams (Contralto). 'The Everlasting Why—II, Why a "Kelly" refuses to lie down,' by Nicolina Twigg. Songs by Dan Jones (Tenor)

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

6.45 A POPULAR PROGRAMME

From Birmingham

THE BIRMINGHAM STUDIO ORCHESTRA, conducted by JOSEPH LEWIS

Overture to 'Masaniello' ..... Auber

MARGARET WILKINSON (Soprano) and Orchestra

Air, 'Ah! fors' è lui' (Ah, perhaps 'tis he), from 'La Traviata' ..... Verdi  
Santuzza's Air ('Cavalleria Rusticana') ..... Mascagni

(Daventry Experimental Programme continued on page 159.)



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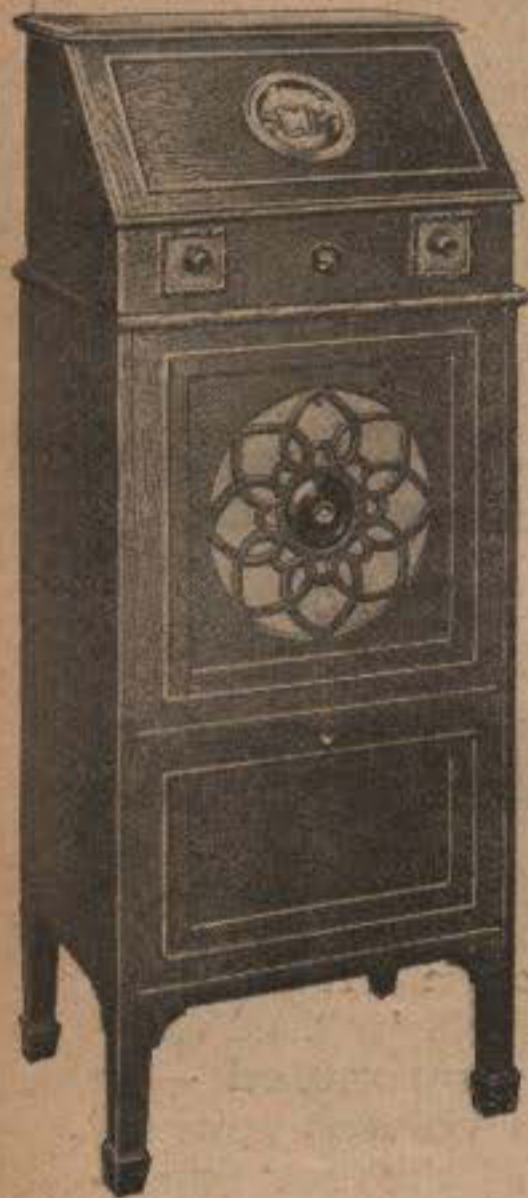
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Now I wish the public to clearly understand that no apology is necessary. We have expert tutors for every Department, but my special business is to give advice as to how people can better themselves either in technical trades or commercial life. There are so many people who are in the rut, or think they are in the rut, simply because they cannot see the way to further prosperity. It is my business to show them and to put them on the right path where they can achieve their ambition.

If they have no ambition I cannot help them, I can only pity them, but to anyone who has any ambition I may be able to give valuable advice, if not, I will say so honestly, but if I can help them, then I will explain exactly how, I will point the road clearly. No matter what your present position may be, if you wish to improve it write to me at this address, tell me how you are employed, what is your ambition, I shall then reply to you by return and you will not be under any obligation whatever.

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# Saturday's Programmes cont'd (October 29)

(Daventry Experimental continued from page 156.)

**ORCHESTRA**

French Suite..... *Foulds*

**7.20 RICHARD MERRINAN (Corno) and Orchestra**  
My Dreams..... *Tosti*

**MARGARET WILKINSON**

Orpheus with his Lute..... *Sullivan*  
Valley of Laughter..... *Sanderson*

**7.30 ORCHESTRA**

Fantasia on Irish Airs, 'Erin'.... *arr. Basquit*

**MARGARET WILKINSON**

Solveig's Song..... *Grieg*  
Piper of Love..... *Molly Carew*  
Sing, Joyous Bird..... *Montague Phillips*



Two of the principal performers in 'Dancing Time,' 5GB's Variety show tonight—Florence Oldham and Harry Robbins.

**7.45 ORCHESTRA**

First 'Maid of Arles' Suite ('L'Arlesienne')... *Bizet*

**8.0**

**DANCING TIME**

**THE LONDON RADIO DANCE BAND**

Directed by **SIDNEY FIRMAN**

**WALLIS and DAWSON**

(Syncopated Duets at the Piano)

**FLORENCE OLDHAM (Syncopated Songs)**

**HARRY ROBBINS (Xylophone)**

**10.0 WEATHER FORECAST; SECOND GENERAL NEWS BULLETIN**

**10.15-11.15 AN HOUR OF OLD MEMORIES**

*From Birmingham*

**THE BIRMINGHAM STUDIO ORCHESTRA**

Conducted by **JOSEPH LEWIS**

Pot Pourri, 'Potted Overtures' *arr. Englemann*

**DAN JONES (Tenor)**

Mona..... *Adams*

The Last Watch..... *Pinsuti*

Songs of Araby..... *Clay*

**MARGARET WILKINSON**

On the Banks of Allan Water.... *Traditional*

She wandered down the mountain side... *Clay*

May Morning..... *Denza*

**10.45 ORCHESTRA**

Selection, 'Melodious Memories'..... *Finck*

**DAN JONES**

My Queen..... *Blumenthal*

Roses..... *Adams*

I hear you calling me..... *Marshall*

**ORCHESTRA**

Selection of Popular English Melodies, 'The Rose'..... *Myddleton*



Wallis and Dawson, with their syncopated duets at the piano, also feature in 'Dancing Time' tonight.

**6BM BOURNEMOUTH. 326.1 M. 920 KC.**

**4.0 DANCE MUSIC** by the KING'S HALL HARMONICS  
Relayed from the King's Hall Rooms of the Royal Bath Hotel. Directed by **ALEX WAINWRIGHT**

**5.15 THE CHILDREN'S HOUR**

**6.0 London Programme** relayed from Daventry

**6.30 S.B. from London**

**7.0 Mr. GEORGE DANCE, 'Gardening—Winter Flowering Plants'**

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

**9.35 NORMAN LONG**  
A Song, a Story, and a Piano

**9.50-12.0 S.B. from London**

**5WA CARDIFF. 353 M. 850 KC.**

**3.30 London Programme** relayed from Daventry

**5.0 THE DANSANT** relayed from Cox's Café.  
Music by the BUTE DANCE BAND

**5.15 THE CHILDREN'S HOUR**

**6.0 London Programme** relayed from Daventry

**6.30 S.B. from London**

**6.45 Eye-Witness Account: CARDIFF v. SWANSEA**

**7.0 Mr. NORMAN NASH: 'On the Road in 1928—Impressions of the Motor-Show'**

**7.15 S.B. from London**

**7.25 Mr. L. E. WILLIAMS, 'The Football Whirligig'**

**7.40 FIRST CONCERT OF THE BRISTOL CHORAL SOCIETY**

Season: 1927-1928

Relayed from the Colston Hall, Bristol

**'THE FLYING DUTCHMAN'**

An Opera in Three Acts by **WAGNER**

Cast:

The Flying Dutchman..... **DENNIS NOBLE**

Daland, a Norwegian Sea Captain

**STUART ROBERTSON**

Senta, his Daughter..... **CARRIE TUBB**

Erik, a Huntsman..... **JOHN ADAMS**

Steersman of Daland's vessel..... **MARY**

**MILLCENT RUSSELL**

**THE CHORUS of the BRISTOL CHORAL SOCIETY**

**THE BRISTOL SYMPHONY ORCHESTRA**

Conducted by **Sir HERBERT BREWER**

**WAGNER** more than once, in some form or other, treated dramatically the idea of the redemption of man from evil forces by the purifying influence and sacrifice of womankind. There was much in his own attitude to life that put him in sympathy with this idea.

He became interested in the legend of the Dutch sailor captain, who, swearing that he would round the Cape if he had to sail for ever, was heard by the Evil One, who condemned him to sail the seas until he could find a woman faithful to death. The composer had a stormy sea-voyage to London, in 1839, on which he experienced hardship and danger. The legend was much in his mind, and soon afterwards he began to put his ideas of the Opera on paper, writing both libretto and music. The Opera was produced in 1843.

(Cardiff Programme continued on page 160.)

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# Saturday's Programmes continued (October 29)

In the Overture we can hear the contrast between the storm that depicts the fate of the Dutch captain, and the tender, romantic melody of the woman who is willing to sacrifice herself for him—a melody which is a basic element of the whole work. A sailor's song is also prominent.

### ACT I

We are to know that the Dutchman is allowed to land once every seven years, to seek a woman who shall redeem him. Many weary terms he has sailed, and now is come to anchor again in a bay of Norway. Here is lying the vessel of Captain Daland (Bass), whose home is near. The Dutchman (Baritone) asks that he may seek the hand of Daland's daughter, Senta, to whom, he says, he will give his riches. He still clings to the hope that he may find a woman whose love will free him from the curse. Daland agrees to the match, and they go to his home.

### ACT II

The scene is a room in Daland's house. Senta (Soprano) sits with her nurse, Mary (Contralto), and her spinning maidens, who sing a charming song. She is gazing upon a portrait of the Dutchman, and is affected by his unhappy history. The girls chaff her about her absorption in the tale of the mysterious Dutchman, and hint that her huntsman lover, Erik, will not brook a rival.

Senta sings the ballad of the Flying Dutchman—the song on which the dramatic and musical motifs of the Opera centre. She prays that she may be the Dutchman's salvation.

Now her lover, Erik (Tenor) enters, telling of her father's coming. The others go out, and Erik sings of his love. He has had a dream of the meeting of Daland with the Dutchman. Senta declares her conviction that she and the wanderer are seeking each other, and Erik, heart-broken and horrified, leaves her.

Her father and the Dutchman enter, and the Act closes with a scene between the two thus brought together, in which she vows to be true, and so to save him.

9.15 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN (9.30 Local Announcements; Sports Bulletin)

9.35 'THE FLYING DUTCHMAN' (Continued)

### ACT III

THE scene is a rocky bay, in which the ships of Daland and the Dutchman are anchored. Daland's sailors are carousing, but the Dutchman's ship is eerily silent. Girls come from Daland's house and hail the Dutchman's crew, but there is no response. A storm arises about the strange ship, and flames spring from its masts, though elsewhere all is calm. The sailors upon it sing a wild chorus. After a time, the tumult ceases. Senta comes from the house, Erik following and trying desperately to persuade her against her design.

The Dutchman hears the lover reminding Senta of their plighted troth, and fears that his hope is vain, that she is lost to him. He reproaches her, and in agitation hastens to leave her, after telling her of the only way in which he can be freed from the curse. He goes aboard his vessel, which swiftly sails out to sea. Senta rushes away. Erik, her father, and the nurse seek to restrain her, but she runs to a rocky point and throws herself into the sea. The Flying Dutchman's ship sinks, and in the midst of the waters is seen the apotheosis of Senta and the wanderer, transfigured in glory, soaring to Heaven.

10.0-12.0 S.B. from London

## 2ZY MANCHESTER. 384.5 M. 780 KC.

3.0 MUSIC by PAT RYAN'S ORCHESTRA, relayed from the Wireless Exhibition at the City Hall

4.0 MAURICE RICARDO (Baritone) (From the Studio)  
Perhaps you'll think of me ... } Lawrence Wright  
Beware of the Maidens ... }  
It made you happy when you made me cry } Donaldson

4.15 MUSIC by PAT RYAN'S ORCHESTRA (Continued)

5.0 CISSIE LOCKE (Flute)  
Du, du ..... Boehm  
Romance ..... Cellier  
The Sylph ..... Leclair



'THE FLYING DUTCHMAN.'

Wagner's opera, as given at the Bristol Choral Society's first concert of the season, will be broadcast from Cardiff this evening. Two of the principals in this performance are Miss Carrie Tubb (Senta) and Mr. Stuart Robertson (Daland), whose portraits are inset above.

5.15 THE CHILDREN'S HOUR: 'Lessons made easy' (Traditional), 'The Wonderful Piper' (Arr.), sung by Harry Hopewell. Clarinet Solos by Pat Ryan. 'Invocation' (Carl Böhm) played by Eric Fogg. Six London Nursery Rhymes (E. Forster), sung by Betty Wheatley: 'Cornhill,' 'Bloomsbury,' 'Rushy Green,' 'Petticoat Lane,' 'Whitechapel,' 'Whitehall'

6.0 PAT RYAN'S ORCHESTRA relayed from the Wireless Exhibition at the City Hall

6.30 S.B. from London

6.45 PAT RYAN'S ORCHESTRA (Continued)

7.0 MR. GORDON PHILLIPS ('Lucio' of the Manchester Guardian): 'The Pleasures of Winter'

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

9.35 REQUESTS by THE STATION ORCHESTRA  
Pageant March ..... Finck  
Overture to 'The Barber of Seville' ..... Rossini  
Mazurka, 'The Gipsy' ..... Ganie  
A Dervish Chorus in the Soudan ..... Sebek  
Dance of the Tumblers ..... Rimsky-Korsakov  
Slavonic Rhapsody ..... Friedemann  
Overture to 'Light Cavalry' ..... Suppé

10.30-12.0 S.B. from London

## 6KH HULL. 294.1 M. 1,020 KC.

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 MR. FRED R. PEARSON, 'The Humber in History—II, Angle and Viking'

7.15-12.0 S.B. from London (9.30 Local Announcements, Sports Bulletin)

## 2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M. 1,080 KC. & 1,190 KC.

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 Light Music

6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

## 6LV LIVERPOOL. 297 M. 1,010 KC.

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

5.30 'TURNING THE TABLES'

An Original Fairy Play

Presented by EDWARD P. GENN

Cast:

Sir Hugonde Brave (a Young Knight) PHILIP H. HARPER  
Lady Babette (his little Sister) BETTY LANGLEY  
Old Miles (their faithful retainer) WALTER SHORE  
Dame Gruber (a Witch) J. P. LAMBE  
Tilda (the Witch's Daughter) GLADYS DOVEY

Scene 1. In the witch's cottage.

Scene 2. Sir Hugo's castle.

Scene 3. In the witch's cottage.

Incidental Music by the STATION CHILDREN'S ORCHESTRA

Conducted by HARVEY J. DUNKERLEY

6.0 A Programme of Music by the CHILDREN'S ORCHESTRA

Music played at the Banquet in 'The Fairy Prince' ..... Arne  
Drink to me only ..... arr. Quilter  
Intermezzo, 'In Lilac Time' ..... Evening  
In the Firelight ..... Somerville  
Nos. 2 and 3 of 'Four Fancies' ..... Somerville

6.30-12.0 S.B. from London (9.30 Local Announcements, Sports Bulletin)

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

11.30-12.30 Gramophone Records

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 MR. E. L. GUILFORD, 'The Legend of Robin Hood'

7.15-12.0 S.B. from London (9.30 Local Announcements, Sports Bulletin)

(Saturday's Programmes continued on page 162.)



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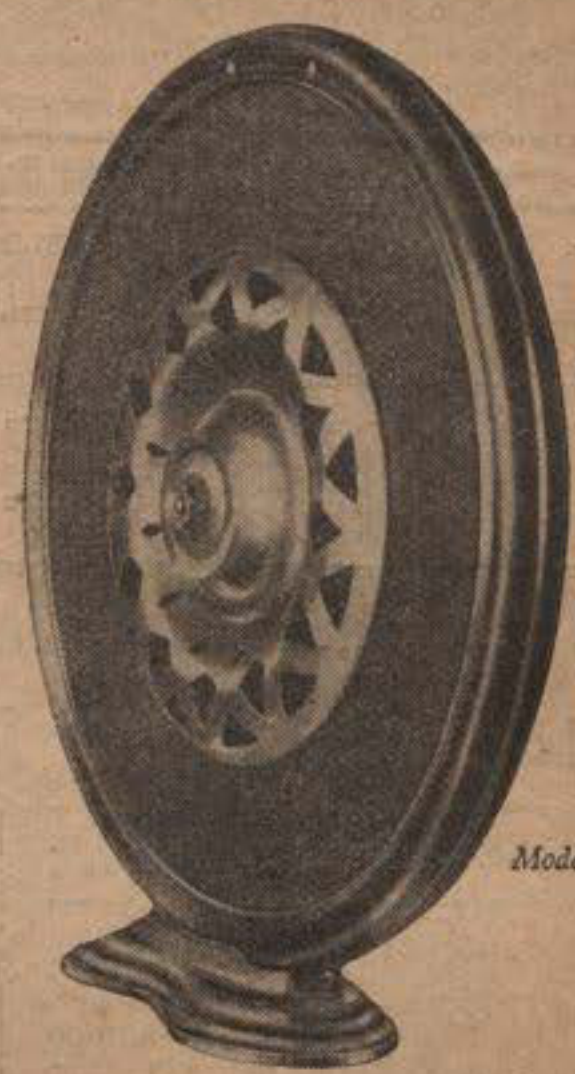
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**THE SUPERSENSITIVE CONE**

# Saturday's Programmes continued (October 29)

(Continued from page 100.)

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

3.15 app. PLYMOUTH ALBION v. U.C.S. OLD BOYS

A Running Commentary by Mr. E. G. BUTCHER on the Rugby Football Match Relayed from Beacon Park

4.45 app. London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: Glee and Shanties by the St. Gabriel Quartet

6.0 THE STATION ORCHESTRA  
March of the Tin Soldiers ..... Jessel  
Gollivog's Dance ..... Duval  
Cockney Suite ..... Ketelbey

6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

## 6FL SHEFFIELD. 272.7 M. 1,100 KC.

4.15 ORGAN, relayed from the Albert Hall

5.15 THE CHILDREN'S HOUR: Gladys Heath will sing. Allvine Allen will play the piano, Gladys Trye the mandoline, and Doris Gill will recite

6.0 CARL DUCE'S CABARET BAND

6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

## 6ST STOKE. 294.1 M. 1020 KC.

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

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

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7.0 Mr. E. SIMS-HILDITCH, 'Charles Dickens and Music'

7.15-12.0 S.B. from London (9.30 Local Announcements, Sports Bulletin)

## 5SX SWANSEA. 294.1 M. 1020 KC.

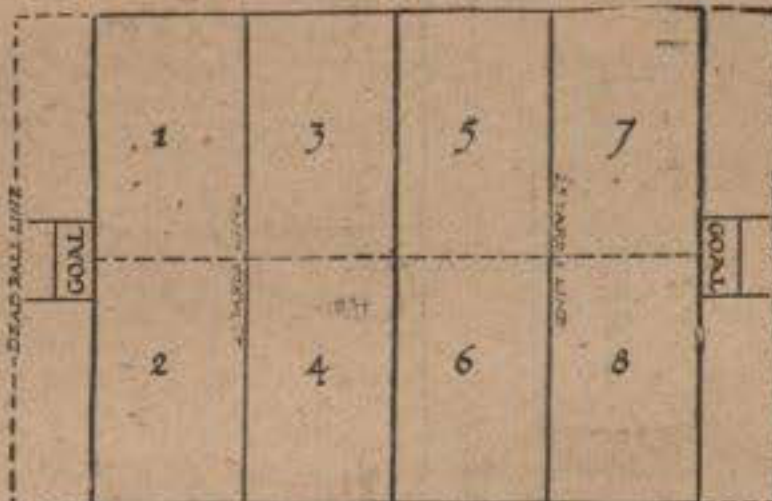
3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

6.45 S.B. from Cardiff



Plymouth listeners should use this plan when listening to the Rugby Football broadcast this afternoon.

7.0 DR. TEDDY MORGAN; Welsh Rugby Football Topics

7.15 S.B. from London

7.25 S.B. from Cardiff

9.15 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN (9.30 Local Announcements; Sports Bulletin)

9.35 S.B. from Cardiff

10.0-12.0 S.B. from London

## Northern Programmes.

### 5NO NEWCASTLE. 312.5 M. 960 KC.

3.30:—London Programme relayed from Daventry. 4.30 app. —Music relayed from Tilley's Blakett Street Restaurant. 5.15:—Children's Hour: Fairy Tales and Fairy Music by Mrs. Una Rodenurst and Mr. Andrew Fraser. 6.0:—London Programme relayed from Daventry. 6.30:—S.B. from London. 7.0:—Mr. William B. Nisbet: 'Coastal Navigation—III. Tides.' 7.15:—S.B. from London. 10.30:—Dance Music: Tilley's Dance Orchestra, relayed from the Grand Assembly Rooms. 11.15-12.0:—S.B. from London.

### 5SC GLASGOW. 405.4 M. 740 KC.

3.15:—Dance Music relayed from the Plaza Palais de Danse. 4.15:—Americans. The Station Wireless Quintet: Suite, 'Americans' (Thurhan). Anna Kirkham (Soprano): From the land of the sky blue water, and Far off I hear a lover's flute (Cadmán). Quintet: Four American-Indian Songs (Cadmán). Anna Kirkham: A Birthday (Huntingdon Woodman); Oh, didn't it rain (arr. Burleigh). Quintet: Plantation Songs (Clufoam). Anna Kirkham: I stood on the Ribber of Jordan (arr. Burleigh); Deep River (arr. Fisher). 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.30:—S.B. from London. 9.35:—Music and a Play. The Station Orchestra: Three Dances (Nell Gwyn) (German); Intermezzi: 'Secrets' (Andliffe). 'A Man of Ideas' A play in One Act by Miles Malleon. Orchestra: Suite, 'May Days and Grey Days' (Elliot); Sweet Memories (Clufoam). 10.30-12.0:—S.B. from London.

### 2BD ABERDEEN. 600 M. 600 KC.

3.45 The Station Octet in Percy Fletcher's Music. Robert Wilson (Soprano). Andrew Campbell (Baritone). Lilian Thompson (Contralto). 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.30-12.0:—S.B. from London.

### 2BE BELFAST. 505.1 M. 980 KC.

3.30:—Coleridge Taylor. The Station Orchestra. Dorothy Craig (Contralto). 4.20:—Instrumental Solos by Weber Fawcett (Oboe); Elton J. Harris (Clarinet). 4.38:—Old Favourites. Orchestra. 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.30:—S.B. from London. 9.35:—A Masque Programme. 10.30-12.0:—S.B. from London.

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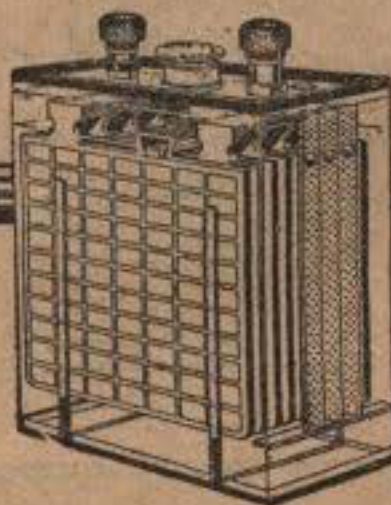
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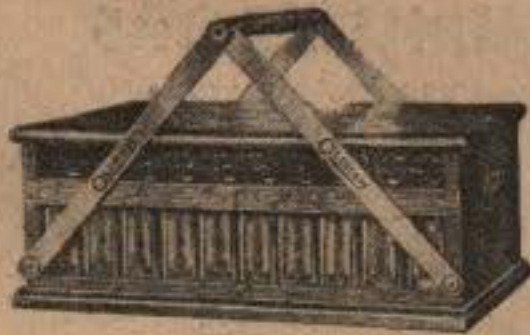


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An Oldham 60 Volts H.T. Accumulator made up by using three 20 Volt units - **7½d** per Volt.

60 Volts	-	<b>37/6</b>	100 Volts	<b>62/6</b>
80 Volts	-	<b>50/-</b>	120 Volts	<b>75/-</b>

Solid Oak Base, any voltage 3/6 extra.  
Lid and Handles, any voltage 4/6 extra.

# OLDHAM

Oldham & Son, Ltd., Denton, Manchester. Telephone: Denton 121.  
London Office: 6, Eccleston Place. Telephone: Sloane 2701.  
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# Two Outstanding Mullard Achievements

Again Mullard takes the lead—'075 Valves and the New Model E Speaker. This new series of valves with the wonderful Mullard P.M. Filament consuming only '075 ampere makes all valves consuming 1/10 ampere extravagant. All the advantages of the wonderful Mullard P.M. Filament, great strength, long life, and copious emission are retained for the lowest available running cost.

### The Mullard Pure Music Speaker Model E

has solved the problem of Pure Music from a speaker of moderate price. Hear it and realise what amazing value it offers.



**Mullard**  
**MASTER · RADIO**

Price  
**£3 5 0**

**Buy a  
different  
Loud Speaker**



— the  
**Brown  
Cabinet**

**H**ERE'S a loud speaker that is different. You cannot mistake it for a flower bowl or an ink well. It is not gaudy in appearance or fantastic in shape. Just because it is quiet and dignified—rich looking—the **Brown Cabinet Loud Speaker** stands out from the multitude of horn and cone instruments on the market.

It will look well in your home. And just as its beautiful cabinet will please your eye, so will its pure, true reproduction please your ear.

The **Brown Cabinet** does just what a loud speaker should. It gives you all that you could possibly wish for. Your Wireless Dealer wants to demonstrate it to you. Price £6. 6s.

Not a horn—not a cone.  
But a dignified, unusual  
Loud Speaker

**Brown**  
**CABINET LOUD SPEAKER**

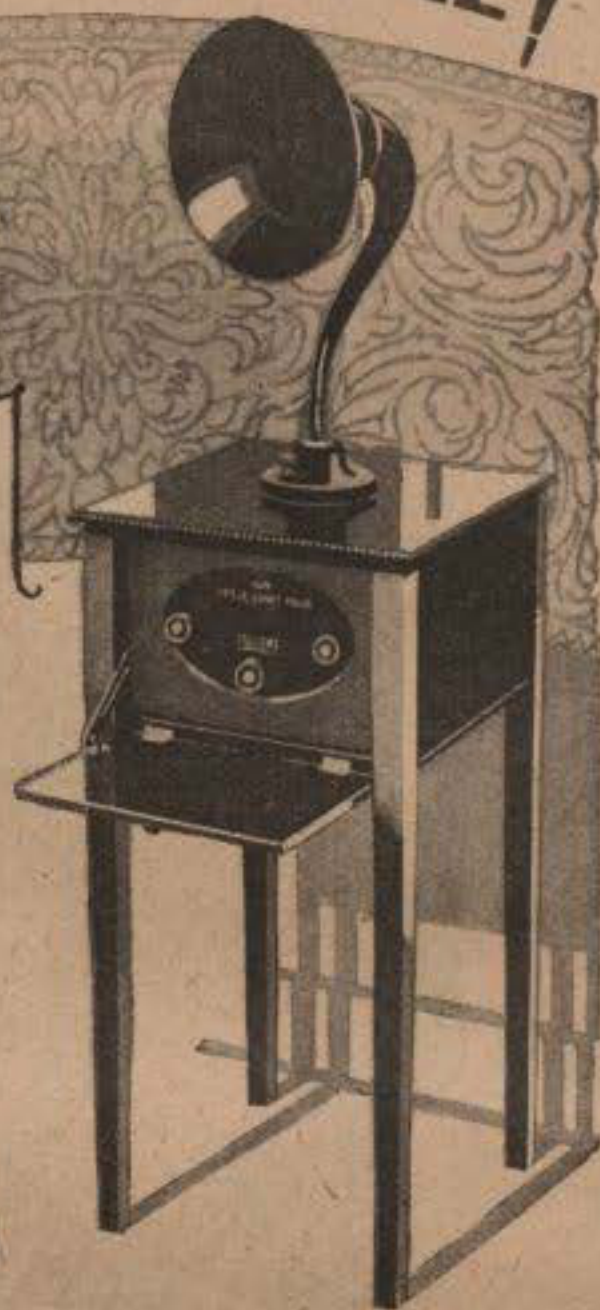
S. G. Brown, Ltd., Western Avenue, North Acton, London, W. 3.  
Retail Showrooms: 19, Mortimer Street, W. 1.; 15, Moorfields, Liverpool; 67, High Street, Southampton. Wholesale Depots throughout the Country.

1927

**WITHOUT A RIVAL!**

Absolutely complete, including Marconi Royalty, Loud Speaker, Valves, Batteries, Full Instructions, Aerial Equipment—everything except the wireless mast.

A full Catalogue of all our products can be obtained free on application.



**15'6**  
DOWN: OR  
**£8.2.6**

Every day that passes adds to the reputation of Little Giant Sets. Cheap sets exist in plenty, wild claims are made by the score. Above and through it all, the true, unrivalled value of Fellows sets stands out clearer and clearer. Beautiful in appearance, powerful and clear in reception, simplicity itself both to instal and to operate, Fellows Little Giants are without a rival in price, performance and popularity.

	Cash Price.	or 12 monthly payments of:
Cabinet Little Giant 2-Valve	£8:2:6	15:6
" " " 3-Valve	£9:4:6	17:6
" " " 4-Valve	£11:8:0	£1:1:3
Table Model Little Giant 2-Valve	£6:10:0	12:6
" " " 3-Valve	£7:12:0	14:6
" " " 4-Valve	£9:16:0	18:6

ALL SETS ON 7 DAYS' APPROVAL ON RECEIPT OF CASH PRICE OR FIRST INSTALMENT. ORDER YOURS NOW.

**FELLOWS  
WIRELESS**

PARK ROYAL, LONDON, N.W.10.

For full list of branches see page 173.

# EVERY PART PERFECT NOT PARTIAL PERFECTION

**R**ELIABLE valves must be perfect in every part. However long and strong a filament may be, it is not of much use if, owing to some defect in the electrode system or an imperfect vacuum, it does not function properly.



B.T.H. 2-volt Valves are good in every part, meticulous care having been exercised in the design and placing of filament, grid and anode. Equally close attention has been paid to the vacuum which in B.T.H. Valves is as perfect as it can possibly be made.

B.T.H. 2-volt Valves have a filament second to none in length, efficiency, long life and low current consumption, and it can be stated quite definitely that there is *no filament which lasts longer.*

There are no weak links in these valves—every point is a “strong point.” Whatever valves you may be using at the moment it is highly probable that the new B.T.H. 2-volt Valves are an improvement on them. They give instant and constant satisfaction.

ASK YOUR DEALER FOR THE NEW B.T.H. 2-VOLT VALVES

Type	Purpose	Fil Volts	Fil. Amps	H. T. Batt. Volts	Ampl. Factor	Impedance	Price
B 21	H.F.	2	0.1	40 to 150	16.0	32,000 ohms.	s. d. 10 6
B 22	G.P.	2	0.1	40 to 100	7.5	14,000 ohms.	10 6
B 23	Power Amp.	2	0.2	40 to 100	6.0	8,000 ohms.	12 6
B 8	Res. Coupl.	2	0.1	100 to 150	50.0	180,000 ohms.	10 6

*The above prices are applicable in Great Britain and Northern Ireland only*



A COMPLETE RANGE OF VALVES

## 2 VOLT VALVES

FOR ALL SETS AND CIRCUITS

- B21 (H.F. or DET)
- B22 (General Purpose)
- B23 (Loud Speaker)
- B8 (R.C.)

2801

If you are interested in R.C. Coupling, write for a copy of the “RESISTOR” Booklet to the Publication Dept., The British Thomson-Houston Co., Ltd., Rugby



Type CZ L.T. Battery

A most efficient and robust Low Tension battery giving absolute reliability at the lowest price consistent with a first class job. It can handle comparatively heavy currents for long periods. Capacities from 20 to 60 amp. hrs. Prices from 11/6 to 21/- per 2-volt cell.

### For the Winter Programmes

The long dark evenings are fast approaching when you will get the maximum pleasure from your wireless set only if your batteries are of first class make and in first class condition.

If they are not, no matter how good your receiver may be you can never know the real purity of the B.B.C. transmissions.

By calling at your local Exide Service Station now, you can be sure of getting wireless reception as it should be.

### Exide "Mass" Type High Tension Batteries

**Type WJ 10-volt**  
The famous Exide WJ H.T. battery is now supplied in an improved design as a 10-volt unit, and at a reduced price. 2500 milli-amp. hours.  
**Price:**  
10-volt unit without crate ..... 5/- (6d. per volt.)  
20-volt in wood crate, 12/6



Type WJ 10-volt

**Type WH 24-volt**  
This H.T. battery, having twice the capacity of the WJ, is recommended wherever the total consumption of H.T. current exceeds 20 milli-amperes. There is a mid-point tapping at 12-volts.  
**Price:**  
24-volt unit without crate, reduced from 30/- to 24/-

# Exide

**THE LONG LIFE BATTERY**

Obtainable from your local dealer or Exide Service Station

Advertisement of The Chloride Electrical Storage Co., Ltd., Clifton Junction, Manchester.

EVERYTHING **The G.E.C. your guarantee** ELECTRICAL

## THE LATEST GECOPHONE triumphs



Cat. No. B.C. 1694. The GECOPHONE Super Cone Cabinet Loud Speaker represents the nearest approach to the ideal ever attained. It is fitted with a large cone of conoidal form operating from a delicately balanced armature. The cabinet, of solid mahogany, is a triumph of the cabinet maker's craft.

PRICE, EIGHT GUINEAS.

Cat. No. B.C. 1690. A most desirable loud speaker embodying both quality of reproduction and fine appearance. The cone is of the new conoidal type and is fitted with a balanced armature, while the cabinet is of solid mahogany.

PRICE, £6 : 0 : 0.

# GECOPHONE

REGISTERED TRADE MARK

## CABINET CONE LOUD SPEAKERS

MADE IN ENGLAND.

Sold by all Wireless Dealers and Stores.



"GECOPHONE RADIO RECEIVERS and GRAMOPHONE REPRODUCERS, LOUD SPEAKERS"—DESCRIPTIVE BROCHURE. If you are looking for a better set with a novel new feature, write for a copy of the beautifully illustrated brochure, B.C. 4524 sent post free on request.

Advt. of The General Electric Co., Ltd., Magnet House, Kingsway, London, W.C.2.



# THE SINGER LIVES AGAIN IN EVERY BERITON



Clear, unspoiled, the voice of the singer comes to you in rich full measure with the aid of this new wonder-valve.

Forget all preconceived ideas of valves and filaments, costs and current consumption, and be prepared to judge the Beriton by what it *does*.

Place this, the latest achievement in radio realism, on test beside any valve you like, *no matter what its cost*, and you will do what thousands have already done—leave the Beritons in your set and pocket the saving.

Never before were such clarity, such volume and long life, combined with current economy, found in a valve so easily within reach of all.

That is the simple story of the Beriton. Of course, it is the product of long and patient research. Obviously, its materials must be the best that can be got; naturally it is tested exhaustively before you get it; but the real reason for your buying and sticking to Beritons is *that you cannot do better*.

**BERITON VALVES ARE ONLY  
SUPPLIED DIRECT BY POST  
SEND YOUR ORDER TO-DAY**

H.F. AND L.F. [ **6'6** 2-volt, 4-volt and 6-volt ] POWER [ **9'** 2-volt, 4-volt and 6-volt ]

Prices include Postage

Owing to its special design the Beriton Valve possesses characteristics never previously obtained in any dull-emitter valve and never equalled in any valve of any type. See table below.

*All Beriton Valves are sold on a full non-quibble money-back guarantee. If you are not perfectly satisfied with our valves return them and get your money back.*

*Orders are despatched in rotation, but there is no delay.*

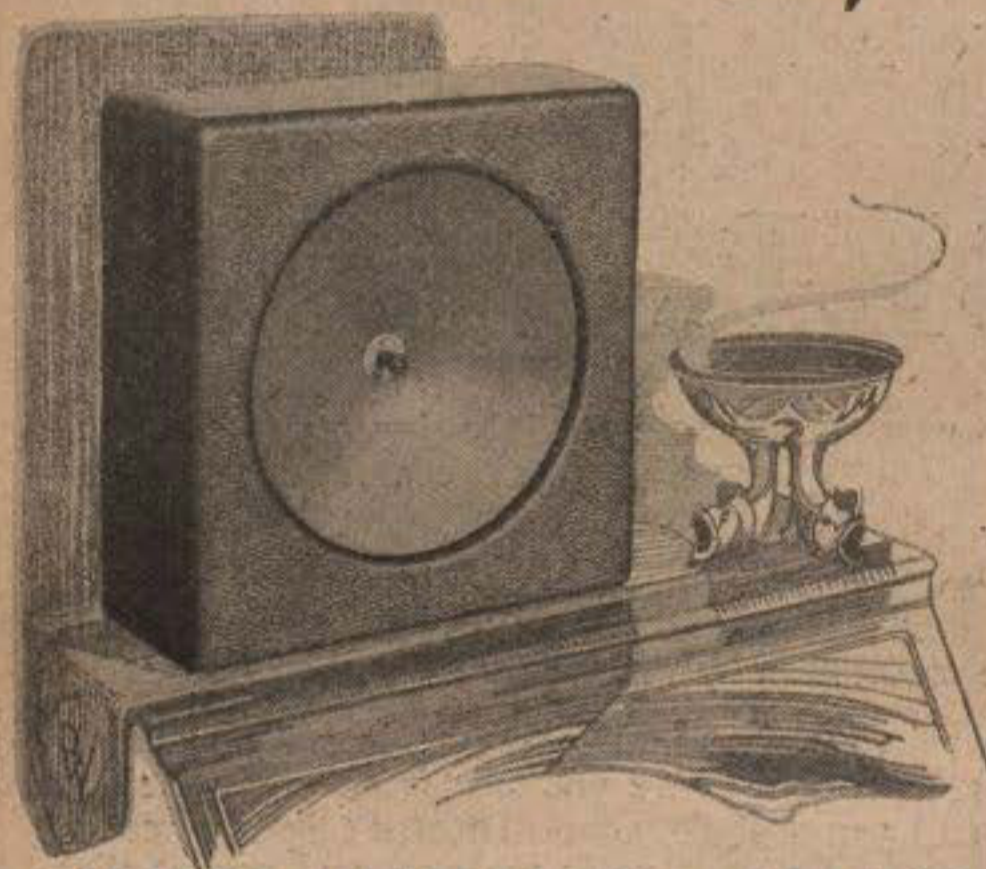
*Fill in name of Company on all POSTAL ORDERS and cross "& Co."*

Type	Filament Volts	Filament Amps.	Anode Volts	Grid Bias	M. Voltage Amplification Factor	R/AC Anode Resistance Ohms	Slope M Volts
H.F. 2 ...	2.0	1	30-90	—	13	29,000	.45
L.F. 2 ...	2.0	1	30-100	1-4	75	15,000	.5
POWER 2 ...	2.0	.25	60-100	4-9	5	7,000	.70
H.F. 4 ...	4.0	1	30-90	—	13	21,000	1.2
L.F. 4 ...	4.0	1	30-100	1-4	75	6,250	1.2
POWER 4 ...	4.0	.15	60-100	4-13	5	5,000	1.0
H.F. 6 ...	6.0	1	30-90	—	14	20,000	.7
L.F. 6 ...	6.0	1	60-100	1-4	85	10,000	.85
POWER 6 ...	6.0	.1	90-100	5-13	5	5,000	1.0

# Beriton

MERCHANT MANUFACTURERS CO., LTD., 20 Bartlett's Buildings, Holborn Circus, E.C.1

# WITHOUT A RIVAL!



## THE CABINET LOUD-SPEAKER AT 35/-

Selling faster than we can make them. A new, better, purer loud-speaker. Not just "another cone model." A Fellows invention produced after two years' research. The shape of the diaphragm is unique, and gives unique results. It gives absolutely even distribution of sound in all directions. It eliminates all "drumming." It ensures exact purity of speech and music. Every letter, every note clear, powerful and true.

You know, of course, that you can have this loud-speaker for seven days on approval against cash.

*IMPORTANT.* Such enormous demand, has followed the appearance of this new loud-speaker, that at present we have failed to keep pace as regards the mahogany model. A few days' delay must be expected before delivery of this therefore. The other models are, at present, still available from stocks.

Fine Leatherette Finish - - - 35/-

Polished Oak or Mahogany - 42/-

Packing free, postage 1/3.

*The Fellows Junior.*  
The famous horn-type loud-speaker, 19 ins high, powerful and clear as a bell 13/6

Packing free, postage 1/3.

*The Volu-tone.*  
Horn-type loud-speaker for large halls, dancing, etc. - - - 45/-

Packing free, carriage forward.

SEND FOR A COPY OF OUR NEW CATALOGUE.

# FELLOWS WIRELESS

PARK ROYAL, LONDON, N.W.10.

For full list of branches see page 173

M.C. 63

EVERYTHING **The G.E.C.** ELECTRICAL  
*your guarantee*

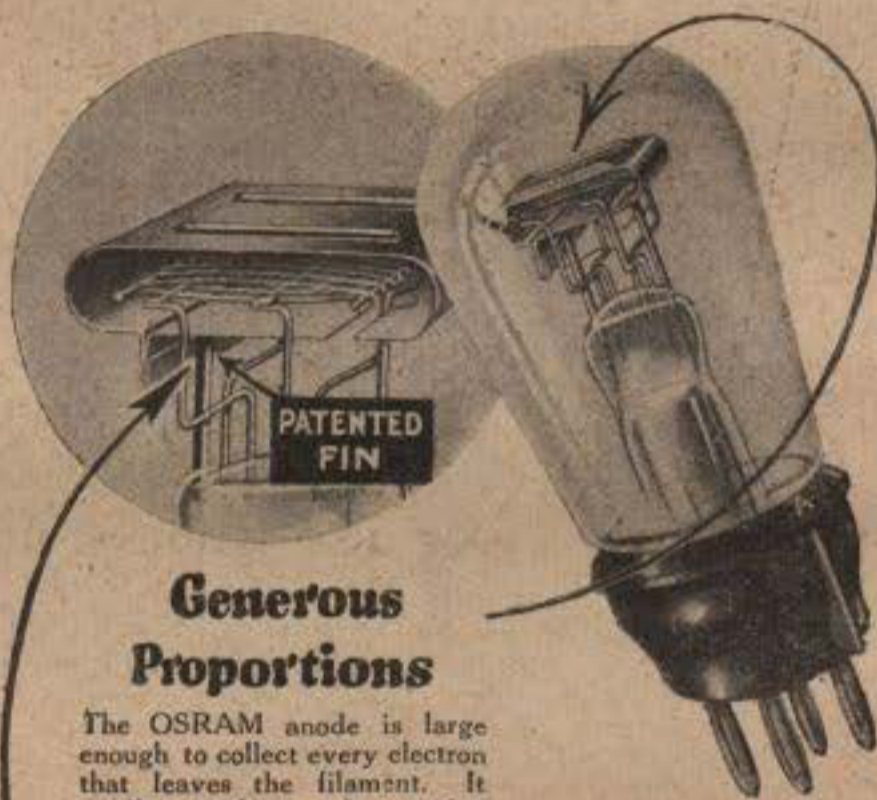
Perfect at Every Point

New

# Osram Valves

with the New Filament

## The Perfect Anode



### Generous Proportions

The OSRAM anode is large enough to collect every electron that leaves the filament. It totally encloses the active portion of the filament, reducing valve resistance and increasing the undistorted volume of output given to your loud speaker.

### Firm & Rigid

The anode is ribbed to increase its strength. A new and patented design incorporating a projecting fin increases the area of the weld between the anode and its support wire. This makes for a much firmer contact, and for greater rigidity than if the round edge of the anode were used.

MADE IN  
ENGLAND.

VALVES TO IMPROVE YOUR LOUD SPEAKER REPRODUCTION.

OSRAM	2 volt	4 volt	6 volt	Price 12/6 each
	D.E.P. 215	D.E.P. 410	D.E.P. 610	
	D.E.P. 240		D.E. 5A	Price 20/- each

Made at the factory with the greatest experience in valve manufacture in the British Empire.

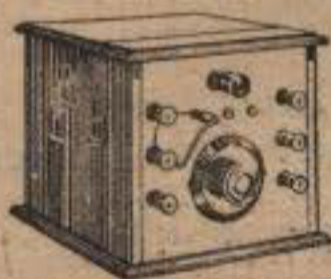
Manufactured from raw material to finished product by the same British Organisation.

Advt. of The General Electric Co., Ltd., Magnet House, Kingsway, London, W.C.2.

Another 2/- Gift  
with to-day's POPULAR WIRELESS

# FOUR BLUE PRINTS FREE

to make the following efficient Sets

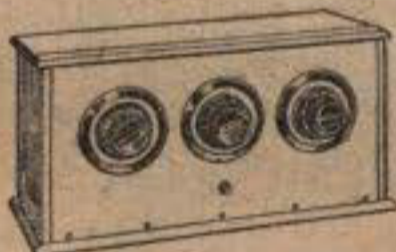


### "KNIFE-EDGE" CRYSTAL

A very sharply tuned crystal receiver. Designed to receive local station and 5 G.B.

### H.F. and DETECTOR

neutralised, with tuned transformer coupling. A simple receiver for long distance head-phone work.

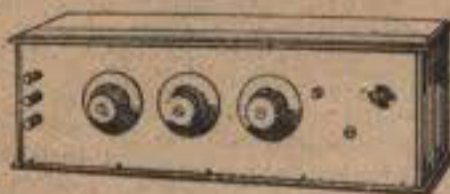


### THE "UNIVERSAL" THREE VALVER

Detector and two R.C., L.F. stages. For distortionless loudspeaker reception.

### "SPANSPACE FOUR"

A sensitive and selective Set for long range loudspeaker reception.



Here are Sets for every purpose, all of which can be built at rock-bottom efficiency prices. So clear and complete are the FOUR BLUE PRINTS that even if you have never wired up a Set before, success is assured at the first attempt. Wiring diagrams, lists of components required, explanatory pictorial circuits and constructional notes are given on each Blue Print. To make sure of this great gift buy your copy of POPULAR WIRELESS AT ONCE.

# POPULAR WIRELESS

On Sale at all Booksellers and Bookstalls.

Published by The Amalgamated Press, Ltd.

## —increase in Volume and Clarity surprising —far superior to H.T. Batteries,

writes Mr. P.S., Westminster Drive,  
Westcliff-on-Sea, Essex.

THIS is typical of the gratifying letters received every day. "Goltone Eliminators" are satisfactorily replacing old-fashioned H.T. Batteries, with a consequent increase in volume and purity. Battery replacement costs are a thing of the past. Direct current models from 35/-.

Alternating current models from 25 10s. 0d.

Full particulars sent on request. Refuse substitutes—insist on the genuine "Goltone Eliminator."



### DOES 5GB INTERFERE WITH YOU?

Or is it your local station that forms a background for your reception over a wide area?

Cut it out, with the "Goltone Selecta Wavetrap."

Note, how new and distant stations come in on the scale at points that previously drew blanks.

Marvellous selectivity. Fitted in a few moments—no alteration to set. Price 35/-



## "Goltone Negrolac Aerial"

"REGD."

A Sensational advance in efficiency.

Adds 25% to your volume. Brings up stations hitherto unobtainable. Replace your old inefficient aerial with the "GOLTONE NEGROLAC."

Per length of 80 ft. . . . 15/-  
Per length of 100 ft. . . . 18/-

Write for expert's reports and full particulars.



### GOLTONE RADIO METERS

A high-grade British-made instrument in insulated case, reading high and low tension voltages.

Side reading 8/6. Centre zero reading 10/6 (as illustrated).

Genuine "Goltone" Instruments have trade mark on dial.

Demonstrations Daily at London Office, 50 and 51, Great Chancel Street, Oxford Street, W.1.

**Ward & Goldstone**  
PENDLETON MANCHESTER LTD

Stocked by all High-Class Radio Stores. Illustrated List H.T. post free on request.

# CHOKED!

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Not worn out but choked to death! That is how H.T. Batteries die. That's why you discard your battery. It is choked by Internal Resistance — dead while it still had weeks and months of useful life inside it.

Now Fellows Chemists have at last defeated this great enemy of H.T. Batteries. Now in the Regenerator internal resistance is continuously fought down.

And so the Regenerator Battery lives a full life; its current flows unimpeded.

The Regenerator has more power and a longer life.

- |     |   |      |
|-----|---|------|
| 54  | Volts with lead for grid bias..... (Post 6d.) | 6/-  |
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| 108 | Volts tapped every 6 volts..... (Post 1/-)    | 11/- |
| 9   | Volt grid bias..... (Post 3d.)                | 1/3  |

Send for a copy of our new Catalogue.

## FELLOWS WIRELESS

Park Royal, London, N.W.10

For greater power and longer life



Obtainable by post from Head Office or from any Fellows Branch. (See page 173.)

M.C.45

## SPECIALISTS IN LOW FREQUENCY AMPLIFICATION

Every problem has at least two different sides. The firm who has studied both sides of a question has obviously a big advantage. This is the fortunate position in which E. I. & Varley, Ltd., find themselves. Prior to the amalgamation which has already done so much for Radio Science—vide all the leading Wireless Journals of the day—E. I. Ltd. had spent years in perfecting L. F. Transformers, and the success achieved by the famous Varley Bi-duplex Wire-wound Anode Resistances had made itself known in almost every corner of the world. The pooling of the resources of these two firms, both from a technical and manufacturing standpoint has resulted in the production of two of the finest Radio components ever known, and there is now no excuse for the existence of distortion in your reproduction.

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This transformer proved to be one of the biggest achievements at the National Radio Exhibition, Olympia. The National Physical Laboratory curve shows that its amplification is practically constant from 100 to 6,000 cycles, and that exceptionally good results can be obtained even at 20 cycles. The iron content of this transformer is considerably greater than in other models, and, further, the iron is of a special grade considerably higher in permeability, and lower in core losses than was hitherto obtainable; in fact, some idea of what has been achieved can be gauged from the fact that AT 50 CYCLES THE INDUCTANCE IS 123 HENRIES, AND AT 500 CYCLES 123 HENRIES.

Price 25/-

### The New Bi-duplex Wire-wound Resistance Capacity Couplers.

The National Physical Laboratory Curve of these remarkable components, shown for the first time at the Wireless Exhibition, proved beyond doubt the extraordinary efficiency of resistance capacity coupling when the high resistances are wound on the Bi-duplex system with the special alloy wire used only by this company. PERFECT STRAIGHT LINE AMPLIFICATION AT ALL FREQUENCIES FROM 20 to 6,000 is assured, and for the first time it is now possible to get tremendous amplification and volume consistent with almost unbelievable faithfulness of reproduction.

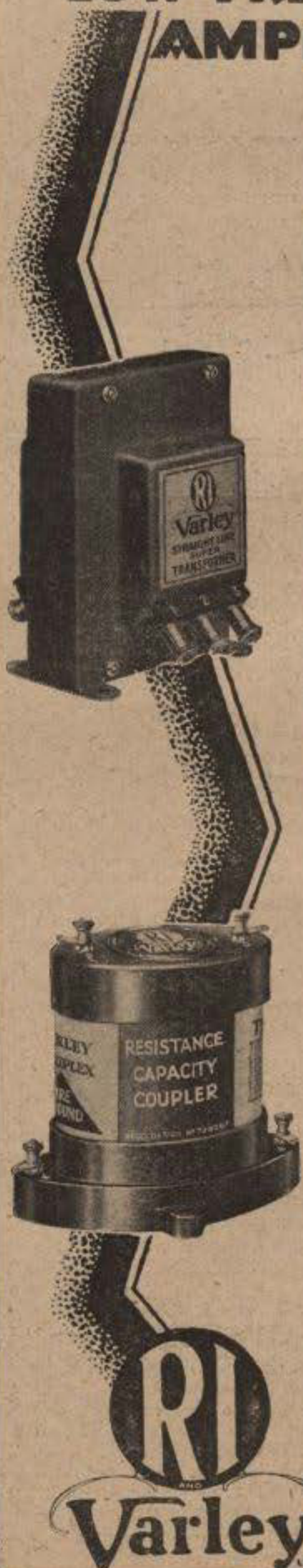
Type A. Suitable for use after valves with A.C. Resistance (Impedance) of 15,000—40,000 ohms .. .. 20/-

Type B. Suitable for use after valves with A.C. Resistance (Impedance) of 30,000—100,000 ohms .. .. 22/6

If you are seriously interested in L.F. amplification and in getting the purest results from your loud speaker, our new Booklet "Low Frequency Amplification" (Price 1/-) contains in simple language the fullest details of Transformer, Resistance Capacity and Choke Coupling. The information is absolutely reliable, and confirmed by independent tests made by the National Physical Laboratory.

THE MARK OF BETTER RADIO

Kingsway House, 103, Kingsway, W.C.2. Telephone - Holborn 5303.



# RI Varley LTD

# 'Wireless without worry'

is

Mr. Robinson's  
motto



He's got a Set that works a loud speaker without valves or accumulator

"ROUND at Robinson's the other night I found everyone astir with excitement. Felt quite flattered—until I found that I wasn't the cause of the flutter, but it was only a wretched Wireless Set. Now I would not have given a brass farthing for a Wireless Set—until then.

More bother than they were worth, with their valves and accumulators and things! I told Robinson so, and he laughed. Then he told me that his Set was a **Brown Ideal Wireless Set**—the wonderful receiver which works a loud speaker and yet hasn't got a single valve or accumulator. It made me gasp and change my idea of Wireless.

I'm going to get a **Brown Ideal Wireless Set** myself now. A Set which gives me good loud speaker reproduction without the worry and expense of accumulator recharging gives me the laugh over my Valve Set friends.

**a** The **Brown Ideal Wireless Set** comes in three models. For range of 15 miles from a B.B.C. Station, price £12 10s. Frame aerial model (3 miles range) price £15. Junior model (7 miles range) price £9. Prices include **Brown Loud Speaker**. Nothing more to buy.

# Brown

## IDEAL WIRELESS SET

is Mr. Robinson's Set

S. G. BROWN, Ltd., Western Avenue, North Acton, W.3  
Retail Showrooms: 19, Mortimer Street, W.1; 15, Moorfields, Liverpool,  
67, High Street, Southampton. Wholesale Depots throughout the Country.

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# LOUDEN



Whatever the purpose—whatever the set, there is a New Louden for every possible requirement. There is now no need to pay high prices for special purpose valves. Here, with this wide new Louden range, there is a first-class British valve made specially for every purpose and yet still sold at a fair price.

Bright Emitters, 5.5 v. **3/6**

Dull Emitters, 2, 4, 6v. **6/6**

Dull Emitter Power **8/-**  
4 and 6 volts

Bright and dull emitters made specially for H.F. amplification, grid leak or anode bend detection, L.F. transformer or resistance capacity amplification. Power valves for transformer or resistance capacity amplification.

Postage and Packing: 1 valve 4d., 2 or 3 valves 6d., 4, 5, or 6 valves, 9d.

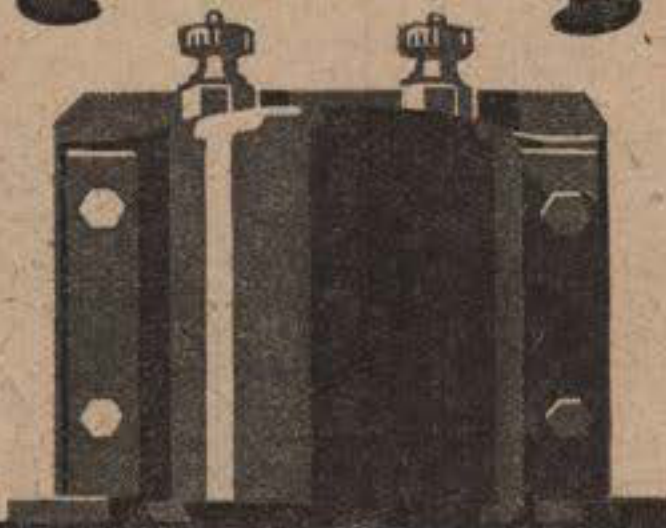
# FELLOWS WIRELESS

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M.C. 5

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# MARCONIPHONE IDEAL TRANSFORMERS

The "Ideal," as you may know, has been proved up to a 99.998% certainty to be "distortionless throughout the musical range." And it gives this crystal-clear reproduction with most astonishing volume and vitality. Then further it is guaranteed



for 12 months to be free from mechanical breakdown. Three excellent reasons for its inclusion in the next receiver you build.

Supplied in 4 ratios, 2.7 to 1, 4 to 1, 6 to 1, and 8 to 1, each **25/-**  
 THE MARCONIPHONE CO LTD.  
 (AND REDUCED)  
 210-212 Tottenham Court Road, W.1

116 B

## WONDERFUL WIRELESS OFFER

**T**HE Graves Two-Valve Loud Speaker Wireless Set offered to you on Easy Payment Terms will compare for VALUE and EFFICIENCY with any £10 Wireless Set offered by any other firm in the World.

It is no use trying to accurately illustrate or even describe the Graves Set in a small advertisement, but a post card will bring you an illustrated descriptive catalogue which gives you exact & truthful details.

**BRIEF SPECIFICATION:** The Cabinet is of polished Oak and all components of highest quality

Millard Dual Enitter Valves with patent Valve holders, &c.; H.T. Battery, 2 Volt Accumulator and complete Aerial. Outstanding Loud Speaker of exclusive design to match the Cabinet, with unique magnetic system and improved diaphragm. **£7:17:6**

**TERMS:**—Our Bargain Price is for Easy Terms. Send 10/- now, and complete purchase in 14 monthly payments of 10/6. Fullest Approval in your own home.

Catalogue Free. Unchallengeable values in up-to-date Wireless sets. **J. G. GRAVES Ltd. SHEFFIELD.**



**10/6 NOW**

### The Masters would have praised—

To hear the work of masters through the medium of "Celestion" is to hear perfect musical composition through the most perfected of sound reproducers. This is the definite opinion of all who have heard "Celestion."

Hearing is believing; your choice, therefore, must be founded on demonstration. We invite you to hear "Celestion" demonstrated, if not at your dealers, then without obligation at our Showrooms, two minutes from Charing Cross.



MODEL C-14

Let us send you the artistic Celestion coloured brochure, post free.

Showrooms: 33-35, VILLIERS ST., STRAND, W.C.1.  
 Telephone: Gerrard 0327.

**CELESTION**  
 The very SOUL OF MUSIC

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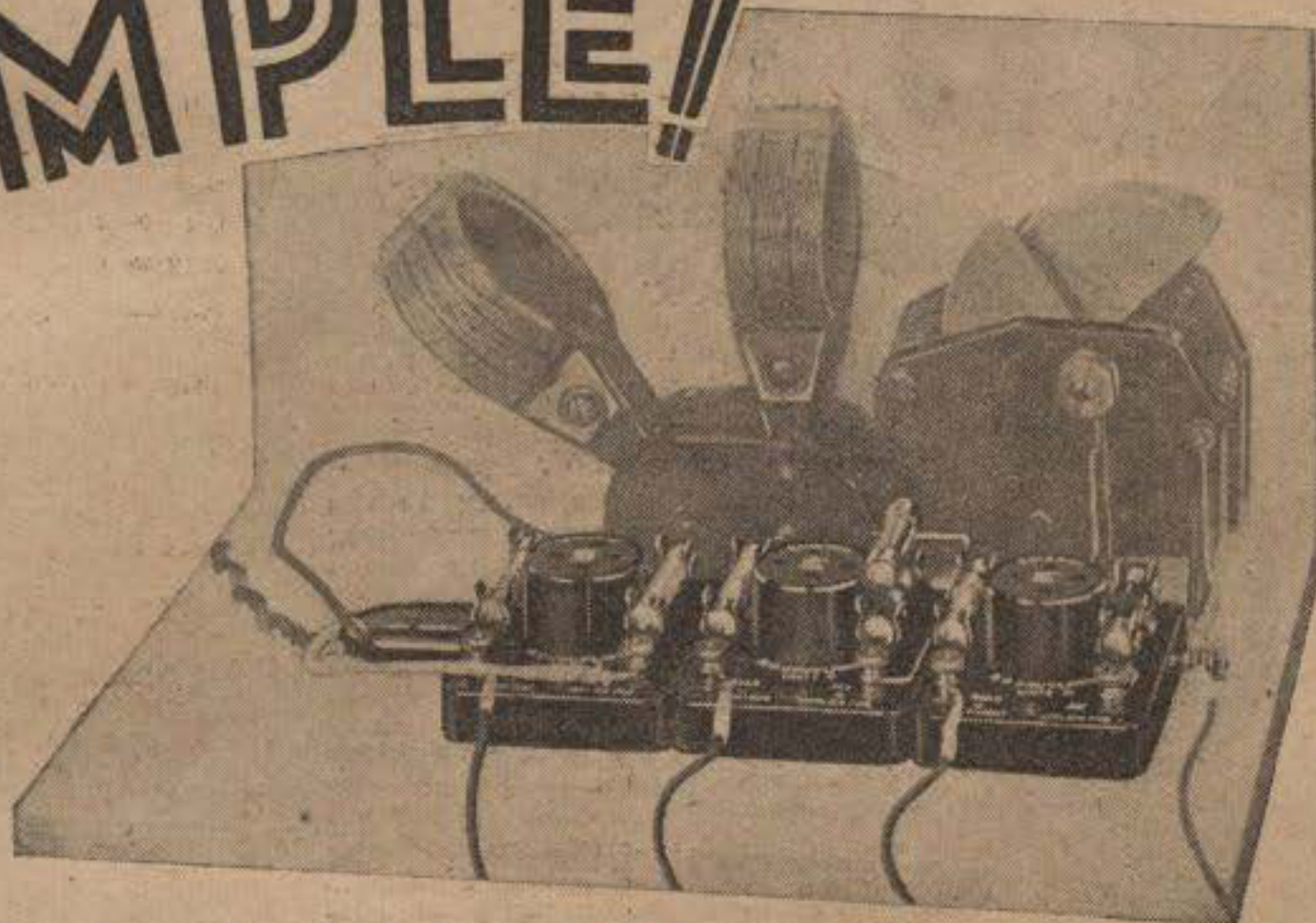
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