

PROGRAMMES FOR OCTOBER 30th—NOVEMBER 5th.



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OCTOBER 28, 1927.

Every Friday. Two Pence.

The Regional Scheme.

III. Preparations.

Articles I and II in this series dealt with international angles of the scheme and the idea of distribution by higher power.

THE first big practical development in connection with the proposed new scheme of distribution was the construction of the Experimental Station at Daventry (5GB). The main objects in building this station were, first, to find out definitely what area could be covered efficiently by a high powered station working on a frequency in the normal broadcast band, and second, to investigate the difficulties on both the engineering and programme sides which were bound to be encountered in evolving acceptable alternative programmes.

With regard to the first of these objects, it should be noted that before 5GB came into operation there was practically no available data on the behaviour of such a station working within the broadcast band and using power up to 20 or 30 kilowatts. Of course, there had been more than two years' experience with the Daventry high power low frequency station 5XX. But then a low frequency station does not behave in the same way as a station working on one of the higher frequencies. This difference is chiefly in the area covered by a given power. In addition, the phenomenon known as 'fading' is much more marked on the higher frequencies than on the lower.

Although several stations in America and in Germany use power of the order contemplated here, and although in both countries a good deal of experimental work has been done already in connection with the rate at which signal strength decreases with distance, these experiments have yielded nothing to assist in the solution of a whole

range of problems peculiar to the distribution of broadcasting in this country. Unfortunately, there is no 'golden rule' whereby the results of the operations of any station may be accurately forecast for the purpose of judging the areas of its effective and consistent reception. The only way to secure this information is through detailed practical



UNRECOGNIZED HEROES.

3. The Announcer who said 'broadcasted.'

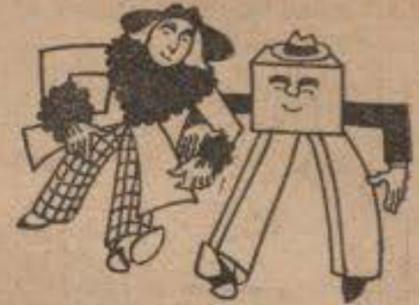
experiments. A map is taken covering a circular area round the station with a diameter of about 250 miles, and on this map is plotted the signal strength available at points a few miles apart throughout the whole area. It is not sufficient merely to measure the strength of a signal along any

line running out radially from the station. The reason for this is that all stations radiate their energy more or less unsymmetrically. Moreover, the rate of decline of signal is more rapid over certain kinds of country than over others. There are other points which have to be taken into consideration; for instance, the fact that the performance of a station working at the lower end of the broadcast band of frequencies differs from that of one working at the other end of the band. Accurate information on these and kindred subjects is a necessary preliminary to an effective new system of distribution.

In conjunction with the Experimental Station, 5GB, there is a special motor van containing delicate and elaborate apparatus capable of measuring what is known as the field strength, or in other words, the strength of the broadcast service available at any point without regard to considerations such as the type of receiver and height of aerial. This process of standard measurement under varying conditions is now in progress and a great deal of useful information is being gathered. When these preliminary experiments have been duly classified and analysed, then it will be possible, subject to Post Office approval, to choose the districts in which the new permanent stations will be situated and to decide the power on which they will work. So attractive are the prospects for listeners under the new plan that some of them may become impatient at delay. It should be borne in mind, however, that this is almost entirely a pioneering venture, and that plans should be evolved in such a way as to permit the correction of early mistakes without disproportionate expense or radical alteration. **S**



Dame Madge Kendal has had great experience of the Drama and its problems. In this article, 'BROADCASTING HELPS THE DRAMA,' she gives the viewpoint of a famous actress—that Radio and the Drama are not, as some would have it, enemies, but allies.



AMONG those who have to do with the English theatre, both as players and playwrights, there is widespread consternation about the present state of the modern drama.

It is even suggested in some quarters that economic conditions and severe competition have already struck the English theatre a fatal blow.

This is doubtless one of those unpleasant conclusions which contain a large element of truth. We have certainly to face the fact that the drama has been utterly commercialized since the passing of the régime of the actor-manager. Its sphere has been restricted, dramatic inspiration has been stunted, and public appreciation has been allowed to languish.

It is, therefore, all the more encouraging to witness an offset against these adverse conditions. A new field of opportunity and endeavour has presented itself within the last three or four years, and it is not too much to hope that within this vast new realm of radio broadcasting the drama will come to prosperity again.

Wireless drama is becoming increasingly popular every day. That fact alone is a great stimulus to all those actors who take their work seriously. Also, it brings hope to those many playwrights of talent, even of genius, who since the war have been hard put to it to find a market for their wares.

I do not exaggerate when I say that through wireless the drama is entering upon a new phase which is, at the same time, the beginning of a new vitality.

The reasons why I believe radio is able to render such aid to the drama are several.

Firstly, it possesses a power of penetration which is practically omnipotent. We witness every day the miracle of the mountain moving to Mahomet. It is difficult to get people to come to the theatre in sufficient numbers; very well, through radio we will take the theatre to them! And so through the ether the spirit of drama reaches to the fireside of almost every home in England.

What scope is here, what a chance, what a golden opportunity! With so wide an appeal it cannot fail to gain more and more recruits who love the ancient art. It means the introduction of a new and vigorous spirit that was so sorely needed. It means a quickening to those whose interest, perhaps, was flagging.

BUT that is not all. There is the creative side of drama—the playwright's work. By the simple law of supply and demand he is now beginning to find a wholly unexpected call made upon his talents. The broadcasters are asking for work that is suitable for the theatre of the air. How many youthful aspirants are now at work who might never, otherwise, have set pen to paper.

More young blood; more competition! The established playwright must feel the laurels on his brow rest less securely.

I look forward with every confidence to the work which will come as the result of this new demand. For wherever there is prospect of success there is always healthy rivalry. Thus, by the survival of the fittest, genius wins its laurels. The new radio drama must have no truck with mediocrity; it must say to all, 'Make good or else make room.'

Then there is another point. The one-act play which was once so popular on the British stage has fallen into neglect. Managerial neglect, that is, for even today the would-be dramatist nearly always tries his unfledged hand at one-act plays. Now, thanks to radio, there seems to be quite a definite revival of the need for this class of work.

Of course, the art of broadcast drama is not the same as that of the theatre. The actor cannot, of course, rely upon gesture, facial expression, or any visible effects. In other words, the appeal to the eye has vanished. That, however, merely results in a healthy emphasis upon the supreme value of speech. Quality at once improves. More is left to the imagination of the audience, which is, in itself a beneficial thing. Again, the dramatist must flog his wits to get effects without relying too much upon the help of the scenic artist.

I believe, therefore, that the broadcast drama points the way to a greater purity in the art. After all, the Church first produced plays without external artifice, neither did the old apron stages lend themselves to anything other than the force of words and of human personality.

The former becomes of prime importance on the wireless, whilst the personality of the actor suffers little, if any, sacrifice.

These, then, are the reasons why I have come to regard wireless as the hope of the modern drama. With its enormous range and power it may well stem the advances which other forms of entertainment, especially the cinema, have made upon public popularity.

A Birmingham Crystal-User.

DEAR SIR,—Having read the various comments on the new station 5GB, I think it only right that all who receive the programme satisfactorily should also send their views, especially crystal users, who seem to be those who are hardest hit. Now I suggest that listeners who get good results should invite officials of the B.B.C. to inspect their sets personally—especially if they live in the same area as others who claim they cannot hear a sound. It would, in my opinion, help them in their data and enable them to give advice to those in difficulty. My set is a simple one, being just an induction coil and slider with 5XX coil fitted. The reception is perfect, and personally I do not see any room for improvement on the new station. Yet only a stone's throw I hear people are grumbling that they cannot hear. I think this would entirely put the case clearly and prove beyond doubt that it is not the transmission that is bad, but some fault in the receiver.—'LISTENER,' King's Norton, Birmingham.

Musical Hocus-pocus.

DEAR SIR,—I am in entire sympathy with your correspondent, A. A. M., on the subject of foreign music titles. There seems to be as much hocus-pocus about music as there was about medieval witchcraft and alchemy. How this tradition of making music difficult came into existence is difficult to understand, unless it be that in Victorian

The Listener says—

Five recent letters from the Editor's post-bag.

times, when the enjoyment of good music was the jealously-guarded privilege of the few, music was looked upon as an essentially foreign and exotic thing. But nowadays the B.B.C. has brought music into the homes of all of us, and it is up to it to make it as clear and simple as it deserves to be—not only by translating foreign titles of pieces (and so conveying the meaning of the pieces to us), but also, I believe, by finding some comprehensible English equivalents for such musical terms as 'sostenuto,' 'allegro moderato,' and so on, which must be sheer Greek to listeners without either trained musical knowledge or an acquaintance with the Italian language.—J. R. ATKINS, Kensington, W.8.

DEAR SIR,—We read the letter on Foreign Music Titles which appeared in your issue of September 30 with great interest. *The Radio Times*, of course, does give the translations, but the announcer does not always do so. We wish that he would, as none of us here understand any foreign language but a very little French.—R. J., Weybridge.

The Big Fight—A Suggestion.

DEAR SIR,—May I give my appreciation of the running commentary on the boxing match, Baldock v. Smith, which was broadcast recently.

It was a great success, and must have been a boon to many who were unable to attend it.

There is one point I should like to mention, viz., when a good blow was given, the crowd voiced its feelings so loudly that it was impossible to hear the commentators, thus listeners were unaware who gave the blow, etc. It is obvious that this difficulty would be overcome if, at the end of each round, the commentators would state in whose favour the round was and give the various points of interest in it.—P. E. C., Salop.

The Superfluous 'R.'

DEAR SIR,—It is hardly fair of 'E. H., Surbiton,' to describe our old friend the superfluous 'r' of 'India-r-Office' and 'Shenandoah-r-olong' as a 'singers' defect. It is simply bad English, and the people who sing it will most certainly use it in ordinary speech too. As for the carried on 'd' in 'Grandamen'—as that is the way we are all accustomed to hearing that and similar combinations of consonant and vowel pronounced in everyday speech—I fail to see how it becomes offensive in singing. To separate such words would be merely to break up the continuity of the vocal line to no purpose.—W. W., London, S.W.

A RADIO 'FIRST NIGHT.'

Confessions of a Broadcast Dramatist. With Illustrations by Aubrey Hammond.



The author of this article, Vivian Tidmarsh, has written several popular wireless plays, among which listeners will recall *Landing the Shark*, *In Chinese Waters*, and *Mr. Smith Wakes Up*. He has therefore attended 'first nights' in the Studio and knows what an ordeal they can be for the dramatist.



WHEN you have listened to a play produced and broadcast by the B.B.C., have you ever given a thought to the author? Have you ever paused to wonder, as you switched off your set for the night, what were his sensations as the work of his pen was transmitted, by the magic of wireless, to a million homes far and wide?

Just think of the contrast between a 'first night' on the wireless and one in a theatre proper.



Famous comedians have been on the verge of tears.

In the latter, the author can both see and hear his audience. A ripple of laughter here, a burst of applause there, will tell him, with a very comforting feeling, that a joke has 'got over' successfully, a 'situation' has gripped, or a portion of his dialogue has convinced.

At the close the author takes his 'curtain.' Whether the attitude of the audience is clearly appreciative, merely tolerant, suggestive of boredom, or, worse still, openly hostile, at least he *knows* his fate.

Not so the broadcast author. For him a first night is an entirely different matter.

ABOUT ten minutes before the broadcast begins, the author, armed with the special permit which alone will get him past the commissionaire, makes his way timidly to the particular studio from which the play is to be 'staged.' He finds himself in a dimly lighted, heavily draped, and thickly carpeted room, and discovers for himself a seat in the corner of the room where, he trusts, he will be out of the way.

In the centre, laughing and chatting in a low tone, are the leading man and the leading lady, with the rest of the cast scattered about. In one corner is a pretty but nervous-looking girl going over the typewritten sheets of her part once again—just to make certain!

Smartly dressed young men with noticeably pleasant voices enter and hold earnest conferences with the producer. One hears references to Daventry, Newcastle, Cardiff, Bournemouth, and other stations.

From somewhere a bell tinkles softly.

'In two minutes,' says the producer. The players move towards the centre, each holding his typed copy of the script of the play.

Then, perhaps for the first time, the author notices a kind of square, black box on a tripod. The microphone!—that dreaded scientific instrument before which gallant soldiers have quaked, brilliant speakers have become momentarily tongue-tied, and famous comedians have perspired and been on the verge of tears.

Subdued voices are heard. The line is being tested. A red light glows over the microphone.

'Silence, please!'

The announcer advances and inclines his head slightly towards the microphone.

'London and Daventry stations calling. We are now going to broadcast a play entitled . . .'

And the author, crouched up in the corner, with a terrible fear that he is about to burst into a fit of coughing or sneeze his head off, hears the title of his play, his name, as well as a brief outline of the scene where the action takes place.

The announcer steps back; the producer makes a sign; the principals step forward; the play begins.

It is amazing, incredible! An audience a thousand times greater than any theatre could possibly hold listens to the play, but cannot see it—and the listeners themselves can be neither seen nor heard.

The actors warm up and the play soon gets into its stride. Despite the fact that the audience is blind, the players, by force of habit, perhaps, are really acting.



A terrible fear that he is about to sneeze his head off.

The leading man gesticulates; his expression changes almost with every sentence; he smiles or scowls as the case may be; he half rises from his chair and resumes it again; he emphasizes a statement by clenching his fist.

The girl, according to the plot, defies him. Her lips curl with contempt. She sneers openly and makes her exit—four paces to the side of the room where a chair awaits her—with a jaunty air.

Some actors with a good deal of broadcast experience declare that, without real acting in the studio, the dialogue would be wooden and expressionless. It helps them to get the 'punch' behind the written words.

The author will notice that there is one thing the broadcast actor can do which, when he is on the real stage, would be an impossibility. He may make frequent references to the typewritten script of his part, thus saving himself the fatigue of learning the whole of the words by heart.



The leading man gesticulates. . . the girl defies him.

BUT, to the author, it all seems unreal—so entirely unlike anything he had expected or imagined. The performance rather suggests a rehearsal of a stage play in some out-of-the-way corner of the theatre. Even the most modest hopes seem to fade away in the presence of that mute, cold, and heartless microphone.

And so the action of the play advances. A dramatic situation is reached and passed—in grim, relentless silence, so far as the audience is concerned. The author is bewildered, miserable. He begins to feel panic-stricken.

'How did *that* go?' he whispers to himself. 'Was that good or not? Did I word that right? Would it have been better if after all I had put that the other way round?'

With, perhaps, an inward groan, he gives up speculating on a hopeless problem. If only he could see the expressions of a few listeners!

Dialogue on which the author has spent some hours, polishing and rewriting, is now heard. Words which he thought were bright

(Continued on page 183.)



BOTH SIDES OF THE MICROPHONE

'Dick' Sheppard on Armistice Day.

I WROTE last week about the preparation which the B.B.C. was making for the celebration of the ninth anniversary of Armistice Day, beginning with a 'Two Minutes' Silence service in the morning (this is to be relayed from Canterbury Cathedral, between 10.45 and 11.15), and concluding with a National Symphony Concert specially planned in honour of the dead. In the evening there will be a talk by Sir Fabian Ware, of the Imperial War Graves Commission, in which he will speak of the graves in France and Flanders, and the work which is being done to keep them cared for. Following this, evensong is to be relayed from St. Martin-in-the-Fields, with an address by the Rev. H. R. L. Sheppard. There will be many who, beset by the memories which this solemn anniversary each year awakens, will find in his words the consolation and courage which 'Dick' Sheppard knows how to give.



From Salonika to Savoy Hill.

THE ROOSTERS, who are broadcasting Army Reminiscences between 6.45 and 7.15 this coming Armistice Day, were well known to men on the Salonika, Palestine and Egyptian fronts in the days before broadcasting was dreamed of. Their first performance was given at Summerhill Camp, Salonika, in March, '17, the original troupe numbering eighteen. Such was 'The Roosters' success that after seventy performances at Summerhill, they left for Egypt, where they 'toured' the desert for twenty-eight days, and finally for Palestine, where the G.O.C. gave them the Turkish Municipal Theatre in Jerusalem. The theatre, it seems, needed a good deal of spring-cleaning but, under the name of The Palestine Pavilion, it opened in time for Christmas with a grand pantomime, *Cinderella, or the Army Boot*. The Roosters now number six, but their spirit is that of the old Salonika days. To hear them on November 11 will be to take a step back into the unforgettable past.

The Prince at the Microphone.

IT would be interesting to know who is the most popular broadcaster; who attracts the largest audience when he or she appears at the microphone. Personally, I should give this position to the Prince of Wales. He has a remarkably clear and sympathetic microphone voice, and the magic of his personality will always assure him an attentive hearing. Speeches by the Prince have often been relayed from outside the studio, but he has only once paid a visit to Savoy Hill. His second visit is to take place quite shortly, when on Thursday, November 10, he comes to speak on behalf of the Poppy Day Appeal, which Earl Haig's Fund is making on Armistice Day. There is no cause nearer to the national heart than that of the ex-Service man. On November 11, shortly before 10 p.m., an Armistice Day Speech by the Prince is to be relayed from the *Daily Express* Community Concert at the Albert Hall, and broadcast from all stations.

A Square Deal for Shakespeare.

I AGREE with Sybil Thorndike, who in a recent article in *The Radio Times* pleaded eloquently for a 'square deal' for Shakespeare. We don't give Shakespeare a chance. As a nation we persist in regarding all old things, that is all things more than a hundred years old, as dead things—and in consequence look upon Shakespeare's plays as antiquated documents dealing with scenes and people who can have no relation to our own twentieth-century existence. On Tuesday, November 8, *Henry V* is to be broadcast from London and Daventry. To give Shakespeare the 'square deal' Miss Thorndike asks for him, we ought to switch on our sets that evening as though the great and beautiful play we are to hear was by Kapek, Lonsdale, Somerset Maugham, or some other modern dramatist whose plays, if they were fashionable, we would flock to the theatre to see. The point is that Shakespeare's plays, though four hundred years old, are not in the least mummified. They are just as exciting, amusing, uncannily true to human nature as any piece which in 1927 is good for a year's 'run' at a West-end theatre. Can't we somehow get to think that way about Shakespeare?

Clio Kicks Up Her Heels.

DURING the past twenty years Clio, the Muse of History, who in sculpture and painting has been represented as a very solemn-seeming lady with a scroll in her hand, has kicked up her heels and become as sprightly as any of her sisters. The old school of historians made either demi-gods or waxworks of the characters whose existence they chronicled. The modern, and less respectful, tendency—as exemplified in English by the works of writers like H. G. Wells, Bernard Shaw, Lytton Strachey and Philip Guedalla—is to treat historical persons on their merits as men and women with human virtues and failings. When I was at school we were still under the old régime. I don't think it ever occurred to any of us as we droned through the terminal 'period' of history that Thomas à Becket might have suffered from corns, or Joan of Arc been afraid of mice. These people were not real to us—only 'something in a book'—and a very dull book at that!



De-Bunking Them.

AT 7.0 p.m. on Tuesday, November 8, Philip Guedalla, one of the most brilliant of the younger school of historians, will give a talk on 'The Writing of History.' Mr. Guedalla will speak from Manchester, where he is engaged on political work in the Rusholme Division, and his talk will be relayed from London and Daventry. Americans have an expressive word for the process which Mr. Guedalla and his fellows have brought to bear upon history: they call it 'de-Bunking,' that is removing the 'bunk' or cant from a subject. Mr. Guedalla is an arch de-Bunker. Among the historical characters whom he has de-Bunked and shown in their true light as human beings are Napoleon III, Lord Palmerston and Lord North.

'The Cousin from Nowhere.'

HOW good a broadcast musical comedy can be was demonstrated recently when *Miss Hook of Holland* came to the microphone for the second time. But a musical comedy, to be good for broadcasting, must be very good indeed, for only its intrinsic wit and tunefulness can 'put it across' when the trappings of the theatre—the pirouettes of pretty chorus-girls, a beautiful stage-setting, the thrill and excitement of a packed auditorium—are no longer there to conceal its weaknesses. Such a show is *The Cousin from Nowhere*, 'the musical play without a chorus,' which London and Daventry are presenting on Thursday, November 10, between 9.15 and 11.0 p.m. The music by Edward Kunneke, which I have heard played over in the studio, is 'catchy,' and the inclusion in the cast of Huntley Wright and Dorothy Monkman a guarantee that both words and music will be heard to the best advantage.



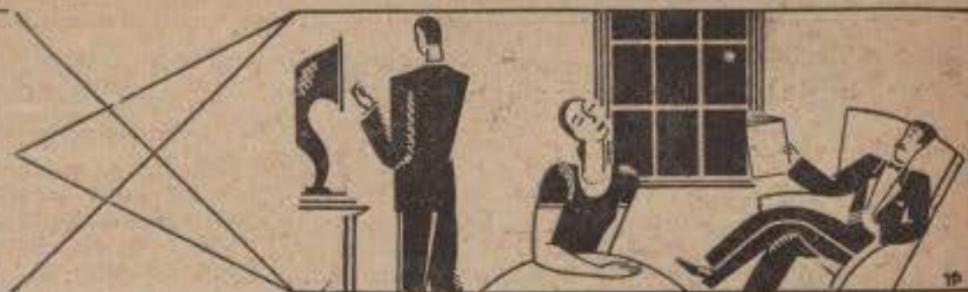
Learning the 'Yale.'

I AM glad to hear that the Yale Blues have come to supersede the Black Bottom, having always felt that a dance that owed its inspiration to the endeavours of native Africans to extricate themselves from a swamp was, to say the least of it, in the wrong latitude when performed on an English dance floor. I have seen the 'Yale' danced by experts. It seems graceful and not too complicated. The 'Yale' and the 1928 version of the waltz are to form the subject of a short series of broadcast dance-lessons which Santos Casani, the well-known instructor, is to give in the near future. Mr. Casani has broadcast dance-lessons before, with considerable success. The new series will be given from Daventry Experimental on Saturday evenings during that station's 'Dancing Time' feature. The first three lessons (on November 12 and 19 and December 3) will deal with the Yale Blues and will consist of concise instruction in the steps of this dance, followed by music from the London Radio Dance Band to which, aided by a running commentary from Mr. Casani, listeners will be able to put what they have learned into practice. I shall switch on my set between 8 o'clock and 10 on Saturday, November 12, for the first lesson. I shall consider brushing up my waltz when later, in December, Mr. Casani talks to us about it.

Miss Ayres on the Air.

THE series of Saturday evening broadcasts, entitled 'Writers of Today,' has been distinctly catholic in the choice of authors included in it. The list of those who have so far contributed to it comprises Hilaire Belloc, Geoffrey Mosse, E. Temple Thurston, H. de Vere Staecpoole, Gerald Bullett, Fryn Tennyson Jesse, Beverley Nichols, A. B. Cox, W. A. Darlington—and its representative character will be further emphasized by the appearance before the microphone on November 12 next of Ruby M. Ayres, whose novels and serial stories must be familiar in these days to many thousands of listeners.

BOTH SIDES OF THE MICROPHONE



Mr. W. E. Miller.

DURING the five years' working of B.B.C. apparatus, which in many cases entails the employment of very high voltage, there had been no serious mishaps to the Engineers until the recent sad death of Mr. W. E. Miller, Maintenance Engineer of 5GB. Mr. Miller, who came to the B.B.C. from Sandhurst and the Royal Corps of Signals, was only twenty-nine years old. He was a splendid colleague to work with and had earned rapid promotion by the brilliance of his gifts.

A Seven-Day Birthday Party.

MONDAY, November 14, will mark the fifth birthday of the B.B.C. The fifth birthday celebrations, in the form of very special programmes, will continue throughout the week beginning on Sunday, November 13. Complete details of the Anniversary Programme are not yet available, but in the following paragraphs I have outlined the main events of the week.



The First Programme.

FIVE years is a short time, and the development of broadcasting since 1922 a romantic story. I wonder how many people remember the first B.B.C. programme. At the time when it was put out, listeners can only have numbered a few thousand strong, whereas the fifth birthday week will have an audience numbered in millions. The first evening's programme lasted from 8.30 to 10.0 p.m. The names of the artists (they should be recorded and honour done to the pioneers) were Sydney Pointer, Helen Mar, Ethel Fenton, J. W. Heuvel, Hilda Searle, Peter Grahame and Vivienne Chatterton. Interludes were provided by the Duo Art piano. Those who listened in wonderment to this programme could not have visualized such developments as the Boat Race and Derby Commentaries, the Marazion and Menin Gate broadcasts, and this year's season of 'Proms.'

Birthday Sunday.

THE special birthday programmes will be simultaneously broadcast from all Stations. They begin on Sunday, November 13, with a broadcast of *The Messiah*, the most popular oratorio ever written. The evening concert that same day is to be given by Elizabeth Schumann, Harriet Cohen, Keith Falkner, and Arthur Catterall—four artists who would fill any concert hall—Elizabeth Schumann of the golden voice, whose success at Covent Garden this year, in *Rosenkavalier* and other operas, was phenomenal—Harriet Cohen, the young English pianist, whose beauty and virtuosity have captivated the Continent—Keith Falkner, one of our leading young singers—and Arthur Catterall, the North Country violinist.

The Day Itself.

ON Monday, November 14, the B.B.C. will reach the grown-up age of five. It is customary on the actual anniversary for the B.B.C. staff to emerge from its obscurity and display its versatility by giving a programme of its own. In case you wonder whether one of the voices in the programme

is mine, let me confess here and now that, owing to the uncertain quality of my baritone, I shall not be there. The programme that evening will wind up with a performance of Laurence Housman's *Prunella*, a delicate fantasy in three acts, sub-titled *Love in a Dutch Garden*.

All the Favourites!

THE popularity of radio artists is judged by the number of letters which their broadcasts attract from listeners. A Concert by Broadcast Favourites is a feature of the Fifth Birthday Week. It will take place on Wednesday, November 16. The 'favourites' are to be Kate Winter, Edith Furmedge, Dale Smith, Maurice Cole, Solloway, and Cedric Sharpe, and the programme 'popular.'

From the East.

IT was a happy thought to divide the new season of National Symphony Concerts between the Queen's Hall and the People's Palace. The great hall in Mile End Road is, in its own part of the world, as famous a temple of music as the home of the 'Proms' in Langham Place. The second concert at the Palace falls in Birthday Week, on Friday, November 18. Sir Landon Ronald will be the conductor, and Solomon the soloist. Sir Landon, with an unflinching eye for good music which appeals to the average concert-goer (a synonym for 'the Ordinary Listener'), has chosen a popular programme. If you have never been to the People's Palace, go there at 8 p.m. that Friday. The Mile End Road audiences are as distinctive as any in London. The concert is to be broadcast.

Saturday Night.

BIRTHDAY Week would not be Birthday Week if the programmes did not include at least one opera. On Saturday evening, November 19, *I Pagliacci* is going to be broadcast from Manchester. The tragic story of Nedda and Canio is one of the most popular in the whole operatic repertory—and therefore a sound choice for this week of commemoration, when every listener will want to be sure of finding programmes which he can enjoy. Saturday evening winds up with *Community Laughing*, a new revue by L. du Garde Peach, who does not require the additional recommendation, 'of Punch,' to make us laugh.



The Toll of 1914-1918.

AMONG the many young composers, poets and painters who died in the War were George Butterworth and Ernest Farrar, who, had they lived, would have done great work for music, and who, in their comparatively brief lives, had written much that was charming and original. A recital of songs by these composers has been arranged by Bournemouth Station for Wednesday, November 9, in the weekly series of song recitals. There was much that was similar in the short careers of these two men—both were born in London in 1885; both fell in action; behind the music of both was the inspiration of the English countryside. Their songs will be sung by Roy Henderson.

Golf Spirituals.

GORDON SHERRY who, during the Variety programme on Saturday, November 12, is to sing 'Golf Spirituals' written and composed by himself, confesses that these were torn from his soul in the course of bitter experience on the links. The titles of these spirituals will show their kinship in spirit with the negro spirituals which have lately been so popular in concert and vaudeville programmes—*Caddie, don't smile, Down in One, Straight Down the Fairway, Niblicks, arise!*

The Moderns.

MARCELLE MEYER, who is an outstanding figure in the artistic life of Paris and one of the first pianists of the day, is crossing the Channel to 'appear' twice at the microphone during next week. You will hear her on Sunday, November 6, from 5GB, and on the following Wednesday, when she is to be the soloist in London's second programme of Contemporary Chamber Music.



Bantock's 'Seal Woman.'

BBRITISH operas which have seen the light of day during the past decade can be numbered on the fingers of two hands. Notable examples are Boughton's *The Immortal Hour*, Dr. Vaughan Williams' *Hugh the Drover*, Gustav Holst's *The Fool*, and *The Seal Woman* by Granville Bantock. The last-named, a Celtic Folk Opera based upon Hebridean themes, is to be broadcast from Daventry Experimental on Tuesday, November 8, with the whole of the original cast from the first production three years ago, at the Birmingham Repertory Theatre, under the conductorship of Joseph Lewis, who also was concerned with the original production. The presentation of *The Seal Woman* was one of the many notable achievements of the 'Rep,' as Birmingham affectionately calls its smallest theatre, the development of which in a few years from the first drawing-room productions of 'The Pilgrim Players' is one of the romances of the theatre. The little theatre behind New Street Station has seen the birth of many theatrical reputations, and the successful production of many great plays.

Mr. Baldwin at the Banquet.

THE Prime Minister's speech at the Lord Mayor's Banquet is to be relayed from the Guildhall between 9.10 and 9.40 p.m. on Wednesday, November 9. London and Daventry will take this.

The Listener Says—

FURTHER passages from letters which the B.B.C. has received from listeners:—
 'We should have written long ago but refrained from doing so because we are only four in family.'
 'I have a two-valve set and it continues to work splendidly although the man who made it has overhauled it.'
 'Please send me the peculiars to your broadcast which does honour to the England by the limpidity and the harmony of his melodies.' (From France.)

'THE ANNOUNCER.'

A BROADCASTING ALPHABET.

Verses by
Eleanor Farjeon.

Drawings by
T. C. Derrick.



J IS FOR JAZZ.

THE Jazz is on in the West-end—
Sing hey! for the gay Savoy!
Before the musical jest end,
Switch on the Wireless, boy!
The others may pay their guinea
To go to the dance to-night,
But I in my working pinny
Will foot it with you as light.

The others may do it in style, and
Eat caviare with their fizz,
But the dance goes all over the island,
Wherever the Wireless is.
Yes, the Wireless end is the best end
For every girl and boy
When the Jazz is on in the West-end—
Sing hey! for the gay Savoy!



I IS FOR INVISIBLE AUDIENCE.

WHERE are you, where are you,
You people that hear?
You are ever so far! you
Are ever so near!
You are just in the doorway!
You're out in Khartoum!
You may be in Norway,
Or in the next room,
I'm singing, I'm speaking,
I'm here all alone;
In vain I go seeking
My hearers unknown.
Is it true that you hear me,
Invisible crew?

You do not seem near me—
Do I seem near you?
Is it true, while I'm trying
To see you in vain,
That my voice may be flying
Through Scotland and Spain?
It's heard down in Devon,
It's heard up in Mull,
It finds you in Heaven,
And even in Hull.
Are we quite indivisible?
Where shall I seek
For you, my Invisible
Audience? Speak!

The Radio Circle: Senior Section.

MOST branches of the Radio Circle seem to have a number of adults among their members. With the change to an Annual Subscription in place of an Entrance Fee, there has grown up in some quarters an idea that these adult members are to be 'expelled' (as a letter recently received at Savoy Hill expresses it). This idea has no foundation in fact. The Radio Circle in its new form will consist of two Sections—the Junior and the Senior—as has been the case at certain Stations in the past. Only listeners under eighteen years of age can join and belong to the Junior Section, but all those above this age who wish to become Senior Members are at liberty to do so. In their case all that it is necessary to do is to send to the Local Broadcasting Station full details of name and address, together with a postal order for ninepence. Senior Members are entitled to the Radio Circle Badge (or Membership Token, in the case of those who have belonged previously), but they are not eligible for either Competition Awards or Birthday Greetings over the microphone. They are very welcome to the Circle, nevertheless.

London and Daventry 'Request Week.'

Long ago it was promised that there should be another 'Request Week' at the end of this year. In accordance with this undertaking the week beginning Monday, December 12, has been fixed upon as the most convenient period for the plan. This will be the third special week of this kind, and we should like to make it even more successful than the other two—which is saying a good deal, for the idea 'caught on' from the very start.

The whole point about a 'Request Week' is that listeners are given an opportunity to arrange programmes for themselves—choosing from the items they have heard and liked best during the previous few months. Another advantage of the plan is that it gives a chance to repeat certain

NEWS FOR THE CHILDREN.

items which have been asked for but which could not in the ordinary way be broadcast again after so short an interval.

Many of you will remember that you were asked to jot down in a note-book the stories and songs and plays and piano solos (and all the rest of it) that appealed to you most between the beginning of June and the end of the year. If you have been doing this, the work of selecting your favourite items will be easy. If you have not kept any record of the programmes, but nevertheless wish to take part in the 'Request Week' plan, you will have to rely on your memory only.

What you have to do.

What you are asked to do is to write down on a postcard a list of the *six* items (broadcast in the London and Daventry Children's Hour Programmes since the beginning of June) which have interested you most and which you would most like to hear again. Put your name and address underneath the list, send the postcard to 'The Children's Hour, B.B.C., Savoy Hill, London, W.C.2,' and please mark it 'Request' in the corner—so that it can easily be separated from the ordinary correspondence.

There is a good deal of work involved in making lists of the items selected by listeners, and in counting up the votes. After all that is done, there is the further task of arranging the most popular items into programmes and engaging the artists. It is necessary, therefore, to have an interval of about a month between the final date of receiving the postcards and the broadcasting of the actual programmes built up from them.

As has already been said, this third 'Request Week' will begin on December 12, and it will not be possible to take into account postcards which arrive after November 12. That gives listeners two clear weeks from this present date—a period that should be ample.

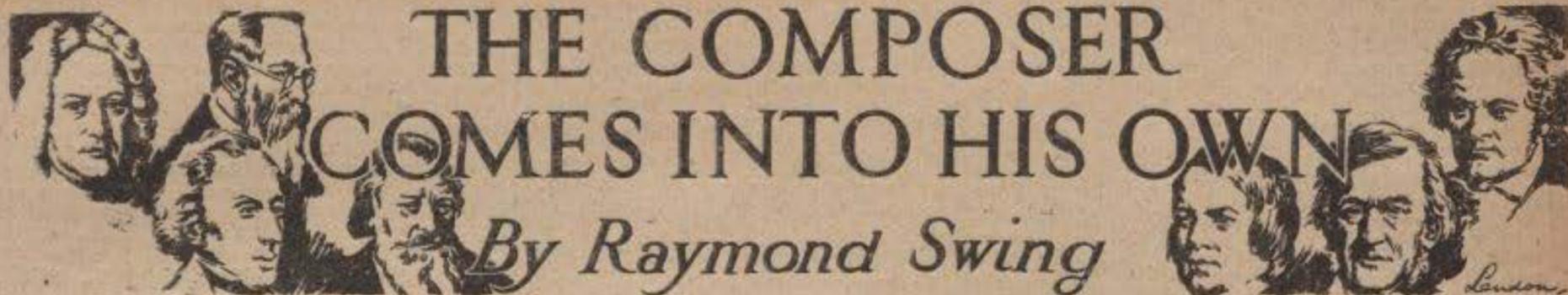
It is quite obvious that the greater the number of those who take part in a 'Request Week' scheme, the more satisfactory the resulting programmes are likely to be. Nearly twice as many people sent in lists last time as on the first occasion, and it is hoped that many more will help this time. At the present moment there are well over 15,000 names on the register of our Radio Circle Members—most of them (in fact four-fifths) being 'active Members.' If all these would send in postcards, those who organize the Children's Hour and plan the programmes would have the best opportunity ever given of finding out what listeners like best.

It should be understood, however, that a share in the 'Request Week' arrangements is not limited to Radio Circle Members. It is hoped that all regular listeners to the Children's Hour, whether Radio Circle Members or not, will take part.

There will be a novel and interesting Competition in connection with this 'Request Week,' with prizes for those who are most successful. All further details of this Competition will be withheld until after November 12, but only those who have sent in postcards will be allowed to compete.

The Magic Doorway.

The publishers inform us as we go to press that they hope to have 'The B.B.C. Book for Boys and Girls' on sale by the time this issue of *The Radio Times* is in the hands of our readers. Among the contents of 'The Magic Doorway' are— No, perhaps not. It is impossible to deal with the book properly in a small space like this. The best thing to do is to get a copy from the nearest bookseller.



THE COMPOSER COMES INTO HIS OWN

By Raymond Swing

LISTENING to music is an operation that concerns only a fractional part of the human body, and the best listening can be done only when that small part is given precedence over the rest. It may be inconsiderate to say so, in the wake of the successful season of Proms, but it is a fact that one of the poorest ways to listen to music is on one's feet, only slightly better, indeed, than standing on one's head. The body, it is true, does its balancing and supporting work with magnificent objectivity, calling on the mind for a relatively small modicum of attention. But it cannot suppress all the nerves which cry out, timidly or vociferously, against fatigue.

Sitting at a concert is a considerable gain in efficiency. But here the distractions are not by any means eliminated. There are still the other sounds: rustlings of programmes, stentorian coughs. And there remain all the distractions of the eye.

The eye, indeed, is the ear's greatest enemy, a hypocritical one often enough, pleading that it is looking at the orchestra, or the conductor, or the singer, trying to bring some added impressions to enhance the value of the music. I once reproached two neighbours who insisted on talking a continuous stream at a performance of *Tristan and Isolde*. One of them looked at me in the most pained surprise, exclaiming: 'But we are talking about the music!' So it is with the eye at a concert. Granted, it often succeeds in serving the ear; but my own eye, I must confess, has a way of starting up ideas of its own category. I find myself looking at this and that member of the orchestra, not for the music he is making, but wondering whether this one minds not bowing with the rest of the choir, or what sort of a wife that one has at home.

Watching the conductor is the safest work for the eye, as the conductor, instead of

thinking his interpretation of the composition aloud, does it in pantomime, a combination of facial expression and gestures. And by his understanding of the composition my own is enriched. But even here my own eye, at any rate, is tempted to play the ear false and to run away on lines of its own thought. Is the conductor's beat, after all, really graceful? How much of all his rigmarole is pose, how much of it matters to the orchestra? How wonderful it must be to have an orchestra bleating and roaring at one's command! An orchestra it is that makes a demi-god of this funny little foreigner. My eye wakes up the commentator in me until with a shock I find I am continents removed from my Beethoven or Stravinsky, and I get back to listening again.

BROADCASTING at once lifts music out of the concert hall into the auditorium of abstraction. It is a tremendous change; indeed, a revolutionary one. Music at once is made blind, and the ears are accordingly sharpened. The ear either has to work or frankly abandon the task. If it is lazy it has no more props to lean upon. If it lags, the fault is not the neighbour's or the conductor's or the eye's. It is the fault of the ear alone—or the music.

And that is the revolution. Unseen music must live by its own merits. Broadcasting has done more to recapture honour from the performance and bestow it on the composition than perhaps any agency since music was first created. Not long ago we heard Oskar Fried conduct the *Faust Symphony* of Liszt. I have watched Fried conduct on many occasions, and he is a spectacular fellow at his desk, one of the most watchable conductors alive. I was startled to find how little he intervened the other evening on the radio. I almost forgot him and heard only—Liszt. I heard marvellous Liszt, which is the honour Herr Fried needs. He lost his soul in the soul of the greater genius, and

that, I take it, is salvation. It always should have been so, we never should have had the present-day mania for performance, concerts advertised in name of the soloist without even a mention of what compositions they are going to play, as one sees in any daily newspaper. And so it will be the stronger the domination of the radio becomes. We shall have compositions first of all, and performers will only matter substantially in a negative way. If they are bad we shall be miserably aware of it.

True of performers, this becomes even more so of the music they perform. In the auditorium of abstraction, music is brought infinitely closer to the mind than ever it was before. Nothing interferes, not one's own playing of it, not anyone else's playing of it (if it is well done). There it is, in full stature, as great as it is or as paltry. The British Broadcasting Corporation may not have discovered it, but as time goes on the demand will be for better music, not because the public is 'growing up,' but because the radio applies the severest test which music has yet endured. A pretty trifle of music may be heard ten times in the concert hall before palling—and even then a clever personality may 'get it over.' It will fall in five hearings by radio—a fact which the B.B.C. has not yet learned in planning its programmes.

I CAN well imagine that twenty or thirty years hence, when science has perfected musical transmission so that one really hears all the overtones and all the nuances through one's set, music will come into a new era—the great composers' era. The composer will thrive as he never has before. For if he succeeds it will be on his merits. There can be no claque, no distribution of complimentary tickets to fill his concert hall. If he succeeds it will be because his composition, when thrust straight into the mind of listeners, there grips attention and repays it.

(Continued from page 179.)

and sparkling in the script seem to him now to be flat and pointless. A joke is reached and passed. Surely that produced a smile somewhere? But did it? The author doesn't know. He can only remain, as quiet as a mouse, possibly still fighting down that terrible temptation to cough or sneeze.

The players, too, appear to suffer momentarily from the absence of a visible audience. An old actor pauses for the applause he expects—but it doesn't come; he waits for the laugh which he cannot hear. The climax of the play! And then the little red light goes out.

'Not so bad, I think,' the leading man remarks, stuffing the typed pages of his part

into his pocket and walking over to the rest of the players.

BIRTHDAY WEEK.

The issue of *The Radio Times* for November 11 will be a Special Birthday Week Number in honour of the Fifth Anniversary of British Broadcasting. It will include, in addition to articles by well-known writers, a special display of the Birthday Week Celebration Programmes. Don't forget the date—November 11.

The producer smiles. 'No, not bad,' he murmurs, indifferently, and then hurries out

to prepare another item in an adjoining studio. The author allows himself to cough and breathe freely—something he has felt he dare not do for the last half an hour. He rises and, after a brief 'good night,' finds his way out, asking himself all the time: 'How did it go?'

Homeward he hurries. Perhaps they will tell him. Someone was sure to have listened there.

'Well?' he inquires, directly he gets inside the door. 'Did it go down all right?'

'Oh, we didn't hear it! Just as it was announced the battery gave out.'

The author goes to bed. If he talks in his sleep, he is bound to be asking, dismally, 'How did it go?'

VIVIAN TIDMARSH.



The awkwardness of having to depend upon a phrase book on your visits abroad disappears when you have learnt to speak Foreign Languages fluently by the New Pelman Method. You can obtain a book explaining this method free of cost by using the coupon printed below.

REMARKABLE NEW WAY OF LEARNING LANGUAGES.

Amazing Success of New Pelman Method of Learning French, Spanish, German and Italian.

Could you pick up a book written in a Foreign Language—a language of which you do not know a syllable—without a single English word in it, and read it through correctly, without referring to a dictionary?

Most people would say that nobody could do this. Yet this is just what the new "direct" method of learning French, Spanish, Italian, and German taught by the well-known Pelman Institute now enables you—or anyone else of average intelligence—to do.

A Personal Experience.

The present writer knows from personal experience that this is true. Some time ago he called at the Pelman Institute to inquire into this new language-teaching method. He was asked whether he knew any Spanish. He replied that he knew one or two Spanish words—he knew for example that "primavera" was the Spanish word for Spring—but with this exception he was totally unacquainted with the language.

He was then handed a little book of 48 pages, printed entirely in Spanish, and asked to read it through. There was not an English word in the book, yet, to his great amazement, he was able to read it through from cover to cover without a mistake. He was particularly astonished at this, in view of the fact that he had no ability as a linguist. He was convinced then that the Pelman method was the best method of learning a Foreign Language that had ever been devised, and he only wished that he had been taught in this way when he was at school.

Interesting Evidence.

This is typical of the experiences of the thousands of people who are learning French, Spanish, Italian, or German by this new method. Here are a few examples:—

"I have learnt more French during the last three months from your Course than I learnt during some four or five years' teaching on old-fashioned lines at school." (S. 382.)

"I have spent some 100 hours on German studying by your methods: the results obtained in so short a time are amazing." (G.P. 136.)

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

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

"It is with pleasure that I write to tell you how satisfied I am with my progress. It is barely six months since I took my first lesson. During this time I have learnt more than I ever learnt before. My progress has astonished me. You have also succeeded in giving to everyone the means of learning a foreign language without difficulty. The books you send me are full of interest, and when I have finished one I await the arrival of the following book with impatience." (W. 904.)

"I wish to say how thoroughly I have enjoyed the (German) Course. The system is a splendid one and on the only sensible lines." (G.H. 214.)

"I have started the Spanish Course and find it the best and most interesting I have ever tried." (S.P. 106.)

"I am returning for correction the last lesson of Part I. of the Italian Course, and would like to tell you how much I have enjoyed the books and exercises. It is really a fascinating method of teaching, and puts all other methods about fifty years behind the times." (I.C. 119.)

"I would like to say how very touch I am enjoying the French course, and how keen I am to get the new book each week. I have studied the psychology of teaching for some years—your method I think excellent in every way." (P. 218.)

"The (German) Course was an eye-opener to me and I have recommended the system to several of my friends." (G.B. 180.)

"The Spanish Course exceeded my expectations. The method is admirable and removes much of the laborious work usually undertaken in learning a language. It is easily the best that I know." (S.W. 124.)

"I would like to say how delighted I am with the progress it (the Italian Course) has enabled me to make and particularly to express my very best thanks to your examiner for his kind corrections and explanations." (I.D. 109.)

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

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

This new method enables you to learn French in French, Spanish in Spanish, German in German, and Italian in Italian.

It enables you to learn a language as a Spaniard, Italian, Frenchman, or German learns it.

It enables you to think in the particular language in question.

It thus enables you to speak with increased fluency and without that hesitation which arises from the habit of mentally translating English phrases into their foreign equivalents.

"Listening-In" to Foreign Stations.

It enables you to read foreign books and newspapers, to enjoy "talks" in foreign languages on the "Wireless" and to "listen-in" with increased enjoyment to foreign stations.

There are no vocabularies to be memorised. You learn the words you need by using them and so that they stay in your mind without effort.

Grammatical complexities are eliminated. You pick up the grammar almost unconsciously as you go along.

There are no classes to attend. The whole of the instruction is given through the post.

Write for Free Book To-day.

This wonderful new method of learning languages is explained in four little books entitled respectively, "How to Learn French," "How to Learn Italian," "How to Learn Spanish," and "How to Learn German."



You can have a free copy of any one of these books by writing for it to-day to the Pelman Institute (Languages Dept.), 95, Pelman House, Bloomsbury Street, London, W.C.1.

State which book you want, and a copy will be sent you by return, gratis and post free. Write or call to-day.

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Please send me, gratis and post free, a copy of

"HOW TO LEARN FRENCH" | "HOW TO LEARN SPANISH"
"HOW TO LEARN GERMAN" | "HOW TO LEARN ITALIAN"

(cross out three of these)

and full particulars of the new Pelman Method of Learning Languages without using English.

NAME

ADDRESS

PROGRAMMES for SUNDAY, October 30

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

THE WIRELESS ORCHESTRA, conducted by JOHN ANSELL

ESTHER COLEMAN (Contralto); DAN JONES (Tenor); MAURICE COLE (Pianoforte)

ORCHESTRA
Overture, '1812' ... Tchaikovsky

OF all celebratory pieces, perhaps the best known is '1812.' It was written for the consecration of a church in Moscow which had been erected in thanksgiving for the saving of Russia from Napoleon's power.

The work was to have been performed in the open air by a huge military band, with cannon firing. That ceremonial performance never took place; and cannon not being, even yet, among the orchestra's percussion instruments, the drummers have to do their best to make up for them.

3.45 ESTHER COLEMAN

Music, when soft voices die *Besly*
The South Wind *Fothergill*
Lullaby *Cyril Scott*
My little Pretty One *Moorat*

3.55 DAN JONES

My lovely Celia *Monro, arr. Lane Wilson*
Sigh no more, ladies *Aikin*

4.0 ORCHESTRA

Ballet Air *Chabrier*
Russian Dance from 'Boris Goudounov' *Moussorgski*

4.8 MAURICE COLE

Two Waltzes *Chopin*
A Minor, Op. 34 No. 2; E Flat, Op. 18
Little Bird *Grieg*
Love Poem *Grieg*
Puck *Grieg*

4.25 DAN JONES

The Gentle Maiden *arr. Somervell*
Linden Lea *Vaughan Williams*

4.30 ORCHESTRA

Musette (from the incidental music
Serenade King Christian II')
Ballad *Sibelius*

THESE pieces are from Sibelius' incidental music to Adolf Paul's tragedy of *King Christian II*, the sixteenth-century ruler of Denmark, Norway and Sweden, against whose treachery and tyranny Gustavus Vasa arose. Christian was driven from his kingdom, and in spite of an attempt to regain his power, he ended his days in prison, dying in 1559.

4.42 ESTHER COLEMAN

Magdalen at Michael's Gate *Lehmann*
On the Way to Kew *Mallinson*
Autumn *Crompton*

4.50 DAN JONES

How deep the slumber *A. L.*
From the Land of the Sky-Blue Water *Cadman*

4.55 ORCHESTRA

Suite from 'Sylvia' *Delibes*



THIS EVENING'S PEOPLE'S CONCERT.

London and Daventry will broadcast this evening the Jubilee Concert of the People's Concert Society, at the Battersea Town Hall. Above are the two solo artists, Frederick Woodhouse (left) and Harold Fairhurst (right), and in the centre Sir Walford Davies, one of whose compositions is to be played.

5.20-5.30 TALES FROM THE OLD TESTAMENT: Rehoboam and the Prophet Shemaiah, II Chronicles, xii

8.0 SPECIAL SERVICE FOR MEN

Relayed from St. John's Church, Leytonstone (25th Anniversary)

LEYTONSTONE RINGERS will ring a touch 240 changes of London Surprise Minor, conducted by WILLIAM MILLER

8.10 SERVICE

Hymns A. and M., 298, 165, 379
Preacher, The Right Rev. LORD BISHOP OF CHELMSFORD

Soloist, Mr. A. E. SELWOOD
Organist, Mr. W. DOUGLAS WILSON

DR. GUY WARMAN has been Bishop of Chelmsford since 1923. Before that, he had been Bishop of Truro, Vicar of Bradford and Principal of St. Aidan's Theological College, Birkenhead. He is the author of 'Missions and the Minor Prophets,' 'New Testament Theology' and 'The English Reformation,' and he was a member of the Archbishop's Committee on Church and State and of the Prayer Book Revision Committee.

8.45 THE WEEK'S GOOD CAUSE

Appeal on behalf of the Chelsea Hospital for Women by THE MARQUESS OF LONDONDERRY
THE Chelsea Hospital for Women has, in the last two years, nearly doubled its number

of beds, and it is now the largest hospital in the country devoting itself entirely to the treatment of diseases peculiar to women. Although these diseases include many of the worst forms of cancer, not more than two per cent. of its patients are lost—a remarkable witness to the skill of its medical and nursing staff. The Hospital also maintains a Convalescent Home at St. Leonards-on-Sea. Contributions should be sent to the Chelsea Hospital for Women, Arthur Street, S.W.3.

8.45 (Daventry only). Appeal on behalf of the Dockland Settlement and Malvern Club's Council by CONSTANCE, DUCHESS OF WESTMINSTER

THE Dockland Settlement started just over twenty-five years ago up a side street in Canning Town, and it has grown steadily until it now includes twenty-five different clubs.

These form a chain through which boys and girls pass as they grow up, and their premises are in use by different bodies from midday onwards. The Settlement does not merely supply a pleasant place of recreation (itself a very desirable object in a neighbourhood like that around the Albert Docks); it influences its members by physical training, games, instruction in trades and crafts, and so on, and it also runs a Labour Exchange and does much to help ex-Service men and sailors in their difficulties. The present appeal is for the fund to provide new buildings instead of the old premises, which have been long outgrown.

Contributions should be marked 'Dockland,' and sent either to the Lord Mayor at the Mansion House, or to Lord Beatty at 17, Grosvenor Square.

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

9.5 A SYMPHONY CONCERT

to celebrate the FIFTIETH SEASON of the PEOPLE'S CONCERT SOCIETY

Relayed from Battersea Town Hall
THE PEOPLE'S CONCERT SOCIETY ORCHESTRA (Leader, GEORGE STRATTON)
Conducted by CHARLES WOODHOUSE
FREDERICK WOODHOUSE (Baritone); HAROLD FAIRHURST (Violin)

ORCHESTRA
Overture to 'The Magic Flute' *Mozart*

HAROLD FAIRHURST with Orchestra
Concerto in E Flat *Mozart*

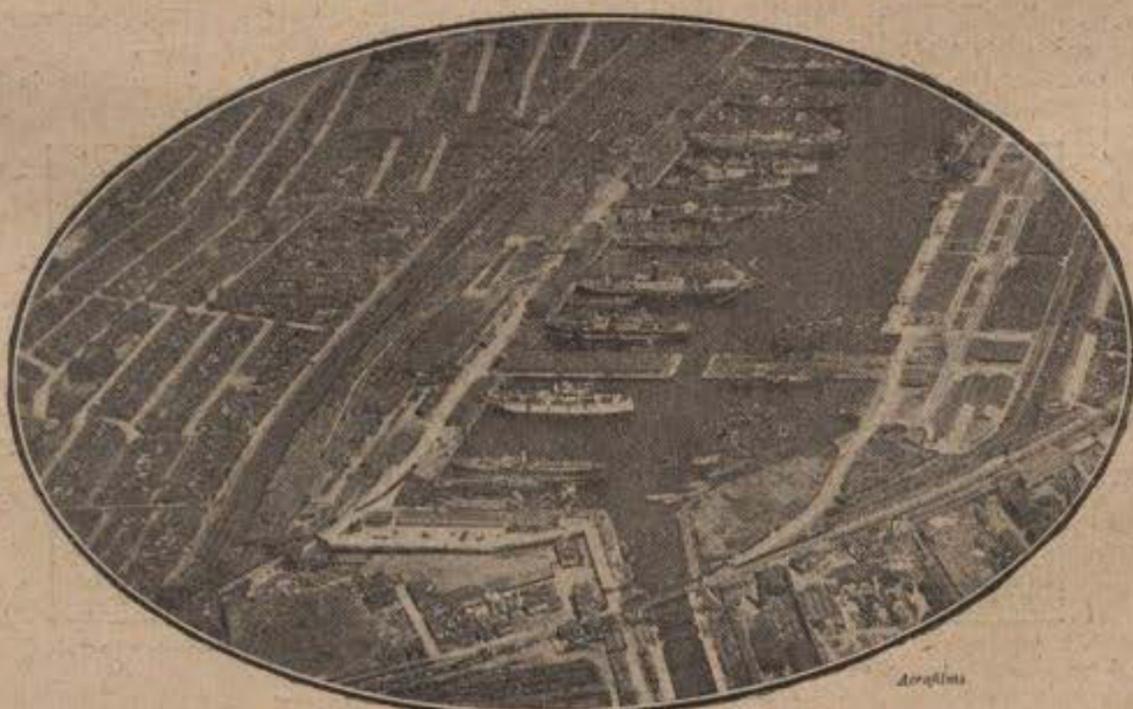
ORCHESTRA
Solenn Melody for Organ and Strings
Walford Davies

(RICHARD NEWTON at the Organ)

FREDERICK WOODHOUSE with Orchestra
Young Dietrich *Henschel*
A Short Speech by Sir WALFORD DAVIES on the Work of the People's Concert Society

ORCHESTRA
First 'Maid of Arles' Suite ('L'Arlésienne') *Bizet*
Overture to 'Prometheus' *Beethoven*

United Singing of 'Jerusalem'
Poem by William Blake, set to music by Sir Hubert Parry



DOWN AMONGST THE GREAT DOCKS OF LONDON.

The vast docks of London's farthest East are magnificent to behold, but behind them lie miles of mean and sordid streets. It is in such surroundings that the Dockland Settlement carries on the work that will be described in the appeal broadcast from Daventry tonight.

10-30 EPILOGUE

Sunday's Programmes continued (October 30)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

3.30 CHAMBER MUSIC

SONATA RECITAL by HARRIET COHEN (Piano-forte) and ISOLDE MENGES (Violin)
HERBERT HEYNER (Baritone)

HARRIET COHEN and ISOLDE MENGES

Sonata Brahms

HERBERT HEYNER

Song Cycle, 'Poet's Love' (Dichterliebe)

Schumann

POEMS by HEINE, English Translation by R. H. ELKIN

BERKELEY MASON (at the Piano)

THE first five songs (all very short) tell of the love for 'the peerless, the rarest, the fairest, the dearest,' and (in the fourth song) of the poet's poignant memory of her declaration, 'I love but thee.' The titles of these songs are respectively: 'Twas in the lovely month of May; From out my tears are springing; The Rose, the Lily; I gaze into thy tender eyes; and I'll breathe my soul and its yearning.

In the sixth song, *The Rhine, that holy river*, the singer muses on the image of the Virgin in the Cathedral of Cologne, and is reminded, even there, of the beauty of his beloved one.

The next song, *I blame thee not*, is the best known of the cycle. The poet's love is lost to him. His heart is broken, but he will not murmur.

In the eighth song, *If only the flowers could know it*, the singer feels the uselessness of seeking consolation from the flowers, the birds, the stars. One only, who caused the sorrow, can know his pain.

A note of tragedy is sounded in the ninth song, *The flutes and fiddles are sounding*. The loved one is dancing, bedecked for her wedding-day.

In the tenth song, *When'er I hear them singing*, the poet seeks the solitude of the mountains, to escape from his sad recollections.

Heine's ironical humour comes out in the eleventh song, *A youth once loved a maiden*, in which is a cynical reflection on the course of love, as it sometimes runs.

The next three songs are *Alone on a summer morning, I wept as I lay dreaming*, and *At night-fall I see you*. In these, the poet returns to his mood of sorrowful recollections. Waking or dreaming, the image of her who is lost to him is ever poignantly before him.

The title of the last song but one is *The fairy-tales of childhood*. The poet longs for the visionary land of childhood's dreams, where all is peace and contentment. But with the break of morning these sweet visions fade.

In the last song of all, *Old songs of tears and sorrow*, he calls for a mighty coffin, in which shall be buried all his sorrows and love intermingled.

The pianist, in a last tender page, adds his note of regret and resignation, and so ends the story of the Poet's Love.

4.30 ISOLDE MENGES

Chaconne from the Partita in D Minor for unaccompanied Violin Bach

4.40 HARRIET COHEN

Adagio (Slow Movement)
Vivaldi, arr. Bach
Study in F Minor (Posthumous)
Chopin

In the Morning

Bax, arr. H. Cohen
The Hurdy-Gurdy Man

Goossens

4.50 HARRIET COHEN and ISOLDE MENGES

Sonata in G for Piano and Violin, Op. 96
Beethoven
Moderately quick; Slow and expressive;
Scherzo—lively; Fairly quick

5.20-5.30 TALES FROM THE OLD TESTAMENT

(See London)

8.0 A RELIGIOUS SERVICE

Conducted by the Ven. The Archdeacon of Aston
(Canon J. H. RICHARDS)

Relayed from a Ward at the Birmingham General Hospital
From Birmingham

8.45 THE WEEK'S GOOD CAUSE (From Birmingham):

Mr. A. H. LEANEY (House Governor, General Hospital), appealing for Funds for the providing of Wireless Sets for the Birmingham Hospitals

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 ALBERT SANDLER

and the

GRAND HOTEL, EASTBOURNE,
ORCHESTRA

DENNIS NOBLE (Baritone)

Relayed from the Grand Hotel, Eastbourne

THE ORCHESTRA

Fantasy on Puccini's 'Madame Butterfly' (by Request)

DENNIS NOBLE

Cortigiani vil razza (Vile race of courtiers, from 'Rigoletto') Verdi
Eri Tu (It was Thou, from 'A Masked Ball')

ORCHESTRA

Suite from 'Peer Gynt' Grieg

ALBERT SANDLER (Solo Violin)

Romance Svendsen

On Wings of Song Mendelssohn

DENNIS NOBLE

A Soft Day Stanford

Annabel Lee Shaw

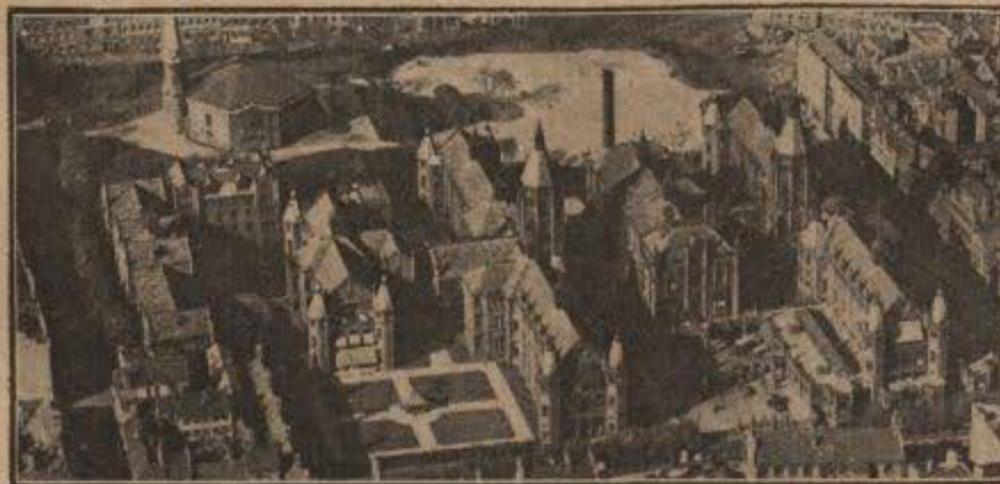
Song of the North Wind Head

ORCHESTRA

Selection from 'Mignon' Ambroise Thomas

10.30 EPILOGUE

From Birmingham



A BIRD'S-EYE VIEW OF A GREAT HOSPITAL.

The Birmingham General Hospital figures largely in 5GB's programmes today. The broadcast service at 8.0 will be relayed from one of its wards, and its House Governor, Mr. A. H. Leaney, will make the broadcast appeal for the Birmingham Hospitals' Wireless Fund.

6BM BOURNEMOUTH.

325.1 M.
920 KC.

3.30-5.30 S.B. from London

8.0 S.B. from London

8.45 THE WEEK'S GOOD CAUSE: Appeal on behalf of the New Jellicoe Sailors' Rest at Southampton (British Sailors' Society), by Mr. G. STANLEY POND, Secretary to the New Jellicoe Rest Building Fund

WHEN the first sailors from a boat torpedoed in the Great War were brought to Southampton, the British Sailors' Society took over premises for their accommodation. These buildings are now inadequate and unsuitable for a permanent hostel, and a new hostel accommodating 100 men, with living and recreation rooms, is to be built at a cost of £25,000. A Port Missionary is in charge of the hostel, and through its agency the sailors are protected from those many risks which abound in every port.

Contributions should be addressed to G. Stanley Pond, 'Wireless Appeal,' Jellicoe Rest, Southampton.

8.50-10.30 S.B. from London (9.0 Local Announcements)

5WA CARDIFF.

353 M.
850 KC.

3.30 A MILITARY BAND PROGRAMME

THE STATION MILITARY BAND, conducted by WARWICK BRAITHWAITE

Overture, 'Fingal's Cave' Mendelssohn
Lyric Suite Grieg

GWLADYS NAISH (Soprano)

Voi che sapete (Ye who know) ('Figaro')
Recit. and Air, 'Dove sono?' Mozart
('Where am I? ')

BAND

Cornet Solo, 'Maire, my Girl' Aitken

Suite from 'The Miracle' Humperdinck

LIONEL FALKMAN (Violin)

Spanish Dance Kreisler

Polish Song Wieniawski

Gipsy Fantasia Hubay

BAND

Suite, 'Scheherazade,' Part I Rimsky-Korsakov

GWLADYS NAISH

Wind on the Heath ('A Tale of Alsatia')

Vincent Thomas

L'été (Summer) Chaminade

BAND

Petite Suite de Concert Coleridge-Taylor

LIONEL FALKMAN

Romance, Op. 1 Elgar

Brindisi (Drinking Song) Alard

Twentieth Caprice

Paganini, arr. Kreisler

BAND

Reverie, 'The Voice of the Bells' Luigini

Waltz of the Flowers

Tchaikovsky

5.20-5.30 S.B. from London

8.10 A RELIGIOUS SERVICE

From the Studio

THE CHOIR of Victoria Road

Congregational Church, Newport

Hymn (C.H.), 9, 'Praise, my

soul' (Tune, 'Regent Square')

Scripture Lesson

Anthem (C.H.), 955, 'O glad-

some light' Sullivan

Prayer

Hymn (C.H.), 427, 'Christian,

seek not' (Tune, 'Vigilate')

Address by The Rev. C. J.

BARRY

Sunday's Programmes continued (October 30)

Hymn (C.H.), 615, 'O Strength and Stay' (Tune, 'Strength and Stay')
 Benediction
 Sevenfold Amen *Stainer*

8.45 THE WEEK'S GOOD CAUSE: The Cardiff Institute for the Blind. An Appeal, in the form of a dialogue, by a lady and Mr. STANLEY DARK

8.50-10.30 S.B. from London (9.0 Local Announcements)

2ZY MANCHESTER. 384.6 M. 780 KC.

3.30 CHAMBER MUSIC AND SONGS

THE BRITISH TRIO: ARTHUR CATTERALL (Violin), CLAYDE TWELVETREES (Cello), JOHN WILLS (Pianoforte)

Trio in A Minor, Op. 50 *Tchaikovsky*
 'In memory of a great Artist'
 Pezzo elegiaco; Tema con variazioni; Variazione finale a coda.

ROY HENDERSON (Baritone)
 None but the weary heart *Tchaikovsky*
 Christ is risen *Rachmaninoff*
 Du bist wie eine Blume (More fair and pure and holy) *Schumann*
 The Vain Suit *Brahms*

DORA LABETTE
 Selected Songs

THE BRITISH TRIO
 Trio in C, No. 3 *Haydn*
 Allegro; Andante; Presto (Finale)

ROY HENDERSON
 The Hostel *arr. Bainton*
 Ich rolle nicht (I murmur not) *Schumann*
 The Traveller *Gosard*

5.20-5.30 S.B. from London

8.0 S.B. from London

8.45 THE WEEK'S GOOD CAUSE: An Appeal on behalf of the Jutland Sailors' Rest, Manchester (The British Sailors' Society), by Councillor W. DAVY, J.P. (Lord Mayor-Elect of Manchester). (Donations should be sent to the Honorary Treasurer, Jutland Sailors' Rest, Salford, Manchester)

8.50 WEATHER FORECAST, NEWS; Local Announcements

9.5 BAND MUSIC AND HYMN TUNES

THE IRWELL SPRINGS BAND, conducted by HARRY BARLOW
 Overture to 'Semiramis' *Rossini*

THE CENTRAL HALL CHOIR:
 Choirmaster, TOM CASE
 Onward, Christian Soldiers (St. Gertrude)
 Sweet is the work, my God, my King (Deep Harmony)
 Eternal Father (Melita)

BAND
 Selection from 'Tambhäuser' *Wagner*

CHOIR
 Jesus shall reign (Birmingham)
 Lord, speak to me (Clough)
 Come, gracious Spirit (Silver Hill)

BAND
 Selection from 'The African Maid' *Meyerbeer*

CHOIR
 Fight the good fight (Pentecost)
 Saviour, again (Norms)
 Lead, kindly light (Sandon)

BAND
 Air with Variations, 'All thro' the night' Traditional

10.30 EPILOGUE

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

3.30-5.30 S.B. from London

8.0 S.B. from London

8.45 THE WEEK'S GOOD CAUSE: The Lord Mayor, Alderman WATSON BOYES—Appeal on behalf of Lord Mayor's Hospital Sunday

8.50-10.30 S.B. from London (9.0 Local Announcements)

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

3.30-5.30 S.B. from London

8.0-10.30 S.B. from London (9.0 Local Announcements)

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

3.30-5.30 S.B. from London

8.0 A RELIGIOUS SERVICE
 Relayed from St. JAMES' CHURCH, Toxteth Park
 Address by Rev. W. MADGEN, Minister of St. Domingo United Methodist Church
 Music by the Choir of St. James' Church

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

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

3.30-5.30 S.B. from London

8.0-10.30 S.B. from London (9.0 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

3.30-5.30 S.B. from London

8.0 A RELIGIOUS SERVICE
 From the Studio
 CHOIR of St. Phillip's Mission Church: Directed by Miss E. GOWAN
 Introit, 'God is a Spirit'
 Confession
 Lord's Prayer
 Responses
 Psalm 91 (Chant in E) (Foster)
 Lesson: St. Matthew vi, 24-end
 Nunc Dimittis (Chant in E) (Barnby)
 Prayers
 Anthem, 'Give ear, O ye Heavens' (Alcock)
 Hymn, 'How sweet the Name of Jesus sounds' (A. and M., No. 176)

Address by the Rev. G. B. NICHOLLS, of St. Phillip's Mission Church
 Hymn, 'Love Divine, all loves excelling' (A. and M., No. 520)
 Blessing

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

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

3.30-5.30 S.B. from London

8.0 S.B. from London

8.45 THE WEEK'S GOOD CAUSE: Mrs. A. L. BURROWS, 'Sheffield Babies' Home'

9.50-10.30 S.B. from London (9.0 Local Announcements)

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

3.30-5.30 S.B. from London

8.0 A RELIGIOUS SERVICE
 From the Studio
 Conducted by the Rev. Father D. KELLY
 Hymn, 'When Morning Gilds the Skies'
 Reading from Holy Scripture
 Hymn, 'Immaculate Mary'
Louises Pilgrims' Tune
 Sermon
 Hymn, 'To Christ the Prince of Peace' Atkinson
 Kyrie Eleison in G *Bach*
 Adoro te Devote *Zalucta*
 O Sacrum Convivium *Farrant*
 Veni Sancte Spiritus *Martin*
 Domine Salvum fac Regem *Tozer*

8.45 THE WEEK'S GOOD CAUSE: W. STEVENSON, Appeal on behalf of the Extension of the N.S. Royal Infirmary

8.50-10.30 S.B. from London (9.0 Local Announcements)

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

3.30 S.B. from Cardiff

5.20-5.30 S.B. from London

8.0-10.30 S.B. from London (9.0 Local Announcements)

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 960 KC.

3.30—Harp Ensemble: Concerto for Violin, Harp, and String Trio (Vivaldi-Rex); Serenade for Flute, Violin, Viola, Cello and Harp (A. Roussel). **4.5**—Rae Robertson: Les Tendres Plaintes (Rameau); Sonata in D (Scarlati); Rhapsody in G Minor (Brahms). **4.22**—Harp Ensemble: Quintet for Strings and Harp (Bax); Quartet for Flute, Harp, Violin and Cello (Schubert). **5.5**—Rae Robertson: Prelude in F Sharp; Prelude in B Flat Minor; and Ballade in F Minor (Chopin). **5.20-5.30**—S.B. from London. **8.0**—Religious Service from the Studio. **8.45**—The Week's Good Cause. **8.50-10.30**—S.B. from London.

55C GLASGOW. 405.4 M. 740 KC.

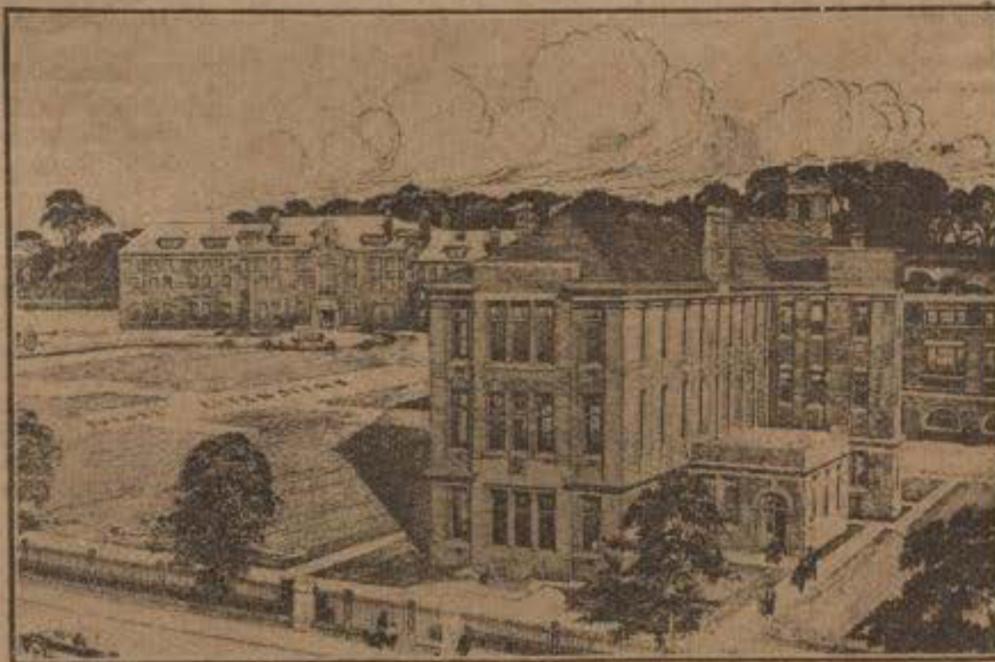
3.30—Orchestral Concert. The Station Orchestra. Kathryn Hilliard (Soprano), Robert Radford (Bass). **5.20-5.30**—London. **8.0**—Religious Service from the studio. **8.45**—The Week's Good Cause. **8.50-10.30**—London.

2BD ABERDEEN. 500 M. 600 KC.

3.30-5.30—S.B. from London. **8.0**—Religious Service from the Studio. **8.45**—The Week's Good Cause. **8.50**—Weather Forecast, News. **9.5**—Orchestral Concert in aid of Lord Provost Lawrie's Fund for the Aberdeen Joint Hospitals Scheme. Relayed from the Cowdroy Hall. Constance Willis (Contralto); Percy Hemmings (Baritone); The Station Orchestra, conducted by Paul Asker. **10.30**—Epilogue.

2BE BELFAST. 506.1 M. 980 KC.

3.30-5.30—S.B. from London. **8.15**—Religious Service from the Studio. The Station Choir: Hymn, 'Oh! worship the King' (I.C.H., No. 370); Scripture Reading; Choir: Anthem, 'Grant, we beseech Thee, merciful Lord' (Roberts); Address by the Rev. J. M. Calder, of Carrickfergus Congregational Church. Choir: Hymn, 'And now this Holy day' (I.C.H., No. 53); Closing Prayer and Benediction. **8.45-10.30**—London.



THE NORTH STAFFORDSHIRE ROYAL INFIRMARY.

as it will appear when all the projected extensions are complete. The fund to provide for these extensions will be the subject of the Week's Good Cause appeal from Stoke tonight.

PROGRAMMES for MONDAY, October 31

2LO LONDON and 5XX DAVENTRY

(351.4 M. 830 kc.)

(1,604.3 M. 197 kc.)

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

11.0 (Daventry only) THE DAVENTRY QUARTET and MERCIA STOTESBURY (Violin)

12.0 THE DAVENTRY QUARTET
NANCY ROYLE (Soprano)
ARTHUR BROUGH (Bass-Baritone)

1.0-2.0 AN ORGAN RECITAL
By HAROLD E. DARKE
Relayed from St. Michael's, Cornhill

Sonata, 'Celtica' Stanford
Allegretto from Fourth Symphony Widor
Fantasia in F Minor and Major Mozart
Scherzo Harvey Grace
Pascaglia and Fugue Bach
Autumn Thought Jansen
Imperial March Elgar

2.30 Miss RHODA POWER, 'Boys and Girls of the Middle Ages: The Little Novice'

CONVENTS of nuns occupied nearly as large a place as monasteries in medieval Christendom, and many of these nunneries owned large estates and had lady abbesses whose rank could be compared with that of a bishop. In this afternoon's talk Miss Rhoda Power will describe the daily life of the nuns in a medieval English convent, taking a young novice as her central character.

3.0 J. C. STOBART and MARY SOMERVILLE: Great Stories

3.15 THE DANSANT
THE LONDON RADIO DANCE BAND
and
IVAN FIRTH and PHYLLIS SCOTT
(Old Time Music Hall Songs)
J. B. PHILLIPS
(in Imitations)
KEE KEECH and ORD HAMILTON
(Harmonised Syncopation)

5.0 Household Talk: Mrs. THOMPSON, 'Warm Drinks for Winter Evenings'

WITH the coming of the really cold weather the cool drinks of summer have been finally put out of mind, and in the winter evenings comfort-loving people like to console themselves with a last warm drink before leaving the red warmth of the sinking fire for the comparative cold of the bedroom. In this talk Mrs. Thompson will describe the mixtures for a few particularly comforting drinks.

5.15 THE CHILDREN'S HOUR: Piano Solo by Cecil Dixon. Songs by Rex Palmer. The Story of 'The Little Furry Ones' from 'Babes of the Wild' (Charles Roberts). 'The Clever Tailor' (Grimm)

6.0 A Gramophone Recital

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

6.45 A Gramophone Recital

7.0 Mr. JAMES AGATE: Dramatic Criticism

7.15 THE FOUNDATIONS OF MUSIC

BACH'S FRENCH SUITES
Played by JAMES CHING

First French Suite in D Minor

THE 'French' Suites of pieces for the Clavier (i.e., nowadays, for the Piano) are a set of six which Bach wrote about 1720-1722 for his second wife, Anna Magdalena, to play. Their gracious, friendly spirit suggests that Bach and his wife were very happy together.

It was not Bach's idea to call the Suites 'French.' This was a nickname, probably bestowed by the family, to distinguish them for their lightness—this being a characteristic of French music in those days, as ever since. There is nothing French about them.



Miss GWENDOLEN EVANS

appears in tonight's broadcast performance of *Old Heidelberg*

The Suites contain from six to eight pieces in dance styles, the four foundational Movements being the Allemande, flowing with continuous easy swing; the slow, stately Sarabande; the lively running Courante, and the capering Gigue.

The Allemande, Courante and Sarabande came first, second and third respectively. The other two, three or four places are filled by various dances, the Minuet appearing in several of the suites. The full list of the Movements in each of the six Suites runs thus:—

FIRST SUITE. Allemande, Courante, Sarabande, First Minuet, Second Minuet, Gigue.

SECOND SUITE. Allemande, Courante, Sarabande, Air, Minuet, Gigue.

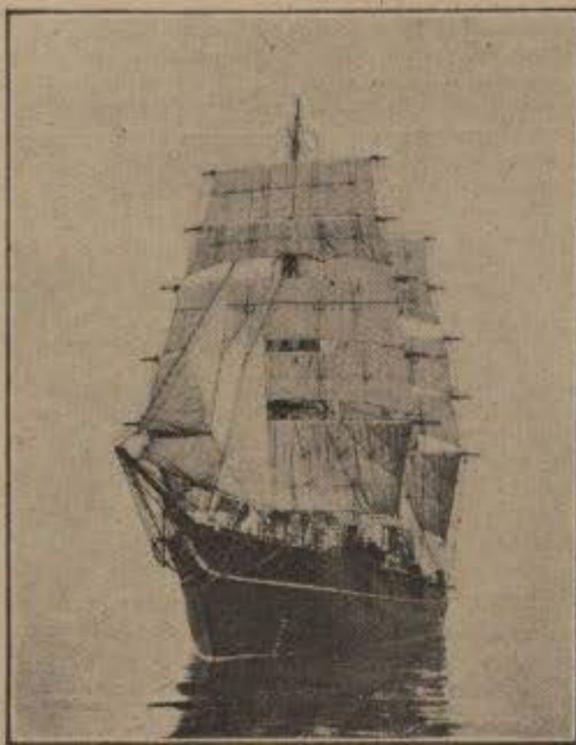
THIRD SUITE. Allemande, Courante, Sarabande, First Minuet, Second Minuet, Anglaise (a lively, skipping piece), Gigue.

FOURTH SUITE. Allemande, Courante, Sarabande, Gavotte, Minuet, Air, Gigue.

FIFTH SUITE. Allemande, Courante, Sarabande, Gavotte, Bourée, Loure (an old French dance, so named because in olden days the bagpipe accompanied it), Gigue.

SIXTH SUITE. Allemande, Courante, Sarabande, Gavotte, Polonaise, Bourée, Minuet, Gigue.

7.25 Mr. F. NORMAN: German Reading



THE 'DISCOVERY'

a ship famous in the annals of Polar exploration, whose latest expedition will be described by Dr. Stanley Kemp in his talk tonight.

7.45 CHAMBER MUSIC

A RECITAL FOR TWO PIANOFORTES

ETHEL BARTLETT and RAE ROBERTSON
MIRIAM LICETTE (Soprano)

ETHEL BARTLETT and RAE ROBERTSON
Sonata in D, for two Pianos (K. 448) ... Mozart
I, Allegro (Quick); II, Adagio (Slow); III, Presto (Very quick)

MIRIAM LICETTE
Spleen Poldowski
The Marionettes Pierné
Les Papillons (Butterflies) Fouldrain
Petit Bonhomme (Little Fellow)

Guitars and Mandolines Grolez

ETHEL BARTLETT and RAE ROBERTSON
En Blanc et Noir (In White and Black) Debussy
Three Pieces based on poems by J. Barbier and M. Carré, François Villon and Charles d'Orléans

MIRIAM LICETTE
In dem Schatten meiner Locken
(In the shadow of my tresses) ... Hugo Wolf
Der Gärtner (The Gardener) ...
Freundliche Vision (Kindly Vision) ... Richard
Schlechtes wetter (Stormy Weather) ... Strauss
Ständchen (Serenade) ...

ETHEL BARTLETT and RAE ROBERTSON
Waltz for two Pianos Rachmaninov
Two Pieces from 'Pour bercer un Convalescent'
Reynaldo Hahn
First Romantic Waltz Chabrier

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Dr. STANLEY KEMP: 'The Voyage of the Discovery'

9.30 Local Announcements; (Daventry only) Shipping Forecast

9.35-11.0 'OLD HEIDELBERG'

A Play by WILHELM MEYER-FÖRSTER

Translated from the German by
CATHERINE POCHIN
Produced by HOWARD ROSE

Characters:

Von Haugk (Minister of State) ... GEORGE IDE
Glanz (Prince's Servant) ... REGINALD TATE
Bargu von Metzling (Gentleman-in-Waiting)

FRANK DENTON
Baron von Breitenberg (Gentleman-in-Waiting)
RANDOLPH McLEOD

Von Passarge (Master of the Household)
WILLIAM MACREADY

Schölerman (Prince's Servant) ... HERBERT LUGG
Lutz (Valet) ... ABRAHAM SOFAER

Dr. Jüttner ... HUBERT CARTER
Karl Heinrich (Hereditary Prince of Saxon-Karls-

burg) ... WALTER HUDD
Rüder (Innkeeper) ... ALFRED CLARK

Frau Rüder ... LILIAN MASON
Käthie ... GWENDOLEN EVANS

Kellerman ... GEORGE GOWDY
Karl Bilz ... (Corps of f CYRIL NASH

Karl Engelbrecht ... f Saxony) { JOHN REKVE
Gentlemen-in-Waiting, Officers, Students, Musi-

cians, Servants

Act I—The Antechamber of the Prince's room at Karlsburg. A gloomy apartment, hung with tapestry such as is often found in old castles.

Act II—The Garden at Rüder's Inn in Heidelberg.

Act III—Karl Heinrich's Room in Rüder's House.

Act IV (Two years later)—The Room of Prince Karl in the Castle of Karlsburg.

Act V—Rüder's Garden.

11.0-12.0 (Daventry only) DANCE MUSIC: JAY WHIDDEN'S BAND from The Carlton Hotel

Monday's Programmes cont'd (October 31)

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 PROGRAMME

From Birmingham

THE CITY OF BIRMINGHAM POLICE BAND, conducted by RICHARD WASSELL

Fourth 'Pomp and Circumstance' March

Elgar, arr. Retford

Overture, 'Tam o' Shanter'

Drysdale, arr. Godfrey

4.15 KENNETH ELLIS (Bass)

Song of Hybris the Cretan

Elliot

The Friar's Song .. Whitehead

Royster Doyster... Matheson

Captain Stratton's Fancy Warlock

4.25 BAND

Andantino from Fourth Symphony

Tchaikovsky, arr. Winterbottom

Oboe—P.C. SAULL

Duet, 'Lo! here the gentle lark'

Bishop, arr. Winterbottom

Clarinet—Sgt. JAMES; Flute—P.C. FOWLER

4.40 GRACE IVELL and VIVIAN WORTH

Entertainers with a Piano

4.48 NIGEL DALLAWAY (Pianoforte) and Band

Concerto in A Minor

Grieg, arr. Walton O'Donnell

5.5 KENNETH ELLIS

Ho! Jolly Jenkin (from 'Ivanhoe')... Sullivan

Hatfield Bells Easthope Martin

Chumleigh Fair Holloway

5.15 BAND

Suite of Waltzes Chabrier, arr. Godfrey

5.25 GRACE IVELL and VIVIAN WORTH

Further Entertainment

5.35 BAND

March, 'The Review' Wassell

5.45 THE CHILDREN'S HOUR (From Birmingham):

'The Silver Bell,' a Hallowe'en Play by Una

Broadbent. Ken Kapua (Hawaiian Guitar Solos).

Story told by Gladys Colbourne. Songs by

Frank Foxon (Baritone)

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

6.45 LIGHT MUSIC

From Birmingham

PATTISON'S SALON ORCHESTRA, conducted by THOMAS JONES

Relayed from Corporation Street Restaurant

Selection from 'The Glory of Russia' .. Krein

FRANK FOXON (Baritone)

Smugglers Whitaker Wilson

Prince Ivan's Song Allitsen

THOMAS JONES (Violin)

Midnight Bells Heuberger, arr. Kreisler

ORCHESTRA

Fantasia on Puccini's 'Manon Lescaut'

FRANK FOXON

The Adjutant Fisher

ORCHESTRA

Prelude in C Sharp Minor Rachmaninov

Valse, 'Stories of The Vienna Woods'

Johann Strauss

THOMAS JONES

Violin Song from 'Tina' Rubens



MISS PEGGY COCHRANE, who contributes some violin solos to the Military Band Concert from 5GB tonight.

FRANK FOXON

St. Nicholas-at-Wade

Kennedy Russell

The Handyman Fisher

ORCHESTRA

Scottish Fantasia...arr. Mulder

8.0 A MILITARY BAND CONCERT

THE WIRELESS MILITARY BAND

Conducted by B. WALTON

O'DONNELL

KATE WINTER (Soprano);

PERCY MANCHESTER (Tenor);

PEGGY COCHRANE (Violin)

THE BAND

Overture, 'Maximilian Robespierre'

Litolff

WE remember the name Litolff as that printed on one of the first comprehensive and cheap editions of classical music. It was started by the son of the Litolff whose Overture we are to hear, and who, after leading a roving life for some years, settled in Brunswick, and began music publishing.

The elder Litolff was renowned in his day as a pianist. His rank as a composer is not so high, though his Concert Overtures (of which *Robespierre* is the best known) have a good deal of excellent melodrama in them.

8.13 KATE WINTER

Sweet Suffolk Owl Elizabeth Poston

When the stars come out York Bowen

Someone Besly

A Birthday Song Korbay

8.21 PEGGY COCHRANE

Valse Caprice Cyril Scott

Strimpellata (Strumming) d'Ambrosio

8.30 BAND

Suite from 'Peer Gynt' Grieg

Morning; Death of Asse; Anitra's Dance;

Dance of the Imps

8.49 PERCY MANCHESTER

A kingdom by the sea Somervell

A song from o'er the hill Ireland

O Mistress Mine Walthew

Troll the bowl Moeran

8.58 BAND

Selection from 'Samson and Delilah'

Saint-Saens

9.19 KATE WINTER

The Fairy Shoon Maude Craske Day

An Elizabethan Lullaby Eric Coates

The Scarecrow Davies

9.27 PEGGY COCHRANE

Polonaise No. 2 Wieniawski

9.35 PERCY MANCHESTER

I am beloved Messenger

Come into the garden, Maud Ernest Walker

A Summer Idyll Head

9.43 BAND

The Ballet Music from 'Faust' Gounod

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

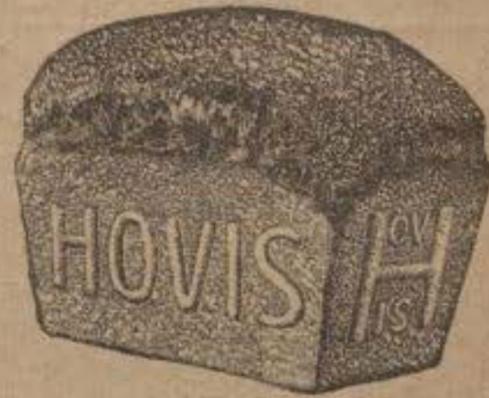
10.15-11.15 DANCE MUSIC: JAY WHIDDEN'S BAND, from The Carlton Hotel

(Monday's Programmes Continued on page 190.)

BIRMINGHAM

For transmissions from the Birmingham Studio see 5GB Daventry Experimental (above)

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Monday's Programmes continued (October 31)

6BM BOURNEMOUTH. 326.1 M.
920 KC.

- 12.0-1.0 Gramophone Records
2.30 London Programme relayed from Daventry
5.0 Mrs. KITCHEN: 'With Helen in Spain'
5.15 THE CHILDREN'S HOUR: Hallowe'en Sketch by Miss Lena Dutton
6.0 London Programme relayed from Daventry
6.30 S.B. from London

7.45 HALLOWE'EN

A Programme in Three Phases
Arranged by ARTHUR BLACK
S.B. from Aberdeen

FUN AND FROLIC IN THE FARMHOUSE
AT THE DANCE

A HALLOWE'EN SUPERSTITION

The following Artists will take part:

MARION RICHARDSON (Soprano)
JENNIE CURRIE (Soprano)
ALEC SIM (Violin)
BETTY CRAIG
WILLIAM MESTON
THE STATION OCTET

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

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: Winnipeg to Edmonton via Calgary'

3.0 AN AFTERNOON CONCERT

THE STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE

Waltz, 'Wine, Woman and Song' Johann Strauss
Gopak Moussorgsky
Barcarolle Offenbach

E. GLANFERWD-THOMAS (Bass-Baritone)
Revenge Hatton
Rosebud Drummond
Fol-de-dol Dey Newton

ORCHESTRA
Selection from 'Aida' Verdi

E. GLANFERWD-THOMAS
Song of Hybras the Cretan J. W. Elliot
The Bos'un, the Gunner, an' Me' Trotter
The Young Carbineer J. A. Tunbridge

ORCHESTRA
Symphonic Dances Grieg

E. GLANFERWD-THOMAS
The Wolf Shield
Drink to me only Old English
Glorious Devon German

ORCHESTRA
Selection from 'Tom Jones' German

4.45 Mr. F. J. HARRIES, 'Welsh Elizabethan Seamen'

5.0 ORCHESTRA
Selection from 'Philemon and Baucis' Gounod

5.15 THE CHILDREN'S HOUR: The Orchestra

6.0 London Programme relayed from Daventry

6.30 S.B. from London



7.45 HALLOWE'EN

'The night it is gude Hallowe'en,
The Fairy Folk do ride.'

THE STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE

The Witch's Ride, from 'Hänsel and Gretel'

Humperdinck
Dance of Death (Danse Macabre) Saint-Saëns

AS most people know, the plot of Humperdinck's most typical and charming work, *Hänsel and Gretel*, is taken from Grimm's fairy tales. It tells of the witch who enticed boys and girls to her ginger-bread house, and then cooked and ate them. The witch, having captured Hänsel and his sister and tied them up, rides upon her broom, singing in triumph.

THE weird story of Saint-Saëns' piece is by now familiar to most listeners. It comes from a poem by Henri Cazalis. The composer gives us a vivid representation of Death fiddling for the midnight capers of skeletons. Their bones knock together, as the Xylophone tells us. The dance goes on until cock-crow disperses the ghostly crew.

WALTER GLYNNE

Turn ye to me Kuhn
Faery Song Boughton

HILARY EVANS (Flute)

Sprites' Dance Waite

ORCHESTRA

Dance of the Sugar-Plum Fairy, from 'Nut-cracker' Suite Tchaikovsky

French Suite, 'Fairy Tarapatapoum' Foulds

W. WATSON PAIRMAN

Ballad Reading, 'The Wee Wee Man'

WALTER GLYNNE

Dream Valley Quiller

The Moon Benjamin

The Unforeseen Cyril Scott

ORCHESTRA

Fire Music from 'The Valkyrie' Wagner

BRUNNHILDE, beloved child of Wotan, has disobeyed him, and must be punished. No longer may she ride the storms and exult in the wildness of her godhead. As a mortal she must live henceforth. She is to be awakened by the first man who encounters her. She pleads that only a true hero shall make her captive, and as a last boon Wotan, having laid her to sleep upon a rock, summons the fire-god. As he points his spear here and there, spurts of flame issue from the rocks around her, and the famous Fire Music flames and hisses and glows in the Orchestra. As Wotan turns slowly away, we hear, thundered out by the brass, the sturdy, martial melody prophetic of the hero who shall win her—Siegfried.

Seen on the stage this is an unforgettable scene. In concert performance it remains one of the most vivid and memorable passages in music.

'GHOULIES AND GHOSTIES'

A Fantasy in One Scene

'From ghoulies and ghosties and four-footed beasties,
And things that go bump in the night,
Good Lord, deliver us.' (Old Scottish Litany.)

Cast:

Geoffrey VERA SHIFTON
Sandy G. LYNCH CLARKE
Father DANIEL ROBERTS
Mrs. Urquhart SUSIE STEVENS
The Mother MARION FOREMAN

Scene: A well-built grey stone house standing a little off a lonely road in the Highlands. It is a windy night and the river is rising. The wind blows down the valley from the Grampians. The house is obviously a shooting-box, but it is deserted, save for a caretaker. Two young men come to the door at 9 p.m. They knock. Mrs. Urquhart comes to the door.

ORCHESTRA
The Ride of the Valkyries Wagner

THE Valkyries are warrior-maidens who bring to Valhalla the bodies of warriors from the battlefields, who shall serve to guard that home of the gods.

In this Prelude to the Third Act of *The Valkyrie* we have a wonderfully vivid depiction of the galloping of the horses. There are few finer suggestions of elemental force in all music.

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

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—VI, How the Plant gets rid of Water'

3.20 ORCHESTRAL MUSIC from the Piccadilly Picture Theatre, Conducted by STANLEY C. MILLS

5.0 Miss K. R. LOVELL, 'Hallowe'en'

5.15 THE CHILDREN'S HOUR: A Hallowe'en Story, told by Robert Roberts. 'Cherries, oh! my pretty maids' and 'Rosemary, sweetbriar!' (from 'London Echoes'—Oliver), sung by Harry Hopewell. Two Nature Songs, sung by Betty Wheatley

6.0 London Programme relayed from Daventry

6.30 S.B. from London

6.45 HARLEY AND BARKER
In Light Syncopated Numbers

7.0-11.0 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 AGNES CANHAM: 'Home Life in Western Canada'

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)

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

4.0 THE SCALA SYMPHONY ORCHESTRA, from the Scala Theatre, Leeds

5.0 Talk:

5.15 THE CHILDREN'S HOUR

6.0 THE STATION TRIO

6.30-11.0 S.B. from London (9.30 Local Announcements)

Monday's Programmes cont'd (October 31)

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

- 12.0-1.0 Gramophone Recital by MOSES BARIET: 'Glimpses of Great Composers—VII, Wagner'
- 4.0 REECE'S DANCE BAND, directed by EDWARD WEST, from the Parker Street Café Ballroom
- 5.0 MANNIN CRANE: 'McGinty is elected President'
- 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)

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 Capt. DAVENPORT: 'Road Transport Problems, No. 1'
- 5.15 THE CHILDREN'S HOUR
- 6.15 ADA RICHARDSON (Pianoforte)
- 6.30-11.0 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: 'When You Meet a Bear' (from 'Wood Folk at School')
- 6.0 JACK TRAIN (Entertainer)
- 6.30-11.0 S.B. from London (9.30 Local Announcements)

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
 - BERTHA GWYNNE (Contralto)
 - The Spirit Song Haydn
 - Es Muss ein Wunderhaus sein ('Love') .. Liszt
 - Lament of Isis Bantock
 - JOHN E. BINGHAM (Violin)
 - In Minuet style Pugnani, arr. Kreisler
 - Sarabande and Tambourin Leclair
 - BERTHA GWYNNE
 - Silent Noon Vaughan Williams
 - Time's Garden Goring Thomas
 - On Eastnor Knoll Keel
- 3.47 JOHN E. BINGHAM
 - Andante (Slow Movement) from Spanish Symphony Lalo
 - Humoresque Tor Aulin
- BERTHA GWYNNE
 - Habanera (from 'Carmen') Bizet
 - Among the Rocks (from Song Cycle, 'James Lee's Wife') Somercell
- JOHN E. BINGHAM
 - Meditation Cottenet
 - Spanish Dance Rehfeld
- GEORGE JEFFERSON at the Piano
- 4.15 ORCHESTRA relayed from the Grand Hotel
- 5.0 Rhymes Round the Town, by OMELETTE
- 5.15 THE CHILDREN'S HOUR: A Story from 'Ivanhoe' (Sir Walter Scott), told by W. H. Pittman. 'The Poor Island' (E. Farjeon), told by M. Hacking. Songs of England, by Leonard Roberts
- 6.0 Musical Interlude
- 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 Mr. E. DUDLEY: 'Bretons and their Country'
- 5.15 THE CHILDREN'S HOUR: Play, 'The Adventures of Pongo, Biddy and Bubbles—V, The Trio go Camping'
- 6.0 JAMES HOWELL (Bass-Baritone)—A SCHUBERT RECITAL
 - To be sung on the Water
 - Ideal Longing
 - The Journey to Hades
 - The Wanderer
 - Who is Sylvia?
 - The Eel King
- 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. HARRY T. RICHARDS: 'A Wanderer in Europe—A Morning in Milan Cathedral'
- 5.15 THE CHILDREN'S HOUR
- 6.0 A Musical Interlude by MAY BURLING (Soprano) and T. D. JONES (Pianoforte)
- 6.30-11.0 S.B. from London (9.30 Local Announcements)

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 860 KC.

- 12.0-2.0—London Programme relayed from Daventry. 2.30—Miss V. M. S. Cleithon, 'Main Features of European History—VI, Frederick the Great of Prussia.' 3.0—London Programme relayed from Daventry. 4.0—Music from Coxon's New Gallery Restaurant. 5.0—London Programme relayed from Daventry. 5.15—Children's Hour. 6.0—The Station Octet: The Butterfly (Bendix); Gaelic Dream Song (Foulds); Dance-Intermezzo, 'Les Sylphides' (Cussans); Gavotte, 'Childhood's Memories' (Rousse). 6.20—Radio Bulletin. 6.30-11.0—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

- 12.0-1.0—Gramophone Records. 3.15—Dance Music from the Locarno Dance Salon. 4.0—An Afternoon Concert. Station Wireless Quintet: Overture, 'Roderick Dhu' (Volpi); Scottish Fantasy (Stephen); Nan MacKnight (Soprano); Willie's fair and Willie's mare (arr. Moffatt); There's nae luck about the house (Traditional); John Anderson, my Jo (arr. Lees); The Auld Fisher (McLennan). Quintet: Suite, 'Gaelic Melodies' (Foulds). Nan MacKnight; The Yellow-haired Laddie (Dineck); Oh! whistle and I'll come to you (arr. Moffatt); Turu ye to me (arr. Lees); Two Bonnie Maidens (arr. Senior). Quintet: Selection, 'Robert Bruce' (Bonnisseau). 5.0—Miss Elma Story on 'Hallowe'en.' 5.15—Children's Hour. 5.58—Weather Forecast for Farmers. 6.0—Song Recital by Helens Hartley (Soprano); Nymphs and Fauns (Berberg); Fairy Song (Boughton); Charming Butterfly (Weckerlin); Soft-footed Snow (Sigurd Lie); A Pastoral (Veracini); A Lullaby (C. Scott); The Charm of Spring (Coningsby Clarke); Bid me discourse (Bishop); A Spring Morning (Garry Wilson). 6.30—S.B. from London. 7.45—S.B. from Aberdeen. 9.0-11.0—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.

- 12.0-1.0—Gramophone Music. 2.30—London Programme relayed from Daventry. 3.15—Dance Music from the New Palace de Danse. 4.0—The Station Octet: John Adam (Baritone). 5.0—Miss Flom Cameron: 'A Party on a Nutcrack Night.' 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.30—S.B. from London. 7.45—Hallowe'en. A Programme in Three Phases. Arranged by Arthur Black. Fun and Frolic in the Farmhouse. At the Dance. A Hallowe'en Superstition. The following Artists will take part: Marion Richardson (Soprano); Jennie Currie (Soprano); Alec Sim (Violin); Betty Craig; William Meston; The Station Octet. 9.0-11.0—S.B. from London.

2BE BELFAST. 506.1 M. 990 KC.

- 12.0-1.0—London Programme relayed from Daventry. 2.30—London Programme relayed from Daventry. 4.30—Pianoforte Jazz, by Fred Rogers. Dance Music by the Station Dance Band. 5.0—London Programme relayed from Daventry. 5.15—Children's Hour. 6.0—Organ Recital by Fitzroy Page. Relayed from the Classic Cinema. 6.30-11.0—S.B. from London.

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PROGRAMMES for TUESDAY, November 1

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 WILLOUGHBY WALMSLEY (Pianoforte)

12.0-2.0 THE SLYDELL OCTET, DAPHNE BETTGER (Soprano), PERCY BILSBURY (Tenor), EDITH LAKE (Violoncello)

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 Mr. ERIC GILLET: 'On Going East'

THE author of this talk has every qualification for speaking on such a subject, as he is himself leaving England within a few days to become Professor of English Literature at Singapore. He was previously Warden of Chancellor's Hall, Edgbaston, and during that period he became well known to the Birmingham listening public, particularly for his sporting narratives.

5.15 'THE CHILDREN'S HOUR': 'In Sunny Spain.' A Selection of the works of Granados and Debussy, played by The Daventry Quartet. 'The Renowned Don Quixote de la Mancha' (Cervantes Saavedra). 'Reflections—from a Spanish Mirror,' by Elizabeth Lucas.

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 Quality of Mercy,' arranged by Lady TREE

7.0 Mr. H. C. MARILLIER: Tapestry in England

7.15 THE FOUNDATIONS OF MUSIC
BACH'S FRENCH SUITES
Played by JAMES CHING

Second French Suite, in C Minor
Allemande, Courante, Sarabande, Air, Minuet, Gigue

7.25 Prof. H. H. SWINNERTON, 'An Evolutionist among the Rocks and Fossils—VI, Few Threads, but Many Patterns.' S.B. from Nottingham

IN his concluding talk, Professor Swinnerton will deal with the great lesson of evolution as study of the fossils reveals it. As the few notes of a piano suffice to produce endless variety in music, so the few threads of serial change that the parts of an animal's body represent suffice to produce the ever-changing panorama of animal life.

7.45 SONGS BY WILFRED SANDERSON
Sung by ASHMOOR BURCH

The Hills of Donegal
Drakes goes West
Up from Somerset
Shipmate o' Mine
Captain Mac

8.0 ENGLISH COMIC OPERA PROGRAMME

THE WIRELESS CHORUS and ORCHESTRA
Conducted by JOHN ANSELL
OLIVE GROVES (Soprano)
HAROLD KIMBERLEY (Baritone)

ORCHESTRA

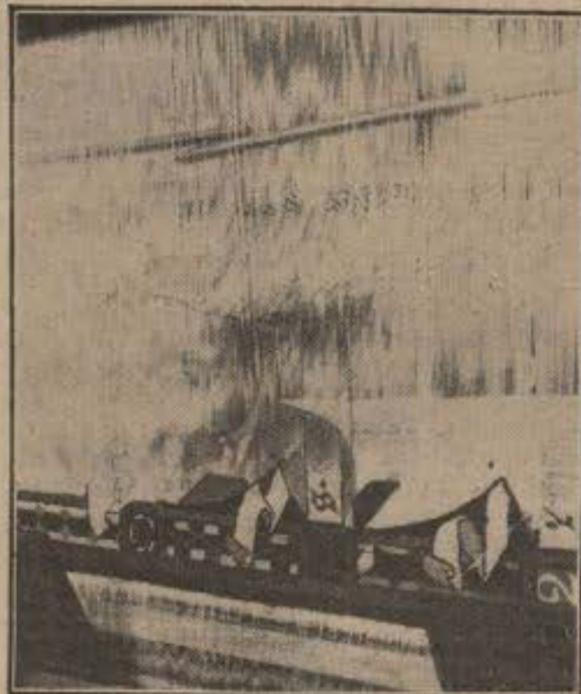
Selection from 'The Rebel Maid', . . . Phillips

HAROLD KIMBERLEY

I know there'll be trouble for me

HAROLD KIMBERLEY and Chorus

The Fishermen of England



James Press Agency

HOW TAPESTRY IS MADE.

This evening at 7.0 Mr. Marillier will give a talk on Tapestry. This picture shows a tapestry-frame with the work in progress. The weaver, who works from the back, can just be seen through the warp, looking at the design reflected in the mirror in the bottom corner on the left.

ORCHESTRA

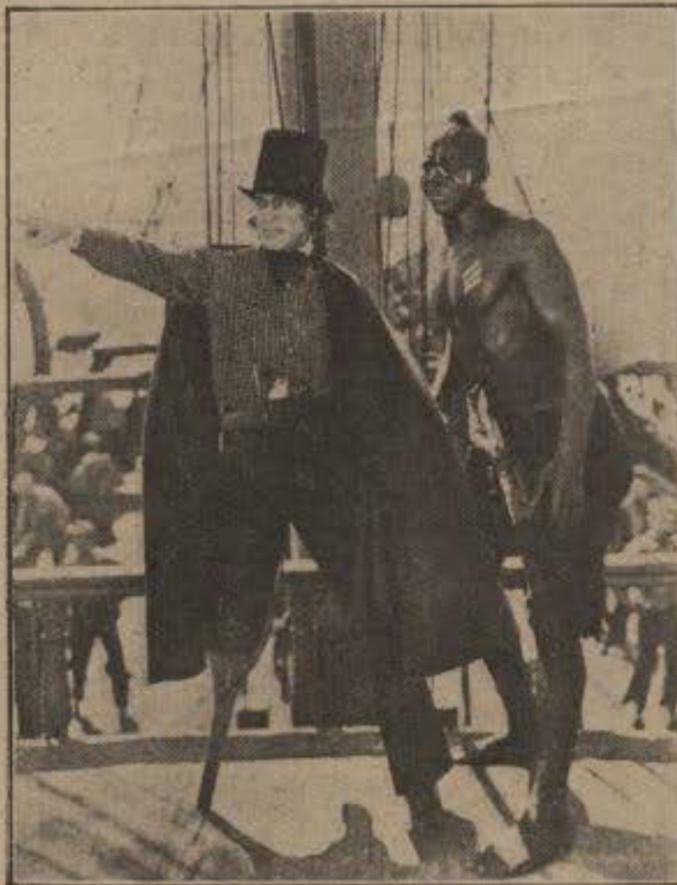
Selection from 'The Nautch Girl' Edward Solomon

HAROLD KIMBERLEY with Chorus

The Rajah of Chutnepore

OLIVE GROVES with Chorus

Indian Lullaby



By courtesy of Gaiety

'THERE SHE BLOWS!'

In his talk this evening Mr. Wilkinson will discuss 'Moby Dick,' that great story of the hunting of the White Whale. This picture (from the film based on the book) shows the maniacal Captain Ahab on the quarter-deck of the 'Pequod,' with the savage harpooner Queequeg at his side.

ORCHESTRA

Selection from 'The Lucky Star' Ivan Caryl

OLIVE GROVES

When I was a child of three

HAROLD KIMBERLEY

The Ivory Gate

ORCHESTRA

Selection from 'See See'

Sidney Jones and Frank Tours

OLIVE GROVES with Chorus

Chang Ho

OLIVE GROVES and HAROLD KIMBERLEY

Lay our heads together

ORCHESTRA

Selection from 'The Red Hussar'

Edward Solomon

OLIVE GROVES with Chorus

The Song of the Regiment

HAROLD KIMBERLEY

Life and I

8.0-8.30 (Daventry only) Mr. G. E. WILKINSON, 'Adventure in Literature—Moby Dick: A Sea Epic.' S.B. from Leeds

HERMAN MELVILLE'S novel, which Mr. Wilkinson will describe in the last of his series of talks, was published in 1851, but it is only within the last six years that it has become recognized to be not merely a vivid narrative of whaling, but one of the great stories of the English language, and a supreme epic of the sea.

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

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

(See chart on page 197.)

9.35 Local Announcements; (Daventry only) Shipping Forecast

9.40 ENGLISH MUSICAL PLAYS

THE WIRELESS ORCHESTRA, conducted by JOHN ANSELL

OLIVE GROVES (Soprano)

HAROLD KIMBERLEY (Baritone)

THE ORCHESTRA

Selection from 'The Duchess of Dantzig' Caryl

THE WIRELESS CHORUS

Entrance of Napoleon

HAROLD KIMBERLEY with Chorus

Wine of France

The Milliner Monarch

ORCHESTRA

Selection from 'My Lady Frayle'

HAROLD KIMBERLEY and OLIVE GROVES

Honeymoon Hotel

OLIVE GROVES

For Just One Hour

ORCHESTRA

Selection from 'The Girls of Gottenburg' Caryl and Monckton

HAROLD KIMBERLEY

Otto of Roses

The Only Girl

ORCHESTRA

Selection from 'Lady Madcap' Rubens

OLIVE GROVES

Pretty Primrose

HAROLD KIMBERLEY and Chorus

A way we have in the Army

10.30-12.0 DANCE MUSIC: TEDDY BROWN'S BAND and PERCIVAL MACKEY'S BAND from the Kit Cat Restaurant

(Tuesday's Programmes continued on page 194.)

"Do Rothman's really sell GOOD cigarettes cheaper?"

A plain answer by Sydney Rothman



At my Golf Club, I was asked the above question by a stranger. This is what I told him:—

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(For 1,000, the price is under 3/10 and postage is free, so you actually save 11/10 on the 1,000.)

On higher-priced standard cigarettes, we can save you up to 2/2 per 100, or 21/8 per 1,000.

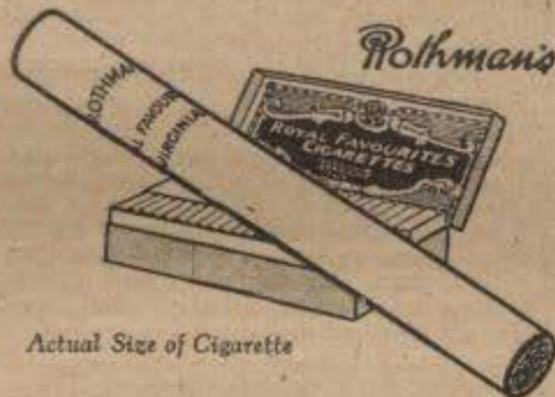
Quality.—No one who really knows tobacco leaf and cigarette qualities could question in sincerity the sterling fineness and flavour of our cigarettes.

We do not sell cheap cigarettes—we sell GOOD cigarettes cheaply. The Viceroy of India★ and many other distinguished men are regular smokers of inexpensive Rothman cigarettes.

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I personally invite you to make a test of any of our cigarettes. I take all the risk of their failing to please you. Our **GUARANTEE** protects you completely. Read it in the Coupon below.

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★ A favourite smoke of the Viceroy. During the last 20 years, almost every smoker who has tried them has continued to smoke them regularly. This cigarette is for those who like a flavour delicate but not pallid, and want a smoke which satisfies but never rasps. Royal Favourites are THE GOLDEN MEAN! In boxes of 100.

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Shop Value ~~7/10~~ per 100
Untipped
per 100 **5/8** post free

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M.H.

Tuesday's Programmes continued. (November 1)

3.0 LOZELLS PICTURE HOUSE ORGAN

From Birmingham

FRANK NEWMAN (Organ)
WINIFRED MORRIS (Contralto)

4.0 A LIGHT ORCHESTRAL CONCERT

From Birmingham

THE BIRMINGHAM STUDIO ORCHESTRA, conducted
by JOSEPH LEWIS

Overture to 'Orpheus in the Underworld'
Offenbach

4.10 PIERINA ROSELLI (Soprano)

I love you so Lehar
Addio, Primavera (Farewell, Spring)..... Lina
Serenade Tosti

ORCHESTRA

Suite from 'La Fera' Lacombe

4.30 EFFIE KALISZ (Pianoforte)

Night (from 'Fantasy Pieces')..... Schumann
Gnomes (Gnomes' Dance)..... Liszt
Tarantella Chopin

ORCHESTRA

Three Dances from 'Hullo, America' .. Finck

4.55 PIERINA ROSELLI

Some day your heart will love me Fortescue
Serenade of Quisians Denza
Ninon (from 'Pins and Needles') Gavel

5.5 ORCHESTRA

Selection from 'The Dollar Princess' Fall

5.20 EFFIE KALISZ

Croquis et Silhouettes Schut
Jardins sous la Pluie (Gardens in the rain) Debussy
Viennese Caprice Kreisler
Seguidillas Albeniz
Octave Study Leschetizky

5.30 ORCHESTRA

Suite of Ballet Music from 'Faust' Gounod

5.45 THE CHILDREN'S HOUR (From Birmingham)

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

6.45 THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN

ARTHUR NEWSTEAD (Lincolnshire Dialect)

8.0 A BALLAD CONCERT

From Birmingham

THE BIRMINGHAM STUDIO (SMALL) CHORUS

Sigh no more, ladies Cyril
Weep you no more, sad fountains. } Christopher
The Brook }
Conducted by the COMPOSER—First Performance

ARTHUR SMITH (Baritone)

Fairings Easthope Martin
Glorious Devon German
The Merry Monk Becan

HERBERT STEPHEN (Violoncello)
Après un Rêve (After a dream) Fauré
La Fileuse (The Spinning Maiden) Dunkler

LILIAN COOPER (Soprano)
The Dove } Landon Ronald
Down in the Forest }
Cuckoo Martin Shaw

9.30 CHORUS

My love is like a red, red rose Ban'ock

ARTHUR SMITH
The Late Player Allitsen
Friend o' Mine Sanderson

HERBERT STEPHEN
Hymn to the Sun Rimsky-Korsakov, arr. Franko
Scherzo Van Goens

LILIAN COOPER
When Myra sings A. L.
Piper June Carew

CHORUS
Cradle Song Brahms
How calmly the evening Caldicott

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)



MRS. NORMAN O'NEILL

gives a Pianoforte Recital from the new Daventry Station at 9.30 tonight

9.0 'RIDERS TO THE SEA'

By J. M. SYNGE

Characters:

Nora (Maurya's younger daughter)

KATHLEEN STUART

Cathleen (Maurya's elder daughter)

MARY O'FARRELL

Maurya (an old woman) CLARE HARRIS

Bartley (her son) J. ADRIAN BYRNE

Colum (an old man) S. CREAGH HENRY

In the kitchen of a cottage on an island off the West Coast of Ireland, Cathleen, a girl of about twenty, is kneading a cake of bread. She finishes it and puts it down in the pot-oven by the fire, then begins to spin at a wheel, while her mother, Maurya, is resting in an inner room. Her younger sister, Nora, puts her head in at the outer door.

RIDERS TO THE SEA was the second play written by J. M. Synge, the leading dramatist of the Irish literary Renaissance, and the greatest influence on the Abbey Theatre, of which he was a director from 1904 until his death in 1909. Published in 1905, in the same volume as *The Shadow of the Glen*, it gave immediate occasion for the expectations which Synge amply fulfilled two years later with *The Playboy of the Western World*. *Riders to the Sea* is a most poignant drama of the coast people whom Synge, who had lived on the Aran Islands, knew so well, and of whose speech he made language as beautiful as any ever heard on the British stage.

9.30 A PIANOFORTE RECITAL

By Mrs. NORMAN O'NEILL

Allegro (C Major).....

Tempo di ballo (In Dance Style).....

(D Major) } Scarlatti

Pastoral (D Minor) }

Presto (A Major) }

Canon in B Minor, Op. 56, No. 5 Schumann

Study in A Flat, Op. 25 Chopin

Study in F Minor (from Three Studies)..... }

Jardins sous la Pluie (Gardens in the } Debussy

Rain) }

Bruyères (Heather) }

Poissons d'Or (Goldfish) }

Toccata Holst

IN half an hour we are to glance down the

ages and hear typical pianoforte pieces of

the last three centuries.

Domenico Scarlatti's bright and vigorous

short pieces were written before the times of

the modern four-Movement Sonata. In his day

'Sonata' was a term applied to an instrumental

piece, as distinct from a 'Cantata,' or vocal

piece. Scarlatti, born in the same year as Handel,

met his contemporary at Venice and became his

close friend and admirer. The two competed

at Rome in keyboard performance. As Harpsi-

chordists they tied, but on the Organ, Handel was

declared the finer player.

SCHUMANN'S little piece is cast in 'Canon' form—that in which a tune is pronounced by one voice or part, and echoed by one or more others, a few notes behind, all the way through.

A HUNDRED years ago people hardly thought of a Study as a piece for concert performance. A Study, as its name implies, was a technical exercise. Some particular feature in which pianists were likely to want practice would be taken and a little piece written round this feature, using it over and over again.

What Chopin did may be stated in a few words.

He took the dry exercise and turned it into poetry.

Schumann, who championed Chopin's music

so warmly, said of the Thirteenth Study (Op.

25, No. 1) that 'such things cannot be described, still less fitly praised.' Chopin himself,

however, did describe it to a pupil. He said he

thought of a little shepherd taking refuge in a

peaceful grotto from an approaching storm.

EVERYONE knows Debussy's excellence in

delicately imaginative and pictorial music.

Most of his sketches are impressionistic, and we

need little more than the title to help us to con-

jure up the scene which the composer has en-

deavoured to translate into musical terms.

Whether he is recalling the sound of a steadily-

falling, gentle rain shower, the glorious purple

and fragrant scent of the heather, or the

goldfish darting and splashing in their pool, he

stimulates the imagination with assured art.

IT is probably not commonly known that Gustav

Holst, Composer of Operas and colossal

Choral and Orchestral works, set out as a boy

to become a Pianist, but was soon prevented by

early signs of neuritis. He has written very

little for the Piano, so far as we know; but a

few years ago was published this *Toccata*, a

brilliant and thoroughly pianistic piece founded

on a tune for the Northumbrian Pipes. He

gives the tune out absolutely unadorned, then

subjects it to all kinds of racy, dashing treatment.

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.15 CHILDREN'S MUSIC

From Birmingham

THE BIRMINGHAM STUDIO ORCHESTRA, conducted

by JOSEPH LEWIS

A Children's Overture Quilter

DALE SMITH (Baritone) and Orchestra

The Organ Grinder's Songs, from 'The Starlight

Express' Elgar

To the Children; The Blue-Eyes Fairy;

My Old Tunes

ORCHESTRA

Suite, 'Children's Games' Bizet

March; Cradle Song; Impromptu; Duet;

Galop

DALE SMITH

The Little old Cupid } V. Hely-Hutchinson

The Cupboard }

The Window }

Seal Lullaby } Dora Bright

The Mother Seal's Song }

ORCHESTRA

Suite, 'A Children's Suite' (Part I)..... John Ansell

DALE SMITH

Market Square..... } (From 'When we were

Buckingham Palace. } very young')

Vespers } Milne and Fraser-Simson

ORCHESTRA

Two Pieces, 'Dream Children' Elgar

BIRMINGHAM

For transmissions from the Birmingham Studio see 5GB Daventry Experimental (above)

Tuesday's Programmes cont'd (November 1)

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
 - March, 'Great Little Army' Alford
 - Valse, 'Hydropaths' Gang'l
 - Fox-trot, 'Vo-do-do-de-o Blues' Yellen
 - Selection, 'The Thistle' Myddleton
 - Entr'acte, 'Serenade' Lachner
 - Song, 'Myrra' Clutsam
 - Suite, 'In Sunny Spain' Elliott
 - Fox-trot, 'Grand and Glorious Feeling' Yellen
 - Galop, 'Lisette' Komzak
- 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'—IV, Crayfish and Love!
- 7.15 S.B. from London
- 7.25 S.B. from Nottingham
- 7.45-12.0 S.B. from London (9.35 Local Announcements)

5WA CARDIFF. 353 M. 850 KC.

- 2.30 London Programme relayed from Daventry
- 4.45 Mr. W. H. JONES, 'Among the Old Gower Churches'
- 5.0 THÉ DANSANT 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 The Rev. CHARLES PORTER, 'Life from the Primitive Angle—The Primitive Mind'
- 7.15 S.B. from London
- 7.25 S.B. from Nottingham

7.45 AN ORCHESTRAL PROGRAMME

THE AUGMENTED STATION ORCHESTRA
Conducted by WARWICK BRAITHWAITE

Overture to 'The Flying Dutchman' .. Wagner

COMPOSERS have frequently found inspiration in the aspects of Nature. Of all the pieces depicting her in tempestuous mood, Wagner's Overture to *The Flying Dutchman* is surely the finest. As frequently happened in his life, an incident in his own career influenced his composition. He made a long and stormy sea voyage the year before he wrote the music, into which he put his memories of the anxious time on board ship. Three leading themes in the Overture are the Curse that the Evil One put upon the Dutchman, the prayer-like tune of Senta, who redeems him, and a gay sailor-song.

LEONORE WEEPLE (Contralto) and Orchestra
Air, 'Have I lost thee?' ('Orpheus')... Gluck

ORCHESTRA
Symphony No. 55, in E Flat ('The Schoolmaster')
Haydn

LEONORE WEEPLE
Still as the night Böhm
Go not, happy day Frank Bridge
Une nuit de Mai (A May Night)
Goring Thomas

RONALD HARDING (Violoncello) and Orchestra
Ave Maria Bruch

ORCHESTRA
Suite from the Pantomime, 'Der Schleier des Pierrette' ('The Veil of Pierrette')... Dohnanyi

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

9.40 HUMOUR IN MUSIC

Although the words of the songs in this programme are humorous, that fact in itself would not justify the title. Pedants might be hard pressed to define humour in music, for more eccentricity does not do it, nor jerkiness either. Perhaps we may borrow the child's phrase, 'a funny noise,' and leave the rest to the performers.

THE AUGMENTED STATION ORCHESTRA
Conducted by WARWICK BRAITHWAITE

Scherzo, 'The Sorcerer's Apprentice' .. Dukas
A Musical Box Liadov

DUKAS'S piece is a humorous musical illustration of a ballad by Goethe, about a magician's prentice-boy, who, while his master is away, copies his signs and spells, and raises spooks, but can't lay them. He makes them work for him—fetch buckets of water and swish them around, and sweep away vigorously.

But he forgets the spell; the spirits can't be stopped, and the house is getting flooded. In the nick of time the sorcerer himself returns and removes the spell with a solemn incantation.



The Sorcerer's Apprentice

HERBERT HEYNER (Baritone)
Six Limericks E. B. Manning
The Young Lady of Niger; Mary Ann; The Sweet Girl of Hoboken; Fanny; A Lady who sailed from Ostend; The Monk of Siberia

ORCHESTRA
The Elephant's Lullaby .. ('Children's Corner')
The Golliwogs' Cake Walk Debussy
Scherzo from 'Heroic' Symphony.... Beethoven

HERE is contrast! Debussy's happy little set of *Children's Corner* pieces, dedicated to his daughter, contains one or two capital bits of musical humour. In *Jimbo's Lullaby* (sub-titled *The Elephant's Cradle Song*) we can imagine that the deep bass-tune of the opening is the mother elephant's lullaby, and the occasional interjections are the baby elephant's snores. The *Cake-Walk* makes amusing play with rag-time rhythms.

Beethoven's humour is of a very different kind. In his *Heroic* Symphony he was bent on 'taking a new road,' as he said. This Scherzo shows him already treading it. Critics of Beethoven's day much objected to it. Instead of a short, more or less formal Minuet and Trio, we have a long piece which, in point of emotional force, is on a level with the other three Movements, yet answers well to its title of Scherzo, or 'jest.' The form is, however, simply that of the usual Minuet and Trio, which is always played Minuet—Trio—Minuet.

The Trio is easily recognized by the fact that its tune is a typical horn-call.

HERBERT HEYNER
Half a dozen more What-Nots Sterndale Bennett
Khartoum; Mary; Bertha; The Prince; Tate; The Cow

ORCHESTRA
Characteristic Piece, 'Grasshoppers'... Bucalossi
March of the Little Lead Soldiers Glière

10.45-12.0 S.B. from London

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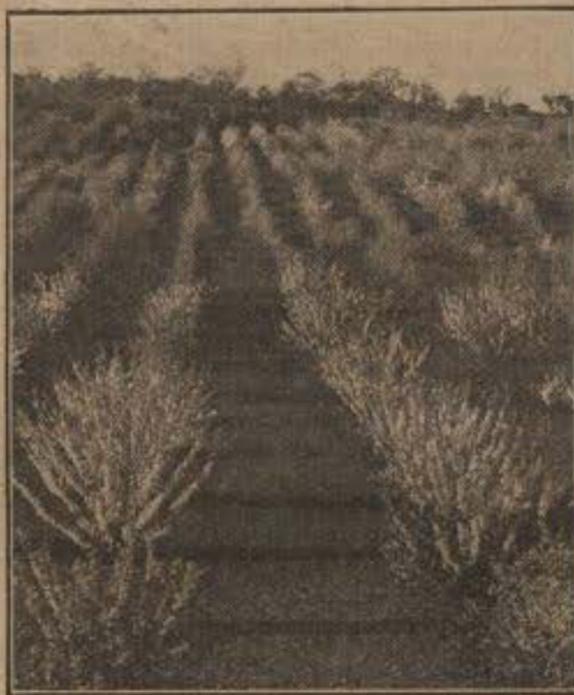
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BLACKHEATH
LONDON, S.E.3

Tuesday's Programmes continued (November 1)

2ZY	MANCHESTER.	384.6 M. 780 KC.
2.30	London Programme relayed from Daventry	
3.45	MUSIC by the STATION QUARTET	
4.15	ELIZABETH DYSON (Contralto)	
	Serenade Schubert	
	The Hour Kahn	
	June Quilter	
	To Music Schubert	
4.30	MUSIC by the STATION QUARTET	
5.0	Mr. ALBERT BERMAN, 'Buying a pound of butter—How simple, yet how complex!'	
5.15	THE CHILDREN'S HOUR: 'Cap and Bells' Suite by <i>Holiday</i> , played by the Sunshine Trio: 'Boys and Girls,' 'London Bridge,' 'Sing a Song of Sixpence,' 'Little Bo-Peep,' 'Pop goes the Weasel.' An Adventure Story, told by Robert Roberts	
6.0	MUSIC by 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	Sir WILLIAM G. LOBJOIT (Chairman of the Organizing Committee of the Imperial Fruit Show) and Mr. G. E. McINTOSH (Department of Agriculture, Ottawa), 'The Empire's Orchards'	
7.15	S.B. from London	
7.25	S.B. from Nottingham	
7.45	A SPECIAL CONCERT on behalf of the MANCHESTER STATION'S WIRELESS FOR THE BLIND FUND Relayed from the WIRELESS EXHIBITION at the City Hall Short Speeches by Councillor C. H. BARLOW and the STATION DIRECTOR THE AUGMENTED STATION ORCHESTRA, conducted by T. H. MORRISON Overture to 'Rienzi' Wagner Suite, 'A Day in Naples' Byng DOROTHY BENNETT (Soprano) The Star Rogers Rain Curran Do not go, my love Hagemann The Cuckoo Lehmann FODEN WILLIAMS Selections from his Repertoires ORCHESTRA Prelude Järnefelt RONALD GOURLEY Entertainer at the Piano	
9.0	S.B. from London (9.35 Local Announcements)	
9.40	CONCERT (Continued)	
	DOROTHY BENNETT My mother bids me bind my hair Haydn Cradle Song from 'Jocelyn' Godard Shepherd, thy demeanour vary! <i>Brown, arr. Lane Wilson</i> RONALD GOURLEY ORCHESTRA Spanish Ballet Music Desormes FODEN WILLIAMS In further selections from his Repertoire ORCHESTRA Overture to 'William Tell' Rossini	
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	
6.20	Hull Wireless Society's Talk	
6.30	S.B. from London	
7.0	Mr. FRED R. PEABSON, 'The Humber in History—The Middle Ages'—III	
7.15	S.B. from London	
7.25	S.B. from Nottingham	
7.45-12.0	S.B. from London (9.35 Local Announcements)	



S.N.A.

MILES OF EMPIRE FRUIT.

A talk on the orchards of the Empire will be broadcast from Manchester this evening at 7.0. This is a typical orchard in the Province of British Columbia.

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

2.30	London Programme relayed from Daventry
4.0	ORCHESTRAL MUSIC, 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
7.0	The Venerable The ARCHDEACON of ONTARIO: 'The World in Leeds'
7.15	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—Moby Dick—A Sea Epic.' Relayed to Daventry
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	
7.15	S.B. from London	
7.25	S.B. from Nottingham	
7.45-12.0	S.B. from London (9.35 Local Announcements)	

5NG	NOTTINGHAM.	275.2 M. 1,090 KC.
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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	Mr. R. F. WILSON, 'Painting and the Man in the Street'—I
7.15	S.B. from London
7.25	Prof. H. H. SWINNERTON, 'An Evolutionist among the Rocks and Fossils—VI, Few Threads, but Many Patterns'
7.45	S.B. from London
8.0	THE RITZ PLAYERS Some Modern Melodies MABEL CONSTANDUROS (Entertainer) RITZ PLAYERS Some Modern Melodies MABEL CONSTANDUROS
9.0-12.0	S.B. from London (9.35 Local Announcements)

5PY	PLYMOUTH.	400 M. 750 KC.
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2.30	London Programme relayed from Daventry
5.15	THE CHILDREN'S HOUR: Songs by Reginald Fairfax (Baritone)
6.0	THE MICROGNOMES present 'MR. SMITH WAKES UP' A One-Act Comedy by VIVIAN TIDMARSH Characters: Mr. Smith CHARLES STAPLYTON Maria Smith PAULINE CARR Lucy Smith, their daughter .. MOLLY SEYMOUR Mr. Smith is a shop assistant of a rather unimaginative type. He is conscious of being in a groove, but is quite unable to get out of it despite the persistent remonstrances of his wife and daughter, Lucy. After twenty years of mute acquiescence, the worm turns. The scene opens in the parlour of the Smiths' home at Clapham, where Lucy and her mother are discovered talking.
6.30	S.B. from London
7.0	Lieut. P. S. G. O'DONNELL, 'The History of Military Bands'—III
7.15	S.B. from London
7.25	S.B. from Nottingham
7.45-12.0	S.B. from London (9.35 Local Announcements)

Tuesday's Programmes cont'd (November 1)

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

- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: My Programme, by Wal Hanley
- 6.0 SABINA CRAMMOND (Contralto)
Mad Bess..... Purcell
Can't Remember..... Goatley
Far across the desert sands .. Woodforde-Finden
A Blessing..... Cuthbert Wynne
The Splendour of the Stars..... E. E. Needham
The Scarecrow..... E. T. Davies
Lament of Isis..... Bantock
- 6.30 S.B. from London
- 7.0 Mr. WILLIAM PLATT, 'Peakland'
- 7.15 S.B. from London
- 7.25 S.B. from Nottingham
- 7.45-12.0 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' Groat's to Land's End'—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)

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

- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 AN ORGAN RECITAL by A. CYRIL BAYNHAM
Relayed from St. Mary's Parish Church
Wedding Music:
Wedding Music..... Lefebure-Wely
Salut d'Amour (Love's Salutation)..... Elgar
Bridal March..... Weber
Nuptial Benediction..... Saint-Saens
Bridal Music from 'Lohengrin'..... Wagner
Wedding March from 'A Midsummer Night's Dream'..... Mendelssohn
- 6.30 S.B. from London
- 7.0 Prof. E. ERNEST HUGHES, 'Episodes from Welsh History'—III
- 7.15 S.B. from London
- 7.25 S.B. from Nottingham
- 7.45 S.B. from Cardiff
- 9.0 S.B. from London (9.35 Local Announcements)
- 9.40 S.B. from Cardiff
- 10.45-12.0 S.B. from London

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 950 KC.

- 2.30—London Programme relayed from Daventry. 4.30—Organ Recital by Frank Matthew, relayed from the Havelock Picture House, Sunderland. 5.0—Madame Peugot, 'La Française d'aujourd'hui (The French Woman of Today)—II, son rôle dans la société (Her Place in Society)'. 5.15—Children's Hour. 6.0—Kathleen McKenna in Plantation Melodies and Negro Spirituals. Plantation Melodies: Curly-headed baby (Clafam); De last long rest (Carrie J. Bond). Negro Spirituals: It's me, O Lawd (Hugo Frey); All fo' ma Lawd (Edna Thomas); Steal away and I got a robe (Hugo Frey). 6.14—Vincent Gaygill (Pianoforte); Capriccio in F Sharp Minor, Op. 75, No. 1

(Brahms); Polonaise in E Major (Liszt-Busoni). 6.30—S.B. from London. 7.0—Mr. Ramsay Guthrie: 'Famous Tyne-siders—II, Joseph Skipsy'. 7.15—S.B. from London. 7.25—Prof. H. H. Swinnerton: 'An Evolutionist among the Rocks and Fossils—VI, Few Threads but Many Patterns'. S.B. from Nottingham. 7.45—Harley and Barker (in Light Synecopated Numbers). 8.0—Glimpses of the Past. Arranged for broadcast by Lieut. Col. G. R. B. Spald, who will act as Narrator. Dramatic version by Thomas Haxton. Episode IV. The building of the Castle of Newcastle—The capture of William the Lion, King of Scotland. 9.0—S.B. from London. 10.30 app.—Dance Music: Percy Bush and his Eolian Band, relayed from the Oxford Galleries. 11.15-12.0—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

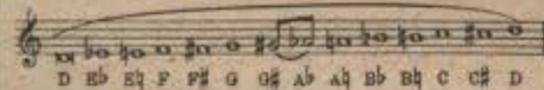
3.15—Broadcast to Schools: Mr. W. M. Gregory, 'Science in Everyday Life—Centre of Gravity'. 3.35—Mr. Alexander Stevens, 'A Rickshaw Ride round the Shores of Ceylon'. 3.55—Dance Music relayed from the Locarno Dance Salon. 5.0—Miss Elsie Smeaton Munro in a Classical Verse Recital. 5.15—Children's Hour: Jessie Henry (Soprano). Elsie will ride round Rhyntown on her pet pony, Pegasus. 5.58—Weather Forecast for Farmers. 6.0—Musical Interlude. 6.30—S.B. from London. 7.0—S.B. from Aberdeen. 7.15—S.B. from London. 7.25—S.B. from Edinburgh. 7.45—The Radioptimists. Their appearance on this occasion will be enlivened by the presence of Clapham and Dwyer. Reinforced by T. C. Sterndale Bennett. 9.0—S.B. from London. 9.40—Sonatas for Violin and Pianoforte. Isaac Loowsky (Violin); R. K. McCallum (Pianoforte): Sonata No. 8 in G Major, Op. 50, No. 3 (Beethoven); Sonata No. 2 (Honegger); Sonata in A (César Franck). 10.30—Dance Music from the Locarno Dance Salon. 11.15-12.0—S.B. from London.

MUSIC AND THE ORDINARY LISTENER

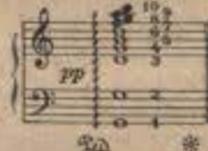
ON CONCORDS NEW AND OLD

Listener's Chart No. 1.

1. A Chromatic scale on any given note D:—



2. The first ten Harmonics of any given note G:—



3. Six Common Consonances on any given note D:—



Sir Walford Davies, who from London and 5XX tonight gives the fourth of his series of talks for 'the ordinary listener' on 'Concords New and Old,' has specially prepared the above chart for *The Radio Times*, to guide listeners in spelling out the well-known and well-used chords for themselves at the keyboard. A similar chart will accompany each remaining talk of his series.

2BD ABERDEEN. 500 M. 600 KC.

- 2.30—London Programme relayed from Daventry. 3.15—Dance Music from the New Palais de Danse. 4.0—London Programme relayed from Daventry. 5.0—Miss Isabella Burgess: 'Educational Affairs—II, Their Administration'. 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.30—S.B. from London. 7.0—Canon Wilkinson: 'Dickens Today—Chadband the Magnificent'. 7.15—S.B. from London. 7.25—S.B. from Edinburgh. 7.45-12.0—S.B. from London.

2BE BELFAST. 506.1 M. 980 KC.

- 11.50-12.30 app.—Inaugural Proceedings and Speech by His Grace the Duke of Abercorn, Governor of Northern Ireland, at the Inaugural Ceremony of the Londonderry British Empire Week. Relayed from the Guildhall, Londonderry. 2.30—London Programme relayed from Daventry. 3.15—Broadcast to Schools: Mr. H. C. Lawlor (Honoris Causa), (Member of Royal Irish Academy and Royal Society of Antiquaries), 'Ulster Archaeology'. 3.30—Musical Interlude. 3.45—London Programme relayed from Daventry. 4.30—Light Music. The Station Orchestra. 5.0—London Programme relayed from Daventry. 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.30—S.B. from London. 6.45—Lt. Col. P. R. M. Crozier: Appeal on behalf of the British Empire Service League. 6.50—S.B. from London. 7.0—Prof. E. Corkey: 'The Story of the League of Nations and its Work—V, The Humanitarian Activities of the League'. 7.15—S.B. from London. 7.25—Prof. H. H. Swinnerton: 'An Evolutionist among the Rocks and Fossils—VI, Few Threads, but Many Patterns'. S.B. from Nottingham. 7.45-12.0—S.B. from London.



The B.B.C. Promenade Concerts

Some Favourite Columbia Artists who Broadcast
Sir HENRY J. WOOD
Conducting the
New Queen's Hall Orchestra
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- 12-inch Double-sided 6/6 each
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 - L1978 { Leonore (No. 3)—Overture. Parts 1 and 2.
In Four Parts on Two Records (Beethoven)
(Recorded in the Scala Theatre, London)
 - L1979 {

Sir HAMILTON HARTY
and the **Hallé Orchestra**
12-inch Double-sided 6/6 each

- L1989 { Romeo and Juliet—"Queen Mab" Scherzo.
In Two Parts (Berlioz)
(Recorded in the Free Trade Hall, Manchester)
A Trumpet Voluntary (For Brass and Organ)
(Parcell, arr. Wood)
(Solo Trumpet—Alex. Harris; Organist—
Harold Dawber)
- L1986 { Solemn Melody (For Organ and Orchestra)
(Sir Walford Davies)
(Solo Cello—Clyde Twelvrees;
Organist—Harold Dawber)
(Recorded in the Free Trade Hall, Manchester)

PERCY PITT and the
B.B.C. Wireless Symphony Orchestra
(By Special Permission of the B.B.C.)
12-inch Double-sided 4/6 each

- 9185 { Il Trovatore—Selection. In 2 Parts. (Verdi)
Part 1.—Introduction, Act 1; Fierce flames
were raging; 'I was night and all around lay
still; To tell of love so glowing. Part 2.—
Anvil Chorus; Miserere; Trio, Act 1.
- 9076—Semiramide—Overture. In 2 Parts. (Rossini)
- 9091 { The Jewels of the Madonnas (Wolf-Ferrari)
(a) Intermezzo, Act 2; (b) Intermezzo, Act 3.
- 9092 { Les Millions D'Arlequin—Serenade (Drigo)
(Minuet (Boccherini))

HAROLD WILLIAMS, Baritone
10-inch Double-sided 3/- each

- 4458 { Water Boy
(Negro Convent Song, arr. Avery Robinson)
Gwine Away (arr. Avery Robinson)
When the Sergeant-Major's on Parade
(E. Longstaffe)
- 4159 { The Company Sergeant-Major
(P. H. B. Lyon & W. Sanderson)
- 4261 { Lounin
(H. E. Wright & J. C. Sterndale-Bennett)
Hosin (Lackton & Richards)
Come to the Cook-House Door
(Newman & Charles)
- 4386 { The Skipper of the Mary Jane
(Henry & Richards)

ON SALE AT ALL DEALERS
This month's Columbia descriptive list
of over 60 new Electric Records post
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PROGRAMMES for WEDNESDAY, November 2

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 167 KC.)

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

11.0 (Daventry only) THE DAVENTRY QUARTET and LILLIAN BLUNT (Soprano)

12.0 THE LONDON RADIO DANCE BAND and VARIETY

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—I, "The Tempest," Act I, Scene 5, pages 187-304'

3.30 THE DAVENTRY QUARTET

3.45 Sir WILLIAM BEACH THOMAS: 'Familiar Birds and Beasts of the Countryside—VI, Animal Intelligence'

IN his last talk, Sir William Beach Thomas will deal with the fascinating subject of animal intelligence, approaching it rather from what may be called the human than the scientific side. He will argue that animals that play games, are loyal to their mates, and adapt themselves ingeniously to new conditions, must have something akin to the intelligence of which we are so proud ourselves.

4.0 A LIGHT CLASSICAL CONCERT

THE DAVENTRY STRING QUARTET
LILY ZAEBNER (Soprano)
JOHN PAUER (Pianoforte)

5.15 THE CHILDREN'S HOUR: Helen Alston will play and sing some more of her own songs. 'The Story of "Mammy Two Coats" (Eleanor Farjeon). "Those Long Winter Evenings"—and what to do with them' (Muriel Newell)

6.0 THE DAVENTRY QUARTET

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

6.45 THE DAVENTRY QUARTET

7.0 Ministry of Health Talk: Dr. NORMAN BENNETT, Chairman of the Medical Committee of the Royal Dental Hospital, 'The Care of the Teeth'

MODERN medicine tends to place ever-increasing emphasis upon the teeth as a probable cause of illness, and care of them is becoming more and more essential a part of the general regimen of health. As Chairman of the Medical Committee of the Royal Dental Hospital, Dr. Bennett has exceptional knowledge of the inter-relation between dental and medical work.

7.15 THE FOUNDATIONS OF MUSIC

BACH'S FRENCH SUITES
Played by JAMES CHING

Third French Suite in B Minor
Allemande; Courante; Sarabande; Anglaise; Minuet I and II; Gigue

S.B. from Liverpool

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

(Relayed from Birmingham)

THIS talk concludes the second series on 'The Development of Mind and Character,' which dealt this autumn with the adolescent, and last summer with the child. This evening Dr. Potts will discuss the problems that have to be decided by parents whose children behave unsatisfactorily at school.

7.45 VARIETY

KEL KEECH and ORD HAMILTON
(Syncopated Songs with Piano and Banjulele)



ARTHUR HONEGGER.

the modern composer, whose great work, 'King David,' will be broadcast from London tonight.

8.0 'KING DAVID'

by

ARTHUR HONEGGER

Symphonic Psalm in three parts, after a Drama by RENÉ MORAN

(Second Performance in England)

Performed by

THE CIVIL SERVICE CHOIR,

assisted by

MEMBERS OF THE RAILWAY CLEARING HOUSE CHOIR

THE WIRELESS SYMPHONY ORCHESTRA

(Leader, S. KNEALE KELLEY)

ELSIE SUDDABY (Soprano)

DOROTHY D'ORSAY (Contralto)

LEONARD GOWINGS (Tenor)

A. S. HIBBERD (Narrator)

Conducted by

STANFORD ROBINSON

(Relayed from the Central Hall, Westminster)

ARTHUR HONEGGER was born of Swiss parents in 1892. He studied in Paris, under Gédalge and Widor, and struck out on individual lines, some of the most mature results of which process we are to hear tonight.

'King David,' by René Moran, was originally produced as a drama with incidental music by Honegger. Later the composer made, on the same subject, a form of Oratorio, or, as he calls it, 'Symphonic Psalm,' which was broadcast at one of the B.B.C. National Concerts in March of this year. A full annotation of the work appeared in *The Radio Times* of March 11, and those readers who keep their copies will probably like to refer to this issue.

The music is for Soprano, Contralto and Tenor

Soloists, Chorus and Orchestra. A Narrator declaims the dramatic thread of the story, which follows the fortunes of David as told in the Books of Samuel and Chronicles.

The work is in three Parts, and there are in all twenty-eight items, most of them very short—many containing only a page or so of music.

In PART I, after a short orchestral Introduction, the Narrator tells of God's charge to Samuel, to choose David as King of Israel, and of Samuel's discharging his task. David's victory over Goliath is the subject of the next scene. This, and all the other scenes, is commented on in the musical numbers. Next we turn to Saul's jealousy of David, and the youth's flight to the desert, where he languished in sadness. Saul sent messengers to take him, but 'the Lord delivered Saul into the hands of David.' Yet the young man did him no harm.

The music now suggests the scene of Saul's camp. His army is hard pressed, and in his fear for the future he consults the Witch of Endor.

The ghost of Samuel appears, and prophesies that the Lord shall deliver the Israelites into the Philistines' hands.

Saul slays himself after the battle of Gilboa. David mourns for him and for his son Jonathan, David's great friend.

A lament ends Part I.

PART II. describes David, as king, building Jerusalem as the holy place of God. The ark is reverenced with dancing. The scene of the dance is the longest in the work. There is a solo part (an Angel), and a Chorus of Angels, Maidens, Women, Priests and Soldiers. The Angel warns David that a child is born who shall sit on his throne—Solomon. An angelic chorus of 'Alleluia' closes Part II.

PART III. God blesses David, but he desires Bathsheba, and brings about the death of her husband Uriah. Nathan is sent to reprove him, and David mourns for his sin.

Absalom, David's son, rises against him, and David flees to the desert. The people take the field against Israel, and Absalom is killed.

Now comes a March of the Hebrews as David returns to Jerusalem. He sings a song of gratitude to the Lord, but presently grows too proud, and the sin is visited upon the people by pestilence.

David crowns Solomon king, and, dying, thanks his God: 'O how good it was to live! I thank thee, God, Thou who gavest me life!' The work concludes with an Angelic Chorus of 'Alleluia,' swelling to a triumphant pean.

9.20 WEATHER FORECAST; SECOND GENERAL NEWS BULLETIN

9.35 A CONCERT

ORCHESTRA

Overture to 'Don Giovanni' Mozart

Two Aubades Lalo

DOROTHY D'ORSAY, with Or-

chestra

Two 'Sappho' Songs Bantock

Aphrodite; Bridal Song

ORCHESTRA

On hearing the first

cuckoo in spring Delius

Summer Night on the

River

CHORUS and ORCHESTRA

Choral Dances from 'Prince

Igor' Borodin

10.15 Local Announcements.
(Daventry only) Shipping Fore-
cast

10.20 Topical Talk

10.35 LAMPLIGHT

A Programme of Poetry and
Music

11.0-12.0 (Daventry only)
DANCE MUSIC: ALFREDO'S
ORIGINAL BAND and HAL SWAIN
and his NEW PRINCES ORCHES-
TRA, from the New Princes
Restaurant



James Press Agency

IS HE AS INTELLIGENT AS HE LOOKS?

The fox has for thousands of years been regarded as the type of animal cleverness, and this one certainly looks a worthy heir to the wisdom of his sires. Sir William Beach Thomas will discuss the problem of animal intelligence in the last of his series of talks this afternoon.

Wednesday's Programmes cont'd (Nov. 2)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

3.0 CHAMBER MUSIC

From Birmingham

THE NORRIS STANLEY TRIO: NORRIS STANLEY (Violin), O. LAMPE (Violoncello), ARTHUR WOODALL (Pianoforte)

Trio in D Minor, Op. 32 Arensky

MOST of the last-century Russian Composers were ardent 'Nationalists,' but Arensky is an exception. His is largely cosmopolitan music, tuneful, graceful, and easily enjoyed at the first hearing.

His Trio in D Minor contains four Movements, of which the FIRST is lively, graceful, and occasionally forceful, working up to some strong climaxes.

The SECOND is a vivacious Scherzo, at full speed, with a middle section in quieter mood.

The THIRD is a slow Movement, entitled *Elegy*.

The FINALE surpasses in energy the First Movement. In the middle of it there is a lull, and, in slower time, we have a reminiscence of the melody heard at the opening of the work. Then the brilliant style is resumed, and the piece flashes on to its conclusion with arpeggios from the Piano and chords from the Strings.

O. LAMPE

The Swan *Saint-Saëns*

G. R. GIBBS (Baritone)

Dream in the Twilight

Richard Strauss

Young Dietrich *Henschel*

NORRIS STANLEY

Variations on a theme of Corelli
arr. Tartini

TARTINI, that great eighteenth-century Violinist, had a somewhat disturbed youth, for he was driven from his native Padua on account of a secret marriage. He took refuge at a monastery at Assisi, worked hard at fiddling, and when he could safely return to Padua, built up a noted school of violin playing.

He wrote some eighteen Concertos and fifty or sixty Violin Sonatas. Perhaps the most famous of these last is the 'Devil's Trill' Sonata, said to have been composed after a dream in which the Devil, having entered into a compact to serve the composer, played him a marvellous solo on the Violin—a solo which Tartini, on waking, tried in vain to recall. The 'Devil's Trill' Sonata embodies some of his impressions of the strange visitation—so the tale runs.

G. R. GIBBS

The Vagabond

Sea Fever

When lights go rolling

Ireland

NORRIS STANLEY and ARTHUR WOODALL

Sonata in G Minor *Purcell*
Adagio (Slow); Adagio; Vivace (Lively)

4.0 DANCE MUSIC

THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN

FRANK, L. DUDLEY (Syncopated Songs with Banjulele and Ukulele)

5.45 THE CHILDREN'S HOUR (From Birmingham): Songs by Harold Casey (Baritone). Essay Competition, 'How Boots and Shoes are Made,' by Major Vernon Brook. The Birmingham Studio Pianoforte Quintet (Leader, Frank Cantell)

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

6.45 LIGHT MUSIC

THE RIO GRANDE TRIO: ROGER J. SINCLAIR (Pianoforte), L. DANIEL (Violin), P. MUSCANT (Cello); WINIFRED MORGAN (Soprano)

Trio

Minuet 'Lavalliere' *Lemoine*

Cradle Song from 'Jocelyn' *Godard*

'Peggy Ann' (Selection) *Rodgers*

7.5 WINIFRED MORGAN

Tell me, Gipsy *M. Craske Day*

Damon *Max Stange*

There are fairies at the bottom of our garden

Liza Lehmann

7.12 TRIO

Musical Moment *Schubert*

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

C'est vous (It's you) Waltz

Greenberg, Silver, Richman

Hyde Park (Descriptive Suite) *R. Jalousie*

Sunday morning church parade; Rotten Row;

On the Serpentine; Around the Bandstand

7.30 WINIFRED MORGAN

To sing awhile *Drummond*

April's coming in *T. J. Hewitt*

The Net Mender *Clarke*

Ring, Bells, Ring *M. Craske Day*

7.40 TRIO

Adagietto (Slow Piece) from

'Maid of Arles' ('L'Arlésienne')

Bizet

Loin du Bal (Far from the Ball)

Gillet

Ay, Ay, Ay *Freire*

Operatic Gems

8.0 'THE WAY OF AN EAGLE'

An Arrangement of the Popular Play by ETHEL M. DELL

Produced by

GORDON McCONNEL

Characters:

General Roscoe

REGINALD DANCE

Purdu ... WALTER SCHOFIELD

Nick Ratcliffe

LAWRENCE ANDERSON

Blake Grange CARLTON HOBBS

Muriel Roscoe CATHLEEN NESBITT

Lady Basset EDITH HUNTER

Mrs. Gybbon JULIET MANSELL

Daisy Musgrave SYLVIA WILLOUGHBY

Oiga Ratcliffe (Dr. Jim Ratcliffe's daughter, aged fourteen) PEGGIE ROBB SMITH

Dr. Jim Ratcliffe HUBERT CARTER

Ellen NOBA DUFF

Bobby Fraser DERRICK DE MARNEY

Abdullah GEORGE GOWOY

9.30 AN INTERLUDE OF MUSIC

From Birmingham

THE BIRMINGHAM STUDIO PIANOFORTE SEXTET:

Leader, FRANK CANTELL

Selection of Squire's Popular Songs... *arr. Baynes*

JOSEPH YATES (Baritone)

A Vagabond's Song *Cundell*

Tomorrow *Keel*

Care flies from the lad *Arne*

Tewkesbury Road *Wightman*

SEXTET

Folk Tune and Fiddle Dance .. *Perçy Fletcher*

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: THE LONDON RADIO DANCE BAND

10.30-11.15 ALFREDO'S ORIGINAL BAND and HAL SWAIN and his NEW PRINCES ORCHESTRA, from the New Princes Restaurant

(Wednesday's Programmes continued on page 200.)



MISS CATHLEEN NESBITT plays the part of Muriel Roscoe in tonight's broadcast performance of *The Way of an Eagle*.

"I have been in print 33 times."

Few postbags are more interesting than that of the Regent Institute. Letters are being received almost every day from students in all parts of the world reporting their success in getting articles and stories accepted by leading newspapers and magazines. Practically all these students had no experience of writing for publication before they enrolled for a course of literary training, yet after a few postal lessons under the guidance of the successful authors and journalists who compose the instructional staff of the Institute they have been enabled to dispose of their work at good prices. The following letters are typical of many hundreds on file:

I have been in print thirty-three times, and my earnings have paid my fees, a typewriter, and have left a small margin into the bargain.—J. C. G. (Glasgow).

I think I told you in my last letter that I had so far earned over £20 for articles. I am also doing some regular work for two papers which gives me as much as I can find time to do.—C. P. (India).

Since last writing I have had three more articles accepted, which I consider very satisfactory, as I have only a little time for writing.—E. H. (Yorkshire).

As you suggested, I cut down the article on . . . and sent it to the *Daily Mail*. They published it, much to my surprise.—H. E. F. (Surrey).

Home Chat have taken a series—about twelve so far.—F. B. (Hove).

I am glad to say that I have sold all my previous exercises as well as four other short articles.—M. F. (Sheffield).

My earnings have much more than paid for the Course, which is ridiculously cheap, and I have already recommended the Regent Institute to two of my friends.—R. P. (Welwyn).

Your lessons have been most instructive, and though I have been able to spend very little time in study or practice and have as yet made no serious effort to get into the popular Press, I have already earned £22 from the technical Press—at the completion of Lesson 5, having written my first article on receipt of Lesson 1. Thank you for your personal interest.—K. R. W. (Towcester).

LEARN TO WRITE; Earn While You Learn.

Hundreds of publications need the work of outside contributors. The supply of brightly-written articles and stories does not keep pace with the demand. Big prices are paid for good work.

The postal tuition given by the Regent Institute will show you definitely and practically how to write in the way that appeals to editors, what to write about, how to get ideas, and where to sell.

Remarkable instances of almost immediate success are given in "How to Succeed as a Writer," the interesting prospectus issued by the Institute. This booklet, which is free to literary aspirants, gives much striking information on the following (among other) subjects: What Writers Earn; the Scope for New Contributors; Journalism for Women; What Editors Say; Earning While Learning; The A B C of Subject-Finding; Synopses of the Regent Courses.

Cut this coupon out and post in an unsealed envelope (½d. stamp), or write a simple request for the booklet.

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Name

Address

.....

Wednesday's Programmes continued (November 2)

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
- 7.15 S.B. from Liverpool
- 7.25 S.B. from London

8.0 FROM THE WINTER GARDENS BOURNEMOUTH

A CONCERT by the MUNICIPAL ORCHESTRA Directed by Sir DAN GODFREY DAVID EVANS (Baritone) WAGNER PROGRAMME

ORCHESTRA

Festival March from 'Tannhäuser'
Overture to 'The Mastersingers'
Forest Murmurs (from 'Siegfried')

THE well-known March from *Tannhäuser* is that to which the knights and ladies of the Wartburg Castle assemble for the contest of song.

The *Mastersingers* Overture, that strong favourite among operatic preludes, admirably sets the scene for the Opera, with its burghers' solemn stateliness, its charming foretaste of the love-music, and its hint of the sportive apprentices, who make fun of their serious music-making masters.

Forest Murmurs gives us not only a lovely picture of the busy life of Nature in the woodland, but an emotional impression of the thoughts of the young Siegfried. He muses on his mother, who died when he was born, and listens to the songs of the birds, of which he can now understand the meaning.

DAVID EVANS

Recit. and Air, 'O Star of Eve' (from 'Tannhäuser')

ORCHESTRA

Siegfried Idyll
Siegfried's Journey to the Rhine (from 'The Dusk of the Gods')

THE *Siegfried Idyll*, as most hearers know, is not an extract from one of Wagner's Operas, but one of his separate works, composed as a birthday present to his wife, after the birth of her son Siegfried (who was named after the hero of the *Ring* cycle of dramas). The music contains several tunes from the *Ring*, and one which is an old German cradle song.

IN the last music drama of the *Ring*, entitled *The Dusk of the Gods*, Siegfried has won his bride, Brünnhilde, and sets out to seek the company of warriors at a castle beside the Rhine. The 'journey' music, played while the curtain is down, pictures for us his joyous, leaping stride and then the broad, strongly-flowing river.

DAVID EVANS

Serenade Schubert

ORCHESTRA

Prelude and Love Death (from 'Tristan and Isolde')
Ride of the Valkyries (from 'The Valkyrie')

9.20 WEATHER FORECAST, NEWS

9.35 'IN A PERSIAN GARDEN'

A Song Cycle by LIZA LEHMANN
IDA COOPER (Soprano)
GLADYS PALMER (Contralto)
JOHN TURNER (Tenor)
KENNETH ELLIS (Bass)
THE STATION OCTET

10.15 Local Announcements

10.20-11.0 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, from the Queen's Cinema
- 5.0 Pianoforte Recital
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.15 S.B. from Liverpool
- 7.25 S.B. from London



FROM BOURNEMOUTH TONIGHT.

In the centre is Sir Dan Godfrey, who conducts the Municipal Orchestra in the Concert that Bournemouth Station will relay from the Winter Gardens this evening at 8.0; and on the left and right are Miss Gladys Palmer and Miss Ida Cooper, who sing in 'In a Persian Garden,' which follows at 9.35.

7.45 HARLEY AND BARKER In Light Syncopated Numbers

8.0 Mr. D. RHYNS PHILLIPS: 'The Romance of the Vale of Neath.' S.B. from Swansea

8.10 'THE BRIDE OF NEATH VALLEY' ('PRIODAS-FERCH DYFFRYN NEDD')

A Welsh Scene by JOHN THOMAS

S.B. from Swansea

(See Swansea Programme.)

9.20 WEATHER FORECAST, NEWS

9.35 THE STATION TRIO: FRANK THOMAS (Violin); RONALD HARDING (Violoncello); HUBERT PENGELLY (Pianoforte)

No. 2 from Two Novelettes Ancliffe

'A BREATH OF FRESH AIR'

A Play in One Act by REECE EVANS

Persons in the Play:

Mr. T. Rutherford GEORGE H. HOLLOWAY
Mrs. T. Rutherford DOROTHY HOLLOWAY
Mr. Teddie Watson HELMAN ALLWOOD

Scene: The drawing-room of the Rutherfords' flat. It is a charming room, simply decorated and able to make golf-clubs as much at home as vases of flowers. It is early on a winter's evening, and Mrs. Rutherford is just returning home, accompanied by her dance-partner, a young man of twenty-six, four years her junior.

TRIO

Waltz Souvenir Allen Hassell
I Love the Moon Rubens
Spanish Serenade Glasgow

10.15 Local Announcements

10.20-11.0 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, from the Piccadilly Picture Theatre, conducted by STANLEY C. MILLS
- 5.0 F. J. FIRTH (Boy Soprano)
Cargoes Martin Shaw
If there were dreams to sell Ireland
Roadways Löhr
Evening Prayer, 'Ave Maria' Gounod
- 5.15 THE CHILDREN'S HOUR: Old Favourites—
'On Wings of Song' (Mendelssohn); 'The Four Cross Roads' (Phillips), sung by Harry Hopewell, 'Dream o' Day Jill' (German); 'Lawn in the Forest' (London Royal), sung by Betty Wheatley. A Chopin Waltz, played by Eric Fogg
- 6.0 MUSIC by 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
- 7.15 S.B. from Liverpool
- 7.25 S.B. from London
- 8.0 'MANCHESTER EVENING CHRONICLE' PROGRAMME
Relayed from
THE WIRELESS EXHIBITION
At the City Hall
- 9.20 WEATHER FORECAST, NEWS
- 9.35 'MANCHESTER EVENING CHRONICLE' PROGRAMME (Continued)
- 10.15 Local Announcements
- 10.20 S.B. from London
- 10.35-11.0 'MANCHESTER EVENING CHRONICLE' PROGRAMME (Continued)

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

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.20 Royal Horticultural Society's Bulletin
- 6.30 S.B. from London
- 7.15 S.B. from Liverpool
- 7.25-11.0 S.B. from London (10.15 Local Announcements)

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
- 7.15 S.B. from Liverpool
- 7.25 S.B. from London
- 10.35-11.30 'BRADFORD TELEGRAPH AND ARGUS' Non-Stop Dance, relayed from the Windsor Halls, Bradford. Music by WILL SANDBACH and his SYNCOPHONIC ORCHESTRA

(Wednesday's Programmes continued on page 203.)

COPENHAGEN

ON A CLOTHESLINE



Be-
cause
a valve's
filament is
claimed to be
as long as the
family clothesline it
doesn't follow it is
the best valve ever.
That its grid is as
big as the radiator
of a bus is no reason
why it should get
you Schenectady,
N.Y., as easily as
you get Sheffield.

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built to do all that
a valve ought to do:
if it is a valve work-
ing as a VALVE: if
it is a MARCONI
valve: a valve with
a radio history—then
you can be sure that
your set will do all of
which it is capable—and
do it well.

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more plainly, more power-
fully with MARCONI
valves. TRY IT AND
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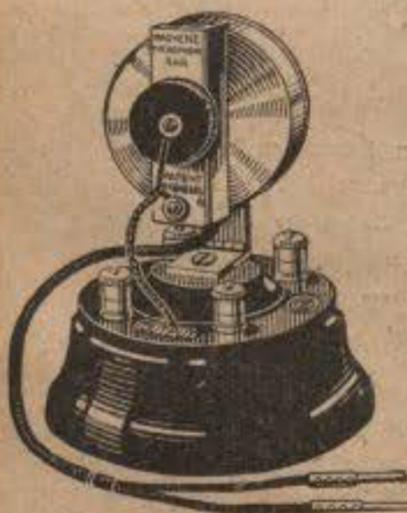
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Works perfectly on one or two dry cells; no other accessories required.

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GOODMAN'S, 27, FARRINGTON STREET, E.C.4.



Wednesday's Programmes continued (November 2)

(Continued from page 200.)

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
 Relayed from Crane Hall
 MARJOBIE and PATUFFA KENNEDY-FRASER, with MARGARET KENNEDY
 'SONGS OF THE HEBRIDES'

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
 7.15 THE FOUNDATIONS OF MUSIC
 BACH'S French Suites played by JAMES CHINO
 Third French Suite in B Minor
 Allemand; Courante; Sarabande; Anglaise; Minuet I and II; Gigue
 7.25 S.B. from London

S.O RACHMANINOV RECITAL

STEPHEN WEARING (Pianoforte); CLYDE TWELVE-TREES (Cello)
 Sonata for Cello and Pianoforte, Op. 19
 STEPHEN WEARING
 Three Preludes, Op. 32, Nos. 11 and 12, Op. 23, No. 7
 Serenade; PUNCHINELLO; HUMORESQUE
 CLYDE TWELVETREES
 Prelude, Op. 2, No. 1
 Andante Cantabile (Slow movement, arr. from Piano Concerto in F Sharp Minor, Op. 1)
 Oriental Dance, Op. 16, No. 2

9.0 GEORGE HILL (Baritone)
 SONGS BY SCHUBERT
 Whither?
 The Organ Grinder
 The Trout
 Litany
 The Fisher Maiden
 The Ghostly Double
 Promise of Spring

9.20 WEATHER FORECAST, NEWS
 9.35 'THE BANNS OF MARRIAGE'
 A Comedy by CHARLES LEE
 Presented by EDWARD P. GENN and the LIVERPOOL RADIO PLAYERS

Cast:
 Rev. Cyril Bestwick HUGH H. FRANCIS
 Alice MARY RUTHERFORD
 Alfred Hobb J. P. LAMBE
 Lizzie Charles DORA KEITH
 The scene is the lamplit study of the Rev. Cyril Bestwick, Vicar of a small Lancashire parish. . . . It is about half-past nine.

10.15 Local Announcements
 10.20-11.0 S.B. from London

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
 7.15 S.B. from Liverpool
 7.25-11.0 S.B. from London (10.15 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: Selections by the Station Orchestra
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 7.15 S.B. from Liverpool
 7.25-11.0 S.B. from London (10.15 Local Announcements)

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

12.0-1.0 MOSES BARITZ, Gramophone Lecture Recital
 2.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR: Come out into the garden—and hear 'The Mill Song' (Holloway); 'The Dew Fairy' (Bridge); 'How John visited the Worm's House'; 'Why the Rhinoceros had a bad temper'; 'The Wood Pigeon,' and 'The Yellow Hammer' (Lehmann). 'My Father has some very fine pigs' (Hughes)
 6.0 PETER HOWARD (Baritone)
 6.20 Horticultural Bulletin
 6.30 S.B. from London
 7.15 S.B. from Liverpool
 7.25-11.0 S.B. from London (10.15 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: The Avuncular Musician—Violin Solos
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 7.15 S.B. from Liverpool
 7.25-11.0 S.B. from London (10.15 Local Announcements)

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
 MAIR MENDUS (Mezzo-Soprano); TOM WILLIAMS (Baritone); 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 London Programme relayed from Daventry
 6.30 S.B. from London
 7.15 S.B. from Liverpool
 7.25 S.B. from London

7.45 HARLEY AND BARKER

In Light Syncopated Numbers
 8.0 Mr. D. RHYS PHILLIPS: 'The Romance of the Vale of Neath'
 8.10 'THE BRIDE OF NEATH VALLEY'
 ('PRIODAS-FERCH DYFFRYN NEDD')
 A Welsh Scene by JOHN THOMAS (Pencerdd Gwalia)
 The Welsh Version by TALHAIRN. The English Words by HENRY F. CHORLEY
 Composed expressly for the Chester Eisteddfod, 1866
 Dedicated to Miss Maria Jane Williams, of Aberpergwm, in the Vale of Neath
 Arranged for broadcasting by T. D. JONES

Priodas-ferch (Bride) OLIVE WILLIAMS (Soprano)
 Mam y Priodas-ferch (Bride's Mother)
 BESSIE GRIFFITHS-HOWELLS (Contralto)
 Priodfab (Bridegroom) .. DAVID HARRY (Tenor)
 Gwahodddwr (Bridal Messenger)—Lord of the Manor) RHYS WILLIAMS (Bass)
 THE STATION CHORUS and THE STATION OCTET

9.20 WEATHER FORECAST, NEWS
 9.35 S.B. from Cardiff
 10.15 Local Announcements
 10.20-11.0 S.B. from London

Northern Programmes.

5NO NEWCASTLE. 512.5 M. 960 KC.

12.0-1.0—Gramophone Records. 2.30—London Programme relayed from Daventry. 4.0—Music from Fenwick's Terrace Tea-Rooms. 5.15—Children's Hour. 6.0—Station Octet. 6.20—Royal Horticultural Society's Bulletin. 6.30—S.B. from London. 7.15—S.B. from Liverpool. 7.25—S.B. from London. 7.45—A Concert Performance of 'The Duenna,' A Comic Opera in Three Acts by R. B. Sheridan. Music composed and arranged by Alfred Reynolds (after Linley). 9.20—Weather Forecast, News. 9.35—'The Duenna' (continued). 10.20-11.0—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

12.0-1.0—Gramophone Records. 3.15—Broadcast to Schools: Mr. Ritchie Girvan, 'The Making of the English Language.' 3.35—Elizabeth Smith, 'Characters from Scottish Literature—Rebecca and Rowena.' 3.55—Concert: 'The Wireless Quintet.' Archibald Jeffrey (Tenor). 5.0—Familiar Birds and Beasts of the Countryside, by Sir W. Beach Thomas. 5.15—Children's Hour. 5.38—Weather Forecast for Farmers. 6.0—Musical Interlude. 6.20—Mr. Dudley V. Howells: Horticulture. 6.30—S.B. from London. 6.45—Juvenile Organizations' Bulletin. 7.0—S.B. from London. 7.15—S.B. from Liverpool. 7.25—S.B. from London. 7.45—A Greenock Programme. The Station Symphony Orchestra, conducted by Herbert A. Carruthers. 'Forget Me Not' (Allan Macbeth). 7.51—Ian M. Smith (Tenor): 'One Lone Star' (Hamish McCunn). 7.54—The Greenock Festival Choir, conducted by W. MacLeod Nicolson. Part Songs: 'Night (for Female Voices)' (Hamish McCunn); 'Lozgie Kirk' (K. G. Finlay). 8.1—William Morrison (Pianoforte): 'Welcome Dance' (Hamish McCunn). 8.5—Nan Lindsay (Soprano): 'Lie there, my lute' (Hamish McCunn). 8.9—Orchestra: 'Tone Poem, 'Grey Galloway' (J. B. MacEwen). 8.22—Choir, Part Songs: 'Chorus of Spirits—Kilmenny (Hamish McCunn); 'The Flowers of Edinburgh' (arr. K. G. Finlay). 8.28—William Morrison: 'Plaid Dance and Kerchief Dance' (Hamish McCunn). 8.34—Choir: Part Song (Let the canakin clik' (J. B. MacEwen). 8.38—Winifred M. C. Cameron will read 'A Cinque Port' (John Davidson). 8.40—James Storm (Bass) and Orchestra: 'Son of Mine and The Revel' (W. Wallace). 8.46—Choir: Part Songs, 'The Auld Ash Tree and Ours is the Land' (K. G. Finlay). 8.55—Orchestra: Overture, 'Land of the Mountain and the Flood' (Hamish McCunn). 9.6—Nan Lindsay: 'When daisies pied' (J. Park). Ian Smith: 'The Deer are away to the silver wood' (J. Park). 9.12—Choir: Part Song, 'Inishal' (K. G. Finlay); Psalm Tune, 'Kilmarnock' (N. Dougal). 9.20—Weather Forecast, News. 9.35—Choral Work—'Hymn of Apollo': Poem of Shelley. Set to music for Orchestra and Chorus by Ernest Austin, Op. 39. The Station Choir. The Station Symphony Orchestra, conducted by Herbert A. Carruthers. 10.20—S.B. from London. 10.35-11.0—Popular Overtures. The Station Orchestra.

2BD ABERDEEN. 500 M. 600 KC.

12.0-1.0—Gramophone Music. 3.30—Broadcast to Schools: Mons. Casati, 'Elementary French'—V. 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 Organizations' Bulletin. 7.0—S.B. from London. 7.15—S.B. from Liverpool. 7.25—S.B. from London. 7.45—Variety. Grace Ivel and Vivian Worth (Songs at the Piano). Mabel Constanduros (Character Sketches). Oily Oakley (Songs with Banjo). George Alexander (Bass). Clapham and Dwyer (Spots of Bother). The Radio Dance Six. 9.0—'In the Dark.' A Play in One Act adapted from Ernest Bramah's story, 'The Game Played in the Dark,' and prepared for broadcasting by Gilbert Heron. Presented by the Aberdeen Radio Players. 9.20—Weather Forecast, News. 9.35—Glasgow. 10.20—London. 10.35-11.0—Glasgow.

2BE BELFAST. 306.1 M. 980 KC.

12.0-1.0—London Programme relayed from Daventry
 2.30—London Programme relayed from Daventry. 4.0—The Carlton Orchestra, directed by Harold Spencer, relayed from the Carlton Café. 5.0—Miss Kitty Murphy, 'The Island of Cape Clear.' 5.15—Children's Hour. 6.0—Organ Recital by Fitzroy Page. Relayed from the Class Cinema. 6.20—London Programme relayed from Daventry. 6.30—S.B. from London. 7.15—S.B. from Liverpool. 7.25—S.B. from London. 7.45—Operatic Favourites. Enid Cruickshank (Contralto). E. M. Kent (Tenor). The Station Orchestra. Orchestra: Overture, 'Oberon' (Weber). 7.55—Enid Cruickshank, with Orchestra: 'Che Faro' (Gluck); 'My heart is weary' (G. Thomas); 'O don fatale' (Verdi). 8.7—Orchestra: Suite, 'The Fair Maid of Perth' (Bizet-Auvray). 8.17—E. M. Kent, with Orchestra: Narration (from 'Lohengrin') (Wagner); 'There is a flower that bloometh (from 'Maritana') (Wallace). 8.29—Orchestra, Prelude to Act III of 'Tannhauser' (Wagner, arr. Hoffmann). 8.37—Enid Cruickshank, with Orchestra: Flower Song and When all was young (Gounod); 'Air de Lia' (Debussy). 8.50—Orchestra: Excerpts from 'The Mastersingers' (Wagner). 9.0—E. M. Kent: 'Lend me your aid (from 'Irene') (Gounod); 'Elly Mavoornen (from 'The Lily of Killarney') (Benedict). (With Orchestra.) 9.12—Orchestra: March and Chorus from 'Tannhauser' (Wagner). 9.20—Weather Forecast, News. 9.35—Brass Ensemble. Mark Hemingway (Trumpet). Harold Pascall (French Horn). The Station Brass Quartet. 10.20-11.0—S.B. from London.

PROGRAMMES for THURSDAY, November 3

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 GLADYS NOON (Violin)

12.0 (*Daventry only*) THE DAVENTRY QUARTET and JOSEPHINE LAMB (Soprano), GRIGORI MAKAROFF (Baritone)

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

2.30 Mr. ERIC PARKER: 'Out of Doors—Birds' Songs in Autumn'

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 209)

4.0 THE ASTORIA CINEMA ORCHESTRA, under the direction of FRED KITCHEN

4.0 (*Daventry only*) JEANNE HERBES (Soprano)

4.15 Dr. A. S. E. ACKERMAN, 'Engineering and Scientific Fallacies'

THIS is the second of the three monthly talks in which Mr. Ackerman will deal with various widespread fallacies on scientific and engineering subjects, and explain how, by the aid of various simple experiments, they may be effectively disproved.

4.30 THE ASTORIA CINEMA ORCHESTRA (Continued)

5.0 ORGAN RECITAL by PATTMAN from the Astoria Cinema

5.15 THE CHILDREN'S HOUR: Violin Solos from 'Fairy Tales' (*Schumann*) by Paul Brunet, 'The Drinking Horn of Hardrada,' Zoo 'Eyes and No Eyes,' with L. G. Mauland as Chief Optician

6.0 FRED ANDERSON'S CABARET BAND. The Winner of the 1st Greater London Open Independent Dance Band Contest

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 For Boy Scouts

7.0 Mrs. M. A. HAMILTON: 'New Novels'

7.15 THE FOUNDATIONS OF MUSIC
BACH'S FRENCH SUITES

Played by BERKELEY MASON
Fourth French Suite in E Flat
Allemande, Courante, Sarabande, Gavotte, Minuet, Air, Gigue

7.25 SIR OLIVER LODGE
'Pioneers in Astronomy—VI, Newton'
(Continued)

IN the last talk of his series, Sir Oliver Lodge will talk of Newton as the founder of modern instrumental astronomy, for the crude telescopes that Newton made with his own hands are the direct ancestors of the vast and complex instruments that are the glory of the great observatories of today.

7.45 A BALLAD CONCERT

MEGAN THOMAS (Soprano); DALE SMITH (Baritone); WILLIAM PRIMROSE (Violin); BERKELEY MASON (Pianoforte)

DALE SMITH
Annabel Lee *Martin Shaw*
Contentment *M. Herbert*
Music, when soft voices die *Quilter*
The Toper's Song *P. Warlock*

7.53 MEGAN THOMAS
I will make you brooches *Cundell*
The Swallows *Cowan*

8.0 WILLIAM PRIMROSE and BERKELEY MASON
Sonata in A for Violin and Pianoforte *Franck*

8.25 CATHERINE NESBITT and EVAN MORGAN reading Poems on Birds, Beasts and Fishes

8.40 MEGAN THOMAS
Husbeen *A. A. Needham*
May Morning *Denza*
Charming Chloe } *German*
Daffodils a-blowing }

8.50 DALE SMITH
Old Scotch Songs:
The Bonnie Earl of Murray *arr. G. Lawson*
Here's a health to aye I loe dear *arr. Diack*
Old English Songs:
Sweet Nymph, come to thy lover *Morley (1593)*
The Song of Momus to Mars *Boyce (1750)*



Janet's Press Agency

NEWTON'S TELESCOPE.

This evening Sir Oliver Lodge will talk of Newton as a pioneer of instrumental astronomy. This reflecting telescope, one of the earliest made in England, he constructed with his own hands.

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Mr. A. G. GARDINER: Some Personal Sketches. III—LADY ASTOR

SO firmly has Lady Astor established herself as one of our national institutions that it is hard to remember that she was an American until 1906. As the first woman M.P. to take her seat in the House of Commons, and one of the few to become a figure of any importance there, she is a leading personality on the public stage, and her own wit and mental energy have kept her continuously in the public eye. Mr. Gardiner will find her a congenial subject for the exercise of his character-sketching powers.

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

9.35 VARIETY

DORIS and ELSIE WATERS (Duets); BARBARA COUPER (in a Sketch); THE THREE ORIGINALS (in Harmony); SANDY ROWAN (Farewell Performance); AUDREY KNIGHT (Comedienne)

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

5GB DAVENTRY EXPERIMENTAL
(491.8 M., 610 KC.)

3.0 A SYMPHONY CONCERT

No. 5 of Thirty-third Winter Series

Relayed from the Winter Gardens, Bournemouth

THE BOURNEMOUTH MUNICIPAL ORCHESTRA

Conducted by SIR DAN GODFREY

Fifth Brandenburg Concerto *Bach*

Solo Piano, GORDON BRYAN; Solo Flute, JEAN GENNIN; Solo Violin, BERTRAM LEWIS

Eighth Symphony *Beethoven*

THE Fifth of the six Concertos commissioned from Bach by the Count Brandenburg employs Strings and three soloists—Piano, Flute, and Violin. (It should be noted that Bach did not really write for the Piano, but that is the keyboard instrument which generally has to be used nowadays.)

It is a work of irresistible high spirits, written in three separate Movements, the First of inexhaustible energy, the Second a tender little meditative Trio for the soloists, and the Third a light-hearted discourse largely upon the gay, song-like tune given out at the beginning by the Violin.

WHEN Beethoven wrote his Eighth Symphony he had many worries, domestic and otherwise. His deafness was creeping upon him, and his health was not good. Yet the artist rises above the troubles of the man, and this music is among the gayest Beethoven ever wrote.

The Symphony is in four Movements. The First and Last are quite vigorous, and have delightful touches of humour. There is the usual Minuet as Third Movement, and instead of a slow Second Movement, we have one of the most delicious, care-free little pieces imaginable.

Concertino for Small Orchestra *Lennox Berkeley*

Moderately quick; Rather slow, with Simplicity; Fairly quick

(First Performance at these Concerts)

NOWADAYS composers, the younger men in particular, are producing a good deal of music written for small orchestra. Many are taking pleasure in finding out how the principles of chamber music can be applied to the orchestra, with its dozen or more distinctive voices. Another consideration worth remembering nowadays is that if the music requires only comparatively few players, the chance of its being heard is greater than if a very large force is essential to do it justice.

Lennox Berkeley's music was first heard at the opening Chenil Galleries B.B.C. Concert of 1926. Mr. Anthony Bernard, who came across this young musician (he is in his early twenties) when he was an undergraduate at Oxford, then performed his *Introduction and Dance* for chamber orchestra.

The Concertino, in three Movements, is another work for an orchestra consisting of Strings and a few Wind instruments.

Suite, 'The Animals' Carnival' *Saint-Saëns*
Introduction and Royal March of the Lion;
Hens and Cocks; Wild Asses; Tortoises;
Elephant; Kangaroos; Aquarium; Personages with long ears; The Cuckoo deep in the Wood; Aviary; Pianists; Fossils; The Swan; Finale.

At the Pianos:

GORDON BRYAN and VICTOR HELY-HUTCHINSON

(First Performance at these Concerts)

THIS 'Grand Zoological Fantasy' was written in 1886, as a joke, for a private concert. In it, Saint-Saëns gives musical portraits of fish, flesh

Thursday's Programmes cont'd (November 3)

and fowl, and indulges in ironical wit, in a little satire upon the human animal.

For some reason he insisted that the work as a whole should not be published until after his death. One Movement escaped the ban, and became extremely popular—the charming 'Cello solo entitled *The Swan*.

The music is piquantly scored for Strings, two Pianos, Flute, Piccolo, Clarinet, Xylophone and Harmonica (an instrument consisting of metal plates, struck with hammers).

4.30 AN AFTERNOON CONCERT

From LOZELLS PICTURE HOUSE, BIRMINGHAM
From Birmingham

THE ORCHESTRA, conducted by PAUL RIMMER
Overture to 'The Barber of Seville' ... Rossini

DOROTHY SHOWELL (Soprano)
Shepherd, thy demeanour vary
Brown, arr. Lane Wilson

Go from my window Somervell

ORCHESTRA

Selection from 'The
Desert Song'

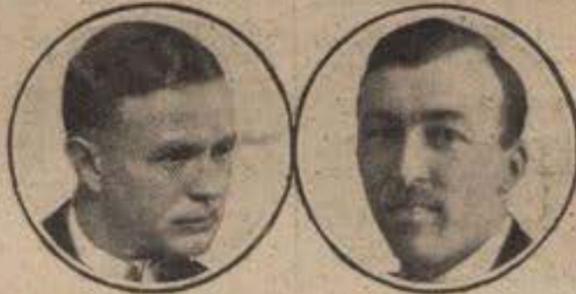
Bombey
Waltz, 'Dream of the
Ocean' ... *Gungl*

Finale from the 'Fantasie'
Symphony
Berlioz

DOROTHY SHOWELL
Sing, joyous Bird
Montague Phillips

FRANK NEWMAN
(Organ)

Fox-trot, 'Side by
Side' *Woods*
Entr'acte, 'Evensong'
Easthope Martin



Mr. Bertram Lewis and Mr. Gordon Bryan are amongst the solo artists in the Symphony Concert that 5GB will relay from Bournemouth this afternoon.

5.45 THE CHILDREN'S HOUR (From Birmingham):
'Dan' (the Story of a Horse), by Carol Ring.
Margaret Ablethorpe (Pianoforte). The St.
Augustine's Quartet in Part Songs. 'The Fairy
Godmother's Adventure'

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
GABLE AND BANKS (Entertainers)

8.0 'THE WATERMAN'

From Birmingham

A Ballad Opera by CHARLES DIBDIN
Edited and Arranged by WILLIAM YOUNGE and
FLORIAN PASCAL

Tom Tug HERBERT THORPE
Bundle IVAN FIRTH
Robin AUBREY MILLWARD
Mrs. Bundle VIVIENNE CHATTERTON
Wilhelmina MAVIS BENNETT

THE WATERMAN is one of the many Ballad Operas for which Dibdin, the famous writer of sea songs, provided ditties. In the original version there are three scenes, but to-night we are to imagine only one—near Bundle's house and garden, overlooking the Thames.

Bundle, the market gardener, likes an easy, quiet life. Mrs. Bundle, a bit of a scold, finds good matter for the exercise of her powers in this direction in the fact that she favours smirking, high-falutin' Robin as a sifitor for her daughter Wilhelmina's hand, whilst Bundle wants to help plain Tom Tug, the waterman, to win the maid.

Wilhelmina sings of her plight in a song beginning 'Two youths for my love are contending in vain.' Tom urges his suit, and sings her a song he has written—'The Jolly Young Waterman.' Romantic Wilhelmina wants to be wooed in fine phrases which Tom cannot put his tongue to. He threatens to leave England if she won't have him (Song, 'Then farewell, my trim-built wherry').

Robin comes on the scene, and addresses Wilhelmina in the high-toned, long-winded phrases she loves. He sings his song 'Cherries and plums,' in which he declares 'Wilhelmina's made for me.'

Now Bundle appears, and whilst he is urging Tom's cause, Mrs. Bundle enters. She will not hear any of Wilhelmina's good words for Tom (whom, now he has left her, the capricious girl begins to like more heartily).

Now Wilhelmina sings of the necessity of testing and trying one's lovers by giving them 'Nay' for an answer—not necessarily a final one, of course.

Bundle and his wife begin another chapter of the quarrel, and Wilhelmina tells them of her determination to test her lovers' faithfulness and affection in some way not yet decided. Tom Tug is told of the difficulty, and declares his scorn for Robin. How, he asks, would that dandy behave in a storm in the Bay of Biscay? Tom sings 'The Bay of Biscay,' and goes out. (This, of course, is the good old-fashioned stage way of bringing in a song that has nothing particularly to do with the action of the play.) Robin now has an interview with Wilhelmina, and, with Mrs. Bundle's help,

is talking her over very nicely, when shouts without herald the rowers in the race for Doggett's Coat and Badge. Tom Tug proves to be the winner of the famous trophy, and Wilhelmina impetuously promises to marry him. The disappointed Robin retires. Mrs. Bundle is in a rage, but is soon mollified, and all join in a choral Final, Tom leading off.

8.55 app. 'THE BLUE PETER'

From Birmingham

A Comic Opera in One Act by A. P. HERBERT
Music by ARMSTRONG GIBBS

Simon (a fruit grower) AUBREY MILLWARD
Joan (his wife) MAVIS BENNETT
Susan (her maid) WINIFRED DAVIS
Robin (a sailor) HERBERT THORPE

THE BLUE PETER, which received an award from the Carnegie Trust in 1924, is in form somewhat after the same style as Dibdin's Opera, in that the dialogue is interspersed with songs, duets, etc. Its idiom, of course, is of today, though there is nothing 'advanced' about the tuneful music.

The action takes place in the garden of Simon's house. Here Joan is sitting, when a love letter from her admirer Robin is thrown over the wall. Susan, her maid, also has a lover, a sailor, who has run away. Joan wants to slip out and meet Robin, and makes the excuse that she is going to confession. Simon, suspicious, says he will bring a priest to the house instead.

Robin, posing as a chimney-sweep, comes into the house. In a little, Simon returns, disguised as a priest. Joan, detecting the fraud, sees her chance of punishing him for his suspiciousness, and tells him that her masterful love is to visit her at night. The mock priest says he will wait for the intruder and deal with him.

Now Susan finds that Robin is the lover who ran away from her. He leaves her alone, however, and she in revenge tells Simon how his wife is deceiving him. Simon's revenge is to make love to Susan, and to let his wife see him at it. But Susan, after pretending to agree, raises an outcry. Joan and Robin come out. Simon tells the truth about his trick upon Joan, and Robin says that he has had an accident while sweeping the chimney, and but for Joan, might have perished in it. Simon and Robin, both tired of the ways of Joan and Susan, determine to betake themselves out of the way of women by going to sea. The women are left disconsolate.

THE BIRMINGHAM STUDIO ORCHESTRA, conducted by JOSEPH LEWIS

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

(Daventry Experimental Programme continued on page 206.)



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DEVIL AMONG THE TAILORS



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CATHERINE WHEEL



ROCKET

are
the best

"See father takes 'PAINS'"

Thursday's Programmes continued (November 3)

10.15-11.15 A MILITARY BAND CONCERT

THE WIRELESS MILITARY BAND, conducted by
B. WALTON O'DONNELL
SUMNER AUSTIN (Baritone)

BAND
Academic Festival Overture *Brahms*

10.27 SUMNER AUSTIN

A Love Song (Folk Song, 15th Century)
arr. Rhumann
Come away, Death *Dr. Arne*
Momus to Mars *Dr. Boyce*

10.35 BAND

Prelude to 'Parsifal' *Wagner*

10.47 SUMNER AUSTIN

Loveliest of Trees *Butterworth*
When I was one and twenty *Hadow*
Bright is the ring of words *Hadow*
Morning Hymn *Henschel*

10.55 BAND

Scherzo and Finale from Fourth Symphony
Tchaikovsky

6BM BOURNEMOUTH. 326.1 M. 920 KC.

2.30 London Programme relayed from Daventry

3.0 SERVICE FOR THE SICK

THE STATION CHOIR
Hymn, 'My God, I thank Thee' (Methodist
Hymn Book, No. 379)
Anthem, 'Create in me a clean heart, O God'
(Congregational Hymnary, No. 949)
Ebenezer Prout

Address by the Rev. W. BUDD, Minister of
Branksome Wesleyan Church

CHOIR
Hymn, 'O Love Divine that stooped to share'
(M.R.B., No. 497)

3.30 Gramophone Records

3.45 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 FOR FARMERS: MR. O. F. STEVENS: 'Power
Machinery on the Farm'

6.15 London Programme relayed from Daventry

6.30 S.B. from London

6.45 For Boy Scouts

7.0 S.B. from London

7.45 THE STATION OCTET

Excerpts from the Opera, 'The Bartered Bride'
Smetana

Overture: Sextet arranged for Strings; Dance
Suite (Polka, Furiant, Dance of the Comedians)

MOZART ALLAN (Cello)

Concert Piece in D for Violoncello and Orchestra
Dohnanyi

8.30 ON THE WINGS OF SONG—V

Songs by JOSEF MARN and
JOHANNES BRAHMS

OLIVE GROVES (Soprano)

JOSEF MARN

Japanese Rain Song

A young poet sings to his love

Long ago

Married

Venetianisches Wiegenlied

(Venetian Cradle Song)

JOHANNES BRAHMS

Geheimnis (The Secret)

O K hler Wald (O Cool Forest)

The Watchful Lover

The Sandman

The Lover's Vow

The Nightingale

Serenade

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

9.35 HARLEY AND BARKER

In Light Syncopated Numbers

9.50-12.0 S.B. from London



THE REV. W. BUDD,

of Branksome Wesleyan Church, gives the address
in the Service for the Sick that Bournemouth will
broadcast this afternoon.

5WA CARDIFF. 353 M. 850 KC.

2.30 BROADCAST TO SCHOOLS: Mr. H. A. Hyde,
'The Botany of Common Life'

3.0 London Programme relayed from Daventry

4.15 THE STATION TRIO: FRANK THOMAS (Violin),
RONALD HARDING (Violoncello), HUBERT PEN-
GELLY (Pianoforte)

Selection from 'The Girl of the Golden West'

Puccini, arr. Berghs

First Movement and Finale from Third Trio

Haydn

Three Welsh Miniatures *E. T. Davies*

Romantic Melody *Langley*

Mona *McLean*

Second 'Peer Gynt' Suite *Grieg*

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London (9.30 Local Announce-
ments)

9.35 IN LOTUS-LAND

THE STATION ORCHESTRA, conducted by
WARWICK BRAITHWAITE

Selection from 'Havana' *L. Stuart*

SYDNEY COLTHAM (Tenor)

The Burmah Girl ('The Blue Moon') *Rubens*

When a pullet is plump ('Chu Chin Chow') *Norton*

ORCHESTRA

Waltz, 'The Belle of Cairo' *Pelle*

One-step, 'Ching Chong' *Roberts*

OLIVE STURGESS (Soprano)

The Amorous Goldfish ('The Geisha') *S. Jones*

Any time's kissing time ('Chu Chin Chow') *Norton*

ORCHESTRA

Waltz from 'The Rose of Persia' *Sullivan*

OLIVE STURGESS and SYDNEY COLTHAM
Duet, 'You and I, and I and You' ('The
Cingalee') *Rubens*

ORCHESTRA
Sultan's March ('Cairo') *Fletcher*

SYDNEY COLTHAM
My dear little Cingalee ('The Cingalee') *Monckton*

ORCHESTRA
Selection from 'San Toy' *Jones*

10.40-12.0 S.B. from London

2ZY MANCHESTER. 384.6 M. 780 KC.

12.0-1.0 Gramophone Records

4.30 MUSIC by the STATION QUARTET

Overture to 'Mirella' *Gounod*

Waltz, 'Mimi' *Gardner*

Romantic Suite *Stanley*

Two Norwegian Dances *Grieg*

Selection from 'The Arcadians' *Monckton*

5.0 'How to make a Girl's School Outfit,' by Miss
E. R. Hambridge

5.15 THE CHILDREN'S HOUR: A Hunting Pro-
gramme. Hunting Scene (*Bucalossi*), Hunting
Chorus from 'Derothy' (*Cel'ier*), played by the
Sunshine Trio. Hunting Song of the Secooee
Paek (*Eric Fogg*), 'To-morrow the fox will come
to town' (17th Century Air), sung by Harry
Hopewell. A Hunting Story told by Robert
Roberts

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 CINDERELLA FUND CONCERT

Relayed from the
WIRELESS EXHIBITION
At the City Hall

9.0 S.B. from London (9.30 Local Announce-
ments)

9.35 'SARAH SUGGESTS'

The Fifth of the 'Browns of Owdham' Series,
by EDWIN LEWIS

Sarah Brown *HYLDA METCALF*

Bill Brown *E. H. BRIDGESTOCK*

David Jones (Sarah's sailor cousin) *W. E. DICKMAN*

Kate Cassidy (a widow) *LUCIA ROGERS*

The familiar characters, Sarah and Bill
Brown, once again make their bow before the
microphone.

Bill is filling the kitchen with the aroma of
Irish roll, Sarah is busy darning some socks,
and David Jones, Sarah's second cousin, is
playing a rollicking air on his violin.

Sarah, marvelling at the newly discovered
musical genius in her family, is planning new
stitches and webs in the stocking of life.

Musical Interlude

'BORIS'

A New Radio Play by DAPHNE
STEWART

Jasper Dixon (a busy young
doctor) *HAROLD CLUFF*

Stella Dixon (his wife) *HYLDA METCALF*

Susan (their servant) *BETTY ELSMORE*

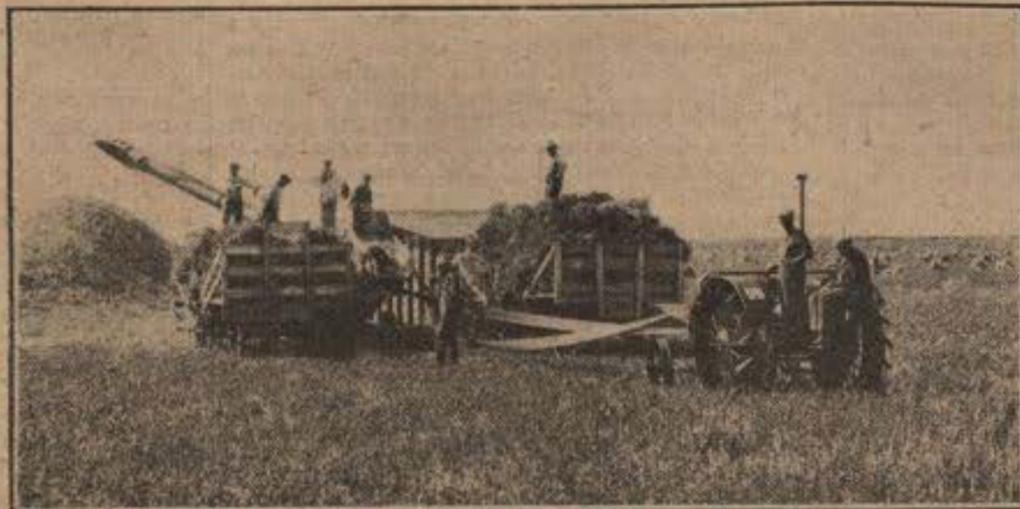
A Policeman *D. E. ORMEROD*

Boris *HIMSELF*

The drawing-room in the
Dixons' house presents a
cheery contrast with the
storm raging outside. Stella
Dixon is seated before the fire
reading the evening paper,
and Boris is lying fast asleep
at her feet. Jasper Dixon is
heard in conversation with a
policeman at the front door.

10.30-12.0 S.B. from London

(Thursday's Programmes con-
tinued on page 209.)



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This petrol-driven threshing machine, which enormously accelerates the work, is a good
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out into the far-off lands it brings new radio pleasures to you—so clearly, so powerfully, that they seem present in the room with you. All this with but one tuning control. And you can vary the intensity of the volume from your arm-chair—by means of the Power Control.

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Their good deed.

The Kids took a satisfied sniff,
For some Boy Scouts were having an outing,
And were cooking so busy as if
They had given up all thoughts of scouting.
But I think its agreed,
There was really no need
For by cooking with Bisto they did their good deed,
And the Kids loved the flavoursome, savoursome whiff,
And the Boy Scouts did too, there's no doubting.

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spoonful Baking Powder,
and a pinch of Salt.
(1 oz. equals 1 tablespoonful)

1—Rub all ingredients to-
gether till it is as fine as
possible.

2—Add enough cold water to
make into a stiff paste.

3—Roll about half very thin
and line party tins.

4—Put one tablespoonful of
ROBERTSON'S
MINCEMEAT in

each.

5—Roll out the remaining
pastry and cut with a small
cutter and place on top.

6—Bake in a moderate oven
10-15 minutes.

7—Sift with sugar and serve
warm or cold.



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Thursday's Programmes continued (November 3)

(Continued from page 206.)

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 A MILITARY BAND CONCERT

DOROTHY M. KITCHEN (Mezzo-Soprano)
 BERT COPLEY (Entertainer)
 THE HULL MILITARY BAND, directed by EDWARD STUBBS

BAND
 French Comedy Overture..... Keler-Bela
 Euphonium Solo, 'Love's Old Sweet Song' Molloy
 Soloist, A. E. YOUNG

DOROTHY M. KITCHEN
 How delightful the morning.... Alfred Reynolds
 O peaceful England German
 The Green Ribbon Alma Goatley
 Can't remember

BAND
 Fantasia, 'Gipsy Life'..... Le Thiere

BERT COPLEY
 In Laughs and Logic

BAND
 Cornet Solo, 'The Lost Chord'..... Sullivan
 Soloist, G. FOOTITT

Picturesque Scenes Massenet
 Ballet Air; Gipsy Festival

DOROTHY M. KITCHEN
 Contentment Muriel Herbert
 Violets
 Slow, horses, slow Mallinson
 To an isle in the water

BAND
 Suite, 'Three Irish Pictures'..... Ansell

9.0-12.0 S.B. from London (9.30 Local Announcements)

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

- 2.30 BROADCAST TO ELEMENTARY SCHOOLS: Mr. G. H. Cowling: English (a) 'What English Is'
- 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
- 6.0 Light Music
- 6.30 S.B. from London

7.45 HUMOUR AND SONG

MIRA B. JOHNSON
 Actress-Entertainer
 HENRY BREARLEY (Tenor)
 Old Irish Songs:
 I saw from the beach Thomas Moore
 Ellen Bawn A.L.
 The Irish Emigrant Barker
 Kitty of Coleraine Sargent

MISS WISH WYNNE
 In some of her famous character Studies
 Mira B. JOHNSON
 Actress-Entertainer

(Leeds-Bradford Programme continued in column 3.)

A Schoolgirl's Outfit.

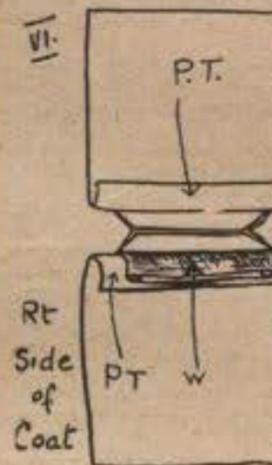
The sixth talk on Dressmaking will be given at 3.45 today by Miss E. R. Hambridge.

For Coupon, concerning patterns, see Page 215

On November 4 there will be a final column, with illustrations and directions, in *The Radio Times*.

Welt Pocket—continued.

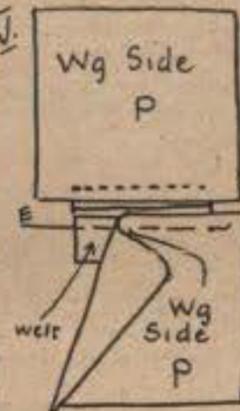
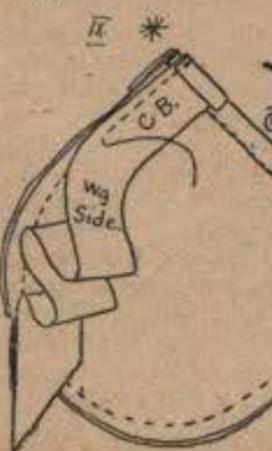
Fig. V. Lower pocket piece, 'P,' is over welt. Stitch on 'E.' Fig. VI, 'PT' and 'W' are pocket and welt turnings, pressed back. To cut pocket, put scissor-tip in middle of mark, cut to within 1/2 in. of each end, and snip, slantwise, up to stitches. (Compare Figs. VII and VIII in *The Radio Times*, October 14).



and upper turning, hang down. Press. Pass lower piece to wrong side. Lift welt into place. Slip fingers behind it, in pocket-mouth—tack lower edge flat, to one piece of pocket, only. Tack welt ends, to the coat, alone. Fig. VIII is on wrong side.

1. Turn in top of stay.
2. Fell down.
3. Stitch stay and pocket.
4. Cut pocket, round.

Fig. IX. Turnings now 1/2 in. Crossway bind, 'CB,' is run on—note turning folded, at star.



Note Fig. VII. The triangular tongues are caught (to stay, only). Press. Pass upper pocket-piece through mouth to wrong side. Let it,

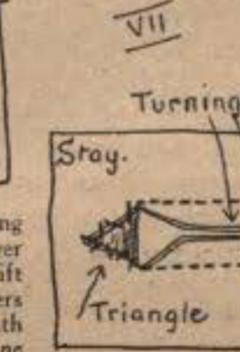
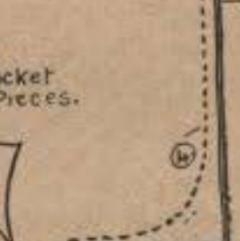


Fig. X, at star, shows the bind, X passed behind pocket at 1, and tacked.

- At 2, run or stitch.
- At 3, no turning has been folded under.



To finish, stitch welt-ends in place, on right side, press.

(Leeds-Bradford Programmes continued from column 1.)

HENRY BREARLEY
 Songs of Yesterday:
 Sally in our Alley Henry Carey
 Sigh no more, ladies Stevens
 Annabelle Lee Henry Leslie
 My Queen Blumenthal

MISS WISH WYNNE
 In further character studies

9.0-12.0 S.B. from London (9.30 Local Announcements)

6LV LIVERPOOL 297 M. 1,010 KC.

- 3.0 London Programme relayed from Daventry
- 4.0 MARY SMITHIES (Pianoforte)
 Woodland Rustlings..... List
 Romance, Op. 29, No. 3..... Arthur Hinton
 Moonlight Debussy
 Six Cuban dances Cercantes
- 4.15 THE STATION PIANOFORTE QUARTET
- 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 THE DUDS CONCERT PARTY
 RALPH COLLIS; RETA FISHLOCK; HAROLD BRAYFIELD; PAULINE PARRY; WILLIAM B. McMILLAN; PROBE HUGHES; W. WILSON REDDING; ERIC E. FOWLER
- 10.30-12.0 S.B. from London

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

- 2.40 BROADCAST TO SCHOOLS: Mr. A. H. Whipple: 'Nature Study'
- 3.0 London Programme relayed from Daventry
- 5.0 VIDA WILSON (Mezzo-Soprano)
- 5.15 THE CHILDREN'S HOUR
- 6.15 London Programme relayed from Daventry
- 6.30 S.B. from London
- 6.45 For Boy Scouts
- 7.0-12.0 S.B. from London (9.30 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: Play, 'The Visit to Dingley Dell' (adapted from 'Pickwick Papers') (Dickens)
- 6.0 Musical Interlude
- 6.15 London Programme relayed from Daventry
- 6.30 S.B. from London

7.45 A FRENCH NIGHT

THE STATION ORCHESTRA
 Overture de Frithiof Dubois, arr. Mouton
 SUZANNE BERTIN (Soprano)
 Air du Rossignol (Song of the Nightingale) Masse
 Poème de Mai (May Poem) Wagner
 Rêve de bonheur (Happy Dream) Flegier

ORCHESTRA
 Fantasia on 'Madame Angot's Daughter' Leccoq

Thursday's Programmes cont'd (November 3)

ALEXIS BRIAIS

In Recitations from French Poets

Les Soldats de l'an, II.....Victor Hugo

A Group of English Airs:

SUZANNE BERTIN

Lullaby.....Cyril Scott

The Swing.....Hahn

If I love Thee.....Simon

Obstination.....Fontenaille

ALEXIS BRIAIS

Le Drapeau (Extraits).....Clotie Hughes

ORCHESTRA

Suite from Callirhoe.....Chaminade

SUZANNE BERTIN

Le Nil (The Nile).....Leraux

Si tu le veux (If you wish it).....Koechlin

L'Eclat de rire (The Burst of Laughter) .. Auber

ORCHESTRA

French Military March.....Gaudon

9.0-12.0 S.B. from London (9.30 Local Announcements)

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

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: 'The Story of the Remarkable Rocket' (Oscar Wilde). Songs by Leonard Roberts and Wal Hanley. Violin Solos by May Peat

6.0 MAY PEAT (Violin)

Haj, Haj! (Hungarian Dance).....Drilla

Vision.....De Biriot

6.15 London Programme relayed from Daventry

6.30 S.B. from London

6.45 For Scouts

7.0 Rev. G. J. JORDAN: 'The French Revolution—IV, The Reaction'

7.15 S.B. from London

7.45 CHAMBER MUSIC CONCERT

THE YORKSHIRE STRING QUARTET

Quartet in G.....Beethoven

Quartet in D Minor (Op. 72, No. 2) .. Haydn

8.43 'MR. SMITH WAKES UP'

A Comedy in One Act, specially written for broadcasting by VIVIAN TIDMARSH

Lucy Smith (the daughter) .. AUDREY HODGSON

Maria Smith (the wife) .. MARY DALE

George Smith (the husband) HAROLD BUXTON

The action takes place in the parlour of the Smith's house at Clapham. George Smith is a conscientious shop assistant of a rather heavy and unimaginative type. His wife, who is very dissatisfied with her lot, continually says so; her nagging being a feature of the evening meal. Lucy is the spoilt daughter and her mother's never-failing echo.

9.0-12.0 S.B. from London (9.30 Local Announcements)

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 960 KC.

2.30—Broadcast to Schools: Mr. T. Russell Goddard F.L.S., 'Amphibian Life (Frogs, Newts and their Relations): (c) Habitat, Habits, General Discussion Geographical Distribution.' 3.0—London Programme relayed from Daventry.

4.30—The Station Octet, Madge Raine (Contralto). 5.15—Children's Hour. 6.0—For Farmers: Mr. H. C. Pawson, 'Agricultural Research'—1. 6.15—London Programme relayed from Daventry. 6.30—S.B. from London. 6.45—For Boy Scouts. 7.0—S.B. from London. 7.45—Variety. John Henry (Comptre), Mabel Constanduros (Entertainer), Grace Ivell and Vivian Worth (Duetists). 9.0-12.0—S.B. from London.

5.58—Weather Forecast for Farmers. 6.0—Musical Interlude. 6.30—S.B. from London. 6.45—S.B. from Aberdeen. 7.0—S.B. from London. 7.45—Variety. The Station Orchestra: Ben Lawes (the popular London Entertainer), Yvette and Partner, Olley Oakley (Banjo). 9.0—S.B. from London. 9.35—Wandering Willie's Tale, from Scott's 'Redgauntlet,' adapted for broadcasting by Percival Steeds. Incidental music by the Station Orchestra. 10.30-12.0—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

3.0—Mid-Week Service. Conducted by the Rev. J. W. Harriman (of St. Martin's Mission, Polmadie). Order of Service: Choir, Psalm 106, vv. 1 to 5; Reading, II Corinthians IV, 15 to 18; Address, 'The Glory of Suffering' (from Matheson's 'Moments on the Mount,' page 2); Prayer; Choir, Hymn 201, vv. 1 to 3, 'How sweet the Name.' 3.15—Broadcast to Schools: Evelyn Y. Baxter, F.L.S., 'Sea Birds and their Homes—Gannets, Cormorants and Shags.' 3.35—M. Albert le Grip, French. 'Nos bons Paysans.' 3.55—Mendelssohn, The Wireless Quintet, Martha Macintyre (Pianoforte). 5.0—Talk. 5.15—Children's Hour. 5.58—Weather Forecast for Farmers. 6.0—Musical Interlude. 6.30—S.B. from London. 6.45—S.B. from Aberdeen. 7.0—S.B. from London. 7.45—Variety. The Station Orchestra: Ben Lawes (the popular London Entertainer), Yvette and Partner, Olley Oakley (Banjo). 9.0—S.B. from London. 9.35—Wandering Willie's Tale, from Scott's 'Redgauntlet,' adapted for broadcasting by Percival Steeds. Incidental music by the Station Orchestra. 10.30-12.0—S.B. from London.

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INTRODUCING THE **B.B.C.** HANDBOOK



TO the fifteen million people in Great Britain who listen to broadcasting programmes, and who have been inquiring for a complete and authoritative account of all that is involved in Broadcasting, written by the broadcasters themselves

During the past few years a new art, a new public service, a new form of entertainment, a new instrument of culture, has sprung into existence. Broadcasters have been so busy dealing with the problems of the moment, that up to now they have been unable to devote any time to giving an account of what they do and how they do it

But now the B.B.C. have produced a Handbook written by broadcasters about Broadcasting—intimately, freshly, vividly—a book which will be indispensable to enjoyable and intelligent listening

All aspects of the technique of Broadcasting are dealt with. The Handbook begins with an outline of the background, the constitution, the administration of the B.B.C. Then the whole system of programmes is outlined, with special reference to the human element under the various subdivisions of Music, the spoken word, Special Services and Round the Stations. All Foreign Station Identification Panels are given in concise form. The engineering side is well covered both in transmission and reception. There is a great deal of useful information on Broadcasting in other countries. The Glossary of technical terms is complete and authoritative—the first glossary of the kind so far attempted. The Wireless Trade is described; the Wireless Societies and auxiliary organizations are not neglected.

In view of the comprehensive character of its contents it is not surprising that already, before publication, nearly the whole of the first printing has been ordered in advance. Those who would make sure of a copy of a book which is literally the first of its kind, should give their orders at once.

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PROGRAMMES for FRIDAY, November 4

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 ENID MERCER (Mezzo-Soprano)

12.0 LENA MASON (Violin)
Sonata in F (Op. 24)..... Beethoven

12.30 AN ORGAN RECITAL

by
G. THALBEN BALL,
Organist and Director of the Choir,
The Temple Church

Prelude in G Minor..... Pierné
Chorale Improvization on 'Now thank we all our God'..... Karg-Elert
Basso Ostinato (Persistent Bass) in 5-4 time

Chorale Preludes; To God alone be Glory; All glory, laud and honour..... Bach
Scherzetto..... Vierne
March on a Theme by Handel..... Guilmant

1.0-2.0 LUNCH-TIME MUSIC by the ORCHESTRA COLOMBO (Leader, A. MANTOVANI), from the Hotel Metropole

3.0 Empire History and Geography, by Mr. J. A. WILLIAMSON and Mr. ERNEST YOUNG, 'The Discovery and Conquest of Canada'

3.25 Musical Interlude

3.30 Sir ERNEST GRAY, 'How Reading and Writing Began'

3.45 Musical Interlude

3.50 TRANSMISSION TO SCHOOLS

THE DRAMA

The third of a series of six Plays interpreted by REPRESENTATIVE RADIO PLAYERS

'PRUNELLA'

by LAURENCE HOUSMAN and GRANVILLE BARKER

Incidental Music by JOSEPH MOORAT
The Players: LILIAN HARRISON; DORA BARTON; MARGARET COLEMAN; ETHEL CARRINGTON; PEGGIE ROBB-SMITH; EILEEN KELSEY; YVETTE PIENNE; MICHAEL HOGAN; JAMES WHIGHAM; FRANK DENTON; DOUGLAS BURBRIDGE; WILLIAM MACREADY; DAVID STENSER; REGINALD TATE; IVAN BERLYN.

4.45 Musical Interlude

5.0 Mrs. MARION CRAN, 'A Garden Chat'

5.15 THE CHILDREN'S HOUR: Nursery Rhymes and Stories, Old and New, by the Wireless Singers. 'The Three Bears' (in the 'Once-upon-a-time' style), by Elizabeth Clarke. 'Little Red Riding Hood' (New Style—as told by the Wolf), by J. C. Stobart

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. G. A. ATKINSON, 'Seen on the Screen'

7.15 THE FOUNDATIONS OF MUSIC
BACH'S FRENCH SUITES
Played by JAMES CHING

Fifth French Suite in G
Allemande; Courante; Sarabande;
Gavotte; Bourrée; Loure; Gigue

7.25 Mr. ANTHONY ASQUITH, 'The Art of the Cinema—VI, Film Ideals and the Future'

7.45 FLORENCE OLDHAM

8.0 A SYMPHONY CONCERT

THE WIRELESS SYMPHONY ORCHESTRA
Leader, S. KNEALE KELLEY

Under the direction of
PERCY PITT

LILIAN STILES ALLEN (Soprano)
WALTER GIESEKING (Pianoforte)

ORCHESTRA

Overture to 'The Marksman' ('Der Freischütz')
Weber

Prelude to 'Tess'..... d'Erlanger

LILIAN STILES ALLEN and ORCHESTRA

Ave Maria (from 'The Cross of Fire') Max Bruch

WALTER GIESEKING and ORCHESTRA

Concerto..... Schumann

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 SYMPHONY CONCERT (Continued)

ORCHESTRA

Symphonic Poem, 'Death and Transfiguration'
Richard Strauss

LILIAN STILES ALLEN

Widmung (Devotion)..... Schumann

Ständchen (Serenade)..... Schubert

Was ist Sylvia? (Who is Sylvia?) ..

ORCHESTRA

Interlude from 'Ariadne and Bluebeard'

Dukas

WALTER GIESEKING

Selected Solos

ORCHESTRA

Suite from 'The Snow Maiden'

Rimsky-Korsakov

11.0-11.15 - A HAND AT BRIDGE

BY co-operation between the B.B.C. and two national newspapers it was possible last spring to play and expound several hands in such a way that bridge-players, from Aberdeen to Plymouth, were able to take part in the same game simultaneously, to hear it discussed, and to read a review the following day. It was a development new to British broadcasting, and an aid to the game of thousands of keen players.

In tonight's broadcast, which is again undertaken by arrangement between the B.B.C., the *Evening Standard*, and *Daily Express*, the following players are taking part:—

The Marchioness of Winchester, a keen student and player of auction bridge.

Mr. A. E. Manning Foster.

Major H. S. Browning.

Mr. S. B. Harris, of the *Evening Standard*.

The last three are all known as regular writers on the game.

These four will be dealt a hand which will present fascinating problems in bidding and in play. To ensure that it shall contain striking features and to allow readers preliminary study—invaluable to the close follower of the broadcast—the deal has been made in advance, and is printed below.

To derive the maximum benefit, listeners are urged not to read it at once, but to make up tables of four and play the hand for themselves 'in the dark.' A fifth person should be asked to make the deal so that each player may know only his own hand.

During the broadcast listeners, sitting round the table, should join in the play card by card, and compare their conclusions with those of the players at 2LO. Comment from the studio immediately afterwards and a review of the play in the *Daily Express* and the *Evening Standard* next day will drive home the lessons of the hand. The deal is as follows:—

NORTH.

♠—A, 3, 2.

♥—3, 2.

♦—4, 2.

♣—K, Q, 6, 5, 4, 3.

WEST.

♠—K, 9, 8, 5, 4.

♥—K, J, 10, 8.

♦—Q, J, 10, 7.

♣—None.

EAST.

♠—6, 10, Q.

♥—7, 9, Q.

♦—5, 6, 8, 9.

♣—2, 10, J.

SOUTH.

♠—J, 7.

♥—A, 6, 5, 4.

♦—A, K, 3.

♣—A, 9, 8, 7.

South is dealer.



By courtesy of UFA Productions

A GREAT FILM IN THE MAKING.

Metropolis, the German film of the wonder-city of the future, has had an immense influence upon those film ideals of which Mr. Anthony Asquith will talk this evening. This picture, which will be of the greatest interest to all who saw the film shows how the wonder-city itself—one of the most notable scenes—was built up in Fritz Lang's studio in Berlin.

11.15-12.0 (Daventry only) DANCE MUSIC: THE RIVIERA CLUB DANCE BAND, under the direction of HARRY JOSEPHS, from the Riviera Club

Friday's Programmes cont'd (November 4)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

3.0 AN ORGAN RECITAL

By
DAVID C. MORGAN
Organist and Director
of the Choir, Chesham
Parish Church
Grand Chorus in D
Gullmant
Toccata *Alcock*



Eileen Andjelkovich plays some violin solos in the Concert of Light Music from 5GB this evening, and Glyn Eastman sings in the Ballad Concert at 9.0.

3.10 LESLIE DUFF (Soprano)

Sighing, weeping
My heart ever faithful
My Lord, it's all the wind

Bach

3.20 DAVID C. MORGAN

Bridal March and Finale (from music to 'The Birds' of Aristophanes)
Prelude in C
Overture to 'Athaliah'

Parry, arr. Alcock
Bach
Handel, arr. W. T. Best

3.35 LESLIE DUFF

Rose, softly blooming
Endymion

Spohr
Lehmann

3.45 DAVID C. MORGAN

The Little Shepherd (No. 5 from 'Children's Corner')
Choral Prelude on 'How sweet the Name of Jesus Sounds'
Finale, Symphony No. 1

Debussy
Darke
Vierni

4.0 CORELLI WINDEATT'S BAND

W. S. BRYAN (Baritone)
JULIUS ROSTALL (Violin)

THE BAND
Reconciliation
How fair this spot
Woodland Sketches
Poupée Valsante ('Dancing Doll')

Drigo
Rachmaninov
Madowell
Poldini

4.20 W. S. BRYAN

French-Canadian Folk Songs:
Shove the boat along, my boys
Jeanneton took her sickle
Whence came you, shepherdess?

arr. Arthur Somervell

4.30 BAND

Gipsy Suite
Liebesträume (Love Dreams)
Wood Nymphs
Spring

German
Blon
Coates
Grieg

4.45 JULIUS ROSTALL

Adagio (Slow)
Allegro (Quick)

(From Sonata in A Minor)
Leclair, arr. Moffat

4.55 BAND

Selection from 'Tosca'
Gavotte from 'Mignon'
Dreaming (with Organ)
Fox-trot

Puccini
Ambroise Thomas
Schumann

5.10 W. S. BRYAN

When dull care
Pirate Song
O that it were so
I love thee

Leveridge, arr. Lane Wilson
H. F. Gilbert
Frank Bridge
Grieg

5.20 JULIUS ROSTALL

Spanish Dance
Scherzo—Tarantella

Granados, arr. Kreisler
Wieniawski

5.28 BAND

Ballet Music from 'La Gioconda'
Nocturne
Selection from 'Thais'
Badinage (Pleasantry)

Ponchielli
Grieg
Mussenet
Windeatt

5.45 THE CHILDREN'S HOUR (From Birmingham):

Songs by Marjorie Palmer (Soprano). 'The King who had good intentions' (Margaret Baker) (by permission of the publishers of the Oxford Annual for Children). Edgar Wheatley (Violin). 'Tales of Other Lands—Andress, a child of the Austrian Tyrol,' by Margaret Dangerfield

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

6.45 LIGHT MUSIC

From Birmingham
THE BIRMINGHAM
STUDIO LIGHT ORCHESTRA

Conducted by FRANK CANTELL

Overture to a French Comedy *Keler-Bela*
DOROTHY ROBSON (Soprano)
Sweet Robin Redbreast

Bonnie George Campbell
The New Umbrella
The Caravan

Keel
Bealy
Shaw

ORCHESTRA

On the Banks of Allan Water

arr. Jones
EILEEN ANDJELKOVITCH (Violin)
Gavotte in F
Keltic Lament
Pantomime from 'Les Petits Riens'

Beethoven
Foulds
Mozart

ORCHESTRA

Rigaudon from 'Dardanus'
DOROTHY ROBSON
Prayer to our Lady
The Road to the Isles
O dear, what can the matter be?
I love the jocund dance

Rameau
Ford
Kennedy-Fraser
Bax
Walford Davies

EILEEN ANDJELKOVITCH
Czardas
Arab Song (from 'Scheherazade')

Monti
Rimsky-Korsakov, arr. Kreisler

ORCHESTRA

Intermezzo, Gavotte 'Richelieu'
Military March

Tavan
Schubert

8.0 VARIETY

JOHN HENRY

MABEL CONSTANDUROS (Cockney Humour)
MARY O'FARRELL
in
'The Peacemaker'
By WAL PINK

9.0 A BALLAD CONCERT

MURIEL HERBERT (Soprano); GLYN EASTMAN (Baritone); MARGARET FAIRLESS (Violin)

MURIEL HERBERT
Jock o' Hazeldean
Leezie Lindsay
The Lament of Flora McDonald
Charlie is my darling

Traditional, arr. M. Herbert
Traditional
arr. M. Herbert
Trad., arr. M. Jacobson

GLYN EASTMAN
The Roadside Fire
Down by the Salley Gardens
Peter Warlock's Fancy
Corydon's Song

Vaughan Williams
Martin Shaw
Warlock
Edmonds

MARGARET FAIRLESS
Sonata in A
Prelude from 6th Sonata for Violin alone
Viennese Caprice

Handel
Bach
Kreisler

MURIEL HERBERT
The Cuckoo Song
The Fuchsia Tree
Love's Philosophy

Quilter

GLYN EASTMAN
While the foaming billows roll
Silent Noon
The Rani's Messenger
It was a dream

arr. Lane Wilson
Vaughan Williams
Easthope Martin
Lasser

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.15 DANCE MUSIC: THE RIVIERA CLUB DANCE BAND, under the direction of HARRY JOSEPHS, from the Riviera Club

(Friday's Programmes continued on page 214.)

Velma

Reg.

At work or play nothing is so sustaining as pure wholesome

CHOCOLATE,

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Friday's Programmes continued (November 4)

EBM BOURNEMOUTH. 326.1 M. 920 KC.

- 12.0-1.0 Gramophone Records
 3.0 London Programme relayed from Daventry
 5.0 The Hon. Mrs. STUART WORTLEY, 'State Palaces of Paris—I, The Elysée Palace—The Home of the French President'
 .15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30-11.15 S.B. from London (9.30 Local Announcements)

SWA CARDIFF. 353 M. 850 KC.

- 12.0-1.0 London Programme relayed from Daventry
 3.0 London Programme relayed from Daventry
 4.45 Mr. J. MADDOX YORKE, 'Rural Community Councils—A Survey of Facilities Available for Villages'
 5.0 THE DANSANT from the Carlton Restaurant
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London (9.30 Local Announcements)
 11.15-12.0 DANCE MUSIC by AUSTIN C. MORETON and his DANCE BAND, relayed from the CARDIFF NATURALISTS' SOCIETY'S BALL at the City Hall

2ZY MANCHESTER. 384.6 M. 780 KC.

- 3.0 Music by the STATION QUARTET
 Overture to 'Phaedra' Massenet
 Waltz, 'Donausagen' Fucik
 3.25 London Programme relayed from Daventry
 3.45 An Auto-Piano Recital by J. MEADOWS
 3.55 BROADCAST TO SCHOOLS: Reading, 'Captain Cook's Voyages of Discovery.' Prof. T. H. PEAR
 'How to Study—VII, The Economy of Memory'
 4.20 Music by the STATION QUARTET
 Suite, 'Yankiana' Thurban
 4.30 JAMES WALCH (Bass)
 Hear me, ye winds and waves
Handel
 When a maiden takes your fancy
 ('The Seraglio') Mozart
 In sheltered vale arr. Moffatt
 4.40 QUARTET
 Two Slavonic Dances Dvorak
 Selection from 'The Quaker Girl'
Monckton
 5.0 'The Kingdom'—A Short Story
 written and told by Mr. ALAN GRIFF
 5.15 THE CHILDREN'S HOUR: In
 Fairyland. 'The Gardener's Song'
 and 'The Dustman's Song' (Carey),
 sung by Harry Hopewell. 'Fairy
 Bells' (Scott Gal y), 'There are fairies
 at the bottom of our garden' (Leh-
 mann), sung by Betty Wheatley.
 A Fairy Story for the very small
 children, read by Violet Fraser
 6.0 THE MAJESTIC 'CELEBRITY'
 ORCHESTRA from the Hotel Majestic,
 St. Anne's-on-Sea. Musical Director,
 GERALD W. BRIGHT
 6.30 S.B. from London



Mr. Alan Griff (left) will read one of his own short stories from the Manchester Studio at 5.0 today, and Mr. John Murray, Principal of the University College of the South-West, will broadcast a talk to Plymouth school children this afternoon.

6.45 THE MAJESTIC 'CELEBRITY' ORCHESTRA (Continued)

- 7.0-11.15 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
 3.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.15 Football Talk
 6.30-11.15 S.B. from London (9.30 Local Announcements)

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. FRANK LEWCOCK, 'The Financial Machine of England—(a) Origin and History of English Banking'

4.30 PIANOFORTE TRIO, directed by CECIL MOON TELEMACHUS BARLOW (Tenor)

- 5.15 THE CHILDREN'S HOUR
 6.0 Light Music
 6.30-11.15 S.B. from London (9.30 Local Announcements)

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—V, The First Great Builders'
 3.45 GLADYS SCOLLY (Pianoforte)
 Music by Schubert
 4.0 CHAMBER MUSIC
 THE STATION STRING QUARTET
 Quartet, Op. 28 Brahms
 Londonderry Air arr. Bridge
 Erotik (Love Poem), Op. 43, No. 5 Grieg
 Molly on the Shore Grainger

- 5.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 5.50 DORIS GAMBELL (Soprano)
 Songs by Schumann
 Mignon
 When at Morn
 Greeting
 The Walnut-Tree
 6.0 London Programme relayed from Daventry
 6.30-11.15 S.B. from London (9.30 Local Announcements)

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

- 3.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.15 A READER: 'New Books'
 6.30-11.15 S.B. from London (9.30 Local Announcements)

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: A Talk by Mr. JOHN MURRAY, Principal of the University College of the South-West
 3.45 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR: Reading, 'The People of Egypt' (Entwistle)
 6.0 JOSE EDMONDS (Soprano)
 6.30-11.15 S.B. from London (9.30 Local Announcements)

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

- 12.0-1.0 Gramophone Records
 3.0 London Programme relayed from Daventry



THE PALACE OF THE FRENCH PRESIDENT

The gateway of the Elysée, the official residence of the Head of the State in France. Mrs. Stuart Wortley will talk about the Elysée in the first of her series of talks on 'Public Buildings of Paris,' which she will broadcast from Bournemouth this evening.

PROGRAMMES for SATURDAY, November 5

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

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

12.0 SCHOOLS PRIZEGIVING

1.0-2.0 THE LONDON RADIO DANCE BAND and VARIETY

3.0 A POPULAR ORCHESTRAL CONCERT
THE WIRELESS ORCHESTRA, conducted by JOHN ANSELL

APRIL PENDARVIS (Contralto)
SAMUEL SAUL (Baritone)
JULIUS UNGERSON (Violin)

ORCHESTRA

Overture to 'The Well of Love' *Balfe*
Dance Scene *Glazounov*

3.20 APRIL PENDARVIS

At Dawning *Colman*
The Fairy Path *Rowley*
One Summer Night *Coslow*

3.30 JULIUS UNGERSON

Hymn to the Sun
Rimsky-Korsakov, arr. Kreisler
Prelude and Allegro Pugnani, *arr. Kreisler*

3.40 ORCHESTRA

Three Eastern Sketches *Howgill*
Serenade à Roxane *Popy*
Waltz, 'Soldiers' Songs' *Gungl*

4.5 SAMUEL SAUL

The Windmill *Nelson*
The Sheltered Vale *D'Alquin*
The Soldier *Iceland*

4.15 APRIL PENDARVIS

The Last Rose of Summer... *Old Air*
Drink to me only *arr. Quiller*
Annie Laurie *arr. Lehmann*

4.25 ORCHESTRA

Selection from 'Masked Love'... *Messenger*
Dawn Song in Spring } *Lacome*
Intermezzo Gavotte }

MESSAGER (born 1853) was a pupil of Saint-Saëns, and for some years was artistic director at Covent Garden and at the Paris Opera. He made a great success in light music—Operettas and Comic Operas. He is almost the last of a long line of French composers in this vein. Most listeners remember his *Little Michus*, and *Veronique* is still popular. He helped to make known a very different kind of music—Debussy's.

He has been fairly prolific, and has continued to produce musical works until late in life. Only two or three years ago, when he was seventy, he brought out the opera *Masked Love*, from which we are to hear a selection.

4.40 JULIUS UNGERSON

Romanza Andaluza (Spanish Dance) .. *Sarasate*
Prelude in E *Bach*

4.48 SAMUEL SAUL

Bedouin Love Song *Pinsuti*
The Challenge *Peel*
The Clock *Loewe*

4.56 ORCHESTRA

Overture to 'Stradella' *Flotow*
Scenes from the Ballet 'The Gypsy' .. *Jacobi*

STRADELLA was that seventeenth-century composer about whom there grew up a story (which may or may not be true) to the effect that he eloped with a lady and was followed by assassins, who were so moved by hearing some of his music that they repented of their evil intention, and spared his life. Stradella, however, was murdered later, so the tale goes.

On this exciting story Flotow wrote an Opera when he was twenty-five (in 1837). It was first brought out as a lyric drama, and then adapted

as a Grand Opera, and as such produced at Hamburg and Drury Lane.

The Overture shows Flotow's best quality—the capacity to write flowing melody. There is a gentle moving Introduction, and then the main body of the Overture begins with a declamatory phrase, going on to a jovial, dancing theme. From this material the Overture is brightly built up, and a sonorous Coda brings it to a conclusion.

5.15 THE CHILDREN'S HOUR: 'Erbert and his Family Keep the Fifth'

6.0 EUGENE CRUFT'S OCTET

Hungarian Dance *Brahms*
Russian Boatman's Song *Traditional*
Idyl, 'Evening Breeze' *Langey*
Melody and Syncopation, Part II *arr. Cruft*
The Doll Dance *Brown*



THE PRINCE OF CONSPIRATORS—

Guy Fawkes, one of the few historical characters who have left their names indelibly impressed upon the English calendar. This is his 'day,' and he will figure largely in London's Variety Programme at 7.45.

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

6.45 VIVIENNE CHATTERTON (Soprano)

Strike the Viol } *Purcell*
The Knotting Song }
Le Rosier *arr. Fuller Maitland*
La Peche *Hahn*
Tomorrow *Scott*
The Grace for Light } *Harty*
Come, oh, come, my Life's Delight..... }

7.0 Rev. ROLLO MEYER: 'Bulbs for Town Gardens' (under the auspices of the London Garden Guild)

7.0 (Daconty only) Mr. GILCHRIST ALEXANDER: 'A Pirate Stevenson Missed'

MUTINY on the high seas, and piracy itself—the crime *par excellence* of the literature of adventure—did not finally go out with Long John Silver and the survivors of the crews who sailed with Captain Flint. In this evening's talk Mr. Alexander, who once held a legal appointment in the South Seas, will describe a modern desperado

who was convicted of piracy in Suva, the capital of Fiji, only twenty years ago.

7.15 THE FOUNDATIONS OF MUSIC

BACH'S FRENCH SUITES
Played by JAMES CHING

Sixth French Suite in E

Allemande; Courante; Sarabande; Gavotte;
Polonaise; Bourrée; Minuet; Gigue

7.25 Mr. R. SLOLEY: 'Activities in Amateur Association Football'

NOBODY could have a more varied experience of amateur Association football than Mr. Sloley, who has been a Cambridge Blue, a Corinthian, and an Amateur International. He was a member of the English XI in the Olympic Games of 1920, and he has played as an amateur for Aston Villa.

7.45 VARIETY

WISH WYNN (Character Sketches)

NEIL KENYON (Scots Comedian)

NORMAN GRIFFIN (Comedian)

HAROLD SCOTT and ELLA LANCHESTER
('Old Time' and Modern Songs)

OLIVE KAVANN (Contralto)

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Writers of Today: Mr. PETER LAWLESS reading from his own works

9.30 Local Announcements, Sports Bulletin. (Daconty only) Shipping Forecast

9.35 A MILITARY BAND CONCERT

THE WIRELESS MILITARY BAND, conducted by B. WALTON O'DONNELL

GREGORY STROUD (Baritone)

BAND

Scottish Patrol, 'The Gathering of the Clans' *Williams*
Overture to 'Poet and Peasant'... *Suppé*

THE name of Francesco Ezechiele Ermengildo Cavaliere Suppé Demelli gives uncertain clues to this composer's nationality. He was of Belgian descent, but his family had lived for many years in Italy. Ultimately, he settled in Vienna and was thenceforth known as Franz von Suppé.

Operettas and farces with music were his speciality. He turned out in all about a couple of hundred such pieces. Nowadays, we in this country know very few of his works, but these Overtures are among the most familiar items in

wireless programmes. That to *Poet and Peasant* has been arranged (and deranged) for nearly sixty different combinations of instruments.

9.50 GREGORY STROUD

Look for the Silver Lining ('Sally') *Kern*
The Cobbler's Song ('Chu Chin Chow') .. *Norton*
All the World Loves a Lover *Lewis*

10.0 BAND

Selection from 'Lilac Time'
Schubert, arr. Cluotam

10.15 GREGORY STROUD

Sally (from 'Sally') *Kern*
Swords and Sabres (from 'Princess Charming')
Bennett

10.23 BAND

Serenade *Leoncavallo*
March of the Lead Soldiers *Pierné*

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

Saturday's Programmes cont'd (November 5)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

3.0 DANCE MUSIC
From Birmingham
 HAROLD TURLEY'S ORCHESTRA, relayed from Wimbush's Princes Café

3.45 WEST BROMWICH ALBION v. BARNSELY
 A Running Commentary on the Second Half of the Association Football Match, relayed from 'The Hawthorns,' West Bromwich
 Commentator, Mr. CLAUDE JEPSCOTT

4.45 DANCE AND VARIETY
From Birmingham
 HAROLD TURLEY'S ORCHESTRA, relayed from Wimbush's Princes Café
 ALBERT DANIELS (Child Impressions)
 MASON and ARMES (Entertainers with a Piano)
 JANET JOYE (with BLANDFORD COLLIER at the Piano) in 'Types and Notions'

5.45 THE CHILDREN'S HOUR (From Birmingham):
 'Snooky has a Bonfire Party,' by Phyllis Richardson. Songs by Tom Kinniburgh (Bass), S. C. Cotterell (Clarinet). 'The Land of Upsydown,' by G. B. Hughes

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

6.45 LIGHT MUSIC
 EUGENE CRUFT'S OCTET
 VIVIENNE CHATTERTON (Soprano)

OCTET
 Operatic Airs from 'Pagliacci' *Leoncavallo*
 Airs from 'Madame Butterfly,' 'Bohème,' 'Tosca' *Puccini*
 Valse Intermezzo, 'Lovely night' *Ganne*
 Egyptian Ballet *Luigini*
 VIVIENNE CHATTERTON
 Negro Spirituals:
 Nobody knows de trouble I've seen) arr.
 De Gospel Train } *Burleigh*
 Is massa goin' to sell us tomorrow? ..arr. *Fisher*
 Black sheep, where you left your lamb? *arr. Manney*
 Keep a-inchin' along arr. *Edna Thomas*

OCTET
 Melody and Syncopation, Part I *arr. Eugene Cruft*
 VIVIENNE CHATTERTON
 The Little Men *Jalowicz*
 Foreign Children } *Quilter*
 Where go the boats? }
 Dawn Song *Fogg*

OCTET
 Slow Valse, 'Rose-Mousse' (Moss Rose).... *Rose*
 Selection from 'Carmen'... *Bizet, arr. Woodhouse*

8.0 DANCING TIME
 THE LONDON RADIO DANCE BAND
 Directed by SIDNEY FIRSIAN
 RANDALL and LEIGH (Songs, with Ukulele)
 TONI FARRELL (The Pianist Composer)
 DUDLEY ROLPH (The Singing Syncopal)
 (By permission of LADDIE CLIFF)

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.15 A SCOTS PROGRAMME
From Birmingham
 THE BIRMINGHAM STUDIO ORCHESTRA
 Conducted by JOSEPH LEWIS

Overture, 'Land of the Mountain and the Flood' *MacCunn*

HAMISH MACCUNN'S untimely death during the war years, at the age of forty-eight, deprived us of a composer who responded finely to the influences of his nationality. His Tone Poems, based on Scots subjects, and his Operas, *Jeanie Deans* and *Diarmid*, show delicacy, insight, and a power of graphic expression. His Concert Overture, *Land of the Mountain and the Flood*, written while MacCunn was a student at the Royal College of Music, has as a motto the familiar passage from Scott's *Lady of the Lake*, beginning 'O Caledonia, stern and wild, Meet nurse for a poetic child.'

CHORUS and ORCHESTRA
 Rhapsody on Scottish Airs *Fletcher*
 TOM KINNIBURGH (Bass)
 The Lea Rig } *Poems by Burns*
 Gae bring tae me }
 Green grow the rushes O! }

ORCHESTRA
 Scottish Fantasia *Stephen*
 TOM KINNIBURGH
 March of the Cameron Men *Campbell*
 To Mary in Heaven *Poem by Burns*
 Willie's gane to Melville Castle *Traditional*

ORCHESTRA
 Patrol, 'The Wee Macgreegor' *Amers*
 (Saturday's Programmes continued on page 219.)



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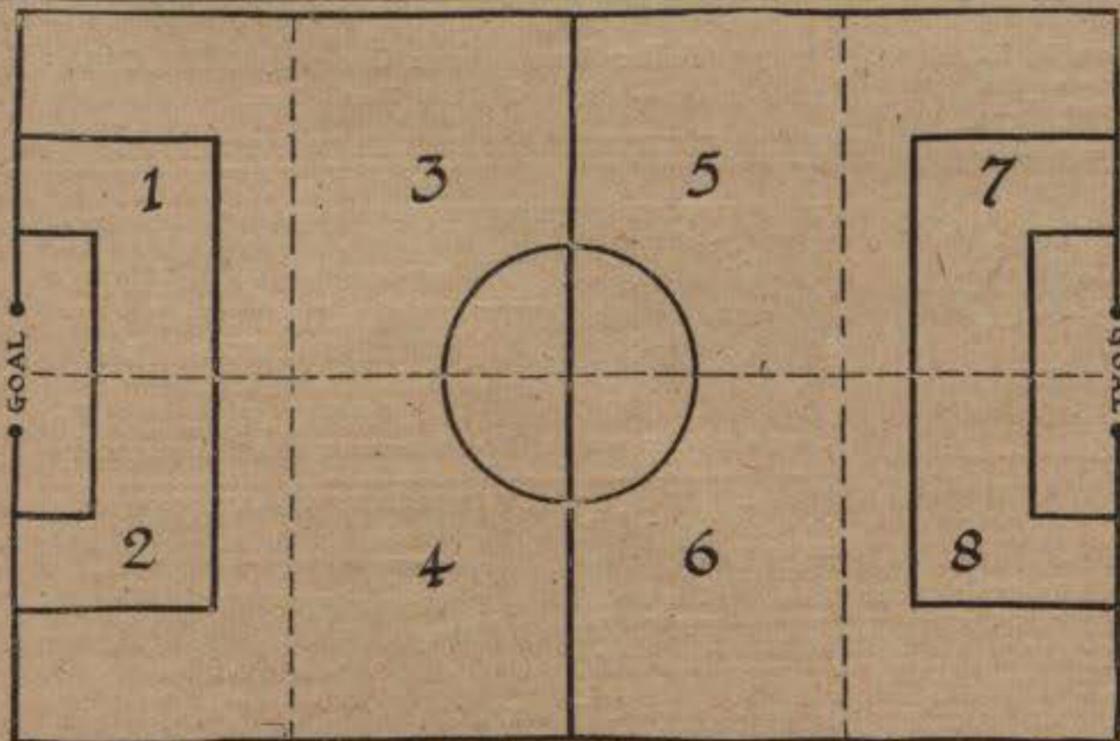
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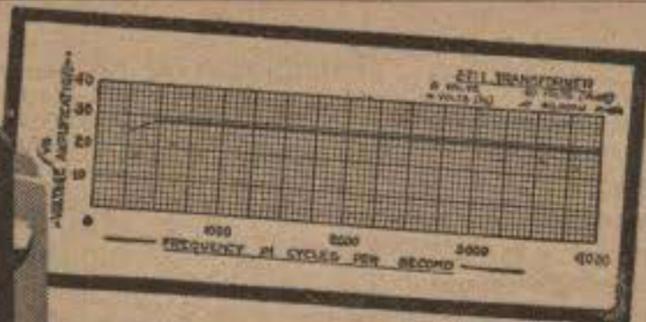
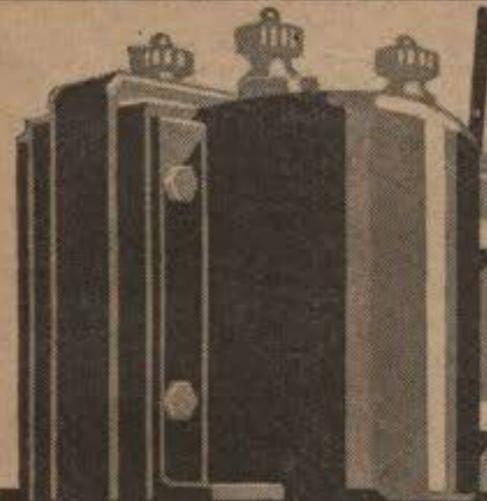
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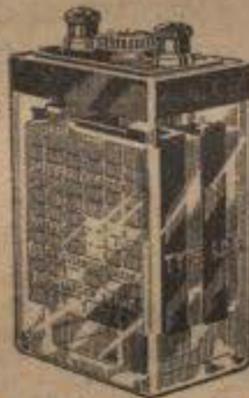
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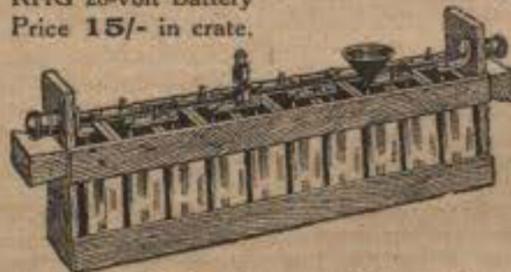
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Saturday's Programmes cont'd (November 5)

(Continued from page 217.)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 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
- 7.0 Dr. F. G. PENROSE, 'Bird Havens—Poole and Christchurch.'
- 7.15 S.B. from London
- 7.45 THE STATION TRIO: REGINALD S. MOUAT (Violin), MOZART ALLAN (Cello), ERNEST LUSH (Pianoforte)
First Movement from Trio in D Minor .. Arensky

8.0 AN HOUR OF MUSIC AND HUMOUR

GEOFFREY GWYTHYR
IVY ST. HELIER
CLAPHAM and DWYER
EDWARD JEFFRIES

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

9.35 'THE BLIND BEGGARS'

An Operetta
Music composed by Offenbach
GEORGE STONE
KENNETH M. CORNERE
THE STATION OCTET

- 10.0 OCTET
Selection from 'Polly' .. Austin

10.10 'BOMBASTES FURIOSO'

A Burlesque Tragic Opera in One Act and Five Scenes by
WILLIAM BARNES RHODES

This is one of the early Burlesques, first performed at the Theatre Royal, Haymarket, on August 7, 1810.

The scene opens with the arrival at the King's Palace of General Bombastes on his return from his successful campaign. The Opera shows that his good fortune in War does not follow him into the lists of love.

Characters:

Artaxominous (King of Utopia) .. KENDRICK DEAN
Fusbos (Minister of State) .. GEORGE STONE
General Bombastes .. WILFRED J. KIRKPATRICK
Distaffina .. MARJORIE STONE
The Army, Attendants, Courtiers

THE STATION OCTET

- 10.30-12.0 S.B. from London

5WA CARDIFF. 353M. 850 KC.

- 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
- 7.0 Mr. ALFRED VOWLES, 'An Adventurous Day in the Nilgiri and Kundale Mountains—Southern India'

THE mountains that form the subject of Mr. Vowles's talk today abound in dangers—from precipices falling 7,000 feet sheer to semi-wild buffaloes that chase the unwary wayfarer. In fact, Mr. Vowles, who is a traveller of wide experience (he has exhibited his travel photographs at the Royal Photographic Society), considers that his day in these mountains was one of the most adventurous he ever spent.

- 7.15 S.B. from London

- 7.25 Mr. A. S. BURGE, 'Rugby Styles and Comparisons'; Mr. LEIGH WOODS, 'West of England Sport'

- 7.45-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

2ZY MANCHESTER. 384.6 M. 780 KC.

- 3.0 ORCHESTRAL MUSIC, relayed from the Piccadilly Picture Theatre. Conducted by STANLEY C. MILLS

- 3.45 Our Saturday Short Story: COMMANDER WORSLEY: 'Adventures in the Antarctic.'

- 4.0 ORCHESTRAL MUSIC (Continued)

- 5.0 KATHLEEN BAILEY (Pianoforte)
Thirteenth Hungarian Rhapsody .. Liszt
Liebesleid (Love's Sorrow)
Kreisler, arr. Rachmaninov

- 5.15 THE CHILDREN'S HOUR

- 6.0 London Programme relayed from Daventry

- 6.30 S.B. from London

- 7.0 Mr. W. S. CHADWICK: 'Trails and Traits of the African Lion'

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

9.35 OPERATIC SELECTIONS

Played by THE STATION ORCHESTRA
'Carmen' .. Bizet, arr. De Groot
'Aida' .. Verdi
'Tales of Hoffmann' .. Offenbach
'Philemon and Baucis' .. Gounod

- 10.30-12.0 S.B. from London

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

- 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

- 7.0 Talk to Farmers: Mr. F. H. B. FRESHNEY: 'Shire Horses'

- 7.15 S.B. from London

- 9.15 Hull's Health Week: Talk by Mr. W. ALLEN DALEY, Medical Officer of Health

- 9.30 Local Announcements; Sports Bulletin

- 9.35-12.0 S.B. from London

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

- 3.0 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)

(Saturday's Programmes continued on page 221.)

THE RADIO TIMES.
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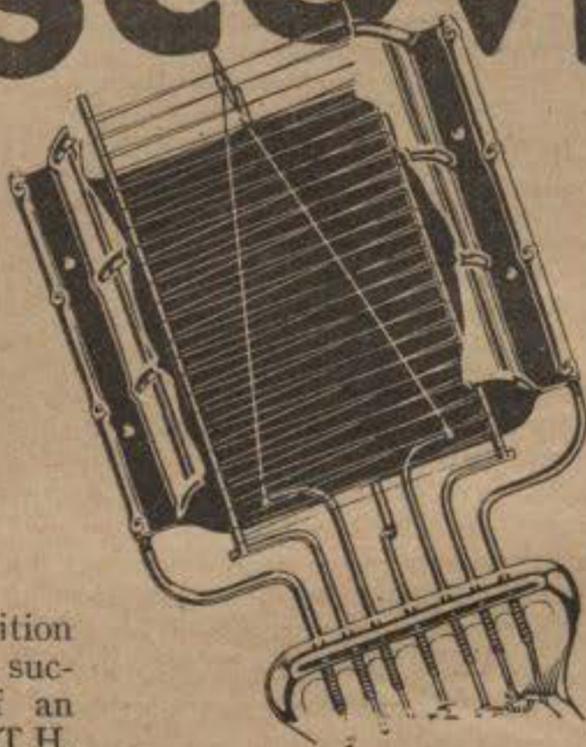
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Saturday's Programmes continued (November 5)

(Continued from page 219.)

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

3.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 5.30 'GUNPOWDER PLOT'
 An Historical Play by EDWARD P. GENN and W. HUNTLEY ADAMS
 Played by the LIVERPOOL RADIO PLAYERS
 Presented by EDWARD P. GENN
 Cast:
 Robert Catesby (an English gentleman) HUGH H. FRANCIS
 Thomas Percy (Relative to the Duke of Northumberland) PHILIP H. HARPER
 Guy Fawkes (a Soldier) J. P. LAMBE
 Bright (a Coal Merchant) WALTER SHORN
 Garnet TOM REID
 Tesmond PERCY M. PATTERSON
 Lord Montague FRANK HAWKINS
 Lord Suffolk PHILIP HERBERT
 Episode I. Catesby's country residence, outside London
 Episode II. Bright's coal cellar
 Episode III. Catesby's house overlooking the Thames
 Episode IV. The cellars of Parliament House
 This little play is based on the authentic records of the 'Gunpowder Plot,' and has been specially written in radio play form for November 5.

6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 7.0 Capt. J. E. ELLAM: 'Tibet'

FIVE years ago Captain Ellam undertook an extensive tour in Tibet, by permission of the Tibetan and Indian Governments, to study that peculiar phase of Tibetan Buddhism known as Lamaism. As a Buddhist himself, though of another school, he was recognized as one within the fold, and so was able to obtain an inside view of the mysteries of Lamaism, besides accomplishing much geographical, ethnological and anthropological research.

7.15-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

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

11.30-12.30 Gramophone Records
 3.0 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. C. KENT WRIGHT: 'The History of Dancing'-I
 7.15-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

5PY PLYMOUTH. 400 M. 750 KC.

3.15 app. PLYMOUTH ALBION v. DEVONPORT SERVICES
 A Running Commentary by Mr. E. G. BUTCHER, on the Rugby Football Match
 Relayed from Beacon Park
 4.45 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 THE STATION ORCHESTRA
 6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

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

4.15 AN ORGAN RECITAL, relayed from the Albert Hall
 5.15 THE CHILDREN'S HOUR
 6.0 W. B. MOONIE'S WORKS
 A Short Recital by EDNA MEAKIN (Contralto); MARION MACMILLAN ('Cello'); GEORGE JEFFERSON (Pianoforte)
 Piano Solos: Reverie in C; Minuet and Trio.
 'Cello Solo: 'Scherzo'
 Songs: To me in Dreams; Serenade.
 Piano Solo: 'Mazurka'
 6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

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

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
 7.0 Mr. E. SIMS-HILDITCH: 'Music as a Career'
 7.15-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

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

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
 7.0 Mr. J. C. GRIFFITH-JONES: 'Association Football in West Wales'
 7.15-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 960 KC.

2.45—Running Commentary on the Association Football Match, Newcastle United v. Sunderland. Relayed from St. James's Park. 4.0 app.—London Programme relayed from Daventry. 4.30 app.—Music from Tilley's Restaurant, Blissett

Street. 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.30—S.B. from London. 7.0—Mr. William Fawcett, 'Sport in the North Country—III. The Greyhound.' 7.15—S.B. from London. 7.25—Mr. T. W. Bell, Secretary of the Northumberland Football Association: 'Association Football.' 7.45—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.

2.10 app.—Running Commentary on the Match, Partick Thistle v. Aberdeen. 3.50—Dance Music from the Locarno Dance Salon. 4.15—Mirth and Music. The Station Wireless Quintet. George Hutchison (Scotts Entertainer). 5.15—Children's Hour. 5.50—Weather Forecast for Farmers. 6.0—Musical Interlude. 6.30—S.B. from London. 7.0—S.B. from Edinburgh. 7.15—S.B. from London. 7.25—Robert McLean: Talk on Rugby Football. 7.45—S.B. from London. 9.35—A Programme by Blind Artists. Foreword by Mr. Dunby, Manager of the Royal Asylum for the Blind. 9.38—The Blind Asylum Silver Band. Selection, 'Songs of Scotland' (Round). 9.47—John Scullion (Tenor): Parted (Fostel); The Garden of your heart (Dorel). 9.51—Archibald Macneil (Piper): Air, 'Hearken, my love'; March, 'The Balkan Hills'; Strathspey, 'The Piper's Bonnet'; and Reel, 'The Sheep Wife' (Traditional). 9.56—Band: Euphonium Solo, 'The Village Blacksmith' (Weiss). 10.1—David Brackenridge (Entertainer): The Whistle (Charles Murray); To a Haggie (Burns). 10.7—Archibald MacNeil: Air, 'My Brown Maid'; March, 'Angus Campbell'; Strathspey, 'Caledonian Society'; Reel, 'A Cameron' (Traditional). 10.12—John Scullion: I'll sing thee songs of Araby (Clay); I hear you calling me (Marshall). 10.17—Band: Selection, 'Recollections of Verdi' (Rimmer). 10.30-12.0—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.

2.10—S.B. from Glasgow. 4.15—Dance Music relayed from the New Palais de Danse. John Stein and his London Celebrity Five. 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.30—S.B. from London. 7.0—S.B. from Edinburgh. 7.15—S.B. from London. 7.45—The Station Trio. S.B. from Bournemouth. Reginald S. Monai (Violin), Mozart Allon ('Cello), Ernest Lush (Pianoforte). 8.0—Concert Party. 9.0-12.0—S.B. from London.

2BE BELFAST. 306.1 M. 800 KC.

3.0—London Programme relayed from Daventry. 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.30—S.B. from London. 7.0—Station Director's Talk. 7.15—S.B. from London. 7.45—Harley and Barker (in Light Syncopated Numbers). 8.0—Concert Party. 9.0—S.B. from London. 9.35—Popular Programme. Diplock Brothers and Torrens (Entertainers); Harry Dyson and Joseph Sefton (Piccolo Duets). The Station Orchestra. Orchestra: March (Two-step), 'The Pig and Whistle' (Elliott-Smith). 9.40—Harry Dyson and Joseph Sefton: Piccolo Duet, 'The Two Nightingales' (Roe). 9.48—Diplock Brothers and Torrens: Himazus (F. Austin); When you played the organ (J. G. Gilbert); Tinker, Tailor, Soldier, Sailor (Damerell and Hargreaves). 9.58—Joseph Sefton: Velocipedes (W. Gissau). 10.6—Diplock Brothers and Torrens: Swinging on a Rainbow' (F. Wood and J. P. Long); Souvenirs (H. Nicholls); Me and Jane in a plane (J. G. Gilbert). 10.16—Joseph Sefton: Tween Heather and Sea (G. Geldard). 10.24—Orchestra: Humorous Serenade, 'The Chanticleers' (Hartmann). 10.30-12.0—S.B. from London.

THE NEW RADIO OPERA SEASON.

'PENELOPE,' by Herbert Ferrers, the third in the series of this season's Operas, will be broadcast from 5GB on November 22, and from 2LO on November 25. Listeners who wish to obtain a copy of the book of words should use the form given below, which is arranged so that applicants may obtain either (1) single copies of the Libretto of 'PENELOPE,' at 2d. each, (2) the complete series of twelve for 2s. (including 'IL TROVATORE' and 'TANNHAUSER,' which have already been broadcast but which will be of value in future broadcasts), or (3) the remaining ten of the series (including 'PENELOPE,' but excluding 'IL TROVATORE' and 'TANNHAUSER') for 1s. 8d.

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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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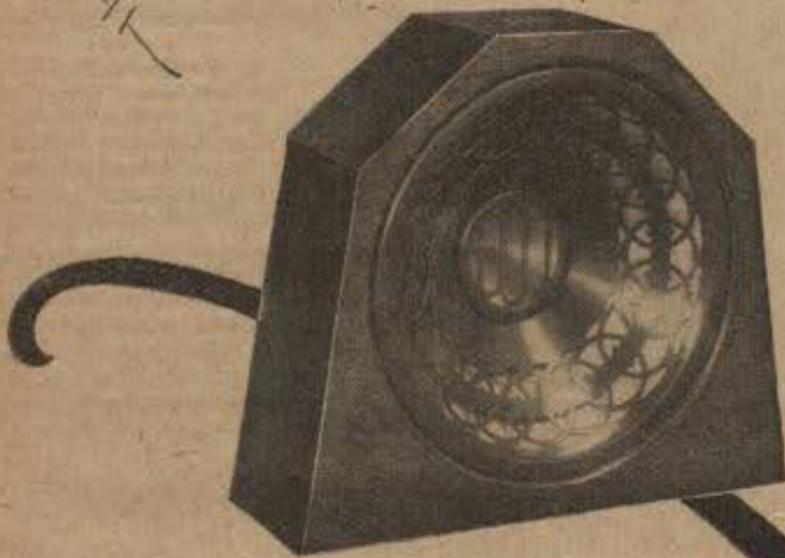


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POWER 4	4.0	.15	60-100	4½-13½	5	5,000	1.0
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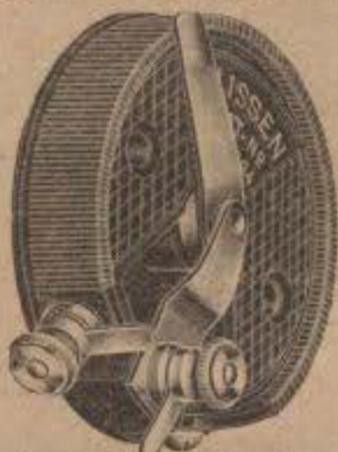
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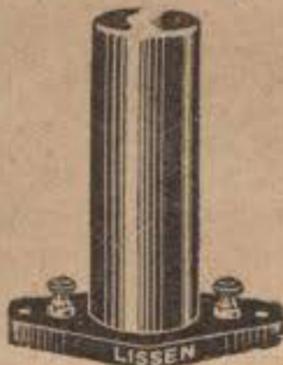


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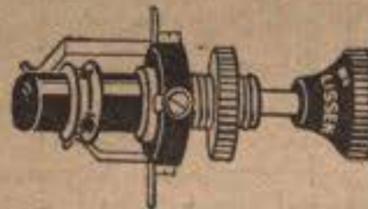


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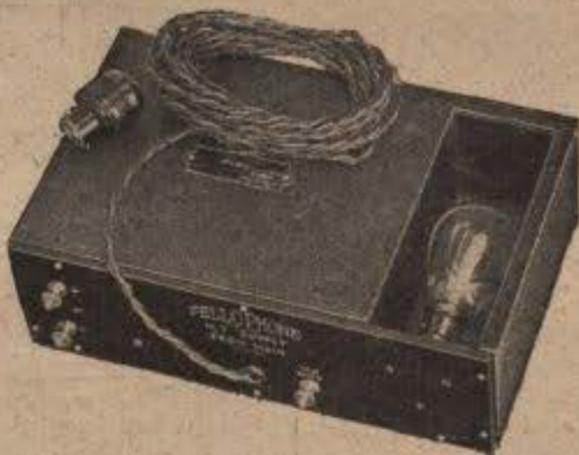
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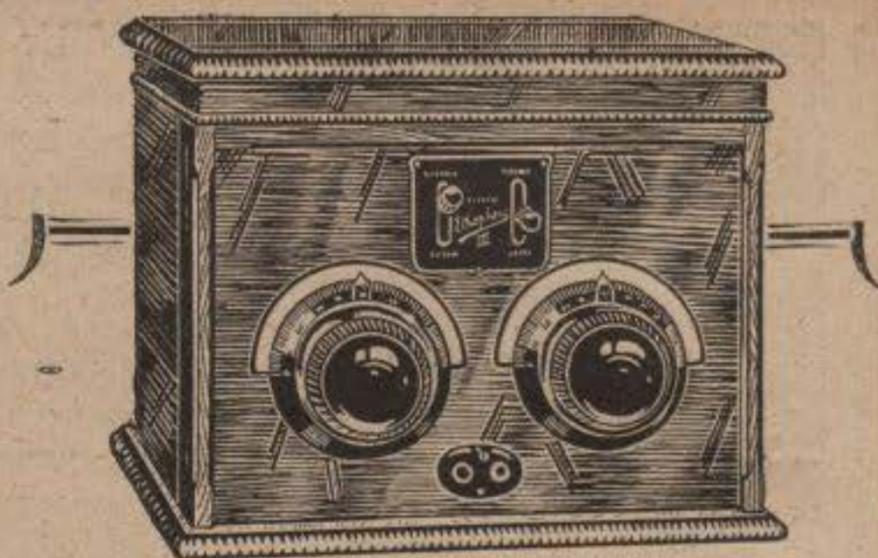
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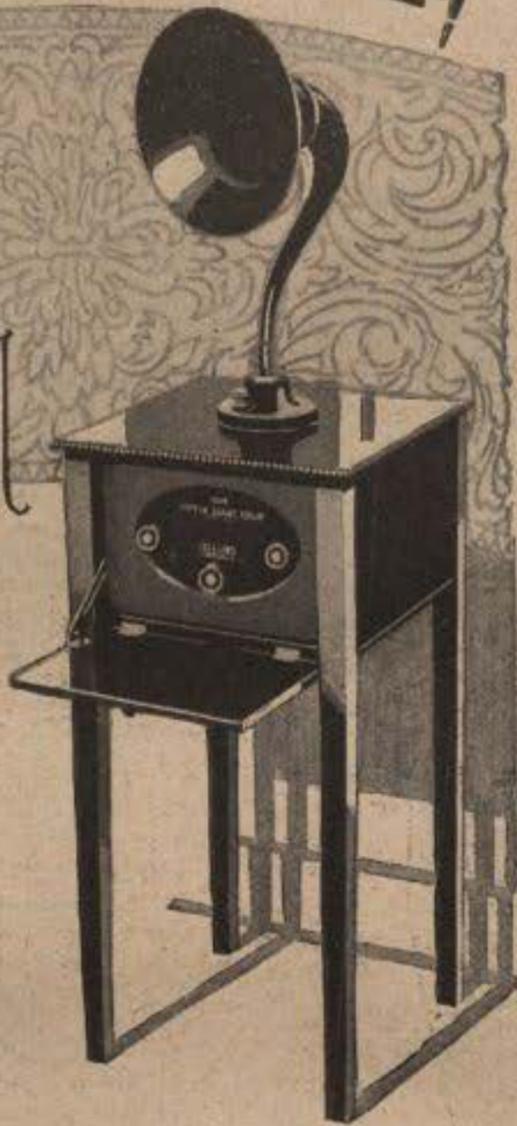
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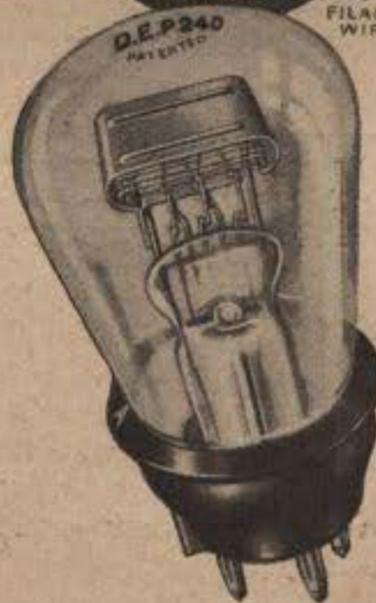
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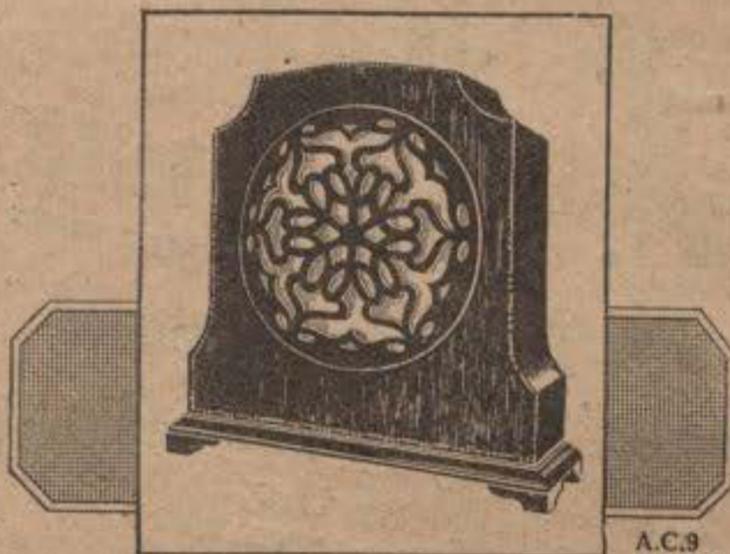
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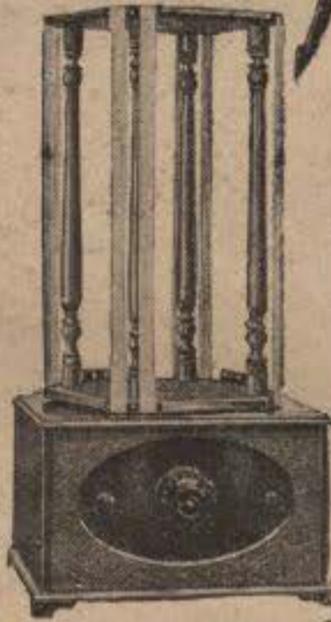
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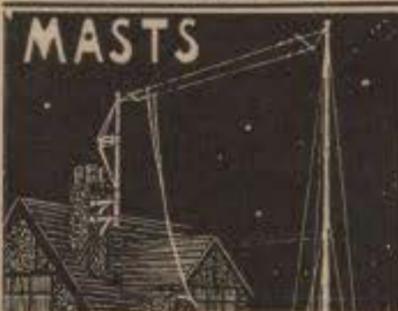
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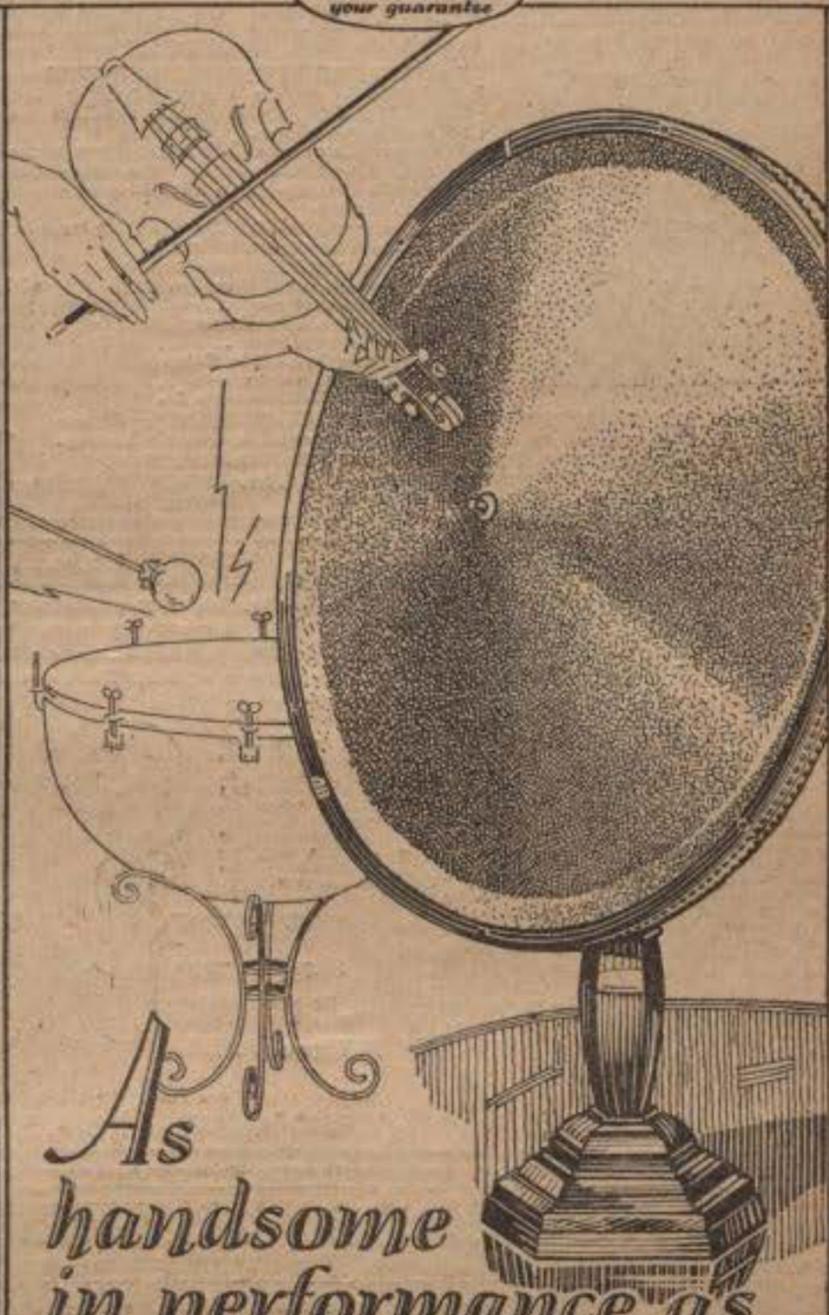
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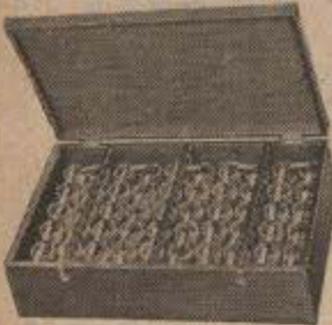
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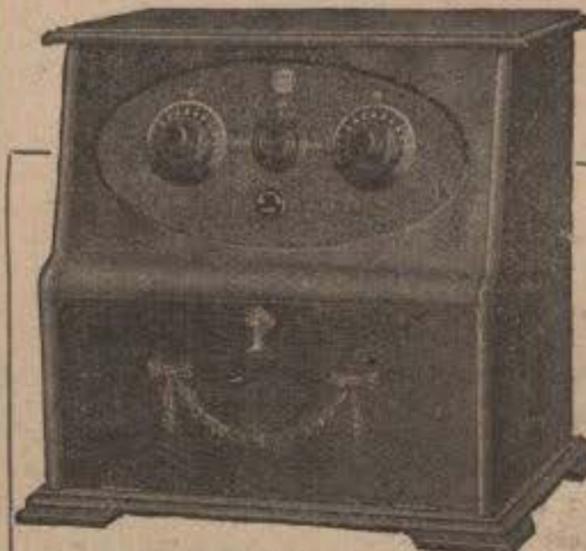
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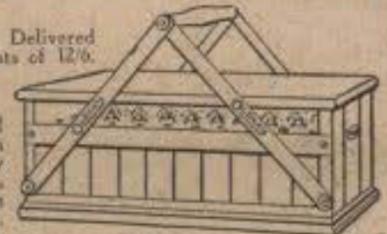
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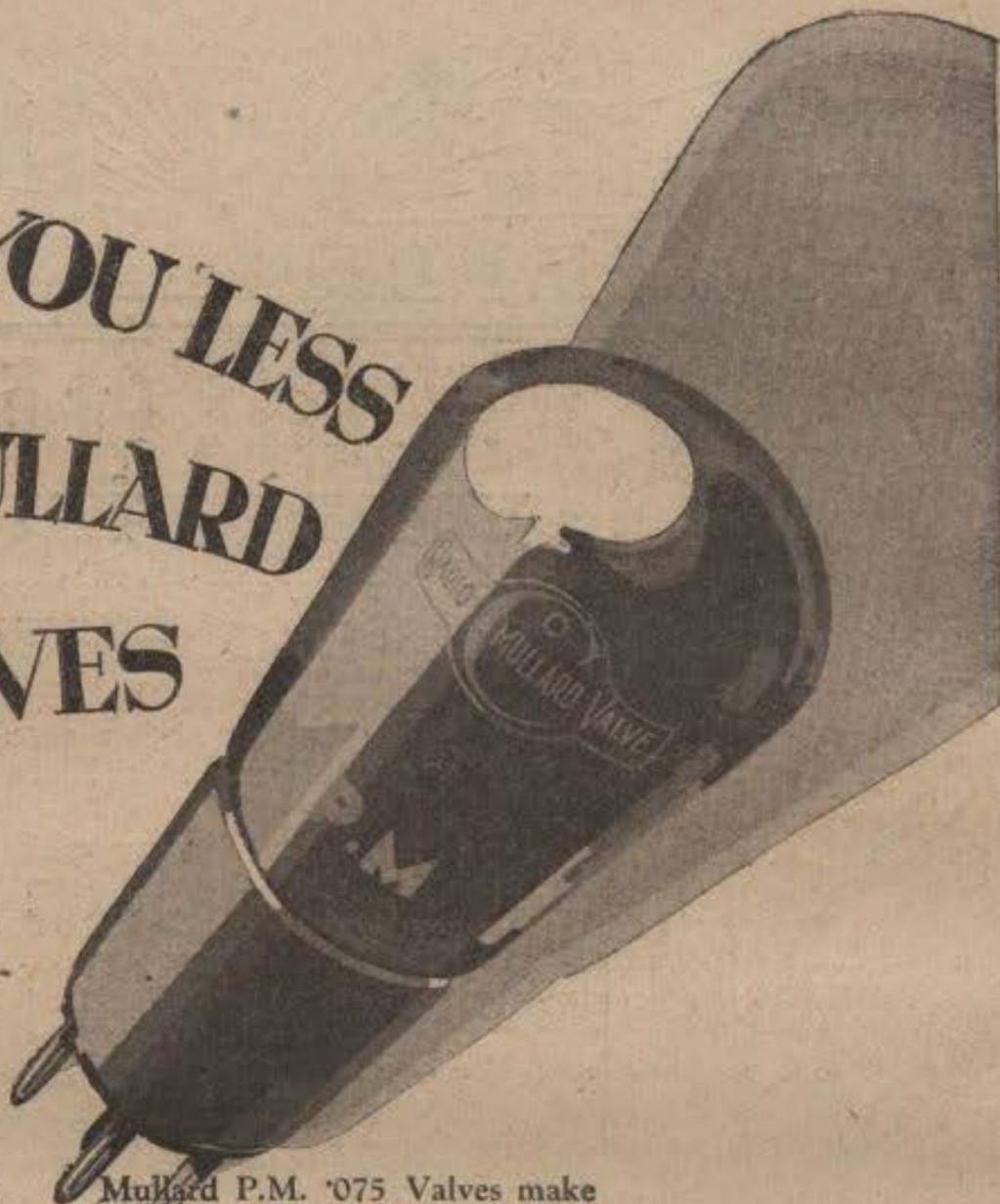
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