

GERALD HEARD—MABEL CONSTANDUROS—EDWIN EVANS—M. & G. D. H. COLE

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The World a Market-place Again. Broadcasting is Restoring the Greek Ideal of Democracy.

THE chief trouble about our present representative democracies is that they don't represent. Indeed, many authorities have said that democracy can only be direct democracy, otherwise it becomes merely a pretence for oligarchy. Democracy was invented in classical Greece, and the Greek mind, with its incomparable clearness, realized its conditions. Aristotle ruled it begins to be impossible when membership rises above ten thousand! Even Athens, which we think of as pure democracy, spoilt quality with quantity, even before she tried, basely and fatally, to be an empire. As a single state she became too large for democracy—without scientific aid. The hillmen often could not get to town in time to vote.

Why, then, do we talk at all today of democracy if the size of the modern state makes it a physical impossibility? Because, though we haven't attained it, we feel—the educated clearly, the uneducated perhaps through nothing but a sense of discontent with all other governments—that we must continue striving to get it; for not only without it are we never safe from tyranny, but without it our patriotism, our civic sense, and all the finest values of life which group round common action and which bore such incomparable fruit in Greece, can never find their true expression.

Yet the inherent difficulties of our condition are so great that there is no doubt we shall never attain this political form of 'the good life' unless we understand both our own political development and also the development of democracy. They are two separate things, one a value and the other a reality, which we have to bring together if we can.

The Greeks began their political life in democratically possible units. This was their great initial advantage. The raiding tribes

settled into small sea-opening, mountain-insulated valleys. When the nobles, the oligarchs, had been turned out and sent to follow the kings, all the governed could meet in order to govern. With kings and nobles gone there were no classes. Everyone—stone-cutter, leather-seller, artist or shipwright—felt he was responsible and

antiquarians say, marks an old military frontier. If it does, it was obviously impossible to maintain, and even Dorset would have been a political hypertrophy to Aristotle. The Heptarchy is followed by the kingdom of Edgar and Alfred. Military necessity, the preference of a people for strong government rather than self-government, makes the England we know. As has been pointed out, the kingdoms of Northern Europe are, broadly, areas whose frontiers mark the range of each king's mounted forces. Within that each could hold his own; beyond that he could only raid. In other words, the modern state is an emotional unity which survives from a military limitation. Had the Angevins had aeroplanes, then Ireland, France, and perhaps North Spain might now have been a self-conscious nation—though not a democracy. On the other hand, had they been without horses, and had the Pennines towered up like Alps, sending deep valleys to the sea, then we might all have been brought up true democrats in autonomous city-states. It is this problem of past military necessity that has made so difficult the task of the modern statesmen. The peoples—at least, in North Europe—have grown up. They have to be let govern themselves or there is revolution. Yet the national units to which they cling, as emotionally as any monarch, makes democratic government impossible.

The only way out of this impasse has, up to the present, been representative democracy. It served the actual governors, for by means of this device the people might be made to consent ignorantly and so would suffer patiently. It served the governed, because, though, as each extension of the franchise has shown, the vote is 'diluted,' until it is useless for national purposes to the responsible elector, it does give each new

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able to carry on the whole of the state's business; for the rest, to bear the worst drudgery of life, to take the part which machines almost entirely take in our life, a huge slave population existed, eight or nine to every free man.

We northern peoples began our national life under, democratically, less favourable conditions. Our settlements were far less distinct. Every county boundary, some

The World a Market-place Again.

(Continued from previous page.)

class (compare the women's case) a defence against the state. It is a compromise, but in reality it meets neither the needs of the state, who wants the active support of its members, nor of the individual, who wants to feel he is taking part in the state. Consequently, everywhere it is breaking down. In spite of it, when the governors make a bad mistake, the people are not contented with being told that they were consulted. And there is the more serious, because the more constant, danger. Democracy is nothing but a drunkard's dream if it does not give men that sense of large responsibility which makes their lives of unique worth and their society of incomparable creativeness. It is that sense of general interest and self-responsibility which is the hall-mark of direct democracy, which our political reformers so rightly valued that they were ready for it to run the greatest hazards and which is so evidently lacking in representative democracy. It is this fact that shows that modern democracy omits some essential. Often has political life been more unjust, but never more unreal. The governors, the more conscientious they become, the more scrupulously they listen for that *vox populi* which they hope to decode from the still, sad music of humanity. 'There is neither voice nor any that answer!' The people are simply not attending. Bored by an economic system they cannot understand, they come even more indifferent to a political machine which seems quite as aimless and which doesn't even pay them; on the contrary, they have to pay for it. No wonder, as Mr. Wells says, the vast masses

which don't care have always been driven by small minorities which, rightly or wrongly, care very much. No wonder the excessively sham democracies of Spain and Italy, stupid copies of too ingenious compromises,

The recall, proportional representation, the alternative vote and the referendum have all been tried out in democratic countries, and all reveal that the fundamental democratic difficulty remains: how to make millions of men scattered over myriads of square miles know the facts, follow their developments and form conclusions. Indeed, so insuperable until the other day did that difficulty appear that many serious-minded men turned to 'regionalism,' believing that if the choice lay between quality and quantity, worth or power, we should sacrifice the latter. Yet even if safety permitted such a break-up it would be impossible. Military considerations have landed us in units too large to be democratic in the old way, but economic forces are launching us into areas incomparably vaster. Till the other day it seemed that blind forces must advance at ever-gathering speed, and man, who should be the intentional purposer and planner, be left dumbfounded behind. His own power of invention seemed to make him more impotent. Now, suddenly, the heavy balance in favour of the machine has been redressed. Besides the fact of broadcasting,

I do not believe that all other devices for obtaining democracy mean anything. This, at last, is the real thing. It can meet not only the national impasse, but the international problem. It can provide for our present difficulty and our future's demand. Through it our children may feel for humanity as patriots have felt for their country and may have that creative sense of worth in the entire world which the Greek had in his city-state.

GERALD HEARD.

MUSIC OF THE WEEK.

London and Daventry.	Daventry Experimental.	Other Stations.
Sunday, October 28.		
3.30-5.30 Octet and Solos	3.30-5.30 Orchestral Programme	5.45 Manchester. Bach Church Cantata
5.45 Manchester	9.0-10.30 Military Band	
9.5-10.30 London Chamber Orchestra		
Monday, October 29.		
12.0-12.30 Ballad Concert	7.45-11.15 'Pelléas and Mélisande' (Debussy)	1.15 Cardiff. National Orchestra of Wales
3.20-4.15 Studio Concert		9.35-11.0 Swansea. Band Programme
Tuesday, October 30.		
7.45-9.0 Military Band	4.0-5.30 Orchestral Programme	7.45-9.0 Manchester. Chamber Music
	8.0-8.30 Harpsichord (Violet Gordon Woodhouse)	7.45 Stoke-on-Trent. Potteries Choral Society and Solos
	10.15-11.15 Chamber Music	
Wednesday, October 31.		
3.45-4.45 Chamber Music	3.0-4.30 Band Programme	3.0-4.45 Glasgow. Light Orchestral Programme
7.45-11.15 'Pelléas and Mélisande' (Debussy)	6.30-8.0 Light Music	
	8.0-9.0 Orchestra (Edward German's Operas)	
Thursday, November 1.		
12.0-1.0 Studio Concerts	3.0-4.30 Symphony Concert, Bournemouth (Sir Dan Godfrey)	7.30-9.0 Manchester. Hallé Concert
4.0-5.15 Studio Concerts	10.15-11.15 'An East Midlands Hour.' Solos	7.45 Cardiff. National Orchestra of Wales. Symphony
9.35-10.30 Orchestra ('Request' programme)		7.45-9.0 Glasgow. Scots Concert
Friday, November 2.		
7.45-9.0 Chamber Music	6.30-8.0 Light Music	7.45-10.0 Belfast. Symphony Concert (Sir Henry Wood)
	8.0-9.0 Orchestral Programme	
Saturday, November 3.		
3.30-4.15 Ballad Concert	3.30-5.30 Orchestral Programme	8.0-9.0 Newcastle. Band Programme
7.45-9.0 Light Orchestral Concert	6.45-8.0 Light Music	7.45 Cardiff. National Orchestra of Wales.
	10.15-11.15 Orchestra (Dvorak, MacDowell)	
Monday to Saturday.		
6.45 Schubert. Impromptus (V. Hely-Hutchinson, Piano-forte)		

have fallen away and revealed stark dictatorships. But with North Europe that is not going to be so. Here the destiny of democracy remains, and we must work it out. We will not have a dictatorship either 'of the proletariat' or of 'the patriotic party.' Yet the new political devices which democrats are always urging on us do not seem to promise much improvement. They only show that every thinking man realizes that democracy is not real and must be made real.



1918

ARMISTICE DAY, SUNDAY, NOVEMBER 11.

The following special broadcasts will be heard from London, Daventry, and other stations on this day of Remembrance:—
 10.30-11.15 a.m. The Cenotaph Service, relayed from the Cenotaph, Whitehall, London.
 2.30-3.30 p.m. Speeches at a mass meeting, relayed from Trafalgar Square, London.
 8.0-8.45 p.m. A Special Service, relayed from St. Martin-in-the-Fields, London.
 9.5 p.m. A Remembrance Festival, organized by the *Daily Express*, in connection with the British Legion, relayed from the Royal Albert Hall, London.



1928

By Mabel Constanduros, Creator of the Buggins Family.

The Bugginses' Saturday Night.

A hitherto unrecorded chapter in the history of the famous family from Walworth, whose adventures have entertained millions of listeners.

'FATHER,' said Mrs. Buggins, ingratiatingly.

'Ullo!' returned Father from the armchair by the kitchen fire.

'I s'pose you couldn't come and push the pram for me down Walworth Road while I do me shoppin'? Reely, after I've scrubbed the kitching thoroughly and done your ole pigeon 'ouse out, like I done today, I feel that pushin' the pram's one too many for me.'

'Me boots 'urt,' said Father, morosely.

'If that's all that's the matter with yer, you can think yerself lucky!' retorted his wife. 'I've come over that bronical this evenin' I don't know 'ow ter bear meself. Wheeze! You might think my chest was a nest o' mice. I didn't ought to be out, reely, in the damp air!'

'Why dontcher stop in, then?' mumbled Father, not moving.

'Where would your supper tonight be if I give way to meself and stopped in?' asked Mrs. Buggins, with rancour. 'Let alone dinner termorrer.'

'Can't Gran'ma go and get it?' inquired Father.

'I should like to see 'er face if you was to arst 'er! Besides, larst time I sent 'er out to buy the supper, she come 'ome with a perfectly awful lobster. Real 'igh it was. I don't mind a strong lobster—or 'ad-dick, if it comes to that; I think they're more tasty, meself. But this, you couldn't 'ave et! Even the cat wouldn't look at it. And you should 'ave seen the look I got from 'er when I threw her old lobster in the dustbin! No, she's evidently lorst 'er smell, Gran'ma 'as. I can't trust 'er. Come on, Father, am I goin' to wait all night?'

'Wot about feedin' my pigeons?'

'Your pigeons 'll 'ave to wait, once in a way. I'm goin' to do my shoppin' now, before all the best bits is snapped up orf the barrers, if the blessed pigeons coo their bloom-in' 'eads orf!'

Father, seeing no help for it, rose unwillingly from his chair.

'That's right. Put on a face like an 'earse!' said Mrs. Buggins, bitterly, as he gloomily reached for his cap, which hung on a peg behind the kitchen door. She hastily moistened her handkerchief and scrubbed Alfie's face; pulled Emma's hat, which was on the back of her head, into its proper position; strapped Baby into the pram; picked up the string bag, without which she never left the house, and opened the front door.

'Where are you goin', Em'ly?' came Grandma's voice; and the old lady slowly entered the kitchen.

'We're goin' shoppin', Gran'ma. Shan't

be long,' said Mrs. Buggins, hurriedly, trying to manœuvre the pram, with Alfie holding it on one side and Emma the other, through the narrow front door.

'Oh!' said Grandma, with concentrated venom. 'Goin' shoppin', are yer? Never passed me the compliment of arstin' me to come with yer, I notice! Oh, no! I ain't nobody! I got ter be left at 'ome to 'um hymn toons ter the black beadles while you're out enjoyin' yerselves!'

'Oh, Gran'ma!' said Mrs. Buggins, wearily. 'Ow contrairy you are! If I'd wanted you ter come, wild 'orses wouldn't

pathy. Grandma, too, was a terrible worry. She had a habit of crossing roads suddenly, just when she wished, from an intense inward conviction that nobody would dare to run over her. Father was a bad pram-pusher. He would push in one direction and look in another, so that he often propelled the pram quite forcibly into people's backs.

'Do come along, Father!' begged Mrs. Buggins, plaintively, as he stopped to look at a man selling tortoises. 'Whatever you and Emma can see in them wretched things, I don't know. You're both as bad as one another. Un'althy, I call it! No, Emma,

you can not 'ave one! I've stood yer Father's pigeons fer years, but if 'e wants ter start a tortoise-'ive, 'e can do it somewhere else.'

'Urry up, do!' she urged as Father and Emma came slowly away from the tortoise merchant. 'I want ter get a cod's 'ead orf of Soppo Arthur's stall. 'E wanted fivepence for it larst We'nesday, but I shall get it fer thruppence today, I shouldn't wonder. It'll jist about do, that 'ead will. If it was any better I couldn't 'ave bought it, and if it was any worse we couldn't 'ave 'et it, but I want ter get it before anyone else steps in.'

Father stopped again and glanced longingly at the butcher's stall. 'You don't need to eat 'alf as much meat to fill yer as wot you do fish,' he said, wistfully.

'I dessay!' said Mrs. Buggins, firmly, 'but if you think you're goin' to get butcher's meat day in and day out, you'll 'ave to give me very different money to manage on! And if that feller,' she continued, fixing a firm eye on the stall keeper, 'thinks 'e's goin' to do 'issell any good by shovin' 'is liver in our faces, 'e's mistaken, that's all!' and she hustled the party along.

'Fourpence-a'penny fer that ole cod's 'ead!' she cried scornfully at Soppo Arthur's stall. 'Why you only arst me fivepence last We'n'sday, and you've kep' it under the bed three

nights since then!'

'Twasn't the same 'ead, lady,' said Soppo Arthur.

'Oh, yes it was the same 'ead,' she asserted, loudly, for the benefit of intending purchasers. 'Think I dunno its face, when I been by it every day this week? Why I passed the remark to Gran'ma only larst Thursday wot a pleasant expression that cod must 'ave 'ad in life. Only, bein' deaf, it was lorst on 'er. You can keep yer 'ead!' and she swept her party onwards.

She walked on a long way, looking intently at all the stalls, but nowhere could she find anything as cheap and filling at the price as Soppo Arthur's cod's head.

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'Why I passed the remark to Gran'ma only larst Thursday, wot a pleasant expression that cod must 'ave 'ad in life!'

'ave made you! Now you must needs 'inder when I'm in a nurry. Get ready then, do!'

'Course I know anybody's 'usband's got to 'ave a mother,' she said, as Grandma slowly shuffled out of the kitchen to put on her bonnet, 'but you mark my words, Father. If ever I'm took up fer murder, Gran'ma 'll be the corpse!'

They started at last, Father pushing the pram 'fer all the world as if it was a barrer with a corpse in it,' as his wife told him, and they were soon hustled and jostled by the crowd that throngs the Walworth Road on a Saturday night. Three times Alfie got lost; Emma howled loudly, fearing that he would be run over, and Baby wailed in sym-



Chamber Music—III.

ON Monday, November 5, the third concert of the B.B.C. Season of Chamber Music Concerts will be relayed to London from the Arts Theatre Club. The quartet of the evening will be the Pro Arte, and the soloist Walter Gieseking, the pianist. The works to be performed include Fauré's String Quartet, a Ravel Sonata for Violin and 'Cello, and three pieces from *Klaviermusik, Part One*, by Hindemith. Fauré, who died only two years ago, was the most classically-minded of the French 'moderns.' Paul Hindemith, who is little more than thirty years old, is a violin and viola player, and one of the most alive and daringly original of contemporary German composers. Maurice Ravel, the *doyen* of French composers, has recently visited England to receive an Honorary Doctorate of Music from Oxford University, and to take part in a concert at the Æolian Hall which included several of his own works.

BOTH SIDES OF THE MICROPHONE



A Verdi String Quartet.

ON the evening previous to their appearance at the Arts Theatre Club, the Pro Arte String Quartet will broadcast a studio recital from 5GB, with Rachele Maragliano Mori (soprano) as soloist. They will play a quartet by Smetana and one by Verdi. The latter is, in this country, almost an unknown work. It should certainly arouse interest among those listeners who love the Verdi of the operas, for they will now hear him in a far different vein.

Pelléas and Mélisande.

IT is interesting to note that this week's two broadcasts of *Pelléas and Mélisande* are to come from the Parlophone Company's recording studio at Carlton Hill. The radio production of this opera demands more room than can at present be given to it at Savoy Hill. The Carlton Hill Studio has excellent acoustics.

'The Pretenders.'

ON November 12 and 14 will be broadcast Ibsen's romantic tragedy, *The Pretenders*, the third in the winter series of Great Plays of the World. Owing to the violent publicity which they received in this country, Ibsen is most widely known to the English public as the author of such sociological treatise-plays as *Ghosts*, *The Master Builder*, and *The Pillars of Society*. It is not generally realized that in the days of his youth, when he was 'theatre poet' in Bergen, before the Norwegian Government's annual grant of £90 enabled him to settle in Rome, he wrote plays in the romantic vein, of which *The Pretenders* was one. This play of the struggle between Haaken and Skule for the throne of Norway is pre-eminently one of action. Throughout its five acts the scene and the story are ever changing. The plot is an intricate one—and I advise those listeners who intend to listen to the play to send for the booklet which the B.B.C. is publishing in connection with this production.

Rhyme and Rhythm.

THE above is the title of a miniature variety programme which London is presenting at 10.35, on November 21. 'Rhyme' will be represented by Captain Harry Graham, whose ingenuity as a rhymester demands no recommendation; 'Rhythm,' by Aida Shariff, the syncopated singer, who took part in the 'surprise item' on July 27.

For Women Voters.

THE interesting series of Tuesday Talks, entitled 'Questions for Women Voters' is to be continued at 7 p.m. on November 6 by Professor Harold J. Laski, of the London School of Economics, whose subject will be 'How Laws are Made.'



How laws are made.

Columbine among the Skyscrapers.

AN 'American harlequinade' entitled *The Wonder Hat*, by Ben Hecht and Kenneth Sawyer Goodman, is to be included in London's evening programme on Thursday, November 8. This half-hour play tells of a hat of invisibility and a magic slipper which brings luck to those who wear it. You recognize the ingredients? Well, so do I—but I hear the playlet is entertaining. It will be interesting to hear how Harlequin and Columbine fare on Fifth Avenue.

Isolde Menges.

THE celebrated violinist, Isolde Menges, will give a short recital from the London Studio at 9.20, on Tuesday, November 6.



Preparing for Pall's Wedding.

Samuel Pepys, Listener.

By R. M. Freeman.

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

Sept. 25.—Having considered of the new clothes I must have to spruce myself for sister's wedding, I to the tayler's and to order me, *item* 1 morning-coat (10' 10"), *item* 1 pair dark cashmeer trousers with thin white stripes to them (4' 4"), which is noble yet neat, and shall, methinks, become me mightily; at the hatter's, *item* 1 silk hatt (3' 3"); at the hozier's, *item* 1 pair faint-yellow gloves, true does-skinn (12" 6"), *item* 1 pair white linnen spatts (10"), *item* 1 pearl-gray tye checkered with pink diamants (8" 6"). Whereby do find that this devilish wedding stands me in noe less than 19' 8" for clothes alone.

Eating lunch at the Clubb, here in the smook-room afterwards much discourse of Cossie Jimps, the she-player that quits the Parthenon house to goe (so 'tis given out) into Darbyshire to a rest-cure, but Snigsby believes she really rest-cures herself with M^r Bown, the rich Americkan, in his yacht to the Mediterranean. Presently speaking of the late distances between my Lord Pottlebury and his lady, M^r Wix hears they have now been reconciled in the following manner; to wit, my Lord carties a pretty mannikin out of Hanover Square to sup with him at The Savoy the other night, and whom does he see there but his lady footing it with Morelli the dancing-master; yet takes no notice of her, at the time nor she of him. However, afterwards at home puts it to her that if she will overlook his mannikin, he will overlook her dancing-master. Which 'tis rumoured, my lord do already regret by finding his mannikin the most streight-faced wench possible, that will not even let him squeeze her hand, but gravely doubts a like circum-spectioun in Morelli. Nevertheless, having agreed to overlook the rascal, must needs in honour stand thereto; but it makes him madd.

Home where did happen upon widow Fripp and M^r Jelkington, our doctor's lady, sitting to tee with my wife and such a tattling going

on as never was, but stopt it when I came in. Which, knowing women, what naughty scandalmongers they be when they get together, do set me wondering whose characters they have been blacking now, more particularly after widow Fripp's feigning to me that all their discourse is of the right manner of boteling plumms.

Sept. 27.—Mightily vext this day by a letter from sister, bogging most ridiculouly over the word 'obey' in the marriage-service, which she says sticks in her throat and would have me press Uncle Athanasius to leave it out in marrying them, as some parsons now do. So writ to Pall pretty streightly, adjuring her for God's sake not be such a fool as to boggle over anything whatsoever, least of all, a little word like 'obey,' till after the ring be safely on.

Sept. 28.—To me my wife and would have 12' of me to fitt herself out for the wedding, new hatt, new frock, new hosen and new shoes to match. Which is an extravagance of expence I cannot possibly afford and soe told her. Moreover, have already enough hatts, frocks, hosen and shoes to stock a shopp almost. So must needs make do with some of these. Where to all she says is, very well, if I cannot afford it, that ends the business, and will forthwith write her excuses to Pall and M^r Nubbins (for not going to their wedding) in those termes. Which puts me in the devil's own tosse, lest she really mean not to goe, and (which is worse) to have her give it out of me that I cannot afford to get wedding clothes for her. So told her, if she can make do with 6', she may have it. But stands to it that, liefer than goe 1/2 drest, she will stay away. In short, declines to goe under the whole 12' and will not budge therefrom. Whereby, in the end, was forced to come to it, albeit with great sorrow of heart, for my 12' that I can so ill afford. So to relieve myself privately by writing 'Damn' on the stubb of the check; which did, in a manner, comfort me.



BOTH SIDES OF THE MICROPHONE



A Word of Consolation.

THOSE who object to jazz and shudder with horror every time the announcer says, 'We are now taking you over to the Savoy Hotel for dance music until midnight,' may thank their lucky stars that they do not live in the United States of America, where seventy-five per cent. of the programme time of many of the stations is



'We are now taking you over to the Savoy.'

filled with jazz in one form or another. Jazz is the staple food of the American 'fan.' If his home station is not 'putting out' jazz, he combs the ether until he finds one which is. And, oh, the names of the orchestras! The Happiness Boys, the Ipana Troubadours, the Apple Knockers, Whiting's Milk Milkmen, and so on. Most of the jazz combinations bear the title of the patent medicine or what-not of which they are a syncopated advertisement.

The Isles of Illusion.

THE South Seas have for many years provided a popular background for fiction-writers. Twenty years back it was customary in novels to paint 'the islands' as a scented paradise of moonlit lagoons, hibiscus blossoms, and ukuleles. Today there is an ultra-realist reaction which has, so to speak, knocked the gilt from off the coral reefs. But the South Seas have their fascination still. At 5.15 on Sunday, November 4, the Rev. Henry B. James, of the London Mission Society, is to give a talk, S.B. from Cardiff, entitled 'In the Wake of Captain Cook.' For nearly a quarter of a century, Mr. James has worked among the islands—principally at Raratonga, of which Captain Cook himself said that it was 'the least likely to become Christian.' Cook was a great navigator, but as a prophet he was—well, a great navigator.

Poppy Day.

THE President of the British Legion, Earl Jellicoe of Scapa, G.C.B., O.M., will come to Savoy Hill on Friday, November 9, to talk about 'Poppy Day.' On two previous occasions this annual appeal to listeners has been made by H.R.H. the Prince of Wales, but this year he is, of course, away on a visit to South Africa. Earl Jellicoe will ask the listening public to support the Poppy Day collection on November 11 as generously as possible. He hopes that last year's great total of £517,000 may even be surpassed. It does not need me to remind you that the sum raised by Poppy Day goes to the late Earl Haig's Fund for ex-Service Men, or that the poppies sold in England on Armistice Day, as well as those which are placed upon graves abroad, are manufactured in the British Legion Poppy Factory at Richmond, where 248 severely disabled ex-Service men are employed continuously throughout the year.

The Hallé Orchestra in London.

THE Third Concert of the B.B.C. Season of Symphony Concerts, to be given at the Queen's Hall on Friday, November 9, is notable in three respects—first, that it brings to London Sir Hamilton Harty and the Hallé Orchestra; secondly, that the programme includes no solo items, consisting as it does of three famous symphonies; thirdly, that the first part of the concert (8-9 p.m.) will be relayed from London and other stations—whereas Part Two is to come from 5GB only. The first half of the programme consists of Schubert's *Symphony in B Minor* ('The Unfinished') and Beethoven's *Symphony No. 7, in A Major*, while the second half will be filled by Brahms' *Symphony No. 4, in E Minor*.

Another Hamlet.

AS to the right and proper method of presenting Shakespeare's plays, there has been much argument. William Poel, Barry Jackson, and many other masters of the theatre, have had pronounced individual ideas on the subject. The discussion may now extend to the radio presentation of the plays, for on November 22 something new in the way of a studio production of *Hamlet* is to be attempted. The title of this novelty is 'Hamlet in Black and White.' The production will be a realistic and 'naturalistic' one, attempting to strip from the tragedy of the Danish prince that veil with which two hundred years of mannered acting have obscured it, to bring out, stark and vivid, the conflict of a neurotic mind which it was the dramatist's intent to picture. The play will not be given in full. Where scenes are omitted the space will be filled by a narrator, whose words will further stress the psychological aspect of the drama. We shall, in fact, have the tragedy of *Hamlet* presented to us not as romantic poetry but as material for psychological study.

When Nights were Bold.

IN the early days of the B.B.C., when broadcasting was still a 'family affair' (the family did not then, as today, number twelve millions) many strange things used to happen. I heard a few days since of a Musical Director at one of the provincial stations who, on learning at the conclusion of a concert that it was raining, addressed the microphone as follows: 'It's a beastly night. Will anyone drive me home to —?' Fifty cars arrived.

One Savoy Hill to Another.

WRITING to me from his little mountain estate above Lake Geneva, Percy A. Scholes points out that in retiring from the service of the B.B.C. to settle at Montreux he has virtually moved 'from one Savoy Hill to another,' for the ground upon which his house stands was once part of the demesne of Peter the Second, Count of Savoy, who brought to England his niece, Eleanor of Provence, as bride to our Henry the Third, was made Earl of Richmond, and built the great Palace of Savoy upon the very spot where now stands the headquarters of the B.B.C.

The Lives of Women.

ON Thursday, November 8, at 3.45 p.m., Miss Margaret Bondfield will talk on 'A Day in a Woman M.P.'s Life.' This will be the first of a series of talks on various aspects of woman's daily life, which will include talks by a factory-hand, a woman magistrate, etc.

Manager—Producer—Dramatist.

THE series of talks, 'Aims and Ideals in the Theatre,' is to be continued at 9.15 p.m. on Wednesday, November 7, by Mr. Basil Dean. Mr. Dean should command a large audience, for has he not given us *R. U. R.*, *The Likes of 'Er*, *The Lilies of the Field*, *Hassan*, *Young Woodley*, and *The Constant Nymph* (among other fine plays), and conclusively proved that good taste and sound commercial judgment can be combined in the person of a theatrical manager? He began his career with the Liverpool Repertory Theatre and Miss Horniman in Manchester. His great first London successes were made as partner in the almost legendary firm of 'Reandean.' He has now turned author as well as manager and producer, being responsible, with Margaret Kennedy, for the dramatization of *The Constant Nymph* and the authorship of *Come and Find Me*, which recently enjoyed a successful run in London.

Schubert Songs.

NEXT week's 'Foundations of Music' recitals will again be devoted to Songs by Schubert. Roger Clayson will sing the famous *Schöne Müllerin* (Maid of the Mill) cycle and various other songs.

A Clown from the Clover.

DURING the week beginning November 19 Jack Hulbert is to make a 'tour' of several of the stations. On Thursday, November 22, he will head a London vaudeville bill.

All About the Stars.

I RECEIVED this morning a letter from a lady in Ealing, who says: 'I am so glad to hear that you are having a series of talks on "The Romance of the Stars"! I go to the pictures every Saturday with my grandmother, whose only pleasure it is, seeing that she will not enter a theatre since the night a gentleman at the Lyceum—or was it Daly's, it doesn't matter which—dropped a parcel containing the India-paper edition of the 'Encyclopaedia Britannica' on her head from the gallery—or maybe it was the dress-circle, we never discovered



'Grandmother's only pleasure.'

which. My grandmother says it felt like the gallery. Please include Ramon Novarro in your series. He is very romantic, he was thinking of becoming a nun—a monk, I mean—owing to his heart being affected by a lady.' Unfortunately, as this effusion bore no address, I am compelled to reply to my correspondent through these columns.

No, 'E. N.' (Ealing), I am afraid we cannot comply with your request. The stars in question are those which you can see any evening by the simple process of looking upward, at an angle of 57 degrees, through the spare bedroom window.

"The Announcer."

The Writer and the Talker. Should They Be One and the Same?

TO be thoroughly understood, let me preface this article with the statement that I am an ordinary listener, guilty of occasional impatience, and difficult to satisfy. I am discontented with any broadcast work which lacks delicacy, finish, and the hall-mark of a distinctive radio subject.

This leads to the inevitable definition. What is a distinctive radio subject? Music, of course, is the paramount example, and that is why it occupies a considerable part of programme time. Whatever may be said of the flash of bows, the fascinating manual calisthenics of conductors, and the protean skill of the tympani merchant in the background, music is complete in itself as an emanation from the orchestral arena. It floats up from that place a thing of the air, as satisfying and complete as the song of an invisible lark.

But talks! Talks have not yet arrived at a satisfying state of completeness, generally speaking. Music in its infancy, a matter of mere rhythmic percussion, could aid expression in the dance, but was too simple to carry an idea. Now it has become the perfect vehicle of suggestive thought, through the medium of the orchestra. One feels that talks do not always yield their intrinsic value, because the human voice has yet to be orchestrated. The microphone acts as a filter, isolating sound pure and simple, and sound, so far as talks are concerned, must do the work of gesture and pantomime, as well as fill its accustomed *role*. Some talks read in print far better than they sound when spoken. The defect, in other words, is in the delivery. They are not yet as appreciable as music, because one can perfectly assimilate the artistic and intellectual content of a musical item from a wireless audition; but one cannot get the full value of a talk delivered by a talker who does not understand the rhythm of sweet speech and the art of elocution. Such a talker may read 'in his head' with true emotional inflexion and a proper appreciation of his own prose form, but he cannot translate these things verbally. He lacks the mechanical art.

This is true of a great number of talkers, and the truth is pointed when one hears an occasional, intimate, and well-controlled piece of art-speech like Mr. Compton Mackenzie's talk on his Hebridean Isle. Some moon before the microphone; a number talk at such a level speed as to suggest dictation or a lurking metronome; many say splendid things lugubriously, or as if they were ashamed of the smart turn things are taking, or shy of their own thoughts when they confront them in naked alphabet. Few can do so much as imply by tone or speed a smile in the eye, rising indignation, or a charmed sense of wonder; though these and a thousand other implications should be added to the bare recital of the matter to give it flavour. How often does one hear a happy lingering over some string of cadenced syllables? So seldom that one is tempted to think that language is lost except as weakened in parlour chatter or distorted in ceremonial intonations. Generations of reading people have buried language in the head instead of allowing it the liberty of the tongue, with the result that reading aloud involves half the effort of translation. What is well understood and charged with colour and emotion 'in the head' falls flat and lifeless from the lips.

What is the remedy? Apparently there is none, unless it is a division of labour. Why not divorce the talk-maker from the talking? In other words, why not take full advantage of the special aptitudes of experts in pure knowledge and skilled writers, but enlist the specialized artist for fit and proper delivery? It is a process analogous with others in the realm of art. The composer is not the public exponent of his works. The playwright seldom fills a *role* of his own creation. The executive musician

and the actor we call interpretative artists, and place upon them the responsibility of displaying the creative work of composer and author in an appreciable manner, by virtue of their own specialized abilities. It seems that interpretative speech will never come except through specially gifted and specially trained people.

There will always be the talk of simple fact, which perhaps stands in no need of modification. But something entirely different is foreshadowed. The talk-form will arrive, with its own nuance; not a book chapter, or an article, or even an essay, but something from which the essence would evaporate if it were reduced to print. And the talker might well be a new type of artist. Just as a portrait painter is successful according to the degree and truth of character he can depict in a wide and varying range of subjects, so it will be for the talker in his own province. He must study the minds of creative thinkers, and then interpret their written talks in the light of knowledge thus gained.

Confidence, exultation, despair, the hush of mystery, the lilt of sheer happiness, the brief suspense of a careful pause, the awe of eternal things—all this and much more lie within the compass of the human voice. That being the case, there is little doubt that when utterance depletes the value of a talk, it is time the potentialities of that talk for speech were exploited by a specialist who can reflect proper glory on the creator of the work, instead of allowing a mike-shy genius to cover himself with confusion or something worse.

It would not do to neglect the fact that occasionally a man will create and utter a talk equally well, as does the much-loved Sir Walford Davies, consistently and often. But a band of artists nursed in a school of microphonic elocution, men with a real *flair* for the work and tractable voices, would convert much of the unpromising material of talks into the 'entertainment' which is in such demand. What is really wanted is a more interesting and absorbing manner rather than matter.

It is not too much to say that the talk promises to develop eventually into a rhapsodic form and become, at its best, the layman's poetry. Something very near to the folk-spirit of the world was shadowed forth in the spoken coda of Schonberg's *Gurrelieder* when it was broadcast. That voice had the lavish scope of Nature herself; a voice at the very roots of language, speaking the primal tongue, and wild with the breath of the four winds. It lit up the prophetic words of Whitman as with the white flash of lightning:—

All waits for the right voices.

Where is the practis'd and perfect organ? Where is the develop'd soul?

For I see every word uttered thence has deeper, sweeter, new sounds, impossible on less terms.

Note the Date!

NOVEMBER 16,

on which will appear a Special Schubert Centenary Number of *The Radio Times*. Price 2d. as usual.

In Next Week's Issue,

NOVEMBER 2,

there will be contributions by
COMPTON MACKENZIE

SIR WALFORD DAVIES

GRAHAM ELTHAM

Etc., Etc.

Appreciative Listening

A significant extract from the farewell talk given by Mr. Percy A. Scholes, who recently retired from the post of B. B. C. Music Critic.

A SHORT time ago, in New York, I was announced to appear in a radio station, and my talk was described in the papers as 'Interview.' I only managed to arrive at the station a minute before the time and was immediately placed before the microphone, with four or five of New York's music critics, who started at once to fire off embarrassing questions, to which I had to extemporize tactful replies. That was a public ordeal, if you like.

If anything of the kind were permitted now in civilized countries, and were in progress now, I have no doubt that the first question put to me would be, 'What is the greatest change you have noticed during your more than five years of broadcasting, extending practically over the whole history of that great art?'

I should have no hesitation as to my reply: 'The decline of grumbling.'

Five years, four years, even three years ago, people would write to me complaining that the programmes were 'all lowbrow' or 'all highbrow.' My impression was that these people had thoughtlessly bought patent loud speakers that *wouldn't turn off*, and that they all lived in one-room houses. Now, either they have scrapped those unsuppressible sets or built on another room where they may on occasion escape them, for they don't write in that way.

Either they have done these things, or else (and it may be this) learnt tolerance, and as a matter of fact, when I look back to that time of fierce conflict, I think that the last five years have seen the greatest growth of tolerance that has ever been seen in any five-year period since the suppression of the Spanish Inquisition.

A great many of the lowbrows have done something else, perhaps even better than merely becoming tolerant—they have removed the restrictive hat with which I suppose they were born, and have allowed their brows to grow. From much correspondence received I have learnt how large a proportion of the population of the British Isles there is which, unable before broadcasting to trace tune in a symphony, can now hear it even in a fugue.

And that brings me to the reiteration of the lesson I have constantly tried to teach (for despite all the daily paper outcry of 'Constant Reader' and 'Indignant Listener' we broadcasters sometimes dare to be 'educational')—the lesson that the fine things of music (or shall I say the more complex things?) are not for the heedless and lazy, but for them who are prepared to focus their attention and, day by day and week by week, to increase their powers of musical observation.

Music is (let me say it again!) not one art but three. There is the art of the composer. *It has to be learnt*. But when the composer has done his work he has merely given the world black marks on white paper. There is the art of the performer. *It has to be learnt*. But when he has done his work he has merely provided some vibrations in the air. Even to become mere sound these vibrations must come into contact with an ear. To become music they must come into contact with a human ear, and one prepared to receive them—trained by experience to receive them. In other words, there is the art of the listener. *It must be learnt*; it is worth learning, and only when it has been learnt does a symphony pass out of the region of noise into the higher one of music.

That is a process that has been proceeding during the past five years at a greater rate than ever before since the world began, and so, in coming to take my leave, I say (I know echoed in chorus by many of you) 'THANK GOD FOR BROADCASTING.'

The Genius whose Centenary we are soon to celebrate.

FRANZ SCHUBERT.

During the week beginning November 18 the B.B.C., together with musical institutions in all parts of the world, is to celebrate the hundredth anniversary of the death of Franz Schubert. This brief introductory article on the composer by Mr. J. A. Fuller-Maitland forms a preface to the Special Schubert Centenary number of *The Radio Times* which is to appear on Friday, November 16.



TO those who are accustomed to think of Vienna as the centre of the finest music in the world, and the home of so many of the greatest composers, it must come as something of a shock to find, in the opening sentence of the monumental article contributed by Sir George Grove to his own Dictionary, that Schubert is the only one of the great composers who was actually born in Vienna. He belonged to Vienna in a very special sense, and its bright atmosphere seems to hang about much that he wrote. He hardly ever left the capital except during his visits to the Hungarian estates of his employers, the Esterhazy family, in whose household he seems to have held an almost menial position when not actually engaged in making or teaching music. Twenty-seven years younger than Beethoven, he outlived him by one year only. Yet in the thirty-one years of his life (1797-1828) he poured forth a mass of compositions which exceed in bulk the output of many greater men. This would not be surprising, were it not that the average quality of Schubert's music is so high. We need not consider the many operatic efforts he made, but in all other departments of the art he has left imperishable things, and if only two out of his eight symphonies have won their place among the immortal masterpieces, the great proportion of his concerted chamber music is certain of a warm welcome wherever players are gathered

together. His pianoforte sonatas are all intensely interesting, and three or four of them are among the most beautiful works of their kind, worthy to stand beside Beethoven's beloved thirty-two. 'Worthy of Beethoven'? Yes; but in one branch of music, Schubert eclipsed even his great contemporary, for among his 600 songs there are an extraordinary number of the lyrics that have become part of the dearest heritage of musicians. It is in these that Schubert stands supreme, not only on account of his matchless wealth of melody, but because he had a miraculous gift of translating poetry into its exact musical equivalent, by a kind of divine intuition, so that he could seize upon a book of verses, and at once scribble off musical settings that with scarcely an alteration have taken their places for ever. Upon no other composer has a fuller stream of beautiful melody been poured forth, and none has turned it to better account in the songs of all the periods of his short life. From 'Gretchen am Spinnrade,' written at the age of seventeen, to the tragic 'Winterreise,' completed in the year before his death, the very great majority of his songs are built on melodies of the loveliest kind, and lyrics that the world has agreed to call perfect are scattered over his whole career with a bountiful hand. It is inevitable that we should compare Schubert's melodies with those of the great contemporary whom he loved and revered,

although he fled in a panic of shyness from the great man's presence at their first interview.

In respect of what is called distinction, Beethoven's melodies are often of a higher quality than Schubert's. From Beethoven's sketch-books we know that even those wonderful melodies that sound most spontaneous and seem to have come straight from heaven, such as the famous tune at the end of the Ninth Symphony, were only brought forth after birth-pangs that were spiritually agonizing. Schubert's melodies are spontaneous in fact as well as in effect, and must often have suggested themselves after a casual reading of some poem; such rapid act of creation is on record of the two immortal Shakespeare settings, 'Hark, hark, the lark' and 'Who is Sylvia?' in which the countrymen of Shakespeare must feel it impossible to imagine any other settings of these two songs which they could bear.

Schubert was a pioneer in the art of giving full value to a dramatic situation in the course of a lyrical song, and the 'Erlkönig,' though first conceived when he was only eighteen, remains as the typical masterpiece in this kind. Here, as in 'Der Tod und das Mädchen,' 'Der Doppelgänger,' 'Gruppe aus dem Tartarus,' and others, we feel that no other art, not even that of Dürer, has achieved so vivid a presentment of the Shadow that waits for us all. These songs show with what simple means he could call up moods of sinister imagination, and bring them home to the least sensitive hearer. In the 'Winterreise' set, the successive miniatures, each a perfect work of art, make up a picture of despondency that has never been surpassed. Yet these, like the 'Müllerlieder' of earlier years, are set to words that are very far from being impressive as poetry.

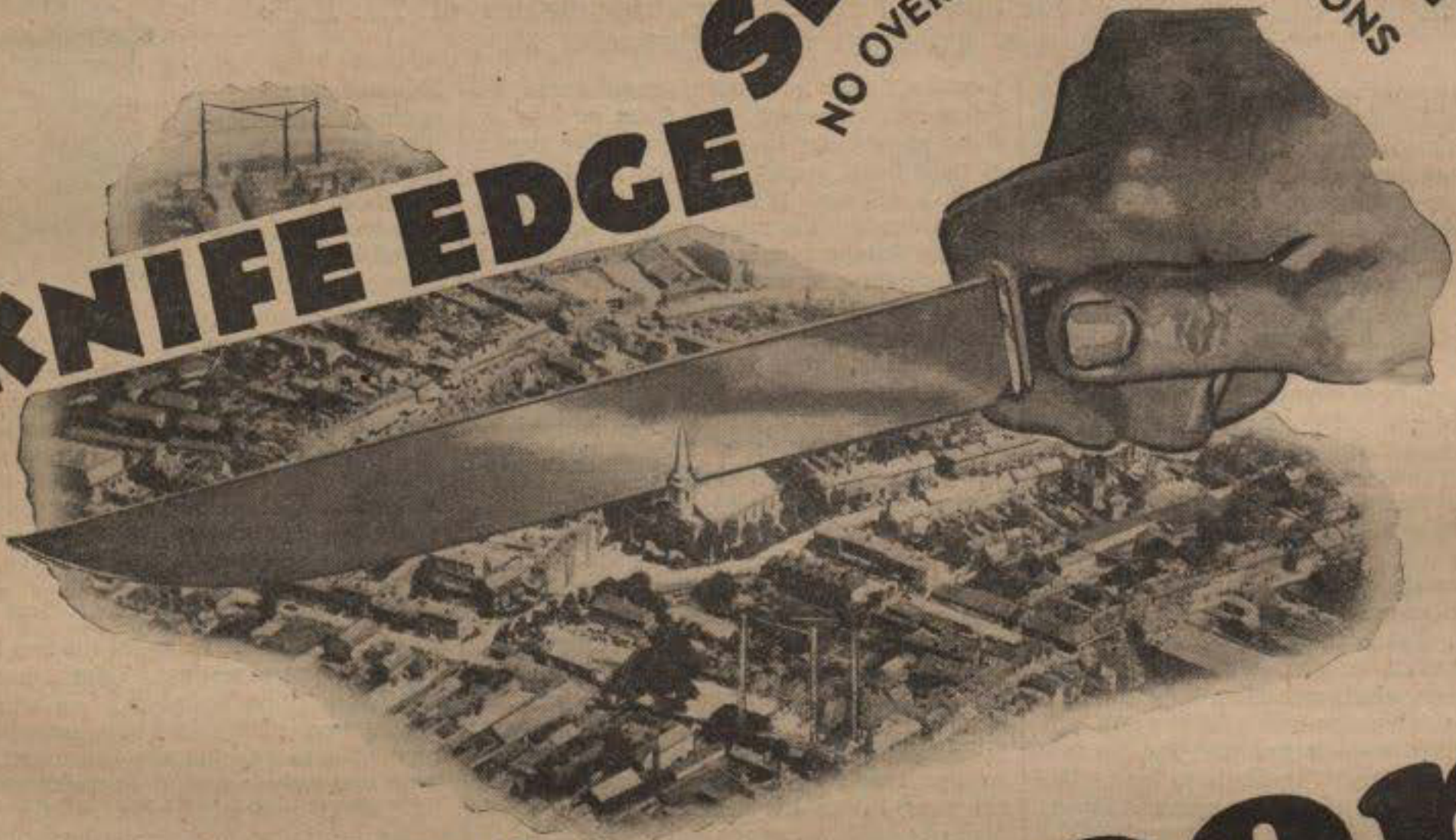
There is an abundance of songs that must appeal at once to everyone by their simple, winning tunes; not that they can ever lose their attraction for musicians, however hackneyed they may be, but they are so easy to follow and so entirely appropriate to their words that they are loved at once, even by uneducated hearers. 'Du bist die Ruh,' 'An die Musik,' 'Auf dem Wasser zu singen,' 'Lindenbaum,' 'Im Frühling,' 'Haidenröslein,' 'Wanderers Nachtlied,' 'Erster Verlust' and 'Litanei' are a few of these, and songs like 'Die junge Nonne' and 'Der Wanderer' need no training in music for their appreciation. The special charm of 'Rosamunde' and 'Ständchen' is felt by many who are not learned enough

(Continued on page 233, column 1.)



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R.T., 26/10/28



HOME, HEALTH AND GARDEN

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



The Making of Biscuits.

ON the subject of the making of biscuits I do not think I can do better than to give you a few general hints and one or two recipes.

First of all, the average proportion of ingredients is:—

- 6 ozs. plain flour.
- 4 ozs. butter.
- 3 ozs. sugar.

The usual method of making is by creaming together the butter and sugar as for a cake, then gradually working in the other ingredients until a fairly stiff dough is obtained. More flour can be used if liked; in that case a little egg or milk will be necessary. The dough should be rolled out very thinly and cut out into small rounds with a plain or fancy cutter and baked in a moderate oven, so that the biscuits are a pale golden brown when cooked. Remember that they very easily scorch.

Cool on a wire tray or sieve, so that they are crisp when cold.

It is very important not to use too much liquid, if any—the proportion of butter renders this unnecessary. The paste requires a good deal of kneading, and must be perfectly smooth, or the biscuits will have a rough appearance when cooked.

Ashbourne Gingerbread Biscuits.

- 8 ozs. butter.
- 5 ozs. sugar.
- 10 ozs. plain flour.
- 2 heaped teaspoonfuls ground ginger.
- A pinch of salt.

Cream together the butter and sugar until quite soft. Sift in the flour, ginger, and salt. Knead with the hands until a perfectly smooth dough is obtained. Roll out to about $\frac{1}{4}$ inch in thickness. Cut into rounds. Bake in a moderate oven for about fifteen to twenty minutes. Cool on a wire tray.

When cold pack away in a tin and hide them from the rest of the family.

Macaroon Biscuits.

- $\frac{1}{2}$ lb. ground almonds.
- 3 small whites of eggs.
- $\frac{1}{2}$ teaspoonful of vanilla essence.
- $\frac{1}{2}$ lb. caster sugar.
- $\frac{1}{2}$ oz. rice flour.
- A few almonds (halved).
- Rice paper.

Have a baking sheet ready, slightly greased and covered with rice paper.

Put the ground almonds, caster sugar, and whites of egg into a basin and cream together for ten minutes. If possible, the whites of eggs should be allowed to stand overnight. This prevents the macaroons from spreading too much during the baking. Add the rice flour and vanilla essence.

Put the mixture into a forcing bag with a plain $\frac{1}{2}$ in. pipe. Force it on to the rice paper in rounds the size of a penny, leaving a good space between each to allow for spreading. If you have not a forcing bag handy, use a teaspoon and shape the mixture by using a pastry brush dipped in white of egg.

Place half an almond on each and bake in a moderate oven for about twenty minutes. Cool on a wire tray.—Miss Mabel Collins in a talk on October 8.

The End of the Bee Season.

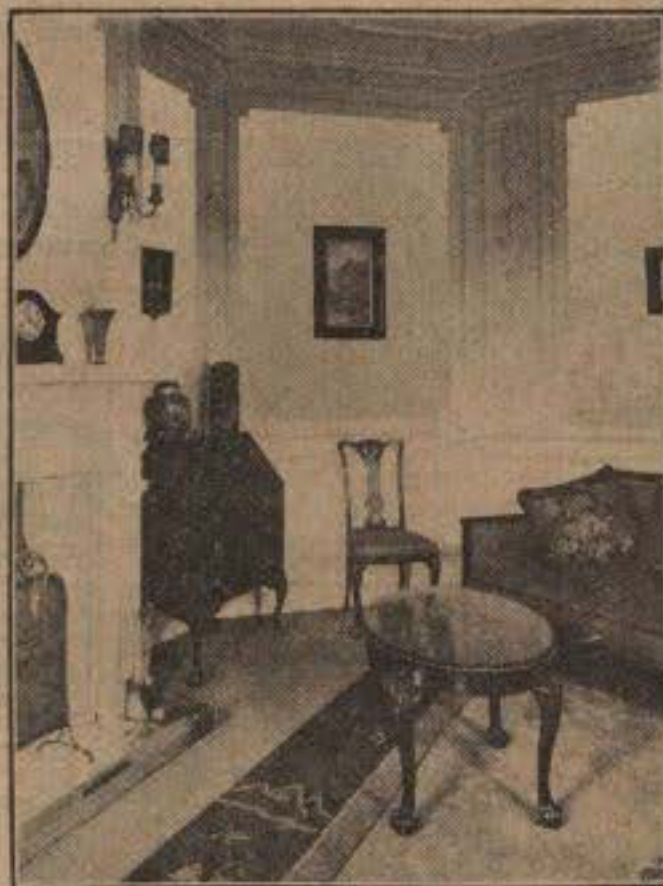
ACTIVE preparations for closing down and packing up the hives for winter should now be made, where the work has not already been done, but before finally packing up, do make sure that the hives are water-tight. Damp is the bees' greatest enemy; they will stand a great deal of dry cold, but damp is fatal to them.

It is an excellent idea to cover the roof of your hive with a piece of tarred waterproof felting; cut this to the size of the roof and then tack it on, and you will find that no amount of rain or damp will penetrate through.

Then for the blankets. In the first place, over the frames on which the bees cluster there should be a square of calico or American cloth, and in the centre of this cut out a three-cornered flap, which you can turn back without disturbing the whole quilt when you give the bees a candy cake. See that this quilt fits down tightly at the edges to prevent draughts. About four thicknesses of blanket or felting over this, and a bag filled with chaff, will make a cosy and comfortable house for your bees through the winter. Newspapers may be used instead of the chaff cushion, and they make a very good draught-proof covering.

Do not under any consideration feed your bees with syrup now. It is much too late in the season. If you give them syrup they will store it away in the cells, but they will not be able to seal it over, as there is not enough warmth in the hive for the process of wax-making, and the presence of unsealed food in the hive during the winter is very dangerous, as it will probably ferment, and this gives the bees dysentery. So if any of your stocks are short of stores give them a candy cake, and this will keep them going.

There are four substances which the bees carry into their hives—nectar, pollen, water, and propolis, or bee glue, and an unmitigated nuisance the latter substance is to the beekeeper at this time of the year. It sticks your fingers firmly together, so that they adhere to every single thing that you touch, and it stains them a deep greenish yellow. If you get very badly stained you will find that ordinary soap and water is almost powerless to remove it. You should first rub your hands with oil or lard, then wash them in very hot water. If you are unlucky enough to get any on your clothing do not try to wash it off, but treat with some sort of spirit, such as petrol, benzol, or methylated spirit.—M. G. Kennedy Bell in a talk on October 26.



A DRAWING ROOM IN THE SMALL FLAT.

A room such as Mrs. Menzies writes of in her article in column three.

Furnishing the Small Flat—I.

IN furnishing a small space, whether it is a flat or a house, it is essential that background shall be restful and harmonious.

Greys, blues, mauves, and green in delicate tones, lightened by white or cream friezes and paintwork, may be successfully used in close proximity.

Pattern is an element which must be very carefully considered in the small space. It is not wise to indulge in wallpaper of large and definite pattern. There is an endless range available of very beautiful papers in plain colourings, gloss stripes, or stippled and cloudy effects.

Another medium, very successful for plain colours, is the new washable wallpaper, which has a surface not unlike that of distemper, but which claims better wearing and washing qualities than the latter.

In the small space much dark paint is inadvisable, but one has to face the practical difficulty of the housewife, who realizes that the constant movement through two or three rooms means, with light paint, either endless labour or a permanently dingy surface. This problem may, to a certain extent, be solved, and the lightness of the room maintained by painting doors in two colours, the inner panels of white or a lighter shade, while the raised beading and surround are painted in a dark, harmonizing tone.

The new cellulose preparations are also helpful, either brushed or sprayed on. This paint dries with the hardness of porcelain and does not hold finger-marks. Also, it is easier to wash, and very much more durable than ordinary paint.

Where pattern is desired, it is safer, in a small space, to make it up in panel effects, either with plywood or paper. An excellent example of this will be seen in the accompanying illustration. Pattern may also, of course, be successfully included in fabrics of floor coverings, and there is an endless range of delightful fabrics now on the market. These, of course, can only be chosen to suit the individual taste of those who are to live in the room, but one word of advice may be given which applies to all rooms, and that is: Don't mix your patterns carelessly.

If it is not possible to use the same material for curtains and loose covers, let one be patterned and the other plain, in a tone which picks up one of the colours in the patterned fabric.

Pattern in carpets and floor coverings needs very serious consideration. The soft colourings and designs of Oriental rugs and carpets are always safe, and there are many patterns of several types which are not only attractive at the first glance, but are also pleasant and restful to live with. On the other hand, there are designs which are at first attractive, but which, when one has lived with them for a time, seem to become curiously obtrusive and active.

Reproductions of priceless old Oriental rugs and carpets are carried out with almost perfect fidelity in really beautiful colourings.

Hand-woven rugs and carpets modern in colouring and type are being made in many craft-workers' studios. These are mostly decorative, well made, very warm, and of almost everlasting wear, but they are frankly rather expensive to buy.

For certain rooms, where a decorative effect must be achieved at a low cost, there is a large rug on sale which is something of a novelty; that is to say, it is like most novelties—an old idea made up in a new style. It is made up in a closely-woven coco fibre with a corded effect. The colourings are exquisite and very varied, and the rugs wear extremely well.

For bedrooms there are many varieties of straw mat. Many people complain of the difficulty of cleaning these, but all types of straw matting may be kept in good condition by wiping them over

(Continued on page 259.)

TWO VOLT VALVES OF CHARACTER

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INDISCRETIONS OF THE MICROPHONE.

A Nightmare of the Talking Films.

By Graham Eltham. Drawing by Aubrey Hammond.

I HAVE been a listener for four years, yet I cannot recall a single instance in which that malicious eavesdropper, the microphone, has turned and, so to speak, bitten the hand which gave it being. Its behaviour has been exemplary. It has never repeated those things which it ought not to have repeated nor left unrepeated those things which it ought to have repeated. That is a strange thing.

The average man is a hearty, spontaneous and indiscreet individual—and a very good thing, too, for could there be anything so dull and bloodless as a world which thought before it spoke? He is, in ordinary life, constantly speaking his mind, forgetful of the company he is in—but once let him come to a studio in the rôle of broadcaster and he becomes as discreet as Talleyrand or the Governor of the Bank of England. Have you ever heard a radio-artist, at the conclusion of a passionate rendering of Sidney Carton's last speech, forget the microphone and bid good night to the Announcer with the words, 'I'm off to the Pig and Whistle before they close!' or a Bishop, after the last words of his studio sermon, whisper agitatedly, 'I must be going now. The last train to Cloisterborough leaves Paddington in thirteen minutes,' or that noted Italian tenor, Signor Roberto Wiganini, conclude his fiery singing of an aria from *Tosca* with the charmingly natural sentiment, 'Lumme! that top note!'

No, you haven't! Neither have I.

There can be only two reasons for the absence of contretemps such as these: (a) that broadcasters are so awed by the studio that they mind what they are saying, or (b) that the microphone is not as soulless as scientists imagine and that, like a discreet servant, it knows when to keep its ears closed and its mouth shut.

So much for our British microphones. But not every member of that sensitive family is so gifted. For instance, the microphones now employed at Hollywood for the manufacture of 'talking-films.'

One can understand that, at Hollywood, discretion is at a discount. There is no tradition of discretion. To be discreet in California is, frankly, to be ranked a failure. Says Mr. Otto Katzenjimmer, her director, to Miss Doria Duckson, his highly-paid 'star': 'See here, kid. What's this I hear about the interview you gave to the "fan journals"?' Said you didn't care to speak

about your work, didya? Said ya couldn't understand what the hicks saw in ya acting? Cut that right out!' In Hollywood, if you are indiscreet enough about your work, your play, your pay, your marriage, and your divorce, you will get to the top. And it is into this atmosphere of concentrated indiscretion that commerce has now introduced the microphone. The microphone, I am afraid, has succumbed to temptation. Though broadcasters remember the microphone, movie stars, who have not been brought up to be so careful of what they say, may from time to time forget it.



Yesterday, for example, I was privileged to be present at a private showing of *Love's Dust*, the first talking film to be manufactured by the O.K. Film Corporation. The privilege was a very special one. The film had never been previously shown. As soon as completed it had been forwarded to London, where Otto Katzenjimmer, president of the Corporation, is spending a few weeks. No 'cutting' or improvement of any kind had been allowed, for Mr. Katzenjimmer wished to have first-hand evidence of the possibilities of the Parlograph, the particular sound device employed by his corporation. Let me give you some idea of what I heard and saw as, together with the great movie magnate and his cigar, I sat in a dark room in a Wardour Street theatre:—

The O.K. Film Corporation presents
DORIA DUCKSON

in
LOVE'S DUST
By Ermintrude Guffey
From the successful novel by
Walter Frampton Hunt.

Caption.—On the fringes of the Great Sahara where men are men, as the Hon. Mildred McFarlane, daughter of Lord Aspirin, discovers to her cost.

Scene.—Interior of a striped tent, overloaded with tiger skins, fretwork tables, and rifles resembling prehistoric baffles in shape. El Moro, Sheikh of the Patooties, waving a whip at Miss Duckson, who is in the grip of half a dozen Bedouins who are taking care not to cross her riding brooches. Suddenly, from concealed loud-speakers, the talking begins. And how!

Hon. M.: Say, sheikh, you ain't gonna get away with that cave stuff with the daughter of an earl.

Sheikh: Proud Englishwoman, you're talking bunk.

Hon. M. (to Bedouins): Go easy or I'll report you to Mr. Katzenjimmer. I ain't going to stand for having my wrists broken by a couple of extras!

Producer's Voice (off): Hold that indignation, baby—and don't, for the huvva Coolidge, forget that this is a talking film.

Hon. M.: If I get any more insults from this crowd of celluloid-manglers, I break my contract.

Sheikh (sotto voce): Aw, quit that stuff, Doria, and be yourself.

Hon. M.: You may burn me, or torture me, but I ain't gonna yield.

Sheikh: You make me smile. Now, you boys, beat it.

First Bedouin (as they reluctantly beat): Ain't he the lucky sheikh?

(The Sheikh takes the Hon. M. roughly in his arms, but not so roughly as to conceal the famous legs which are insured for a million dollars.)

Sheikh: Girl, you madden me!

Hon. M.: Not half as much as you madden me! Next time you play opposite me, Buddy, you go some place and have a shave foist.

Producer (off): Remember the microphone, Miss Duckson! (Aside) This girl will get me the air.

Hon. M. (remembering): You won't look so clever, sheikh, when my pop arrives here with the Yewnted States Cavalry.

Sheikh: Your pop, my elbow! Not for nothing am I known as 'Wind of the Desert.' When a son of the sand takes a fancy to an Englishwoman—

Hon. M.: Keep your dialogue snappy, boy. I've a luncheon date at the Montmartre with John Gilbert.

Sheikh: Did you hear the story about—

Producer (off): Quit that gossip and remember you're in the Sahara, not Santa Barbara.

Hon. M.: I'll say he has the nerve!

Producer (off): Miss Duckson, for the huvva Lindberg, remember that microphone!

Hon. M. (remembering): You remind me of my brother who was lost when a child on the campus at Eton. We always thought it was gipsies, but maybe it was Bedouins. Say, Buddy, did you see my interview in the *Movie Monthly*? There was twelve pictures of me—much larger than Lilian Gish. She's so mad jealous that yesterday she—

(Sound of a shot and a fall.)

Many Voices: The producer's shot himself!

Hon. M.: I guess I'll make that luncheon date after all!

At this point I must have fallen asleep. After a while I woke up. Next to me, I could hear Otto Katzenjimmer snoring, too. 'Stop that snoring, or you'll spoil the film!'

'Film? What film?' said my wife.

'*Love's Dust*,' I answered.

She looked at me with pity. 'Another of your nightmares?'

'I suppose so,' I said.



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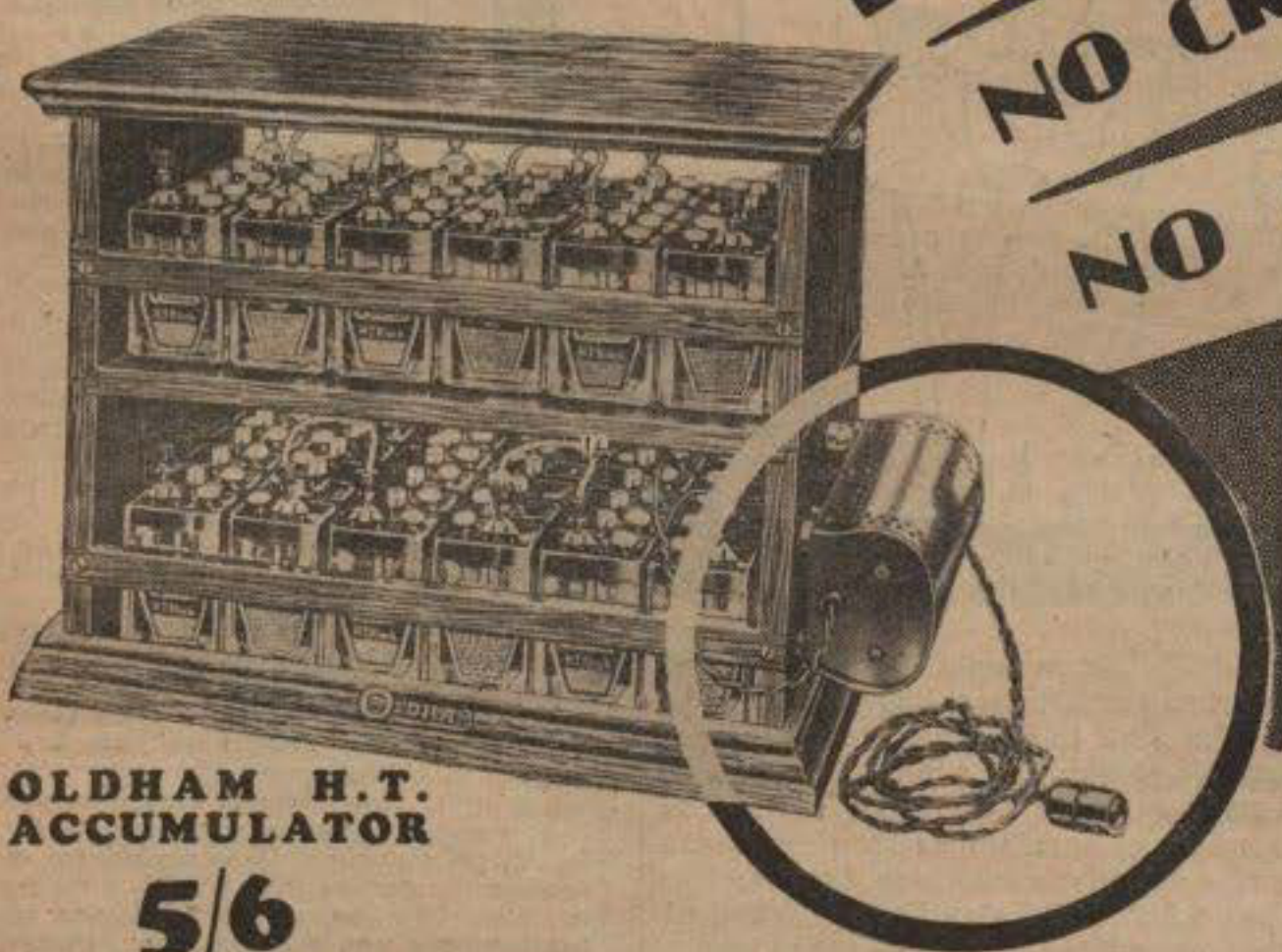
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FRANZ SCHUBERT

A Brief Introduction to the Centenary.

By J. A. Fuller-Maitland.

(Continued from page 227.)

to see that it depends on the exquisite alternation of the major and minor modes.

Among the songs more especially dear to the hearer who can enjoy the highest poetry in music I may mention nearly all of the songs from 'Wilhelm Meister,' 'Die Stadt,' 'Am Meer,' 'Die Wachtel-schlag' with its suggestion of the quail's note, 'Der Kreuzzug,' 'Die Sterne,' 'Aufenthalt,' 'Dass sie hier gewesen,' and that suave and long-drawn emanation of sheer loveliness, 'Nacht und Träume.' Some of these are in the collection published after the composer's death, as his 'Swan Song,' a collection unique among posthumous publications for the high level maintained throughout. That they should only have seen the light after the master's death, is an eloquent illustration of his carelessness with regard to the fruits of his genius.

IN the larger forms of instrumental music, Schubert touched supreme heights, and the glorious pair of movements which we call the 'Unfinished Symphony' is among the great things of the world. We need seek for no recondite reason for its remaining a torso; the composer obviously meant to complete it some day, as he sketched a scherzo and trio for it; it was most probably put away in a drawer and forgotten. In his happy-go-lucky life, with beautiful tunes calling to be written down at every hour of the day, it was only too likely that he should forget what he had written, and we know that on one occasion he failed to recognize a song he had composed only a fortnight before.

His other orchestral masterpiece, the great Symphony in C Major, will always seem too long for the enjoyment of people whose attention is apt to flag; but where is the musician who would have it shortened by a bar? It is easy to make excessive length a reproach, and there are some who cannot enjoy the B Minor Mass, the 'Meistersinger' or 'Götterdämmerung,' merely on account of the hours they occupy in performance.

Schumann's famous words 'heavenly length,' spoken of in the C Major symphony, may be applied to many other of Schubert's most individual compositions, like the great quintet with two violoncellos, or the two happy trios for pianoforte and strings. Those who regulate their musical pleasures by the clock must learn to pardon Schubert for writing and us for enjoying such compositions.

Still, even those who do not mind how much time their musical pleasures may take up may feel obliged to admit that in Schubert there are occasional instances of diffuseness; and it is not impossible that in other circumstances and with more frequent chances of hearing his larger works performed in public, he would have revised and shortened them. There are sometimes themes treated first one way and then another, as though the composer, in despair of ever hearing them properly given, just tacked together several ways of treating his idea, meaning to choose the best at a later time. But whether the time taken up in listening to Schubert's music seems to us long or short, we must echo Sir George Grove's touching summary, 'There never was one like him, and there never will be another.'

The Story of
Pelléas and Mélisande,

Debussy's Five-Act Opera which is to be broadcast on Monday (5GB) and Wednesday (other Stations). This synopsis will be of assistance to listeners to the Opera.

ACT I.

Scene 1. A Forest in Autumn.

Golaud (*Baritone*), a grandson of King Arkel of Allemonde, has lost his way whilst hunting. He finds a forlorn little maiden, Mélisande (*Soprano*), weeping by a well. She is richly dressed, and tells him that she has fled far from home. In the well she has lost a golden diadem, given her by one whom she will not name. She does not wish to recover it. Golaud tells her who he is, and persuades her to come with him to his home.

Scene 2. In the Castle, in Spring.

Here dwells King Arkel (*Bass*), with his daughter Geneviève (*Contralto*), Golaud, her son, and Golaud's little son, Yniold, whose mother is dead. There is also Golaud's half-brother Pelléas (*Tenor*).

Geneviève reads to her father, the old King, a letter from Golaud to Pelléas, in which he tells how he (who is much older than Mélisande) married the maiden but knows little of her history. By this marriage he disappointed Arkel and his mother, and therefore decided to leave them for a time. Now he hopes they will forgive him, and asks Pelléas to prepare the way for his return, and, if Arkel and his mother are willing to receive him, to show a sign—a beacon upon a tower. Arkel and Geneviève are agreed, and order the welcoming sign to be made.

Scene 3. Outside the Castle.

Mélisande and Geneviève are walking in the garden. This is a short scene in which an atmosphere of foreboding is developed. Pelléas joins them, and says that he may have to go away tomorrow. 'Oh, but why must you go?' says Mélisande.

ACT II.

Scene 1. By the Fountain in the Park.

Pelléas and Mélisande talk of the fountain, which, it is said, once possessed miraculous power to heal the blind. Pelléas questions her about her first meeting with Golaud. Mélisande loses her wedding ring in the fountain, and is sure it will never more be found. Mélisande says, 'How shall I answer Golaud if he asks where it is?' 'Tell him the truth,' replies Pelléas.

Scene 2. In the Castle.

Golaud, wounded whilst hunting, is being tended by his wife. She tells him that she is unhappy, but will not say why. There is in the place 'something that is stronger than herself.' He asks her where her ring is, and she, in confusion, pretends she dropped it in a cave by the sea. Golaud bids her go at once and find it, and suggests that Pelléas shall go with her. The scene ends with Mélisande's exclamation, 'Oh, I am very unhappy; all joy has gone for ever!'

Scene 3. A Grotto.

Mélisande and Pelléas are together. He describes the dark grotto, with which he is familiar, so that if Golaud asks her about it she will be able to reply. 'Let us away,' urges Mélisande. 'We will return another day,' says Pelléas.

ACT III.

Scene 1. A Tower of the Castle.

Mélisande is combing her hair, and singing 'My tresses wait your coming.' Pelléas comes by, and tells her that tomorrow he leaves. He begs her

to let him kiss her hand, and her hair, which flows down to him as she leans from her window. She urges him to leave her. Golaud comes upon them, and tells them that 'to play thus is childish. But you are very young.'

Scene 2. A Vault beneath the Castle.

Golaud shows Pelléas the depth of the abyss, which oppresses the senses with its gloom. Golaud warns Pelléas that he and Mélisande are too much together. Though he knows it is only child's play, yet it is unwise.

Scene 3. Before the Castle.

Golaud questions little Yniold (his son by his former wife) about Pelléas and Mélisande—whether they disagree, and why. Yniold says that they declare 'the door must not be open.' Golaud cannot understand. 'They are sad when I am not with them,' says Yniold; 'in the darkness they weep.' The child's answers but increase Golaud's doubts, without resolving any of them.

ACT IV.

Scene 1. A Room in the Castle.

Pelléas tells Mélisande that his father has told him he (Pelléas) must go abroad. He feels he must obey, and begs Mélisande that she will meet him once more, for the last time, by the fountain in the park. The aged Arkel comes to visit Mélisande. He tells her that he has noticed and pitied her preoccupation, that her eyes have the look of one awaiting a stroke of fate. Golaud now enters, and half distraught, in jealous rage at her innocent demeanour, drags her upon the ground by her hair.

Scene 2. By the Fountain in the Park.

Pelléas and Mélisande have met for the last time. Pelléas has determined to tell her all that he has been leaving unsaid. He must leave her, he avows, because he loves her. She, too, acknowledges her love. Golaud rushes upon them, and kills Pelléas. Mélisande flees, crying, 'All my courage has left me.'

ACT V.

Scene. A Room in the Castle.

Golaud, Arkel and a Physician (*Bass*) are at the bedside of Mélisande, who has given birth to a child. In the night in which Pelléas was slain, she and Golaud were found lying, unconscious, near the castle, both wounded, Golaud by his own hand. Mélisande had received but a slight hurt, which could not cause her death. Yet she is gravely ill. Golaud, now calm, laments his jealous violence. 'Their embraces were innocent,' he declares. Yet his suspicions will not rest. He begs Mélisande's forgiveness, and beseeches her to tell him if her love for Pelléas was innocent. She answers him that it was, but he cannot rest content. Arkel brings her the child, which she has not yet seen. She is too weak to take it. 'I believe she too will weep,' says Mélisande. 'She has my pity.'

'Tell me . . . tell me,' again urges Golaud in agony; but her soul is passing, and in a moment, whilst he still calls upon her, she is dead.

Arkel says the last word: 'She was only a peaceful little soul that has suffered and did not complain. 'Twas just a frail, mysterious being, like everyone . . . the child must live to replace her. It is the turn of her poor little daughter.'

Complete details of the Cast, etc., of 'Pelléas and Mélisande,' with
AN INTRODUCTION TO THE OPERA By EDWIN EVANS
will be found on pages 241, 248, 249.

8.45

An Appeal by Dame Madge Kendal

SUNDAY, OCTOBER 28

2LO LONDON & 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

9.5

The London Chamber Orchestra

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

3.30 A CONCERT

DOROTHY BENNETT (Soprano)
LEONARD GOWINGS (Tenor)
LESLIE ENGLAND (Pianoforte)
THE J. H. SQUIRE CELESTE OCTET

Overture, 'Oberon' Weber, arr. Squire

3.40 DOROTHY BENNETT

The Early Morning Graham Peel
The Fairy Laundry Montague Phillips
The Maid o' Dundee Scots Song, arr. Bell

3.48 OCTET

On wings of song Mendelssohn
The Bee Francois Schubert
Classica arr. Ewing

4.5 LESLIE ENGLAND

Two Fairy Tales, Op. 26, No. 3, and Op. 20,
No. 2 Medtner
Hark, hark, the Lark Schubert, arr. Liszt
Scherzo in C Sharp Minor Chopin

4.20 OCTET

Ave Maria Bach-Gounod
Second Hungarian Rhapsody Liszt
Cavatina Raff

4.40 LEONARD GOWINGS

May Night Brahms
Ah, moon of my delight ('Persian Garden')
..... Lehmann

4.48 OCTET

A Contrast in Waltzes:
Risette Lehar
Invitation to the Waltz Weber

5.2 DOROTHY BENNETT and LEONARD GOWINGS

Under the stars Goring Thomas
A Night in Venice Lucantoni

5.10 OCTET

Evensong at Twilight J. H. Squire
Introduction and Rondo Capriccioso
..... Mendelssohn

Abide with me S. Liddle

5.30

Reading from
'THE PILGRIM'S PROGRESS'
IV, 'Vanity Fair and Mr. By-ends'

AND the name of that town is Vanity;
and at the Town there is a Fair kept,
called Vanity Fair; it is kept all the year
long; it beareth the name of Vanity Fair
because the Town where 'tis kept is lighter
than Vanity; and also because all that is there
sold, or that cometh thither, is Vanity. . . .

5.45-6.15 app: Church Cantata

(No. 98) Bach

From St. Ann's Church

S.B. from Manchester

'WAS GOTT THUT, DAS IST WOHLGETHAN'
(What God does, that is surely right)

GLADYS SWEENEY (Soprano)
CONSTANCE FELPS (Contralto)
ARTHUR WILKES (Tenor)
REGINALD WHITEHEAD (Bass)
THE ST. ANN'S CHURCH CHOIR
GEORGE PRITCHARD (Organ)

THE NORTHERN WIRELESS ORCHESTRA
Conducted by T. H. MORRISON

(For the words of the Cantata see page 237.)

Next week's Cantata is No. 115, 'Mache dich,
mein Geist, bereit' ('Ready be my soul always').

8.0 Manchester Cathedral

S.B. from Manchester

THE BELLS
SPECIAL SERVICE

Hymn, 'Love Divine all loves excelling' (Ancient
and Modern, 520)

Lord's Prayer and Versicles

The Magnificat
The Lesson
Nunc Dimittis
Prayers

Hymn, 'City of God' (English Hymnal, 375)

Address by the Rev. HAROLD ANSON, M.A.

Hymn, 'The Day Thou Gavest, Lord, is Ended'
(Ancient and Modern, 477)

The Blessing

8.45 THE WEEK'S GOOD CAUSE:

Appeal on behalf of the Central Council for the
Social Welfare of Girls and Women in London
by Dame MADGE KENDAL

MANY different societies are working for the
welfare of girls in London. It is the
function of the Central Council to provide common
ground where workers of all creeds can meet
and consult with each other, with the L.C.C.,



W. and R. Downey

DAME MADGE KENDAL.

A charmingly Victorian portrait of the great Victorian
actress, who will appeal tonight on behalf of the Central
Council for the Social Welfare of Women and Girls.

and with the Government Departments on matters
which concern their work. The Council collects
and distributes information, organizes special
inquiries, and acts as a general staff for those
who take part in this great work.

Contributions, which may be earmarked for
particular societies or forms of work, should be
sent to Dame Madge Kendal, 117, Piccadilly, W.1.

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

9.5 An Orchestral Concert

CLAIRE CROIZA (Soprano)

THE LONDON CHAMBER ORCHESTRA

Conducted by ANTHONY BERNARD

Symphony in D William Boyce (1710-1779)
A Symphony before Sunrise Delius

IN the days when Handel's influence was great
in this country, William Boyce (1710-1779)
had an honoured name as a British composer
of force and individuality. This composer and
organist to the Chapel Royal, and Master of the
King's Music, is best known by his edition of a
great collection of Cathedral music. His own
compositions included anthems and services,
besides masque music, songs for the theatre, and
some chamber music.

DELIUS' lovely little impression for small
orchestra is one of his fairly recent works.
In it he evokes yet another of those moods in
which we delight—moods that have at once
something comprehensive and universal, that can
be enjoyed by a sensitive hearer of any nationality,
and also, we like to think, something that reflects
the peculiar beauty of our native countryside.

9.20 CLAIRE CROIZA and Orchestra

Chanson Triste Duparc
Clair de Lune Fauré

9.28 ORCHESTRA

Overture, 'The Ephesian Matron' Dibdin
Overture, 'Le Roi s'Amuse' (The King's
Diversion) Delibes
Perpetual Motion Poulenc

AT the beginning of last century there
were Pleasure Gardens at Ranelagh
which were among London's most popular
resorts.

Charles Dibdin, whom nowadays we
hardly remember except by a few such
songs as *Tom Bowling* and *The Jolly Water-
man*, wrote several light Operas for Ranelagh.
One of the greatest favourites was *The
Ephesian Matron*, which has a splendid
Symphony, or Overture, full of gay, lilting
melody.

POULENC (born 1899) is one of the youngest
of the French group of young composers
formerly known as 'The Six,' who in methods
differed a good deal from each other, but
who were at one in their iconoclasm. They
aim particularly at clarity and concision—so
say their supporters. His work *Mouvements
Perpetuels* was originally written for Piano-
forte, and has been arranged by the composer
for a chamber orchestra consisting of a small
body of Strings, with one each of Flute, Oboe,
Cor Anglais, Clarinet, Bassoon, and Horn.

10.0 CLAIRE CROIZA

French Folk Songs

10.8 ORCHESTRA

Lullaby for a Modern Infant Besly
Overture in D Schubert

MAURICE BESLY is a young Yorkshireman
who, since the war, has become well
known, first in Oxford, as organist of Queen's
College, and conductor of the Oxford Orchestra,
and then in the wider world of music, as
conductor and composer.

We hear a great deal about the 'forward'
children of today. Mr. Besly playfully assumes
that the modern babe demands, even in his
cradle, something a little different from the
old-fashioned Lullaby. It will be found, how-
ever, that this piece is not, after all, excessively
'modern,' at any rate in the sense of being
cacophonous.

SCHUBERT wrote three Overtures in the key
of D, one when he was fifteen and the other
two about five years later. One of the later
ones is in two Movements, respectively slow and
quick, the first being similar to a section of
the Overture we know by the name of the
play *Rosamunde*.

10.30

Epilogue

'The Labourers in the Vineyard'

SUNDAY, OCTOBER 28

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

8.0 Manchester Cathedral Service

3.30 An Orchestral Programme

(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA

(Leader, FRANK CANTELL)

Conducted by JOSEPH LEWIS

Overture, 'Der Freischütz' ('The Marksman')
Weber
Tone Poem, 'Gwalia' *Lyon*

WEBER was uncommonly successful in catering for early nineteenth century German tastes in Opera, which lay in the direction of folk-legends, tales of romantic and chivalrous deeds, and homely sentiment.

The Opera, *The Marksman*, is about mysterious deeds of black magic, the romantic love of a huntsman, and the machinations of his rival—a capital plot for those who like opera hot and strong, and don't trouble too much about its improbabilities. *The Marksman* went down at the first performance, so Weber wrote, with 'Incredible enthusiasm. . . I was called before the curtain. . . verses and wreaths came flying up. *Soli Deo gloria*.' His Overture is built on melodies sung in the opera.

DR. LYON, a musician largely self-taught, and long prominent in the musical life of the North of England, has composed a great many works—four operas, several 'Mélodrames,' Suites for Orchestra, chamber music, etc. His Welsh Tone Poem, *Gwalia*, is his Op. 37.

3.50 FOSTER RICHARDSON (Baritone) and Orchestra
Ralph's Serenade ('The Fair Maid of Perth')
Bizet

3.58 ANGEL GRANDE (Violin) and Orchestra
Violin Concerto in D, No. 4 (K218) .. *Mozart*

FOSTER RICHARDSON
Droop not, young lover *Handel*
I will not grieve *Schumann*
I triumph! I triumph! *Carissimi*

4.40 ORCHESTRA
Sixth Symphony in C *Schubert*
Adagio-Allegro; Andante; Scherzo; Allegro moderato

IT is uncommonly pleasant to hear one of Schubert's symphonies that is very rarely played. This one dates from 1818, when Schubert was twenty-one. It was first performed as an act of commemoration, at a concert given a month after his death. There is a richness and freedom in the work that shows the composer's powers are ripening and his technical grasp is more assured than in the other five works he had written in this form. The *Unfinished*, of course, and the great C Major, were yet to come.

There are four Movements, the first being preceded by a slow Introduction. Note the very happy start given to both the main tunes of this Movement by their being thrown off by the Woodwind.

The Second Movement is one of Schubert's lovely, heart-easing Andantes.

The Third Movement is not the old Minuet, but a Scherzo, brilliant and piquant in its tip-toe delight.

The Last Movement sums up the rhythmical joys of the work, keeping up an exhilarating flow of light and power without flagging.

5.5 ANGEL GRANDE

The Song of the Nightingale *Sarasate*
Cancion (Song) *De Falla*

ORCHESTRA

Suite, 'Picturesque Scenes' *Massenet*
March; Ballet Air; Angelus; Bohemian Fête

FEW French composers of last century attained speedier or more consistent success than Massenet. He was a brilliant student, and of his score or more of operas the greater part enjoyed immense popularity. At the age of thirty-four he received the decoration of the Legion of Honour, and two years later he became a member of the Academy of Fine Arts—the youngest member ever elected. Not many of his operas have survived in England, but *Manon* was for long a great favourite at Covent Garden.

5.30-5.45 READING FROM 'THE PILGRIM'S PROGRESS'
(See London)

8.0 Manchester Cathedral Service
(See London)

8.45 THE WEEK'S GOOD CAUSE (From Birmingham):
Appeal on behalf of the Birmingham Society for the Care of Invalid Children, by Mr. THOMAS J. KENNEDY

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 A MILITARY BAND CONCERT
JOHN THORNE (Baritone)
DOROTHY HESSE (Pianoforte)
THE WICKLESS MILITARY BAND
Conducted by B. WALTON O'DONNELL

Overture, 'The Well of Love' *Balfe*

9.12 JOHN THORNE
Lord Randal *Cyril Scott*
The Two Corbies *Hely-Hutchinson*

9.20 BAND
Six Waltzes, Op. 39 (Second Group)
Brahms, arr. Gerrard Williams

9.30 DOROTHY HESSE
Moment Musical, No. 3 } *Schubert*
Impromptu (Theme and Variations in B Flat) }
Tarantella *Chopin*

9.45 BAND
Selection, 'Samson and Delilah' *Saint-Saëns*

10.7 JOHN THORNE
Bonnie George Campbell *F. Keel*
Dusk on the Hill *L. Cover*
Sea Fever *Ireland*

10.15 BAND
Slumber Song } *Schumann*
Arabesque }

10.30 Epilogue

(Sunday's Programmes continued on page 236.)



DOROTHY HESSE,
pianist, plays in the Military Band Concert at 9.0 tonight.

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Sunday's Programmes continued (October 28)

5WA CARDIFF. 353 M. 850 KC.

2.45 Annual Service of the Bristol Young Men's Christian Association Relayed from Bristol Cathedral
THE Y.M.C.A. BROTHERHOOD CHOIR and ORCHESTRA
Order of Service:
Processional Hymn, 'Praise to the Holiest in the Height' (A. and M., No. 172)
The Lord's Prayer. Versicles
Psalm No. 136, 'O give thanks unto the Lord'
First Lesson: I Maccabees ii, 50-64 (Captain R. A. NORMAN, Secretary, Western Division, Y.M.C.A.)
Second Lesson: Jude xvii to the end (The Rev. Canon FLETCHER, D.D., Canon in Residence)
Nunc Dimittis
The Creed. Versicles. Prayers
Anthem, 'Hail! Gladdening Light'
Sermon: The Rt. Rev. the LORD BISHOP of BRISTOL
Hymn, 'Thou Whose Almighty Word' (A. and M., No. 360)

5.0 S.B. from London
5.45-6.15 app. S.B. from Manchester
8.0 S.B. from Manchester
8.45 THE WEEK'S GOOD CAUSE:
An Appeal by Major ROBERT HOGGARD, Divisional Commander of the Cardiff Division of the Salvation Army
8.50 WEATHER FORECAST; NEWS (9.0 Local Announcements)

9.5 An Orchestral Programme
NATIONAL ORCHESTRA OF WALES
Conducted by WARWICK BRAITHWAITE
Overture, 'Hebrides'... Mendelssohn
Keltic Suite... Foulds
FREDERIC COLLIER (Baritone)
Tom Bowling... Dibden
The Lass that loves a sailor
While the Foaming Billows Roll
Lane-Wilson

ORCHESTRA
Rhapsody, 'Brigg Fair'... Delius
FREDERIC COLLIER
The Fishermen of England... Phillips
The Stockriders' Song... W. James
The Yeoman of England... German
ORCHESTRA
Colonial Song... Grainger
Shepherd's Hey...
Four English Dances... Cowen

10.30-10.50 The Silent Fellowship

5SX SWANSEA. 292.1 M. 1,020 KC.

2.45 S.B. from Cardiff
5.0 S.B. from London
5.45-6.15 app. S.B. from Manchester
8.0 S.B. from Manchester
8.45 THE WEEK'S GOOD CAUSE:
SWANSEA Y.M.C.A. DIAMOND JUBILEE (1868-1928)
An Appeal on behalf of the Swansea Y.M.C.A., by Mr. W. G. CADENHEAD (General Secretary)
The Swansea Y.M.C.A. has now been in existence for 60 years, and has done much

useful work for the community in that time. Of recent years its work for the boys of the town has been an especial feature, and it is in connection with the debt incurred in this branch of the work that an appeal is being made.

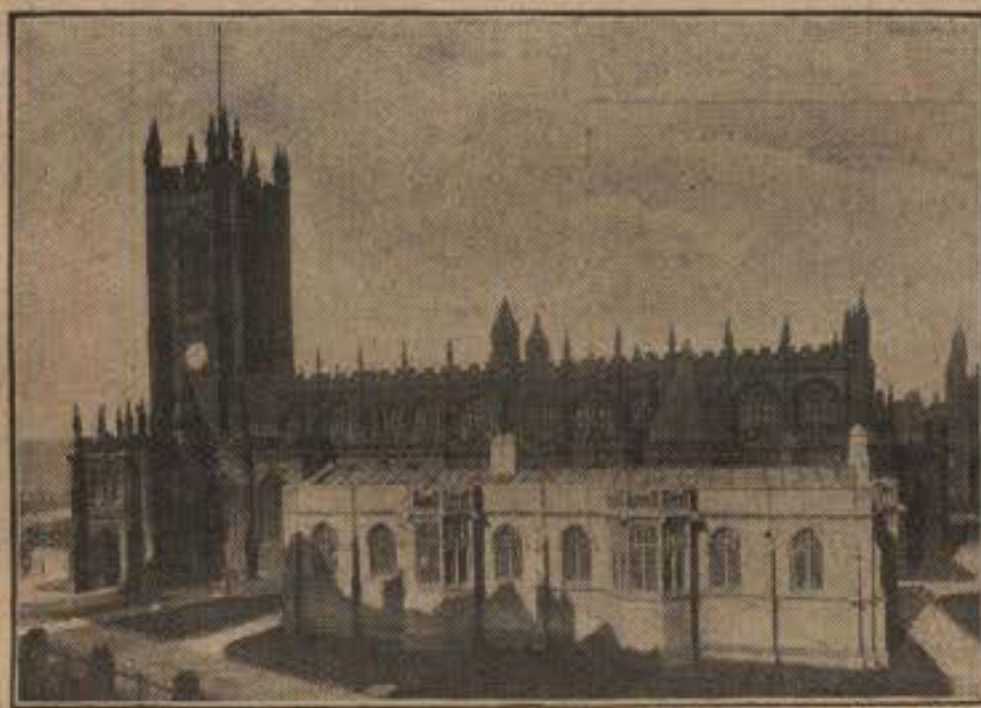
8.50 WEATHER FORECAST, NEWS (9.0 Local Announcements)

9.5-10.50 S.B. from Cardiff

6BM BOURNEMOUTH. 326.1 M. 920 KC.

3.30 S.B. from London
5.45-6.15 app. S.B. from Manchester
8.0 S.B. from Manchester
8.45 THE WEEK'S GOOD CAUSE:
Appeal on behalf of the Children's Hospital and Maternity Home, Ryde, I.O.W., by the Hon. MABEL GOUGH-CALTHORPE (Chairman)
8.50 S.B. from London (9.0 Local Announcements)

10.30 Epilogue



MANCHESTER CATHEDRAL, from which the evening service will be relayed by Manchester Station (broadcast also from London and Daventry) at 8.0 tonight.

5PY PLYMOUTH. 400 M. 750 KC.

3.30 S.B. from London
5.45-6.15 app. S.B. from Manchester
8.0 S.B. from Manchester
8.45 THE WEEK'S GOOD CAUSE:
Appeal on behalf of the Borough Hostel for Women and Girls, Devonport, by LADY BENTINCK
ONE of the most deserving institutions in Devonport is the Borough Hostel for Women and Girls, which provides for them a temporary home. The Devonport branch was the pioneer in this cause, and opened in 1863 with a capital of £67. The charges made for the comfortable accommodation at the Hostel are extremely moderate.
Contributions should be addressed to Mr. E. Nicholls, Lloyds Bank, Devonport.

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

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

3.30 S.B. from London
5.45-6.15 app. S.B. from Manchester

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

10.30 Epilogue

2ZY MANCHESTER. 584.6 M. 780 KC.

3.30 S.B. from London
5.45-6.15 app. Church Cantata (No. 98)—Bach
Relayed from St. Ann's Church
Relayed to London and Daventry (See London Programme)
8.0 Manchester Cathedral
A SPECIAL SERVICE
Relayed to London and Daventry
THE BELLS
THE SERVICE
Hymn, 'Love Divine all loves excelling' (Ancient and Modern, 520)
Lord's Prayer and Versicles
The Magnificat
The Lesson

Nunc Dimittis
Prayers
Hymn, 'City of God' (English Hymnal, 375)
Address by the Rev. HAROLD ANSON, M.A.
Hymn, 'The Day Thou gavest, Lord, is ended' (Ancient and Modern, 477)
The Blessing

8.45 THE WEEK'S GOOD CAUSE:
An Appeal on behalf of the Cheshire Nursing Association, by The Honourable LADY BARLOW
Donations should be sent to the Honourable Lady Barlow, Torkington Lodge, Hazel Grove, Stockport.

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

10.30 Epilogue

Other Stations.

5NO NEWCASTLE 512.5 M. 960 KC.

3.30:—S.B. from London. 5.45-6.15 app.:—S.B. from Manchester (see London). 8.0:—A Religious Service, Relayed from Brunswick Wesleyan Chapel. Hymn, 'As pants the hart for cooling streams' (Methodist Hymn Book, No. 510). Prayers, Lord's Prayer (Turle). Anthem, 'Blessed are the merciful' (Hills). Reading, Hymn, 'What shall I render to my God?' (M. H. B., No. 375). Address by the Rev. T. H. Kirkman, Minister of Jeumont Wesleyan Church. Hymn, 'We give Thee but Thine own' (M. H. B., No. 940). Sevenfold Amen. Organ Voluntary, Grand Chorus in B Flat (Dobson). 8.45:—Appeal on behalf of the Ladies' Guild, British Sailors' Society, by Engineer Rear-Admiral A. S. Crisp, C.B.E. 8.50:—S.B. from London. 10.30:—Epilogue.

5SC GLASGOW. 405.4 M. 740 KC.

3.30:—Orchestral Concert. The Station Symphony Orchestra, conducted by Herbert A. Carruthers. Overture, 'The Bartered Bride' (Smetana). Dora Labbette (Soprano): With thee the unsheltered moor I'd tread, Bless the day, and how blest the maid (Handel). Orchestra: Variations on a Theme of Haydn, Op. 56a (Brahms). Robert Radford (Bass). Orchestra: Sinfonietta in D Major (David Stephen). (First Performance.) (Conducted by the Composer.) Dora Labbette: Rose Chérie (Zemire et Azor) (Méhul); Nightingale (Grieg); O sweetheart, come along (arr. Henry Gibson). Orchestra: Ballet Music, 'The Perfect Fool' (Holst). Robert Radford. Orchestra: The Ride of the Valkyries (Wagner). 5.30:—S.B. from London. 5.45-6.15 app.:—S.B. from Manchester (see London). 8.0:—S.B. from Manchester (see London). 8.45:—The Week's Good Cause: A Wireless Message for Animals' Week, by Col. K. H. M. Connal, Chairman of the Glasgow and West of Scotland Society for the Prevention of Cruelty to Animals. 8.50:—Weather Forecast, News. 9.0:—Scottish News Bulletin. 9.5:—S.B. from London. 10.30:—Epilogue.

2BD ABERDEEN. 500 M. 600 KC.

3.30:—S.B. from Glasgow. 5.30:—S.B. from London. 5.45-6.15 app.:—S.B. from Manchester (see London). 8.0:—S.B. from Manchester (see London). 8.45:—Interval. 8.50:—Weather Forecast, News. 9.0:—S.B. from Glasgow. 9.5:—S.B. from London. 10.30:—Epilogue.

2BE BELFAST 508.1 M. 980 KC.

3.30:—S.B. from London. 5.45-6.15 app.:—S.B. from Manchester (see London). 8.0:—S.B. from Manchester (see London). 8.45:—S.B. from London. 10.30:—Epilogue.

This Week's Bach Cantata

Church Cantata, No. 98.

'Was Gott thut, das ist wohlgethan.'
('What God doth, that is surely right')

BACH left three Cantatas on this text, designed for different Sundays in the Church year: the second of the three—No. 90—was broadcast from Glasgow Station on September 16, the Fifteenth Sunday after Trinity. All three Cantatas belong to a group of fifteen composed between 1728 and 1734, and though all are cast in a similar form—simple chorale cantata—each has its own individual character. That is true even of those which are based on the same text. In the opening chorus the melody of the chorale is sung by the soprano voices, accompanied by the others, and by independent instrumental parts. In No. 98, the melody of the Chorale, sung at the end in its simple form, is changed in the first chorus into a triple rhythm.

The instruments used in the accompaniment are two oboes and taille (the now obsolete tenor oboe, usually replaced by cor anglais), along with the usual strings and organ. There is a melodious oboe obbligato to the soprano aria, and all the violins in unison accompany the fifth number, a Bass aria. Elsewhere the winds are used merely to reinforce the voices.

The Chorale, sung at the end, is borrowed from Cantata No. 100, the third for which Bach used the same hymn. As he left No. 98, it came to an end with the Bass aria, an unusual and unsatisfactory close.

The text is reprinted from Professor Sanford Terry's 'J.S. Bach Cantata Texts, Sacred and Secular,' by kind permission of Messrs. Constable and Co., Ltd.

I.—Chorus.

What God doth, surely that is right,
His Word's a rock and bideth.
Where'er He guideth, day and night,
My heart in Him confideth.
He is my God,
Doth help afford
When foes are on me pressing,
So evermore I'll trust Him.

II.—Recitative (Tenor).

My God, when wilt Thou rescue me from this
world's misery, my anxious fears allaying?
How long here must I, day and night, to
Thee kneel crying? Is rescue not at hand?
The Lord of Hosts doth by them stand who
in His might and loving heart are trustful.
My hopes now therefore will I stake on One so
sure and faithful; for ne'er will He His own
forsake.

III.—Aria (Soprano).

Cease, sad eyelids, cease your mourning!
Lo, I bear
Undismayed my yoke of care!
God our Father liveth e'er,
Ne'er forgetting, loved ones blessing.

IV.—Recitative (Alto).

God hath a heart that still with pity overflows,
and when to Him the soul tormented cries to
ease its aching smart, He loving to the call
replies. God softened His heart. His mercy
and His care no limit knows. He gives His
word: who knocketh firm in faith, to him the
door stands wide. Be sure our voice is heard
when in our direct need we raise it, and beg
of God His strength to stay it.

V.—Aria (Bass).

Never Jesus will I leave
Till He shall upon me breathe
Words of comfort and His blessing.
He alone
As my Saviour will I own
'Gainst all foes my peace molesting.

VI.—Chorale.

What God doth, that alone is right;
Therewith will I content me,
Though trouble's ever in my sight
And pain and death are sent me.
My Father's care
Is ever near.
His strong right arm doth shield me,
To Him I trusting yield me.



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HALF A CROWN A WEEK

JUST imagine, noises below, you slip downstairs and find an uninvited guest helping himself to your plate, several of your wedding presents, and Patricia's jewellery. Of course, you would make him drop them, tie him up into a neat parcel, and then—?

Well, without a telephone you have to dress and go into the cold night, risking the "flu," pneumonia, and what not.

On the other hand—equipped with a 'phone—you simply ring up, say "police," and give your address to the operator. Several obliging constables turn up, and you go back to your cosy bed.

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7.45
Geoffrey Gwyther
with
Dorothy Dickson

MONDAY, OCTOBER 29
2LO LONDON & 5XX DAVENTRY
(361.4 M. 830 KC.) (1,604.3 M. 187 KC.)

7.45
Dorothy Dickson
with
Geoffrey Gwyther



- 10.15 a.m. The Daily Service
- 10.30 (Daventry only) TIME SIGNAL, GREENWICH ; WEATHER FORECAST
- 11.0 (Daventry only) Gramophone Records
- 12.0 A BALLAD CONCERT
ELLA GARDNER (Soprano)
CLAUDE PILGRIM (Tenor)
- 12.30 JACK PAYNE
and the
B.B.C. DANCE ORCHESTRA
- 1.0 THE PICCADILLY ORCHESTRA
Directed by LEONARDO KEMP
From the Piccadilly Hotel
- 2.0 BROADCAST TO SCHOOLS :
READINGS FOR SECONDARY SCHOOLS -
French—CAMILLE VIERE : 'Fables'
(La Fontaine)
- 2.20 Musical Interlude
- 2.30 Miss RHODA POWER : 'What the On-looker Saw—VI, A Day in Saladin's Camp'
- 3.0 Musical Interlude
- 3.5 Miss RHODA POWER : 'Stories from Mythology—How Maize was given to the Red Indians'
- 3.15 Musical Interlude ; (Daventry only)
East Coast Fishing Bulletin
- 3.20 A Studio Concert
JOHN PENNAR WILLIAMS (Baritone)
EUPHEMIA GRAY (Pianoforte)
LEON SIGHERA (Violin)
- 4.15 ALPHONSE DU CLOS and his ORCHESTRA
From the Hotel Cecil
- 5.15 THE CHILDREN'S HOUR :
Piano Solos, including 'Little Bird' (Grieg)
Played by CECIL DIXON
The Story of 'The Lit Chamber,' from 'The Path of the King' (John Buchan)
Various Violin Solos, among which will be 'Tempo di Minuetto' (Kreisler), played by LENA MASON
'Things you may not do in Hockey,' by MARJORIE POLLARD, the well-known All-England player
- 6.0 A Listeners' Talk
- 6.15 WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN ; TIME SIGNAL, GREENWICH
- 6.30 Musical Interlude
- 6.45 THE FOUNDATIONS OF MUSIO
SCHUBERT'S IMPROMPTUS
Played by VICTOR HELY-HUTCHINSON
(Pianoforte)
Impromptu I
Impromptu IV

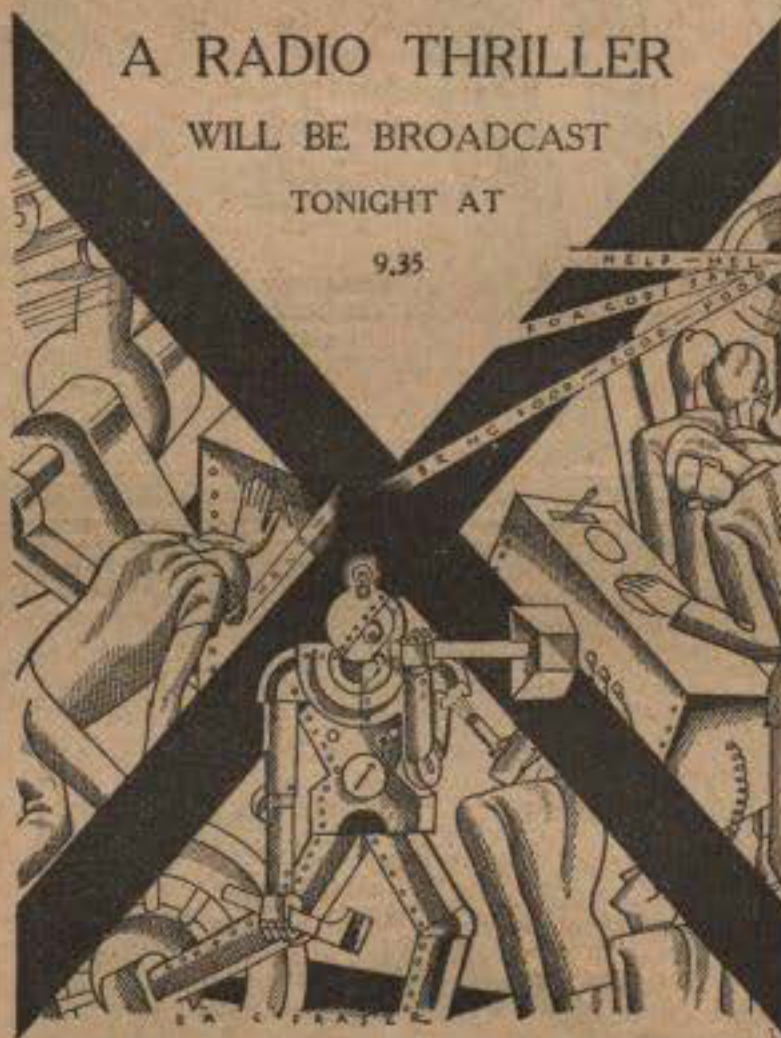
but in places ill-contrived in its form and redundant in its expression.

Or is it, perchance, not Schubert who is in fault, but we? Are our minds too easily wearied, and should we with more patient observation come to see that Schubert is as great an athlete of the long-distance run as of the hundred yards? Anyhow, at the latter he cannot be excelled. We must all admit that!

In a little group of his pieces the element of momentariness is expressed in the very title—'Musical Moments'—what an unambitious title, yet how much it has come to mean to us! Did Schubert invent that title? Perhaps not: the first publisher of these pieces was one Leidesdorf, himself a composer of sorts, and himself responsible for some pieces called *Moments of Melancholy*.

We find in the *Moments* and *Impromptus* a variety of moods, conveyed and contrasted in

- 7.45 Vaudeville
TOMMY HANDLEY (Compère)
DOROTHY DICKSON and GEOFFREY GWYTHYER
ELSPETH DOUGLAS REID (Character Studies)
ARTHUR PRINCE and JIM (The First Ventriloquist Figure with a Personality)
BILLIE HILL and HORACE PERCIVAL
(Musical Comedy Duo)
CHARLES STAINER (Banjo Solos)
JACK PAYNE and the B.B.C. DANCE ORCHESTRA
- 9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN



A RADIO THRILLER
WILL BE BROADCAST
TONIGHT AT
9.35

mostly simple forms. Very happy, we know, is Schubert's use of Variations, and of that form we have an example in the third *Impromptu*, to be played to-morrow.

- 7.0 Mr. JAMES AGATE : Dramatic Criticism
- 7.15 Musical Interlude
- 7.25 Signor S. BREGLIA : Italian Reading

ITALIAN is at once one of the easiest foreign languages for an Englishman to learn (especially if he ever learnt any Latin, and remembers any of it) and one of the most pleasant to possess. As the correspondence from listeners amply proves, Signor Breglia's series of readings, of which this evening's is the third, has met with a ready welcome, and obviously there are very many listeners who appreciate the chance of hearing Italian read by an Italian, with instruction in idiom and syntax, and a short talk on Italian literature and affairs. Those who are following his readings in Hachette's edition of the 'Novelle' should note that this evening he will start at the top of page 17, 'Del reato,' and continue as far as the bottom of page 20, 'al pasto della Lisa.'

- 9.15 Sir VALENTINE CHIROL : 'The Turkish Lightning Changer'

THIS is the first time that this distinguished traveller and writer has spoken at the microphone. Beginning his career as a diplomat, he abandoned the Foreign Office for travel and journalism, making himself in particular an expert on the Near and the Far East, and for many years he was director of the foreign department of *The Times*. His last published book, 'Fifty Years in a Changing World,' was hailed as one of the most brilliant pictures of contemporary history.

- 9.30 Local Announcements ; (Daventry only) Shipping Forecast

- 9.35 'X'
A Radio Play by
GEORGE CRAYTON
Characters :

- Vernon D. A. CLARKE SMITH
- Morton CLARENCE BLAKISTON
- Professor C. Learon MARCUS BARRON
- John Carthy JAMES RAGLAN
- John Spent HERBERT LUGG
- First Flying Officer WALTER WEST
- Second Flying Officer : : WALTER SCHOFIELD
- Third Flying Officer WALTER TOLIAS
- A Middle-aged Man JOHN REEVE
- His Wife MAUD GODDARD
- First Rustic HARVEY BRABAN
- Second Rustic ERIC NORTH
- A Motorist ARTHUR CLAY
- His Wife JULIET MANSELL
- The Inspector ARTHUR CLAY
- The Manager HARVEY BRABAN
- The Doctor JOHN REEVE
- The Nurse DORA JOHNSON
- The Coroner ERIC NORTH
- The Lady JULIET MANSELL

'X' was the name given by three wireless enthusiasts in England to an unknown station that seemed to broadcast the same programme every night—until the one occasion when it was interrupted by a desperate cry for help.

Behind the enigma of the mystery station lies a tale of machinery run riot ; of men imprisoned in a fortress of steel ; of a city ruled by semi-human machines, crushing the men who made them in their metallic grip. No stranger, more thrilling story was ever written by Jules Verne or H. G. Wells. And underlying it all is the hint of that unknown quantity—that dangerous, incalculable 'X'—that lurks in the machinery made by man.

- 11.0-12.0 (Daventry only) DANCE MUSIC : AMBROSE'S BAND, from the May Fair Hotel
(Monday's Programmes continued on page 241.)

SCHUBERT was a master of the miniature. Nobody has known better than he how to paint vividly on a small canvas. Perhaps, indeed, he paints best on such a canvas, for when he gives himself larger spaces to fill, he sometimes loses his sense of balance and proportion and provides what is in its every phrase lovely,

“FEAR IS DEAD—KILLED BY PELMANISM”

How a Clergyman Recovered His Lost Nerve

THOUSANDS of men and women are held back in life because they are afraid. They have lost confidence in themselves. They are afraid of something, they don't exactly know what. Sometimes they are afraid of the Future. Sometimes they fear the effect of being thrown up against some stronger and more vital personality than themselves. Sometimes they are afraid of the consequences of Action even if it is only the action of opening

the door of their employer's room or of ringing someone up on the telephone. Sometimes they are troubled by fits of Depression (that curse of modern times) and by strange, irrational fears and morbid thoughts which haunt them, interfere with their work and make their lives miserable. But there is no reason why they should go on being in this state. These fears can be killed by Pelmanism, as the following letter from a Clergyman shows :

“ Three years ago I completed a course of Pelmanism.

“ I began in a horrible neurasthenic state of 18 years' standing, with an impaired Will, an impaired Memory, utter lack of Self-Confidence, and full of Fears.

“ After a few weeks of the Course I was told (by someone ignorant of my taking it) that I looked brighter and more alert. Certainly the benefits grew and still show themselves. I finished the Course with a clear and calmer mind ; a restored Memory of good capacity ; a stronger Will and such Confidence that I have undertaken, and do undertake, duties and responsibilities such as would have been quite impossible a few years ago.

“ The latest experience of the benefits received is that I crossed to Belgium this year by the Dover-Ostend route. This may appear to be a trifle, but when I consider that the idea of being on a ship has, for 21 years, been the cause of innumerable nightmares, I look on the voyage as the greatest victory of my life. This fear is dead—killed by Pelmanism.

“ I certainly got my money's worth and a bit over, and look back with pleasure to the work of the Course, and the courtesy I received at the hands of the staff.”
(B 30,206).

PELMANISM banishes such irrational but harmful “ fears ” as these as though they had never been. It makes you sure of yourself and of your own scientifically-trained and consciously-directed powers. It gives you that sane, sensible Self-Confidence which wins the confidence of others, and enables you to make your presence felt in the world and to get ahead when, without it, you would have fallen behind. And it gives you much more than that. It trains your mind and increases your Efficiency. It trains your senses and enables you to cultivate an appreciation of the finer things of life. It drives away Depression and Morbid Thoughts and develops Self-Reliance, Self-Restraint and Mental Poise and Balance. Not only does it help you to increase your Earning Power, but it gives you a sane, sensible, cheerful outlook on life.

A BUSINESS MAN writes : “ I have no fears now ; they have all disappeared. My rather timid disposition has become a resolved, determined disposition. My capacity for work is far greater than that of a year ago.”
(G 31,329).

A TEACHER writes : “ I have more Self-Confidence and am not so subject to fits of Depression.”
(D 32,263.)

A CLERK writes : “ I am very happy to tell you that I have benefited greatly since commencing this Course, especially since my greatest weaknesses are Shyness and Lack of Self-Confidence. My nervousness has practically gone, and I feel a different person.”
(S 30,745.)

A SHOP ASSISTANT writes : “ The chief benefits I have derived from the Course are : Increased Self-Confidence, greater interest, wider outlook, keener mental grasp, more tenacious memory, ability to do more and better work with greater speed and less fatigue, and the formulating of an ambition. I am now living a life of purpose and true achievement.”
(P 32,187.)

A CIVIL-SERVANT writes : “ I began the Course in a state of mental distress caused by fears and a foreboding of evil. I have succeeded in regaining Confidence and driving these fears away. I have thus acquired a calmness of outlook that reflects itself in my work, in my conversation, and in my appearance.”
(J 33,099.)

A NURSE writes : “ I have a much brighter outlook on life and have to a large extent regained poise of mind and body. No matter how tired and dismal I may feel on waking, before I am half-way through the exercises I feel quite cheerful and ready for anything.”
(A 32,142)

A SHORTHAND TYPIST writes : “ I have found a much greater interest in life. I am much happier, for I have found the pleasure which comes from Self-Confidence.”
(L 33,030.)

A HOUSEWIFE writes : “ My greatest difficulty in life was the finding of Contentment and Happiness. As I progressed through the Course my character changed. At the present time I am more content and happy than I have ever been before in my life.”
(H 11,166.)

AN ASSISTANT ANALYST writes : “ I am more efficient now than before I commenced the Course. Before taking the Course I had occasional feelings of Depression, but I have found a sure cure for these in Pelmanism. My response to the beauties of Nature is greatly increased owing to improved powers of Observation, and a walk in the country is now a delight—whereas I used to look on it as a mere physical exercise.”
(E 32,025.)

By enrolling for the revised Pelman Course, readers are now able to utilise for their own personal advantage the results of the latest Psychological research, and (under the expert direction of the instructors of the Pelman Institute) to apply recognised Psychological principles to the solution of their own personal difficulties in Professional, Business, and Social Life.

DEPRESSION BANISHED.

Pelmanism is fully explained in an interesting book entitled “ The Efficient Mind.” Read in this book how Pelmanism banishes Depression, Mind-Wandering, Forgetfulness, Timidity, Lack of Confidence and Indecision, and how it develops in their place Observation, Initiative, Concentration, Self-Confidence, Optimism, Cheerfulness, Organizing Power, Resourcefulness, Business Acumen, a Good Memory, the Power of Thinking Creatively and other equally valuable qualities. To get a copy of this book, fill up the adjoining coupon and post it to-day to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1. The book will be sent you by return of post, gratis and post free.

“THE EFFICIENT MIND.”

Free Book Which Everyone Should Read.

Everyone who wishes to “ get ahead ” in life should write to-day for a free copy of “ The Efficient Mind.”

This book contains a full description of the revised Pelman Course. This Course contains the cream of the unique experience gained by the Pelman Institute, with its branches throughout the world, in the course of training the minds of over half a million men and women.

HAPPINESS INCREASED.

Pelmanism makes people more competent in every way. It does not develop one faculty at the expense of all the others, but gives you an all-round efficiency. As a result of taking up Pelmanism, thousands of people find that they are “ getting on ” instead of “ falling behind,” that they are “ pushing ahead ” instead of “ drifting,” that they are being selected for promotion, that increases of salary and income are coming to them, that, in short, they are making headway in the Business or Professional world.

With this increase in mental efficiency there comes, as is only natural, an increase in happiness and contentment.

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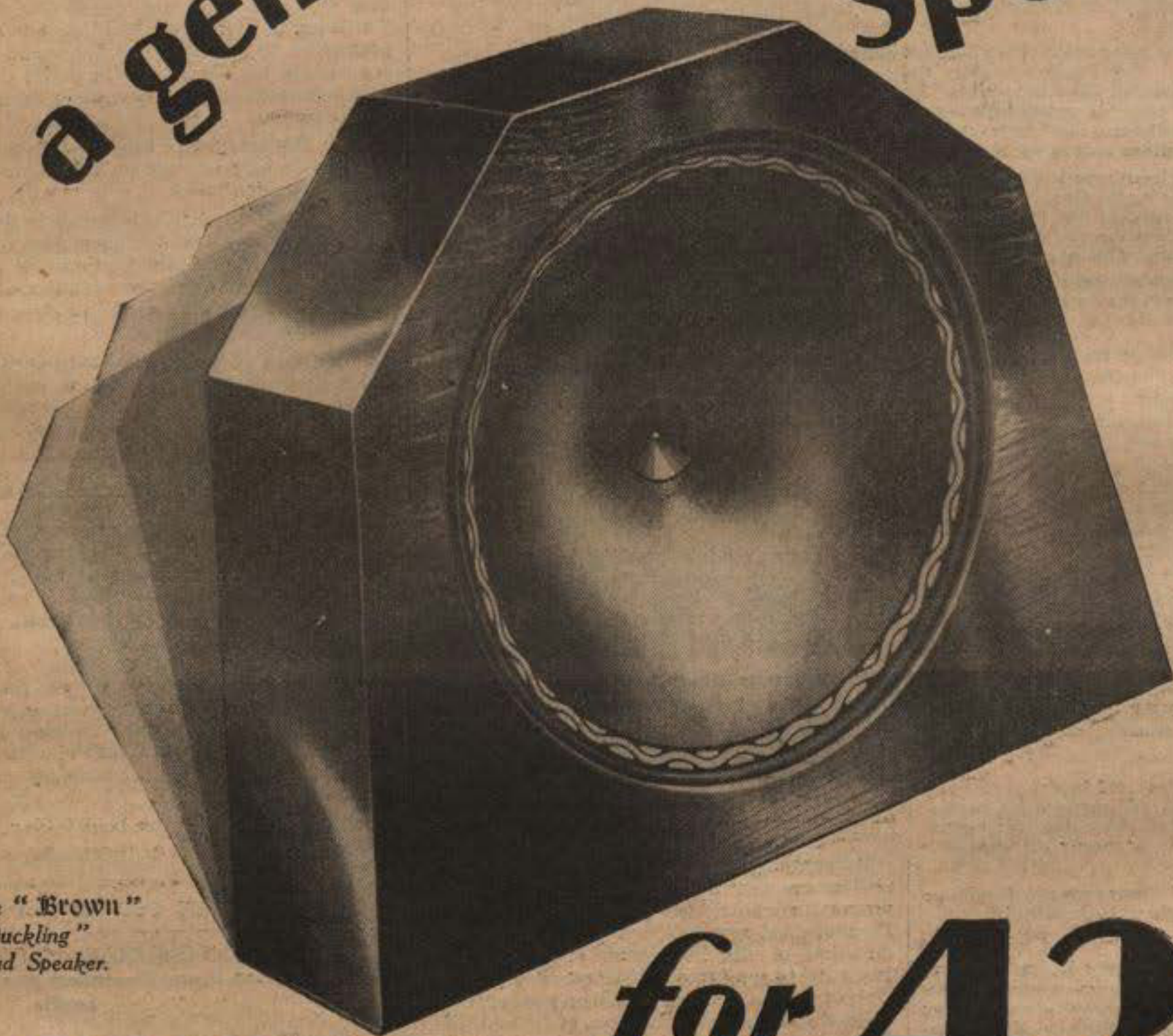
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Monday's Programmes continued (October 29)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

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- 3.0 LOZELLS PICTURE HOUSE ORCHESTRA
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BERT ASHMORE (Tenor)
FRANK NEWMAN (Organ)
- 4.0 JACK PAYNE
and the
B.B.C DANCE ORCHESTRA
VERA SOUTHON (Light Ballads)
- 5.0 A Ballad Concert
ANNE GREGORY (Soprano)
The robin sings in the apple tree *MacDowell*
Bright is the ring of words } *Hadow*
The Lark now leaves his wat'ry nest . . . }
- 5.8 BOOTH UNWIN (Baritone)
Highwayman Dick *J. Hurst*
When the sergeant major's on parade *Longstaffe*
- 5.15 ANNE GREGORY
There's a colleen fair as May—Air, 'The Pearl
of the White Breast' *Barry O'Hea*
Now let me alone, though I know you won't
Samuel Lover
- 5.22 BOOTH UNWIN
Temple Bells } ('Indian Love Lyrics')
Till I wake } *Woodforde-Finden*
Mendin' Roadways *Eric Coates*
- 5.30 THE CHILDREN'S HOUR:
(From Birmingham)
'Dazzle'—A Sunbeam Story by Agnes Taunton
Songs by EMILIE WALDRON (Soprano)
'Dug from the Earth—Diamond Mining,' by
O. Bolton King
Selections by THE BIRMINGHAM STUDIO ORCHESTRA
- 6.15 WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN; TIME SIGNAL, GREENWICH

- 6.30 Light Music
PHYLLIS EVENNETT (Contralto)
HERBERT THORPE (Tenor)
HARRY BRINDLE (Baritone)
- 7.45 'Pelleas and Melisande'
A Lyric Drama in Five Acts, by DEBUSSY
ACTS I and II
Melisande MAGGIE TAYTE
Genevieve EVELYN ARDEN
Yniold MAVIS BENNETT
Pelleas WALTER HYDE
Golaud ROY HENDERSON
Arkel NORMAN ALLIN
A Doctor STUART ROBERTSON
(See also a special article on page 248. The story
of the Opera is given on page 233.)
- 9.0 EXTRACTS FROM 'LE MORTE D'ARTHUR'
Read by Mr. OLIVER BALDWIN
- 9.15 'Pelleas and Melisande'
(Continued)
- 9.50 WEATHER FORECAST, SECOND GENERAL
NEWS BULLETIN
- 10.5 'Pelleas and Melisande'
(Continued)
- 10.40 EXTRACTS FROM 'LE MORTE D'ARTHUR'
Read by Mr. OLIVER BALDWIN
- 10.50-11.15 'Pelleas and Melisande'
(Continued)

7.45 'Pelleas and Melisande'

5WA CARDIFF. 353 M. 850 KC.

- 1.15-2.0 A Light Orchestral Concert
Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
Overture, 'The Merry Wives of Windsor' *Nicolas*
Lyric Suite *Grieg*
Symphonie Poem, 'Le Rouet d'Omphale'
(Omphale's Spinning Wheel) *Saint-Saens*
Overture, 'Russlan and Ludmilla' *Glinka*
- 2.30 BROADCAST TO SCHOOLS:
Mr. F. W. HARVEY: 'Folk-tales of the West—
VI, What Folk-tales Teach'
- 3.0 London Programme relayed from Daventry
- 4.45 Miss D. HARDING: 'Visits to Bristol's Coun-
cil House—III, The Archives Department'
- 5.0 JOHN STEAN'S CARLTON CELEBRITY
ORCHESTRA
Relayed from the Carlton Restaurant
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London (9.30 Local Announ-
cements)
- 9.35 Motherland
THE STATION ORCHESTRA
Selection, 'Merry England' *Binding*
VIVIANNE CHATTERTON (Soprano) and GERALD
SCOTT (Baritone)
Folk Songs Duets:
Mowing the Barley } *Cecil Sharp*
My Boy Billy }
Soprano Solo: 'Jenny's Mantle'
Arthur Somervell
My Father has some very fine sheep
Herbert Hughes
The Rt. Hon. L. S. AMERY, M.P., Secretary of
State for Dominion Affairs and the Colonies
'The Empire and the Exhibition'
THE STATION REPERTORY CHOIR
The Silver Swan *Gibbons*
Now in the gentle season *Morley*
To shorten winter's sadness *Weelkes*
- 10.18 'The Rehearsal'
A Diminutive Drama by MAURICE BARING
The Stage Manager TOM JONES
The Producer RICHARD BARRON
First Witch JACK JAMES
Lady Macbeth SIDNEY EVANS
The Doctor G. LYNCH-CLARKE
Mr. Shakespeare DANIEL ROBERTS
Mr. Burbage DONALD DAVIES
Macduff JACK PARKIN
The Globe Theatre, 1595. On the stage,
the author, the producer, and the stage
manager are standing. A rehearsal of *Macbeth*
is about to begin. Waiting in the wings are the
actors who are playing the witches, Banquo,
Macduff, etc. They are all men.
- 10.35-11.0 VIVIANNE CHATTERTON and GERALD
SCOTT
Duet, 'Colin and Phoebe' *Alfred Moffat*
Baritone Solo: 'Waly Waly' . . . } *Cecil Sharp*
Soprano Solo, 'Bridgewater Fair' }
Duet, 'Bubble and Squeak and Petticoats'
- ORCHESTRA
Suite, 'Crown of India' *Elgar*

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

- 12.0-1.0 London Programme relayed from
Daventry
- 2.0 London Programme relayed from Daventry
- 2.30 S.B. from Cardiff
- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London (9.30 Local Announ-
cements)



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you and guide your footsteps so that you may make a success of your life.

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and I state most emphatically that there are thousands of men earning less than half of what they could earn simply because they do not know where the demand exceeds the supply. Thousands of people think they are in a rut simply because they cannot see the way to progress. This applies particularly to Clerks, Book-keepers, Engineers, Electricians, Builders, Joiners, etc. They do not realise that in these particular departments the demand for the well trained exceeds the supply. In Technical trades and in the professions employers are frequently asking us if we can put them in touch with well trained men. Of course, we never act as an employment agency, but it shows us where the shortage is. In nearly every trade or profession there is some qualifying examination, some hall-mark of efficiency. If you have any desire to make progress, to make a success of your career, my advice is free; simply tell me your age, your employment, and what you are interested in, and I will advise you free of charge. If you do not wish to take that advice, you are under no obligation whatever. We teach all the professions and trades by post in all parts of the world, and specialise in preparation for the examinations. Our fees are payable monthly. Write to me privately at this address, The Bennett College, Dept. 7, Sheffield.

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Monday's Programmes Continued (October 29)

9.35-11.0 A CONCERT
THE SWANSEA POLICE BAND
 By kind permission of Mr. THOMAS RAWSON, (Chief Constable)
 Directed by A. SHACKLEFORD
 KENNETH ELLIS (Bass)

BAND
 March, 'Juarez' Schettino
 Overture, 'Die Felsenmühle' Reissiger

KENNETH ELLIS
 Port of Many Ships } Keel
 Trade Winds }
 Mother Carey }

BAND
 Fantasia, 'A Musical Bouquet' Gassner

KENNETH ELLIS
 The Wanderer's Song Harrison
 The Friar's Song Whitehead
 Hinton, Dinton and Mere Holliday

BAND
 Cornet Solo—Air, 'Ocean, thou mighty monster' Weber
 (Soloist, P. C. JOWETT)

Intoribezzo, 'On the Bosphorus' Linck
 Selection, 'Rigoletto' Verdi

A PIANOFORTE RECITAL by J. D. JONES
 Petite Suite Chaminade
 Air Italien; Chanson Russe; Serenade Espagnole
 Ballet Music 'Rosamunde' Schubert, arr. Pouchkoff
 Petite Valse Pouchkoff
 Waltz, No. 15 Brahms
 Two Musical Sketches Mendelssohn
 Pavane Espagnole Albeniz

6BM BOURNEMOUTH. 328.1 M. 920 KC.

12.0-1.0 Gramophone Records
2.0 London Programme relayed from Daventry
4.15 TEA-TIME MUSIC
 From Bobby's Restaurant
 Directed by J. P. COLE
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.15-11.0 S.B. from London (9.30 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

12.0-1.0 A GRAMOPHONE RECITAL OF SCHUBERT'S MUSIC
2.25 London Programme relayed from Daventry
4.0 THE ROYAL HOTEL TRIO
 Directed by ALBERT FULLBROOK
 Relayed from the Royal Hotel
5.0 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR:
 Play, 'The Magic Food' (C. E. Hodges)
6.0 London Programme relayed from Daventry
6.15-11.0 S.B. from London (9.30 Local Announcements)

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

No Transmission Today

2ZY MANCHESTER. 384.6 M. 780 KC.

2.0 London Programme relayed from Daventry
3.15 An Afternoon Concert
THE NORTHERN WIRELESS ORCHESTRA
 MILLENT MUSK (Contralto)
 FRANK RALSTON (Banjo)
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.15 S.B. from London

7.45 A Ballad Concert
 From the Manchester Radio Exhibition
 Organised by the Manchester Evening Chronicle, the Radio Manufacturers' Association, and the Provincial Exhibitions, Ltd.
 Relayed from the City Hall

LILIAN GRINDROD (Pianoforte)
 Ballad in A Flat Chopin
 Warum? (Why?) Schumann

PARRY JONES (Tenor)
 How fair this spot } Rachmaninov
 My lovely maiden, sing no more }
 When night descends }

MARIE WILSON (Violin)
 Air on the G String Bach, arr. Wilhelmj
 Sarabande and Tambourin Leclair

TERESA RUSSELL (Soprano)
 Ernani, Ernani, involami (Ernani, flee with me) Verdi
 Where the bee sucks Sullivan

LILIAN GRINDROD
 Concert Study in D Flat Liszt
 Romance in F Sharp Schumann

PARRY JONES
 Eleanor Mallinson
 Prayer to Our Lady Donald Ford
 Feast of Lanterns Bantock

MARIE WILSON
 Hymn to the Sun: Rimsky-Korsakov, arr. Kreiser
 Spanish Dance, in E Minor Granados, arr. Kreiser

TERESA RUSSELL
 Will-o'-the-Wisp Spross
 As thro' the night ('La Bohème') Puccini

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

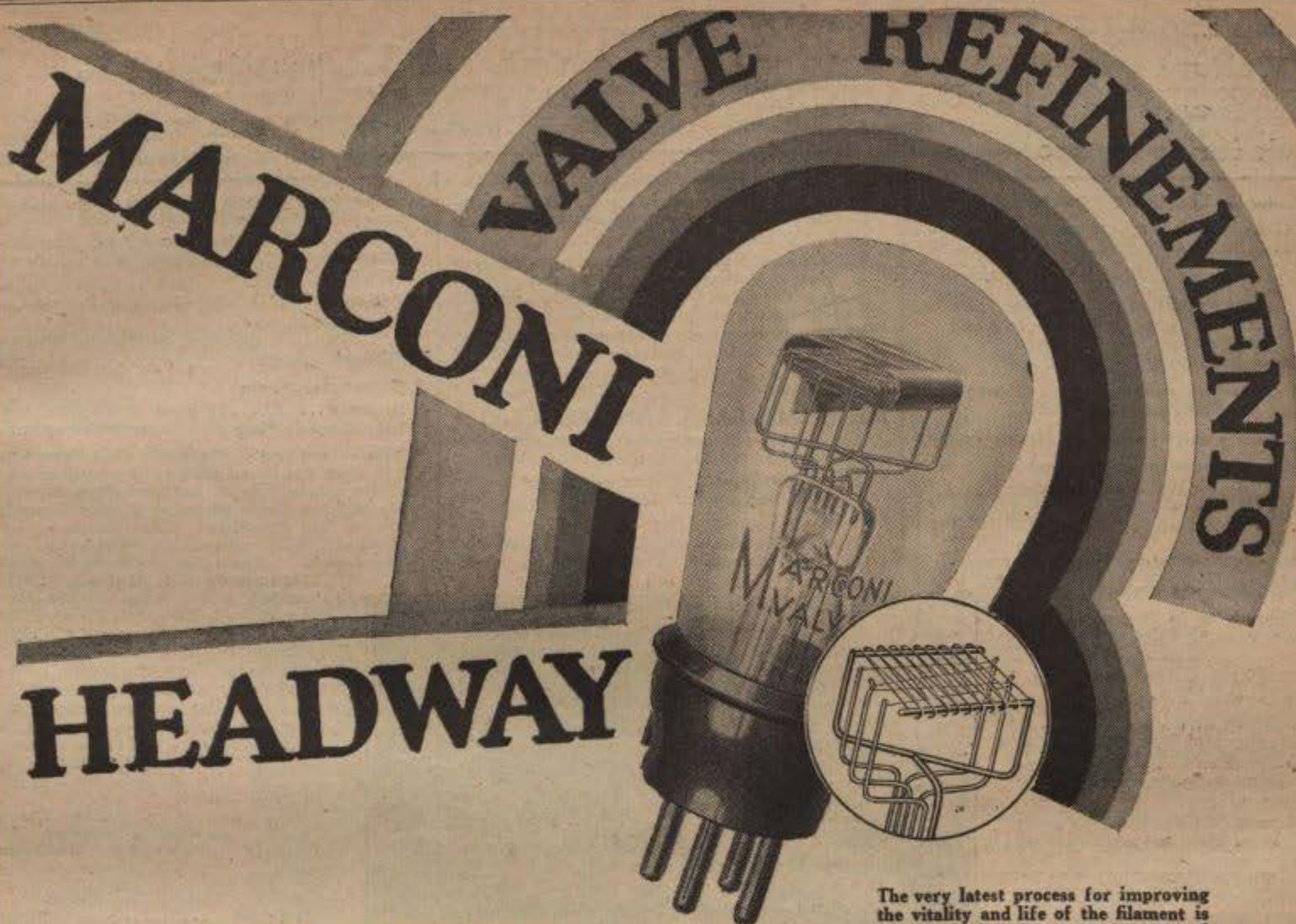
Other Stations.

5NO NEWCASTLE. 512.5 M. 950 KC.
12.0—London Programme relayed from Daventry. **2.30**—Mr. James Holmes, B.Sc., 'Physical Geography—V, Oceans and Seas.' **3.0**—London Programme relayed from Daventry. **5.15**—Children's Hour. **6.0**—London Programme relayed from Daventry. **6.15-11.0**—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.
11.0-12.0—Gramophone Records. **3.0**—Broadcast to Schools: Schools Bulletin. **3.15**—S.B. from Aberdeen. **7.30**—Light Concert. The Station Orchestra: Suite, 'Bomnesque' (Bedy). George Reno (Entertainer): Sunny Skies (Sonn and Gilbert); Another one gone (Herman Darewski). Min Carlotta (Monologue). Room 202 (Leslie and Harris). Orchestra: Phantasy, 'The Selfish Giant' (Coates). George Reno: Blue Bird, sing me a song. Friendly sort o' way (Monologue). Get under the Moon (Larry Shay); Down South in Heaven (Harry Green). Orchestra: Three Light Pieces (Fletcher); Capriccio Italien (Tchakovsky). **4.45**—Organ Recital relayed from the New Savoy Picture House. Mr. S. W. Letch at the Organ. **5.15**—Children's Hour. **5.58**—Weather Forecast for Farmers. **6.0**—London Programme relayed from Daventry. **6.15**—S.B. from London. **6.30**—Juvenile Organizations' Bulletin—The Boys' Brigade. **6.45**—S.B. from London. **7.45**—Irish Variety. Ethel Lewis (in Irish Ballads). Charles O'Connor (in songs to Harp). Harry O'Donovan (Entertainer). **9.0**—London. **9.30**—Scottish News Bulletin. **9.35-11.0**—London.

2BD ABERDEEN. 500 M. 600 KC.
11.0-12.0—Gramophone Records. **3.0**—Broadcast to Schools. S.B. from Glasgow. **3.15**—Prof. J. Arthur Thomson: 'Natural History Round the Year—VI, Autumn Migrations.' **3.30**—Afternoon Concert. The Station Octet. Margaret Rennie (Mezzo-Soprano). James D. Johnston (Bass-Baritone). **5.15**—Children's Hour. **6.0**—London Programme relayed from Daventry. **6.15**—S.B. from London. **6.30**—Juvenile Organizations' Bulletin. **6.45**—S.B. from London. **7.45**—Variety. Nelson Jackson (Entertainer at the Piano). Wessley and Partner (Syncopated Duettists). The Aberdeen Vandeville Players present 'Pickpockets,' A Sketch by Harold Melvill. Intrudes by the Station Octet. **8.30**—A Recital by Eileen Andjelkovich (Violin) and Gregori Tcherniak (Balalaika). **9.0**—London. **9.30**—Glasgow. **9.35-11.0**—London.

2BE BELFAST. 508.1 M. 980 KC.
12.0-1.0—Concert. The Radio Quartet. Alicia M. Bristow (Mezzo-Soprano). **2.0-3.15**—London Programme relayed from Daventry. **3.30**—Radio Quartet and William Magill (Tenor). **4.45**—Organ Recital by Arthur Raymond, relayed from the Classis. **5.15**—Children's Hour. **6.0**—London Programme relayed from Daventry. **6.15**—S.B. from London **(9.30 Regional News)**. **9.35**—The First Voyage of Captain Cook. Artists taking part include: Hubert Leslie, J. P. Laube, Wyn Weaver, Halbert Tatlock, Arthur Malcolm, Philip Harper, G. Coffey, May, S. Weir McCormick, David Wilson, Hugh Carson, James Newel. Incidental Music by the Orchestra. Conducted by Harold Lowe. **10.30 app-11.0**—Dance Music: Larry Brennan and his Piccadilly Revellers, relayed from the Plaza.



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Fil. current ...	amps. 0.25
Anode volts ...	max. 250
Anode current max. ...	milliamp. 34
*Amp. factor ...	6
*Impedance ...	ohms. 2,400
*Normal slope ...	Ma/v 2.5
Price 15/-	
MARCONI P625A.	
Fil. volts ...	max. 6.0
Fil. current ...	amps. 0.25
Anode volts ...	max. 180
Anode current max. ...	milliamp. 28
*Amp. factor ...	5.7
*Impedance ...	ohms. 1,600
*Normal slope ...	Ma/v 2.3
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Music for Everyone

TUESDAY, OCTOBER 30
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10.40-12.0
Dance to
Ciro's
Club Band

- 10.15 a.m. The Daily Service**
10.30 (Daventry only) TIME SIGNAL, GREENWICH ; WEATHER FORECAST
11.0 (Daventry only) Gramophone Records
12.0 A CONCERT IN THE STUDIO
 JOAN EVERY LEGGATT (Mezzo-Soprano)
 THOMAS CASE (Baritone)
 GWENDO PAUL (Pianoforte)
1.0-2.0 ALPHONSE DU CLOS and his ORCHESTRA
 From the Hotel Cecil
2.25 (Daventry only) East Coast Fishing Bulletin
2.30 BROADCAST TO SCHOOLS:
 Sir WALFORD DAVIES
 (a) A Beginner's Course ;
 (b) An Intermediate Course with a Short Concert ;
 (c) A Short Advanced Course
3.30 Musical Interlude
3.35 Monsieur E. M. STÉPHAN: 'Elementary French'
4.0 LOUIS LEVY and his ORCHESTRA
 From the Shepherd's Bush Pavilion
4.15 Sir CHARLES GRANT ROBERTSON,
 Principal of Birmingham University,
 'Short Lives of Great Men—III, the Earl of Chatham.' Relayed from Birmingham
 THE first William Pitt, the great Earl of Chatham, suffered from having a son of his own name, who was as great a Peace Minister as his father was a War Minister. William Pitt the younger basked, too, in the glory of the struggle against Napoleon. In comparison, the triumphs of Chatham in the Seven Years War seem dim and almost medieval. Yet it was under Chatham's War Ministry that Clive won Plassey and Wolfe took Quebec, founding the British Empire in India and Canada in the process, of helping Frederick the Great against France and Austria in Europe. The subject of the third of Principal Grant Robertson's series of historical talks ranks high among the names of builders of the British Empire.
4.30 LOUIS LEVY and his ORCHESTRA (Continued)
5.15 THE CHILDREN'S HOUR:
 'Trains,' 'Animals at the Zoo' and other songs, from 'Songs for Mother and some for Father' (*Gallatly*), sung by HELEN ALSTON
 'Karaka, the Kingfisher' (*H. Mortimer Batten*), 'Zoo Sleepers' by LESLIE G. MAINLAND
6.0 Miss VICTORIA SACKVILLE-WEST: 'Modern English Poetry—III'
 THIS is the third talk in the series in which Miss Sackville-West is discussing the British poetry of the present century. As the author of 'The Land,' the epic poem of the English countryside that won last year's Hawthornden Prize, she herself stands high among the poets of the post-war age.
6.15 WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN ; TIME SIGNAL, GREENWICH
6.30 Musical Interlude
6.45 THE FOUNDATIONS OF MUSIC
 SCHUBERT'S IMPROMPTUS
 Played by VICTOR HELY-HUTCHINSON
 (Pianoforte)
 Impromptu III
 Moment Musical I
 Impromptu II
7.0 The Marquess of LONDONDERRY: 'Durham Castle'

- 7.15 Musical Interlude**
7.25 Professor B. IFOR EVANS: 'Nineteenth-century Novelists—VI, Thomas Hardy.' S.B. from Sheffield
 IN the final talk of his series, Professor Evans deals with Thomas Hardy, last and perhaps greatest of the Victorian giants, but especially with his tragic novels. He discusses the reality of Hardy's characters; the careful construction of his novels, and his apparently convinced belief in the cruelty of harsh circumstance in human relations.
7.45 A MILITARY BAND CONCERT
 RUPERT BRUCE and WILLIAM GWIN
 (Solos and Duets)
 THE WIRELESS MILITARY BAND
 Conducted by B. WALTON O'DONNELL
 BAND
 March, 'Costaldo' *Novacek*
 Overture, 'Zanetta' *Auber*



THE LAST OF THOMAS HARDY.
 Hardy, the last of the great Victorians, is the subject of Professor Ifor Evans's talk from London this evening at 7.25. This picture shows the scene in the little churchyard at Stinford, Dorset, where Hardy's heart was buried after his death early this year.

- 7.58 RUPERT BRUCE and WILLIAM GWIN**
 Let us Wander
 Lost is my quiet *Purcell, arr. Moffat*
 Sound the Trumpet
LET US WANDER is in Gavotte style. The words paint a pastoral picture—with ploughman and milkmaid, mower and shepherd, against their background of green hillocks and rich dales. The lines come from Milton's *L'Allegro* (though the first few words have been changed).
 'Lost is my quiet for ever; lost, all my tender endeavors to touch an insensible heart,' sings the poet in the next song. Yet he resolves to
8.0-8.30 (Daventry only)
 Mr. S. K. RATCLIFFE: 'America Today—The Presidency'
 IN the final talk of his series, Mr. Ratcliffe discusses the State and Federal Government of the United States, and describes the parties and circumstances involved in the national elections. He concludes with a review of this year's Presidential campaigns, and of the personalities and platforms of Mr. Hoover and Governor 'Al' Smith.

'show by patient enduring' that his love 'is unmov'd as her hate.'
Sound the Trumpet is one of those inspiring songs, with runs and flourishes, in which Purcell excelled.
8.5 BAND
 Two Light Pieces
Stanford Robinson, arr. Gerrard Williams
 Minuet; Rondo
8.15 WILLIAM GWIN
 Kirsteen } ('Songs of the Hebrides')
 Ilay Reaper's Song } *arr. Kennedy-Fraser*
HERE are two of the lovely Hebridean songs that we do not hear so frequently as some of the others. To an air from Skye, Kenneth Macleod put Gaelic words, which Mrs. Kennedy-Fraser has translated. The looker-on asks Kirsteen: 'Who will walk with thee by the deep blue sea?' 'Who'll be by thy side at the high spring tide, Walking with his bride?' And lastly, 'when thou, grown frail, Fare with Binne Bheul, who'll fain with thee sail?' Binne Bheul ('Mouth of music') is, explains the writer, 'one who needed neither rudder nor sail, but only the wish of her own heart to carry her in her own barge to where the sun never sets, the wind never rises, and the music never ceases.'
 RUPERT BRUCE
 Turn ye to me *arr. Lawson*
 My love she's but a lassie yet
Traditional

- 8.25 BAND**
 Masque Music 'The Merchant of Venice' *Sullivan*
SULLIVAN'S stage music was not confined to Comic Operas. He tried his hand at more serious Opera, and also wrote incidental music to several of Shakespeare's plays, putting into this much excellent craftsmanship.
 In *The Merchant of Venice* a Masque is held outside the house of Shylock. The dancing reaches a great pitch of excitement, and when the revelry is at its highest, Shylock's daughter, Jessica, escapes with her lover, Lorenzo.
 We are to hear seven pieces of Masque music:
 (1) *Introduction*; (2) *Barcarolle (Serenade)*; (3) *Bourrée*; (4) *Grotesque Dance*; (5) *Waltz*; (6) *Melodrama*; (7) *Finale*.
8.45 RUPERT BRUCE and WILLIAM GWIN
 Song of Richard Coeur de Lion and his Minatrel
 Blondel *Grétry*
 Au clair de la Lune *Lulli, arr. Tombello*
 Elegy *Mozart*
 Song ('Ruy Blas') *Mendelssohn*
8.52 BAND
 Kermesse (A Fair Scene) *Godard*
9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
9.15 Sir WALFORD DAVIES: 'Music and the Ordinary Listener'
9.35 Local Announcements; (Daventry only) Shipping Forecast
9.40 AIR RAIDS—IV
 Light Entertainment in a series of rapid flights planned and launched by
 Albert de Courville
 The well-known Theatrical Producer
10.40-12.0 DANCE MUSIC: CIRO'S CLUB BAND, under the direction of RAMON NEWTON, from *Ciro's Club*

TUESDAY, OCTOBER 30 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

9.15 The Premier's Speech



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COMES WITH THE BOTTLE

3.0 PAUL MOULDER'S RIVOLI THEATRE ORCHESTRA, from the Rivoli Theatre

4.0 An Orchestral Concert (From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by JOSEPH LEWIS

Overture, 'The Merry Wives of Windsor' *Nicolai*
WALTER PAYNE (Baritone) and Orchestra
Eci tu che macchiavvi (It was thou) ('A Masked Ball') *Verdi*

4.20 ORCHESTRA
Suite, 'Cephalus and Procris' *Grétry*
TOM BROMLEY (Pianoforte)
Mazurka, Op. 33, No. 3 } *Chopin*
Nocturne, Op. 27, No. 1 }
Fantaisie Impromptu, Op. 66. }

4.45 ORCHESTRA
First Suite, 'Carmen' *Bizet*

WALTER PAYNE
Slow, horses, slow
Mallinson
My brown Boy is hiding
away *Korbay*

TOM BROMLEY
Traumes Wirten (Dream
Visions) *Schumann*

5.10 ORCHESTRA
Symphonic Dances (Op.
64) *Grieg*

5.30 THE CHILDREN'S HOUR
(From Birmingham):
'Queen Bess has her way'
—an Historical Play by
Estelle Steel Harper
French Songs by LUCIE
BEMROSE (Soprano)
Songs by BERNARD SIMS
(Baritone)

6.15 TIME SIGNAL, GREEN-
WICH; WEATHER FORE-
CAST, FIRST GENERAL
NEWS BULLETIN

6.30 JACK PAYNE
and THE B.B.C. DANCE
ORCHESTRA
KEELEY and ALDOUS
(Comedy Duo)

8.0 A HARPSICHOORD RECITAL
By VIOLET GORDON WOODHOUSE
French Suite *Bach*
Sonata *Haydn*

BEFORE composers evolved the musical form known as the Sonata they used to write Suites of pieces based on old dance forms. There was no suggestion that the music was to be used for dancing. Composers took the titles and the general character (usually rhythmic) of the dance-movements, and developed their pieces freely on artistic lines. The greatest writer of Suites was Bach. The 'French' Suites were probably so called because they were written in the light style that the French then favoured in their music. The dance forms commonly used, in the Suites were the *Allemande*, *Courante*, *Sarabande*, *Bourrée*, *Gavotte*, and *Gigue*. The number of Movements varies, but the first three and the last of those named were the corner stones.

It seems likely that these Suites were written for Bach's second wife, to whom, as well as to his many children, he was indefatigable in teaching music.

8.30 'Evening Dress Indispensable'

A Nonsensical Playlet by ROLAND PERTWEE
(From Birmingham)

Alice Waybury F. A. CHAMBERLAIN
Sheila Waybury JANET ECCLES
George Connaught GEORGE WORRALL
Geoffrey Chandler COURTNEY BROMET
Nellie GLADYS JOINER

The futuristic pictures in Mrs. Waybury's drawing-room at Hampstead bear the stamp of home production. They have been painted by Sheila, a follower of art and higher thought, who claims a daughter's right to disfigure her mother's house. She and her mother, Alice Waybury, a young widow of thirty-eight, have just finished tea.

Incidental Music by THE MIDLAND PIANOFORTE SEXTET

9.0 THE MIDLAND PIANOFORTE SEXTET

(From Birmingham)
(Leader, FRANK CANTELL)
Military March .. *Schubert*
Serenade No. 1 .. *Toselli*

9.15 The Prime Minister

Speech following the
Spectator Centenary
Dinner
Relayed from Claridge's
Hotel

9.35 SEXTET

Meditation in C .. *Squire*
WINIFRED PAYNE
(Contralto)
At Eventide }
Out on the } *Cecil Baumer*
Downs .. }
SEXTET
Folk Tune and Fiddle
Dance *Fletcher*

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 Chamber Music

MARIA VON BASILIDES (Soprano)
HARRIET COHEN (Pianoforte)

MARIA VON BASILIDES
Quella fiamma (With what a flame) .. *B. Marcello*
Deggio morir ('Tis mine to die) *Handel*
Siziliana *Pergolesi*
O del mio dolce ardor (Of my dear ardour) *Gluck*

10.30 HARRIET COHEN
Prelude and Fugue in E Flat Minor }
Prelude and Fugue in C } *Bach*
Prelude and Fugue in C Minor }

10.45 MARIA VON BASILIDES
Szomorú fűzfának (The Weeping Willow) }
Akkor szép ak erdő (Lovely is the forest) } *Kodály*
Őrsze dala (Hari Janos) }

11.0-11.15 HARRIET COHEN
Prelude in E Flat *Irland*
Winter Waters—a tragic landscape }
Mediterranean } *Bax*
The March of the Wooden }
Soldiers } *Eugene Goossens*
The Hurdy-Gurdy Man }

(Tuesday's Programmes continued on page 246.)



MARIA VON BASILIDES

is the vocalist in the Chamber Music Concert tonight at 10.15, in which Harriet Cohen also takes part.

Tuesday's Programmes cont'd (October 30)

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5WA

CARDIFF.

353 M.
850 KC.

2.30 London Programme relayed from Daventry

4.0 A Light Orchestral Concert

Relayed from The National Museum of Wales
NATIONAL ORCHESTRA OF WALES

Overture, 'Caliph of Bagdad'..... Boieldieu
Suite, 'Russian Ballet'..... Luigini
Symphony in D ('London')..... Haydn

5.0 RICHARD BARRON: 'Poetry Readings—IV, Browning'

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 S.B. from Swansea

7.25 S.B. from Sheffield (See London)

His works include half a dozen operas, a dozen oratorios and cantatas (among which *The Rose of Sharon* is probably the best known), a good many orchestral pieces, including incidental music to plays, besides songs and chamber music. Sir Alexander has recently published a book of reminiscences, 'A Musician's Narrative.'

The *Britannia* Overture was written as a celebratory piece when the Academy attained its seventieth birthday. It happened that the President was then the Duke of Saxe-Coburg and Gotha, the 'Sailor Prince,' and it was a happy idea of Mackenzie to build the Overture on a Hornpipe and to bring in *Rule, Britannia!* WATCYN WATCYN and MALE VOICE CHOIR

Songs of the Sea..... Stanford

PART II

WATCYN WATCYN

The Temple Bells... (from 'Four Indian Love Kashmiri Love Song' Lyrics) Woolforde-Finden



7.45 Outward Bound

A SALUTE TO BRITISH ADVENTURERS

PART I

THE STATION ORCHESTRA

Overture, 'Plymouth Hoe'..... Ansell

WATCYN WATCYN (Baritone) and THE STATION MALE VOICE CHOIR

Shenandoah.....)
Billy Boy.....) (Sea Shanties)
What shall we do with the) arr. Terry
drunken sailor?.....)

ORCHESTRA

'Britannia' Overture..... Mackenzie

SIR ALEXANDER MACKENZIE, who celebrated his eightieth birthday in 1927, has ranged over many fields of experience and of composition. He had good musical forbears for his great-grandfather played in a Militia band, his grandfather was a violinist, and so was his father, who was leader of the Orchestra in an Edinburgh theatre. From ten to fifteen, he was studying music in Germany. Then, until he was eighteen, he studied at the Royal Academy of Music, to which he was to return as Principal thirty-three years later.

A period of work in Scotland was followed by ten years in Italy, and finally by thirty-six at the head of the Academy.

ORCHESTRA

Dance of the Nautch Girls ('Crown of India') Elgar

WATCYN WATCYN

Wai ara poi..... Alfred Hill

ORCHESTRA

Captain Oates (from 'Three Heroes').... Carr
Land of Hope and Glory..... Elgar

THE three heroes whom Howard Carr has commemorated in his Suite are O'Leary, V.C., Warneford, V.C., and Captain Oates.

Captain Oates was a member of Captain Scott's South Polar Expedition of 1912, which suffered great privations. At a time when the explorers were in sore difficulties, and when shortage of food made it extremely doubtful whether they could survive, Captain Scott thus writes in his journal of Captain Oates: 'He slept through the night before last, hoping not to wake; but he woke in the morning. It was blowing a blizzard. He said: "I am just going outside, and may be some time." He went out into the blizzard, and we have not seen him since. We knew poor Oates was walking to his death; but, though we tried to dissuade him, we knew it was the act of a brave man, and an English gentleman.'

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

5SX

SWANSEA.

294.1 M.
1,020 KC.

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 A WELSH INTERLUDE

'Pyncau'r Dydd Yng Nghymru'
(Current Topics in Wales)

A Review, in Welsh, by E. ERNEST HUGHES
And Welsh Songs

7.25 S.B. from Sheffield (See London)

7.45 S.B. from Cardiff

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

6BM

BOURNEMOUTH.

326.1 M.
920 KC.

2.30 London Programme relayed from Daventry

4.0 THE ROYAL BATH HOTEL DANCE BAND
Directed by REG. ELGAR

Relayed from the King's Hall Rooms

4.15 London Programme relayed from Daventry

4.30 THE ROYAL BATH HOTEL DANCE BAND
(Continued)

5.15 London Programme relayed from Daventry

6.15 S.B. from London

7.0 Professor E. W. PATCHETT: 'Signs of the Times'

7.15 S.B. from London

Tuesday's Programmes cont'd (October 30)

- 7.25 S.B. from Sheffield (See London)
 7.45 S.B. from London (9.35 Local Announcements)
 10.40 DANCE MUSIC: ARCHIE ALEXANDER and his NEW COLUMBIAN BAND relayed from the Westover
 11.0-12.0 S.B. from London

5PY PLYMOUTH. 400 M. 750 KC.

- 2.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR:
 A Mystery Basket, from which is taken some very queer fish
 6.0 London Programme relayed from Daventry
 6.15 S.B. from London
 7.0 Miss C. M. DE REYES, Producer, The Little Theatre, Citizen House, Bath: 'Drama as an Expression of Life; The Potentiality of Drama, Modern Interest in Drama'

- 7.15 S.B. from London
 7.25 S.B. from Sheffield (See London)

- 7.45-12.0 S.B. from London (9.35 Local Announcements)

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

- 2.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.15 S.B. from London
 7.0 Mr. R. F. WILSON: 'Art and Life—III'
 7.15 S.B. from London
 7.25 S.B. from Sheffield (See London)
 7.45-12.0 S.B. from London (9.35 Local Announcements)

2ZY MANCHESTER. 384.8 M. 780 KC.

- 12.0 New Gramophone Records
 1.0 WILLIAM ARTER (Pianoforte)
 Impromptu in A Flat, No. 4.....Schubert
 Intermezzo in E Flat, Op. 117, No. 1..Brahms
 Ballad in A Flat, Op. 47, No. 3.....Chopin
 1.15-2.0 The Tuesday Midday Society's Concert
 Relayed from the Houldsworth Hall
 JANE MARCUS (Violin) and GWENDOLINE EMBLEY (Soprano)
 2.30 London Programme relayed from Daventry
 4.30 FAY STONEFIELD (Mezzo-Soprano)
 KATHLEEN BAILLY (Pianoforte)
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.15 S.B. from London
 7.0 WRITERS OF THE NORTH—XII
 ALFRED GORDON BENNETT, reading from (a) his latest novel, 'Thine is the Kingdom,' and (b) a poem, 'The Song of the Caravan Merchants'
 7.15 S.B. from London
 7.25 S.B. from Sheffield (See London)

7.45 Chamber Music
 THE BRODSKY TRIO:
 ADOLPH BRODSKY (Violin); KATHLEEN MOORHOUSE (Violoncello); ERIC FOGG (Pianoforte)

- 7.45 Dumky Trio (Op. 90) Dvorak
 Lento maestoso; Andante; Andante moderato; Allegro; Lento maestoso

- 8.15 ALICE VENNING (Mezzo-Soprano)
 The Question
 The Brook
 Sorrow
 The Trout
 The Wanderer's Night Song
 } Schubert

- 8.27 THE BRODSKY TRIO
 Trio in D Minor (Op. 63) Schumann
 With energy and passion; Lively, but not too fast; Slow, with great expression; with fire

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

Other Stations.

5NO NEWCASTLE. 512.5 M. 950 KC.

- 2.30:—London Programme relayed from Daventry. 4.30:—Organ Recital by Herbert Maxwell, relayed from the Havelock Picture House, Sunderland. 5.15:—The Children's Hour: Uncle Nick and his Choir. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.0:—Mr. R. G. Harwood: 'Fireworks.' 7.15:—S.B. from London. 7.25:—S.B. from Sheffield (See London). 7.45:—S.B. from London. 10.40:—Dance Music relayed from the Oxford Galleries. 11.15-12.0:—S.B. from London.

5SC GLASGOW. 455.4 M. 740 KC.

- 3.0:—Broadcast to Schools. S.B. from Dundee. 3.15:—Musical Interlude. 3.20:—Jean Jacques Oberlin, assisted by Madam Oberlin: Elementary French—IV, Dialogue; Theatre Classique, Corneille: 'Le Cid,' Acte III, Scene 4. 3.40:—Dance Music relayed from the Plaza Palais de Danse. 4.15:—Light Orchestral Concert. The Station Orchestra. Harry Carpenter (Violin). 5.15:—The Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.0:—S.B. from Edinburgh. 7.15:—S.B. from London. 7.25:—S.B. from Sheffield (See London). 7.45:—Arthur Prince and Jim. The First Ventriiloquial Figure with a Personality. 8.0:—Instrumental Solos. James Chalmers (Trombone). William Thomson (Mouth-Organ). Kembo Stephen (Xylophone). A. T. Woods (Bassoon). 8.45:—Cyril Liddington (Entertainer): In the Silver Moonbeams (C. Scott); The Ladies of St. James (A. Dolson); The Little Green Hat (E. Little); Brittany (R. Farrar); Le Roi a fait battre tambour (Severoc); Le Cœur de ma mie (Dalroz). 9.0:—S.B. from London. 9.35:—Scottish News Bulletin. 9.40-12.0:—S.B. from London.

2BD ABERDEEN. 500 M. 500 KC.

- 12.0-1.0:—London Programme relayed from Daventry. 2.0:—Broadcast to Schools. S.B. from Dundee. 3.15:—S.B. from Glasgow. 2.40:—Dance Music by Len Russell and his Band, from the New Palais de Danse. 4.15:—Concert. The Station Octet. 4.30:—W. F. Gardiner (Baritone). 4.40:—Octet. 4.50:—W. F. Gardiner. 5.0:—Octet. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.0:—S.B. from Edinburgh. 7.15:—S.B. from London. 7.25:—S.B. from Sheffield (See London). 7.45:—S.B. from London. 9.35:—S.B. from Glasgow. 9.40-12.0:—S.B. from London.

2BE BELFAST. 505.1 M. 980 KC.

- 2.30:—London Programme relayed from Daventry. 4.30:—Dance Music: Ernie Mason and his Grand Central Band. Relayed from the Grand Central Hotel. 5.0:—Fred Rogers: Pianoforte Jazz. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.0:—Station Director's Talk. 7.15:—S.B. from London. 7.25:—S.B. from Sheffield (See London). 7.45:—A Military Band Concert. The Station Military Band. Conducted by Harold Lowe. 8.11:—Tom Kinniburgh (Bass). 8.21:—W. S. Bates (Bassoon). 8.32:—Tom Kinniburgh. 8.44:—Band. 9.0-12.0:—S.B. from London.

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RT63

The Second Opera of the 1928-29 Season, 'PELLÉAS AND MÉLISANDE'

An Introduction to the Opera by Edwin Evans.

The new Season of Broadcast Opera, which opened last month with *Maritana*, is to be continued this week with two performances of Debussy's *Pelléas and Mélisande*, on Monday (Daventry) and Wednesday (other stations). A synopsis of the story of the Opera will be found on page 233.

I SPENT twelve years in removing from it (*Pelléas*) everything of a parasitic nature that might have crept into it. Thus Debussy wrote to me nearly twenty years ago, when his masterpiece was still unknown in England. These few concise words are in reality the most lucid and complete explanation one can give of the composer's reticent score. Its chief characteristic is the absence of anything that intrudes.

In Maeterlinck's drama he had found an ideal subject for the kind of musical treatment that was in his mind. The characters are at the same time strangely human and strangely unreal. They speak in a language that is studiously simple and at the same time charged with deep and remote significance. The scene is vaguely suggestive of Celtic romance, but indefinite as to period. The action, too, is simple, but full of symbolical meaning, and its paucity of movement suggests a succession of scenes executed in tapestry. The various scenic artists who have collaborated in its presentation have usually taken the hint and provided a pictorial background somewhat suggestive of mediæval tapestry designs. It is the peculiar quality of Maeterlinck's art, at this period, that he could work upon the imagination until it began to discuss hidden meanings in the most commonplace words or actions—until a mere closed door appeared fraught with momentous significance—and this mysterious, unreal background was a valuable aid in achieving this effect.

Debussy was thus in revolt against the aesthetic, both of music drama and of lyrical opera. His objection to the latter was chiefly that the sentiment of a lyrical melody or fixed melodic line was too definite to express the innumerable shades of emotion of a personage in a drama. His objections to music drama were three in number. He considered that the spectators were invited to experience two distinct emotions—that of the music and that of the drama—whereas he held that these should be so merged as to become one. He thought that the symphonic treatment incidental to music drama constituted an attempt to render simultaneously the sentiment uttered and the internal reflections which govern the action, two distinct processes which he held to be mutually harmful. And he intensely disliked the Leitmotiv system, which made the characters, so to speak, present their visiting card every time they arrived upon the scene.

Hence, to take these objections in the same order, there is in *Pelléas* only one lyrical melody. It is the song which Mélisande sings at the window at the opening of the Third Act. As it is a real song in the text, it was natural to set it as one. There is everywhere the most scrupulous care to avoid

diverting the attention from the drama to the music. The only approach to symphonic treatment occurs in the interludes between the scenes, which do not appear in the original score but were added afterwards for mechanical reasons—that is to say, to give time for the changes of scene. Finally, only one recurrent theme is used such as could be described as a Leitmotiv. It is that asso-



CLAUDE DEBUSSY.

ciated with Mélisande which, according to the letter quoted above, 'returns in the Fifth Act unchanged at any point because, in reality, Mélisande is always unchanged in herself, and dies without anyone—or perhaps only old Arkel—ever having understood her.'

In what, then, consist the methods which Debussy has substituted for those which he rejected? In the first place—following, it is said, in Moussorgsky's footsteps—he has studied with the utmost care the phonetic quality of every syllable of his text, its prose accentuation, and its incidence in the natural rise and fall of the voice in speech, and out of the result of this study he has fashioned his vocal line. Nowhere is Maeterlinck's language adapted to musical requirements. Everywhere speech and music are indissolubly one; the attention is never diverted from the words to the tune, because the words *are* the tune. Of course, this can only be appreciated to the full when *Pelléas* is performed in the original French. It is a sheer impossibility for a translation to reproduce with the same meaning the exact inflections of Maeterlinck's lines. Their very brevity and simplicity complicates the task. All that can be achieved is a compromise

that does not conflict with the original. Debussy's subtle vocal line is not only in full accord with it, but throws a light upon a nuance wherever it may help to bring out what is 'between the lines.' There are many points where a slight raising of the voice on one note has the effect of thus illuminating an entire sentence.

Then, in commenting musically upon this melodic line, Debussy carefully abstains from diverting the interest into channels where it would be concentrated upon musical processes, such as 'development.' His method is purely selective; a chord here, a figure there, sometimes a pattern carried over a few bars, all of these being of such simplicity that the first impulse is to say—as, in fact, some critics have said: 'Why! anybody could do it.' And so anybody could, provided they possessed Debussy's extraordinary fine psychological sense, and his unfailing aural taste. There is nothing in this score that anybody might not have written, but would they have known what to select?

But, of course, such a method pre-supposes a corresponding receptivity. If anybody chooses to say of a felicitous instance, 'I see nothing wonderful in that,' is it impossible to offer proof? These niceties are either felt or they are not. They cannot be demonstrated to anybody who does not feel them.

Almost every page of the score abounds in such instances. There is a line in Act II, Scene 2, that may be quoted as an example. After Mélisande has uttered misgivings concerning Pelléas's attitude towards her, Goland allays her fears with 'Il changera, tu verras; il est jeune' (translation: 'Soon he will change, you will see. He is young yet'). Goland's voice drops on the words 'il est jeune,' whilst the harmony, consisting of two simple chords in a very ordinary progression, seems to expand. Yet Debussy's magical touch endows this ordinary progression with a world of meaning. One feels that Goland is torn between two emotions, admiration for Pelléas's splendid youth, and regret for the loss of his vow. It is a passage of singular eloquence. Yet, play it on the piano, without comment, and any musician will assure you that it is a commonplace.

This subtle commentary is in the main psychological. Untampered by set lyrical melody, Debussy seeks to express 'the innumerable shades of emotion of a personage in a drama.' But he is also an impressionist, and he does not exclude from his purview the impressions of the environment in which the action takes place. A striking example is the suggestion of a sultry afternoon and a cool spring with which the Second Act opens, a delicate piece of pure

(Continued on opposite page, at foot of col. 3.)

WEDNESDAY, OCT. 31

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

4.45 Organ Music from Mme. Tussaud's

- 10.15 a.m. **The Daily Service**
- 10.30 (Daventry only) **TIME SIGNAL, GREENWICH; WEATHER FORECAST**
- 11.0 (Daventry only) **Gramophone Records**
- 12.0 **A BALLAD CONCERT**
MARY MIDDLEY (Contralto)
GLYN DOWELL (Tenor)
- 12.30 **A Recital of Gramophone Records**
- 1.0-2.0 **FRASCATI'S ORCHESTRA**
Directed by GEORGES HAECK, from the
Restaurant Frascati
- 2.25 (Daventry only) **East Coast Fishing Bulletin**
- 2.30 **BROADCAST TO SCHOOLS:**
Miss C. VON WYSS: 'Nature Study
for Town and Country Schools—VI,
Fallen Leaves'
- 2.55 **MUSICAL INTERLUDE**
- 3.0 Mr. J. C. STOBART and Miss MARY
SOMERVILLE: 'The Foundations of
English Poetry'

3.30 Mrs. H. A. L. FISHER: 'What we
pay rates for—VI, Conclusions'

3.45 A Light Classical Concert

GWENYTH MISSELBROOKE (Pianoforte)
THE STRATTON STRING QUARTET:
GEORGE STRATTON (1st Violin); WIL-
LIAM MANUEL (2nd Violin); LAURENCE
LEONARD (Viola); JOHN MOORE
(Violoncello)
Quartet in C (Op. 59, No. 3) . . . Beethoven
Andante con moto—Allegro vivace;
Andante con moto quasi allegretto;
Menuetto; Allegro molto

NOBODY had much chance of patron-
izing Beethoven—patronizing, that
is, in the sense of condescension. He
was a proud, independent soul, fiercely
resentful of anything like patronage.
But though he refused to follow pre-
cedent by becoming a Court official,
and poured violent scorn on any man
who offended him in the slightest (and
on a good many who didn't), yet he had
many true patrons among the nobility—
Princes and Counts who continually
helped him, and at whose houses he
was frequently a guest.

One of the chief among these was
Prince von Razoumovsky, the Russian
Ambassador at Vienna during many
years. This nobleman formed a String Quartet
which he supported, and which became famous.
To him Beethoven, then in his prime, dedicated
three of his finest String Quartets, of which
this is one.

There are four Movements: (1) Slow (a mys-
terious Introduction whose long-sustained shifting
harmonies hold us in prolonged suspense), then
Quick; (2) Rather slow, in a gracious, singing
style; (3) Minuet; (4) Very fast.

4.15 GWENYTH MISSELBROOKE
Chaconne Bach, arr. Busoni

4.28 Quartet in C Mozart
Adagio—Allegro; Andante cantabile; Menu-
etto—Allegretto; Molto allegro

IT was after taking part in a performance of
this and other Quartets by Mozart with the
composer Dittersdorf and a violoncellist friend,
that Haydn said to Mozart's father, 'I assure you
solemnly and as an honest man that I consider

your son to be the greatest composer of whom I
have ever heard.'
The Quartet is in four Movements: (1) Slow,
then Quick; (2) Slow, in a singing style; (3)
Minuet; (4) Very quick.

4.45 AN ORGAN RECITAL by EDWARD O'HENRY
From Madame Tussaud's Cinema

5.15 THE CHILDREN'S HOUR:
ALL HALLOWS' E'EN
—wherein—somewhat earlier in the Day than is
usual—we keep some of the Ancient Customs of
'Nutcracker Night.'
THE OLOF SEXTET will play Selections from
'Nutcracker Suite' (Tchaikovsky)

6.0 A Recital of Gramophone Records

7.45 'Pelléas and Mélisande'

subject will be of interest both to employers and
to all those who are intending learning a trade.
A pamphlet on the same subject is soon to be
published by the Board of Education.

7.15 Musical Interlude

7.25 Talk for Younger Listeners: GEOFFREY
GILBEY and Mrs. PENELOPE WHEELER: 'Am-
ateur Dramatics—II, Hints on Elocution'

IN his second talk, Mr. Gilbey discusses the
importance of elocution to all amateur actors.
He proceeds to an examination of Burlesque, and
to various practical examples of the right and
wrong ways of performing a scene.

7.45 'Pelléas and Mélisande'

Opera, in Five Acts, by DEBUSSY
ACTS I and II

Melisande MAGGIE TETTE
Geneviève EVELYN ARDEN
Yniold MAVIS BENNETT
Pelléas WALTER HYDE
Golaud ROY HENDERSON
Arkel NORMAN ALLIN
A Doctor STUART ROBERTSON
(The story of the Opera is given on page
233. See also opposite page.)

9.0 WEATHER FORECAST, SECOND GEN-
ERAL NEWS BULLETIN. Local An-
nouncements; (Daventry only) Shipping
Forecast

9.20 'Pelléas and Mélisande'
ACT III

9.55 Reading from Mallory's 'Morte
d'Arthur'
by Mr. OLIVER BALDWIN

10.5 'Pelléas and Mélisande'
ACT IV

10.40 Reading from Mallory's 'Morte
d'Arthur'
by Mr. OLIVER BALDWIN

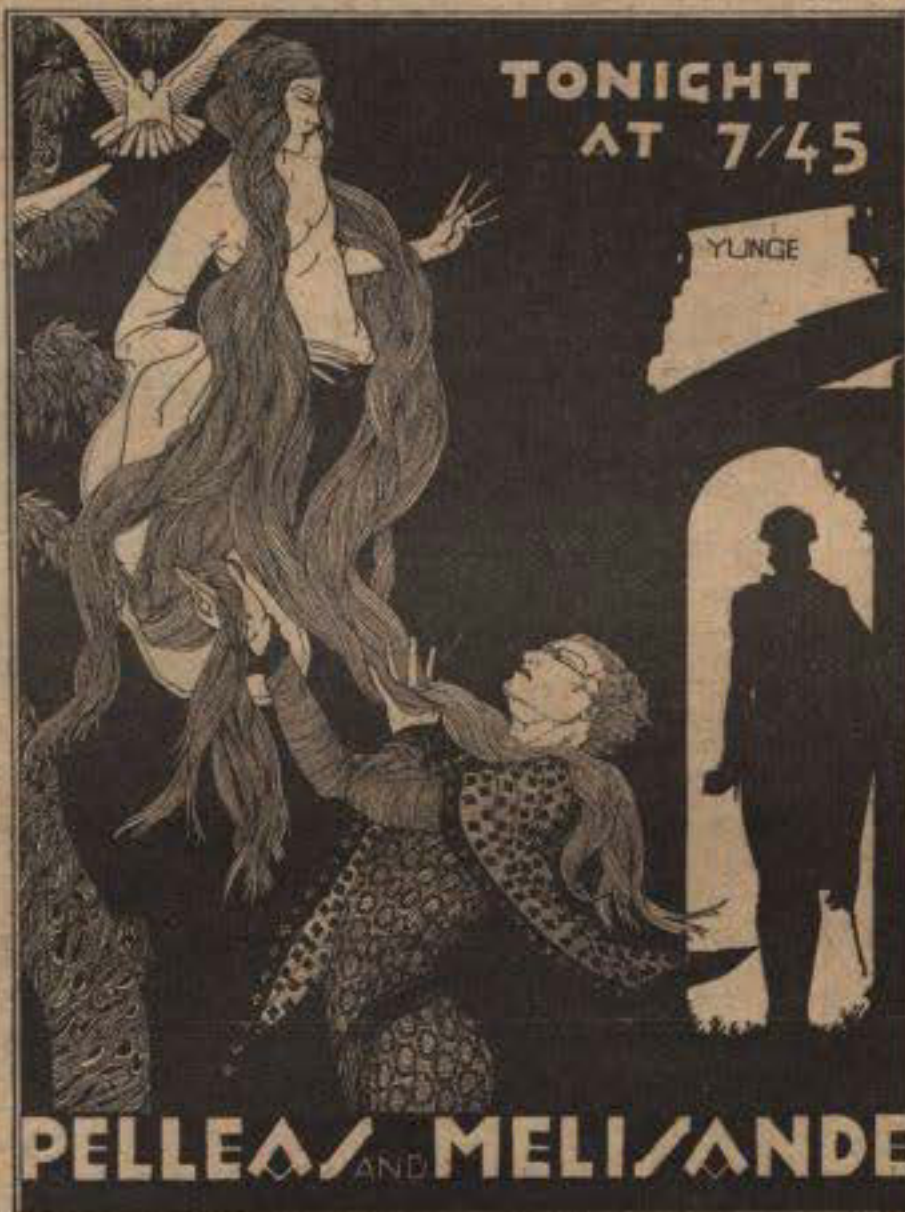
10.50 'Pelléas and Mélisande'
ACT V

11.15-12.0 (Daventry only) DANCE
MUSIC: JACK HYLTON'S AMBASSADOR
CLUB BAND, directed by RAY STARITA,
from the Ambassador Club

(Continued from page 248.)

impressionism which conveys the atmosphere
in which the scene takes place. Sometimes,
but on the whole rarely, he also allows an
impression to be evoked by a direct reference
in the text, such as when, in the opening
scene of the Third Act, Pelléas says: 'There
are millions of stars beyond counting,' the
music suggests the fitful scintillation of the
stars. Illustration is not Debussy's purpose
but if it happens to be apposite he does not
avoid it. He is content to give it this
impressionistic form which is not incon-
sistent since, the stars not being audible,
it conveys a sentiment and not a reality.

EDWIN EVANS.



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

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

6.40 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
SCHUBERT'S IMPROMPTUS
Played by VICTOR HELY-HUTCHINSON
Pianoforte
Impromptu V
Impromptu VI

7.0 Mr. A. ABBOTT (Chief Inspector of Technical
Education): 'Education for Industry and
Trade'

THE importance of technical education is more
fully realized now than it has been for
generations past, and Mr. Abbott's talk on the

To Men and Women over Forty—



Medical opinion confirms the claims of PHYLLOSAN

It cannot be too strongly emphasised that Phyllosan is not a "patent medicine." It is the discovery of an eminent scientist of international repute, E. Buergi, M.D., Professor of Medicine at Berne University. The claims made for it are based on the evidence of leading doctors, on whose recommendation alone is the public justified in placing confidence in the value of any medicinal preparation.

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THE PRACTITIONER.—"Clinical experiments show that it brings about an increase of physical and vital forces."

MEDICAL WEEKLY.—"Report on some fifteen cases of Arterio-Sclerosis and other cardiac conditions:—"In addition to the strengthening of the heart may be added an action of relaxing vessel cramp and a general vitalising effect. Together with this, improvement a drop in blood pressure occurs simultaneously."

"Most convincing results were obtained in cases which had previously obstinately resisted every imaginable treatment."
Signed — M.D.

"I have prescribed it in about 30 cases, and have used it in my own household . . . the results have been excellent."
(Signed) — M.D., Harley St., London.

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(Signed) — M.D., London.

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(Signed) — M.D.

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Signed — M.D.

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WEDNESDAY, OCT. 31 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

**9.0
Clapham
and
Dwyer**

3.0 A MILITARY BAND CONCERT (From Birmingham)

THE CITY OF BIRMINGHAM POLICE BAND
Conducted by RICHARD WASSELL

'Schiller' March Meyerbeer
Overture, 'The Wanderer's Goal'
Suppé, arr. Winterbottom

3.18 OSMOND DAVIS (Tenor)

Wood Magic Shaw
Twilight Fancies Delius
Love's Fury Rowley

BAND

Andante in modo di Canzone, from Symphony
No. 4 Tchaikovsky

TO his Fourth Symphony Tchaikovsky attached a 'programme,' in which he dwelt on certain aspects of life, of man's striving for happiness and the intervention of Fate to frustrate it. Perhaps his main idea may be summed up in his description of life as a 'continual alternation between grim truth and fleeting dreams of bliss.'

The Second Movement expresses 'the melancholy which steals over us at evening . . . A long procession of old memories goes by . . . We regret the past, although we have neither courage nor desire to start a new life.' . . .

3.37 MAISIE GILBERT (Character Songs)

I don't care Wish Wynno
Little Boy Blue Fields
He did! Greatree Newman

BAND

'Peer Gynt' Suite No. 1
Grieg, arr. Godfrey
Morning; Death of Asa;
Anitra's Dance; Dance in
the Hall of the Mountain
King

4.5 OSMOND DAVIS

Magdalen Caroline Maude
The Fairy Lough Stanford

MAISIE GILBERT

'Er upstairs Wish Wynno
The Waif's Paradise Wilcock
Alphabetical Romance Greatree Newman

4.22 BAND

Overture, 'Le Roi d'Yvetot' Adam

4.30

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

JOAN MELVILLE (Songs at the Piano)

5.30

THE CHILDREN'S HOUR:
(From Birmingham)

'Down the Crazy Path,' by Greta Costain
TONI FARRELL will Entertain
'Suppose we had No Rain,' by A. George Legg
Songs by DOROTHY MORRIS (Soprano)

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

6.30

Light Music
(From Birmingham)

PATTISON'S SALON ORCHESTRA
Directed by NORRIS STANLEY
Relayed from the Corporation Street Café

Overture, 'Zampa' Herold
Waltz, 'The Blue Danube' Johann Strauss

ETHEL WILLIAMS (Contralto)

Fill a glass with golden wine Quilter

6.47 ORCHESTRA

Fantasia, 'The Pearl Fishers' . . . Bizet, arr. Tavan
NORRIS STANLEY (Violin)
Ronde des Lutins Bazzini

ORCHESTRA

A Birthday Serenade
I know of two bright eyes Clusam
Intermezzo, 'Little Gadabout' Colin

7.25 ETHEL WILLIAMS

Love's Philosophy Quilter

CHARLES BADHAM (Pianoforte)

Liebesträume Liszt

ORCHESTRA

Selection of Irish Melodies arr. Mulder
Fantasia, 'Tales of Hoffmann' Offenbach

8.0 From Edward German's Comic Operas

(From Birmingham)

THE BIRMINGHAM STUDIO
ORCHESTRA
Conducted by FRANK
CANTILL

Selection, 'A Princess of
Kensington'

8.17 HERBERT SIMMONDS (Bari- tone) and Orchestra

The Yeomen of England
('Merrie England')

DOROTHY MORRIS (Soprano)
and Orchestra

Dream - o' - Day - Jill ('Tom
Jones')

ORCHESTRA

Morris Dance ('Tom Jones')

8.35 HERBERT SIMMONDS and Orchestra

Four Jolly Sailors ('A
Princess of Kensington')

DOROTHY MORRIS and Or-
chestra

She had a letter from her love ('Merrie England')

ORCHESTRA

Selection, 'Fallen Fairies'

9.0

Vaudeville

(From Birmingham)

CLAPHAM AND DWYER

(In another Spot of Bother)

DOROTHY McBLAIN

(The Girl who Whistles in her Throat)

MISCHA MOTTE

(In Mimicry)

TONI FARRELL

(In Syncopated Pianisms)

THE TWO M'S

(Entertainers with a Piano)

PHILIP BROWN'S DOMINOES DANCE BAND

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: MARIUS B. WINTER'S DANCE BAND, from the Hotel Cecil

11.0-11.15 JACK HYLTON'S AMBASSADOR CLUB BAND, directed by RAY STARITA, from the Ambassador Club

(Wednesday's Programmes continued on page 252.)



MISCHA MOTTE,
whose mimicry will be a
feature of tonight's Vaude-
ville programme from
5GB.



Don't Smoke Less— but PAY LESS

Save on your smokes—5/- to 7/- in the £—
through the Rothman Direct-to-Smoker Service

AT WHOLESALE PRICES

100,000 regular customers are already "on to" this money-saving plan. They know they are not getting cheap cigarettes—but GOOD cigarettes cheaply.

Mostly, they are shrewd and well-to-do men who can afford to pay top prices for cigarettes. But why should they?—when they can get fine flavour and perfect freshness—and at the same time enjoy a nice little saving every time they order, either **BY POST** or at any of the Rothman Branches.

THE PERFECT FRESHNESS is a big point of the Rothman Service to Smokers. The leaf is at least 3-years-matured; but cigarettes are only rolled as the orders roll in. So, they reach you within 48 hours of their life in the leaf, and in the pink of condition for smoke-pleasure.

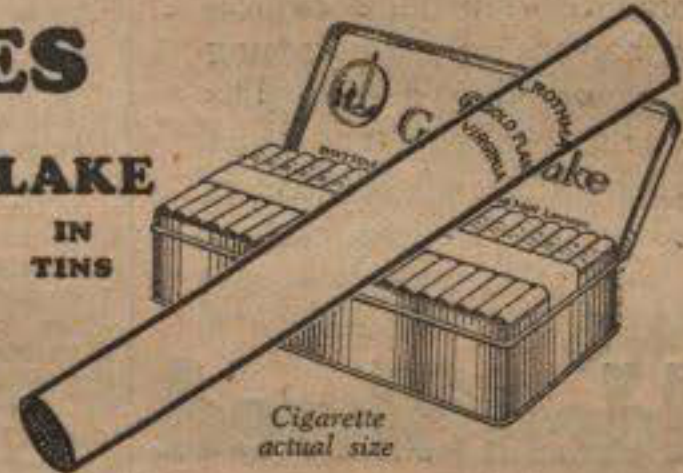
Change to Rothman's; enjoy the change; and keep the change!

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Smokers of Gold Flake!—here is your favourite Virginia, and you save 1/- on every tin of 100. Standard size. In the new Golden Embossed Tins of 100.

Shop Value ~~5/6~~
IN TINS
PER 100
3/11

Postage 3d.



Cigarette actual size

WHITE HORSE Virginia

This cigarette has proved an extraordinary success. A quality cigarette, direct-from-factory-to-smoker, at the very low price of 3/8 per 100—it was bound to succeed! Medium strength; well-matured Virginia Leaf. In boxes of 100.

Shop Value ~~4/8~~
Per 100
3/8

Postage 3d.

C.T.V. (Cork-Tipped Virginia)

C.T.V. is the blend we supply to H.E. the Governor-General of the Sudan. Hygienic CORK TIP. Harmless to the most tender throat. Yet in spite of coolness and mildness, gives you smoke-satisfaction with every puff. 2 1/2 in. long. In tins of 100.

Shop Value ~~5/10~~
Per 100
4/2

Postage 3d.

PALL MALL Virginia

Made from selected leaf, matured in the wood for 5 years. Exquisitely cool and smooth—neither too mild nor too full. Evenly filled with long strands, and scrupulously free from dust. 2 1/2 in. long. In tins of 100.

Shop Value ~~7/10~~
Per 100
5/8

Corked-Tipped 5/11 per 100. Post free

Rothman's EMPIRE Mixture

Glorious golden leaf from the Rhodesian Highlands, and a perfect blend. We consider quality of Empire tobacco far more important than low price. Thus, this, the best, is not the cheapest. Medium Cut. In 3 Strengths.

Shop Value ~~7/6~~
Per 1-lb.
6/3

Per 1-lb., 3/3. Per 1-lb., 12/6
Postage 3d. Postage 6d.

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.....	*C.T.V. (Cork-Tipped Virginia)	4/2	20/1	40/2			
.....	PALL MALL Virginia Untipped	5/8	27/8	55/2			
.....	Ditto Tipped	5/11	28/10	57/8			
.....	*EMPIRE MIXTURE.....	1-lb. 3/3	1-lb. 12/6	1-lb. 24/6			

* Postage extra, see details to the right.

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EXCELLENT FOR PUDDINGS, TARTS, AND SIMILAR DAIRY DISHES.



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30, Footshape Works, Northampton.

Send 2d. postage for Handsomely-illustrated Catalogue.

Wednesday's Programmes cont'd (October 31)

5WA

CARDIFF.

353 M.
850 KC.

1.15-2.0 A Symphony Concert

Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES

Overture, 'Alceste' Gluck
Concerto Grosso, No. 5 Handel
Symphony No. 40 in G Minor Mozart

GLUCK said, in a preface to *Alceste*, that in his Overture he aimed at letting this pre-udial music 'indicate the subject and prepare the spectators for the character of the piece they are about to see.'

How Gluck carried out his ideals we shall hear in this Overture, in which the noble, tragic and pathetic qualities of the drama are finely suggested.

HANDEL'S Great Concertos ('Concerti Grossi') are not Concertos in the modern meaning of works for (usually) one Soloist and an Orchestra.

Handel generally used an Orchestra of Stringed instruments and one or two Harpsichords and divided it into two groups of players. One group consisted of two Violins and a Violoncello, and the other comprised the remainder of the Orchestra. One Harpsichord supported each group.

These groups are played off one against another, all through the work, having alternate cuts at the music, so to speak; and sometimes they are combined.

TO Handel's speed in writing Oporas and Otorios there is a parallel in Mozart's completing three of his greatest symphonies in less than two months. One of them, the great G Minor, took only ten days.

One thing noticeable all through this Symphony is that Mozart has used in it no Drums, nor any of the heavier Brass instruments.

Of its four Movements, the *First* is quick and bustling—full of restless energy and dramatic fire, with an undercurrent of anxiety and mystery running through it.

The *Second* Movement comes as a beautiful, restful relief after the agitation of the *First*.

The *Third* Movement is a cheerful, rather ceremonious Minuet.

The *Fourth* Movement is the sweeping, rushing Finale, whose speed never slackens, though there are moments of tranquillity.

2.30 BROADCAST TO SCHOOLS:

M. I. MACKENZIE: 'Crafts by Craftsmen—VI, The Craft of Pottery'



THE CRAFT OF THE POTTER.

The sixth of Miss MacKenzie's talks to Cardiff schoolchildren this afternoon will deal with the craft of pottery. This picture shows a modern hand potter at work.

2.55 London Programme relayed from Daventry

3.45 THE STATION TRIO:

FRANK THOMAS (Violin); RONALD HARDING (Violoncello); HUBERT PENCKELLY (Pianoforte)
Gipsy Rondo Haydn
Trio in D Minor (Slow Movement) Mendelssohn

JOHN TYLER (Tenor)
Prologue, 'I Pagliacci' Leoncavallo
The Wanderer's Song Julius Harrison

TRIO
L'Heure Espagnole Ravel
Schön Rosmarin (Fair Rosemary) Kreisler

JOHN TYLER
Come away, Death } (Three
O Mistress Mine } Shakespearean
Blow, blow, thou winter wind } Songs)

TRIO
Suite, 'Joyous Youth' (2nd Movement) Coates

Russian Dance Tchaikovsky
Czardas, No. 1 Monti

4.45 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15-11.15 S.B. from London (9.15 Local Announcements)

5SX

SWANSEA.

294.1 M.
1,020 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 S.B. from Cardiff

2.55 London Programme relayed from Daventry

3.45 A Concert

ELSIE DUDDRIDGE (Contralto)

TOM ROWLAND (Baritone)

THE STATION TRIO:

T. D. JONES (Pianoforte); MORGAN LLOYD (Violin); GWILYM THOMAS (Violoncello)

5.15 THE CHILDREN'S HOUR

6.0 A SONG RECITAL

by
DAVID T. RICHARDS (Baritone)

6.15-11.15 S.B. from London (9.15 Local Announcements)

6BM

326.1 M.
920 KC.

BOURNEMOUTH.

12.0-1.0 Gramophone Records

2.30 London Programme relayed from Daventry

4.0 ARCHIE ALEXANDER and his NEW COLUMBIAN BAND

Relayed from the Westover

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15-11.15 S.B. from London (9.15 Local Announcements)

Wednesday's Programmes cont'd (October 31)

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:**
We Work in Twos
Pianoforte Duets by FREDA VOKE and MARJORIE DAVY

6.0 London Programme relayed from Daventry

6.15-11.15 S.B. from London (9.15 Local Announcements; Mid-Week Sports Bulletin)

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**

6.0 London Programme relayed from Daventry

6.15-11.15 S.B. from London (9.15 Local Announcements)

2ZY MANCHESTER. 384.6 M. 780 KC.

2.30 London Programme relayed from Daventry

3.0 Mr. R. E. SOPWITH: 'Books Worth Reading—VI, Shakespeare's "Merchant of Venice," Act V.' S.B. from Sheffield

3.20 **THE NORTHERN WIRELESS ORCHESTRA**
Overture, 'Egmont' Beethoven

3.30 London Programme relayed from Daventry

3.45 **THE NORTHERN WIRELESS ORCHESTRA**
Egyptian Ballet Luigini
Ballet, 'Alceste' Gluck
CLARE MOORE (Contralto)
Whence? } Parry
Marian }
Ye little birds that sit and sing. }
ORCHESTRA
Ballet, 'Prometheus' Beethoven
Dreams Wagner
Tarantella Dance Mantucci
CLARE MOORE
Still as the Night Böhm
I love thee Grieg
Love's Philosophy Quilter
ORCHESTRA
The Preludes Liszt

5.15 **THE CHILDREN'S HOUR:**
Hallowe'en
'All Hallow's E'en Games'
A Sketch by M. Rose Price
HARRY HOPEWELL
ROBERT ROBERTS
HYLDA METCALY
BETTY WHEATLEY
THE SUNSHINE TRIO will play:
Witching Night Dower
Gnome Dances Parker
In the Hall of the Mountain King (from 'Peer Gynt') Grieg
Songs sung by HARRY HOPEWELL
Folk Song, 'The Two Magicians'
Brownie (from 'When we were very young')
Will-o'-the-wisp Bantock

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 Royal Horticultural Society's Bulletin

6.40-11.15 S.B. from London (9.15 Local Announcements)

5NO NEWCASTLE. 312.5 M. 980 KC.

12.0-1.0—Gramophone Records. 2.30—London Programme relayed from Daventry. 4.15—Music relayed from Fenwick's Terrace Tea Rooms. 5.15—Children's Hour. 6.0—A Song Recital by Jack Cairns (Bass). Australian Bush Songs (W. G. James); The Last Watch (Pinsuti); Harlequin (Sanderson). 6.15—S.B. from London. 6.30—Royal Horticultural Society's Bulletin. 6.40—Musical Interlude. 6.45-11.15—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

11.0-12.0—Gramophone Records. 3.0—Broadcast to Schools. S.B. from Glasgow. 3.45—Steadman's Orchestra, directed by George Steadman, relayed from the Electric Theatre. 5.0—Kitty Coull (Contralto): None but the weary heart (Tchaikovsky); I was dreaming (Juncker); Tross (Rasbach); How shines the dew (Rubinstein). 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.15—S.B. from London. 6.30—Mr. George E. Greenhowe: Horticulture. 6.45—S.B. from London. 7.15—Arthur Prince and Jim. The First Ventriquoical Figure with a Personality. 7.25—S.B. from London. 9.15—S.B. from Glasgow. 9.20-11.15—S.B. from London.


2BD ABERDEEN. 500 M. 600 KC.

11.0-12.0—Gramophone Records. 3.0—Broadcast to schools. S.B. from Glasgow. 3.45—Steadman's Orchestra, directed by George Steadman, relayed from the Electric Theatre. 5.0—Kitty Coull (Contralto): None but the weary heart (Tchaikovsky); I was dreaming (Juncker); Tross (Rasbach); How shines the dew (Rubinstein). 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.15—S.B. from London. 6.30—Mr. George E. Greenhowe: Horticulture. 6.45—S.B. from London. 7.15—Arthur Prince and Jim. The First Ventriquoical Figure with a Personality. 7.25—S.B. from London. 9.15—S.B. from Glasgow. 9.20-11.15—S.B. from London.

2BE BELFAST. 506.1 M. 980 KC.

12.0-1.0—Gramophone Records. 2.30—London Programme relayed from Daventry. 3.45—Radio Quartet and May Johnston (Solo Pianoforte). 5.0—George Mansergh: 'Three Belfast Types.' 5.15—Children's Hour. 6.0—Organ Recital by Arthur Raymond, relayed from the Classic. 6.15—S.B. from London. 6.30—Royal Horticultural Society's Bulletin. 6.40-11.15—S.B. from London.

Just Published—1929 Edition



B. B. C.

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1929

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
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9.15
Vernon Bartlett
on the
World Today

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

9.35
Orchestral
Request
Programme

- 10.15 a.m. The Daily Service
- 10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 11.0 (Daventry only) Gramophone Records
- 12.0 A CONCERT IN THE STUDIO
PEGGY RADMALE (Violin)
LILLY PHILLIPS (Violoncello)
MURIEL WARNE and DOROTHY FOLKARD (Dusts for Two Pianofortes)
- 1.0-2.0 The Week's Recital of Gramophone Records, arranged by Mr. CHRISTOPHER STONE
- 2.25 (Daventry only) East Coast Fishing Bulletin
- 2.30 Mr. A. LLOYD JAMES: 'Speech and Language'
- 2.50 Musical Interlude
- 3.0 **Evensong**
From Westminster Abbey
- 3.45 Mr. ARTHUR J. BENDY: 'Odd Jobs about the House—VI, How to Make Floor Cushions and Humpties'
- 4.0 A STUDIO CONCERT
MARGARET F. STEWART (Soprano)
THE RICHARD BRINKMAN SEPTET
- 5.15 THE CHILDREN'S HOUR:
'AS I WENT A-WALKING'
wherein, in song and story, we relate some Unusual Adventures
Not the least of them will be—
'The Barrel-Organ Man' (Carey Grey) and 'Flat' (Tony Galloway)
- 6.0 JACK PAYNE and the B.B.C. DANCE ORCHESTRA
- 6.15 WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; TIME SIGNAL, GREENWICH
- 6.30 Market Prices for Farmers
- 6.35 Musical Interlude
- 6.45 THE FOUNDATIONS OF MUSIC
SCHUBERT'S IMPROMPTUS
Played by VICTOR HELY-HUTCHINSON (Piano-forte)
Musical Moment II
Musical Moment III
Musical Moment IV
- 7.0 Mrs. M. A. HAMILTON: 'New Novels'
- 7.15 Musical Interlude
- 7.25 Major GORDON HOME: 'Life in Roman Britain—VI, Religion'

7.45 'Nea-R-Georgian'
or
'Quasi-Queen Anne'
JOHN THORNE
ROSE HIGNELL
GLADYS PALMER
THE GERSHOM PARKINGTON QUINTET
A Sketch entitled:
'YO SOY OMBRE'
or
BERTIE PLUS FOUR BOGEYS
by GORDON McCONNEL
Players:
(A.D. 1928):
Bertie DONALD CALTHROP

doings, but the only part of it we still hear at all frequently is the Coronation March, which accompanies the crowning of John in Münster Cathedral.

9.48 JOHN TURNER and Orchestra
'O vision entrancing' ('Esmeralda')
Goring Thomas

MANY listeners will remember the vogue of Arthur Goring Thomas, one of the comparatively few British composers who had success abroad, as well as at home, with Operas. Thomas was born in 1850, and studied in Paris and, under Sullivan, at our own Royal Academy (where his work is commemorated by a scholarship bearing his name). Later, he spent some time with Max Bruch. The Carl Rosa Opera Company, attracted by one of the works which was performed at the Academy, commissioned him to write an Opera; the result was *Esmeralda* (1883), the Opera of fifteenth-century Parisian life, which was played in Germany as well as in England.

The scene of *Esmeralda* is laid in fifteenth-century Paris.

9.54 ORCHESTRA
Spanish Dances *Moszkowski*

10.10 JOHN TURNER
Songs

10.18 ORCHESTRA
Overture, 'The Barber of Seville'
Rossini

ROSSINI took only a little over a fortnight to compose *The Barber*, Overture and all. The Overture, after being played on the opening night, was lost, it is said, through a copyist's negligence, and the music now played as a prelude to the Opera belongs to another Opera, *Elizabeth*, brought out the year before *The Barber*. Most of the music in the Overture fits the light and sparkling work very well. There is first a broad, dignified Introduction, and then a gay, quick Movement.

10.30-12.0 DANCE MUSIC: FRED ELIZALDE and his SAVOY HOTEL MUSIC, from the Savoy Hotel

Military Band.

THE Wireless Military Band will appear on three occasions in next week's programmes: from 5GB at 8.30, on Wednesday, November 7 (soloists, Alice Lilley and Tom Kinniburgh); from London at 7.45, on the following evening; and from London again at 9.35, on Saturday, November 10.

Around and About.

AMONG next week's musical programmes from London and Daventry the following should be noted: Sunday, November 4, at 3.30 p.m., an Orchestral Concert, conducted by John Ansell (soloists: Gertrude Johnson and Orrea Pernel, violin), and at 9.5 Tom Jones and the Grand Hotel, Eastbourne, Orchestra; Monday, November 5, at 9.35 p.m., an Orchestral Concert conducted by B. Walton O'Donnell; Tuesday, November 6, at 7.45, a Light Orchestral Concert which will consist entirely of serenades, by Moszkowski, Bizet, Toselli, Schubert, Chaminade, etc.; Friday, November 9, at 7.45 p.m., a recital by Frederick Dawson, the English pianist; and on Saturday, November 10, at 3.30 p.m., a Light Orchestral Concert, with Lilian Cooper and Edern Jones as soloists.



NEA-R-GEORGIAN. Tonight at 7.45.

Jane (Chambermaid at the Worinwoodd Arms, Bath) BARBARA HORDER..1 (A.D. 1728):
Sir William Worinwoodd (an old Bath beau) AMBROSE MANNING
Lydia Worinwoodd (his beautiful daughter) BARBARA HORDER
Captain Fakeham (an adventurer) HENRY OSCAR
Harry Pousher (a fop) FREDERICK COOPER

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

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

9.30 Local Announcements. (Daventry only) Shipping Forecast

9.35 A Request Programme

JOHN TURNER (Tenor)
THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL

ORCHESTRA
Processional March, 'The Prophet'... *Meyerbeer*
Chanson de Matin (Morning Song) } *Elgar*
Chanson de Nuit (Night Song) }

THE Prophet was John of Leyden, journeyman tailor, innkeeper, and religious zealot, who, with the Anabaptists, made a great commotion in Europe in the early part of the sixteenth century. Meyerbeer wrote some tuneful and dramatic music for the Opera dealing with these

IN his final talk, Major Gordon Home tackles the interesting questions relating to the religions of Roman Britain. He surveys the Druidism of the original inhabitants, and the fascinating Mithras cult, so popular among the soldiers of the legions. He proceeds to the discussion of the first coming of Christianity to Britain, and its progress through the island. Finally, he examines the question of whether this early Christianity disappeared in the Dark Ages, and the lack of evidence as to Christian churches.

THURSDAY, NOVEMBER 1

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

10.15
An East
Midlands
Hour

3.0 A Symphony Concert

Relayed from the Winter Gardens, Bournemouth
Fourth Concert of the Thirty-Fourth Winter Series

THE BOURNEMOUTH MUNICIPAL AUGMENTED ORCHESTRA
Conducted by Sir DAN GODFREY
LAURENCE TURNER (Violin)

ORCHESTRA

Overture, 'The Rock' Dorothy Howell
(First Performance at these Concerts)

Fourth Symphony, in E Minor Brahms
Allegro non troppo; Andante moderato;
Allegro giocoso; Allegro energico e appassionata

Fourth Violin Concerto in D Mozart
Allegro; Andante cantabile; Rondo

Suite, 'The Seasons' Glazounov

GLAZOUNOV (born 1865) is probably the most distinguished living Russian composer who does not work on very advanced 'modernist' lines.

He is a master of orchestral effect, and in his ballets and other light pieces he has produced music that follows very agreeably, yet with distinct individuality of its own, in the Tchaikovsky tradition.

The Seasons, a Suite of orchestral pieces, was originally written for a Ballet. We do not often hear so full a selection of the music as this. We are to have first the Theme and Variations belonging to *Winter*, the Variations being respectively entitled *Hoar-Frost*, *Ice*, *Hail*, and *Snow*. Then comes *Spring*: *Summer* has three sections—*Waltz of Poppies and Cornflowers*, *Barcarolle* and *Variation*: lastly, *Autumn* has a *Bacchanal* and a little *Slow Movement*.



TATIANA MAKUSHINA sings the part of Dido in 'The Trojans at Carthage,' when it is broadcast during the Hallé Concert from Manchester this evening at 7.30.

7.30 Hallé Concert

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

THE HALLÉ ORCHESTRA
Conducted by Sir HAMILTON HARTY
'THE TROJANS AT CARTHAGE'
(Berlioz)
Singers:

Dido TATIANA MAKUSHINA
Ascanio EVELYN BURY
Anna NORAH DAHL
Eneas FRANCIS RUSSELL
Jopas } WALTER GLYNNE
Hylas }
Narbal } DENNIS NOBLE
Panthus }

8.50 Interlude from the Manchester Studio

KATHLEEN MOORHOUSE (Violoncello)
Variations on a Theme of Corelli
Tartini, arr. Trowell
Piece in the form of a Habanera Ravel
Berceuse (Cradle Song) Fauré
Spanish Serenade Popper
Minuet Mozart

9.5 app. Hallé Concert (Continued)

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 An East Midlands Hour (From Birmingham)

MARK MELLERS (Baritone)
At the Mid-Hour of Night
Cowen
To Anthea Hatton
To the Forest Tchaikovsky
When dull care arr. Lane Wilson
HILDA WARREN (Soprano)
O that it were so Bridge
Vainka's Song Stutzman
Cuckoo Shaw
Song of the Open La Forge

10.35 IDA SARGENT

Songs at the Piano
F. W. HODGKINSON (Violoncello)
Amoretta Hamish MacCunn
Serenade Bridge
Mazurka Popper
Irish Lullaby Arnold Trowell
BEATRICE LEONARD (Contralto)
Three fishers went sailing Hullah
The Arrow and the Song Balfe
The Leaves and the Wind Leoni

11.2-11.15 IDA SARGENT

Further Songs at the Piano
(Thursday's Programmes continued on page 256.)

4.30 LOZELLS PICTURE HOUSE ORGAN

(From Birmingham)
FRANK NEWMAN (Organ)

Overture, 'Martha' Flotow
Poupée Valsante (Dancing Doll) Poldini
Selection, 'Iolanthe' Sullivan

DAISY NEAL (Contralto)
At dawning Cadman
Ye banks and braes... arr. Martin Shaw
FRANK NEWMAN

Barcarolle ('The Tales of Hoffman') Offenbach
Dance, 'The Rag Doll' Brown
Song without Words Tchaikovsky
Serenade Mozart

DAISY NEAL
Slavo Song Del Riego
When the House is Asleep Stanford Haigh

FRANK NEWMAN
Suite, 'Three Light Pieces' Fletcher

5.30 THE CHILDREN'S HOUR (From Birmingham)

Auntie Ruby, Uncle Laurie, and Horace arrive from Nottingham by the 'Fairy Train.' Songs by ETHEL WILLIAMS (Contralto); JACKO and TONY will Entertain

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

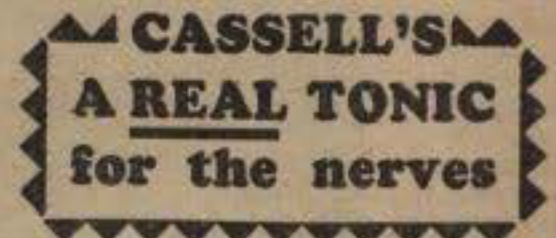
6.30 JACK PAYNE and the B.B.C. DANCE ORCHESTRA

VERA SOUTRON (Light Ballads)



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Thursday's Programmes continued (November 1)




THE HEIR... APPARENT

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5WA CARDIFF. 353 M. 850 KC.

- 2.30 London Programme relayed from Daventry
- 3.45 IVAN KYBLE FLETCHER: 'English Classics and their Welsh Associations—I, James Howell'
- 4.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London

7.45 A Symphony Concert
 Relayed from the Assembly Room, City Hall
NATIONAL ORCHESTRA OF WALES
 (Leader, ALBERT VOORSANGER)
 Conducted by WARWICK BRAITHWAITE

Overture, 'Tannhäuser' Wagner
 HARRY BRINDLE (Bass) and Orchestra
 Recit., 'I rage, I melt, I burn' ('Acis and Galatea')
 Air, 'O Ruddier than the Cherry' Handel

GORDON BRYAN (Pianoforte) and Orchestra
 Symphonic Variations Franck

THE tune which forms the basis of the whole piece falls into several sections, expressing feelings of tenderness, mysticism, and exaltation. The five variations, in which the Piano and Orchestra carry on a wonderful dialogue of comment upon this theme, are not of the clear-cut older variation style, but, as the word 'symphonic' implies, are fairly elaborate (though quite clear), dignified, and of considerable depth of emotional expression.

A powerful little phrase is thrown out by the Orchestra; the Pianoforte answers with a quiet one. The two parties discuss the matter for a while, then the time changes to three-in-a-bar, and the Strings pluck out a portion of the main tune for the Variations. But the Pianoforte interferes, expounds its opening idea further, and brings in the Orchestra for still more discussion. (All this does not take long.) After a climax, the Pianoforte gives out the tune for variation—a lovely calm melody. The Orchestra joins it, and afterwards come the variations. We shall hear, besides several treatments of the chief tune, references to the Orchestra's opening challenge, and to the Pianoforte's reply to it, the latter theme being changed into a gay dance towards the end.

ORCHESTRA
 Symphonic Suite, 'Scheherazade'
Rimsky-Korsakov

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

9.35 From Wales to Canada
 HERBERT WARE'S TRIO:
 HERBERT WARE (Violin); JENNY WARE (Violoncello); RAYMOND TAYLOR (Pianoforte)
 Patrol, 'Canadian Retreat' Bilton
 SARAH FISCHER (Soprano)
 French-Canadian Folk Songs
Boulton and Somervell
 THE MOUNTAIN ASH GIRLS' CHOIR
 Conductor, Miss E. THOMAS
 The Maple Leaf for Ever Muir
 JENNY WARE
 Canadian Boat Song, Op. 25, No. 1 Foulds
 A MESSAGE FROM CANADA
 By the Hon. JAMES MALCOLM, M.P., Canadian Minister for Trade and Commerce

TRIO
 Valse, 'Sunset on the St. Lawrence' Heller
 SARAH FISCHER
 French-Canadian Folk Songs
Boulton and Somervell

CHOIR
 O Canada Lavallee

TRIO
 Patrol, 'The Land of the Maple and Beaver'
 O'Neill

10.45-12.0 S.B. from London

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

- 2.30 London Programme relayed from Daventry
- 5.15 S.B. from Cardiff
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 9.30 Musical Interlude relayed from London
- 9.35-12.0 S.B. from London

6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 2.30 London Programme relayed from Daventry
- 3.45 Miss E. E. TWEMLOW: 'The Yucatecos and their Land'
- 4.0 London Programme relayed from Daventry
- 6.15-12.0 S.B. from London (9.30 Local Announcements)

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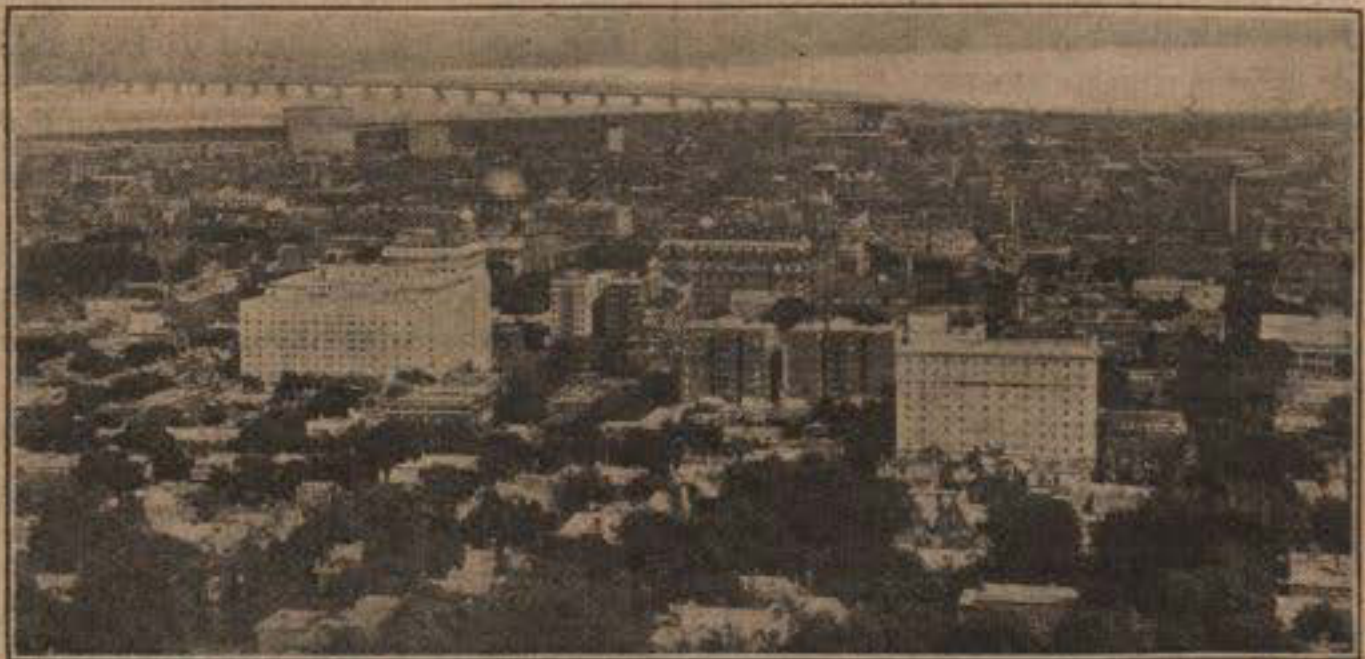
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CANADA'S GREAT GATEWAY ON THE SEA.

A view of Montreal, the port where Canada welcomes its shipping from the Old World. A special Canadian programme will be broadcast from Cardiff Station tonight.

E.N.A.

Programmes for Thursday.

5PY PLYMOUTH. 400 M. 750. KC.

2.30 London Programme relayed from Daventry
 5.15 **THE CHILDREN'S HOUR:**
 Another Query Day, when questions will come from all parts of the globe
 6.0 London Programme relayed from Daventry
 6.15-12.0 *S.B. from London* (9.30 Local Announcements)

2ZY MANCHESTER. 384.5 M. 780 KC.

12.0-1.0 **A Ballad Concert**
 J. R. DRYSDALE (Baritone)
 Sea Fever Ireland
 Four Jolly Sailor Men German
 Sea Rapture Eric Coates
 JEAN D. NICHOLSON (Pianoforte)
 Fantasy in F Minor, Op. 49
Chopin, revised by Debussy
 ETHEL KENYON (Dialect Entertainer)
 Jim Lee an' th' Pooast Office Clerk. } Samuel
 Joe an' Alice—A Yawshur Tale } Laycock
 MABEL WILSHAW (Soprano)
 Cherry Ripe Horn, arr. Lehmann
 They call me Mimi Puccini
 J. R. DRYSDALE
 Son of Mine William Wallace
 Youth Allitsen
 The Windmill Nilson
 JEAN D. NICHOLSON
 Prelude in E Minor, Op. 35 Mendelssohn
 Prelude in G Minor, Op. 32 Rachmaninov
 Nocturne from Miniature Suite York Bowen
 ETHEL KENYON
 The Village Pedlar } Samuel Laycock
 Mi Granny }
 MABEL WILSHAW
 It was a lover and his lass Quilter
 Song of the Palanquin Bearers Martin Shaw
 Whene'er a snowflake Lehmann
 4.30 **THE NORTHERN WIRELESS ORCHESTRA**
 Selections from :—
 'L'Enfant Prodigue' (The Prodigal Son) Wormser
 'I Pagliacci' Leoncavallo
 'Cavalleria Rusticana' Mascagni
 5.15 **THE CHILDREN'S HOUR**
 6.0 London Programme relayed from Daventry
 6.15 *S.B. from London*
 6.35 Market Prices for Local Farmers
 6.45 *S.B. from London*
 7.0 'Life in Roman Britain, VI—Religion,' by Major GORDON HOME
 7.20 Musical Interlude
 7.30 **Hallé Concert**
 Relayed from the Free Trade Hall
 Relayed to Daventry Experimental
THE HALLÉ ORCHESTRA
 Conducted by SIR HAMILTON HARTY
 'The Trojans at Carthage'
 (Berlioz)
 Singers:
 Dido TATIANA MAKUSHINA
 Ascanio EVELYN BURY
 Anna NORAH DAHL
 Eneas FRANCIS RUSSELL
 Jopas } WALTER GLYNNE
 Hylas }
 Narbal } DENNIS NOBLE
 Panthus }
THE HALLÉ CHORUS
 Chorus Master, HAROLD DAWBER
 (Manchester Programme continued on page 259.)

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Thursday's Programmes continued (November 1)

(Manchester Programme continued from page 257.)

- 8.50** INTERLUDE FROM THE STUDIO
KATHLEEN MOORHOUSE (Violoncello)
Variations on a Theme of Corelli
Partini, arr. Trowell
Piece in the Form of a Habanera *Raisel*
Berceuse (Cradle Song) *Fauré*
Spanish Serenade *Popper*
Minuet *Mozart*
- 9.5** Hallé Concert
(Continued)
- 10.0** S.B. from Daventry Experimental
- 10.15** ARTHUR PRINCE AND JIM
The First Ventriloquist Figure with a Personality
- 10.30** Local Announcements
- 10.35-12.0** S.B. from London

Other Stations.

5NO NEWCASTLE. 512.5 M. 960 KC.

2.30—Prof. J. L. Morison: 'Some Stories and Characters from the History of the U.S.A.—V. William Penn and the Quakers in America.' **3.0**—London Programme relayed from Daventry. **5.15**—Children's Hour: Another Grime Story by Mabel Marlowe; Songs by Betty Humble. **6.0**—London Programme relayed from Daventry. **6.15**—S.B. from London. **7.45**—Gladys Edmundson (Soprano): Italian Concerto (Bach). **7.55**—Harry Shuttleworth (Bass): My Nag and I; There is a Maid, and the White Road (from 'Knight of the Highway') (G. E. Martin). **8.2**—Jack Mackintosh (Cornet): Fantasia, 'Rule Britannia' (Hartmann). **8.9**—Margaret Magnay (Soprano): Ye Powers who rule below (Gluck); Armida's Garden (Parry). **8.16**—Seth Lancaster (Violoncello): Adagio and Allegro (Mendelssohn). **8.26**—Harry Shuttleworth: Sailors' Shanty, 'High Barbaree' (arr. Howard Carr); The Bells of San Marie (Ireland); A King's Man (Hillman). **8.33**—Jack Mackintosh: Cavatina (Una voce poco fa) (from 'The Barber of Seville') (Rossini). **8.40**—Gladys Edmundson: Variations on a Hungarian Song, Op. 21, No. 2 (Brahms). **8.46**—Margaret Magnay: Frühlingstrost (Comfort in Spring) (Brahms); Queen Mary's Song (Elgar). **8.53**—Seth Lancaster: Annie Laurie (arr. Sharpe); Harlequinade (Squire). **9.0-12.0**—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

2.45—Mid-Week Service. Conducted by the Rev. Frank Deighton, L.Th., of the St. Mungo's Episcopal Church Alexandria, assisted by the Station Choir. Order of Service: Choir: Hymn, 'O for a heart to praise' (R.C.H., No. 467). Reading, Luke XI, vv. 9-13. Address. Prayer. Benediction. Voluntary. **3.0**—Broadcast to Schools. S.B. from Edinburgh. **3.30**—Musical Interlude. **3.45**—'The A B C of Household Law,' by a Lawyer. **4.0**—Light Orchestral Concert. The Station Orchestra: Masque Suite for Strings (Handel, arr. Dunhill); Bernard Ross (Baritone): Song Cycle, 'The Lover's Confession' (Henry Purcell); I attempt from Love's Sickness to fly (Henry Purcell). Orchestra: Suite, 'Woodland Sketches' (MacDowell); Bernard Ross: Kitty (Percy Fletcher); Revenge (Haydn); Eleanor (Coleridge-Taylor); Tomorrow (Frederic Keel). Orchestra: Ballet Music, 'Le Cid' (Massenet); Three Hungarian Dances (Brahms). **5.15**—Children's Hour. **5.58**—Weather Forecast for Farmers. **6.0**—Organ Recital. Relayed from the New Savoy Picture House (Mr. S. W. Letch at the Organ). **6.15**—S.B. from London. **6.30**—Scottish Market Prices for Farmers. **6.35**—S.B. from London. **6.40**—Musical Interlude. **6.45**—S.B. from London. **7.45**—Scots Concert. The Station Orchestra: Overture, 'Tam-o'-Shanter' (Drysdale); Nan McKnight (Soprano); The Hundred Pipers (Traditional); Sleeps the moon in the deep blue sky (Kennedy-Fraser); Jock o' Hazeldean (arr. Moffat); Orchestra: Song of the Gloaming (Moonie); Alexander McCredie (Tenor): An Eriksay Love Lilt (Kennedy-Fraser); A Ransay Lament (arr. F. W. Lewis); The Wee Cooper o' Fife (Traditional); The Land o' the Leal (Lady Nairne); Duffon Scott (Entertainer): Out of his Element and An Auction Sale (Duffon Scott); Orchestra: Patrol, 'The Wee Macgregor' (Amers); Nan McKnight: An fond kiss and My Boy Tammy (Traditional); John Anderson my Jo (arr. Lees); Alexander McCredie: The Nameless Lassie (Mackenzie); The Laird o' Cockpen (Lady Nairne); Macgregor's Gathering (Lee); O' a' the airts (Burns). Orchestra: March, 'The London Scottish' (Haines). **9.0**—S.B. from London. **9.30**—Scottish News Bulletin. **9.35**—Shakespeare, Shelley and Keats Programme. Music by Herbert Bedford. Frank Phillips (Baritone): Three Shelley Songs. The Station Orchestra: Symphonic Interlude, 'Over the Hills and Far Away.' Esther Coleman (Contralto): Dramatic Idyll for Voice, Viola and Piano, 'La Belle Dame Sans Merci.' Orchestra: Interlude, 'Hamadryad.' Esther Coleman, Frank Phillips and Orchestra: Love Scene from 'Romeo and Juliet,' Act II, Scene 2, for Contralto, Baritone and Orchestra. **10.40-12.0**—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.

12.0-1.0—London Programme relayed from Daventry. **3.0**—Broadcast to Schools. S.B. from Edinburgh. **3.30**—S.B. from Glasgow. **4.0**—Concert by The Station Octet. Relayed from the Sculpture Court, the Art Gallery. Mozart—Haydn—Tchaikovsky. Overture, 'Così fan Tutti' (Mozart); Serenade, 'Eine Kleine Nachtmusik' (Mozart); Symphony No. XI (The 'Military') (Haydn); Suite from Ballet 'Casse-Noisette' (Tchaikovsky). **5.0**—A Recital of Verse by Charlotte Reid. **5.15**—Children's Hour. **6.0**—London Programme relayed from Daventry. **6.15**—S.B. from London. **6.30**—S.B. from Glasgow. **6.45**—S.B. from London. **9.30**—S.B. from Glasgow.

9.35—A Hallowe'en Concert. Chairman and Announcer William McCulloch. Artists: Margaret Anderson (Contralto); David MacAskill (Violin); Robert Watson (Baritone). **10.30-12.0**—S.B. from London.

2BE BELFAST. 506.1 M. 980 KC.

2.30—London Programme relayed from Daventry. **4.0**—Dance Music. Ernie Mason and his Grand Central Band, relayed from the Grand Central Hotel. **5.0**—T. O. Corrin: 'The Growth of Music—V. Instrumental Music.' **5.15**—Children's Hour. **6.0**—London Programme relayed from Daventry. **6.15**—S.B. from London. **7.45**—Chamber Music. Doris Bates (Violin); Caradua Taylor (Violoncello); and May Johnson (Pianoforte). Phantasy for Violin, Violoncello, and Pianoforte (F. Bridge). **8.0**—Dorothy Stanton (Soprano): Sweet Melodies, In Summer Fields, The Vain Suit, and I dreamed at Night (Brahms); Forgetfulness (Hildach). **8.12**—Five Holiday Sketches for Flute, Violoncello, and Pianoforte (Goossens); Pasacaglia for Violin and Violoncello (Handel-Halvorsen). **8.30**—Dorothy Stanton: Whither? The Sea, and The Trout (Schubert); Devotion and Dream in the Twilight (Strauss). **8.42**—Trio for Violin, Violoncello, and Pianoforte (Tchakovsky). **9.0**—S.B. from London (**9.30**—Regional News). **9.35**—Daly's Theatre. Playbill No. 4. Olive Groves and Harold Kimberley. The Station Chorus and Orchestra, conducted by Harold Lowe. Orchestra: Selection, 'The Artist's Model' (Jones). Olive Groves and Harold Kimberley in Songs and Duets from Daly's Musical Comedies, including: The Geisha (Jones); The Country Girl (Monckton); The Merry Widow (Lehar); The Dollar Princess (Fall). Orchestra: Selection, 'The Count of Luxembourg' (Lehar). Olive Groves and Harold Kimberley in Songs and Duets from more Daly's Shows: Gipsy Love (Lehar); Happy Day (S. Jones and Rubens); The Maid of the Mountains (Fraser-Simson); The Lady of the Rose (Gibbert); Madame Pompadour (Fall). Orchestra: Selection, 'Lady Mary' (Sirmay). **10.30-12.0**—S.B. from London.

HOME, HEALTH AND GARDEN.

(Continued from page 229.)

with a rag which has been dipped in tepid, strong salt water. The rag must be well rung out, as if the mats are soaked it rots the straw.

Speaking generally, a cotton or silk fabric is far best for the windows of small rooms. Heavy fabrics collect dust and are difficult to wash and expensive to clean. A good cretonne, cotton repp, or chintz, lined, if necessary, for extra weight, is far better, even in winter, than velvet or serge.

Artificial silk gives us a much wider range of curtain fabrics. One of the most attractive of these is a corded material in shot effects, which can be obtained to tone with any colour scheme. This material has the ugly name—which much belies its very real charm—of 'slub repp.' This is about seven shillings a yard in a 48-inch width. I am told that it washes well, if carefully handled, but, as most housewives know already, this limitation applies to nearly all artificial silk materials.—*Mrs. Leslie Menzies in a talk on October 15.*

This Week's Work in the Garden.

FROM now onwards, as flowers in the open grow scarce, the value of chrysanthemums becomes apparent. A lofty, well-ventilated house is best for chrysanthemums and the plants should not be unduly crowded. Some ventilation must be given at all times, the amount varying with the weather, but cold draughts should be avoided. Every effort should be made to maintain a dry atmosphere. Watering is best done during the morning, so that all superfluous moisture may disappear before evening. Feeding should be gradually reduced as the flowers open, and finally clear water only should be used.

Bulbs potted in early September for early forcing should be removed from the plunging bed as the pots become well filled with roots and the plants have made a little top growth. They should be placed in a cold frame for a time before being brought into a high temperature. Other bulbs should be potted up for later supplies.

The present is a good time to put in cuttings of gooseberries. For garden purposes the best form of gooseberry bush is one with a clean leg about 6 inches long. Suckers springing from below the soil are undesirable. To obtain bushes of the best type, strong, well-ripened, straight shoots, rather more than a foot long, should be selected. The bottom of the shoot should be cut just below a bud, and then, allowing 11 or 12 inches for the cutting, the top of the shoot should be removed, cutting just above a bud. The cuttings should be placed 6 inches apart in the row, with 18 inches between the rows, and they should be buried to half their length.

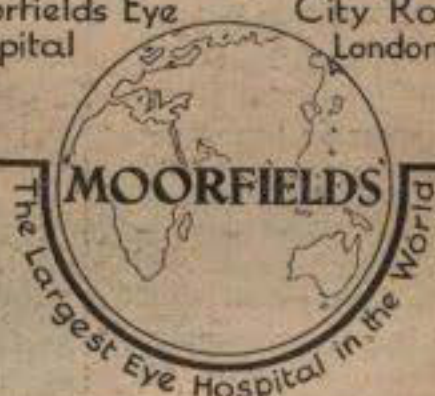
(Owing to lack of space, names and addresses of senders of the accepted contributions to the Listeners' Talks on October 20 have been held over. They will be published next week.)



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An Evening
for
Oddfellows

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10.45
You'll
be
Surprised!

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

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

11.0 (Daventry only) **Gramophone Records**

12.0 **A SONATA RECITAL**

EDWARD J. ROBINSON (Violoncello)
HILDA KLEIN (Pianoforte)

Sonata in A, Op. 69 *Beethoven*

12.30 **AN ORGAN RECITAL**

by STANLEY BLIZARD, F.R.C.O., L.R.A.M.
(Organist and Director of the Choir, St. Barnabas,
Clapham Common)

Relayed from St. Mary-le-Bow

Fantasia—Prelude *Charles Macpherson*

Two Short Fugues *Bach*

'The Little' G Minor; C Minor

Scherzo (from Symphony No. 4) *Widor*

Allegro Molto *Stanford*

(from Sonata Britannica)

1.0-2.0 **LUNCH-TIME MUSIC**

MOSCHETTO and his ORCHESTRA

From the May Fair Hotel

2.25 (Daventry only) **East Coast**

Fishing Bulletin

2.30 **BROADCAST TO SCHOOLS:**

Dr. B. A. KEEN: 'The Why
and Wherefore of Farming—
VI, How Agriculture grew to
its Present Form'

2.55 **Musical Interlude**

3.0 Mr. E. L. GRANT WATSON:
Travel Talk, Life with the
Australian Aborigines'

3.20 **Musical Interlude**

3.25 Miss ANA BERRY, The
Arts League of Service:
'Looking at Pictures—VI,
Animals in Movement'

3.40 **Musical Interlude**

3.45 **CONCERT TO SCHOOLS**

4.30 **FRANK WESTFIELD'S**

ORCHESTRA

From the Prince of Wales
Playhouse, Lewisham

5.15 **THE CHILDREN'S HOUR:**

'SCENES FROM THE FAR WEST'

'Those were the days when herds of buffaloes
roamed the vast prairies, when the only roads
were rough tracks along which the mail-coach
rumbled and rocked and swayed, sometimes to
be held up by Red Indians or white bandits, and
the passengers robbed. Those were the days,
too, when men came from every quarter of the
globe—all drawn thither by the same magnet—
gold.'

A Programme planned by
E. LE BRETON MARTIN

6.0 Miss EDITH THOMPSON: The Public School-
girls' Tour

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

6.30 **Musical Interlude**

6.45 **THE FOUNDATIONS OF MUSIC**

SCHUBERT'S IMPROMPTUS

Played by VICTOR HELY-HUTCHINSON

(Pianoforte)

Moment Musical V

Impromptu VII

7.0 Mr. G. A. ATKINSON: 'Seen on the Screen'

7.15 **Musical Interlude**

7.25 Dr. F. S. WATERHOUSE: 'Some Ideas and
Ideals of the World's Religions—VI, Religion and
'Self-realisation'

IN the first talk of his series, Dr. Waterhouse
considers the Religion of Self-expression
as evinced in the joyous worship of the Hellenic
peoples. Thence he passes to the self-realisation
and self-knowledge of the New Testament. He
ends with a consideration of the place of religion
in the circumstances of modern civilisation,
and the ever-vital problem of Immortality.

7.45 Chamber Music

MAY BUSBY (Soprano)

JEAN POUQUET (Violin)

DOUGLAS CAMERON (Violoncello)

HARRY ISAACS (Pianoforte)

JEAN POUQUET, HARRY ISAACS and DOUGLAS
CAMERON

Pianoforte Trio in E *Mozart*

MOZART wrote seven Piano Trios (i.e.,
works of the 'Sonata' type for Piano,
Violin, and Violoncello). Their order varies in
different editions; this one, however, may easily



A WOMAN WHO CONQUERED NATURE.

An interesting talk will be broadcast from London tonight when the Marquess of
Aberdeen (right) will describe the achievement of Helen Keller (left), the woman
who is now a scholar and a writer, who has been from infancy deaf, dumb and blind.

be identified, as it is the only one in E Major and is
numbered K. 542. The work is in three Move-
ments.

FIRST MOVEMENT (Quick).—This Movement is
as clear in design as it well could be. It is in
'First-Movement' form, i.e., two main tunes are
given out, 'developed' in a free way, then
'recapitulated.'

The Piano alone plays the whole of the first
main tune at the opening, then repeats it with
some help from the other two instruments.

A few scales and other little phrases follow,
then the Violin plays a continuous tune—the
second main tune. It is repeated by the Piano.
In the light of what has been said, the rest of this
Movement explains itself.

SECOND MOVEMENT (Moving along gracefully).—
This is a highly decorated Movement, but it is
founded on a very simple (though rather long,
tune which is played at the opening by the Piano)
The tune itself contains a good deal of repetition,
and the other two instruments join in each time
a sentence is repeated.

THIRD MOVEMENT (Quick).—This is a typical
Finale—full of intricate details, but spontaneous
in its effect.

8.5 MAY BUSBY

Treue Liebe dauert lange (True love endures long)

Brahms

Anakreon's Grab (Anakreon's Grave)..... *Hugo Wolf*

Geduld (Patience) *Richard Strauss*

Serenade *Brahms*

8.25 JEAN POUQUET, HARRY ISAACS and DOUGLAS
CAMERON

Trio in E Flat (Op. 40) *Brahms*

THIS was originally written for Pianoforte,
Violin, and Horn. There are four Move-
ments.

FIRST MOVEMENT.—A rather slow one. It
opens with the first main tune, in two-time,
given first to Violin and then to Horn.

The second main tune (again introduced by the
Violin) is much more animated, and is easily
recognisable, as it is in three-time.

SECOND MOVEMENT.—A Scherzo. The Piano
races off with octaves in three-time. When the
other instruments enter a moment later, it is with
a bold phrase in two-time, the rhythmic contrast
of which, whenever it appears, is one of the
features of the Movement.

The Horn has a smooth second tune and then
the two ideas are fully de-
veloped and repeated, and so
the first part of the Movement
closes. Its middle section
('Trio') is much gentler. The
first part is then repeated.

THIRD MOVEMENT.—This is
an expressive Slow Movement.

FOURTH MOVEMENT.—The
Finale is a lively Movement,
though not without its deeper
moments.

9.0 **WEATHER FORECAST, SE-**
COND GENERAL NEWS BUL-
LETIN; Road Report

9.15 **The MARQUESS OF ABER-**
DEEN and TEMAIR: 'Helen
Keller'

TO be deaf, dumb, and blind
I might well seem a treble
handicap under which the
stoutest-hearted might despair.
It was the fate of Helen Keller,
now, despite the handicap, one
of the most highly-educated
and intellectual women in
America. How she achieved
this feat the Marquess of Aber-
deen will describe in his talk
tonight.

9.30 **Local Announcements;**
(Daventry only) Shipping Fore-
cast

9.35 Concert of the North London
District of the
Manchester Unity of Oddfellows

Relayed from the Queen's Hall

HAROLD WILLIAMS (Baritone)

MIDDLETON WOODS (Entertainer)

ROBERT PITT and LANGTON MARKS

THE WIRELESS MILITARY BAND

Conducted by B. WALTON O'DONNELL

(By Permission of the BRITISH BROADCASTING
CORPORATION)

Overture, 'Tannhäuser' *Wagner*

MIDDLETON WOODS will entertain

BAND

Tone Poem, 'A Carnival in Paris' *Svendson*

HAROLD WILLIAMS

The Trumpeter (with Band) *Airlie-Dix*

Trade Winds (with Pianoforte)..... *Kiel*

ROBERT PITT and LANGTON MARKS

'Calling the British Smiles'

BAND

The Flight of the Bumble Bee } *Rimsky-Korsakov*

Dance of the Tumblers }
GOD SAVE THE KING

10.45-11.0 **THE SURPRISE ITEM**

11.0-12.0 (Daventry only) **DANCE MUSIC:**
ALFREDO and his BAND, and THE NEW PRINCES
ORCHESTRA from the New Princes Restaurant

FRIDAY, NOVEMBER 2

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

8.0

Birmingham Studio Orchestra

3.0 AN ORGAN RECITAL
By LEONARD H. WARNER
Relayed from St. Botolph's, Bishopsgate

ORGAN

ELSIE BOARDMAN (Contralto)

My heart is weary..... *Goring Thomas*

The Asra..... *Rubinstein*

A Welcome..... *Owen Mass*

ORGAN

ELSIE BOARDMAN

Fair Spring ('Samson and Delilah') *Saint-Saëns*

Hindu Song..... *Rimsky-Korsakov*

ORGAN

4.0 JACK PAYNE
and the
B.B.C. DANCE ORCHESTRA
KEELEY and ALDOUS
(Comedy Duo)

5.30 THE CHILDREN'S HOUR
(From Birmingham)

'The Escapade of Tibbs Minor,' by T. DAVY ROBERTS

EDITH JAMES will Entertain

Story told by GLADYS COLBOURNE

NORRIS STANLEY (Violin)

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

6.30 Light Music

ELSIE GRIFFIN (Soprano) and IVAN MENZIES (Baritone)

Solos and Duets

ANDREW BROWN'S QUINTET

Suite, 'Les Petits Riens' *Mozart*
Entr'acte, 'Caiden' *Bizet*



TONIGHT'S REVUE,

which will be broadcast from 5GB tonight and from London tomorrow night, is by the well-known revue writer, Ernest Longstaffe, whose picture appears above.

6.45 IVAN MENZIES

The Oyster..... *Hubert Eisdel*
Old Barty..... *Douglas Grant*
The Lantern..... *Holliday*
Phil the Fluter's Ball..... *French*

6.55 QUINTET

Folk Tune and Fiddle Dance..... *Fletcher*
Passepied..... *Debussy*

7.10 ELSIE GRIFFIN

Doctor Foster..... *Herbert Hughes*
All round my hat..... *Goodhart*
The Fairy Flute..... *Herbert Oliver*
I hid my love..... *D'Hardelot*

7.20 QUINTET

Selection, 'Le Bourgeois Gentilhomme' *Richard Strauss*
Spanish Dance..... *Granados, arr. Kreisler*

7.35 ELSIE GRIFFIN and IVAN MENZIES

Tell me, pretty Maiden..... *Leslie Stuart*
The Girl and the Duck..... *Ernest Newton*
Trot here and there..... *Messenger*
Jack and Jill..... *Sanderson*

7.46 QUINTET

Adagio and Minuet..... *Beethoven*
Cortège..... *Debussy*

8.0 AN ORCHESTRAL PROGRAMME

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA,
Conducted by JOSEPH LEWIS

Overture, 'Oberon'..... *Weber*

MAVIS BENNETT (Soprano) and Orchestra

Waltz Song (arranged from 'Wine, Women and Song')..... *Johann Strauss, arr. Robinson*

What the Lover said to the Evening Star *Herbert Bedford*

8.18 ORCHESTRA

Suite..... *Lully, arr. Mottl*

MAVIS BENNETT

My true love hath my heart..... *Parry*
When the dew is falling..... *Parry*

Come, lovers, follow me *Bairdston*

8.40 ORCHESTRA

Suite of Ballet Music, 'Prometheus' *Beethoven*

9.0 'Saturday Symptoms'

An Attack of Hey-Day Fever in

recurrent spasms

Treated by

ERNEST LONGSTAFFE

Chart:

- 12 Noon Palpitations
- 1 p.m. Adhesive Plasters
- 2 p.m. Temperature rising
- 3 p.m. Cold compress
- 4 p.m. Violet Rays
- 5 p.m. Congestion
- 6 p.m. Delirium
- 7 p.m. Homicidal tendencies

8 p.m. Cardiac trouble

9 p.m. Convalescence

10 p.m. Gentle exercise

11 p.m. General improvement

12 Midnight Return of symptoms

Patients:

1. ASHMOOR BURCH

2. FRED GIBSON

3. JOHN RORKE

4. JEAN ALLISTONE

5. ALMA VANE

6. THE REVUE CHORUS

THE B.B.C. DANCE ORCHESTRA

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Road Report

10.15-11.0 DANCE MUSIC: THE CAFÉ DE PARIS DANCE BAND

11.0-11.15 ALFREDO and his BAND, and the NEW PRINCES ORCHESTRA from the New Princes Restaurant

(Friday's Programmes continued on page 262.)



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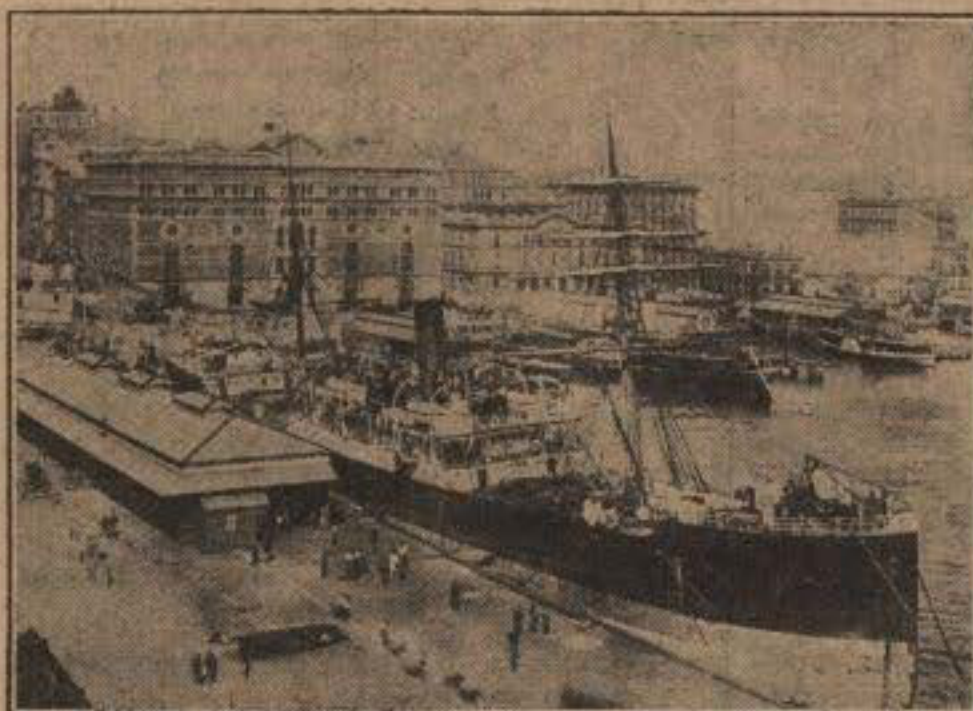
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WITHOUT PACKET

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5 MINUTES**

A. & R. SCOTT, LTD., Colinton, Midlothian, SCOTLAND.

Friday's Programmes continued (November 2)

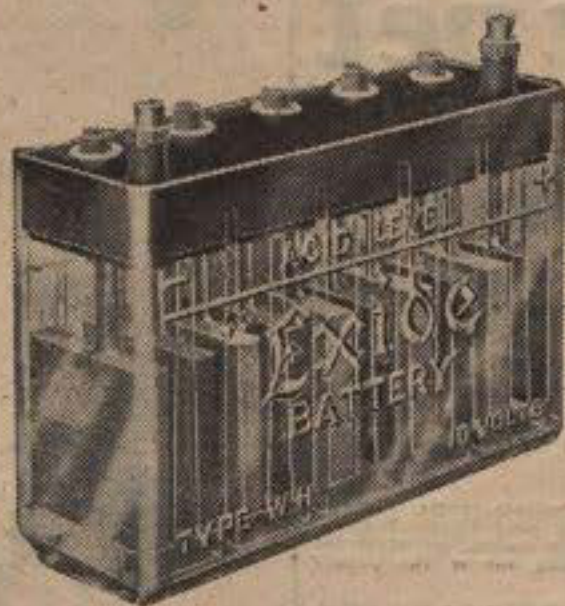
SWA	CARDIFF.	355 M. 850 KC.
12.0-1.0	London Programme relayed from Daventry	
2.30	London Programme relayed from Daventry	
5.0	JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA Relayed from the Carlton Restaurant	
5.15	THE CHILDREN'S HOUR	
6.0	A Conversation between an Australian and an Englishman	
6.15	S.B. from London	
6.30	MR. A. WATKIN JONES: 'Is our Countryside Worth Saving?'	
6.45	S.B. from London	
7.45	An Anzac Programme THE STATION TRIO FRANK THOMAS (Violin) RONALD HARDING (Violoncello) HUBERT PENGELLY (Pianoforte) Suite, 'The Green Lanes of England,' Nos. 1 and 2 <i>Clutsam</i> ALEXANDER WATSON (Elocutionist) Readings from 'The Sentimental Bloke,' by C. J. Dennis JOHN COLLINSON (Tenor) Australian Songs Bush Silence <i>James</i> Waltzing Matilda <i>Carey</i> THE TRIO Colonial Song <i>Grainger</i> DOROTHY MONKMAN and BOBBIE BLYTHE Australian Entertainers ALEXANDER WATSON Readings from 'The Sentimental Bloke,' by C. J. Dennis JOHN COLLINSON New Zealand Songs Waita Poi <i>Hill</i> Maori Flute <i>D'oreen</i> JOHN COLLINSON (continued) Mere <i>D'oreen</i> THE TRIO Molly on the Shore <i>Grainger</i> IMITO Australian Bird and other imitations ALEXANDER WATSON Sketches of Australian Life THE TRIO Suite, 'The Green Lanes of England,' Nos. 3 and 4 <i>Clutsam</i>	
9.0	S.B. from London (9.30 Local Announcements)	
9.35	ARTHUR PRINCE AND JIM The First Ventriloquial Figure with a Personality	
9.50-11.0	S.B. from London	
5SX	SWANSEA.	294.1 M. 1,020 KC.
2.30	London Programme relayed from Daventry	
5.15	S.B. from Cardiff	
6.0	London Programme relayed from Daventry	
6.15	S.B. from London	
9.30	Musical Interlude relayed from London	
9.35-11.0	S.B. from London	
6BM	BOURNEMOUTH.	326.1 M. 920 KC.
12.0-1.0	Gramophone Records	
2.30	London Programme relayed from Daventry	
6.15	S.B. from London	
6.30	For Farmers: Mr. R. FISHER CROUCH: 'Sugar Beet'	
6.45-11.0	S.B. from London (9.30 Local Announcements)	
5PY	PLYMOUTH.	400 M. 750 KC.
12.0-1.0	London Programme relayed from Daventry	
2.30	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR: 'A Trip in the Sky,' a lovely dream in which 'Hilda's Flying Boat Trip' (Major-General A. J. de Lotbiniere) is described	
6.0	London Programme relayed from Daventry	
6.15-11.0	S.B. from London (9.30 Local Announcements; Forthcoming Events)	
2ZY	MANCHESTER.	384.6 M. 780 KC.
3.0	BROADCAST TO SCHOOLS: Mr. W. H. BARKER: 'Studies of African Life—Western Equatorial Lands, Negrillos and Fangs'	
3.20	London Programme relayed from Daventry	
4.30	THE NORTHERN WIRELESS ORCHESTRA Marches and Waltzes March, 'The Vanished Army' <i>Alford</i> Overture, 'The Arcadians' <i>Monckton and Talbot</i> March, 'Under Freedom's Flag' <i>Nowowiecki</i> Overture, 'Orpheus in the Underworld' <i>Offenbach</i> March, 'Chevalier' <i>Peters</i> Overture, 'Poet and Peasant' <i>Suppe</i>	
5.15	THE CHILDREN'S HOUR S.B. from Leeds	
6.0	MR. T. GREEN: 'Self-Revealing Books'	
6.15	S.B. from London	
7.45	A Light Orchestral Programme From the Manchester Radio Exhibition Organized by the Manchester Evening Chronicle, the Radio Manufacturers' Association, and the Provincial Exhibitions, Ltd. Relayed from the City Hall (Manchester Programme continued on page 265.)	



THE PORT OF NEW SOUTH WALES.

A scene in Sydney Harbour, where so many travellers from Britain have first set foot on Australian soil. Cardiff Station is to broadcast a special Australian Programme this evening at 7.45.

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list which shows various attractive designs in Oak or Mahogany. The cash prices range from £25 10s. Riley's are also the largest makers of full-size Billiard Tables in Great Britain. Estimates sent free. Write to-day for free art list.

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Friday's Programmes continued (November 2)

(Manchester Programme continued from page 262.)

THE NORTHERN WIRELESS ORCHESTRA
Overture, "William Tell".....*Rossini*
Suite, "The Two Pigeons".....*Massenet*
PURSALL and STANBURY
The Well-known Composer-Entertainers
ORCHESTRA
Keltic Suite (by Request).....*Foulds*
PURSALL and STANBURY

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

9.35 'The Secret of the Flying Scud'
A Play in Four Episodes from 'The Wrecker',
by R. L. STEVENSON and LLOYD OSBOURNE
Dramatized by WILLIAM E. RICE
Presented by
THE STATION REPERTORY PLAYERS

Cast:

Crew of the *Currency Lass*
Captain Wicks... GEORGE BERNARD SMITH
Carthew..... ROBERT DONAT
(By kind permission of the Directors of the
Liverpool Playhouse)
Tommy..... HAROLD CLUFF
Hemstead.. CHARLES NESBITT
Mac..... F. A. NICHOLLS
Crew of the *Flying Scud*
Captain Trent.. D. E. ORMEROD
Goddard... A. G. MITCHESON
Hardy..... WEDDY MANN
Brown..... MICHAEL VOISEY
Wallen..... JAMES LAMPTON

Sebright, an Officer on H.M.S.
Tempest... H. B. WILLIAMS
Bellairs..... W. E. DICKMAN
London Dodd, Purchaser of the
Flying Scud.. LEO CHANNING
Denman, Footman at Stall-
bridge Hall..... J. DODGE
Lady Ann... HYLDA METCALF
Scenes I On Midway Island in
the Pacific Ocean
II The Crew of the
Currency Lass board
the *Flying Scud*
III On board the *Flying*
Scud. The same evening
IV The Library of Stallbridge Hall,
Dorsetshire, the residence of the
Carthew Family

10.45-11.0 S.B. from London

Other Stations:

5NO NEWCASTLE. 312.5 M.
960 KC.
12.0-1.0:—Gramophone Records. 2.30:—London Programme
relayed from Daventry. 5.15:—Children's Hour. 6.0:—Lady
Margaret Sackville: 'England and the Squires'—V. Squire
Osbaldston. 8.15:—S.B. from London. 6.30:—For Farmers:
Mr. H. C. Pawson: 'Winter Management of the Dairy Herd.'
6.45-11.0:—S.B. from London.

5SC GLASGOW. 405.4 M.
740 KC.
2.30:—Broadcast to Schools. S.B. from Edinburgh. 3.0:—
Musical Interlude. 3.5:—Play to Schools. Scenes from 'Richard
II,' by Shakespeare. Presented by the Station Players. 3.45:—
Light Orchestral Concert. The Station Orchestra: Selection,
'Gipsy Love' (Lehar); Neil Donaldson (Tenor); Siciliana
(Cavalleria Rusticana) (Mascagni); Where'er you walk
(Handel); So we'll go no more a-roving (M. V. White). Or-
chestra: Selection. 'The Little Michus' (Messenger). Neil
Donaldson: O vision entrancing (Goring Thomas); My love's
an Arbutus (Stanford); The Cloths of Heaven (Dunhill); Bonnie
Mary Hay (Traditional Scottish). Orchestra: Waltz, 'A Night
of Love' (Lincke). 4.45:—Organ Recital relayed from the New
Savoy Picture House. Mr. S. W. Leitch at the Organ. 5.15:—
Children's Hour. 5.58:—Weather Forecast for Farmers.
6.0:—London Programme relayed from Daventry. 6.15:—
S.B. from London. 6.30:—S.B. from Edinburgh. 6.45:—
S.B. from London. 7.45:—Recital. Joan Singleton (Piano-
forte), and Seymour Whinnyates (Violin): Chaconne (Vitali);
Sarabande (Crott-Croton); Alman (16th Century, Anon.);
Knotting (18th Century) (Moffat); Suite, Populaire Espagnole
(de Falla, arr. Kochanski). 8.15:—Light Orchestral Concert.
The Station Orchestra: Norwegian Rhapsody, No. 1 (Svendsen).
Carmen Hill (Mezzo-Soprano): Vol-ehe sapete (Nozze di Figaro)
(Mozart); Knowest Thou the land? ('Mignon') (Thomas).
Orchestra: Ballet, 'La Source' (Debussy). Carmen Hill:
Down by the Sally Gardens; I know where I am going (Berbert
Hughes); 'Oh, dear, what can the matter be?' (Old English)

(arr. Bax). Orchestra: Marche Heroique (Saint-Saens). 9.0:—
S.B. from London. 9.30:—Scottish News Bulletin. 9.35-
11.0:—S.B. from London.

2BD ABERDEEN. 500 M.
600 KC.
11.0-12.0:—Gramophone Records. 2.30:—Broadcast to
Schools. S.B. from Edinburgh. 3.0:—S.B. from Glasgow.
3.45:—William Byres (Tenor): Beneath thy window (Di Capua);
Unitl (Sanderson); Two eyes of Grey (McGeoch); Absent (Met-
calfe). 4.0:—The Playhouse Orchestra, directed by R. E.
Cahill, relayed from the Picture Playhouse. 5.0:—Mrs. Lindsay
Shepherd: 'Thoughts on Domestic Service.' 5.15:—Children's
Hour. 6.0:—Mr. Peter Craigmyle: 'Football Topics.' 6.15:—
S.B. from London. 6.30:—S.B. from Edinburgh. 6.45:—
S.B. from London. 7.45:—A Sea Picture. John Thorne
(Baritone): Sea Fever (John Ireland). 7.48:—The Station
Orat: All Aboard and Forecastle Frolics (Nautical Scenes)
(Fletcher). 7.55:—Male Voice Quartet: Billy Boy and Blow
the man down (arr. R. B. Terry). 8.2:—John Thorne: Hell's
Pavement, Port of Many Ships, A Wanderer's Song, and Cape
Horn Gospel (Frederick Keel). 8.10:—'The Howling Silence.'
A Radio Play by Mannin Crane. 8.40:—John Thorne: Trade
Winds (Frederick Keel); Outward Bound (C. V. Stanford);
A Sailor's Prayer (Frederick Keel). 8.48:—Male Quartet:
Bond for the Rio Grande and Shenandoah (arr. Terry). 8.54:—
Octet: Capstan and Windlass (Reeves). 9.0:—S.B. from Lon-
don. 9.30:—S.B. from Glasgow. 9.35-11.0:—S.B. from
London.

2BE BELFAST. 305.1 M.
990 KC.
12.0:—Organ Recital by Herbert Westerby, Mus. Bac. (Lond.).
Relayed from the Grosvenor Hall: Concert Overture, 'In the
Forest' (H. E. Waring); Barcarolle (Offenbach, arr. Newton);
Second Toccata (Bogers); Nocturne (Brahms); Concert
Piece (Purcell Mansfield). 12.30-1.0:—
Light Music. The Radio Quartet: March
'The Happy Warrior' (Kahl); Selection,
'My Son John' (O. Strauss); An Autumn
Song (H. Wood); Three Dances from
'Tom Jones' (German). 2.30:—London
Programme relayed from Daventry. 4.30:—
Dance Music. Larry Brennan and his
Piccadilly Revellers, relayed from the
Plaza. 5.0:—A Pianoforte Recital by
Claude de Ville. 5.15:—Children's Hour.
6.0:—London Programme relayed from
Daventry. 6.15:—S.B. from London.
7.45:—Symphony Concert. Conducted by
Sir Henry J. Wood. Relayed from the
Ulster Hall. Leader, Ernest A. A. Stonley.
Bridal Procession from 'Lohengrin'
(Wagner); Concerto for Organ and
Orchestra No. 5, in G Minor (Handel, arr.
Wood). Soloist, Charles J. Brennan
(Organ): Two Minuets from Serenade
No. 1 in D, (Brahms); Concerto in D, No.
4, for Viola and Orchestra (Mozart).
(Soloist, Jelly d'Aranyi, Violin.) 9.0:—
Interval—Second General News Bulletin;
Road Report. 9.15:—Symphony Concert
(Continued). Symphony in D Minor
(Franck). 9.50:—Marjorie Sinclair
(Soprano): Le Temps des Lilas (E.
Chausson); Spring is at the door (Quilter);
Spring Waters (Rachmaninov). 10.10:—
Second Hungarian Rhapsody in D Minor
and G (Liszt, arr. Wood). 10.20 app.:—
Dance Music. Larry Brennan and his
relayed from the Plaza. 10.45-11.0:—



Mr. A. WATKIN JONES will discuss whether the countryside is worth preserving, in a talk from Cardiff this evening at 6.30.

Piccadilly Revellers,
S.B. from London.

AIDS TO STUDY PAMPHLETS Autumn, 1928

In connection with the new Session of
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America Today..... Mr. S. K. Ratcliffe

SECOND HALF OF SESSION. Science in the Modern World Prof. E. N. da C. Andrade Modern Britain in the Making Mr. G. D. H. Cole Tendencies in Industry Today Lord Melchett, Mr. H. D. Henderson, Maj. Walter Elliott, M.P., Miss Lynda Grier, Sir Herbert Samuel, M.P. Wayfaring in Olden Times Miss Grace Hadow How to Begin Biology.. Mr. Norman Walker

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It pays to have polished floors, and it pays to use Stephenson's Floor Polish.

It is easy and quick to apply, is fresh and fragrant, labour-saving and inexpensive. It multiplies many times the life and beauty of linoleums, parquet, etc. Stephenson's gives a bright polish that stays on and wears well.

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For South Wales Listeners.

M.P.'s and Their Voices.

DIFFERENT Voices in the House of Commons' is the title of a talk to be given by Rhys J. Davies, M.P., on Friday, November 9. The talk will refer to the actual quality of the voice, a subject in which Mr. Davies has taken much interest. He is himself a singer and has been a choirmaster for over twenty years. Mr. Davies is a native of Llangenneth, Carmarthenshire, and began life as a farm servant at the age of thirteen. Subsequently he spent ten years in the coal mines in the Rhondda Valley and had a lucky escape in an explosion at one of the Tylorstown pits. He was elected to the House of Commons in 1921.

School Plays.

LISTENERS have often heard plays and incidental music from Citizen House, the warden of which, Miss Consuelo de Reyes, is to give a series of six talks on the School Play and the Theatre. The talks will begin on Monday, November 5, in the school transmissions. They are to be as practical as possible, and will deal with the history of the stage, from the days of Greece and Rome to the present time. Miss de Reyes will also deal with some of the possibilities of playmaking. In schools where original work is encouraged, children not only perform the plays, but design the costumes and the scenery and even write the plays. This series of talks should stimulate the children in schools where such an experiment has not yet been attempted.

November the Fifth.

GUY FAWKES DAY will have its special celebrations at the time when the novelty fireworks are being tried out on the streets and Guy Fawkes up-to-date becomes Guy P. Faux. His medium of revolt is not the House of Commons but a Radio Society to which he belonged and from which he has been expelled. The modern Guy has, however, a trick or two up his sleeve by way of revenge, and he would undoubtedly be more effective than the Queen in *Alice in Wonderland* in causing his enemies to disappear were it not for the fact that he has a daughter, and the daughter loves the Secretary of the Society. Four scenes will be given—in Guy's home, his garden, his study, and his club—and a very lively evening may be expected.

Two by Two.

AN original programme will be given on Thursday, November 8, entitled *Two by Two*. It will open with two flute and clarinet duets by Suzanne Stoneley and Frederick Clements. Mai Ramsay and Vivien Lambelet will sing duets, Will van Allen, the Musical Tramp, and Bert will give selections. Archie Gay (tenor) and Ronald Chivers (baritone) will sing duets, and a diminutive drama in one scene by Maurice Baring, entitled *The Drawback*, will be played; in it there are only two characters, He and She.

The Next Welsh Concert.

AN important Welsh Concert will be broadcast from Cardiff and 5GB on Wednesday, November 7. The artists are all Welsh, and their names are household words in the Principality. Leila Megane (contralto), who is to sing Welsh songs, was heard recently at the Concert of the Caernarvon Choral Society of which her husband, Mr. Osborne Roberts, is conductor. An interlude of Welsh humour will be given by Mr. J. Eddie Parry, one of the most versatile artists in Wales. He writes and takes part in plays, both in Welsh and English, and he also writes music. He was awarded the prize at the 1926 Eisteddfod for a comic opera, *The Blue Flower*, which was broadcast recently from Cardiff and Swansea. He also gained the chief dramatic prize at this year's National Eisteddfod. No Welsh programme is complete

without penillion singing and Alwyn Jones is recognized as a master of this art, for he is one of the few penillion singers who play their own harp accompaniments. The National Orchestra of Wales is to open the programme with a paraphrase on *Men of Harlech* from German's *Welsh Rhapsody*. Listeners will also hear some unpublished pieces by Vincent Thomas and Maldwyn Price, and the 'Scherzo' and 'Finale' from Cowen's *Welsh Symphony*.

'THE BUGGINSES' SATURDAY NIGHT

(Continued from page 223.)

'I'm not goin' to eat 'umble pie to 'im,' she said, 'but 'ere's sixpence, Father, and if you can get the 'ead fer fourpence, do, and the twopence 'll do fer a few s'rimps fer Baby's supper. A caution fer s'rimps is Baby. You and Emma nip on and get the 'ead before anyone collars it—the right 'ead, mind! The one that I said reminded me of yer Uncle George larst Thursday, Emma—and I'll come on with Gran'ma and the other two and meet you.'

Father and Emma went back obediently, and Mrs. Buggins followed more leisurely with Alfie, the pram, and Grandma. The pound of tomatoes which she bought at Grandma's request were unfortunately spoilt by Baby, who knelt on them and smothered her dress and socks with tomato juice—they were very ripe tomatoes.

'Ere comes Father and Emma!' said Alfie as he spied his father and sister elbowing their way through the crowd towards them.

'Why Father's larfin', Mum,' he said with an awe-stricken look into his Mother's face.

'Ere's yer 'ead, Em'ly,' said Father, smiling, as he put a newspaper parcel into her hand.

'It looks very small,' she said, looking doubtfully from her husband to Emma, who was sniggering behind her hand. 'Are you sure it's the right 'ead?'

'Oo yes. It's the right 'ead all right,' said Father, the grin spreading right across his face.

Mrs. Buggins gingerly opened the parcel, gave one look at the contents, and dropped it with a scream.

'Oo! It's a beas'ly great tortoise!' she cried with a shudder. 'Oo it didn't 'alf give me a narsty look out of its little eyes.'

Father was holding his sides and laughing till the tears ran out of his eyes. Emma, hands over her mouth, was doubled up with silent mirth. Even Grandma emitted a hoarse cackle of enjoyment.

Mrs. Buggins drew herself up and addressed her husband with angry scorn.

'Mean ter say you spent all my money on that beas'ly insec?' she asked, bitterly.

'I—thought—I'd give—yer—a surprise,' gurgled Father, mopping his face.

'Oh, did yer!' said Mrs. Buggins, surveying her amused relatives, witheringly.

'Well, now I'll give you a surprise, see? I spent every penny I 'ad excep' what you chucked away on that beas'ly reptile. Now there won't be no supper fer any of yer—without you eat the tortoise!' And she stalked off majestically, pushing the pram before her.

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Some Future 5GB Events from Birmingham.

British Composers.

IN the bad old days it was a favourite grumble that British composers never received fair play in this country, but it has always been the B.B.C.'s policy to support 'home products,' with the result that British composers' programmes frequently appear in the general scheme of things. An hour of such music is being broadcast on Tuesday evening, November 6. The overture is *Britannia*, which shows its composer, Sir Alexander Mackenzie, in one of his light and musically humorous moods. Doris Vane will sing Elgar's *The River* and other songs, and the programme concludes with Professor Granville Bantock's *Variations on the Theme H.F.B.*, better known as *The Helena Variations*.

Popular Celebrity Concerts.

TWO years ago 5IT, as Birmingham was in those days, broadcast occasional 'Celebrity' concerts from the Central Hall, Birmingham. These relays will be repeated this season, and the first takes place at 8 p.m. on Saturday, November 10, when the artists are May Somerfield (soprano), Norman Allin (bass), and Winifred Williams (violin).

'In the Forests of the Night.'

THE average 'one-acter' plays for twenty to twenty-five minutes. Everyone appreciates how difficult it is in so short a time to get a particular 'atmosphere' over, or to get a real grip on listeners. To write a successful one-act play makes just as heavy demands upon the writer's skill as a dramatist as the longer two to three-act play usually performed on the stage. One has to create the 'atmosphere' and get into the plot as quickly as possible without giving the impression of hurry. The 'surprise' finish, so popular with one-act playwrights, is not sufficient to make the little play a real success; the strength of the intervening lines is just as important, and there must be no unnecessary 'padding.' The author must strive to give 'punch' to each line. Two successful one-act plays recently broadcast from the Birmingham Studios, *Columbine* and *Landing the Shark*, drew many complimentary messages from Midland listeners. Although opposite in theme and style, both were good examples of the successful one-act play. Another which it is hoped will be equally successful is *In the Forests of the Night*, by John Pollock, due for production on Wednesday evening, November 7. The cast includes Stuart Vinden, Terence Maxwell, Janet Eccles, and W. H. Hayward.

Wagner and Verdi.

THE music of these two great masters will provide the material for a programme of popular excerpts from operas at 10.15 on Thursday, November 8. *Lohengrin*, *The Rhinegold*, *The Valkyrie* and *The Mastersingers* will be Germany's contribution; while Italian opera will be represented by *Othello* and *Il Trovatore*. Roy Henderson (baritone) and Hughes Mackinn (tenor) are the soloists, and will combine in a duet from Act II of *Othello*.

Chorus Songs.

A RECENT broadcast of popular marches and marching songs had the effect of swelling the Birmingham postbag considerably the next day. There is something irresistible about a good refrain—most marching songs have catchy refrains—and those who liked 'Left! Right! Left!' as the programme was entitled, will be interested to hear that a programme of chorus songs is due on Friday evening, November 9. Dale Smith (baritone) will have the support of the Birmingham Studio Chorus.

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WIRELESS MAGAZINE

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The Solution of The BRENTWARDINE MYSTERY

By Margaret and G. D. H. Cole.

YOU heard last week from Miss Bertha Bramsdon her thrilling experiences as an eye-witness of the duel on Torvey Island between Carol Lethbridge and Hugo Warren. This week brings us to the end of our story, and tells you how Superintendent Wilson came in and cleared up the mystery. Wilson, you will remember, had been in at the start of the case, but had been cold-shouldered by the local police. The duel gave Scotland Yard—and Superintendent Wilson as its leading light—the chance of taking the whole affair into their own hands, and keeping both suspects under lock and key while Wilson sorted out the evidence. How he straightened out the tangle we had better leave him to tell you in his own words.

* * * * *

'I am sure, my dear Michael, I must have been most annoyingly secretive. But you must realize that I could not help it. There is in this country a law of libel, and however certain one may be that a man is a murderer, it does not do to say so. It is true that I knew a murder had been committed, and who the murderer was, before we left Westshire; but I could not have proved it without more evidence, which I could not get without the help of the police; and they, as you know, were perfectly satisfied, in spite of the information that I gave them, that the whole thing was nothing but an ordinary accident. It was maddening for me to have to look on knowing that a dangerous criminal was at large and no attempt being made to lay him by the heels. That was why I went back to London so soon.

'How did I work it out? Well, we must go back to where you picked me up on the Ludlow Road, and told me the story of the "accident." You were quite right in thinking that it puzzled me. For one thing, I felt that the driver of the car had had an uncommonly lucky escape. It isn't so easy to leap out of your seat to safety just as your car is plunging over a precipice. Secondly, your tale rather suggested that the fellow had let his vehicle get out of hand extraordinarily easily—almost as if he'd done it on purpose. Thirdly—which was by far the most important point—it seemed to me exceedingly odd that the door of the caravan should have stuck fast just at that moment, so that the woman couldn't get out. So when I made you put me down to look at the wreckage, I'd already developed a desire to know more about the affairs of Mr. Hugo Warren. I don't mean that I'd forgotten Lethbridge, because, of course, he, too, was very lucky to have been out of the caravan at that moment. But that didn't mean anything definite. I just kept him at the back of my mind.

'What I found in the wreckage I think you know. First, I looked for the back door, to see if I could find out why it had stuck. I found that it had stuck because it was locked. Now, people don't commonly lock caravan doors when they are bowling along country lanes in broad daylight. Mrs. Lethbridge might have locked it herself; but, if she had not, somebody else had, and that somebody must lie under grave suspicion. I made the most thorough search then, and on the next day, for the key; I even got the local people to hunt Lethbridge's belongings for it, but it was nowhere to be seen. It had simply disappeared.

'But while I was looking for the key I found certain other things. In the wreckage of the caravan I found nothing which indicated anything wrong with the mechanism; but, just where the car had gone over, I found a key which was apparently a master key for four-wheel brakes. And the place in which it was lying suggested to me that the key had been loosened before the car had gone over, so that the brakes would have failed to act. Finally, I found, in the remains of Mrs. Lethbridge's handbag, some charred papers, of which one had obviously been a passionate love-letter from Hugo Warren. I was not sure what that proved; but I handed it over to the inspector with the rest.

'I had already observed, when I first saw him, that the inspector looked on my finds with very little interest; but it was, of course, with my consent that nothing was said about them at the inquest. I had no wish to put anybody on their guard; I was still wondering which of two possible theories was the right one, and thinking that the criminal would probably, if I held my hand, do something to show me. I had not bargained for the local people suppressing the evidence for ever.

'The criminal, however, did oblige, and that even earlier than I had hoped. The next you heard of the case was that affray at the inn, some days later. But you did not know that before then both of the men concerned had made separate statements to the police, each denouncing the other as the murderer. Lethbridge's story was the fuller. He said that, when he got out of the car, he had walked on ahead on the hillside above the road, and that from there he had seen Warren stop the van, just before the descent begins, crawl underneath as if to look at the mechanism, and then go round to the door at the back. The inspector, by the way, fool that he was, had somehow managed to let out that we knew the door had been locked. So Lethbridge declared that Warren had deliberately unscrewed the brakes and then locked Mrs. Lethbridge in, trusting to be able to save himself (while at the same time diverting suspicion) by jumping out just before the car left the road. And he had done this, so Lethbridge said, because he was madly in love with Mrs. Lethbridge, and

was continually pestering her with attentions. When she would have nothing to do with him, he became crazy with rage, being a violent fellow by nature. As, of course, he is. We know that from the Torvey Island affair.

'As to Warren, he told a story that was almost the exact opposite. He said that he had never at any time left the car, or tampered with the brakes, or gone round to the back after Lethbridge had left him. Lethbridge, he said, had been driving actually till they reached the top of the hill, and he found, the moment he tried to put the brakes on, that they'd been disconnected. When he found that out, he absolutely lost his head, and let the car get completely out of control till he came to the bend, when he pitched over. He also said that Lethbridge had gone round to the back of the van to speak to his wife just as he went off for his walk, and must have locked her in then. The inspector asked him about his relations with Mrs. Lethbridge, and he became violently angry, and cursed us all. He admitted he had been in love with her, but denied that he had made any advances, or that she had ever had to repulse him in any way. Of course, that did not go for much—nor, in fact, did either of their stories. One of them was certainly lying. The police decided—why, I cannot imagine, that both were mistaken, that the unscrewing of the brakes was accidental, and that Mrs. Lethbridge must have locked herself in, and the key got jolted out.

'Then came the row at the inn, where also there were two stories. Lethbridge said that Warren had come into his room, and attacked him, and Warren that he had been forcibly gagged and carried from his own room into Lethbridge's. In itself Warren's story was the more improbable, particularly since it was his knife that was found on the floor. But then there was Lethbridge's wound. You, Michael, pointed out to me that Lethbridge had been very lucky to get off with so slight a scratch. It was a very slight scratch—but it was enough to give him away. For when I went to look at Warren's room I found a splash of blood on the sheets. Now Warren had not got a cut on him, and unless Lethbridge had been in his room, how had the blood got there?

'But the point that really settled the matter was the knife. If Warren had used it, it must have had his finger-prints on it. He had no gloves. Nobody wears gloves with his pyjamas, and, if he had put gloves on, he had no opportunity of taking them off and hiding them before we found him struggling with Lethbridge on the floor. But the knife had no prints on it at all—only smears. Now, if Warren's story was true, Lethbridge had had plenty of time and opportunity to do anything he wanted. It was Lethbridge who had used the knife to scratch himself—of course before he went to

(Continued on page 274.)

9.15
S. K. Ratcliffe
on how
America Votes

SATURDAY, NOVEMBER 3
2LO LONDON & 5XX DAVENTRY
(361.4 M. 830 KC.) (1,604.3 M. 187 KC.)

9.35
Just What
the Doctor
Ordered

- 10.15 a.m. **The Daily Service**
- 10.30 (Daventry only) **TIME SIGNAL, GREENWICH ; WEATHER FORECAST**
- 1.0-2.0 **THE CARLTON HOTEL OCTET**
Directed by **RENÉ TAPPONNIER**
From the Carlton Hotel
- 3.25 (Daventry only) **East Coast Fishing Bulletin**
- 3.30 **A Ballad Concert**
GWEN KNIGHT and MILDRED WATSON
(Solos and Duets)
ROBERT BERESFORD (Bass-Baritone)
MILDRED WATSON
I know a lovely garden *Guy d'Harlelot*
The Dream Wall *Kenneth A. Wright*
An Old-time Mother Song *Mary Nightingale*
The verdant braes of Skreim *Herbert Hughes*
- 3.38 **ROBERT BERESFORD**
The Ginchy Road *Edward Slater*
A Frivolous Ballad *Slater*
Time to go *Sanderson*
- 3.48 **GWEN KNIGHT and MILDRED WATSON**
Shake the Cherry Tree *Puccini*
The Mocking Bird
Bishop, arr. G. Knight
- 3.56 **ROBERT BERESFORD**
A Dinder Courtship *Eric Coates*
Invictus *Bruno Huhn*
Captain Mac *Sanderson*
- 4.6 **GWEN KNIGHT**
In the woods of Finvera
Gwen Knight
A blackbird in an apple tree
Julian Herbage
Carol of the little King *Eric Fogg*
The Three Kisses *Horace Tureman*
- 4.15 **DANCE MUSIC :**
FRED ELIZALDE and his SAVOY HOTEL MUSIC
from the Savoy Hotel
- 5.15 **THE CHILDREN'S HOUR :**
'My Programme'
by
MARIE SHEDLOCK
- 6.0 **Musical Interlude**
- 6.15 **WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN ; TIME SIGNAL, GREENWICH**
- 6.40 **Musical Interlude**
- 6.45 **THE FOUNDATIONS OF MUSIC**
SCHUBERT'S IMPROMPTUS
Played by **VICTOR HELY-HUTCHINSON**
(Pianoforte)
Moment Musical VI
Impromptu VIII
- 7.0 **Mr. ERNEST NEWMAN : 'Next Week's Broadcast Music'**
- 7.15 **Musical Interlude**

7.25 **Major H. R. WATLING :** 'The Cycle and Motor-Cycle Show'

7.30 **Mr. FITZWATER WRAY ('KUKLOS') :** 'Is Cycling Dead?' *S.B. from Newcastle*
'Is cycling dead?' This question, raised periodically in the newspapers, and the subject of Mr. Fitzwater Wray's talk at 7.30, would almost seem to be answered beforehand by Major Watling's short talk at 7.25. The Cycle and Motor-Cycle Show at Olympia is a convincing demonstration of how large a section of the public still prefers to transport itself not on four wheels, but on two, and of that section a very considerable proportion, scorning the petrol engine's artful aid, resorts for propulsion to two pedals and two legs, in the healthful, old-fashioned way.

7.45 **A LIGHT ORCHESTRAL CONCERT**
BERTHA ARMSTRONG (Soprano)

- 8.15 **JOHN TURNER and Orchestra**
The English Rose *German*
Onaway, awake, Beloved *Cateridge-Taylor*
- 8.22 **ORCHESTRA**
Lyric Suite *Grieg*
- 8.36 **BERTHA ARMSTRONG**
Do not go, my love *Hagemann*
When'er a snowflake leaves the sky *Lehmann*
Charming Chloe *German*
- 8.44 **JOHN TURNER**
Bird Songs at Eventide *Eric Coates*
To Mary *M. V. White*
Fair House of Joy *Quilter*
- 8.52 **ORCHESTRA**
Marche Militaire *Schubert*
- 9.0 **WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**

9.15 **Mr. S. K. RATCLIFFE :** 'How America goes to the Polls'
IN the last of his series of talks from Daventry last Tuesday at 8.0, Mr. Ratcliffe dealt generally with the American Presidential Election. Tonight he will describe the actual procedure by which, next Tuesday, 35,000,000 free and independent citizens of the United States will decide whether Herbert Hoover or Al Smith shall be the next occupant of the White House. As American elections are conducted in a method, and in a spirit, very different to our own, and as the clash of policies and personalities is as complete in this contest as it has ever been, this should be a particularly interesting talk.

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

9.35 **'Saturday Symptoms'**
An Attack of Hey-Day Fever in recurring spasms
Treated by **ERNEST LONGSTAFFE**

- Chart :*
- 12 noon Palpitations
 - 1 p.m. Adhesive Plasters
 - 2 p.m. Temperature rising
 - 3 p.m. Cold Compress
 - 4 p.m. Violet Rays
 - 5 p.m. Congestion
 - 6 p.m. Delirium
 - 7 p.m. Homicidal tendencies
 - 8 p.m. Cardiac trouble
 - 9 p.m. Convalescence
 - 10 p.m. Gentle exercise
 - 11 p.m. General improvement
 - 12 midnight. Return of symptoms

- Patients :*
- 1. **ASHMOOR BURCH**
 - 2. **FRED GIBSON**
 - 3. **JOHN RORKE**
 - 4. **JEAN ALLISTONE**
 - 5. **ALMA VANE**
- THE REVUE CHORUS**

THE B.B.C. DANCE ORCHESTRA

10.35-12.0 DANCE MUSIC : **FRED ELIZALDE and his SAVOY HOTEL MUSIC, from the Savoy Hotel**
(Saturday's Programmes continued on page 270.)



JOHN TURNER (Tenor)
THE WIRELESS ORCHESTRA
Conducted by **JOHN ANSELL**

Overture, 'The Flying Dutchman' *Wagner*
THE legend of the Flying Dutchman tells of a captain who, trying to round the Cape of Good Hope in a storm, swore that he would do it if he had to sail on forever. The Devil overheard, took him at his word, and sent him a-sailing for Eternity, or until he should find a woman who would love him to the death. The Overture is among the finest pieces of storm music in existence. It owes much of its vividness to Wagner's impressions of a stormy voyage made, from Riga to London, the year before he wrote it.

7.50 **BERTHA ARMSTRONG and Orchestra**
Dove song (Where am I ?) *Mozart*

7.58 **ORCHESTRA**
Entr'actes :
Andante Cantabile *Tchaikovsky*
Canzonetta *Mendelssohn*
Canzonetta *Godard*

Our Schubert Centenary Issue
will appear on Friday, November 16—price 2d. as usual

SATURDAY, NOVEMBER 3

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

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10.20
Dvorak
and
MacDowell



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3.30 AN ORCHESTRAL PROGRAMME

(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA

(Leader, FRANK CANTELL)

Conducted by JOSEPH LEWIS

- Overture, 'William Tell' Rossini
- JOSEPH FARRINGTON (Bass) and Orchestra
- Mephistopheles' Serenade ('Faust')
- The Calf of Gold Gounod

3.47 ORCHESTRA

- Waltz ('The Sleeping Beauty') Cowen
- WINIFRED BROWNE (Pianoforte) and Orchestra
- Concerto, Op. 30 Rimsky-Korsakov

4.18 ORCHESTRA

- Slow Movement and Finale from the 'Clock' Symphony in D Haydn
- JOSEPH FARRINGTON
- Three Sea Songs Butler and Dallaway
- Eight Bells; Once a Sailor; The Sea

4.48 ORCHESTRA

- Tone Poem, 'Finlandia' Sibelius
- WINIFRED BROWNE
- Scherzo in D Flat Schubert
- Impromptu in F Minor, Op. 142 }

5.7 ORCHESTRA

- 'Nutcracker' Suite Tchaikovsky

THIS is the music from a Russian Ballet, 'The Nutcracker and the Mouse King,' telling of the wonderful adventures of a little girl, and of a beautiful pair of nutcrackers which she received as a Christmas present.

There is a Miniature Overture, and then a set of six short pieces—'Characteristic Dances,' Tchaikovsky calls them, and the title is very apt. They are all vivid, and some are amusing. The Suite, when played as a whole, is rounded off by the *Valse of the Flowers*.

5.30 THE CHILDREN'S HOUR:

(From Birmingham)

- 'Behind the Scenes at a Theatre,' by John Anderson
- AUNTIE RUBY, UNCLE LAURIE, and HORACE of Nottingham, will Entertain
- JAMES DONOVAN (Saxophone Solos)

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

6.40 Sports Bulletin (From Birmingham)

6.45 Light Music

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CANTELL

- Overture, 'Nell Gwynn' German
- Selection, 'The Merry Widow' Lehar

7.10 MURIEL SOTHAM (Contralto)

- June Quilter
- Can't remember Goatley
- Down by the Sally Gardens Martin Shaw

ORCHESTRA

- Lazy Dance Ring
- Handel Wakes Morresoy
- Four Dances, 'The Rebel Maid' Phillips

7.38 MURIEL SOTHAM

- Trees Rasbach
- Five Eyes Armstrong Gibbs
- The Sleepy Song Barry

ORCHESTRA

- Selection, 'Cairo' Fletcher

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

9.0 HERMAN DAREWSKI and his BAND

From the Royal Opera House Dances, Covent Garden

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 Sports Bulletin (From Birmingham)

10.20 Dvorak and MacDowell

(From Birmingham)

CORA ASTLE (Pianoforte)

THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by JOSEPH LEWIS

Overture, 'Othello' Dvorak

OTHELLO is one of three Overtures originally intended as Movements of a Symphony suggesting the ideas of childhood, youth, and manhood.

Othello shows us manhood and the working of love in life. We may take it that the Composer did not set out to depict Shakespeare's tragedy in Symphonic Poem fashion, but that he is concerned more generally with its motive of passionate love.

10.27 CORA ASTLE and Orchestra

- Concerto (Op. 23) MacDowell
- Larghetto calmo; Presto giocoso; Largo, leading to Molto Allegro

MACDOWELL, America's most distinguished Composer, is best known to most of us by his short pieces, many of which have some poetic or pictorial background. He brought out his Second Piano Concerto in 1888, when he was twenty-seven, himself playing the Solo part. It was in this work that he made his first appearance in London, some years later.

There are three Movements in it.

The **FIRST MOVEMENT** is preceded by an Introduction which is largely based on the second main tune of the quick, impassioned First Movement proper, whose first main tune is heard from the Piano, the second singing out in Violoncello and Clarinets.

The **SECOND MOVEMENT** (*Very quick, jokingly*) is in the style of a Rondo, whose tunes are chiefly playful or forceful. One graver theme is heard, in a minor key (the Soloist opening this theme and the Orchestra repeating it, 'mysteriously,' as the Composer directs).

The **THIRD MOVEMENT**, like the First, has a slow Introduction; it refers not only to themes that are to come, but to some we heard earlier; the first main tune of the First Movement, for instance, is recalled at the outset (over a soft Drum Roll), and there are other such reminiscences. The very quick Last Movement proper begins very softly with a waltz-like theme, the Piano soon taking it up vigorously. Two other main tunes worth noting are that which soon comes in, softly and lightly, on the Strings, rather low down, and a bold third tune which the Strings declaim (it begins by marching up in a minor arpeggio).

10.57-11.15 ORCHESTRA

- Slow Movement and Finale from the 'New World' Symphony (No. 5, in E Minor) Dvorak

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Programmes for Saturday.

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

12.0-12.45 A Popular Concert

Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES

Overture, 'Rienzi' Wagner
Hungarian Rhapsody, No. 1 Liszt
Suite, 'The Language of Flowers' Cowen

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.40 Local Sports Bulletin

6.45 S.B. from London

7.0 Mr. STANLEY DARK: 'And that reminds me—'
III

7.15 S.B. from London

7.25 L. E. WILLIAMS will discuss with W. M. DOUGLAS the possibilities of Welsh Rugby

7.35 LEIGH WOODS: 'West of England Sport'

7.45 A Popular Concert

Relayed from the Assembly Room, City Hall
NATIONAL ORCHESTRA OF WALES
Conducted by WARWICK BRAITHWAITE

Introduction, Act III, 'Lohengrin' Wagner

TOM PICKERING (Tenor) and Orchestra
Ona byddain haf o hyd William Davies

ORCHESTRA
Benedictus Mackenzie
Slav March Tchaikovsky

OLDER listeners will remember the war between Turkey and Serbia which was raging in 1876.

A good deal of feeling was aroused among all the Slav races, not least in Russia.

The great Russian pianist, Nicholas Rubinstein, organized a charity concert for the relief of the wounded, and for the occasion Tchaikovsky, who was enthusiastic for the Slavonic cause, wrote this Slavonic March, which, in fact, he sometimes called a 'Russo-Serbian' March.

The opening of the March is very sombre—in the manner of a funeral march.

Later, the Russian National Hymn is heard, and the whole ends brilliantly and joyous.

Perhaps it was this sombre opening and joyful ending that made the March such a tremendous success, for people considered that it foretold the victory of the Slavs.

LOUIS PECSKAI (Violin) and Orchestra
Introduction and Rondo Capriccioso Saint-Saëns

ORCHESTRA
Ballet Suite, 'Old King Cole' Vaughan Williams

TOM PICKERING and Orchestra
Onaway, awake, Beloved Coleridge-Taylor

ORCHESTRA
Nocturne (Lyric Suite) Grieg
Danse Bohémienne Bizet

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

Programmes continued on page 272.)



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you can see them more clearly than the returned voyager in his mind's eye, and you can read more surprising and fascinating things about them than you could carry in your head, even if you had yourself travelled the whole world. It is impossible to overstate the interest and excitement of these volumes, or their geographical value.

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Saturday's Programmes continued (November 3)

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

- 12.0-12.45 S.B. from Cardiff
- 3.30 London Programme relayed from Daventry
- 5.15 S.B. from Cardiff
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.40 S.B. from Cardiff
- 6.45 S.B. from London
- 7.0 S.B. from Cardiff
- 7.15 S.B. from London
- 7.25 S.B. from Cardiff
- 7.45 S.B. from London
- 9.30 Musical Interlude relayed from London
- 9.35-12.0 S.B. from London

6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 3.30 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.40 Local Sports Bulletin
- 6.45 S.B. from London
- 7.30 S.B. from Newcastle (See London)
- 7.45-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

5PY PLYMOUTH. 400 M. 750 KC.

- 3.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR:
Put on your thinking caps again, for we have another competition—this time, 'Mouse Pie,' an Animal Competition (Marion Jack)
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.40 Sports Bulletin
- 6.45 S.B. from London
- 7.30 S.B. from Newcastle (See London)
- 7.45-12.0 S.B. from London (9.30 Items of Naval Information; Local Announcements)

2ZY MANCHESTER. 384.6 M. 780 KC.

- 12.0-1.0 THE NORTHERN WIRELESS ORCHESTRA
March, 'Children of the Regiment' *Fucik*
Selection, 'Aida'.... *Verdi, arr. Tavan*
EDITH CROWDER (Soprano)
By the Waters of Minnetonka *Thurlow Lieurance*
O Sleep, why dost thou leave me? *Handel*
Orpheus with his lute *Vaughan Williams*
- ORCHESTRA
Overture, 'Ruy Blas'.... *Mendelssohn*
- EDITH CROWDER
Oh, yes, just so..... *Bach*
Songs my Mother taught me... *Dvorak*
Love the Jester.... *Montague Phillips*

ORCHESTRA
March, 'God of Thunder'..... *Howgill*

3.30 London Programme relayed from Daventry

4.15 THE NORTHERN WIRELESS ORCHESTRA
Overture, 'Plymouth Hoe'..... *Ansell*
Selection, 'Hänsel and Gretel'.... *Humperdinck*

DAVID MILLER (Tenor)
Song from afar..... *Beethoven*
Siciliana..... *Mascagni*
Soft and pure..... *de Flotow*

ORCHESTRA
Waltz, 'Immortellen'..... *Gung'l*

DAVID MILLER
Wait..... *D'Hardelot*
Eleanore..... *Coleridge-Taylor*
My Dreams..... *Tosti*

ORCHESTRA
Valse Triste..... *Sibelius*
Rustle of Spring..... *Sinding*

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.40 Regional Sports Bulletin

6.45 S.B. from London

7.0 Mr. G. E. WILKINSON: 'Humour—Why do we Laugh?' S.B. from Leeds

7.15 S.B. from London

7.30 S.B. from Newcastle (See London)

7.45 Familiar Community Songs
From the Manchester Radio Exhibition

Organized by the Manchester Evening Chronicle, the Radio Manufacturers' Association, and the Provincials Exhibitions, Ltd.
Relayed from the City Hall

GEORGE HILL and MALE VOICE CHORUS
John Brown's Body
Tramp, tramp, tramp, the boys are marching
The Farmer's Boy

THE NORTHERN WIRELESS ORCHESTRA
Conducted by T. H. MORRISON
Selection of Old Drinking Songs, 'Bacchanalia' *arr. Finck*

GEORGE HILL and CHORUS
Love's Old Sweet Song
Loch Lomond
Drink to me only

ORCHESTRA
Melodious Memories..... *arr. Finck*

GEORGE HILL and CHORUS
De old Banjo
Old Folks at Home
Auld Lang Syne

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

Other Stations.

5NO NEWCASTLE. 312.5 M. 960 KC.

12.0-1.0:—Music relayed from Fenwick's Terrace Tea Rooms.
3.30:—London Programme relayed from Daventry. 4.15:—Music relayed from Tilley's Blackett Street Restaurant. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.25:—Lieut.-Col. F. E. Pickershill, C.B.E., 'Hockey.' 7.30:—Mr. J. Fitzwater Wray ('Kuklos'); 'Is Cycling Dead?' 7.45:—Arthur Prince and Jim. The First Ventriloquist Figure with a Personality. 8.0:—The Marsden St. Andrew's Silver Band. Conductor, David Martin. Foster Richardson (Bass-Baritone). 9.0-12.0:—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

11.0-12.0:—Gramophone Records. 3.30:—Dance Music. Relayed from the Plaza. 4.30:—Recital, Lily Gilmour (Soprano): Softly sigh (Der Freischütz) (Weber); One fine day (Madame Butterfly) (Puccini); Dove song (Mozart); The Early Morning (Graham Peel); Shepherd's Cradle Song (Somervell); I to'e as a liddle but aye, and Hush-a-ba Birdie (arr. Moffatt). 5.0:—Musical Interlude. 5.15:—The Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.15:—S.B. from London. 6.40:—Scottish Sports Bulletin. 6.45:—S.B. from London. 7.0:—S.B. from Edinburgh. 7.15:—S.B. from London. 7.25:—Mr. W. Kersley Holmes: 'Winter Walking.' 7.45:—The Stonehouse Silver Band. Conducted by Mr. John Paulds, and Students' Songs and Choruses, sung by Dale Smith (Baritone) and Double Quartet of Male Voices from the Glasgow Select Choir. Conducted by Mr. Thorpe Davie. Band: March, 'Strathclyde' (Faulds); Selection, 'The Bohemian Girl' (Balfe), Dale Smith (Baritone) and Chorus in a selection of Students' Songs. Here's a Health unto His Majesty; The Mermaid; My Bonnie; The Little Brown Jug; Wine, Women and Song; The Vicar of Bray. Band: Prelude, Act I, 'Lohengrin' (Wagner); Entr'acte, 'Narcissus' (Neris). Dale Smith and Chorus in a further Selection of Students' Songs; Jingle Bells; The Spanish Guitar; Tramp, tramp, tramp; Poor old Joe; Who's that calling?; Good-night. Band: Duet, 'Ida and Dot' (Losey); March, 'Ray-bridge' (Ord Hume). 9.0:—S.B. from London. 9.30:—Scottish News and Sports Bulletin. 9.35-12.0:—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.

3.30:—Dance Music: Len Russell and his Music relayed from the New Palais de Danse. 4.10:—Studio Interlude. Margaret Skidde (Soprano): For Ever (Rubinstein); Hindu Merchant's Song (Sadko) (Rimsky-Korsakov); My true love hath my heart (Parry). 4.18:—Helen Wilson (Pianoforte): Claire de Lune and Arabesque in G (Debussy); Impromptu à la Mazurka (Scriabin); Echo Rustique and Le dernier rendez-vous (Rebikov); Callirhoe (Chaminade). 4.35:—Margaret Skidde: Ave Maria (Schubert); Farewell to Summer (Noel Johnson). 4.40:—Dance Music (continued). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.40:—S.B. from Glasgow. 6.45:—S.B. from London. 7.0:—S.B. from Edinburgh. 7.15:—S.B. from London. 7.25:—S.B. from Glasgow. 7.45:—'Among the Tinklers.' A Special Scottish Programme, arranged by Arthur Black. Taking part in the programme are: Robert Burnett (Baritone), Margaret Milne (Soprano), George D. Murray (Piano Accordion), Pipe-Major G. C. McLennan, The Radio Players and Station Octet. 9.0:—S.B. from London. 9.30:—S.B. from Glasgow. 9.35-12.0:—S.B. from London.

2BE BELFAST. 308.1 M. 990 KC.

3.30:—Radio Quartet and Joan D. Bristow (Mezzo-Soprano). 4.45:—Organ Recital by Arthur Raymond, relayed from the Classic. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.40:—Irish League Football Results. 6.45:—S.B. from London. 7.30:—S.B. from Newcastle. 7.45:—A Plantation Programme. The Station Orchestra, conducted by E. Godfrey Brown: First Movement from Symphony in E Minor (The New World) (Dvorak). 7.57:—Keith Falkner (Baritone): Plantation Songs arranged for Baritone and Chorus (Stanford Robinson). 8.15:—Orchestra: Movements from Serenade, 'In the Far West,' for String Orchestra (G. Bantock). 8.27:—Keith Falkner: Plantation Songs for Baritone and Chorus (Scott Gaffey) (with Banjo Accompaniment by H. V. Pincall). 8.42:—Orchestra: The Florida Spiritual (Foulds); Negro Rhapsody (R. Goldmark). 9.0-12.0:—S.B. from London.



Sport and General

A SUNNY MORNING AND A GOOD ROAD.

The joys of cycling are well expressed in this picture of a party of cyclists in Bushey Park. A short talk on the Cycle and Motor-Cycle Show will be broadcast from London and Daventry at 7.25, followed by a talk by Kuklos called 'Is Cycling Dead?'

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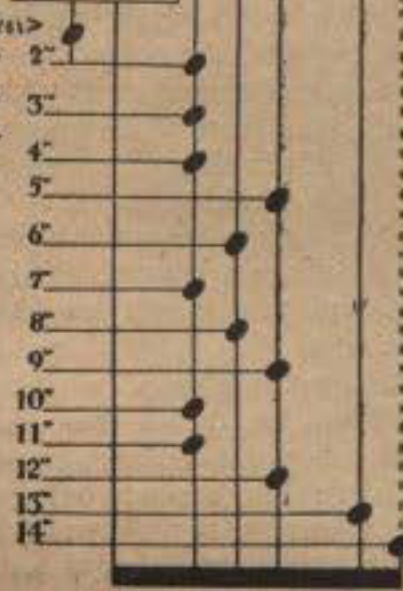
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Wills'
GOLD FLAKE
THE ALL VIRGINIA
CIGARETTE

(Continued from page 268.)

Warren's room at all—and he had worn gloves. This convinced me that Lethbridge had made the attack, hoping to get the police to arrest Warren and to persuade them that he also had murdered Mrs. Lethbridge. And next day I went back to the scene of the accident. You remember that Lethbridge swore that, while walking on the hill, he had seen Warren get out of the van? Well, that was a lie. He couldn't have. There is no point on that hillside from which one can overlook the road until about twenty yards above where the accident actually happened. So that story was a lie, as well as the other. I knew then that he was the murderer, and I wanted the local police to go into it thoroughly, prove motive, and so on. But, as you know, they wouldn't believe me, and so there was no more to be done.

As to the Torvey Island affair, the real point of that was that it brought Lethbridge into my hands at last. Knowing, as I did, that he was a murderer, I didn't believe for a moment that he had found another man so nice and handy to shoot Warren for him. Accomplices generally take care not to do the murder themselves. Neither did I believe that Lethbridge had gone out to the duel with only blank shot in his pistol. It was he who had fired the shot, and if the bullet which shot Warren didn't come out of his pistol, then he must have had another and got rid of it. Where? Obviously, somewhere on the island or thereabouts, since he had not left there before the girl

and her young man found him. So I searched the whole place carefully, and found it in the mud just below water, duly loaded with five shots similar to the one which hit Warren. We've since traced it definitely to him. Of course, he dropped it in when he went to get his boat ready. It's true, by the way, that he didn't provoke the quarrel. Hugo Warren did that, the idiot, and thereby gave Lethbridge just the chance he wanted of finishing him off finally.

'The other man? My dear Michael, I've told you there wasn't any other man! The man whom Miss Bramsdon saw in the bushes was Lethbridge himself, trying to get away. When he realized he'd been seen and that Warren wasn't dead, he tried to bluff it out, trusting in his blank cartridge to save him. It's a pity for him that confiding Inspector Holden wasn't still on the spot. What happened was this: he shot Warren when his back was turned; then he heard the girl scream, tried to make off, and ran right into her. Then he doubled back to the clearing, reappeared as the anxious friend, seized a convenient moment to make away with the second revolver, and there you are. I hope Warren realizes that he would be dead if it weren't for Miss Bramsdon. Lethbridge had him on toast that time.

'Who was it shouted in the wood? Why, he shouted himself, of course. Have you never heard of that valuable accomplishment known as "throwing your voice"? Many people possess it, and Lethbridge, as I've since discovered, is one of them. He

simply threw his voice behind Warren at the critical moment, and cried as loud as he could, "Hugo! Look behind you!" The man turned, and was shot.

'Why did Lethbridge do it? Well, you must remember the love-letters from Hugo Warren to Mrs. Lethbridge that were in the caravan. I think there's no doubt that Lethbridge invited Warren to join them, simply for the purpose of getting rid of them both.

'Oh, yes, we'll get him now, I think. There's a pretty pile of evidence against him, one way and another. . . . Yes, what is it? Oh! Excuse me if I open this, will you? It may be important. . . . No, there's no answer. I'm sorry Michael; this means I've got to go. It doesn't matter, anyway. I was going to tell you more about the evidence against Lethbridge, but it won't be needed now. Lethbridge is dead. This is a telegram from the Governor of Wandsworth Prison. He says that while the prisoners were at exercise in the yard this morning the prisoner Warren succeeded in breaking away, and violently attacked the prisoner Lethbridge. He had got his hands to his throat and was trying to choke him when he was pulled off. By that time, however, Lethbridge was found to have died of heart failure. So he's dead. . . . Good Lord, what an idiot Hugo Warren is! However, I suppose it'll only send up his value on the films. Well, good night, Michael. I think you've heard the end of the Brentwardine Mystery.'

THE END.

B.B.C. PUBLICATIONS.

LIBRETTI.

On November 26 and 28 there will be broadcast the third of the series of twelve well-known operas, this time *Samson and Delilah* by Saint-Saëns. 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: (1) Single copies of the Libretto of *Samson and Delilah* at 2d. each, (2) the complete series of twelve for 2s., or (3) the remaining ten of the series for 1s. 8d.

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Please send me copy (copies) of each of the remaining ten Libretti. I enclose P.O. No. or cheque value in payment, at the rate of 1s. 8d. each ten Libretti.

GREAT PLAYS.

The Pretenders, by Ibsen, to be broadcast on November 13 and 14, is the third of the series of Twelve Great Plays. Listeners who wish to obtain a copy of the booklet on this Play should use the form given below, which is so arranged that applicants may obtain: (1) Single copies of the book on *The Pretenders* at 2d. each, (2) the complete series of twelve for 2s., or (3) the remaining ten of the series for 1s. 8d.

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It is a joyful, charming song—another of those Horatio Nicholls melodies whose spell has set the whole nation humming it. You'll hear it often, but never more perfectly than when Fred Elizalde and his band broadcast it from the Savoy. Because in these late-evening broadcasts you get something of the spirit of the time and place, and you yourself are in the right mood for such a tune. **But put a Lissen Battery in your set if you want to get the full pleasure; it will keep your loudspeaker at full volume, it will keep the music pure, the voices clear.** Because in the large cells of the Lissen Battery is a new process and a secret chemical combination which produces a flow of pure D.C. current which is steady and sustained. A Lissen Battery maintains this steady flow throughout the whole evening—noiseless, smooth, without a trace of ripple or a sign of hum, or any extraneous sound to interfere with the beauty of the melody.

If you buy a Lissen Battery specially to hear this new song perfectly, you will say afterwards it was indeed an inspiration. You can buy one at once from any of the 10,000 radio dealers who sell Lissen Batteries: say "Lissen New Process" in a way which shows you will take no other.

- 60 volt (reads 66 volt) .. 7/11
- 100 volt (reads 108 volt) .. 12/11
- 60 volt Super Power .. 13/6
- 9 volt Grid Bias .. 1/8
- 4½ volt Pocket Battery 5d. each (4/6 doz.)

MADE
IN ENGLAND.



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MAZDA

NICKEL FILAMENT Steep Slope VALVES



Sergeant Nickel says "It's slope that matters"



A wonderful series of valves.

The new Mazda Valves possess certain unique qualities—brought about by the use of the nickel filament.

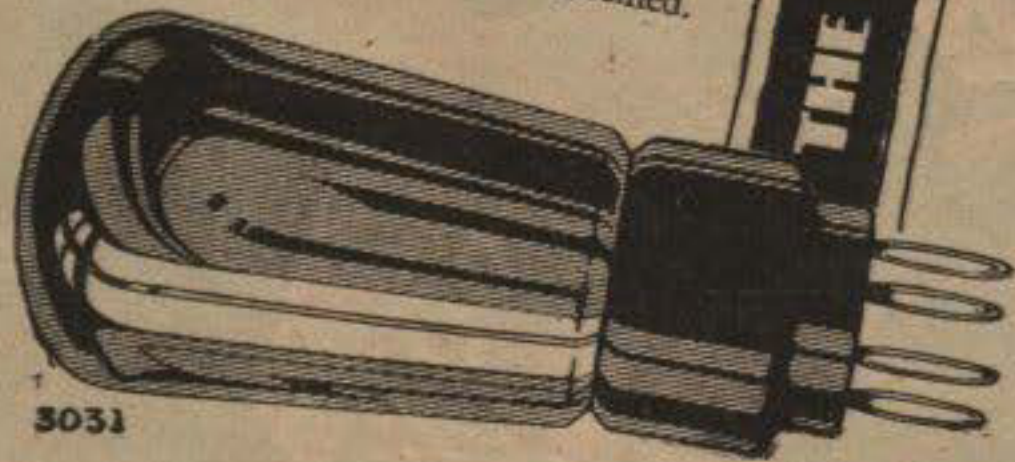
Nickel Filament means steep "slope"

The quality or "goodness" of a valve is indicated by its mutual conductance or "slope" figure. Nickel Filament Valves have higher slope values than any other valves of corresponding types.

Steep "Slope" means better results.

"Slope" is the only measure of the essential goodness of a valve. Because of the higher slope value of Mazda Nickel Filament Valves they are better valves. To ensure better reception and the longer life of your valves, Mazda Nickel Filament Valve should be specified.

THE VALVE WITH THE STEEPER SLOPE



3031

The New Mazda Valves are made in a complete range of 16 valves, covering every requirement of the 2, 4 and 6 volt user. Study the tabulation below and note the "slope" figure.

TWO VOLTS

Type	H.T. Volts	Ampl. Factor	Imp. ohms	Slope
G.P. 210	120	13	14,000	0.90
H.F. 210	150	20	28,000	0.70
R.C. 210	150	40	86,000	0.47
L.F. 215	120	7	7,000	1.00
P. 227	120	4	2,900	1.40

FOUR VOLTS

Type	H.T. Volts	Ampl. Factor	Imp. ohms	Slope
G.P. 407	120	14	14,000	1.00
H.F. 407	150	18	21,000	0.85
R.C. 407	150	40	100,000	0.40
L.F. 407	120	8	5,700	1.40
P. 415	120	5.5	2,900	1.90

SIX VOLTS

Type	H.T. Volts	Ampl. Factor	Imp. ohms	Slope
G.P. 607	120	14	12,000	1.10
H.F. 607	150	20	20,000	1.00
R.C. 607	150	40	90,000	0.45
L.F. 607	120	9	5,300	1.70
P. 615	120	6	2,600	2.30
P.X. 650	200	3.5	1,750	2.00

The British Thomson-Houston Co., Ltd.
 Works: ALMA STREET, COVENTRY. Stocks held at the following Branches: London, Belfast, Birmingham, Bristol, Cardiff, Dublin, Glasgow, Leeds, Liverpool, Manchester, Middlesbrough, Sheffield and Swansea



REASONS WHY LISSEN ADDED *the* SUPER TRANSFORMER



- ★ **1 SECTIONALISED WINDINGS**
There are three separate bobbins. Each is split up into a number of slots. This construction gives a very low capacity between windings and an extremely low self-capacity in each separate winding. The bobbins are very large, with an immense number of turns wound on each.
- ★ **2 ENCLOSED PRIMARY**
The primary bobbin is in between the two secondary bobbins, giving the tightest possible inter-winding coupling with the consequent elimination of any chance of distortion.
- ★ **3 CORE of SILICON STEEL**
The generous iron circuit is so arranged that every available fraction of appropriate core space is filled. The well laminated core of individually paper-insulated stampings prevents eddy current losses. The stampings, too, are made from a special Silicon steel with negligible hysteresis loss and with high permeability to resist saturation. So much so, that even in the anode circuit of a large power valve it would be impossible to produce saturation and consequent loss of primary inductance.
- ★ **4 BAKELITE CASE**
Non-porous, unaffected by heat or damp or electrical conditions. Will not lose colour or become distorted in any climate. Non-metallic, non-conducting, cannot short circuit loose or uncovered wiring, yet the transformer is for all practical purposes sufficiently shielded by the arrangement of the iron core inside.
- ★ **5 HERMETIC SEALING**
After the transformer is in its case the whole is hermetically sealed, thereby excluding moisture and dust, making the windings immune to all atmospheric changes.
- ★ **6 CURVE & PERFORMANCE**
A curve has been taken by the National Physical Laboratory, and the Certificate proves it to reproduce radio and gramophone music with an even amplification at all frequencies.

This Super LISSEN Transformer is made in two ratios, $3\frac{1}{2}$ to 1 and also $2\frac{1}{2}$ to 1. The $3\frac{1}{2}$ to 1 is suitable for use in either the first or the second stage of an L.F. amplifier, or can be used in cascade for both stages, and with practically any valve. The $2\frac{1}{2}$ to 1 transformer is suitable for use after a high impedance rectifier valve without fear of distortion or loss of high notes and overtones. The price is the same for both ratios,

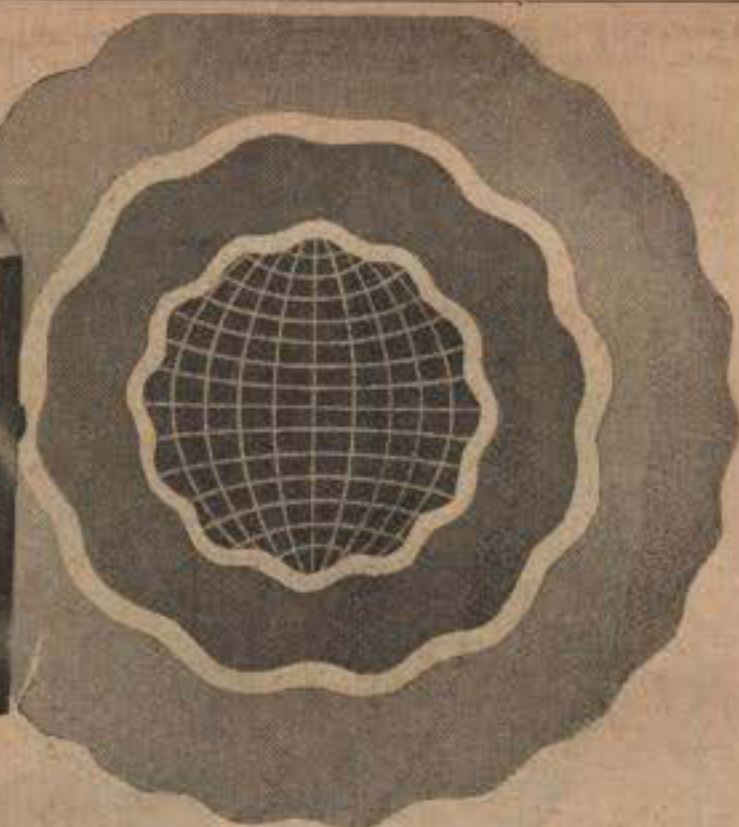
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8/6

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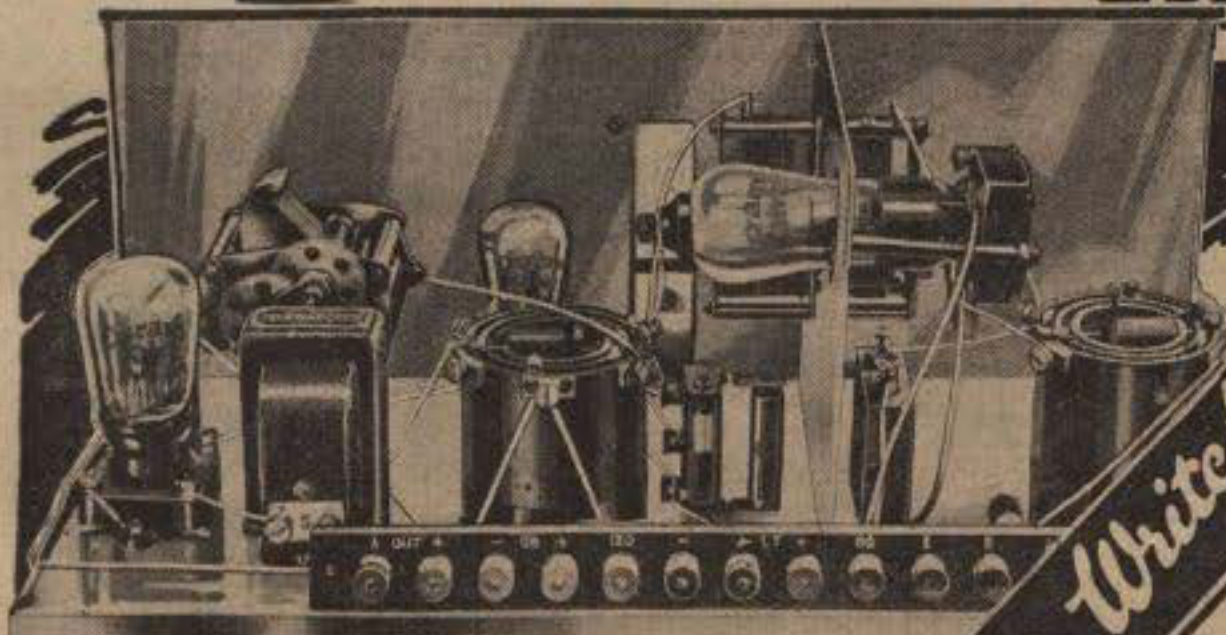
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3 VALVE CIRCUIT
in one hour and get
27 stations"

*You are echoing the thoughts
and actions of thousands!*

BUILD IT TO-DAY



THE THREE VALVE SET WITH A FIVE VALVE PERFORMANCE

The OSRAM MUSIC MAGNET with the highly efficient **OSRAM VALVES** given below is the soundest engineering job for the home constructor—another striking success of G.E.C. research.

The price of the parts has been 'cut to the bone', costing only £6 5s. 9d. **OSRAM VALVES**, £2 5s. 6d. extra.

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- 1 **SINGLE DIAL CONTROL.**
- 2 One hour to make. 3 No soldering.
- 4 Gets 27 stations. 5 No changing of coils.
- 6 No interference with your neighbours through oscillation.

Remember! The OSRAM MUSIC MAGNET is designed for only

OSRAM VALVES—
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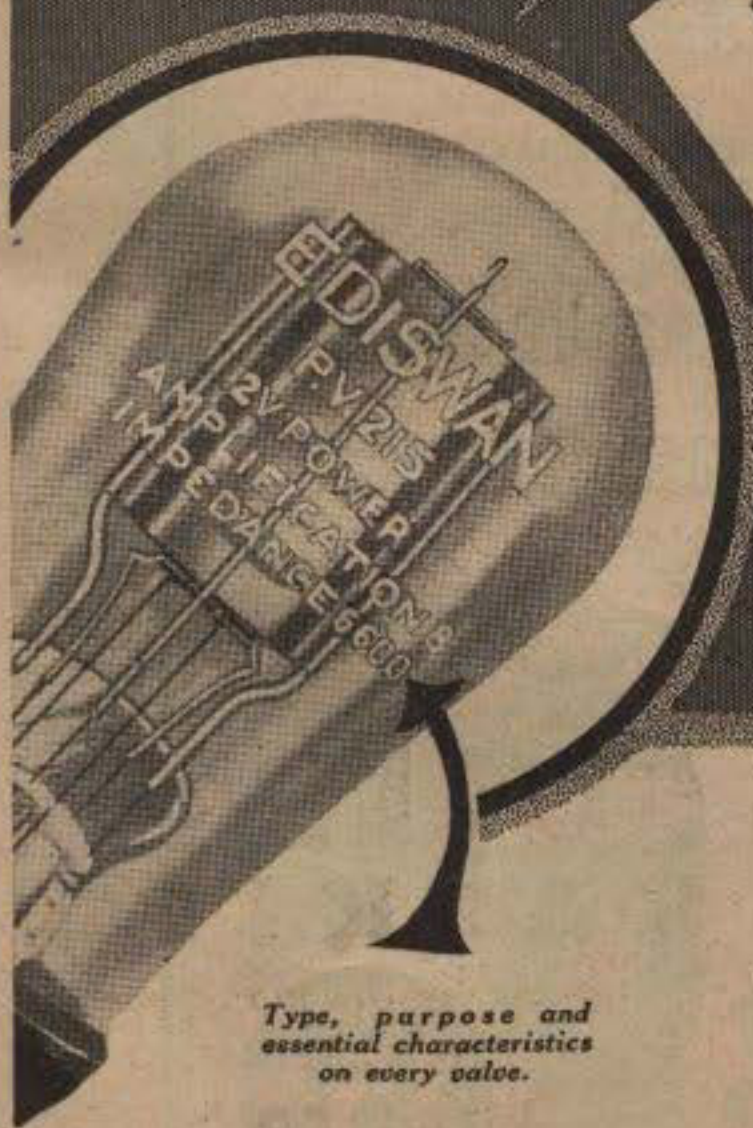
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The valves which maintain their emission throughout life

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Type, purpose and essential characteristics on every valve.

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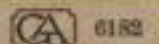
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TRANSFORMER

The British Thomson-Houston Co., Ltd.

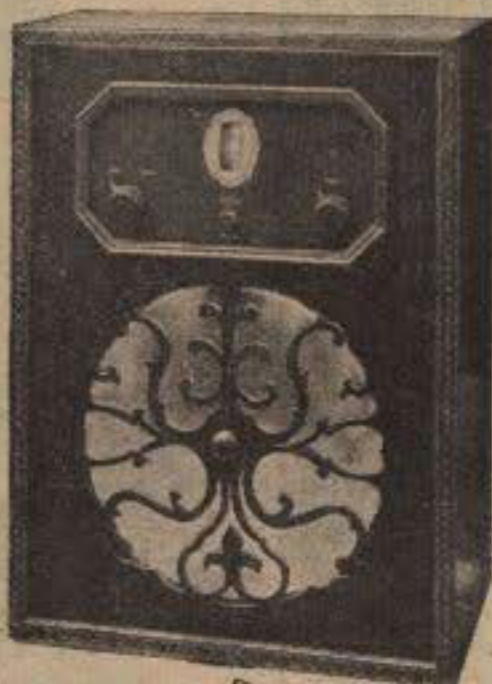


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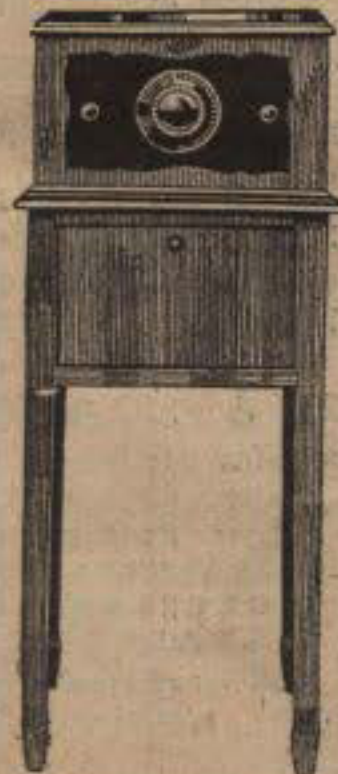
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Or complete with all accessories. Loud Speaker and free installation £7 2s. 6d. 12 monthly payments of 13s.

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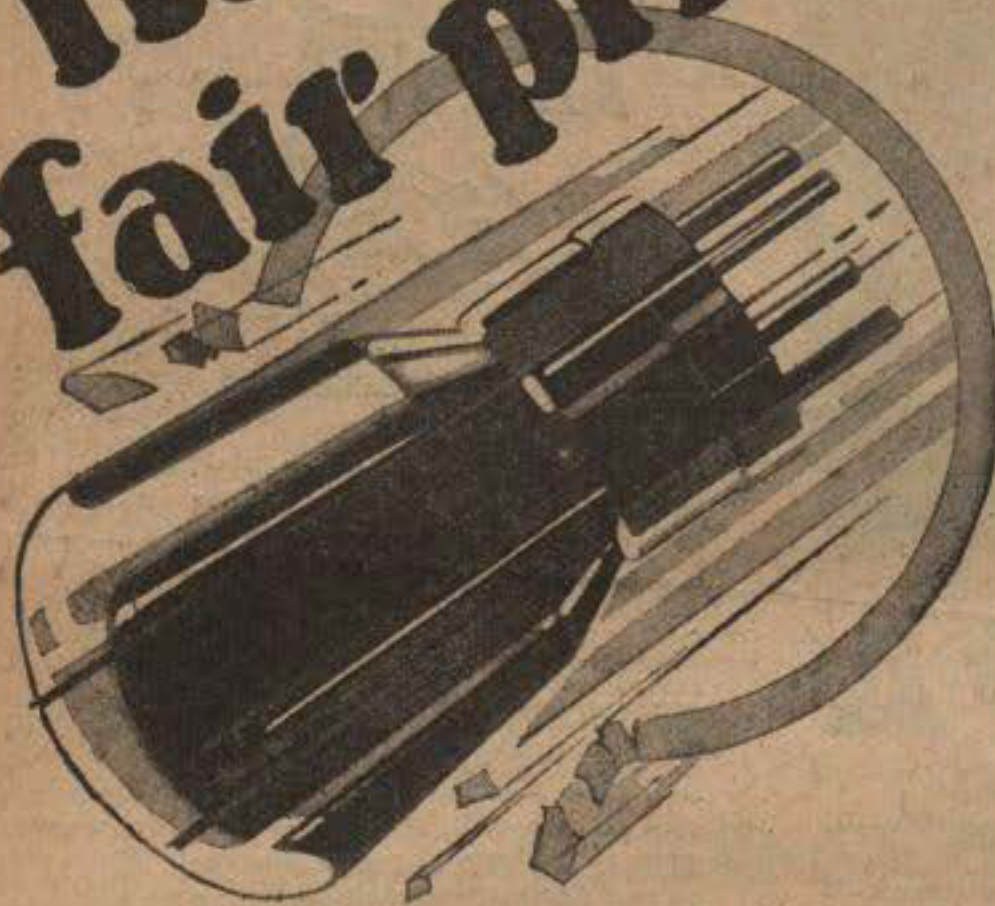


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See page 280 for full list of branches.

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**WIRELESS
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Outlast three Leather Soles.
 Thin . . . Light . . . Invisible.

Light Rubber Soles
 From all Bootmen.
 Fixing Extra.



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The Marconiphone Moving Coil is infinitely better than any other speaker. The unique method of cone suspension and many other advance developments give it enormous advantages over other designs. Test it! Not a trace of resonance can be detected; the shrillest notes of the piccolo are reproduced with brilliance, whilst the deepest "zoom" of the double-bass comes through with equal fidelity.

Send mentioning Radio Times, for particulars of this amazing new loud speaker.



Completely assembled speakers or the Units alone are available in the following models. D.C. Mains Speakers and Units are readily converted by operation from A.C. Mains by the addition of a rectifying unit.

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**MOVING COIL
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TEST IT IN YOUR HOME

Every possible refinement which can be put into a 2-Valve Set has been embodied in this wireless masterpiece. Every requisite is included, no extras are required, and full detailed instructions are sent with each set. A combination of Power, Selectivity, and Clearness of Reception which eclipses all previous results from a popular-price set. It will compare with results obtained from sets costing two or three times the price.



BRIEF SPECIFICATION The Cabinet is of polished figured Oak, beautifully finished with hinged lid so that all internal parts (including valves) can be easily got at, if necessary. Mullard Dull Emitter Detector and Power Valves, with anti-microphonic valveholders; latest type H.T. Battery; efficient 3-volt Accumulator, and complete Aerial Outfit. The Tuning Dials are of exceptional capacity and are accurately marked in minute divisions (as illustrated) to assist selectivity in tuning in distant stations. The Circuit is such that whilst it ensures excellent results, novices experience no difficulty in operating. There is an entire absence of complicated controls; everything is simple and straightforward.

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The **LOUD SPEAKER** is specially constructed to co-operate with the set, and is a highly superior production both as regards appearance and results. It is of graceful proportions and Oak grained to match the Cabinet. In both reception and reproduction it may be relied upon to give results which will surprise and fascinate even the most experienced wireless enthusiast. **Set complete £7.17.6**

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The Wireless Set that DELIVERS THE GOODS.

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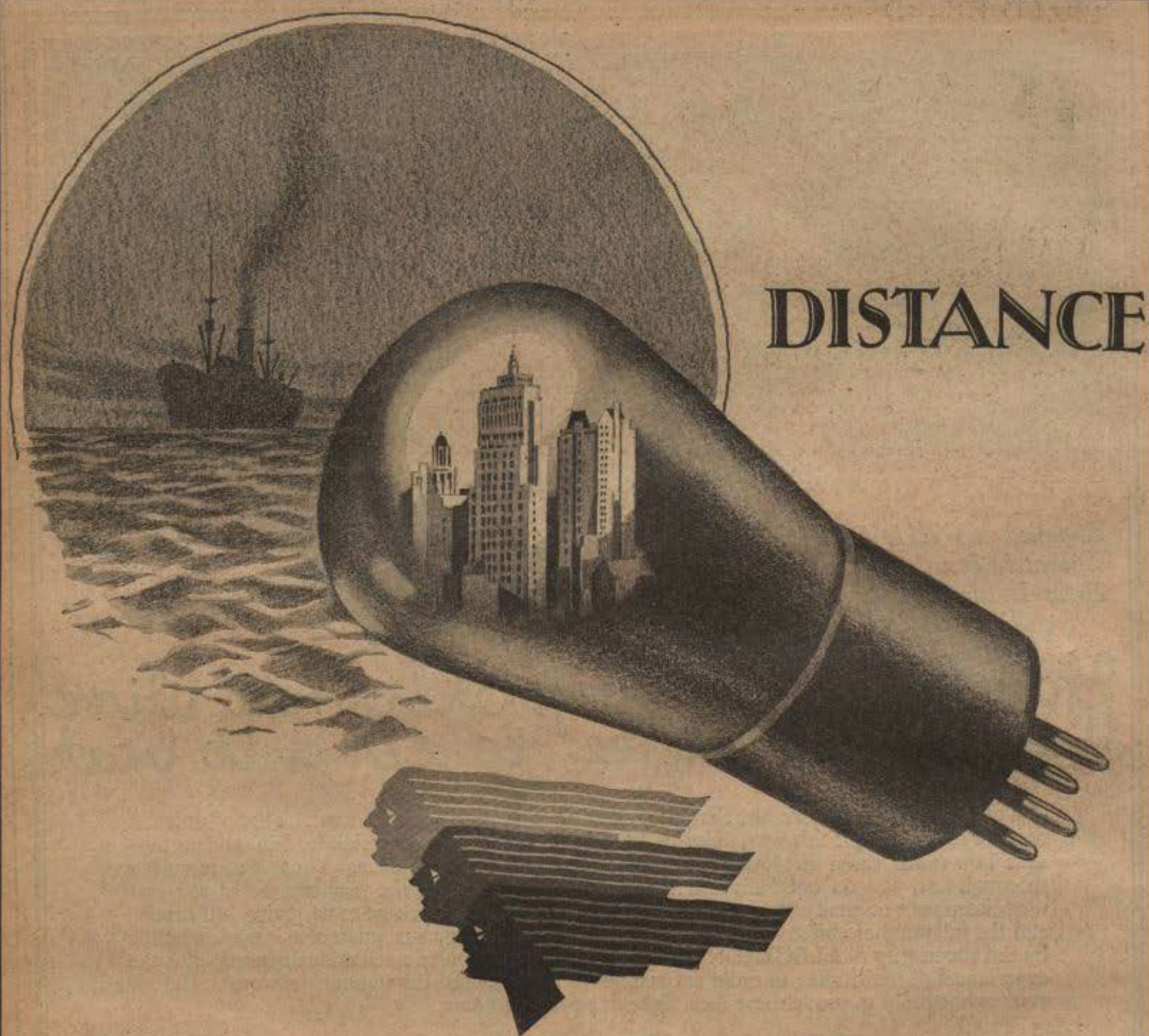
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