

COMPTON MACKENZIE—V. SACKVILLE-WEST—SIR WALFORD DAVIES

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COMPTON MACKENZIE

on

'Siamese Cats'

Mr. Compton Mackenzie's talk entitled 'Of Siamese Cats and Some Islands,' given from London on Monday, September 24, aroused great interest among listeners, not only as an account of the strangest breed of cats in the world, but as a small masterpiece of the spoken essay, fired with the imaginative colour

which distinguishes the work of the author of 'Sinister Street,' 'Carnival,' 'Sylvia Scarlett,' 'The Passionate Elopement,' etc.

THE Siamese cat is an animal of most definite personal likes and dislikes, and unless it likes you naturally no amount of coaxing or bribery on your part will ever win its affection. The origin of the Siamese cat is obscure, but the most satisfactory theory makes it an inbred, semi-albino variety of the Malay jungle cat, and no relation to any Western cat. The markings are rather like those of a Jersey cow, that is to say, its body is cream or *café au lait* or tawny, with seal or chocolate points. The tail can be straight, but the more characteristic tail is kinked at the tip. The fur is fine and close, and silky as a chinchilla rabbit's, and when plenty of outdoor exercise is available to keep it in perfect condition this fur is delicately perfumed like a sachet. The mask is V-shaped like a marten's, and the eyes are of a blue which sometimes exceeds in intensity that radiant blue in the heart of ice. Such an animal at first glance does not look like a cat at all. My friend and publisher, Newman Flower, once told me a story of somebody who lived in Vauxhall Bridge Road, and who kept about a dozen Siamese which he used to take out with him in the evening when he went to post his letters. On one occasion an astonished navvy passing by called out to a friend: 'Bill look at this bloke walking about the blooming street with a lot of blinking otters.' And I have heard my own cats called monkeys before now.

My first Siamese cats were the offspring of a princess from Siam, who lost her husband on the boat coming over and then eloped with a common sandy cat in the island of Capri, where she was living. The two kittens were black, white and yellow, with magnificent green eyes, but their temperaments and shape, and chiffon-velvet fur were their mother's. We thought they were boy and girl, and called them Guy and Pauline. As a matter of fact, they were both girls, and Guy died after her first kittens. Pauline was an odd cat, and had a curious habit of bringing her suitors home and offering them her dinner, which she used to sit and proudly watch them eat, and then the moment the plate

(Continued on page 334.)

V. SACKVILLE-WEST

on

'Poetry of Today'



Among the talks of the Autumn Session, the series by Miss Sackville-West on 'Modern English Poetry' ranks high as the work of a writer and poetess of great distinction. In response to the request of many readers, we are arranging to print in *The Radio Times* the complete text of the talks, the first of which, dealing with the approach to Poetry and the conservatism of the Pre-war 'Georgian' Poets, will be found below.

THIS is the first of a series of six discussions of modern poetry. I am not going to interpret the word modern as meaning only the most advanced and difficult of the younger poets of to-day, but shall try rather to give a general survey of poetry since the year 1900, and so endeavour to trace the influences which make many poems written in 1928 so startlingly different from most poems written at the beginning of the present century. I believe that a great many more people would read contemporary poetry, and would read it with enjoyment, if they were less completely baffled by its unfamiliar methods and its unfamiliar point of view. Few people realize to what an extent their pleasure in reading is influenced by the element of the familiar; in other words, it is only human to be flattered by the sense that we can *understand*. So it will be my aim to make the point of view of modern poets more understandable to you, and also, I hope, their method or technique less puzzling and even repulsive. I shall have to impress upon you that modern poetry is difficult because it is highly experimental, and to explain exactly why modern poets have felt so urgently the necessity for experiment. But in order to do all this, it is necessary to go back some way.

There is one other observation which must be made, for it vitally concerns the whole question of reading modern poetry. It is this: when we read the poetry of authors whom tradition and convention have taught us to accept, we approach it, however little we may mean to, in a spirit full of a certain reverence. However independent we may believe our judgment to be, the fact remains that we approach it disposed to appreciate rather than to find fault. With the poetry of our contemporaries, it is exactly the reverse. We prefer to find fault; or, at any rate, we are determined to take nothing on trust. We read our contemporaries as an act of suspicion; we read the dead as an act of faith. I suggest that in both cases our attitude might with advantage be modified. Then the lapses of the dead would not be so leniently overlooked,

(Continued overleaf)

(Continued from previous page, column 2.)
and the efforts of the living would stand a better chance. The first thing to do is to rid our minds of prejudice.

Now, you may ask why I choose the date 1900 as a starting-point? Do I choose it arbitrarily, because it is the beginning of the century? No, I choose it for several legitimate reasons. Firstly, because it marks the end of Victorianism. (Queen Victoria, you remember, died, to be precise, in 1901.) Secondly, because the great poets of the Victorian era were all dead, Tennyson, Rossetti, Matthew Arnold, Browning; Swinburne and George Meredith, it is true, were still alive, both of them dying in 1909, but the small amount of verse written by them in their old age may, for our present purposes, be dismissed as negligible; therefore, we may safely say that by 1900 the great Victorian poets were off the stage and a new generation was taking their place. The only three with whom we shall be concerned, and who overlap from the days of Queen Victoria into our own age, are Thomas Hardy, Robert Bridges, and A. E. Housman. Thirdly, I choose the year 1900 because it opens the century in which two startling factors appear as part of everyday life: I mean science and machinery. Of course I am not suggesting that machinery, and science, in our modern sense of the word, did not exist in the nineteenth century. What about industrialism? you will say. And what about Darwin, Huxley, and Spencer? Of course. But I do suggest that it is only within the last twenty or thirty years that machinery and science, ceasing to be the preoccupation of a comparatively few specialists, have become an absolutely dominating and unescapable influence in the lives of all. And it is impossible that poetry, and the thought of poets, and the general shape of their mind, should have remained unaffected by so extraordinary a change taking place over nearly the whole face of the globe, and in the mind of thinking man.

We go back to 1900, therefore, and stand on the threshold of the reign of Edward VII. The South African War is over, the world is at peace, we are surrounded by the large air of material prosperity and the intense excitement of new invention and discovery. The 1890's are behind us; and decadence—that vague term—is out of fashion. The young century is full of energy. Slightly smug, perhaps, and a little too self-satisfied; vigorous and hearty, rather than subtle. You have only to look at the novelists of the period to verify this: Wells, Bennett, and Galsworthy were in their prime. It is not the ideal soil for poetry to thrive in. Still, the poets were pegging away, and in 1911 came a sort of gathered-together manifesto of their activities: in 1911 the first book of Georgian Poetry appeared.

Now, the five volumes of Georgian Poetry, an anthology which was published at intervals from 1911 to 1924, stand to those ten years in very much the same relation as the famous 'Yellow Book' stood to the eighteen-nineties. The first volume included

the work of such poets as Lascelles, Abercrombie, Gordon Bottomley, Rupert Brooke, W. H. Davies, Walter de la Mare, John Drinkwater, John Masefield, and James Elroy Flecker; and in the second volume the names scarcely varied. This anthology was immensely popular. It became, in fact, a best-seller, and I mean it in no offensive spirit when I say that it owed its popularity to the fact that it had the knack of meeting the demands of the moment. Thus, its first volume supplied precisely the comfortable kind of poetry, which most agreeably supplemented the self-satisfaction of those years; then, when the war came, quickening people's emotions and giving thereby a really remarkable stimulus to the reading of poetry, it provided, in a conveniently accessible form, selections from the work of such poets as Rupert Brooke, Robert Nichols, Siegfried Sassoon, and Robert Graves.

nite as a family likeness? Roughly speaking, it is their conservatism which they have in common. Some of them, since those days, have certainly seceded and gone over (more or less) to the more anarchical faction; but in the volumes of Georgian Poetry it is a sturdy and respectable Toryism which cements the blocks together. No doubt about that. We enter a strangely tranquil atmosphere; it is like going into a quiet room, with windows overlooking a lawn and a twilight garden. Perhaps there is the flash of a kingfisher down by the stream, perhaps the cry of a rabbit caught in a snare; but nothing more distressing than that; never the cry of a soul in torment. The voice of the war-poets breaks loud and angry, and the peace is ruffled: we are disturbed: was that the voice of prophecy, or was it only a temporary interruption? We are not very sure, but the peace sinks back

again like a blanket, and England, for the Georgian poets, at any rate, still stands as formerly she stood. The apples are stored in the loft, the ploughman leads his horses down to drink, and next summer the corn will ripen as usual for harvest.

This is the poetry which you may safely read, confident that you will be neither puzzled nor annoyed. Here and there you may meet with a sudden whirlpool, an angry wave, but on the whole the stream flows smoothly and without danger, and spreads into large, placid lagoons today in collected works or in new volumes or in the pages of *The London Mercury*. It remains curiously untouched by the problems of this age. When we come to examine the work of some other poets whose names I have not yet mentioned, we shall find them in the throes of their struggle with many misgivings, both spiritual and technical; impatient with the traditions of their craft; uneasy amongst the problems of a difficult world. But with the Georgians we are still in the company of poets who think that the poetic conventions are good enough for them; and who elect to retreat into

the sanctified cloisters of the poetic paradise, taking their readers with them, rather than blunt the delicate weapons of their art against an enemy who does not play the game according to their rules. The accepted forms of beauty are still beautiful, nor does it ever seem to occur to them that words and images may wear thin and threadbare after centuries of use. Poetry, to them, is a means of escape from life, whether it takes the form of the ghosts, fays, and children of Mr. de la Mare, or the sheep and buttercups of Mr. W. H. Davies. I am not saying whether they are right or wrong; there can be no question of right or wrong in such matters; there is only a question of difference; and every poet, after all, must express himself according to his own personal conviction. All that we can exact of him is that the voice in which he expresses that conviction shall never counterfeit or falter.

Next week I propose to examine the work of some of these Georgian poets in rather more detail, after which I shall be free to pass on to the new kind of poetry which, I imagine, presents the real difficulty to most readers.

MUSIC OF THE WEEK.

London and Daventry.	Daventry Experimental.	Other Stations.
Sunday, Nov. 4. 3.30. Orchestral Concert.	3.30. Birmingham Police Band. 9.0. Pro Arte String Quartet.	3.30. Cardiff. Light Orchestral Concert.
Monday, Nov. 5. 12.0. Ballad Concert. 8.0. Chamber Music. 9.35. Orchestral Concert.	5.0. Ballad Concert. 8.0. Light Orchestral Concert.	3.15. Manchester. Orchestral Concert.
Tuesday, Nov. 6. 8.30. Light Music by John Ansell.	4.0. Orchestral Concert. 9.20. Violin Recital by Isolde Menges.	7.45. Manchester. Northern Choirs and Bands. 7.45. Cardiff. Symphony Concert.
Wednesday, Nov. 7. 3.45. Light Classical Concert. 9.35. Orchestral Concert.	3.0. Military Band. 6.30. Light Music. 9.30. A Welsh Programme.	9.35. Manchester. Light Symphony Concert.
Thursday, Nov. 8. 4.0. Studio Concert.	3.0. Symphony Concert. 7.30. Hallé Concert. 10.15. Opera Selections.	9.35. Belfast. Symphony Concert.
Friday, Nov. 9. 12.0. Violin Sonata Recital. 7.45. Pianoforte Recital. 8.0. B.B.C. Symphony Concert.	6.30. Light Music. 9.15. B.B.C. Symphony Concert.	3.45. Aberdeen. Concert.
Saturday, November 10. 3.30. Light Orchestral Concert. 9.35. Military Band.	8.0. Celebrity Concert. 9.0. String Orchestra.	3.30. Manchester. Orchestral Concert. 7.30. Glasgow. Choral and Orchestral Concert.
Monday to Saturday. 6.45. Schubert's 'Die Schöne Müllerin' and Miscellaneous Songs, sung by Roger Clayson (Baritone).		

NEXT WEEK:

Ansermet conducts the Hallé Orchestra.
A Broadcast of German's opera, *Tom Jones*.

I shall not try, on this occasion, to go any further, but shall discuss very briefly the general characteristics of these Georgian poets.

The habit of labelling writers, and of tidying them into schools or camps, is one of the most irritating and unintelligent but also one of the most persistent of the tricks of criticism. We are not quite so guilty as the French in this respect; but still, we are bad enough. I have just been guilty of it myself, in talking of 'Georgian' poets. For what resemblance is there, in fact, between, say, Walter de la Mare and Rupert Brooke? When you put it like that, you see at once that you might as well compare Ariel or Puck with a young man tossing the caber. Yet surely there must be something to be said for the habit? Some better reason for talking about Georgian poets than merely the reason that their work appeared in an anthology called Georgian Poetry? There must be some common ground on which they meet? Some likeness, which, although individual features may differ, is as definite and at the same time as indefi-

Sir Walford Davies on his new Series of Talks. Is Form Audible?

Those who are listening to the Tuesday talks which Sir Walford Davies is giving for the Ordinary Listener will find in this special article a brief sketch of the lines which the series will follow.



THE reply to this question, it may be supposed, depends upon what is meant by form. If you say a violinist was in good form, you judge by what you hear him play, but your use of the word applies to something in him which you have deduced from the sounds heard.

You are probably not speaking of the form of the actual tones emitted at all. But when you say that a silver birch has a very graceful form, you really do refer to the form of the thing seen. And even when you praise a picture of a silver birch, you still are concerned with the form of the thing seen, though you also can say your artist was himself in good form (as a painter) when he transcribed its beauty to canvas so skilfully and capturingly. Beethoven's conception called the *Concerto in D* may show the fine form of his mind, and Kreisler's playing of it may show his 'deep calling unto deep.' But have the lines of melody themselves a form or shape that we can detect and admire?

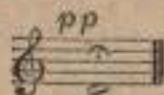
I have been asked for a sketch of the present course of Tuesday talks to the Ordinary Listener. They are on Audible Form. The aim is to help the listener to train his or her own ear in the power to detect actual shapes, sizes, and blends of tones heard, apart from composer or player, much as the ordinary eye can detect shape, sizes and blend of things seen, apart from an artist or anyone else. The talks will take the form which seems now most desired by listeners—that of short weekly expositions at the piano of some musical work of general interest and accessibility. I have promised to try to find and choose such works as are also obtainable in good gramophone records, so that listeners who do not themselves play and who yet wish to train their ears can follow up the works for themselves till they can feel they have more or less mastered them.

It is so jolly hard to detect form with the ear. It is gone before you know it, and only constant repetition of our aural experiences will make us sure of them. In this respect it seems certain that all music-lovers are alike. Of course, we vary in quickness. From the speediest listener and detector of fine form (such as Mozart, who remembered a whole movement in every detail after only one hearing) down to the slowest and least retentive aural memory-man, there is an almost endless range of speeds and slownesses 'in the uptake.' All find it hard, though some find it harder; and practice is the secret of advance to all listeners alike. This being so, it is extraordinarily easy to sympathize with a listener

who wrote this week that 'the notes go past so quickly, while I'm trying to look for beginnings and endings, that I miss a great deal and am swept off my feet and confused, and feel very like a small boy holding on to the back of a vehicle that has suddenly accelerated.' The writer of this is in no peculiar case, and that is our great difficulty on both sides of the microphone. A talker on the forms of trees could easily refer listeners to fir trees, knowing it to be a form familiar to all and easily seen. But a music-talker cannot so easily refer you to the group of tones called a dominant seventh and be sure that it is either familiar or even detected. Yet in the land of music it is a chord about as plentiful as plane trees are in London; and after some eighty talks I feel the time has come to try (on Tuesdays) to face the music together and attempt to suggest a few intelligible ways in which any listener can for himself (a) quicken his power to detect audible form as it passes, and (b) advance by ever so little his intelligent familiarity with and appreciation of the various forms when heard. It is startling to realize that 44,000 hours of music are now projected on to the ether annually in Britain alone! This means that if 999 out of every 1,000 licence-holders were not listening at all, even then millions of hours of active listening go on each year. In these circumstances, if a well-wrought melody really has or can have in itself beauty of form comparable with the beauty of (let us say) a single dahlia; if a melody well listened to can compare with a flower well looked at, it is worth attempting to compare notes and to reach, if possible, a few common musical values that all can recognize. With this in view, it is clear that the first thing is to make sure of our working power to look steadfastly at will with our ears at any point or 'point-instant' in the world of sound, a matter of practice. From that we can go on to familiarize ourselves with a path of points (a melody), and after that with the various composite forms called chords or harmonies for which it is difficult, it may be impossible, to find a helpful analogue in visible form.

Any reader who chances to think of listening systematically to the present series may well, by way of preparation, make themselves quickly familiar at a keyboard (alone, or with the help of a friend) with the following:—

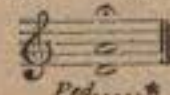
(1) Any single tone, e.g.,



(2) The interval of the octave, e.g.,



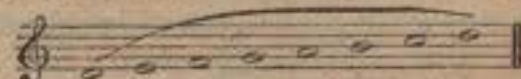
(3) The perfect fifth, e.g.,



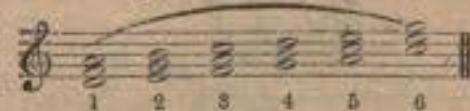
(4) The first two harmonics to be faintly but surely heard inside any full-toned bass-note, e.g.,



(5) The so-called natural scale of white notes, e.g.,



(6) The six common Major triads that can be found among the white notes:—



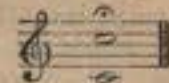
The reader should further try to acquire a quick, easy grasp of the difference to the ear between the three that are Major (Nos. 3, 4, and 6), and the three that are Minor (Nos. 1, 2, and 5). This power to detect differences can well be quickened by softly swaying (as Schubert loved to do) from the thought and experience of a Major chord to the thought and experience of a Minor chord in the same position and pitch, thus:—



Further, it will be useful to play any form of perfect cadence till it becomes very familiar to the ear:—



Lastly, every student of the language of tones will probably follow the talks better if he will often for practice set down an octave thus:—



and then test and develop his own powers of adding for enjoyment the greatest variety and number of tones he can possibly hear and enjoy simultaneously within that octave. A few suggestions are here appended, numbered for reference in the course of the Talks:—





Programmes of the Week.

NEXT week, with its specially attractive programmes, marks the official opening of the winter broadcasting season, when Smith and Jones (and even Dogsboddy, who has returned from abroad full of pious resolutions to lead a better life) settle down of an evening before sets, replete with all the new gadgets from Olympia, to the serious business of listening; and the air is filled with the seductive notes of the wireless dealer. This week is, incidentally, the sixth anniversary of the birth of British broadcasting.



Dogsboddy, full of pious resolutions.

Armistice Day.

THE week begins, appropriately, with Armistice Day, Sunday, November 11, which is to be celebrated by four special relays. The first, which is referred to in a note on page 303, comes from the Cenotaph. The Cenotaph Service, which has never before been broadcast, is imperial in its appeal, for it is the Empire's tribute, paid in person by His Majesty the King, to the Empire's dead. The relay will begin at 10.30 with music by massed bands of the Brigade of Guards. The striking of the hour by Big Ben will indicate the beginning of the Two Minutes Silence, the conclusion of which will be marked by the firing of a battery of guns in St. James's Park. At 2.30 we are to hear a relay of a meeting held in Trafalgar Square, with music by the massed bands of the Welsh and Irish Guards, prayers and hymns and an address by the Rev. Pat McCormick, Vicar of St. Martin-in-the-Fields. The evening service comes at 8.0 p.m. from St. Martin-in-the-Fields, and, at 9.5, a great Remembrance Festival, organized by *The Daily Express*, in conjunction with the British Legion, will be relayed from the Royal Albert Hall to all stations except 5GB, which is to have a special Armistice Day Concert from the London Studio. This festival will be a mammoth reunion of comrades of the war, at which 'Dick' Sheppard and Earl Jellicoe will speak, and many wartime songs will be sung.

Vaudeville, Denmark, etc.

MONDAY evening, November 12, opens with a special vaudeville programme including Gracie Fields, Ronald Frankau, Doris and Elsie Waters, Leonard Henry and Claudia Colman, followed by a debate. The evening will conclude with a concert by wireless favourites—Rispah Goodacre, Leonard Gowings, and Albert Sammons. The main feature of Tuesday evening will be a Danish national programme. These national programmes are now very popular. That devoted to the life and music of Denmark will follow, more or less, the lines of the recent Swiss and Hungarian programmes.

BOTH SIDES OF THE MICROPHONE



'The Pretenders.'

ON Wednesday, as I mentioned last week, there will be the second performance (from London, etc.), of Ibsen's romantic play, *The Pretenders*, on which Mr. J. T. Grein contributes a special article to next week's issue of *The Radio Times*. *The Pretenders* will have been given previously on Monday evening, from 5GB. For particulars of this play, one of the Great Plays series, let me refer you to my note of last week and to the booklet which the B.B.C. has issued in connection with the production. *The Pretenders* has previously been performed three times in England—once in London, once by the O.U.D.S., and once at the Festival Theatre, Cambridge. In the first-mentioned production the principal part, that of Earl Skule, was played by Lawrence Irving. On the other occasions the part was taken by two of our younger actors, both of whom, it is interesting to note, are now on the staff of the B.B.C. working at Savoy Hill. Thursday's attractions include a Hallé Concert, conducted by Ernest Ansermet, relayed from Manchester, and a new story by A. J. Alan.

An Edward German Opera.

THE larger part of Friday evening's programme from London, Daventry, etc., will be occupied with a broadcast performance of Sir Edward German's opera, *Tom Jones*, which, I understand, may be conducted by the composer. *Tom Jones* will have been given on the previous evening from 5GB. The opera will be heard in a concert version, the various musical numbers being joined with sufficient dialogue to carry on the story. As a wind-up to the week, the revue *Djinn and Bitters* will be revived on Saturday evening, November 17. This revue had a great reception on its first production in August.

For Your Library List.

ON Thursday, October 18, Mrs. M. A. Hamilton reviewed the following novels:—'Silver Circus,' by A. E. Coppard (Cape); 'Point Counterpoint,' by Aldous Huxley (Chatto); 'Gallinaufry,' by H. R. Wakefield (Allan); 'The Silver Flame,' by James Hilton (Butterworth); 'The Triumph of Youth,' by Jacob Wassermann (Allen and Unwin); 'A Mirror for Witches,' by Esther Forbes (Heinemann); 'But Soft, We are Observed,' by Hilaire Belloc (Arrowsmith); 'Collected Stories of Sherlock Holmes,' by Conan Doyle (Murray); 'The Society of the Spiders,' by Roland Daniel (Brentano); 'The Case with Nine Solutions,' by J. J. Connington (Benn).

Newman Flower on Schubert.

ON Saturday, November 17, at 9.15 p.m., Mr. Newman Flower will talk on the Schubert Centenary, the celebration of which takes place during the following week. Mr. Flower has recently written a notable life of the composer and contributes the Centenary article to our special Schubert number, published on November 16.

Military Band.

THE Wireless Military Band will be heard on three occasions next week; from London on Tuesday, November 13, when Maurice Cole with the band will play the Grieg *Pianoforte Concerto in A Minor*; from 5GB on Friday, November 16; and again from London on Saturday, November 17, with Hilda Blake and Glyn Eastman as soloists.

True Story.

WHATEVER may be your opinion of modern music, I feel sure you will appreciate a story sent to me by a correspondent in Wales. A young friend of his, in the course of a discussion on broadcasting, referred to repairs he had recently made to his set. 'I had been cleaning and overhauling my set,' he said, 'and put in a new valve: after doing so, I switched on when the Vienna String Quartet and Leon Goossens were broadcasting—and my mother said, "There, now you've broken it!"'

Vaudeville.

AMONG the artists appearing in London and Daventry vaudeville this month are Tommy Handley and Mabel Constanduros, (November 20) and Jack Hulbert, Angela Baddeley and Maria Sandra (November 22). Maria Sandra is a singer of Negro spirituals. Angela Baddeley, who has not been heard by listeners for some time, has made a great success in the dramatization of Christopher Morley's novel, *Thunder on the Left*. During the week of November 26, the Royal Command artist, Norman Long—'A Song, A Smile, A Piano'—will broadcast from several of the stations. The vaudeville programme on November 20 will include a further relay from the London Palladium. The enterprise of the management of London's premier house of variety in permitting relays from their theatre has been warmly applauded by the listening public. The idea that such broadcasting damages the reputation of either artist or management has happily been outgrown.

For Chess Enthusiasts.

ON Friday, November 16, Mr. Brian Harley, Chess Editor of the *Observer*, will broadcast a chess talk dealing with the popular opening move, 'The Queen's Gambit Declined.' I was never a one for chess, having been from my earliest youth more inclined to the frankly physical contest of such sports as football than the smouldering stoic antagonism of the checkered board upon which the Shahs of Persia, over two thousand years ago, used to wage mimic war against their grand viziers. The origin of the game is a matter of some doubt. Various learned authorities attribute the invention



Mimic wars against their grand viziers.

to the Chinese, the Hindus, and the Persians. That it came to Europe by way of Arabia is indicated by the words 'check' and 'mate,' which are derived evidently from *Shah mat* ('The king is dead'), as well as by the names of various of the pieces. There are many entertaining, and more or less well-established, references to the game in history. Harun-Alraschid and Charlemagne are both supposed to have played chess. John Huss, forced when in prison to while away the time with chess, deplored the fact that thus he ran the risk of becoming subject to violent passions.

BOTH SIDES OF THE MICROPHONE



The Staff Will Entertain.

ONE programme I have omitted from the celebrations of next week—the B.B.C. Staff Birthday Programme on Wednesday, November 14. This 'busman's holiday' will be held to honour the sixth anniversary of British broadcasting. Staff programmes of the past have been very popular. Surprising talent is discovered among those whose daily task it is to minister to the talents of others. The Chief Announcer may be revealed as a cornet-player of no mean virtuosity, or he whose normal responsibility it is to correct line-noises on the S.B. System as a British Chaliapin.



'Surprising talent is discovered.'

A New Mohr Play.

ON November 26 we are to hear *Caravan*, a new radio play adapted and translated from the German of Max Mohr by Cecil Lewis. I am as yet unable to report on the nature of this play, but I understand that it is in three acts and the setting is Egypt. Lewis and Mohr are no new combination. The English dramatist has already adapted and presented from the studio three plays of Max Mohr—*Pimpus and Caza* (at Christmas last year), *Rampa* (last March), and *Improvisations in June* (in July). The author of these unconventional plays has led an unconventional life. As a boy he ran away to become an Alpine guide. During the war he was a prisoner and wrote plays for his comrades to act; later we learn he was a circus rider in the low quarters of Cairo. He lives now in a chalet in Switzerland, one of Germany's most original and successful writers, with *Improvisations in June* running for six months in New York, and *Rampa*, after being filmed, about to be produced in London.

What Women Do.

THE second talker in the series 'A Woman's Day,' Mrs. Emmet, will describe a typical day in the life of a woman councillor (3.45 p.m. Thursday, November 15). Mrs. Emmet, one of the youngest members of the L.C.C., is a graduate of Oxford and a daughter of Sir Rennell Rodd.

'The Silent Fellowship.'

ONE of the most welcome of the regular features of broadcasting is that special form of Epilogue which comes on Sunday evenings from Cardiff, and on occasion from 5XX also, entitled 'The Silent Fellowship.' The inaugurator of the Silent Fellowship, Mr. E. R. Appleton, Station Director at Cardiff, has published certain of his recent addresses in volume form under the title of 'Healing Wings' (Mowbray, 2s.). The addresses, together with the suggested 'practical steps' which accompany them, form a notable addition to the literature of practical Christianity.

An 'L du G' Revue.

A REVIVAL of the successful 'L du G' revue, *Advanced Sparks—a Musical Manual for Motorists*, will be presented from 5GB on Friday, November 23, and from London, etc., on Saturday, November 24.

Dame Rachel Crowley.

ON Wednesday, November 14, at 7 p.m., Dame Rachel Crowley, Chief of the Opium Traffic and Social Questions Section of the League of Nations, will broadcast a talk on Child Welfare under the title of 'The World's Children.'

Broadcasting Shoes.

WIRELESS now plays its part in the world of fashion. I learn that the representative of a big American firm of shoemakers, visiting Newmarket and noticing on the feet of a racing enthusiast a particularly striking pair of shoes, photographed the shoes and had the picture transmitted by wireless to New York in order that Broadway might not be a moment longer than was necessary behind England in the matter of fashions for men. Well, I never—! We certainly live in a wonderful age, as my Aunt Fanny is never tired of reminding me.

"The Announcer"

Samuel Pepys, Listener.

By R. M. Freeman.

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



Oct. 5.—To Huntingdon, my wife and I, and here lie at the Bridge House Inn in readiness for sister's marrying tomorrow.

Oct. 6.—Up betimes and to trim myself, with a particular care not to miss any brissels on my face, but to make an utterly clean business of it, as befits the occasion. However, coming to a very obdurate brissel, neare to the poynt of my chinn, it makes me press on the razer, and the razer slips and nicks me, a deep nick that brings on a damnable bleeding; and for all my plugging it with cotton-wool and other matters, continues bleeding most defiantly. Whereby twas 10 or more minutes, before I could stay it.

Presently, trimming done, and my mustaches neatly sizzored, I to gloss my hair by a long brushing, having first fingered a few dropps of oyl into it, very good lustrous oyl, with a faint whif of violets thereto, and did cost me 15^s for a baby-botel of it in Bond S^t.

So into my shirt, and my collar fixt and my new tye tyed, when, of a sudden, my devil of a chinn starts bleeding agayn and bleads on to my collar and tye before I am ware of it. Which did set me swearing naughtily and to rage around our chamber in a great fury, while I divest myself of my bloudie collar and tye. But Lord! In divesting myself of these, what does my curst chinn but bleed onto my shirt-cuff! So as not onelic must I don another collar and tye, but another shirt likewise, with all the devil's business of shifting studs and sleeve-links; which is now made even more than usual of a devil's business by the stiffness of the cuffs and the smallness of the link-holes, being new shirts both of them. Whereby did hurt my thumb most cruelly alike in pressing the links out and afterwards in pressing them in, and makes me the maddest swearingest man that ever was in all the world, I believe.

After breaking fast, did consider of our going out to Mother's; but upon a consideration of how discomfortably upside-down the house is like to be and how the kindest thing a man can do is to keep out of the way on these occasions, I bade my wife carry my love to Mother and Pall, with offers of any service that my wife can render them. So to rest awhile in the smook-room agaynst my coming fatygues; by and by to sun myself in the garden, but was careful to keep streightly to the dry camber of the paths

for fear of damping or otherwise spoyling the shine of my clean shoes.

My wife back from Mother's, we, after lunching sparely, to our chamber and to put the last touches to ourselves; with some wipes at me by my wife that I do wholly engross the long mirror when she wants to see herself in it. So, for peace's sake, did stand aside a little to let the vain wretch share it, and presently make merrie sport for ourselves by kissing each other and watching ourselves do it in the mirror; the first time of our ever seeing ourselves kiss in a mirror, and this onelic done by rolling, each of us, our near eye sideways to the mirror, while we kiss. Which was most extraordinarie roguish, more like guilty kissers watching agaynst a surprise than lawfull married kissers, and did please me mightily to observe. Set me thinking, if a man might goe on kissing his wife roguishly (rather than onelic lawfully) all his wedded days, how many happier marriages should there be!

Anon my wife to Church, I to Mother's to fetch Pall; the 2 bridesmaids, Amarantha Pepys (Roger's girl) and Sally Nubbins following. Pall in ivory sattin and a wreath of snow-droppes to crown her vail, which do gentle her uncomely features into comeliness allmost, like a sweetening mist to a sour landscape. The bridesmaids in faynt green and muslinn capps, alsoe with snow-droppes to them. Amarantha looks mighty pretty, but Sally misses it by her Nubbins nose.

So come to Church, where a great strength of people—but manic onelic sight-seers—and presently did give sister away with the greatest joy in giving her to a good husband (though ugly) that ever I had in my life. In charging them after marrying them, Uncle Athanasius tells Nubbins of his having taken an inestimable treasure into his keeping; which is a thing that had never before crost my mind about sister, and to pray from my heart that Nubbins shall onelic continue to find her so.

Wedding over, Mother receives at the Bridge House (at my charges) with a plenty of champagne wine and all merrie; though with some sorrow of heart to me afterwards when they bring me the bill (35^l 12^s 6^d). Yet agaynst that, I have sent off sister worthily of our Pepys family and she now ensured for life; which, of itself, be no small thing. So albei' this wedding have cost me, one way or another, above 70^l I did take to myself some consideration of comfort hercin.



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SAVE US FROM TECHNIQUE!

'Astyanax' on the Broadcast Talker.

IN last week's issue of *The Radio Times* appeared an article in which an 'ordinary reader' was pleading for specialist radio talkers. His theory appeared to be that only certain people, endowed naturally with a 'microphone voice,' and versed in the special technique of microphone elocution, should be allowed to form the medium between the writers of talks and their audience. The ordinary writer of a talk, according to this critic, lacks the necessary 'mechanical art.' He spoils good matter by bad manner; his goods by his delivery.

It is a fair point to raise, and an interesting theory. But I do not think it is really justified. Our critic makes, of course, the exception to prove his rule—Sir Walford Davies and Mr. Compton Mackenzie. But whether these exceptions are of the proverbial nature I take leave to doubt. I think it was Mr. Humbert Wolfe who not long ago supplied the best answer in an article, in the course of which he said that he had never heard a poem read, however badly, by its author without gaining something from it that he had never found in the poem's words on the printed page, or through some ordinary reader's lips.

The truth is that personality is more important, more vital, and infinitely more attractive, than perfection—in diction, as in the characters of the people you know, or in the construction of a dinner. The author of a talk may not read, will not read, as perfectly as an announcer who is trained to the microphone. But so long as he reads well enough to be audible and intelligible, the author will automatically give in his reading a warmth and humanity, a personal contact, which must naturally be lacking in the man technically trained to the duties of representing an impersonal voice and nothing else. When our critic states that 'What is really wanted is a more interesting and absorbing manner rather than matter,' he is stultifying his own argument. It is the author, not the master of elocutionary technique, who gives to his talk interest and absorption—for it is the author who, from a very human and natural vanity, is more interested and absorbed in his matter than anybody else. And some of this interest and absorption he 'puts over' the more effectively from the fact that he does so unconsciously, and not by any methods of studied artifice. The best actors in the world—you can see it for yourselves on the stage, and particularly on the screen, over and over again—are children and animals. Buster Keaton's superb cow in *Go West* made the great comedian play a very second fiddle in one of the best of all funny films. Yearly the real children in *Peter Pan* are the despair alike of critics and their grown-up colleagues. Technique is an artificial method of achieving a result which sophistication or self-consciousness prevents the actor or speaker from achieving in a perfectly natural manner. It is vital for a news bulletin. It is, or would be, fatal to talks depending for their interest on their essential humanity.

That some talks read better in print than they sounded in words is true enough. But it is generally the case with such talks that the author, so often a man of some literary experience, wrote subconsciously rather for print than for the microphone. And the converse is in fact far more often true: that talks, which have sounded perfect through the microphone, read dully and indifferently. The medium is not the same, and the matter suffers in proportion. The average good talk is too intimate, too—casual is not the right word—informal, perhaps, to suffer printing gladly. Quite recently I read one of Mr. A. J. Alan's famous microphone stories in print; of course it was a fine story, but it lost just that which makes him in truth a 'master of the microphone': it was only a fine story, not a supreme piece of work.

The hall-marks of delicacy, finish and distinction

cannot be stamped upon indifferent material merely by the addition of a trained voice. The mixture must be good material plus distinctive personality. Nothing else will score. The future remains 'wropt in mystery,' but the idea of future talks as 'rhapsodic' and 'the layman's poetry' is frankly too high for me, and, I should imagine, for most people. I agree that rhapsodies and poetry should depend for their delivery largely on a special elocutionary technique. But talks do not come within this slightly exalted category. They are, and I imagine are likely to continue to be, as a general rule, plain words to plain people. And in such cases the presence of the writer at the microphone is a vital asset of which we must not be robbed in order to sacrifice to that cruelly inhuman goddess who is veiled beneath the name of Technique.—ASTYANAX.

A WONDERFUL MUSEUM

of musical instruments of the past is, unknown to most visitors to London, housed in the Royal College of Music. The author of this brief article describes the contents of this unique collection, which includes the guitar of David Rizzio, the ill-fated minstrel of Mary, Queen of Scots.

THERE is in the heart of Western London a little-known but delightful collection, hidden away in a gilded and ornate dungeon beneath the Royal College of Music. It consists of rare and ancient musical instruments, and is the result of the life-long hobby of the late Sir George Donaldson, a once famous art dealer of Bond Street, who died in 1925 and left these treasures to the Royal College. Many of them are historically interesting, such as the guitar of David Rizzio. Perhaps he played it to Mary Queen of Scots on the day he was dragged from her presence and stabbed to death. The 'virginal' may have been that on which Queen Elizabeth showed her undoubted skill. Instruments such as these, no doubt well known in their day, have long been forgotten: the 'pandurina' (Spanish, dated 1700); the 'pochetto,' a tiny two-stringed fiddle with a ram's head carved in ebony; the 'rebec,' a three-stringed fiddle; the 'espinette,' with five strings; the 'orphon,' a portable lute-shaped pianette with shoulder-straps; the 'colascione,' a two-stringed lute; the 'theorbo,' eleven-stringed lute; the 'baryton,' a kind of 'cello'; the 'melophone,' played by moving little rings with the fingers; the 'dulcian,' the 'cor Anglais,' and many more. Of Kit violins (sordini) there are several curious examples, some of them two-stringed. A 'clavycytherium' (earliest known piano) dates from the fifteenth century. There are many really beautiful works of art amongst them. The 'theorbo' has a dancing party engraved on the ivory, which is quaint beyond description. One case is filled with hurdy-gurdies ('vieilles,' drawing-room instruments a hundred years ago). But the lutes are gems; one of them is 6ft. 6in. high and broad in proportion; it is difficult to imagine how it could have been played.

The collection takes one back centuries, and one can picture the Romeo of the period accompanying his love-ditty beneath the window of his innamorata with the 'orphon' hanging round his neck. Many a melodious midnight ramble has the 200-year-old Neapolitan mandoline shared, and *prime ballerine* may have learnt their first 'steps' from the tiny, delicate sordini. A musical missal known as a 'gradual,' with its illuminations and heavy gold lettering, must be worth a small fortune; it dates from the fourteenth century.

Permission to view this delightful and unique collection can be obtained at the Royal College. All who are interested in the Renaissance period should pay it a visit.

THE BROADCAST PULPIT.

Notable Passages from Recent Addresses.

The Cathedral and the House.

TIME was when men would build their city around the massive pile of the cathedral or the parish church, in such wise that the House of God towered high above all the town and all the countryside, and the houses of men, clustered around, seemed by their relative lowliness to be paying reverence to its dignity and sanctity. Thereby, consciously or unconsciously, our forefathers expressed in symbolic fashion the place which worship and the service of God must occupy in every ordered life, as the force which should dominate, pervade, elevate, sanctify all the manifold activities of men. Our modern civilisation prefers to rear its cities around the factory chimney; and perhaps this too is a symbol, a sign of the changed view of life in which God and His supreme claims find little place.—*The Rev. W. T. C. Sheppard, Liverpool.*

The Telescope of Theology.

SOMEONE has likened theology to a telescope. It is meant to give you a clearer view of things, but each one wastes time by boasting about his own telescope; one, that his is the oldest, handed down from apostolic times; another, that his is the latest, up-to-date with modern learning. If only we would think, we should see that we were looking at the telescope instead of through it. No wonder we go back from our worship to our work without a glimpse of the Way, the Truth and the Life. We are of no use to the outside world. It says, 'We don't care a bit about the date of your telescope, but we should be very grateful to you if, as we go into another week of life with its duties and temptations, you could show us something to lift up our hearts and make us want to be better men and women than we often are.'—*The Rev. Arthur Gilbertson, R.N., Plymouth.*

Body and Soul.

WHEN the horizon doesn't lift above the three-score years and ten, you can see that the struggles of life must be about the conditions of life rather than life itself. To eat, drink, and be merry, since tomorrow we die, seems almost the only policy. Jesus, with His understanding of God and belief in immortality, saw that the value of life lay not in the pleasure or comfort or gain that a man could get, but in the quality of life itself. To the doctrine that man was a body possessing a soul He would never have subscribed. To Him man was a soul, and the soul was the thing. The body was only a convenience, a temporary lodging place. He therefore believed that if men concentrated their thought on the conditions of life and permitted human affairs to obscure the vision of spiritual attainment, they were making a great mistake. He believed that if the search for pleasure or comfort, for accomplishment or gain in things material were allowed to prevent us from progressing in spiritual attainment we were putting ourselves in positive danger of losing the only wealth that can be ultimately preserved. If we gained them so that we no longer strove for spiritual character, then we were already dead, men who had lost their souls. Men would continue to climb the higher heights, but we should have no part or lot in it.

The Solidarity of Humanity.

THE ideal of God for humanity is that it shall be one: not monotony, but harmony. By the solidarity of humanity we mean the inter-relationship of man with man; the fact that no nation can, in a world like this, isolate itself and be ultimately independent. We learned it tragically in the days of the War. There were those who attempted to stand out. In some sense no nation was able to stand out at last, because the agony and suffering of each ran to the uttermost end of the world. All nations are inter-related in a spiritual and fine consciousness that does not admit of separation.—*The Rev. G. Campbell Morgan, London.*

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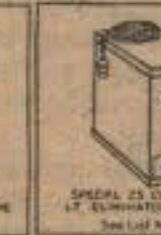
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HOME, HEALTH AND GARDEN

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



Soups for all Seasons.

I WOULD like to impress on all housekeepers that there are very few definite rules in soup-making. Cookery books may give excellent ideas—but their recipes need not be slavishly followed. Soup-making should be an adventure. All that is necessary is some knowledge of its principles.

For stock-making there is nothing better than a very big earthenware pot—of the best quality—with a lid. I would advise the addition of a veal knuckle bone. It gives a soft quality to the stock and it costs practically nothing. Have it sawn by your butcher. Use any other veal or beef bones you may have. All the bones should be sawn, and browned in the oven. Lay them in the bottom of the pot. Then add fresh meat—a piece of buttock steak, which has been well wiped with a cloth wrung out in cold water and cut in small pieces. After this, any trimmings of meat or chicken, chicken bones, and skin and giblets if you have no better use for them. Cover with cold water, using about a quart to the pound of meat.

Bring the stock so slowly to the boil that the process takes nearly an hour. Skim carefully. When boiling point is reached, throw in a cupful of cold water. This will cause the scum to rise quickly. Skim again and clean off the sides of the pot with a cloth. Remember that it is only the grey-brown scum that need be taken off. When the stock is clear a white froth will rise. This is left. From this time on the pot must simmer so slowly that scarcely any movement of the stock is noticeable. Cover it, but put the lid on one side to allow of evaporation. After two hours add a few sliced carrots, a sliced turnip, leek, onion, and some celery, all of which have been browned in a little fat. Put in a lump of sugar and a clove, too. Simmer again for an hour at least, then strain through a cloth into a large china basin.

If you want to use the stock at once, remove the grease by pressing tissue paper on the surface, or pour it through a cloth that has been wrung out in very cold water.

Keep your stock in a cool, airy place and raise it from the shelf by standing it on two pieces of wood, so that the air may pass under it. Boil it up every day in summer: in winter once every other day. Season it as you require it.

Nothing is more delicate for an invalid—or for an unexpected guest—than a soup made of good veal stock thickened with a yolk of an egg beaten up in a little cream.

Here is a very pretty soup—called Mimosa soup—which is made of good brown stock.

Slice finely a number of very tender cooked French beans. Boil an egg for fifteen minutes. Heat the stock and add the beans. Season. Put the yolk through a coarse sieve and sprinkle a little of it on each plate of soup, as you serve it. You will have a harmony in pale green and yellow to justify the name.

I do most warmly recommend the excellent and fragrant French Crouste au Pot. This is merely a good brown stock in which vegetables, coarsely cut, and the sliced heart of a cabbage have been cooked. A few dice of veal or chicken can be added. With it, or in it, should be served slices of French rolls which have been buttered and then browned in the oven. In France this soup is always served in a brown earthenware pot.—*Mrs. Elizabeth Lucas in a talk on October 22.*

Lentil 'Potted Meat.'

WASH 1 breakfastcup of lentils and put in saucepan with 2 breakfast cups of water, 1 very small onion cut up, 2 Oxo cubes, 2 ozs. butter. Put on stove to cook, and when it boils place where it will simmer gently for 25 minutes, stirring occasionally; add salt and pepper to taste, pour into dish and leave to set. This is excellent spread on hot buttered toast, and also makes appetizing sandwiches.

An Old-Fashioned Christmas Cake.

1 lb. flour.
1 lb. currants.
1 lb. sultanas.
1 lb. raisins (stoned and chopped).
1 lb. sugar (Dom.).
 $\frac{1}{2}$ lb. peel.
 $\frac{1}{2}$ lb. chopped almonds.
1 teaspoon carbonate of soda.
3d. orange flower water.
A little vanilla and almond essence.
 $\frac{1}{2}$ lb. best butter.
 $\frac{1}{2}$ lb. lard and 6 eggs.

Beat butter, lard and sugar to a cream, then the eggs one at a time. Gradually and alternately add flour and fruit. Then add orange flower water and essences. Lastly add soda mixed in half a teacup of warm milk.

Line cake tins with greaseproof paper, three-quarters fill the tins, and bake in a moderate gas oven for four hours.—*From Listeners' Talk, October 29.*

This Week in the Garden.

THE first half of November is the best time for planting Tulips; Daffodils do best when planted in August or September, but Tulips should be kept out of the ground until later. Hyacinths should also be planted now.

On many soils an annual top-dressing is very beneficial to lawns. A suitable compost for the purpose can be made from equal parts of good weed-free loam and either leafmould or well-rotted manure. If a little bone-meal can be added, so much the better. The mixture should be passed through a fine sieve and then sprinkled evenly over the lawn.

The present is a good time to put in cuttings of Currants. Last week something was said about the way to make Gooseberry cuttings. Now Red Currant cuttings should be made in exactly the same way. Each cutting should be eleven or twelve inches long, and should have all the buds removed except the topmost four.

Black Currants, on the other hand, should be dealt with quite differently. In this case all the buds should be left on the cuttings. If this is done, the buds which are buried in the soil will in due course give rise to vigorous suckers. Moreover, as a clean leg is not required, a Black Currant cutting need not be so long as a Gooseberry or Red Currant cutting. Six or eight inches is long enough, the top being cut just above a bud, and the bottom just below a bud.

Many enquiries have been made lately regarding the club-root disease of the cabbage tribe. This disease is caused by a microscopic fungus, and if diseased roots are allowed to decay in the ground innumerable spores or 'seeds' of the fungus are liberated into the soil ready to attack future crops. Therefore, as soon as the produce has been gathered, and before decay has commenced, the diseased roots should be lifted with a fork and burned.

The fungus which causes the disease thrives in sour soil. It is not found on chalky soils or on land which is kept sweet by the regular use of lime. Therefore, as soon as the land has been cleared of a diseased crop it should be dressed with lime at the rate of about 28 lb. to the square rod.—*Royal Horticultural Society's Bulletin.*

Simple Upholstery and Repairs.

DON'T use a heavy hammer for tack driving. For nearly all work I use one weighing only about 4ozs. in the head with the face about $\frac{1}{2}$ in. in diameter, and a handle of 12ins. or 13ins. in length. With a heavy hammer you are likely to damage the frames you are working on by breaking the joints or bruising the show wood. Hold the hammer handle near the end and not close to the head. It is not the shank of a tack that does the work, but the head well driven home that pinches the webbing canvas or cover you wish to secure.

When driving a tack do it smartly without too many taps, the less blows you give the better, or the tack will bend or head come off. When purchasing tacks do not ask for tinned tacks, ask for 'blue cut' tacks, and sizes you will require are as follows: $\frac{1}{2}$ in. improved tacks for webbing, $\frac{1}{4}$ in. or $\frac{3}{8}$ in. fine for covers.

For ripping, or untacking, of old covers, you require a ripping chisel and mallet, or an ordinary screw driver will take the place of the chisel. A light mallet is all that is necessary, an old croquet mallet with handle cut down is admirable for the job. Now, taking the chisel or screw-driver in the left hand, grip it firmly and place the cutting edge just under tack and cover, or covers, or the webbing you wish to remove, at a close angle to the frame and also in same direction as the grain of the wood, and then strike it smartly with the mallet. The tack will sometimes come out at first blow, but repeat the blows until the tack is removed. Don't try to save your tacks for they are too cheap new to spend the time straightening.

Loosen the cover with your ripper and lay evenly a thin layer of cotton wool or any stuffing picked on carefully. Should you use horsehair always put a layer of cotton wool over it, or the hair will penetrate the cover. Now replace the cover stretching it down until the cover is tight. Whenever you are tacking covers use the $\frac{1}{4}$ in. fine tacks, and in stretching either old or new coverings always pull centre of cover down first and then stretch to the corners.

It is best to temporarily tack covers and canvas first before finally driving home your tacks. Also you may not be able to pull your cover tight enough at first. Again, after temporarily tacking your cover you can with advantage sit on the chair for a little while and then permanently tack the cover down, the sitting will settle the stuffing and take the stretch out of the covering. This latter operation is really essential when you are using American cloth or other similar coverings.

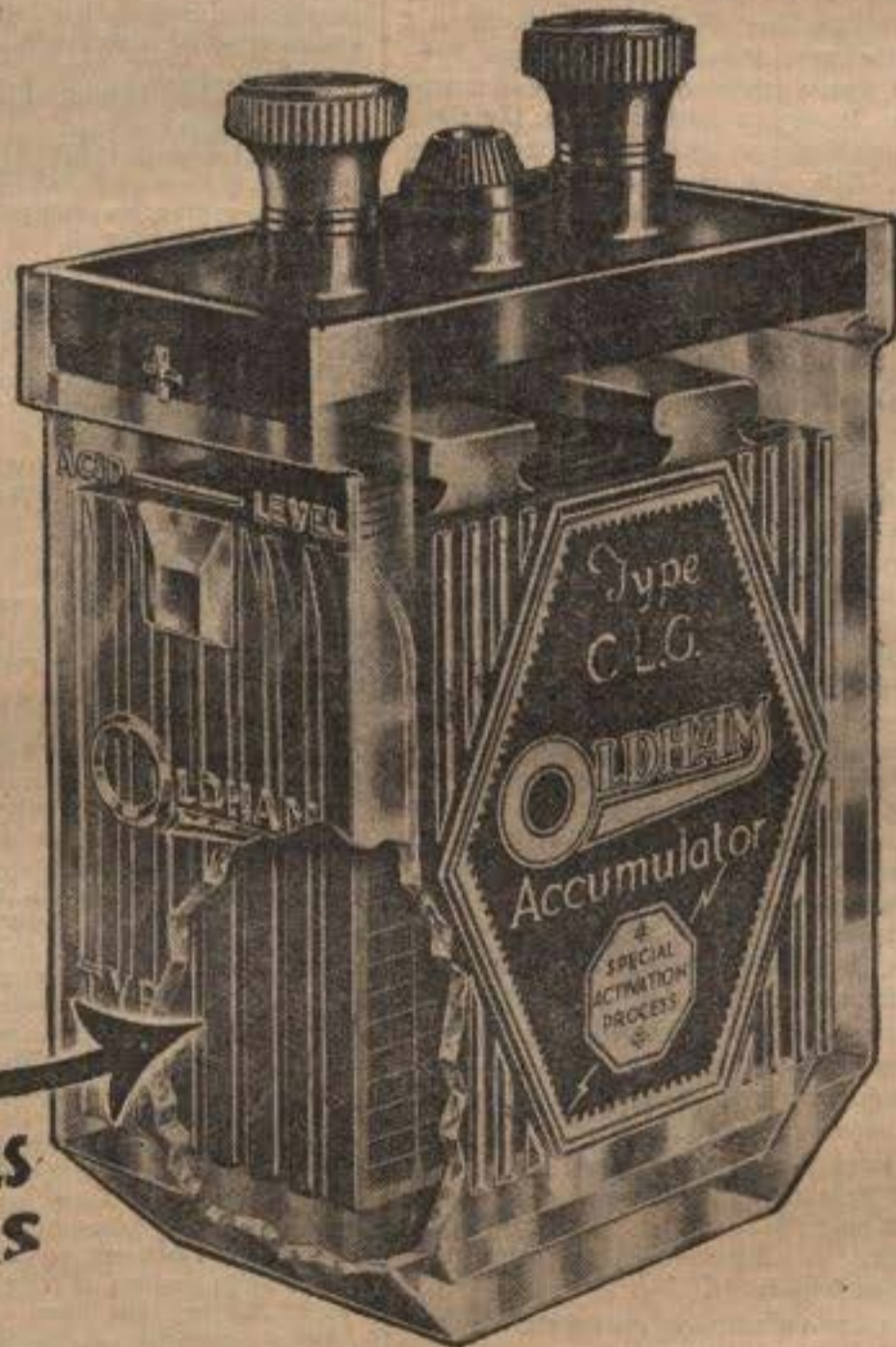
You may find that the springs of your chair seat have broken, buckled, or come adrift, and often you can repair them without taking the seat right out as follows. Turn the chair upside down on the table or floor, and with your ripping chisel and mallet remove the bottom canvas, the webbs are now bare, if they are torn, rip them off also. The springs are now in view, and the upper canvas to which they are sewn; if the latter is not torn or worn through you can replace any broken or buckled springs by sewing new ones in with an ordinary sacking needle and some strong twine; four ties in each spring are quite sufficient.

When springs are all secure to top canvas, and be sure that all the springs you do not remove are

(Continued on page 307.)

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WHAT WE BELIEVE.

Opinions expressed at the recent violent debate on 'What is Wrong with Broadcasting?' held by the Birtle Amateur Dramatic and Debating Society in the village institute of Birtle-in-the-Briar, with the vicar, the Rev. Rupert Fest, in the chair, and extracted secretly from the minutes of the debate by Graham Eltham.

That no one likes this modern music, and that the B.B.C. only broadcasts it out of spite.

That the man next door oscillates on purpose because he is jealous of our five-valve set.

That the announcer has wavy chestnut hair, and receives an offer of marriage from an heiress every day.

That when the wind howls in a radio play, it isn't really the wind.

That you needn't have a licence if your aerial doesn't show.

That there isn't really a studio audience, but the B.B.C. just applauds itself.

That it is all wrong to call it wireless when they use so many wires.

That ten shillings is too much.

That anybody could think of better programmes standing on their head.

That 'A. J. Alan' is really a Russian spy.

That there are too many talks.

That the announcer's is an ideal life, because you don't have to work.

That there is too much classical music.

That I could be a second Tommy Handley if only they'd give me a chance.

That there is too much broadcasting.

That the relay of the Military Tattoo was all done with gramophone records.



'We believe that only grown-ups listen to the Children's Hour.'

That broadcasting is responsible for the bad weather.

That broadcasting is teaching us to be lazy.

That radio stars are so rich they come to the studio in diamonds, drinking champagne.

That the B.B.C. always chooses to broadcast its best programmes when I have to go out to dinner.

That only grown-ups listen to the Children's Hour.

That nobody wants to read *The Radio Times* when it's all in the morning paper.

That if only they'd get a man like Arnold Bennett to arrange the programmes—!

That it must be very tiring for the 5XX announcer to have to travel up to Daventry every day.

That we represent 99% of the listening public.

That the B.B.C. makes up the news bulletin to fill up time.

That there is not enough broadcasting.

That practically everything broadcast is an insult to my intelligence.

That more people don't write to complain about the programmes because they are too fed up to care.

That jazz is teaching our young people to behave like primitive negroes.

That in America the programmes consist of nothing but advertising slogans.

That Sir Walford Davies must be an awfully kind man in private life.

That there never was a valve set yet as good as a crystal.

That broadcasting isn't what it was.

That by changing from metres to kilocycles the B.B.C. has quite spoiled the quality of its transmission.

That grandmother would have had a fit if she had lived to hear all this broadcasting.

That a 'radio fan' is an apparatus for cooling the studio on summer evenings.

That, if you lose a dog, a parrot or an umbrella, the B.B.C. will send out an S.O.S. for you—and they don't charge anything, my dear!

That I am the only man in the house who really understands our wireless set.

That one of these days I shall write and tell the B.B.C. what I think of them.

That according to my kitchen clock the Greenwich Time Signal was late last night.

The Third Symphony Concert. Sir Hamilton Harty will conduct SYMPHONIES by SCHUBERT, BEETHOVEN & BRAHMS
For details see pages 330, 331, 332.

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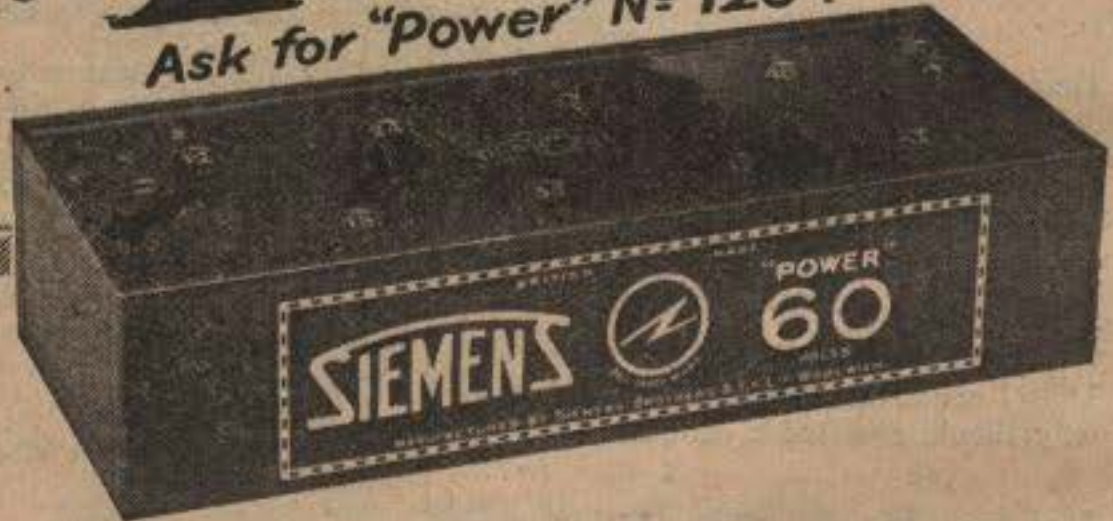
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What the Other Listener Thinks.

Give Contemporary Music its Chance!—The Jazz Controversy—Choosing a 'Listening Menu'—We Are Accused!—The Valuable Grumbler—The Music-Hall Relays.

ASTONISHMENT has given way to eloquence after reading a column in a recent issue of *The Radio Times* which expresses a view of modern music as unbalanced as it is misleading. Elgar's music, which alone provides your contributor with pleasure amongst that of twentieth-century composers, is not modern. Some of it is recent. One might as well call Hardy a neo-Georgian because he was still writing a short while ago. Judging also from his references to Parry and Stanford, your contributor appears to live still in the nineteenth century. The rich beauty of *The Fire Bird*, the sober greatness of *Œdipus Rex*, and the warm humanity of what Bartok's music I have heard, do not exist for him, and when even a few can appreciate modern music, one is entitled to suspect that the fault lies, not with the composer, but with an unresponsive listener, and this impression is heightened when one attempts to get a seat for the Russian ballet! Even the vulgar herd seems to be pro-modern there.

If Mr. Scott considers that modern composers are poseurs and innovators for novelty's sake, let him remember that Beethoven, considered on all sides to have been a most conservative musician, upset, for example, the whole scheme of the minuet in the symphony, introduced voices into the orchestra, wrote consecutive fifths in a quartet (consciously, of course), introduced programme music and, in general, played havoc with the musical axioms of the day.

Modern composers have, in comparison, but followed the tendencies of their predecessors—towards increasing freedom in rhythm, harmony, and melody, and towards more varied orchestration. They have drawn their inspiration from ever-widening sources; the Russian Revolution, the Great War, the Industrial Revolution and the reaction from it, have inspired musicians as well as poets and painters.

I think it would be nearer the truth to say that no great musician can help being original in a startling way, otherwise his artistic life will be purely interpretative.

To Mr. Scott's final question concerning the few performances of Schönberg's and Stravinsky's music, the B.B.C.'s forthcoming series of modern chamber music recitals seems sufficient answer, but, if not, let him inquire how many people have heard not less than two performances of the following works: Berlioz's *Messe des Morts*, Monteverde's *Incoronazione di Poppea*, Brahms's *German Requiem*—works in my humble opinion amongst the greatest things in music. Unless they can attract the attention of the only two classes of people who, apart from the B.B.C., can or will produce them, the major works of modern composers will suffer a similar and all-too-common fate.

In conclusion, may I express my belief that we are at the beginning of an epoch which, in the value of its contribution to human culture, scientific and artistic, has few parallels and no equals, and that in these stirring times music is playing a sustained and great part.—J. L. N. O'L.

WHY not let Jazz alone? It is all right in the right place. It is all wrong in the wrong place. To hear nothing but Jazz is like eating nothing but jam. The former is as bad for the ears as the latter is for the stomach. Season your meal with a little of everything, and you won't get 'colly-wobbles'!

'ALL-ROUNDER.'

SIR HENRY hates Jazz and is proud of it. I hate Bach and am proud of it too. I expect we're both fools!—S. F. J., Harwich.

To those situated in isolated districts an hour or so of oratory from some well-known personage is a boon, and such speeches do a lot of good, especially to the younger generation, inasmuch as it helps to build character; so will the B.B.C. kindly give us the full toast list in the future, and give us much more than in past years?—X. Y. Z., Bideford.

We were discussing at home last night the question of who was the best broadcast talker—that is to say, which of the talkers most successfully achieves that tone of intimate informality which is essential if he is to 'hold' the listener. The following talkers were in the running—Sir Walford Davies (of course), Desmond MacCarthy, Percy A. Scholes, James Agate, Cecil Lewis and the Chief Engineer. I wonder who else would qualify?



A SIGN OF THE TIMES.

Yet another and unexpected evidence of the manner in which broadcasting has become part and parcel of the national life. This hostelry, near Shaftesbury, has recently been renamed 'The Listen Inn.'

Perhaps your readers would have their favourites.—R. N. B., Bournemouth.

THE ideal way to enjoy broadcasting is to listen only to those items which you know will hold your attention. On purchasing *The Radio Times*, try marking in blue pencil those items you are able and wish to hear, and in ordinary pencil, those which may appeal to you and in which you should take an intelligent interest. With this method you are never bored, and can add considerably to your store of knowledge. Should it appear to be a 'dud week,' don't fuss. It's better to listen to one item with all your attention rather than to a dozen with your mind wandering; besides, the balance at the end of the year will be well in your favour—the law of averages and the selection committee will see to that.—J. L. T., Tufnell Park, N.7.

I THINK it is possible that an idea may be gaining ground that the B.B.C. wants to do something outside its own sphere and become a sort of public

authority on other matters, that phenomenal success in its own business gives it the right to butt in to others. I think there is an old saying about a cobbler sticking to his last. Why supplement the programme matter with ordinary fiction—good, of course—but doesn't it really belong to the magazines? And recipes and garden work? What has chocolate, canaries, good beds, chutney, saucepans, onions and puddings, narcissus, bulbocordium and greasebands to do with coming wireless programmes? Will you consider the using of that space for words that will be sung? Now you have my grumble please accept my thanks for the many other things you have done so well.—H. B., Buckingham.

I, AN old bed-ridden invalid—in the 1870-80 period—used with nervous dread to warble a 'ballad' or play a 'piece' called a little after-dinner music. Now, since my doctor gave me a crystal set two years ago (which gives perfect reception, and I pray may not be upset by these new schemes!) I have learned to appreciate and understand the old masters, etc., and have, with Sir W. Davies' and Mr. Scholes' help, become quite musical. My personal maid—brought up in an Essex village and sent to service at eleven years, comes up with delight from the proms., operas, concerts, etc.—looks out for names of old masters—enjoys Wagner—and says that from Sir Walford Davies she has learned to understand Handel.—E. B. P., Kensington Gardens, W. 2.

I FREQUENTLY long to set the malcontent writers to the daily Press of letters making vague charges such as 'dry-as-dust programmes,' 'too many talks,' etc., against the B.B.C., the task of preparing just one week's programme of the usual number of hours a day broadcasting. When they had finished (if their imaginative faculties survived the strain), I wonder how many of their fellow-listeners would be satisfied with the result!—M. F. W., Clapham, S.W.4.

I READ with interest the weekly page 'What the Other Listener Thinks,' but I notice only those letters that agree with the B.B.C. programmes are printed.—W. P., Birmingham.

THE grumbler is the 'outward and visible sign' of that divine discontent that has been the motive power behind the world's progress throughout the ages. I am sure there are grumblers at Savoy Hill. Even the Chief Engineer, on those all too rare occasions when he 'comes on the air,' has a grumble that things aren't to his liking, but he intends to keep plodding on. I am also equally sure that the grumbler has been one of the best friends of the officials of the B.B.C.—the pointer that shows the way.—J. A. C., Rotherham.

PLEASE let us have more relays from the big London music-halls. Such 'trips to Town' mean a great deal to country-folk, for they have, as is to be expected, much more 'atmosphere' than a studio show. Surely the notion that broadcasting vaudeville artists from the stage is bad for their reputation is quite unsound! For my own part, the broadcast reminds me that it is a long time since I went to a music-hall and confirms my intention to spend a day or so in London before Christmas.—R. L. E., Solihull.



The Life of the 'Jogah.'

This article on the life of the London 'buskers,' or street-entertainers, is by 'Gloves,' a popular 'busker' who led the recent broadcast given by these wandering artists from the London Studio.

HOW does a 'busker' live? Let me tell you. He rises early, and, after visiting the Labour Exchange, makes for one of the more popular theatres, where he may secure a chance of working to the matinée queue. He must get there by eleven o'clock, or he will find others there before him, and will be crowded out.

Arriving at the 'pitch,' he joins the others who are waiting and talks the 'shop' of his craft—each performer's luck on the previous night, where the 'bar was up,' or performances were forbidden by the police and so on.

By this time the group will be really representative, and may consist of singers, comedians, acrobats, two or three elocutionists, instrumentalists of every description, from violin to ocarina, mimics, raconteurs, dancers, conjurers, paper-tearers and perhaps a couple of jazz bands.

Listening to the conversation, the ordinary citizen would understand merely a word here and there, for it is carried on in a slang based on Italian. 'Varda the polone,' murmurs a 'jogah,' and everyone glances at a passing girl; while another relates how 'my luck was in last night,' I got 'bona metzas' (good money) and earned 'corona tray soldi' (five shillings and threepence) during the day.

Perhaps one of the number may be collecting on behalf of a 'busker' who is ill or in trouble, and most of those appealed to contribute a few pence or promise to do so later in the day. The signatures on the list are curious, for instead of ordinary names you will see 'Dinny,' 'Jock the Acrobat,' 'Hoopy,' 'Cloggy,' and 'Chops,' for all these men are known by a nickname or *nom de queue*.



'Charlie'—a well-known 'busker.'

Noon is near, and many realize they have no chance of working here, so when a policeman appears the word goes round, 'Varda the scarpo—orderly!' (See the policeman, move away), and the majority scatter to the other theatres to find queues suited to their various turns.

The next hour is spent in rehearsing new material 'sotto voce.' When a sufficient number of people have collected to form an audience or 'slang,' the first 'busker' steps out and commences his performance. He must interest and hold his audience in spite of traffic and a hundred other distractions, and that is by no means so easy as it appears.

His show ended, he passes along the line with his hat and proceeds to investigate the contents, or 'bottle,' which may be anything from twopence to

ROUND AND ABOUT

Troubadours of the Pit Queue—The Story of the 'Surprise Item'—A Famous Theatrical Producer whom you will hear on Wednesday.

two shillings, but usually averages just over a shilling. Very occasionally a half-crown is found, obviously given in mistake for a penny, and the practice (incredible as it may seem) is to show it to the queue and offer to return it to the donor.

After dining at a coffee stall, the 'jogah' repeats his morning routine, with the exception that he may be able to perform at two or three different theatres, taking his turn at each, for to infringe this rule and perform out of turn is termed 'topping,' and he who 'tops' is anathema.

Eight o'clock, with the last of the queues safely inside the theatre, the 'busker' 'homeward plods his weary way,' for most of them manage to maintain a home of some sort, however humble, and avoid the stigma of the lodging house.

What will it be Tonight?

A popular feature of the programmes is the newly instituted 'surprise item,' which at 10.45 every Friday evening brings some novelty to the microphone.

THE search for a more elaborate name having failed, they called it the Surprise Item—and as the Surprise Item it is known to millions of listeners who eagerly await the hour of 10.45 on Friday evening to see what the ingenuity of those responsible for the feature has contrived. Probably the most popular surprises to date have been those of the Three Co-optimists (July 13), 'Seamark's' play *Embers* (August 3), the relay from the signal box at King's Cross (August 10), John Penmar Williams, the Eisteddfod Chaliapin, and Master Frederick Firth, the boy soprano (August 24), the criticism of a radio play by James Agate and Hannen Swaffer (September 7), and Bilboquet and his Radio Circus (September 28).

The task of arranging for such a weekly novelty is no easy one. You will not lightly satisfy a public which has waited till a comparatively late hour for what is promised as one of the most original broadcasts of the week. It must in most cases be what one may term a 'stop press item,' arranged at the last minute in order to include a broadcaster or a topic upon which public interest is fixed on the day in question.

That such 'stop press items' are the cause of much hard work goes without saying. For example, on a recent Friday, all was set for a distinguished actress to appear at 10.45. At 7.30, alas, the management to whom she was contracted, sternly forbade her to broadcast. There was nearly a case of heart-failure at Savoy Hill—but the creator of surprise items, after a temporary relapse started gallantly out to find a substitute in the shape of a highly-paid vaudeville artist who was about to leave on the following day for a tour of the world. This gentleman, said his parlour-maid, was in the auditorium of a West-end theatre with his family. Pursuit carried on to theatre. Gentleman found. First he thought he would; then he decided he wouldn't. Time, 9.35—with just an hour and ten minutes in which to fill the gap. Frenzied telephone calls collected a trio of cabaret 'stars' who reached the studio at 10.30, rehearsed for fifteen minutes, and gave what turned out to be not the least successful of the Surprise Items.

A Disciplinarian of the Theatre.

Mr. Basil Dean, the celebrated producer, gives a talk in the series 'Aims and Ideals in the Theatre,' at 9.15 on Wednesday next.



Mr. Basil Dean.

HE has probably more right than any other man in England to talk about the aims and ideals of the theatre. He has aims other than the making of money. He is an idealist, though those who can never recognize an ideal except when it is romantic would probably refuse him

the name.

Also he knows his subject. He learned the fundamentals of it in Liverpool, where, as director of the Repertory Playhouse, he learned something of the extent and the limits of the producer's power. The war called him away just as he was beginning to realize that he had something to contribute to modern dramatic theory. By 1917 his bent had asserted itself even in the Army, and he had become director of the Entertainment Department at the War Office.

After the war he decided to conquer London, and in 1919 there was established one of the most famous partnerships in the modern history of the theatre—that between Basil Dean and Alec Rea, the two calling themselves the Reandean Company.

They produced Galsworthy's *The Forest* and *The Skin Game*, Karl Kapek's *R.U.R.*, and other plays of distinction. It became obvious that Basil Dean was a man to be reckoned with. He despised the commonplace and the facile. He experimented with lighting with a thoroughness that was new in England. He brought a strict and penetrating discipline to his producing which made even the most individual actors sink their individual notions into what Basil Dean considered the correct interpretation of the play.

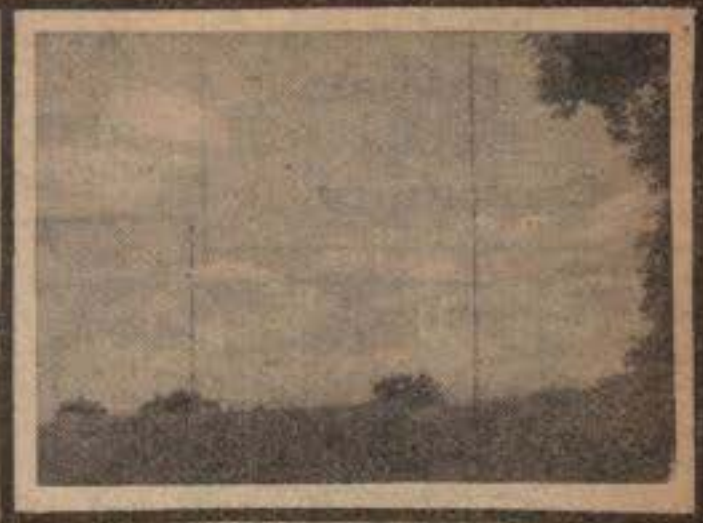
Meanwhile, he was studying the theatre in other countries. He had long visits to America. He visited Berlin and Moscow. He got to know McTears Theatre well.

The success of the Reandean productions led, in 1924, to Basil Dean's appointment as joint managing director of Drury Lane. That was one of his failures, and there was an acrimonious parting in 1925. Basil Dean would probably say it was a greater failure to have to make a financial success of Drury Lane by means of imported musical comedies.

Since then he has produced many successful plays, the best, perhaps, being *The Constant Nymph*. He has frequently been in controversy, for he is recklessly outspoken. He once said, though he softened it later, that the future of the English theatre is in the United States. On another occasion he once declared: 'Let us have as many unclean plays (in the sense of subject matter) as the public will pay to see; but let us insist upon them being sincerely written and from a strictly moral point of view.'

THE PROGRAMMES

A Thousand Guests for the Lord Mayor—Meet the real Sir Harry Lauder!—How the silence of Whitehall will fall upon the Empire.



The City's Greatest Feast.

On Friday, November 9, the speech of the Prime Minister is to be relayed from the Lord Mayor's Banquet at the Guildhall.

IN spite of all the talk about turtle soup and barons of beef, the Lord Mayor's Banquet is not the most sumptuous of City feasts. Some of the Livery Companies give dinners with more elaborate menus. But no banquet of all the year is nearly as impressive and interesting as that of November 9.



Sir Kynaston Studd.

The occasion of the dinner, as nearly all the world knows, is the entry into office of the new Lord Mayor, this year Sir Kynaston Studd.

It is the first of the Lord Mayor's honours, and it is also the first of his expenses, for the cost (and altogether show and banquet cost about £4,000) has to be met half by the Lord Mayor himself and a quarter each by the two Sheriffs.

To the banquet there usually sit down about 850 guests, but that is not the total number of those who feast there that night, for in addition to those in the Great Hall there are about 150 others who are in adjoining rooms, so that altogether about 1,000 people enjoy the hospitality of the Lord Mayor and Sheriffs.

The guests are chosen from among the leaders of the nation. The Prime Minister invariably accepts the invitation and usually makes it the occasion of delivering a speech of real substance and importance. Other Cabinet Ministers are usually there, also the Foreign Ambassadors, the Judges in their scarlet robes, the Law Officers of the Crown, the Sheriffs, and representative Peers.

When these pass from the ancient Library of the Guildhall, where they have been greeted, to the ancient Great Hall, where the tables have been set, the scene is one of extraordinary richness and colour. The procession is headed by the City Marshal with the four State trumpeters playing fanfares, followed by the Sword Bearer and the Mace Bearer, whose offices are centuries older than the five-centuries-old hall in which the feast is held. Then comes the Lord Mayor, his train borne, with the chief lady guest on his arm; then the Lady Mayoress on the arm of the chief guest, her train borne by a page, followed by six Maids of Honour, uniformly dressed, who afterwards pass with their cavaliers into the drawing-room.

The Great Hall makes a marvellous setting for all the beautiful dresses and sparkling jewels, the glittering uniforms, the scarlet robes of the Judges and the Aldermen, the mazarine gowns of the common Councilmen.

A feast never seems so romantic as in a Gothic building, and the Great Hall is one of the richest pieces of Gothic architecture in London. The magnificent east and west windows, the carved columns, the vaulted roof all make the ideal setting

for a banquet whose history goes back to the time of Richard the Lion-Heart. The Great Fire destroyed much, but much of the original remains, and the guests may have the delight of knowing that the paving of the floor was paid for by Dick Whittington.

All round are banners, and emblems, and statues, which speak of a proud and loyal past. Romance and history are in every inch of the Hall, from the giant figures of Gog and Magog in the corner of the gallery to the Sword of State and the Mace among the priceless Corporation plate and insignia. The *chef* on his raised platform carving the baron of beef is a symbol of good cheer and also of history. Little wonder that for many the Lord Mayor's banquet is the happiest and most memorable night of the year.

The Making of a Comedian.

At 8.15 on Thursday, Sir Harry Lauder returns to the microphone. This brief study of the world's most famous comedian is written by a friend and fellow Scotsman.

THE announcement that Sir Harry Lauder is going to broadcast is always good news for listeners. He has got the world so well-instructed that the mere mention of his name brings a sense of anticipatory pleasure.

Most of the world knows his story. He has always been autobiographical. Like most Scotsmen who have climbed from poverty to wealth, from obscurity to fame, from hardship to comfort, he delights in talking about the old days. Just recently he has been to Arbroath where he told of the tears and struggles of his mother, and he has often told of the years of difficult and lowly-paid apprenticeship he had to serve to the profession of which he is incomparably the most distinguished member. These are the elements of romance, and the public dearly loves a man with a romance.

But the romance is not all. Sir Harry Lauder is one of the most thorough craftsmen that ever set out to entertain the public. He is the possessor of genius, if we accept its definition as 'an infinite capacity for taking pains.' Such simplicity as there is in his songs does not come by nature. It is the distilled essence of art. Such a complete and perennial hold over the affections and the imaginations of an audience do not come merely to the man of genial disposition. They are the result of an infinitely careful study of detail. There are months of intense observation and careful polishing in every one of his character studies.

Nature gave him a sympathetic and musical voice, but no one ever produced his voice with more skill and care than Harry Lauder, and that is why when he is broadcast listeners feel his presence so vividly that it seems he must be in the same room with them. He has a hundred jokes ready in his memory, but he does not trust in these. They were made for the music-hall and he knows that broadcast humour is different to music-hall humour. He has kept his imagination fresh. He has continued to grow when other men have let their minds harden into superficiality and repetition. A.E.M.

11 a.m., November 11, 1918-1928.

How the B.B.C. will carry out on Armistice Day the most important broadcast of the year, which will bring the Empire to the Service at the Cenotaph.

NO development of the broadcast service has been more welcomed by listeners than that which has made possible the relaying on Armistice Day, from all British Stations, and through 5SW to the Empire, of the Cenotaph Service. There is no doubt that this will rank as the most impressive item in a crowded year's programmes.

Special measures are being taken by the B.B.C. engineers to ensure that the apparatus necessary to the relay shall not in any unfitting way intrude upon the spirituality of the occasion. No wires or cables will be allowed to trail across the steps where the flowers lie heaped; no microphone will be visible at the lectern. The crowds in Whitehall will see no indication that the words and music which they hear are falling upon the silence of homes in all parts of the country.

The point from which the engineers will control the relay is to be established out of sight within an archway on the east side of Whitehall. From this point underground cables have been run to a plug near the foot of the Cenotaph where the lectern will stand, and to another position at the edge of the pavement, connecting up with a microphone concealed in a tree which will pick up in proper balance the music of the bands and the singing of the choir. The usual pair of telephone circuits will join the control point with Savoy Hill and the S.B. system. The laying of the underground cable to the Cenotaph was a complicated business, necessitating the removal of part of the roadway.

A special lectern has been designed for use in this service. Built into the heart of it is a microphone, screened from view by a covering of silk through which the voice of the preacher will be clearly audible, though the existence of the microphone itself is concealed. The B.B.C. engineers, with their vanload of gear, will have to take up position at 8.30 in the morning before the vast crowds begin to throng Whitehall.

The formal service will be impressive enough, but how much more impressive, with their suggestion of the great crowd, will be the hundreds of little incidental sounds which the microphone, as is its way, will pick up. Behind the Silence, something stirs all the while, something alive yet impalpable, as though it were the heart of the world beating or the movement of lips in unspoken prayer.



The Cenotaph with its flowers.

8.0 The Primate from Canterbury

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

3.30 An Orchestral Concert

GERTRUDE JOHNSON (Soprano)
ORREA PERNEL (Violin)
THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL

ORCHESTRA

Huldigungs Marsch (Homage March).... *Wagner*
Overture, 'Der Freischütz' ('The Marksman')
Weber

3.45 GERTRUDE JOHNSON and Orchestra
Aria, 'Softly sighs' ('Der Freischütz,' 'The Marksman')..... *Weber*

3.52 ORCHESTRA

Symphonic Poem, 'The Youth of Hercules'.... *Saint-Saëns*
Dance of the Hours ('La Gioconda')..... *Ponchielli*

IN this, the fourth and last of his Symphonic Poems, Saint-Saëns takes for his hero Hercules, one of whose exploits had formed the subject of his earlier orchestral work, *Omphale's Spinning Wheel*.

He prints in his score the outline of the 'plot.' Mythology tells, he says, how Hercules in early years saw two paths in life—that of dalliance in pleasure, and that of virtue. In different to the seductions of nymphs and bacchantes, the hero chooses the way of struggle and combat, at the end of which he discerns through the flames of the funeral pyre the reward of immortality.

ABOUT fifty years ago Ponchielli promised to rival Verdi as a composer of Italian Opera. After a few years, however, he advanced no further, and he died when he was little over fifty.

His most successful Opera was *La Gioconda*, whose plot is of the usual somewhat lurid type fashionable at that time.

We are to have the *Dance of the Hours*, a spectacular Ballet, which occurs in the Third Act. The Ballet represents successively dawn, day, evening, and night. It is also intended to symbolize the eternal struggle between the powers of darkness and light.

4.20 ORREA PERNEL and Orchestra

Symphonic Espagnole (Last Two Movements)
Lalo

4.35 GERTRUDE JOHNSON

The Virgin's Slumber Song..... *Max Reger*
Sylvain *Sinding*
Air du Rossignol (The Nightingale's Song)
Saint-Saëns

4.42 ORCHESTRA

Invitation to the Waltz *Weber*

4.52 ORREA PERNEL

Nocturne *Motzner*
La Chasse *Cartier, arr. Kreisler*
Gigue *arr. Herbert Hughes*

5.0 ORCHESTRA

Overture, 'Carnival'..... *Dvorak*

THE *Carnival Overture* is one of three works originally intended by Dvorak to be movements of a Symphony, and afterwards called 'Overtures.' This one was evidently to supply

SUNDAY, NOVEMBER 4

2LO LONDON & 5XX DAVENTRY

(361.4 M. 830 KC.) (1,604.3 M. 167 KC.)

the 'Scherzo' movement of the Symphony. Various 'readings' have been put into it; but any listener can conjure up the scene of Carnival gaiety and pick out his Harlequin and Columbine and the rest of them. Another interpretation is that this Overture suggests Youth, the carnival time of life.

5.15 Missionary Talk: 'In the Wake of Captain Cook,' by the Rev. HENRY BOND JAMES, of Rarotonga, Cook Islands, South Seas. *S.B. from Cardiff*

THIS is the bicentenary year of the birth of Captain James Cook, and much has been written about his voyages of discovery in the South Seas. It is amongst these islands that this



CANTERBURY CATHEDRAL FROM THE SOUTH-WEST.

8.0 A Special Service

Relayed from the Cathedral

Order of Service:

Hymn

Prayer

Lesson

Sermon, Farewell Address by
The Most Reverend

THE LORD ARCHBISHOP OF CANTERBURY

Hymn

Blessing

evening's talker, Mr. Bond James, of the London Missionary Society (who, by the way, is a Cardiganshire man, ordained at Clydach Vale), has worked for nearly a quarter of a century, the last ten years of which he has spent at Rarotonga, the chief of the islands that still bear Cook's name.

5.30

Readings from

'THE PILGRIM'S PROGRESS'

'Giant Despair and Doubting Castle'

THE Giant therefore drove them before him, and put them into a very dark dungeon, nasty and stinking to the spirits of these two men. Here, then, they lay from Wednesday morning till Saturday night, without one bit of bread, or drop of drink, or light, or any to ask how they did. . . .

9.5 A Concert from Eastbourne

5.45-6.15 app. Church Cantata (No. 115) Bach

Relayed from the Church of the Messiah, Birmingham

'Mache dich, mein Geist, bereit'
('Ready be my soul alway')

LILIAN COOPER (Soprano)

ESTHER COLEMAN (Contralto)

GEOFFREY DAMS (Tenor)

ARTHUR CRANMER (Bass)

G. D. CUNNINGHAM (Continuo)

THE BIRMINGHAM STUDIO CHORUS
and ORCHESTRA

Conducted by JOSEPH LEWIS

(For the words of the Cantata see page 307)

6.30-7.45 (*Daventry only*)

A Religious Service

From St. Cuthbert's Church

S.B. from Edinburgh

With an Address by the Very

Rev. Principal W. M. MAC-

GREGOR, D.D.

Order of Service:

Metrical Psalm 43, verses 3-5

Prayer

Prose Psalm

Old Testament Lesson

Metrical Psalm 24, verses 7-10

New Testament Lesson

Metrical Psalm 143 (2nd Version),

verses 6-8

Apostles' Creed

Intercessory Prayer

Anthem

Address by the Rev. Principal

W. M. MACGREGOR, D.D.

Anthem

Hymn 481 (Revised Church

Hymnary), 'Father of Peace,

and God of Love'

Benediction

8.0 A Special Service

From Canterbury Cathedral

(See centre of page)

8.45 THE WEEK'S GOOD CAUSE:

Appeal on behalf of the National Council of Social Service by Professor W. G. S. ADAMS

Contributions should be sent to Professor W. G. S. Adams, at 26, Bedford Square, W.C.1.

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

9.5 AN ORCHESTRAL CONCERT

by

TOM JONES

and the

GRAND HOTEL, EASTBOURNE, ORCHESTRA

Relayed from the Grand Hotel, Eastbourne

Overture, 'William Tell'..... *Rossini*

Prelude and Call ('Mary Rose') *O'Neill*

BETTY BANNERMAN (Contralto)

Recit. and Air, 'Ombra mai fu'..... *Handel*

Se tu m'ami (If thou lov'st me)..... *Pergolesi*

ORCHESTRA

Miniature Suite *Coates*

TOM JONES

Midnight Bells *Heuberger, arr. Kreisler*

Slav Dance in G Minor .. *Dvorak, arr. Kreisler*

L'Abcille (The Bee) *Francois Schubert*

BETTY BANNERMAN

Ae fond kiss } *arr. Lawson*

Bonnie Strathyre }

ORCHESTRA

Fantasia, 'Carmen' *Bizet*

The Lost Chord *Sullivan*

10.30

Epilogue

'The Unmerciful Servant'

SUNDAY, NOVEMBER 4

5GB DAVENTRY EXPERIMENTAL

(491.5 M. 610 kc.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.30 A MILITARY BAND CONCERT

(From Birmingham)

THE CITY OF BIRMINGHAM POLICE BAND
Conducted by RICHARD WASSELL

March, 'Admirals All Bath, arr. Winterbottom
Overture, 'Land of the Mountain and the Flood'
Hamish MacCunn

SCOTTISH listeners will not need to be told who Hamish MacCunn was, but some mere Southrons may care to be informed that he was a Greenock man, who for some years was in London, first studying at, and then on the staff of, our Royal College of Music.

He wrote this Overture when he was still a Royal College student, inspired by that Canto of Scott's *Lay of the Last Minstrel* which opens—
'O Caledonia, stern and wild,
Fit nurse for a poetic child.'

3.50 WINIFRED DAVIS

(Soprano)

The Dreary Steppe
Gretchaninov
Lament of Isis... Bantock
Pleading..... Elgar
Birds in the Nest
Chouvaux

BAND
The Tame Bear... (from Second Suite)... Elgar, arr. Godfrey
The Wild Bears... arr. Godfrey

4.12 ALAN RICHARDSON

(Pianoforte)

Novelette in F... Schumann
Study in A Flat (Posthumous)..... Chopin
Impromptu in A Flat
Faure

BAND
Trombone Solo, 'Lend me your aid'..... Gounod
(Soloist, P.C. PACK)

Tone Poem, 'Norwegian Carnival'
Svendsen, arr. Godfrey

SVENDSEN, who died a few years before the war, was a violinist-conductor-composer, and wrote several large-scale compositions, including two Symphonies. He is less of a 'nationalist' composer than his contemporary, Grieg. In such pieces as this *Norwegian Artists' Carnival*, however, the spirit of his native country is happily present. This, and the four Norwegian Rhapsodies by which he is well known, belong to his earlier years of residence in Christiania. He was conductor of its Musical Association when he was in the mid-thirties. That was a time of small things for him. He had spent some years wandering over Europe, picking up a living in various musical occupations, and was glad to settle down at home (though he not infrequently undertook tours abroad during the rest of his life).

4.38 WINIFRED DAVIS

So we'll go no more a-roving..... M. V. White
Yasmin..... Dobson
Autumn..... Herbert
The Dandelion..... Dunhill

ALAN RICHARDSON
Four Preludes..... Rachmaninov
In C Sharp Minor; In E Flat; In G; In C Minor

4.58 BAND

Cornet Solo, 'Am Meer' ('By the Sea') Schubert
(Soloist, P.C. COOK)
Overture, 'Tannhäuser'
Wagner, arr. Winterbottom



ALAN RICHARDSON
is the pianist in the Military Band Concert from Birmingham this afternoon.

THE *Pilgrims' Chant*, approaching and withdrawing, the wild *Dance of the Nymphs of the Venus Mount*, *Knight Tannhäuser's Love Invocation to Venus*, the *Pilgrims' Chant* once more, these make up the famous and popular Overture to *Tannhäuser*.
Thus is pictured the eternal strife between the carnal and the spiritual, and it will be noted that the spiritual is in the end triumphant.

5.15 Missionary Talk
(See London)

5.30-5.45 Reading
(See London)

8.0 Service
(See London)

9.0 Chamber Music Concert

8.45 THE WEEK'S GOOD CAUSE
(See London)

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 Chamber Music

RACHELE MARAGLIANO-MORI (Soprano)
THE PRO ARTE STRING QUARTET

A. ONNOU (Violin);
L. HALLEUX (Violin);
S. PROVOST (Viola);
R. HAAS (Violoncello)

RACHELE MARAGLIANO-MORI

Stornello toscano
Cantaecio toscano
Canzone di Nozze della Val d'Aosta

Serenata palermitana
Ninna-nanna siciliana
Tarantella napoletana

QUARTET
String Quartet in F (K590).....Mozart
Allegro moderato; Allegretto; Menuetto; Allegretto; Allegro

RACHELE MARAGLIANO-MORI
La Regata Veneziana..... Rossini
(1) Anzoleta avanti la regata; (2) Anzoleta co passa la regata; (3) Anzoleta dopo la regata

QUARTET
String Quartet in D Minor (Op. posth.)...Schubert
Allegro; Andante con moto (Variations on 'Death and the Maiden'); Scherzo Allegro Molto; Presto

10.30 Epilogue

(Sunday's Programmes continued on page 306.)

BACH CANTATAS.

The Bach Cantatas broadcast from London and other stations for the next four Sundays will be

- No. 80. 'Ein feste Burg' ('A stronghold sure').
- No. 60. 'O Ewigkeit, du Donnerwort' ('Eternity, thou awful word').
- No. 116. 'Herr Jesu Christ, du Friedefürst' ('O Jesu Christ, Thou Prince of Peace').
- No. 61. 'Nun Komm, der Heiden Heiland' ('Come, Redeemer of our Race').

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 - 7 Allinson Bread gives an adequate quantity of the "roughage" which is vitally necessary to keep the bodily system functioning readily and easily. This "roughage" is Nature's preventative of constipation.
 - 8 Allinson Ltd. mill no other than Wholemeal Flour. Many firms produce brown flours and "so called" "wholemeal" or "wheatmeal," which are merely the by-product from milling white flour. With Allinsons there can be no mistake—they make only genuine Wholemeal and are the recognised specialists in this product.
 - 9 Allinson Bread, the trade mark of which is The Allinson Mill—stands as a hall mark of quality in bread and a definite safeguard against inferior substitutes.
 - 10 Allinson Bread is endorsed by The New Health Society.
 - 11 Allinson Bread is the only Bread which brings you, in addition to health and strength, generous free gifts, including lovely reproductions of some of the world's most famous pictures.
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Sunday's Programmes continued (November 4)

5WA CARDIFF. 353 M. 460 K.C.

3.30 A LIGHT ORCHESTRAL PROGRAMME

NATIONAL ORCHESTRA OF WALES

Conducted by WARWICK BRAITHWAITE

Overture, 'The Butterflies' Ball' Cowen

'FROM the earliest days of my youth,' Sir Frederic Cowen has said, 'I was intended for music. Even if I rack my memory I cannot discover that I ever had the opportunity of thinking of or choosing anything else.' Even so, not many musical youngsters achieve an Overture at eight—Sir Frederic's feat. It was written to a libretto by a girl cousin, and its title was *Garibaldi*. 'It had a run of two consecutive nights in the Royal Opera House back parlour,' we hear—doubtless to enormous applause from the entire family.

Sir Frederic, who came to England from Jamaica four years before the important event described above, has been composing and conducting ever since.

This Overture, suggested by the old nursery rhyme of *The Butterflies' Ball* and the *Grasshoppers' Feast*, is delicately and daintily orchestrated, with many trills and flutterings on Flutes, light converse of the Woodwind and Strings, and so forth. There are suggestions, too, of the delicious languor of a summer's afternoon.

JOHN ARMSTRONG (Tenor) and Orchestra
The Songs of the Wren Sullivan

ORCHESTRA
Suite, 'Mascarade' Sullivan

JOHN ARMSTRONG
Pretty Betty Alec Rowley
Brittany Ernest Farrar

ORCHESTRA

On Hearing the First Cuckoo in Spring .. Delius

DELIOUS has an exquisite touch in suggesting in music the beauties of nature.

This impression of Spring-time joy is scored for Strings, Woodwind, and Horns, the Strings being divided into nine or ten parts. A rich and velvety texture results.

After a mere three bars of Introduction, the first tune (quite short) begins; it has a rocking motion, perhaps suggested by the rhythm of a cuckoo's cry, and is given to Strings, with, in one place, little wisps of melody in Clarinet and Oboe woven in.

A little later the second tune starts. It is a Norwegian folk-song, *In Ola Valley*. It runs on continuously from the previous tune, and begins very much as that did, but its opening can quite easily be noticed from the fact that the Flute enters here (for the first time in the piece), doubling the first phrase of the tune an octave higher. (The entry of the Oboe, a moment later, with the same phrase, cannot be missed.)

There are several vague suggestions of cuckoo-calls, as for instance by the two Clarinets, a little after the point just described. Soon, however, there comes an actual imitation of the bird's cry (marked 'Cuckoo' in the score); it is allotted to the First Clarinet.

This continues for some time, and then the piece ends with a repetition of the first tune, very softly played, and at last fading into the distance.

HORN and Orchestra
Villanelle Dukas

JOHN ARMSTRONG
And so I made a Villanelle Cyril Scott
Morning Hymn Henschel

ORCHESTRA
Ballet Suite, 'Le Cid' Massenet

4.15 MISSIONARY TALK:

'In the Wake of Captain Cook,' by the Rev. HENRY BOND JAMES, of Raratonga, Cook Islands, South Seas

5.30-6.15 app. S.B. from London

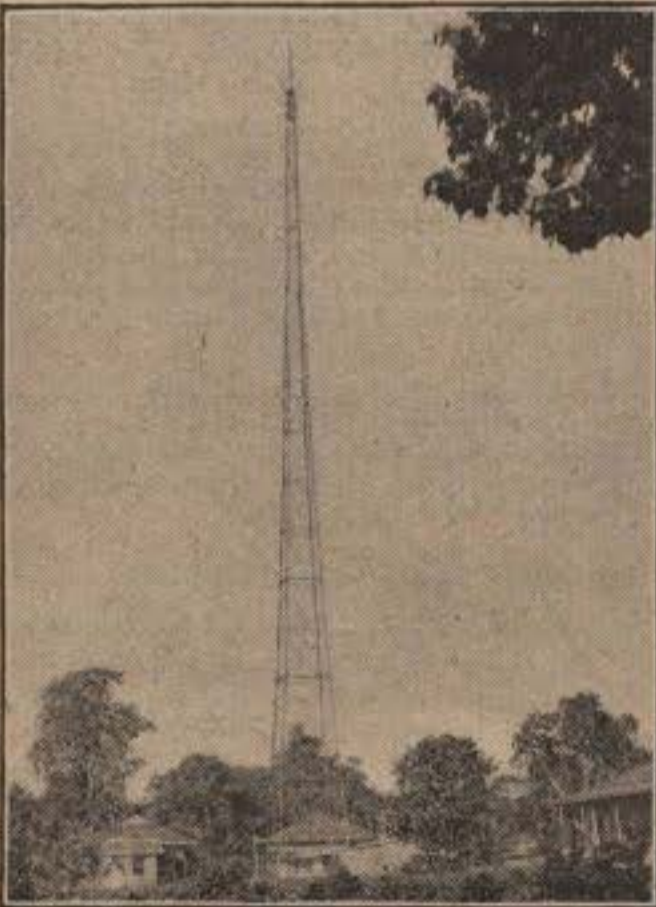


PRINCIPAL W. M. MACGREGOR, gives the address in the service at St. Cuthbert's, Edinburgh, which will be broadcast from Daventry this evening at 6.30.

6.30 A Religious Service

Relayed from the Cathedral Road Presbyterian Church

Introit
Invocation, followed by Lord's Prayer
Hymn No. 9, 'O Worship the King' (Tune, 'Hanover')
Reading
Hymn No. 435, 'Come thou Fount' (Tune, 'Moriah')
Prayer
Anthem, 'Come unto Me' David Evans
Anthem, 'The God of Abraham Praise' .. Watts
Hymn, No. 571, 'The God of Abraham Praise' (Tune, 'Leoni')



WIRELESS IN THE SOUTH SEAS.

Even in the Cook Islands, far out in the Pacific, wireless keeps the inhabitants in touch with the civilized world. This is the aerial of the wireless station at Raratonga, the island where Mr. Bond James, who broadcasts the Missionary Talk this evening at 5.15, has worked for the last ten years.

Sermon, Professor W. D. DAVIES, M.A., B.D.
Hymn No. 286, 'Abide with Me' (Tune, 'Eventide')

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

10.30 Epilogue

10.40-11.0 The Silent Fellowship

5SX SWANSEA. 294.1 M. 1,020 K.C.

3.30 S.B. from London

5.15 S.B. from Cardiff

5.30-6.15 app. S.B. from London

6.30 S.B. from Cardiff

8.0 S.B. from London

9.0 Musical Interlude relayed from London

9.5 S.B. from London

10.30 Epilogue

10.40-11.0 The Silent Fellowship

S.B. from Cardiff

6BM BOURNEMOUTH. 326.1 M. 920 K.C.

3.30 S.B. from London

5.15 S.B. from Cardiff

5.30-6.15 app. S.B. from London

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

10.30 Epilogue

5PY PLYMOUTH. 400 M. 750 K.C.

3.30 S.B. from London

5.15 S.B. from Cardiff

5.30-6.15 app. S.B. from London

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

10.30 Epilogue

2ZY MANCHESTER. 384.6 M. 780 K.C.

3.30 S.B. from London

5.15 S.B. from Cardiff (See London)

5.30-6.15 app. S.B. from London

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

10.30 Epilogue

Other Stations.

5NO NEWCASTLE. 312.5 M. 960 K.C.

3.30:—S.B. from London. 5.15:—S.B. from Cardiff (see London). 5.30-6.15 app.:—S.B. from London. 8.0:—S.B. from London (9.0 Local Announcements). 10.30:—Epilogue.

5SC GLASGOW. 405.4 M. 740 K.C.

11.0 a.m.-12.15 p.m. app.:—S.B. from Dundee. 3.30:—Orchestral Concert. The Station Orchestra: Overture di Ballo (Sullivan). Eda Kersey (Violin) and Orchestra: Third Concerto, Op. 61, in B Minor (Saint-Saens). Orchestra: Sinfonietta, Op. 84 (Gossens) (First Performance in Scotland). Eda Kersey: Caprice, No. 13 (Pugnani-Kreisler); Introduction et Tarantelle (Sarasate). Orchestra: Marche Slave (Tchaikovsky). 5.15:—S.B. from Cardiff (see London). 5.30-6.15 app.:—S.B. from London. 6.30-7.45:—S.B. from Edinburgh. 8.0:—S.B. from London (9.0 Scottish News Bulletin). 10.30:—Epilogue.

2BD ABERDEEN. 500 M. 600 K.C.

11.0-12.15 app.:—S.B. from Dundee. 3.30:—S.B. from London. 5.15:—S.B. from Cardiff (see London). 5.30-6.15 app.:—S.B. from London. 6.30-7.45:—S.B. from Edinburgh. 8.0:—S.B. from London. 9.0:—S.B. from Glasgow. 9.5:—S.B. from London. 10.30:—Epilogue.

2BE BELFAST. 308.1 M. 980 K.C.

3.30:—S.B. from London. 5.15:—S.B. from Cardiff (see London). 5.30-6.15 app.:—S.B. from London. 6.30-7.45:—S.B. from Edinburgh. 8.0:—S.B. from London (9.0 Regional News). 10.30:—Epilogue.

This Week's Bach Cantata

Church Cantata, No. 115.

'Mache dich, mein Geist, bereit' ('Ready be, my Soul, alway').

THIS is another of the Chorale Cantatas with the form of which listeners must now be growing familiar. The opening chorus is founded on the same hymn which forms the concluding Chorale, the soprano voices singing it, transformed into a 6-4 rhythm, while the others and the orchestra weave illustrative embroideries about it. There is a striking resemblance between this opening chorus and those of Cantatas No. 114, broadcast on September 30, and of No. 140, a still more famous one built on the hymn, 'Wachet auf' ('Awake').

The same *motif* is used in all of them, an upward soaring figure of joyousness, suggested to Bach's thought by the word 'Awake,' which he takes as the central idea of the text. Flute, oboe d'amore and horn are all effectively used in the accompaniment along with the customary strings and continuo, although in modern times the horn is usually replaced by a trumpet, the part being inconveniently high for the modern horn.

The second number is a very beautiful air for Contralto with oboe d'amore obbligato, built on the same melody as the voice sings. In the fourth number, a soprano song, there are interesting parts for flute and violoncello. The actual instrument specified by Bach is a violoncello piccolo, but it can be replaced quite satisfactorily by the modern 'cello.

The final Chorale is accompanied by all the instruments.

The words are reprinted from 'Bach's Cantata Texts, Sacred and Secular,' by C. Sanford Terry, by kind permission of the publishers, Messrs. Constable and Company, Ltd.

I.—Chorus.

Ready be, my soul, alway,
Watch ye, pray unceasing!
Else shall come God's judgment day
On thee all unheeding.
O beware! Satan's lure
Offereth temptation
For thy soul's damnation.

II.—Aria (Contralto).

Ah, slumbering spirit, why sleepest thou still?
Now rally thy will!
For haply a sudden call breaketh thy slumber,
And thee, caught unwatching,
Among those who wake not death's power will
number.

III.—Recitative (Bass).

God, Who upon thee watch e'er keeps, With
light will flood sin's darkling deeps. He giveth
thee His grace and light, And in return He
asketh a loving heart that walks aright For
all the favours that He show'reth. So, vain is
Satan's empty lure, weak souls alone en-
snaring! Do but to God make thine appeal;
be sure with speed help to thee's coming. Cast
off the world, nor let it hold thee! 'Tis false
and will deceive thee. It but ensnares man's
nature weak with guile and subtle flattery.

IV.—Aria (Soprano).

Ever hopeful raise your prayer
In the night's long vigil!
Ask ye at God's lenient hand,
On your Lord's forbearance stand!
Soon He'll free you from sin's snare,
And you cleanse from evil.

V.—Recitative (Tenor).

God hearkens to His people's crying, And bends
to earth a listening ear. When Satan in our
downfall rejoicing, In His great might will God
appear. His only Son, our need Who knoweth,
Gives strength, and calms our fear, And as our
Saviour help bestoweth.

VI.—Chorale.

Therefore let us all be found
Watchful, prayerful, ever!
Perils sore and griefs abound,
To us drawing nearer.
Comes the day God will pay
Judgment on our scorning;
Day of wrath and mourning!

HOME, HEALTH AND GARDEN.

(Continued from page 297.)

also secure, re-web the chair. The best webbing is what is called No. 12 or 14 English grey webbing.

A piece of wood about 9ins. long by 2ins. wide and $\frac{3}{4}$ in. thick makes a good substitute for a stretcher. Fasten your webbing at one end by doubling in about $\frac{1}{2}$ in. and driving five $\frac{3}{4}$ in. improved tacks, one at each side, one in middle and then two between; to stretch the webbing, take your piece of wood and wrap the webbing round it longways, then resting one end of stretcher against the frame of chair, push the other down. Now secure webbing with three tacks, cut off, leaving about $\frac{1}{2}$ in. to fold over, and secure this with two tacks; so repeat with each webbing.

Now stitch your springs to the webbing. This is not easy, as you will require to get one hand through the webbing and push your sacking needle through the webbing and back again, catching the wire of the spring. It is a good idea to thoroughly examine each process as you untack your repair, and so find out how springs are secured. Always have your springs upright or, if inclined at all, outwards when chair is standing on its legs.—Mr. Arthur J. Bedy, from a talk on October 18.

Listeners' Talks.

MORE than 1,000 listeners contributed to the second Listeners' Talk, and as many sent both recipe and hint the task of deciding which was the best was again a difficult one. In choosing the recipe to be broadcast, however, two things were kept in mind, first, that the ingredients should be easily available, and, second, that the article should be, as far as possible, something that could be made again and again, week in and week out, if desired. That is not to say, however, that unusual recipes are not desired and welcomed. The hints selected are also mainly those which are of daily use or are of a specially seasonable character.

It might be well to remind listeners that, as the entries close some three weeks before the talks are given, and as it is later when they are published in *The Radio Times*, recipes which are seasonable when sent are out of date when the talk is given. This meant that many excellent recipes had to be rejected as the time for them had passed. Many also could not be considered owing to the fact that they had been duplicated many times.

The accepted recipes were sent in by the following:—

Mrs. C. C. F. Haine,
Orchard Cottage,
Limington, Yeovil.

Mrs. D. Whigham,
6, Manifold Road,
Eastbourne, Sussex.

Miss J. Hurst,
2, Cromley Road,
Woodsmoor,
Stockport.

Mrs. F. M. A. York,
148, Turney Street,
Nottingham.

Miss M. A. Widday,
27, St. John's Wood Park,
Hampstead, N.W.5.

who will receive a cheque for 10s. 6d. immediately the talk has been given, and the hints by:—

Miss A. Eagle,
Virginia Lodge,
Hatch End, Middlesex.

Miss L. Townsend,
110, Stortforth Lane,
Hasland,
Chatterfield.

Mrs. E. Chick,
10, Holbrook Avenue,
Park Road, Rugby.

Mrs. Keighley,
Alton Cottage,
Rock,
Nr. Kidderminster.

Mrs. Hudson,
9, Carlisle Road,
Knighton,
Leicester.

to whom 5s. each will be sent.

The next talk will be on November 26, and contributions for this will be received up to November 5.

Tune in HILVERSUM

(1071 metres)

on Sunday Night,
November 4th,

for the

BRANDES RADIO CONCERT

(Conducted by Hugo de Groot)

5.40 p.m. to 7.10 p.m.

THE first of the series of fortnightly Concerts broadcast on October 21st, brought in numerous letters of appreciation from all over the country. The second programme, by Brandes' Radio Orchestra, to be broadcast on November 4th, is as follows:

PROGRAMME

1. March .. "Lorraine" .. Louis Garne
2. Waltz .. "Tales from the Vienna Woods" .. Joh. Strauss
3. Overture .. "Orpheus in the Underworld" .. Offenbach
4. .. "Let Me Dream Again" .. Arthur Sullivan
5. Selection .. "The Little Duke" .. Lecocq
6. .. "Gipsy Serenade" .. Valdez-Kreiser
(Violin Solo by Hugo de Groot)
7. .. "Tin Soldiers" .. O. Kochert
8. .. "Pas des Fleurs" .. Delibes
(from Nails)
9. .. "Ballet Egyptian" .. A. Luigini

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5.15
'Please
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Remember ...'

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

9.15
The Vastness
of
the Universe.

10.15 **The Daily Service**

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

11.0 (*Daventry only*) **Gramophone Records**
Some Overtures

12.0 **A BALLAD CONCERT**
BLANCHE ALLEN (Soprano)
ROBERT BARRY (Baritone)

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

1.0 **AN ORGAN RECITAL**
By
EDGAR T. COOK

Relayed from Southwark Cathedral

Fantasia and Fugue in G Minor *Bach*

MARGARET WOLFE

Praise ye the Lord *Bantock*

EDGAR T. COOK

Prelude, Cantilène *Pierre*

Concerto No. 4, 2nd Set *Handel, arr. Roper*

Adagio; Allegro; Allegro

MARGARET WOLFE

Inflamatus (Stabat Mater) .. *Dvorak*

EDGAR T. COOK

Verdun from Sonata Eroica *Stanford*

2.0 **BROADCAST TO SCHOOLS:**

For Secondary Schools: Latin—Cicero, Livy, Tacitus, read by Professor J. W. MACKAY

2.20 **Musical Interlude**

2.30 Miss RHODA POWER: 'What the Onlooker Saw—VII, The Last Journey of Queen Eleanor'

3.0 **Musical Interlude**

3.5 Miss RHODA POWER: 'Stories from Mythology and Folk-lore—The Girl who became a Spider (Arachne—A Greek Story)'

3.20 (*Daventry only*) **East Coast Fishing Bulletin**

3.20 **Musical Interlude**

3.25 **A Studio Concert**

ANNE LIDDELL (Contralto)

WEBSTER BOOTH (Tenor)

ANTHONY COLLINS (Viola)

4.15 ALPHONSE DU CLOS and his ORCHESTRA
From the Hotel Cecil

5.15 **THE CHILDREN'S HOUR:**

'LITTLE WORTLEBERRY KEEPS THE FIFTH' to the well-known and joyous theme of

'Guy Fawkes, Guy—

Poke him in the eye,

Stick him on a lamp-post,

And there let him die!'

6.0 Household Talk: Mrs. COTTINGTON TAYLOR, 'Small Cakes'

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

6.30 For Boy Scouts: Lt.-Col. G. WALTON (Hon.-Organizing Secretary of the World Jamboree, 1929): The Forthcoming Invasion of Birkenhead—Visit of thirty thousand Boy Scouts from forty-two countries

6.45 **THE FOUNDATIONS OF MUSIC**

SONG CYCLE, 'DIE SCHÖNE MÜLLERIN' ('THE FAIR MAID OF THE MILL') and other Songs by SCHUBERT

Sung by ROGER CLAYSON (Tenor)

TONIGHT and on the three nights following we are to hear one of Schubert's most famous works—the cycle of twenty songs which he entitled, *Die Schöne Müllerin* (*The Fair Maid of the Mill*). It comprises twenty songs which the composer selected from a set of poems, the *Müllerlieder*, by Wilhelm Müller. In it we follow the fortunes of a miller's apprentice, who wanders off to seek a new master, following the course of a winding brook, to which he confides his thoughts. He finds his new work in a mill to which the brook leads him, and falls in love with the miller's daughter. He thinks he has won her, but she gives her love to a forest ranger, and the poor miller-lad, broken-hearted, seeks rest from his grief beneath the waters of the mill-stream, his one constant friend.

The first song is *Das Wandern* (*Wandering*). The 'prentice wants to go off a-wandering, to see



WALTER GIESEKING,

who will be the pianist in the third of the B.B.C. Chamber Music Concerts tonight at 8.0, caricatured by Allinson.

the world, and we hear how cheerfully he strides out on his way.

Wohin? (Whither?) He speaks to the brooklet beside which he takes his way. 'You will find your mill to turn, some day,' is his reflection, 'and I'll find my work waiting for me, too.' In our third song, having come to a mill, and seen the miller's lovely daughter, he thanks the friendly brooklet that has led him.

Halt. He comes to a mill, and welcomes the familiar, happy sight and sound. He asks the brook, 'Was this the place to which you meant to lead me?'

Danksagung an den Bach (Thanks to the Brook). He hears the brook babbling of 'the maid of the mill,' and wonders if this unknown maid whispered a word to the stream. Anyhow, here he is, looking forward gaily to his task at the mill.

Am Feiertag (A Holiday Evening). He is not very strong, and wishes he could show the maiden a giant's strength, and so impress her with his willingness and capacity.

Die Neugierige (The Inquirer). Of course, it is one of the oldest questions—that of the lover who seeks to know if the maiden loves him. The stars and flowers can't tell him. Maybe, the brook can. No? 'O tell me, she does love me?' But the brook, for once, is tantalizingly silent.

7.0 Mr. DESMOND MACCARTHY: Literary Criticism

7.15 **Musical Interlude**

7.25 Monsieur E. M. STEPHAN: French Talk—IV, Reading from 'Le Guex' from beginning of p. 47 to '... mais il ne savait pas quel moyen,' p. 50

7.45 **Vaudeville**

MAURICE BESLY and PAULINE BEDFORD

in

'FRAGMENTS'

by MAURICE BESLY

Assisted by PAULINE BEDFORD

The Composer at the Piano

PAULINE BEDFORD will recite

'Mummie' and 'The Promenade Fountain'

FREDERICK BURTON will sing

'The Donkey'

'She comes not when Noon is on the Roses'

'The Maiden of the Lakes'

'Debonair'

MAURICE BESLY will play 'Barge Afloat'

8.0 **B.B.C. CHAMBER MUSIC CONCERT**
(Relayed from the Arts Theatre Club)

WALTER GIESEKING (Pianoforte)

THE PRO ARTE STRING QUARTET:

A. ONNOU (Violin), L. HALLEUX

(Violin), G. PROVOST (Viola), R. MAAS

(Violoncello)

String Quartet, Op. 121 (Posthumous;

composed 1924) *Fauré*

(A Camille Bellaigue)

Allegro moderato; Andante; Allegro

WALTER GIESEKING

Pianoforte Music (1926), Op. 37

Paul Hindemith

Part I: Exercise in three pieces. (a)

The crochet quick; (b) The crochet

slow; (c) Rondo: Extremely quick

A. ONNOU and R. MAAS

Sonata (1920) *Ravel*

(In Memory of Claude Debussy)

Allegro; Très vif; Lent; Vif, avec

entrain

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

9.15 Sir JAMES H. JEANS: 'The Romance of the Stars—I, The Vastness of the Universe'

THIS evening's talk is the first of three to be given by Sir James Jeans on the subject of the stellar system and its relation to our earth. Sir James is the Secretary of the Royal Society, and a distinguished writer and lecturer on all subjects connected with astronomy. Tonight his subject is the almost unimaginable vastness of the universe.

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

9.35 **AN ORCHESTRAL CONCERT**

THE WIRELESS ORCHESTRA

Conducted by B. WALTON O'DONNELL

Overture, 'Cookaigne' *Elgar*

Three Humoresques *O'Donnell*

10.0 WILLIAM PRIMROSE (Violin) and Orchestra
Pibroch Suite *Mackenzie*

(1) Rhapsody; (2) Caprice; (3) Dance

10.20 ORCHESTRA

Italian Caprice *Tchaikovsky*

11.0-12.0 (*Daventry only*) **DANCE MUSIC:**
GEORGE FISHER'S KIT-CAT BAND, from the Kit-Cat Restaurant

(Monday's Programmes continued on page 310.)

READ THESE LETTERS

The following letters are typical of the thousands received from men and women who have learnt French, Italian, Spanish or German by the new Pelman method:—

"After several years' drudgery at school I found myself with scarcely any knowledge of the French language, and certainly without any ability to use it. I realise now that the method was wrong. After about six months' study by the Pelman method I find I have practically mastered the language. Your Guide to Pronunciation is invaluable." (B. 143.)

"I think your German Course excellent—your method of language-teaching is quite the best I have come across." (G. F. 103.)

"Regarding the (Spanish) Course, I must say that I find the method perfection, and the learning of a language in this way is a pleasure. It is simple and thorough." (S. F. 109.)

"In three months I have already learnt more Italian than I should have learnt in many years of study in the usual way. What astonishes me still more is that one can learn so well without using a single word of English." (I. M. 124.)

'The Best in the World'

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

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

A Naval Commander writes:—

"I may say that I learnt Spanish by your method and am convinced that it is the best in the world."

"I am writing to let you know that I have passed in French in the London Matriculation, although French was my weakest subject. I attribute my success very largely to your instruction, and am most grateful to you for it." (M. 1404.)

"I was able to pass London Matriculation (in Spanish) last June with minimum labour and no drudgery, although I was always reckoned a 'dud' at languages." (S. B. 373.)

"I have only been learning German for five months, now I can not only read it, but also speak it." (G. M. 148.)

"I am extremely pleased with (Italian) Course. I found it of the greatest possible service to me during a recent visit to Italy." (I. T. 127.)

"It is, perhaps, even yet too early to review your Course as a whole, yet it would be unfair not to take this occasion of appraising it. In place of generalizations let me take my own experience. Quite recently an odd volume of Boursault's comedies, written under the blaze of Molière's sun and therefore not much read now, came into my hands. It had been rescued in 1916 from the library of Peronne in the Somme battles. A vastly entertaining volume of Dumas, dated 1866, came from the same library. I read its 200 odd pages in a couple of days, averaging 25 pages an hour. My dictionary was needful but once in three pages or so. Two months ago I knew no French, and now I can pen the above. After saying that, I do not think a formal compliment is necessary." (A. 631.)

Further letters describing the merits of the new method will be found in the book which will be sent free to everyone who writes for it to-day to the Pelman Institute (Languages Dept.), 95, Pelman House, Bloomsbury Street, London, W.C.1.

The Gift of Tongues

By ANTHONY SOMERS

I HAVE discovered a remarkable method of learning Foreign Languages, a method for which I have been looking all my life. I only wish I had known of it before; what toil, what drudgery, what disappointments I should have been saved!

It has sometimes been said that the British people do not possess the "gift of tongues." Certainly I never possessed that gift. At school I was hopeless. When the subject was French or German, Latin or Greek, I was always somewhere near the bottom of my Form. Yet in other subjects—English or History or Mathematics—I held my own quite well. I have now come to the conclusion that the reason I failed to learn languages was that the method of teaching was wrong.

Although I never could "get on" with Foreign Languages I have always wanted to know them—especially French. I have wanted to read the great French authors in the original. I have wanted to read Racine and Victor Hugo and Balzac, and that great critic whom Matthew Arnold so much admired, Sainte-Beuve, in French, and not merely through the medium of a characterless translation. Besides, I have wanted to spend holidays abroad without being tied to a phrase-book. So I have often tried to find a method which would really teach me a Foreign Language. And at last I have found it.

How to Learn Languages.

Some time ago I saw an announcement entitled "A New Method of Learning French, Spanish, Italian and German." Of course, I read it, and when I saw that this method was being taught by the well-known Pelman Institute, I wrote for their book, "The Gift of Tongues," and this so interested me that I enrolled for the course in French. Frankly it has amazed me. Here is the method I have wanted all my life. It is quite unlike anything I have seen or heard of before, and its simplicity and effectiveness are almost startling.

Consider, for example, this question with which the book (which, by the way, can be obtained free of charge) opens.

"Do you think you could pick up a book of 48 pages, written in a language of which you do not know a syllable—say, Spanish, Italian, German or French—and not containing a single English word, and read it through correctly without referring to a dictionary?"

It sounds impossible. Yet this is just what the Pelman method of language instruction enables one to do, and so remarkable is this method that I am not surprised to hear that it is revolutionising the normal method of teaching languages in this and other countries.

One of the most striking features of the Pelman Language Courses is the fact that they are written entirely in the particular language (French, Spanish, Italian or German) concerned. There is not an English word

in any of them. Even if you do not know the meaning of a single Foreign word you can study these Courses with ease, and read the lessons without a mistake, and without "looking-up" any words in a French-English, Italian-English, Spanish-English or German-English Dictionary. This statement seems an incredible one, yet it is perfectly true, as you will see for yourself when you take the first lesson.

Grammatical Difficulties Overcome.

Another important fact about this new method is that it enables one to read, write, and speak French, Italian, Spanish or German without bothering one's head with complex grammatical rules, or burdening one's memory with the task of learning by heart long vocabularies of Foreign words. And yet, when the student has completed one of the Courses, he or she is able to read Foreign books and newspapers and to write and speak the particular language in question accurately and grammatically, and without that hesitation which comes when a Foreign Language is acquired through the medium of English.

The new Pelman method of learning Foreign Languages is described in detail in a book entitled "The Gift of Tongues."



Special editions of this book have been published for those interested in the question of learning

- FRENCH. —GERMAN.
- SPANISH. —ITALIAN.

Any reader who is interested in the new method of learning any one of these four languages should write for a free copy of "The Gift of Tongues," specifying the particular language in which he or she is interested. By return will be sent a copy of "The Gift of Tongues" with full particulars of the new Pelman method of learning Foreign Languages without using English. Write to-day, using the form printed below, and mentioning the particular language in which you are interested, to the Pelman Institute (Languages Dept.), 95, Pelman House, Bloomsbury Street, London, W.C.1.

FREE COUPON

To the PELMAN INSTITUTE (LANGUAGES DEPT.),
95, Pelman House, Bloomsbury Street, London, W.C.1.

Please send me, post paid, a free copy of "THE GIFT OF TONGUES," with full particulars of the new Pelman method of learning

"FRENCH" | "SPANISH" } Cross out three of these
"GERMAN" | "ITALIAN" }

without using English.

NAME

ADDRESS



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USE BLOCK LETTERS.



SO GOOD! The "TREASURE" Baby

EXPECTANT mothers who are anxious to do everything that is best for the comfort and happiness of baby should send for TREASURE CATALOGUE A.I. This is an absolutely reliable reference book for those who are preparing for baby, and contains every item that will be necessary on the important occasion. Every Treasure Cot article is carefully selected by experts.

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1st and 2nd Floors (Lift), NEARLY opposite Bourne &
Hollingsworth's.

MONDAY, NOVEMBER 5 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

9.15
Vaudeville
from
Birmingham

3.0 LOZELLS PICTURE HOUSE ORCHESTRA (From Birmingham)

- Overture, 'Euryanthe' Weber
- DENHAM CHARLES (Bass)
- The Sound o' the Pipes Waldo Warner
- Drake goes West Sanderson
- FRANK NEWMAN (Organ)
- March of the Giants Finch
- Entr'acte, 'Narcissus' Neevin
- Miniature Suite Coates
- ORCHESTRA
- Selection, 'I Pagliacci' Leoncavallo
- Waltz, 'The Beautiful Blue Danube' Johann Strauss

4.0 JACK PAYNE and the B.B.C. DANCE ORCHESTRA JACK TRAIN (Entertainer)

5.0 A Ballad Concert

- CONSTANCE HARDCASTLE (Soprano)
- HARRY COSTIGAN (Baritone)
- CONSTANCE HARDCASTLE
- A Blackbird Singing Michael Head
- A Nightingale of June Sanderson

5.8 HARRY COSTIGAN Trade Winds F. Keel To Daisies Quilter

5.15 CONSTANCE HARDCASTLE At the Well Hagemann Villanello Dell'Acqua

5.22 HARRY COSTIGAN On Wings of Song .. Mendelssohn To the Forest Tchaikovsky

5.30 THE CHILDREN'S HOUR: (From Birmingham)

'The Goblin's Bonfire,' by Margaret Dangerfield

Items by AUNTIE RUBY, UNCLE LAURIE and HORACE of Nottingham

FRANK O'NEIL (Xylophone) with FRANK PAGE at the Piano

'Gunthorpe's Powder Plot,' by Norman Timmis

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

6.30 Light Music

- PERCY MANCHESTER (Tenor)
- KATHLEEN DALE (Pianoforte)
- THE OLD ENGLISH CHAMBER ORCHESTRA
- Suite, 'Shepherd's Delight' Alec Rowley
- Spring Woodland; Hush Song; Shepherd's Rondel
- (First Performance)

6.46 PERCY MANCHESTER and Orchestra

- I sighed and I pin'd Purcell
- 'Tis death alone can give me ease } arr. Robert
- I'll sail upon the Dog Star } Barclay
- If thou wilt give me back my love } Wilson

6.54 ORCHESTRA

- Bourrée German
- Overture to 18th Century Play Cecil Dudley
- (First Performance)
- Country Dance Boyce, arr. Adlington
- Two Pieces Eccles, arr. Adlington

7.6 KATHLEEN DALE

- Bagatelles Beethoven
- In G Minor, Op. 119, No. 1; In C, Op. 33, No. 2; In A, Op. 33, No. 4
- Sonata No. 4 in D Minor Arne
- (In Four Movements)
- Andante; Siciliano; Fuga; Allegro

7.22 ORCHESTRA

- Suite, 'The Humours of Bath' .. Julian Herbage
- Overture; Minuet; Bourrée; Cotillon
- (First Performance)

7.35 PERCY MANCHESTER

- The Yellow Boreen Irish Air, arr. Somervell
- Home Thoughts Bantock
- Love's Philosophy Quilter

7.42 ORCHESTRA

- Lady Radnor's Suite Parry
- Prelude; Allemande; Sarabande; Bourrée; Minuet; Gigue

THIS, written for the Countess of Radnor's String Orchestra, contains six pieces, all but the first in old dance-rhythm, and all full of that straightforward freshness which we recognize as one of Parry's chief attributes.

The first piece is a lively, busy Prelude; the second is an Allemande—a graceful, fairly quick dance of German origin; the third is a Sarabande, a very stately dance in a very slow three-in-a-bar time; the fourth is a Bourrée, a very brisk dance; the fifth is a Minuet; this is a slow, very expressive one; the last one is a whirling Gigue.



MARGARET SEVERN, contralto, will sing in Birmingham's Light Orchestral Programme tonight.

8.0 A LIGHT ORCHESTRAL PROGRAMME

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA Conducted by JOSEPH LEWIS

Overture, 'Masaniello' .. Auber

Serenade Moszkowski

8.15 MARGARET SEVERN (Contralto)

- Sombre Woods Lully
- None but an aching heart Tchaikovsky

Kathleen Mavourneen .. Crouch

ORCHESTRA

- Minuet d'AMOUR Cowen
- HARRY MILLER (Violoncello)
- Old Italian Love Song .. Sammartini, arr. Squire
- Lullaby Cyril Scott

8.38 ORCHESTRA

- Dance of the Tumblers Rimsky-Korsakov
- MARGARET SEVERN
- When I am dead, my dearest Coleridge-Taylor
- Unmindful of the Roses } Taylor
- Danny Boy arr. Weatherly
- HARRY MILLER
- Liebeslied Beronska
- Gavotte Rameau

9.0 ORCHESTRA

- Liebestraum (Love's Dream)..... } Liszt
- Second Hungarian Rhapsody }

9.15 Vaudeville (From Birmingham)

ANGELA MAUDE (Comedienne)
GRACE IVELL and VIVIAN WORTH
(Entertainers at the Piano)
FRANK O'NEIL (Xylophone Solos)
ALBERT DANIELS (Child Impressions)
PHILIP BROWN'S DOMINOES DANCE BAND

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: JAY WHIDDEN'S BAND from the Carlton Hotel

11.0-11.15. GEORGE FISHER'S KIT-CAT BAND from the Kit-Cat Restaurant

Monday's Programmes continued (November 5)

5WA CARDIFF. 353 M. 850 KC.

1.15-2.0 An Orchestral Concert
Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
Overture, 'The Yellow Princess' .. *Saint-Saëns*
Suite, 'As You Like It' *Quilter*
Prelude, 'Tristan and Isolde' *Wagner*
Symphonic Poem, 'Les Préludes' *Liszt*

THE YELLOW PRINCESS was the first operatic work which Saint-Saëns put on the stage. That was in 1872, when he was thirty-seven. The piece did not succeed; no one could have guessed that within five years he would be represented by an opera which is one of the most popular of all stage works—*Samson and Delilah*.

The Yellow Princess, a light opera in one Act, is based on a story by Louis Gallet, about a scientist who falls in love with a Japanese carving, takes a drug, and dreams that he is in Japan. On awaking, he finds a more satisfactory love than that for a statue.

Saint-Saëns, always a neat hand with the

2.30 BROADCAST TO SCHOOLS:
CONSUELO DE REYES, 'School Plays and the Theatre—I, The History of the Stage'

3.0 London Programme relayed from Daventry

4.45 KATHLEEN FREEMAN: 'The Dawn of Science—I, Thales'

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

6.30 For Boy Scouts: Musical Programme by the Cardiff Association

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

9.35-11.0 Some Hysterical Scenes

In the Life of **GUY P. FAUX**
—Depicted by **PENN GWYN**
and 'relaid' from:
I, Mr. Faux's Home
II, His Garden
III, His Study
IV, His Club

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

1.15-2.0 S.B. from Cardiff

2.30 S.B. from Cardiff

3.0 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 S.B. from Cardiff

6.45 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.

2.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 For Boy Scouts

6.45-11.0 S.B. from London (9.30 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

2.25 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:
'Erbert and Family keep the Fifth,' a Play by C. E. Hodges

6.0 London Programme relayed from Daventry

6.15-11.0 S.B. from London (9.30 Local Announcements)

(Monday's Programmes continued on page 312.)



GUY FAWKES DAY.

The Fifth of November will be celebrated with a special programme from Manchester tonight.

paint-brush, contrived to give his subject attractive 'local colour.'

QUILTER is one of the two or three living English Composers who seem to get nearest to the spirit of Shakespeare. The Suite we are to hear was written in 1922, and includes four pieces, the first three being the Introductions to the several Acts, and the last a dance that winds up the play. The titles are: (1) *Shepherd's Holiday*; (2) *Evening in the Forest*; (3) *Merry Pranks*; and (4) *Country Dance*.

THE origins of the tale of *Tristan and Isolde* (Isolt) are lost in legendry. Apparently it is an old Celtic romance. It was on the thirteenth-century version that Wagner based his great love-drama, a work which, in its kind, has never been surpassed.

The wonderful Prelude epitomizes the transcendent, passionate love of *Tristan and Isolde*.

LISZT'S popular piece is a musician's interpretation of one view of life—Lamar-tine's, in the poem in which he asks 'What is life but a series of preludes to the song that death begins?'

There is the Prelude of Love, and the tempests that break in upon its joy. There is another Prelude in which the unhappy lover seeks balm in quiet retirement from the world; but when the trumpet peals he rushes to the fight, finding his real strength in battle.

These ideas give Liszt scope for picturesque vivid music, in the Symphonic Poem we are to hear.

APOLLO



THE **HANDKERCHIEF FOR MEN OF TASTE**

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The **Classic HANDKERCHIEF**
Manufactured by **HERBERT WHITWORTH LTD.**
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Make money at home this easy new way

YOU can do it, too! YOU can surely earn from £5 weekly, perhaps much more. YOU, too, can be independent, free from any money worries, and happily occupied in this profitable work of Home Confectionery Making, that sells at amazingly high prices! Indeed, no man or woman need ever want for extra money of their own, now that the National Confectionery Industry offers them this wonderful money-making opportunity.

NO EXPERIENCE NECESSARY

No special ability or experience is needed for the work. We teach you everything—how to make the confections—and GUARANTEE TO PURCHASE YOUR SWEETS. You have only to follow the simple directions and you quickly learn how to make high-class confectionery, which brings handsome profits. A complete outfit and working materials are supplied FREE to every member of this wonderful organisation.

YOU TAKE NO RISK

You take absolutely no risk in this work. If you do not really make money at it, the experiment won't cost you a penny. But thousands of men and women are reaping rich rewards at the work; and they tell us they enjoy it more than anything they ever did before.

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Monday's Programmes continued (November 5)

2ZY MANCHESTER. 384.5 M 180 KC.

2.0 London Programme relayed from Daventry

3.15 The Northern Wireless Orchestra

Overture, 'Triumph' *Suppé*
 EDITH MALAND (Soprano)
 I am Titania *Ambroise Thomas*
 One morning very early *Sanderson*

ORCHESTRA
 Little Suite *Tchaikovsky*
 In the Troika; Nocturne; Creole Waltz

GORDON HAMILTON (Baritone)
 The Song of the Volga Boatmen
Chaliapine, arr. Koenemann

Linden Lea *Vaughan Williams*
 The Border Ballad *Cowen*

ORCHESTRA
 Selection of MAUX AIRS *Harry Wood*

TOM WINTER (Recitations)
 The Dandy Fifth (*Gaseway*)
 The Twins (*T. E. Weatherly*)

ORCHESTRA
 Intermezzo, 'Summer Night' *Strauss*
 The Bamboula *Coleridge-Taylor*

EDITH MALAND
 Sanctuary *Hewitt*
 A Pastoral *Veracini, arr. A.L.*
 Dawn, Gentle Flower *Sterndale Bennett*

ORCHESTRA
 Suite, 'An Evening Ramble' *Matt*

GORDON HAMILTON
 For a' that *Walford Davies*
 The Gentle Maiden *Somervell*
 The Stockrider's Song *James*

ORCHESTRA
 Selection, 'A Country Girl' *Caryll and Monckton*

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

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

9.35-11.0 'The Fifth of November'

By HOWARD PEACEY

Three Excerpts presented by THE STATION REPERTORY PLAYERS

Cast:

Conspirators:
 Robert Catesby LEO CHANNING
 Thomas Winter CHARLES NESBITT
 Robert Keyes TOM WILSON
 Frances Tresham HAROLD CLUFF
 Thomas Percy D. E. ORMEROD
 Thomas Bates A. E. WALLEN
 Ambrose Rookwood F. A. NICHOLS
 Sir Everard Digby MICHAEL VOISEY
 John Wright A. G. MITCHESON
 Christopher Wright H. R. WILLIAMS
 Guy Fawkes W. E. DICKMAN
 Thomas Wards TOM WILSON
 Anne Vaux HYLDA METCALF
 Sir Richard Walsh (Sheriff of Worcestershire)
 GEORGE BERNARD SMITH

Followers of the Conspirators, Sheriff's Men, etc.

Scene I. A lofty, dimly-lit vault underground in Robert Catesby's house at Ashby, on October 19, 1605. At the rear are two heavy doors which admit to a secret chapel. The conspirators are grouped round a table, with the exception of Thomas Bates, who stands on guard at the door.

Scene II. A room in a house behind St. Clement's, London, in the early evening of November 4, 1605. Catesby, Winter, Christopher Wright and Guy Fawkes are playing cards.

Scene III. The courtyard of Holbeach House, an old moated residence about four miles from Stourbridge, in Staffordshire, at sunset on November 8. The conspirators, together with their followers, are besieged by Sir Richard Walsh, and they have just repulsed an attack.

Other Stations.

5NO NEWCASTLE. 512.5 M. 260 KC.

2.0—London Programme relayed from Daventry. 2.30—Mr. James Holmes, B.Sc., 'Physical Geography—VI, A River as a Navigable Waterway.' 3.0—London Programme relayed from Daventry. 5.15—The Children's Hour. 6.0—London Programme relayed from Daventry. 6.15—S.R. from London. 6.30—For Boy Scouts. 6.45-11.0—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.


3.0—Broadcast to Schools. Schools Bulletin. 3.15—S.B. from Aberdeen. 3.30—Light Concert. The Station Orchestra. Josephine MacPherson (Mezzo-Soprano). 4.45—Organ Recital relayed from the New Savon Picture House. Organist: Mr. S. W. Leitch. 5.15—The Children's Hour. 5.58—Weather Forecast for Farmers. 6.0—Mrs. Alan Breck: 'Simple Sauces.' 6.15—S.B. from London. 6.30—Juvenile Organizations' Bulletin: The Boy Scouts. Major Malcolm Speir, M.C., Scottish Headquarters Commissioner for Rovers. 6.45—S.B. from London. 7.45—Scottish Humour Series—X. James Gibson reading Two Short Stories, 'An Interferin' Bessie' and 'The Tinker's Revenge.' 8.0—S.B. from London. 9.30—Scottish News Bulletin. 9.35-11.0—Variety. The Station Orchestra: Overture, 'The Arcadians' (Monckton and Talbot). William Gwin (Tenor): The Lilac (Rachmaninov); Souvenir (Lalo); O My Clarissa (arr. Dolmetsch); May Day Carol (Dennis Taylor) Kathleen Mitchell (Songs to Balalalka Accompaniment by Gregori Tcherniak): The Unruly Heart, The Wishing-Well, The Little Duck, and Simply Nothing! (arr. Julia Chatterton). The Orchestra: Morceau de Concert—Day Dreams (Haydn Wood), Gregori Tcherniak (Solo Balalalka); Russian Fantasia (arr. G. Tcherniak); Danse Mystique (G. Tcherniak); The Gay Village (arr. G. Tcherniak). Kathleen Mitchell (With Balalalka Accompaniment): The Little Goat (arr. Julia Chatterton); In the Garden (arr. Herbert Bedford). Winifred Nicholson (Pianoforte): Moment Musical, Op. 94, No. 2 in A Flat (Schubert). Rupert Bruce (Tenor): So sweet is Shee (17th Century) and My Lytell Prety One (16th Century) (arr. Dolmetsch); Moonlight (Schumann); The Gardener (Hugo Wolf). The Orchestra: Walts—The Chimes (Windsor). William Gwin and Rupert Bruce (Duets): Rlegy (Mozart); May Song (Schumann); After the Day (Tchaikovsky); Masquerade (Lull); Song from Ray Blas (Mendelssohn). Orchestra: March, 'The Liberators' (Audiello).

2BD ABERDEEN. 500 M. 600 KC.

3.0—Broadcast to Schools. S.B. from Glasgow. 3.15—Prof. J. Arthur Thomson: 'Natural History round the Year—VII. Meeting the Winter.' 3.30—Afternoon Concert. The Station Octet: March, 'Cleopatra' (Manzoni); Selection, 'The Gondoliers' (Sullivan). 3.45—J. J. Moran (Reciter): Bob McAllister's Canvass, The War-time Marriage (Moran). 3.55—Octet: A Compass Suite (Travens). 4.5—Alexander Cannon: The Cheery Philosopher (Lidgey); Gingham Gown (Penn); My Dreams (Tosti). 4.15—Octet: Four Spanish Pictures (Lazatti). 4.30—J. J. Moran: The Woin' o' Sandy McPee and Scots Curiosity (Moran). 4.40—Octet: Selection, 'Bric-a-Brac' (Monckton). 4.50—Alexander Cannon: Where my caravan has rested (Lohr); If I might come to you (Squire); Shipmates o' Mine (Sanderson). 5.0—Octet: 811ouettes (Ewing). 5.15—The Children's Hour. 6.0—Mrs. J. S. Sutherland, 'Preparing Cakes for Christmas Festivities.' I. 6.15—S.B. from London. 6.30—Juvenile Organizations' Bulletin. 6.45—S.B. from London. 7.45—Albert Whelan (The Australian Entertainer). 8.0—S.B. from London. 9.30—S.B. from Glasgow. 9.35—A Scottish Concert. Octet: Keltic Ballade (Waugh Wright). 9.40—Choir: Bonnie Scotland, I adore thee (arr. Challinor); O' a' the airts (arr. Bell); Roy's Wife o' Airdvalloch (arr. Crookshanks); Afton Water (arr. Barnard). 9.50—J. H. Shaw (Violoncello): She is fair and lause, Charlie is my darling (Old and New Versions); And Robin Gray, and Maggie Lauder (arr. D. Millar Craig). 9.58—Hugh McKay (Tenor): My Jo Janet (Diack); Nancy's hair is yellow like gowd (Kennedy-Fraser); Peetkins, and Och, hee Johnny lad (Diack). 10.8—Pipe Major John Reid: March 'Jeannie Carruthers' (McColl); Strathspey, 'Maggie Cameron, Reel, 'Miss Proud' and Slow March, 'After the Battle' (Traditional). 10.18—Choir: Scotland Yet (arr. Kerr); Ye banks and braes (arr. Mackenzie Forbes); O were my love yon hlae fair (arr. Crookshanks); Turn ye to me (arr. Roddie). 10.28—J. H. Shaw: My Lure in Germanie, The Brik Young Lad, My Nannie O!, and Katherine Ogle (Traditional), arr. D. Millar Craig). 10.35—Hugh McKay: Hurle Ossiatic Chant, A Barra Love Lib, Seabird to her Chicks, and A Kishmul Cradle Croon (Songs of the Hebrides) (arr. Kennedy-Fraser). 10.46—Pipe Major Reid: Slow March, 'Over the Sea to Skye,' March, 'Stirlingshire Militia,' Strathspey, 'Lady Loudon' (Traditional); Reel, 'Black Watch' (Clark). 10.55-11.0—Octet: The Devil's Elbow (Waugh Wright).

2BE BELFAST. 506.1 M. 980 KC.

12.0-1.0—Concert. The Radio Quartet. Albert Taylor (Baritone). 2.0-3.15—London Programme relayed from Daventry. 3.30—String Orchestra. Orchestra: St. Paul Suite (Holst)—Jig, Ostinato, Intermezzo, Finale; Two Melodies, Op. 53 (Grieg)—Norwegian The First Meeting; Serenade, Op. 48 (Tchaikovsky) Piece in the form of a Sonata. Walts, Elegy, Finale (Russian Theme). 4.0—A Vocal Interlude, Nora Stollery (Contralto). 4.12—Orchestra: Movements from Serenade in E Major (Dvorak); Two Bagatelles (Fletcher).—Valette, Pizzicato. Loin du Bal (Gillet); Monk Morris (P. Grainger). 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. 7.45—A Military Band Concert. Band: March, 'The Crown of Chivalry' (Fletcher); Overture, 'Morning, Noon and Night' (Supp); Selection, 'Tales of Hoffmann' (Offenbach). 8.16—Dookson and Cookson, the Peer the Plumber and a Piano. 8.30—Band: Keltic Suite (Foulds). Selection, 'Stop Flirting' (Gershwin); Morris Dance, 'Skipton Rig' (Holby). 9.0—S.B. from London. 9.35—Guy Fawkes Day. The Station Orchestra: Two-step, 'Catch Me' (Cooper); Overture, 'If I were King' (Adams). 9.58—John Armstrong (Tenor): Songs of London Town. 10.16—Orchestra: Selection, 'Bachchanalis' (Fluck); March, 'No Surrender' (Scusa). 10.30-11.0—Larry Brennan and his Piccadilly Revellers, relayed from the Plaza.




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- 10.15** The Daily Service
- 10.30** (*Daventry only*) TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 11.0** (*Daventry only*) Gramophone Records Miscellaneous
- 12.0** CONCERT IN THE STUDIO
NELLE MEYBAT (Soprano)
THE GEORGIAN TRIO
- 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'S ORCHESTRA
Conducted by G. ARNOLD EAGLE
From the Shepherd's Bush Pavilion
- 4.15** FOR SECONDARY SCHOOLS:
Mr. DESMOND MACCARTHY: 'Modern Men of Letters—IV, Henrik Ibsen'
- 4.30** LOUIS LEVY'S ORCHESTRA
(Continued)

TUESDAY, NOVEMBER 6
2LO LONDON & 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

7.45
A Programme
by the
Gresham Singers

5.15 THE CHILDREN'S HOUR:
'NICKEN-NOCKEN!'
—a Programme arranged by HELEN ALSTON,
wherein a strange and unexpected visitor becomes
a nuisance on a Great Occasion

6.0 Sir WILLIAM BEACH THOMAS: 'The Best of Autumn'—IV

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

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
SONG CYCLE, 'DIE SCHÖNE MÜLLERIN' ('THE FAIR MAID OF THE MILL') and OTHER SONGS by SCHUBERT

Sung by ROGER CLAYSON (Tenor)

UNGEDULD (Impatience).—All nature must bear the message to the beloved—'Thine is my heart, and shall be thine for ever.' But impatient love need wait for no messages; her eyes will know the unspoken thought, her heart will feel a heart's devotion.

Morgenruss (Morning Greeting).—The 'prentice stands beneath the maid's window, and, though she is asleep, bids her 'Good morning.' If she doesn't care for him, he will leave her; but he hopes she will not reject him. Like a true lover, he rhapsodies upon her charms.

Des Müllers Blumen (The Miller's Flowers).—He brings her a bouquet of forget-me-nots, and likes to think of the rest of the flowers standing beneath her window and whispering his love to her.

Thränenregen (Tear-drops).—The miller and the maid sat together by the brook, his heart full of love and longing. The rain began, and she left him with a light word—wondering.

Mein (Mine).—His uncertainty is resolved. She loves him, and all the world is full of his rapture.

7.0 Questions for Women Voters, IV—Prof. H. J. LASKE: 'How Laws are Made'

WHILE everyone realizes that laws exist, and must be obeyed, and even that they are essential to the continued existence of any society, there are few people who know in any detail how a law is actually made. This extremely interesting and important proceeding is the theme of this evening's talk by Professor Laske of the London School of Economics.

7.15 Musical Interlude

7.25 Prof. E. N. DE C. ANDRADE: 'Science in the Modern World—I, Science in the Home'

THE present era of history is frequently termed the era of scientific industrialism. The methods by which science is applied to the framework of modern civilization form the subject of a series of talks by Professor Andrade, of which this evening's is the first. Professor Andrade was for some years Physics Professor at the Artillery College, Woolwich. Recently he has been appointed to the Quain Chair of Physics in the University of

London. Listeners may already know his clearly-written book on 'Eugenics.' His subject tonight is science as embodied in almost every commonplace utensil about the house, and domestic civilization as the direct result of the scientific method.

7.45 THE GRESHAM SINGERS

Just like a melody Walter Donaldson
Ramona Mabel Wayne
Jogging along behind the old grey mare

John P. Long

Sweet and low Sir J. Barnby
In the hush of the twilight.. John P. Long

8.0-8.30 *Daventry only*

Mr. NORMAN WALKER: 'How to begin Biology—I, Questioning Nature by Experiments.' Relayed from Leeds

LEARNING out of books may be very interesting, but learning by experiment is purely fascinating. In this series of talks, Mr. Norman Walker will teach the elements of biology by conducting his listeners through a series of very simple experiments, requiring little more apparatus than a pocket lens, which illuminate the central biological facts. As a tutor and lecturer with thirty years' experience at Leeds University and with the W.E.A., he is well used to teaching biology to adults, and this course will give him a vastly wider field.

8.0 A MILITARY BAND CONCERT

PHYLLIS ARCHIBALD (Contralto)

TREFOR JONES (Tenor)

THE WIRELESS MILITARY BAND

Conducted by B. WALTON O'DONNELL

BAND
Andante and Rondo Capriccioso .. Mendelssohn

8.7 TREFOR JONES
The Stars Montague Phillips
The Poet's Life Elgar
Bonfires Hamilton Harty

8.15 PHYLLIS ARCHIBALD
Absence Easthope Martin
Sea Wrack Hamilton Harty

8.22 BAND
Danze Piemontesi (Nos. I and II) Sinigaglia

8.36 TREFOR JONES
The Little Waves of Baffin Bainton
The Cloths of Heaven Dunhill
To Myra York Bowen

8.43 PHYLLIS ARCHIBALD
From the Land of the Sky Blue Water *Cadman*
Three Fishers Hullah
Down in the Forest London Ronald

8.50 BAND
The Fairy Tarapatapoum, from French Suite
Foulds
March, 'Les Soldats qui passent' Costa

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

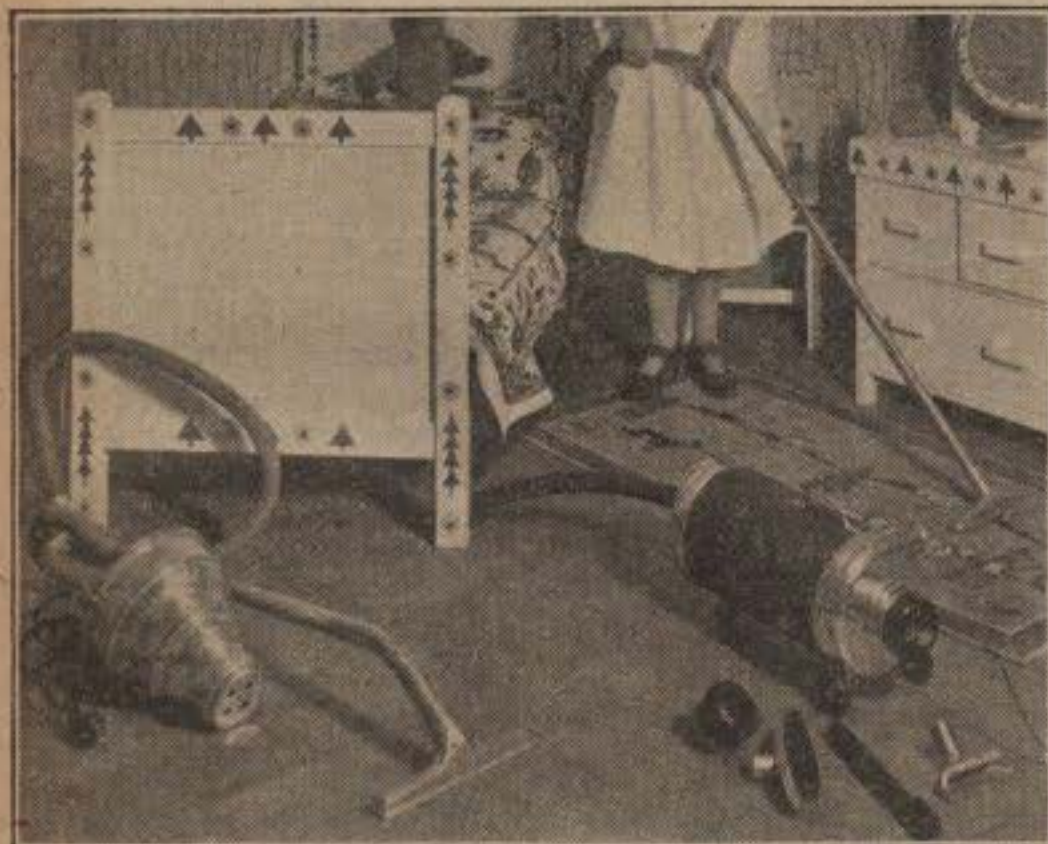
9.40 AIR RAIDS—V

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10.40-12.0 DANCE MUSIC: THE PICCADILLY PLAYERS, directed by AL STARITA, and THE PICCADILLY HOTEL DANCE BAND, directed by MORRIS HARFORD, from the Piccadilly Hotel



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SCIENCE IN THE MODERN HOME.

An imposing array of vacuum cleaners capable of cleaning anything and everything in the room—symptomatic of that incursion of science into the home about which Professor Andrade will talk this evening at 7.25.

8.35
The B.N.O.C. in
Act II of
The Magic Flute

TUESDAY, NOVEMBER 6

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

10.15
An Hour with
Our
Own Composers

- 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 FRANK CANTELL
FLORENCE HIGGITT (Soprano)
MARY ABBOTT (Pianoforte)
- 5.30 THE CHILDREN'S HOUR:
(From Birmingham)
'The Call of Autumn'—a Nature Sketch by
Dorothy Cooper
Songs by MARJORIE PALMER (Soprano) and
HAROLD CASEY (Baritone)
- 6.15 TIME SIGNAL, GREENWICH; WEATHER FORE-
CAST; FIRST GENERAL NEWS BULLETIN
- 6.30 JACK PAYNE
and the
B.B.C. DANCE ORCHESTRA
MARTYN HERBERT
(Character Songs and Impressions)
MAY JONES (American Songs and Impersonations)
- 8.0 THE MIDLAND PIANOFORTE SEXTET
(From Birmingham)
Leader, FRANK CANTELL
Suite of Four Characteristic Waltzes
Coleridge-Taylor
Romance *Tchaikovsky*
Poupée Valsante (Dancing Doll) *Poldini*
Suite, 'Summer Days' *Coates*



DORIS VANE,
an old favourite with the radio audience,
sings in the 'Hour with British Com-
posers' that will be broadcast tonight.

a few words. The Priests impose a test of silence on Tamino and Papageno, which the loquacious bird-catcher finds tiresome. All the chief characters have now been introduced except Papageno, a charming little Bird-Woman, who is won by the bird-catcher after some trouble, including an attempt of his to hang himself. Tamino leads Pamina safely through fire and water by the enchantment of a Magic Flute. At last all ends happily, the two pairs of lovers being greeted with general acclamation.

- 9.20 A VIOLIN RECITAL
by ISOLDE MENGES
Concerto in E Minor *Nardini, arr. Hauser*
Canzona and Dance *Mendner*
Sicliende and Rigaudon *Francaur, arr. Kreisler*
Serenade *Tod Boyd*
Scherzo Tarantelle *Wieniawski*
- 10.0 WEATHER FORECAST; SECOND GENERAL
NEWS BULLETIN
- 10.15 An Hour with British Composers
(From Birmingham)
THE BIRMINGHAM STUDIO AUGMENTED
ORCHESTRA
(Leader, FRANK CANTELL)
Conducted by JOSEPH LEWIS
'Britannia' Overture *Mackenzie*
DORIS VANE (Soprano), and Orchestra
The River *Elgar*
- 10.35 ORCHESTRA
Symphonic Rhapsody, 'Ehrenfels' (A Legend
of the Rhine) *Robert Chignell*
DORIS VANE
After *Elgar*
Passing Dreams *Quilter*
Blossom Time *Quilter*
- 10.55-11.15 ORCHESTRA
Variations on the Theme H. F. B. (The 'Helena'
Variations) *Bantock*
(Tuesday's Programmes continued on page 316.)

8.35 app. **The Magic Flute**
(Mozart)
Performed by
THE BRITISH NATIONAL OPERA COMPANY
Relayed from the Theatre Royal, Glasgow

Queen of the Night NOEL EADIE
Pamina (her Daughter) MIRIAM LICKITE
Tamino PARRY JONES
Sarastro (High Priest) NORMAN ALLIN
Papageno (a Bird-catcher) .. WILLIAM MICHAEL
Speaker BERNARD ROSS
Monastatos (a Slave) SYDNEY RUSSELL
1st Lady DORIS LEMON
2nd Lady MARJORIE PARRY
3rd Lady JUSTINE GRIFFITHS
1st Genius GWENETH EDWARDS
2nd Genius FRANCES FROST
3rd Genius ELLA BAILEY
1st Priest and Man in Armour LIDDELL PIDDIESON
2nd Priest and Man in Armour PHILIP BERTRAM
Conductor, LESLIE HEWARD

ACT II
Scene I. The Temple of Sarastro
Scene II. A Vault
Scene III. The Golden Tree
Scene IV. Same as Scene II
Scene V. A Garden
Scene VI. Isis and Osiris

MOZART'S last Opera, *The Magic Flute*, has one of the strangest plots possible. The young Prince, Tamino, goes through various adventures in trying to win the beautiful Pamina, daughter of the malignant Queen of Night. He is alternately helped by Three Genii and tempted by Three Ladies, these last servants of the Queen of Night. Papageno, a quaint, practical-minded bird-catcher, is also in search of a wife. Act II opens with a solemn Temple ceremony. Sarastro, the Chief Priest, and other Priests, accept Tamino and Papageno for initiation. In the next scene, Monastatos (Tenor), a Negro slave, who has designs upon Pamina (Soprano), finds her asleep. He is interrupted by her mother, the wicked Queen of Night (Soprano). Later, both are frustrated by Sarastro's arrival. The rest of the Opera must be summed up in

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Tuesday's Programmes continued (November 6)

5WA CARDIFF. 253 M. 850 KC.

- 2.30 London Programme relayed from Daventry
- 5.0 ISAAC J. WILLIAMS: 'The Marvels of the Mediterranean—I, Athens'
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 A RECITAL OF WELSH FOLK SONGS by ADA ROWLANDS-JAMES (Soprano)
- 7.25 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, 'Consecration of the House', .. Beethoven

BEETHOVEN wrote this Overture in 1822, for the opening of a new theatre in Vienna, on a day which was also the Emperor's name-day.

Beethoven's biographer, Schindler, told how the composer, while roaming with friends in the woods, walked apart for a while, and then showed them two themes for the Overture that he had jotted down in his sketch-book, saying that one might effectively be worked in his own style, and one in that of Handel.

Of course, the Overture is true Beethoven, not just an imitation of Handel, of whose style there is no more than a pleasant flavour.

It is a dignified and jubilant piece, appropriate to the celebration of the two events which brought about its composition.

MAY HUXLEY (Soprano) and Orchestra

Ah Fors e Lui ('Traviata') .. Verdi

ORCHESTRA
Concerto, No. 5, in D Minor, for Two Violins and Orchestra.....Bach (Violins—ALBERT VOORSANGER and FRANK THOMAS)

THE Movements of the Concerto are as follows:—

FIRST MOVEMENT. The interest of this lies in a happily bustling tune, taken up in alternation by the two Violin parts. Sometimes one Solo Violin starts a tune, which is then taken up (almost in Fugue style) by the other.

Note especially the opening tune; this is important. It often recurs, and may be looked upon as the main tune of the Movement.

SECOND MOVEMENT. This is a very expressive Movement, and has become famous. We have, in fact, a Violin duet with a quiet accompaniment.

THIRD MOVEMENT. In spirit, style, and construction this is so like the First Movement as to call for little description.

The Solo Violins begin in imitation at a mere beat's distance, and keep up a vigorous and cheerful motion all through.

ORCHESTRA

Symphony, in D Minor (The 'Clock') .. Haydn

A FEW of Haydn's Symphonies have received nicknames—*The Bear*, *The Hen*, and so on, that are not always easy to account for. The clue to the nickname, *The Clock*, is not at once clear when the Symphony begins, for it is only in the Second Movement that we hear the 'tick tock' rhythm from which the work has taken its name.

The First Movement begins with the conventional slow Introduction, after which, quite inconspicuously, but most happily, follows a scampering, quick Movement, in which the

Strings dash up and down, like a group of children chasing each other.

The Slow Movement has the 'clock' rhythm as an accompaniment to a charming First Violin Tune. This, with a Minor key episode, makes up the short piece.

The Third Movement, the usual Minuet, is one of the countrified dances that Haydn loved to write.

The Fourth Movement has, as text, a passage first given out by Strings. It comes up several times, with intervening episodes, and finally is used as the basis of a Fugue, short but very briskly pursued. The Full Orchestra then gives it out in glory, and with a final scamper we come to the end of the Movement and of the Symphony.

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 S.B. from Cardiff



E.N.A.

THE FIRST METROPOLIS OF THE WESTERN WORLD.

A wonderful view of Athens, with the ruins of the Acropolis gleaming whitely in the sun. Mr. Isaac J. Williams will talk about Athens in the first of his new series of talks from Cardiff at 5.0 today.

- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 S.B. from Cardiff
- 7.25 S.B. from London
- 7.45 S.B. from Cardiff
- 9.0 S.B. from London
- 9.35 Musical Interlude. Relayed from London
- 9.40-12.0 S.B. from London

6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 Lieut.-Col. J. H. COOKE: 'A Corner of Downland'
- 7.15-12.0 S.B. from London (9.35 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: *Opportunities! Now you all have a chance!*
- 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: 'The Educational Value of the School Play. How to select a school play—its necessary organization'
- 7.15-12.0 S.B. from London (9.35 Local Announcements)

2ZY MANCHESTER. 384.8 M. 780 KC.

12.0 FORTHCOMING MUSICAL EVENTS OF THE NORTH

A Gramophone Lecture Recital by MOSES BARTIZ

- 1.0 MOLLIE WOLLASTON (Pianoforte)
Prelude in A Flat Chopin
Concert Study in F Minor Liszt
The Frolics of the Gnomes Grieg
A Sketch Grieg

1.15-2.0 THE TUESDAY MIDDAY SOCIETY'S CONCERT

Relayed from the Houldsworth Hall

LILIAN GRINDROD (Pianoforte)
ANNIE PIMBLOTT (Contralto)

- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR S.B. from Leeds
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 WRITERS OF THE NORTH—XIII
Mr. FILON YOUNG: Reading, 'An Irish Monastery,' from his book 'Ireland at the Cross Roads'
- 7.15 S.B. from London

7.45 Northern Bands and Choirs—III

FROM MANCHESTER

THE IRWELL SPRINGS BAND, conducted by HARRY BARLOW

March, 'The God of Thunder' Howgill
Overture, 'Zampa' Herold

FROM HULL

- 8.1 THE HULL GLEE MEN
Music all powerful Walmisley
Early one morning arr. Dunhill
Song of the Pedlar Lee Williams

FROM MANCHESTER

- 8.11 BAND
Selection, 'Rienzi' Wagner

FROM HULL

- 8.23 GLEE MEN
It was a lover Dunhill
How beautiful is night Kearton
To Celia Lee Williams

FROM MANCHESTER

- 8.33 BAND
Movements from Ballet, 'Coppelia' Delibes

Programmes for Tuesday.

FROM BULL

8.43 GLEE MEN
Feasting, I watch Elgar
He that hath a pleasant face Hatton
The long day closes Sullivan

FROM MANCHESTER

8.53 BAND
March, 'Dawn of Freedom' Lotter
9.0 S.B. from London (9.35 Local Announcements)
10.40-12.0 DANCE MUSIC: BERTINI'S DANCE BAND, relayed from the Tower Ballroom, Blackpool

Other Stations:

5NO NEWCASTLE. 512.5 M. 960 kc.
12.0-1.0:—London Programme relayed from Daventry. 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. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.0:—Mr. Percy Hall: 'Open-Air Sketches—1, The Last Salmon of the Season.' 7.15:—S.B. from London. 7.45:—Albert Whelan (The Australian Entertainer). 8.0:—'Heart's Desire.' A Comic Opera en Casserole. Specially written for broadcasting by Mabel Constanduros. 9.0:—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.
11.0-12.0:—Gramophone Records. 3.0:—Broadcast to Schools. S.B. from Dundee. 3.15:—Musical Interlude. 3.30:—Jean Jacques Oberlin: Elementary French—Poésie—Béranger: 'Les Adieux de Marie Stuart' (Salvi), au besoin, d'une autre poésie. 3.40:—Dance Music relayed from the Locarno Dance Salon. 4.15:—Concert. The Station Orchestra: March, 'The Spirit of Paganini' (Fischer). Julia Evelyn Mather (Contralto): Walt (D'Hardelot); Your Smile (Forster); Rosette, do you recall? (Morris); Macushla (MacMurroch). Orchestra: Suite, 'The Nuptials' (Howgill); Bridal March; Valse (Dance of Bridesmaids); Love Scenes; Farandole (Dance of the Guests). Julia Evelyn Mather: The Parting Hour and Spring Again (Ellen Wright); The Nightingales of Lincoln's Inn (Oliver). Orchestra: Prelude Music for Strings and Piano (Harrison). Selection, 'L'Enfant Prodigue' (Wormser). 5.15:—The Children's Hour. 5.55:—Weather Forecast for Farmers. 6.0:—Dr. Graham Buchanan: 'A Voyage with Mecca Pilgrims.' 6.15:—S.B. from London. 7.0:—S.B. from Edinburgh. 7.15:—S.B. from London. 7.45:—The Land of Romance. A Border Programme. The Station Orchestra: Border Rhapsody (Baker) (First Performance) (Conducted by the Composer). Robert Burnett (Baritone): Bowle Dens of Yarrow (Orchestral Accompaniment) (T. S. Drummond); Willy's rare and Willy's fair (Stephen-Barnett); Border Ballad (Orchestral Accompaniment) (F. Cowen). Jean Downs will speak the following Border Ballads: Thomas the Rhymer, The Dowle Dens of Yarrow, The Wife of Usher's Well, and The Lament of the Border Widow (Border Book of Verse). The Station Male Voice Chorus and Orchestra: 'Percy Reed,' a Scottish Border Ballad by Hamish MacCann (First Performance in Scotland). 'An Afternoon Call.' A Humorous Border Sketch by Jean Lang. 9.0-12.0:—S.B. from London.

2BD ABERDEEN. 500 M. 600 kc.
11.0-12.0:—London Programme relayed from Daventry. 3.0:—Broadcast to Schools. S.B. from Dundee. 3.15:—S.B. from Glasgow. 3.40:—Dance Music by Len Russell and his Orchestra, relayed from the New Palais de Danse. 4.15:—Studio Concert. The Station Octet: March, 'Light of Foot' (Alford); Suite, 'The Willow Pattern Plate' (Cons). 4.30:—Elizabeth Hazel (Soprano): Praise (Haydn Wood); Green Hills of Somerset (Eric Coates); Advice (Molly Carew). 4.40:—Octet: Inisfall (Ansell). 4.50:—Elizabeth Hazel: The Road of Looking Forward (Hermann Löhr); One morning, very early (Willied Sanderson); Moon Dances (Eric Coates). 5.0:—Orchet: Suite, 'Romantique' (Bath). 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. 7.45:—S.B. from Glasgow. 9.0:—S.B. from London. 9.35:—S.B. from Glasgow. 9.40-12.0:—S.B. from London.

2BE BELFAST. 508.1 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: Piano-forte Jazz. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.45:—Chamber Music. Quintet: Quintet for Piano-forte, Oboe, Clarinet, Bassoon, and Horn in E Flat, Op. 16 (Beethoven). 8.5:—Dorothy D'Orsay (Contralto): Songs from 'Woman's Love and Life' (Schumann): 'Since I looked upon him—He, of all the best; I can not, dare not believe it; Come to my heart; Now hast thou for the first time hurt me sore.' 8.17:—Quintet: Quintet for Violin, Two Violas, Violoncello, and Cor Anglais, No. 3, Op. 407 (Mozart). 8.32:—Dorothy D'Orsay: Come again, Flow not so fast, ye fountain's, Pain would I change that note (Dowland, arr. Keel); The Evening Hymn (Purcell). 8.44:—Trio: Muzette for Oboe, Clarinet, and Bassoon (Pfeifer). Quintet: First Movement from Quintet for Flute, Oboe, Clarinet, Bassoon, and Horn (Wolstenholme). 9.0-12.0:—S.B. from London.

TALKS OF THE MONTH.

Several important series of Talks begin this month. The attention of 5XX listeners is called particularly to that which Mr. Norman Walker is giving on Biology which will involve certain experiments which they can carry out at home.

LISTENERS will be interested to hear of the new series of broadcast talks which begin this month.

Among them are one or two departures from the ordinary scheme of things which should prove particularly attractive.

On Tuesdays, at 7.25 p.m., Professor E. N. da C. Andrade introduces a new series on 'Science in the Modern World.' These talks provide information on subjects not to be found in any text books, as they deal with the very latest contributions of science to our everyday life. Those who have read Professor Andrade's book on Engines will be prepared for some really attractive and stimulating talks. Also on Tuesdays, at 8.0 p.m., broadcast from Daventry 5XX only, there will be six talks on 'How to begin Biology,' by Mr. Norman Walker. Mr. Walker has a theory of his own about the teaching of science, and listeners are to have the opportunity of working actually with him by means of some simple experiments which he is going to suggest and which his talks will illustrate. He has prepared a pamphlet which gives a full account of each of his six talks, and further arrangements have been made for listeners to be able to procure a small parcel of materials to be used in the experiments which he suggests. This is something quite new, and should prove a most intriguing venture. The parcel of materials has been specially prepared under Mr. Walker's supervision, and it can be obtained, price 2s. 6d., post free, on application to Mr. Alfred Millard, c/o The B.B.C., Savoy Hill, W.C.2. You should write at once for your parcel so as to be well prepared for Mr. Norman Walker's first talk, which will be broadcast on Tuesday, November 6.

Other interesting talks starting shortly are a course of four talks on 'Amateur Dramatics,' by Mr. Geoffrey Gilbey and Mrs. Penelope Wheeler, which are primarily intended to interest younger listeners, especially members of Boys' and Girls' Clubs. These talks will be on Wednesdays, starting on October 24, and will be followed by a series on 'Salesmanship,' by Mr. C. C. Knights. This is another new departure in our programme which should prove of great interest to those listeners who are, in one way or another, interested in trade and commerce.

On Thursdays, Mr. G. D. H. Cole, the well-known W. E. A. tutor, who is Reader in Economics in the University of Oxford, starts a new series on 'Modern Britain in the Making.' His talks deal with that period of the history of England which we know as the great 'Industrial Revolution' from the days of Daniel Defoe to the days of Cobden and Bright. The pamphlet on his talks is full of rare illustrations and of useful advice to listeners who have formed groups and really want to study and discuss this subject.

Another series of great importance is that on 'Tendencies in Industry Today.' This is a subject in which we are all interested and which affects us all. Lord Melchett gives the first talk and will be followed in turn by Mr. Walter M. Citrine, Mr. H. D. Henderson, Major Walter Elliot, Miss Lynda Grier, and the Rt. Hon. Sir Herbert Samuel. Here again a pamphlet is ready waiting for listeners, which can be had on application to the B.B.C. or any of its local stations.

We hope that many more groups will be formed at the fireside, and in clubs and schools, to get the best out of these talks and to test the exciting possibilities of frank discussion of the many different subjects provided in the programme.

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A CALL TO PEACE

The full Programme (including hymns) of the MEETING to be BROADCAST from TRAFALGAR SQUARE at 2.30 p.m. on ARMISTICE DAY is published in the Armistice Double Number of "St. Martin's Review," which is devoted to the Cause of Peace and also includes:

- A History of the Pact *Vernon Bartlett*
- Is War Unlikely? *Prof. Delisle Burns*
- Peace and Prosperity *Ben Turner*
- British and American Relations *J. A. Spender*
- The Rising Generation *Dr. Cyril Norwood*

and many other articles of special interest, also the usual features.

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- 10.15 a.m. The Daily Service
- 10.30 (Daventry only) TIME SIGNAL, GREENWICH;
WEATHER FORECAST
- 11.0 (Daventry only) Gramophone Records
Trio in D Minor Mendelssohn
- 12.0 A BALLAD CONCERT
CONSTANCE BULL (Contralto)
LLOYD HUWS (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--
VII, Snails'
- 2.55 Musical Interlude
- 3.0 Mr. J. C. STOBART and Miss
MARY SOMERVILLE: 'The Founda-
tions of English Poetry'
- 3.30 Miss GRACE HADOW: 'Way-
faring in Olden Times—I, English
Roads'
- 3.45 A Light Classical Concert
RACHEL NEILL FRASER
(Contralto)
DAVID WISE (Violin)
JOHN PAUER (Pianoforte)
DAVID WISE and JOHN PAUER
Sonata in A Handel
- 4.0 RACHEL NEILL FRASER
The Bens of Jura ('Songs of the
Raasay Love Lilt) Hebrides')
Lament of MacLennan of Argour
(Songs of the North')
Sea Reiver's Song ('Songs of the
Hebrides')
The Dreary Steppe Grechaninov
Wie Melodien zieht es }
Immer leiser wird mein } Brahms
Schlummer }
- 4.15 DAVID WISE and JOHN PAUER
Sonata in A Franck
- 4.45 AN ORGAN RECITAL by
EDWARD O'HENRY
From Madame Tussaud's Cinema
- 5.15 THE CHILDREN'S HOUR:
'There are fifty-seven ways
Of constructing tribal lays,
And every blessed one of them is right.'
This important principle will be illustrated in
conjunction with an old and popular Nursery
Rhyme suitably handled (and mishandled)
- 6.0 A Recital of Gramophone Records
- 6.15 TIME SIGNAL, GREENWICH; WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN
- 6.30 The Week's Work in the Garden, by the
Royal Horticultural Society
- 6.40 Musical Interlude
- 6.45 THE FOUNDATIONS OF MUSIC
SONG CYCLE, 'DIE SCHÖNE MÜLLERIN'
(THE FAIR MAID OF THE MILL)
and OTHER SONGS
by SCHUBERT
Sung by ROGER CLAYSON (Tenor)

PAUSE (Suspense). He is filled with
vague disquiet, in the midst of his joy.
He hangs up his lute with a green ribbon upon
it, for the song that once came to him comes no
more. His heart is too full for song.

WEDNESDAY, NOV. 7

2LO LONDON & 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

Mit dem grünen Lautenbande (With the
Green Ribbon). He remembers that she said
her favourite colour is green. He will cut off
the green ribbon and send it to her, as a symbol
of everlasting love.

Der Jäger (The Huntsman). A rival appears,
and the miller is jealous.

Eifersucht und Stolz (Jealousy and Pride).
Why does the brook rage so? It is because the
rival has come, and it is sympathizing with the
miller? He bids it turn back and upbraid the
faithless maiden; but, he adds, don't tell her of
my pain.

Die liebe Farbe (The Favourite Colour). He
meditates sadly on his favourite colour, green—
the colour that she loved, and the colour of the
huntsman's coat. He is a huntsman now. The
hunt must end in death, and the green turf will
cover him.



SANGER'S CIRCUS—STAGED BY BASIL DEAN.

The second in the series of talks by well-known figures of the theatre
will be broadcast tonight by Mr. Basil Dean. This picture shows the
supper scene in the present production of *The Constant Nymph* (of which
Mr. Dean is both producer and part-author), with Mr. Raymond Massey,
as Lewis Dodd, second from the right, and Miss Jean Forbes-Robertson,
as Tessa, beyond.

7.0 Ministry of Health Talk: Professor S. Russ,
Professor of Physics, Middlesex Hospital, 'The
Ultra-Violet Ray'

IF one were assessing the benefits conferred
on humanity by the various scientific
developments of the last twenty years, one would
have to give a very high place to the ultra-violet
ray. The really marvellous healing qualities
of the ray will be described by the Professor of
Physics at the Middlesex Hospital in this evening's
talk.

7.15 Musical Interlude

7.25 Mr. GEOFFREY GILBEY and Mrs. PENELOPE
WHEELER: 'Amateur Dramatics—III, Some
Stage Hints'

IN the third talk of this series Mrs. Wheeler
discusses such entirely practical questions
as the best size for the dramatic society's stage,
lighting, scenery, and decoration. She goes on
to consider such points as the best way to 'fake'
cheap stage properties, the always difficult
problem of costume, and the vital matter of
make-up—always a trap for amateurs. She
also explains the meaning of various common
stage expressions.

8.0
A Turn from the
London
Palladium.

7.45 Vaudeville

SANDY ROWAN (Scottish Comedian)
KATHLEEN HAMILTON (My Impression of People
I have heard and never seen, and People I have
seen and never heard)

CYRIL SHIELDS (Entertainer)
JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
LONDON PALLADIUM VARIETY ITEM

9.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

9.15 Mr. BASIL DEAN
AIMS AND IDEALS IN THE THEATRE

IF anyone were to be asked who was the best-
known producer at present on the English
stage, the answer, nine times out of ten, would
be Mr. Basil Dean. Ever since his association
with Mr. Rea, who first brought him to London,
he has remained one of the most striking and
interesting theatrical figures of the
time; as interesting for his failures,
such as his superb production of
Will Shakespeare, as for his successes
such as Flecker's *Hassan* and *The
Constant Nymph*. It is to be hoped
that neither the film nor the talking-
film will seduce him from the legiti-
mate theatre. Actors speak of him
with awe. What better compliment
or testimonial can a producer desire?

9.30 Local Announcements; (Daventry
only) Shipping Forecast

9.35 AN ORCHESTRAL
CONCERT

DOROTHY HELMRICH (Contralto).
JOHN ARMSTRONG (Tenor)
THE WIRELESS STRING ORCHESTRA
Conducted by JOHN ANSELL
Sinfonietta, Op. 22 .. Gustav Jensen

9.55 DOROTHY HELMRICH, and
Orchestra
Agnus Dei Biset
Song of the Water Maiden .. Peterkin

10.2 ORCHESTRA
Doll Minuet Von Blon
Crisantem Puccini
Air de Danse } Grétry, arr. Sandes
Tambourin .. }

10.12 JOHN ARMSTRONG, with
Orchestra
Two Poems of Milton:
Let me wander not unseen .. Handel
No Phœbus sinketh in the West
Arne, arr. J. H.

10.20 ORCHESTRA
Tanzweisen (Dance Tunes) Paul Tiedemann
Intimité Moszkowski

10.30 DOROTHY HELMRICH
Silent Noon Vaughan Williams
The Caravan Martin Shaw
The Oak Tree Bough Bairstow
Stars all dotted over the sky Sharps
Dr. Foster Hughes

10.38 ORCHESTRA
Petite Suite Académique J. D. Davis
Infants' Patrol Gillet

10.50 JOHN ARMSTRONG
Phyllis with the dreaming eyes R. Chignell
Diaphenia W. Denis Brown
Spring Sorrow John Ireland
Piggessie Peter Warlock

10.57 ORCHESTRA
Irish Reel, 'Molly on the Shore' Grainger

11.0-12.0 DANCE MUSIC: JACK PAYNE
and the B.B.C. DANCE ORCHESTRA
(Wednesday's Programmes continued on page 320.)

CHARACTERS
from
DICKENS



LITTLE NELL AND
HER GRANDFATHER

"Poor Nell!" murmured the old man. "Thy cheek is pale, and thine eyes heavy, but thou wilt soon be well again, and merry, too."

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WEDNESDAY, NOV. 7

5GB DAVENTRY EXPERIMENTAL

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3.0 & 8.30

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3.0 A MILITARY BAND PROGRAMME

(From Birmingham)

THE BIRMINGHAM MILITARY BAND

Conducted by W. A. CLARKE

Overture, 'Fingal's Cave' Mendelssohn
HILDA ABBOTT (Soprano)
The bonny lad that's far awa' }
The Tear Song } Schumann
The Rose and the Lily }

3.18 BAND

Idyll, 'A Lancashire Ramble' Arthur
Polonaise Chopin

3.30 NIGEL DALLAWAY (Pianoforte), and Band
Pianoforte Concerto in A Minor, Op. 16 (First
Movement) Grieg, arr. O'Donnell

HILDA ABBOTT

Cherry Stones } (from 'Now we are Six') Milne
Wind on the Hill }
A Visit from the Moon Dunhill
The Knight of Bethlehem Thomson

3.48 BAND

Selection, 'The Rhinegold' Wagner
Suite of Five Pieces Chaminade

4.10 NIGEL DALLAWAY

Romance in F Sharp, Op. 28 Schumann
Andante and Rondo Capriccioso, Op. 14
Mendelssohn

BAND

March, 'Tannhäuser' Wagner

4.30

JACK PAYNE

and THE B.B.C. DANCE ORCHESTRA

5.30 THE CHILDREN'S HOUR (From Birmingham):
'The Result of a Bath,' by Nicolina Twigg
Songs by MARY POLLOCK (Soprano)
'Traditional Sayings and Superstitions—Cats
and Dogs,' by William Hughes.
JACKO and TONY will Entertain

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

6.30

Light Music

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA

Conducted by FRANK CANTELL

A Children's Overture Quilter

QUILTER'S Overture is a delightful piece made by stringing together the following children's songs: *Boys and girls, come out to play, Upon Paul's steeple stands a tree, Dame, get up and bake your pies, I saw three ships come sailing by, Sing a song of sixpence, There was a lady loved a swine, Over the hills and far away, The frog and the crow, A frog he would a-wooing go, Baa, baa, black sheep, Here we go round the mulberry bush, and Oranges and lemons.*

FLORENCE CLEETON (Soprano)

Dance, little Friend Brewer

The First Spring } ('Songs from Love's Garden')
Roses for You } Drummond
Summer Begins }

6.52 ORCHESTRA

Selection, 'Tip-Toes' Gershwin
FRANK THOMPSON will Entertain

7.15 ORCHESTRA

Waltz, 'Venus on Earth' Lincke

FLORENCE CLEETON

Sun Flakes Phillips

The Connemara Shore Fisher

If you should go Richards

FRANK THOMPSON, further Entertainment

7.40 ORCHESTRA

Suite of Ballet Music, 'Hamlet' Thomas

8.0

In the Forests of the Night

(From Birmingham)

An Episode in One Act by JOHN POLLOCK

Archibald Trevor STUART VINDEEN
Tom Mainwaring TERENCE MAXWELL
The Woman JANET ECCLES
L'Anguille W. H. HAYWARD

A Policeman and a Footman

Strange things happen in the heart of civilized London, even in these modern times. It is past midnight when down a gravel path in Hyde Park come Archibald Trevor and Tom Mainwaring, returning from the Club.

Incidental Music by the BIRMINGHAM STUDIO ORCHESTRA

8.30 A MILITARY BAND CONCERT

ALICE LILLEY (Soprano)

TOM KINNIBURGH (Baritone)

THE WIRELESS MILITARY BAND

Conducted by B. WALTON O'DONNELL

Rhapsody No. 6 (Carnival at Buda Pesth) Liszt

8.40 TOM KINNIBURGH

I attempt from love's sickness to fly Purcell
When a maiden takes your fancy Mozart

8.48 ALICE LILLEY

The Songs my Mother sang Grimshaw
The Enchanted Glade Barker
Devotion Haydn Wood

8.55 BAND

Waltz from 'Eugene Onegin' Tchaikovsky

9.7 TOM KINNIBURGH

An Interlude } Easthope Martin
The Tune of Open Country }

9.15 ALICE LILLEY

The Second Minuet Besty
Happy Summer Song Carne
Love the Jester Phillips

9.22 BAND

Three Irish Pictures John Ansel

9.30 A Welsh Programme

S.B. from Cardiff

NATIONAL ORCHESTRA OF WALES

Paraphrase on 'Men of Harlech' (Welsh Rhapsody) German

9.36 LEILA MEGANE (Contralto) and Orchestra

Ym Min Mor } T. Osborns Roberts
Bedd fy Nghariad..... }

9.42 ORCHESTRA

Two Dances for String Orchestra Vincent Thomas
Lady Margaret's Minuet; Lady Mary's Gigue

9.50 WALTER GLYNNE (Tenor)

Yr Eos Joseph Parry
Wrth fynd efe Dew i Dywyn arr. Hubert Davies
Y iam A'i Babau arr. John Thomas
Mae nghariad yn Venus .arr. Megan Glantaco

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 Welsh Programme (Continued)

LEILA MEGANE

Deryn Pur Somervell
Ymson Osborns Roberts
Hufen Melyn Lloyd Williams

10.25 J. EDDIE PARRY

An Interlude of Welsh Humour

10.35 ALWYN JONES

Pennillion Singing on Welsh Traditional Airs

10.45 ORCHESTRA

Scherzo and Finale (The Welsh Symphony)

Cowen

11.0-11.45 DANCE MUSIC: JACK PAYNE and THE B.B.C. DANCE ORCHESTRA

Wednesday's Programmes cont'd (November 7)

5WA CARDIFF. 353 M. 850 KC.

1.15-2.0 A Symphony Concert

Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
 Symphony No. 4, in B Flat *Beethoven*

HAPPINESS came to Beethoven when, in 1806, he became engaged to the Countess Therese of Brunswick. The engagement, alas, came to nothing in the end, but for the time being the Composer was in bliss; and this Symphony, written soon after that happy period began, was surely affected by his joyful feelings, for it is one of the most exhilarating of all the nine Symphonies.

It is in four Movements.
FIRST MOVEMENT. A slow Introduction precedes the lively Movement, whose first main tune is heard on Strings and answered by Woodwind. The second main tune is a rustic little phrase in Bassoon, then Oboe, then high up in the Flute, which prolongs the Tune.

This leads into other tunes—first a boisterous one, then a quiet, conversational one in Woodwind. There is still more material, but this is the most important, and rules a delightful piece in which some attractive novelty is for ever cropping up.

SECOND MOVEMENT. This is in strict 'Sonata' form. It opens with a sustained, song-like first main tune in Strings. This is repeated by Woodwind, with decoration in Violins and *piccato* (plucked) accompaniment in the lower Strings. Afterwards, something of a climax is developed by full Orchestra. When this dies down, the Clarinet gives out the second main tune, another song-like melody. There is a soft string accompaniment. After this there is a very brief development section, followed by a regular recapitulation of the two main tunes.

THIRD MOVEMENT. A gay Minuet (with the usual 'Trio' as contrast in the middle) needs no special description. For once, however, Beethoven, after repeating his Minuet, gives both Minuet and Trio again, making a five-section piece.

FOURTH MOVEMENT. A glorious bit of the cheeriest Beethoven, this, woven out of the usual two main tunes (first going off at once, and second entering, after a full orchestral climax and a dying down of the excitement, quietly and expressively.)

2.30 BROADCAST TO SCHOOLS:
 I. TOYE WARNER STAPLES: 'Stars and their Story—I, Stars which never set'

2.55 London Programme relayed from Daventry

3.45 THE STATION TRIO:
 FRANK THOMAS (Violin); RONALD HARDING (Violoncello); HUBERT PENGELLY (Pianoforte)
 Trio in C Minor (1st Movement) . . . *Mendelssohn*

THE two Trios which Mendelssohn wrote for Piano, Violin and Cello do not rank among his most famous works, but they are admirable examples of his sincerity and tunefulness, and every Movement in them is put together with great accomplishment.

The First Movement of the C Minor Trio (the Composer's Op. 66, dedicated to Spohr) has capital vigour and good tunes.

GRETA THOMAS (Soprano)
 Sing, Joyous Bird *Montague Phillips*
 I've been roaming *Horn*
 Song my mother taught me *Deorak*

TRIO
 Fantaisie on Irish Airs *Arnold Trowell*

GRETA THOMAS
 Cuckoo *Martin Shaw*
 Idyll *Gerald Williams*
 Lullaby *Grechaninov*

TRIO
 Trio in D Minor (Slow Movement) . . *Mendelssohn*

4.45 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 A Welsh Programme

Relayed to Daventry Experimental

NATIONAL ORCHESTRA OF WALES
 Paraphrase on 'Men of Harlech' (Welsh Rhapsody) *German*

GERMAN'S Rhapsody, first produced at the Cardiff Festival of 1904, is built in four sections, roughly corresponding to the four Movements of a Symphony, though it has not quite the close development of themes which generally characterizes such a work.

The March is the Last Movement of the Rhapsody. It is founded on *The Men of Harlech*, fragments of which tune are heard from here, there and everywhere in the Orchestra; then the whole tune is given out, still softly. The excitement is cleverly worked up, a subsidence for a few moments leading to a still bigger climax, when the whole Orchestra is soon glorying in the March. Then the pace quickens, and the end is reached in a magnificent outburst of triumphant joy.

LEILA MEGANE (Contralto)
 Ym Min Mor *T. Osborne Roberts*
 Bedd Fy Nghariad *T. Osborne Roberts*

ORCHESTRA
 Two Dances for String Orchestra *Vincent Thomas*
 Lady Margaret's Minuet; Lady Mary's Gigue

WALTER GLYNNE (Tenor)
 Yr Eos *Joseph Parry*
 Wrth fynd efo Dew i Dywyn *arr. Hubert Davies*
 Y Fam A'i Baban *arr. John Thomas*
 Mae nghariad yn Venus . . *arr. Megan Glantawe*

ORCHESTRA
 Miniature Suite *Maldwyn Price*

LEILA MEGANE
 Deryn Pur *Somervell*
 Ynson *Osborne Roberts*
 Hufen Melyn *Lloyd Williams*

J. EDDIE PARRY

An Interlude of Welsh Humour

ALWYN JONES

Pennillion Singing on Welsh Traditional Airs.

ORCHESTRA

Scherzo and Finale (The Welsh Symphony)

Cowen
IN his book of reminiscences: 'My Art and My Friends,' Sir Frederick Cowen says of his 'Welsh' Symphony: 'I do not remember at the moment whether I gave it this title myself, but in any case it had a certain amount of Celtic flavour about it, and I expect its composition was not unconnected with the recollections of my rambles, my broken-down old piano, the hymn-singing, and the honeymooners of two years before' (in the summer of 1882, when he had spent some weeks in Wales at a little country place called Tan-y-Bwch).

11.0-11.5 Local Announcements

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

1.15-2.0 S.B. from Cardiff

2.30 S.B. from Cardiff

2.55 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

(Wednesday's Programmes continued on page 322).

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(Exact date of Birth).....

R.T. 2/11/28.

Wednesday's Programmes continued (November 7)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

2.30 London Programme relayed from Daventry
 6.15-11.0 S.B. from London (9.30 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

2.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR:
 'Here we are and here we'll stay
 Till the number seven is wiped away'
 So 'The Seven Little Men' (E. Miles) will tell you
 6.0 London Programme relayed from Daventry
 6.15-11.0 S.B. from London (9.30 Mid-week Sports Bulletin, 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'—VII; Two Poems—'The Daffodils,' by Wordsworth; 'To Daffodils,' by Herrick. S.B. from Sheffield
 3.20 THE NORTHERN WIRELESS ORCHESTRA
 Prelude, 'Eve' Massenet
 3.30 London Programme relayed from Daventry
 3.45 ORCHESTRA
 Overture in C Mendelssohn
 Suite, 'Africana' Thurban
 GERTRUDE NEWSHAM and DOROTHY LOFTHOUSE
 Sonata in G Minor for two Violins Handel
 ORCHESTRA
 March, 'Men of Valour' Klover
 Waltz, 'La Plus que Lente' Debussy
 Serenade for Strings Elgar
 GERTRUDE NEWSHAM and DOROTHY LOFTHOUSE
 Concerto in D Minor for two Violins Bach
 ORCHESTRA
 Little Suite Gilson
 Selection, 'Johnny Jones' Cuvillier
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.15 S.B. from London
 6.30 Royal Horticultural Society's Bulletin
 6.40 S.B. from London (9.30 Local Announcements)
 9.35-11.0 A Light Symphony Concert
 THE AUGMENTED NORTHERN WIRELESS ORCHESTRA
 Overture, 'Patrie' Bizet
 Ballet Music, 'Ascanio' Saint-Saëns
 DOROTHY BENNETT (Soprano)
 To a Violet Brahms
 Du bist die Ruh (Thou Art My Peace)... Schubert
 Serenade Richard Strauss
 ORCHESTRA
 Fourth Symphony in B Flat Gade
 Andantino, leading into allegro vivace e grazioso; Andante con moto; Scherzo, allegro ma non troppo; Finale, allegro molto vivace

DOROTHY BENNETT
 Home to Gower Granville Bantock
 The Suffolk Owl Dunhill
 The Fairy Path Alec Rowley
 Little Birds Buzzi Peccia
 ORCHESTRA
 Overture, 'The Marriage of Figaro' Mozart

Other Stations.

5NO NEWCASTLE. 512.5 M. 960 KC.

2.30—London Programme relayed from Daventry. 4.15—Music relayed from Fenwick's Terrace Tea Rooms. 5.15—The Children's Hour: More about 'Little Men' (Louisa Alcott). 'The Bosun's Pipe,' by C. E. Hodges, played by the Benwell Boys' Choir. 6.0—A Song Recital by Ellinora Hoggarth (Soprano): La Villanelle (Dell'Acqua); The Charm of Spring (Coningsby Clark); Indian Dawn (Zamecnik); Waltz Song from 'Tom Jones' (German). 6.15—S.B. from London. 6.30—Royal Horticultural Society's Bulletin. 6.45-11.0—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

3.0—Broadcast to Schools: Mr. George Burnett: 'Minstrel and Makar—VII. Barbour and Blind Harry tell us about our Heroes! 3.20—Musical Interlude. 3.30—Miss Grace Hadow: 'Wayfaring in Olden Times—I, English Roads.' Relayed from Daventry. 3.45—Dance Music relayed from the Locarno Dance Salon. 4.15—Light Orchestral Concert. The Station Orchestra. Thomas Wright (Baritone): In a Country Lane; On the Edge of the Lake; At the Dance. 5.15—The Children's Hour. 5.38—Weather Forecast for Farmers. 6.0—Musical Interlude. 6.15—S.B. from London. 6.30—Mr. Dudley V. Howells: 'Horticulture.' 6.45—S.B. from London. 9.30—Scottish News Bulletin. 9.35—Albert Whelan (The Australian Entertainer). 9.50-11.0—Band. The Scottish Co-Operative Wholesale Society Band. Conducted by Mr. A. Copland: March, 'Faithful and Bold' (Rust); Intermezzo, 'The Wedding of the Rose' (Jessel); Cornet Solo, 'Arbuckheman' (Hartmann) (Soloist Mr. Wm. Crozier). Jenn Paule and Leonie Lascelles: Introduce

a piano—and themselves, in Harmony and Comedy Duets—Band: Selection, 'Liszt's Works' (arr. Rimmer); Horn Solo 'Iona' (Allison). Soloist, Mr. John McIntosh. Jean Paule and Leonie Lascelles. Band: Cornet and Trombone Duets, 'Ida and Dot' (Losey). Soloists, Messrs. Wm. Crozier and McCubbery: March, 'Dunedin' (Alford)

2BD ABERDEEN. 500 M. 600 KC.

3.0—Broadcast to Schools. S.B. from Glasgow. 3.20—London Programme relayed from Daventry. 3.45—Steadman's Orchestra, directed by George Steadman, relayed from the Electric Theatre. 5.0—A Vocal Interlude by Frank Scorgie (Tenor). 5.15—The Children's Hour. 6.0—London Programme relayed from Daventry. 6.15—S.B. from London. 8.30—Mr. George E. Greenhawe: Horticulture. 6.45—S.B. from London. 9.30—S.B. from Glasgow. 9.35-11.0—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—Tchalkovsky. Orchestra: Suite, 'Mozartiana,' Op. 61. Two Movements from Fifth Symphony. 4.20—Interlude. John Hartley (Oboe): Concerto for Oboe and Orchestra (Louis Klemcke). 4.32—Bizet. Orchestra: Suite, 'Jeux d'Enfants.' Marche; Berceuse ('La Poupée'); Impromptu ('La Poupée'); Duo ('Petit Mari, Petite Femme'); Galop ('Le Bal'). Selection, 'Carmen' (arr. de Groot). 5.0—E. J. O'Brien: 'Herring Fishery.' 5.15—The Children's Hour. 6.0—Organ Recital by Arthur Raymond, relayed from the Classic Cinema. 6.15—S.B. from London. 6.30—Royal Horticultural Society's Bulletin. 6.40—S.B. from London (9.30 Regional News). 9.35—A Recital. William Gwin (Tenor) and Rupert Bruce (Baritone). Duets: Let us wander and lost in my quiet (Purcell); Jesu, der du meine Seele (Bach). Rupert Bruce: Turn ye to me (arr. M. Lawson); My love, she's but a lassie yet (Traditional); The Linden Tree (Schubert). Winifred Nicholson (Pianoforte): Moment Musical (Rachmaninov); Berceuse (Bjatsky). William Gwin and Rupert Bruce. Duets: Song of Richard Coeur-de-Lion and his Minstrel Blondel (Grétry); Au clair de la lune (Lull, arr. Tombello); Elegy (written at seven years of age) (Mozart); Night (Chausson); Song from Ruy Blas (Mendelssohn). William Gwin: Cantatille de la Pompadour (Lancel, arr. Weckerlin); La Plainte (arr. de Flagny); 19th Century Dancing Song, 'Verduron' (Traditional). Winifred Nicholson: Barcarolle (Grodzki); Berceuse and Mazurka (Rebikov). 10.20 app.—11.0—Dance Music. Larry Brennan and his Piccadilly Revellers, relayed from the Plaza.



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\$300,000 per hour—Nearly 700 Stations—The Vogue of the Many-Valve Set—Subtlety in Advertising—But Who Pays in the End?

IT is always surprising to me that so many British listeners seem to resent the enforced annual payment of 10s. for a licence. Those who do not take exception to the actual licence are as particular about the fare which they receive in return for it as if the sum had been not 10s. but £10. 'Look at the United States!' said one listener to me the other day. 'American listeners have an enormous choice of programmes, for which they do not have to pay a penny!' It so happened that, following a recent tour of the U.S.A., I was in a position to correct the common fallacy that listeners 'over there' receive their broadcast programmes free, gratis, and for nothing.

The American listener does not pay \$2.50 to the broadcasting authorities or to the Government for the provision of programmes, nor does he pay a tax on his receiving set. He pays by his response to the indirect advertising of American industries. The majority of the programmes are supplied by manufacturers who have added this means of publicity to their ordinary newspaper advertising. These programmes, with which the names of the manufacturers and their products are coupled, create goodwill among the radio audience. Some firms spend as much as \$300,000 in a year on their weekly hour of radio entertainment, and the money so spent is charged to their advertising account.

Sponsors of broadcast programmes in America include manufacturers of all kinds of merchandise, principally articles of everyday use—soap, motor-cars, batteries, baking powder, chewing gum, and the like. It is possible that there may be some listeners who do not purchase these articles. They are the only listeners who get their broadcasting free; the rest, by buying the products advertised, pay for the advertisement.

To give you some idea of the vast proportions of American broadcasting, let me quote a few figures. The National Broadcasting Company alone has this year sold to advertisers programme hours to the value of \$50,000,000. This time is only a small percentage of the total transmission hours of forty-eight stations. There are 693 stations 'on the air' every evening in the U.S.A. It is plain that the American listener pays more than his English brother, the total receipts from whose licences do not total much more than \$5,000,000 per annum. It must be remarked also that, in addition to paying for 'space' on the ether, the American advertiser must provide his own artists, orchestras, etc. Many millions of dollars are spent on their fees. All this money spent in advertising must of necessity govern the price of products advertised. *The listener, in fact, pays.*

It is, however, true that the American listener gets a greater choice of programmes for his money. Yet in this case also he pays. The average receiver in use over there has not less than five valves, and thus, wherever situated, should bring in several stations. There is no dignity of poverty in the States; a man must compete with his neighbours; he must have the latest model, whether of motor-car or radio set. Why, he argues, should he do without either when both can be had on the 'deferred payment' system? If his neighbour buys an 'eight-tube' receiver Babbitt must do the same. This spirit of emulation, whether you admire it or not, makes for a prosperous radio and automobile trade.

Whether the American listener gets better value for his money in actual quality of programme is a question of personal taste. There is one fallacy regarding American



In an American Studio. The lady saxophonist in the picture is broadcasting from KOA, the Rocky Mountain station of the G.E.C.

programmes which I should like to explode—that they contain much material which directly advertises goods on the market. This is not now the case. Radio advertising, like newspaper advertising, has increased greatly in subtlety. The old days of 'Buy more so and so!' are past. An advertiser sponsoring a programme realizes that to try the patience of the listener with continuous eulogistic description of his commodity would be to imperil the goodwill built up by such heavy expenditure. He cannot risk offending his prospective customer or driving him to seek refuge on some other of the many available wavelengths. Today he is content, in most cases, with a simple announcement at the beginning and end of the programme that 'this concert is provided by the makers of so-and-so.'

To what a pitch this subtlety in advertising, this desire not to intrude offensively upon the susceptibilities of the listener, has been carried can be judged from the following instance. The makers of a toilet requisite named 'DA——' contracted to use a chain of stations for one hour per week for thirteen weeks. Neither their name nor that of their product was mentioned during the series. At the conclusion of the first programme the announcer requested those of the audience who were interested in the concert and curious as to the sponsor of it, to remember the letter D, and listen the following week at the same hour for the second letter. At the end of the second broadcast the letter A was mentioned, and so on until the last letter of the product had been broadcast and the word 'DA——' spelled out. Listeners then knew to whom they were indebted for the programmes. Thus by means of thirteen broadcasts the name of the preparation was firmly stamped on the minds of listeners who had had the patience and interest to follow the whole series of concerts. This was 'good advertising,' but it cost money. Though the price of 'DA——' may not have been increased, the day of its reduction had been postponed by the expenditure of so much money. *The listener had paid.*

A. J. PRESTON.



'Putting publicity across.' This dance band of 'Troubadours,' which bears the name of a famous brand of tooth paste, is very popular with 'radio fans,' and has no doubt contributed enormously to the advertisement of its parent product. The costume of the players is of the same two colours as the tubes in which the tooth paste is sold.

3.45
Miss Bondfield
on a
Woman M.P.'s Day

THURSDAY, NOVEMBER 8
2LO LONDON & 5XX DAVENTRY
(361.4 M. 830 KC.) (1,604.3 M. 187 KC.)

9.35
A Harlequinade
from
Modern America

- 10.15 a.m. **The Daily Service**
- 10.30 (Daventry only) **TIME SIGNAL, GREENWICH; WEATHER FORECAST**
- 11.0 (Daventry only) **Gramophone Records**
Sixth Symphony ('Pathetic') . . . *Tchaikovsky*
- 12.0 **A CONCERT IN THE STUDIO**
CONSTANCE HOPE (Soprano)
JOYCE NEWTON (Mezzo-Soprano)
THE AUDRIE FORD TRIO
- 1.0 **Musical Interlude**
- 1.15-2.0 **LUNCH HOUR CONCERT**
Relayed from the Town Hall, Birmingham
THE CITY OF BIRMINGHAM ORCHESTRA
Conducted by ADRIAN BOULT
Overture, 'Oberon' *Weber*
The 'Unfinished' Symphony, No. 8, in B Minor
. *Schubert*
Serenade for Strings (First Movement) . . . *Mozart*
Overture, 'Russlan and Ludmilla' *Glinka*
- 2.25 (Daventry only) **East Coast Fishing Bulletin**
- 2.30 **BROADCAST TO SCHOOLS:**
Mr. A. LLOYD JAMES: 'Speech and Language'
- 2.50 **Musical Interlude**
- 3.0 **Evensong**
From Westminster Abbey
- 3.45 **A WOMAN'S DAY—I**
Miss MARGARET BONDFIELD, M.P.

WHEN one considers the immense diversity of the pursuits in which women now engage, it is obvious that very few women can have much idea how the 'other half' of the sex lives. This afternoon's talk is the first of a series in which representative women from various professions and occupations will describe their day's work, and to start the series, Miss Margaret Bondfield (who was Parliamentary Secretary to the Minister of Labour in Mr. Ramsay MacDonald's Government of 1924), will describe a Parliamentary day.

TONIGHT
FROM 8.15 to 9.0

- 4.0 **A Concert in the Studio**
DOROTHY HOGGEN and ARTHUR JAY (Solos and Duets)
MIRIAM ANGLIN (Violoncello)
EDNA ILES (Pianoforte)
- 5.15 **THE CHILDREN'S HOUR:**
'The Woodpigeon,' 'The Yellow-hammer,' and other Bird Songs (*Liza Lehmann*), sung by KATE WINTER
'The Indecision of Mrs. Flitt,' written and told by HUGH CHESTERMAN
'The Owl and the Apple Tree' (*Elizabeth Fleming*) and other appropriate verse

- 6.0 JACK PAYNE
and THE B.B.C. DANCE ORCHESTRA
- 6.15 **TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**
- 6.30 **Market Prices for Farmers**
- 6.35 **Musical Interlude**
- 6.45 **THE FOUNDATIONS OF MUSIC**
SONG CYCLE: 'DIE SCHÖNE MÜLLERIN' ('THE FAIR MAID OF THE MILL') and other Songs by SCHUBERT
Sung by ROGER CLAYSON (Tenor)

DIE BOSE FARBE (The Hated Colour). He hates the colour that once he loved, for it stands now for jealousy and cruelty. He will sit at the beloved's door in storm and snow and sing his farewell. If he could but touch her hand before he goes!

Trockne Blumen (Withered Flowers). The flowers she gave him shall wither on his grave. His tears water them, but cannot restore their freshness. Yet if she should stand by his grave and say: 'His love was true,' then he would wish the flowers to spring to life again, to give her his greeting.

Der Müller und der Bach (The Miller and the Brook). He talks to the brook, telling it of the sorrow of a true love rejected. The brook replies cheerfully, but he cannot be consoled. What peace is there for him now? Only that which the friendly brook can give—oblivion beneath its singing

- 7.0 Mr. FRANCIS TOYE: 'Music in the Theatre'
- 7.15 **Musical Interlude**
- 7.25 Mr. G. D. H. COLE: 'Modern Britain in the Making—I, Before the Great Change'

ONE reassuring feature about the recent growth of talking films and musical accompaniments delivered intact from producer to exhibitor is that the importance of carefully-chosen music as an ally to a film or a play is being more than ever stressed. The musical side of the 'flesh-and-blood' theatre is, however, at present in a very healthy state, and Mr. Toye seldom fails to find some theatre music of real merit to discuss in his fortnightly talks.

LIVING, as we do, in a society almost completely industrialized, it is hard for any but the professional historian to recreate for himself the very different Britain of the eve of the Industrial Revolution. In this new series of talks Mr. G. D. H. Cole, the economic historian and biographer of Cobbett, will describe how modern Britain came to be and out of what elements our present civilization was made. Basing his series largely on the evidence of contemporary writers (such representative figures as Burke, Cobbett, and Paine), he will start this evening by describing the England of that father of journalism,

Daniel Defoe. This England was, as he will show, already to some extent a thriving industrial and commercial country, the Bank of England and the East India Company were flourishing, and London was actually larger, in proportion to the total population, than it is today.

- 7.45 **Some Light Music**
by
JOHN ANSELL
THE WIRELESS ORCHESTRA
Conducted by the COMPOSER
Overture, 'Private Ortheris'
Suite, 'Cameos of the Ballet'
A Children's Suite (Part II)
(1) The Dance of the Russian Doll; (2) In my Party frock; (3) The Bedtime story; (4) The Wicked Robbers; (5) Shem, Ham and Japhet



RETURN OF SIR HARRY LAUDER

8.15
SIR HARRY LAUDER

FOR the fifth time Sir Harry Lauder comes to the microphone to let the world of listeners share in all the joys of his humour and his pathos that have so often delighted his audiences in both hemispheres. He is, *par excellence*, the artist who needs no introduction and no programme. Everybody knows him, and knows that all his songs are good. It is enough to announce quite simply that Sir Harry Lauder will be on the air tonight.

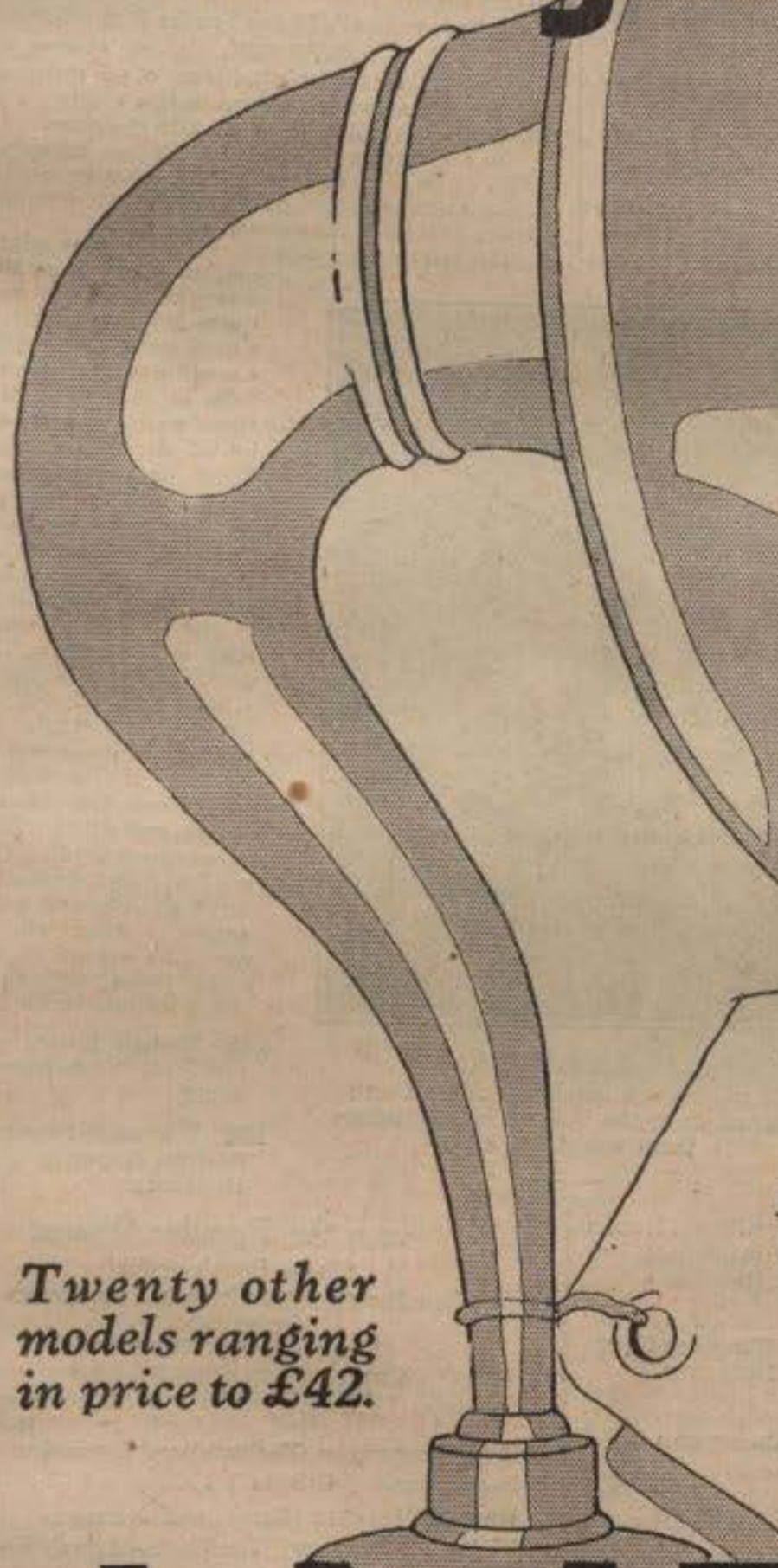
- 9.0 **WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**
- 9.15 Mr. VERNON BARTLETT: 'The Way of the World'
- 9.30 **Local Announcements. (Daventry only) Shipping Forecast**

- 9.35 **'The Wonder Hat'**
A Harlequinade
by
BEN HECHT and KENNETH SAWYER GOODMAN
Cast:
Harlequin ARTHUR CLAY
Pierrot JOHN REEVE
Punchinello FRANK COCHRANE
Columbine PHYLLIS PANTING
Margot ESME HUBBARD

Harlequin and Co., like all the younger immortals, readily adapt themselves to a new environment. In the United States, their familiar, but rather noticeable costumes discarded in deference to trans-Atlantic civilization, and sponsored by two well-known American dramatists, they pursue their inconclusive love affairs, with only the slightest change of style.

- 10.35-12.0 **DANCE MUSIC: FRED ELIZALDE and his SAVOY HOTEL MUSIC, from the Savoy Hotel (Thursday's Programmes continued on page 326.)**

Why the price is printed in big bold figures!



—because it is not merely the biggest of British-built speakers selling at 35/-.

—because it is not merely the most powerful instrument of its size. The other reasons are far more significant.

It is an Amplion speaker—designed by Amplion engineers and produced at the great new Amplion works.

It is the first triumph of Amplion's new super-production policy and only because it is made in thousands is the low price possible.

Wonderful value—and the performance is equally wonderful, clear-toned and true.

Twenty other models ranging in price to £42.

Height 20"
Flare 12"

A handsome chocolate crystalline finish with a mottled red-brown Bakelite base.

35/-

CATALOGUES FROM GRAHAM AMPLION, Ltd.,
26, Savile Row, London, W.1.

AMPLION

There must be a reason

WHY CELESTION
IS THE MOST POPULAR
LOUD-SPEAKER IN
EUROPE—

and there is one

It is
**THE CELESTION
REINFORCED
DIAPHRAGM**

This conveys little to the non-technician. Suffice it to say that the Diaphragm (the hidden face of the loud-speaker) of every cone-speaker is a vital force in its powers of reproduction.

All the national set manufacturers use Celestion with all their models. **British made throughout, and made under licence.**

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WRITE FOR NEW BOOKLET

THURSDAY, NOVEMBER 8

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 kc.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

7.30
City of
Birmingham
Orchestra.

3.0 Fifth Symphony Concert

of the

Thirty-fourth Winter Series

Relayed from the Winter Gardens, Bournemouth
THE Bournemouth Municipal Augmented
ORCHESTRA

Conducted by Sir DAN GODFREY

JEANNE MARIE DARBE (Pianoforte)

Overture, 'Fierrabras'..... Schubert
Symphony No. 3, in A Minor (Scots) Mendelssohn
Andante con moto—Allegro poco agitato;
Vivace non troppo; Adagio; Allegro vivacissimo

Pianoforte Concerto No.2, in G Minor

Saint-Saëns

Andante sostenuto; Allegros scherzando; Presto
Symphonic Poem, 'The Golden Spinning Wheel'
Dvorak

**4.30 LOZELL'S PICTURE
HOUSE ORGAN**
(From Birmingham)

FRANK NEWMAN

Overture, 'Peasants and Peasant',..... Suppé
Chant Elegiaque

Tchaikovsky

Selection, 'Cavalleria Rusticana'... Mascagni

JANET ECCLES (Soprano)

Night Thoughts }
Eve of the Wedding } Cor-nelius

FRANK NEWMAN

Hindoo Chant
Rimsky-Korsakov
Two Spanish Dances

Moszkowski

JANET ECCLES

The Early Morning
Graham Peck
An Eriskay Love Lilt
Kennedy-Fraser

FRANK NEWMAN

Suite, 'Hiawatha'
Coleridge-Taylor

**5.30 THE CHILDREN'S
HOUR:**
(From Birmingham)

'On the Fairy Train,' with AUNTIE RUBY, UNCLE LAURIE, and HORACE of Nottingham
Songs by ARTHUR LINDSAY (Baritone)
THOMAS FREEMAN (Violoncello)

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

6.30 JACK PAYNE
and THE B.B.C. DANCE ORCHESTRA
JACK TRAIN (Entertainer)

7.30 AN ORCHESTRAL CONCERT

THE CITY OF BIRMINGHAM ORCHESTRA

Conducted by ADRIAN BOULT

ADILA FACHIRI (Violin)

Relayed from the Town Hall, Birmingham

Overture in D (Italian Style)..... }
Grand Duo in C (Orchestrated by) } Schubert
Joachim)..... }

8.20 Studio Interlude

Poetry Reading by MARY WILLETTS
Riding together..... }
The Haystacks in the Floods.. } William Morris

8.35 ORCHESTRAL CONCERT (Continued).

ADILA FACHIRI
Violin Concerto, Op. 77, in D..... Brahms

ONE of Brahms's most intimate friends was the great violinist Joachim.

This Violin Concerto, the only one Brahms ever wrote, was dedicated to him, and Joachim, besides taking a great interest in its composition, and advising about some points of fiddle writing, himself wrote the cadenzas for it.

ORCHESTRA
Till Eulenspiegel's Merry Pranks Richard Strauss

TILL EULENSPIEGEL is, of course, the legendary highspirited joker of the thirteenth century, well enough known in this country since Queen Elizabeth's days as Till Owlglass.

In a Prologue Strauss presents two aspects of Till. The Violins speak of his pensive, gentler side, and the Horn, in its capricious, bounding tune, tells us of his roguishness.

His adventures include a mad ride through the market place, upsetting,

everything, then a masquerade as a monk (in which guise he preaches a mock sermon); next he falls in love, and after that 'pulls the legs' of a lot of dry old pedants. When he tires of them, he goes off whistling a jaunty street song.

A high moment is reached when the whole Orchestra gives forth the second Till theme, slowly and majestically: 'Till at the height of his glory.'

But at the last Till is arrested and tried. His protests of innocence are useless. He is hanged. (Trombone drop, Clarinet shriek, and Flute trill.)

Last comes the Epilogue, with its mingled thoughts of wistfulness and gentle smiles. After all, we muse, he was an ingratiating rogue, with something lovable in him.



Claude Harris

ADILA FACHIRI

will play in the important concert to be relayed from the Town Hall, Birmingham, tonight at 8.35.

9.35 Modern Foetry read by Miss V. SACKVILLE WEST

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 From the Popular Operas

(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA

(Leader, FRANK CANTELL)

Conducted by JOSEPH LEWIS

Overture, 'The Mastersingers of Nuremberg'

Wagner

ROY HENDERSON (Baritone) and Orchestra

Iago's Credo ('Othello')..... Verdi

HUGHES MACKLIN (Tenor) and Orchestra

Walter's Prize Song ('The Mastersingers') Wagner

10.40 ORCHESTRA

The Ride of the Valkyries ('The Valkyries')

Wagner

ROY HENDERSON and Orchestra

Il balen del suo sorriso (The Tempest of the Heart) ('Il Trovatore')..... Verdi

HUGHES MACKLIN and Orchestra

Lohengrin's Narration ('Lohengrin').. Wagner

11.0-11.15 ORCHESTRA

The Entrance of the Gods into Valhalla ('The Rhinegold')..... Wagner

HUGHES MACKLIN, ROY HENDERSON, and Orchestra

Duet, Act II, 'Othello'..... Verdi

Thursday's Programmes continued (November 8)

5WA CARDIFF. 353 M. 850 KC.

2.30 London Programme relayed from Daventry
 3.45 IFAN KYRLE FLETCHER: 'English Classics and their Welsh Associations—II, George Herbert'
 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

8.15 Harry Lauder
S.B. from London

9.30 Local Announcements

9.35 'Two by Two'
 SUZANNE STONELEY (Flute) and FREDERICK CLEMENTS (Clarinet)

Lo! here the gentle lark *Bishop*
 The Mocking Bird

VIVIEN LAMBELET (Soprano) and MAI RAMSAY (Mezzo-Soprano)

I loved a lass. *Gerrard Williams*
 It was a lover and his lass .. *Quilter*
 Sleep, sleep, beauty bright... *Brook*
 In Praise of May..... *Iceland*

WILL VAN ALLEN (The Musical Tramp) and BERT

Hungarian Dance, No. 5
Brahms, arr. for two banjos by Will van Allen

Dixie Melodies .. *arr. Will van Allen*
 Dancing Dolly..... *Will van Allen*

10.10 'The Drawback'
 A Diminutive Drama in One Scene by MAURICE BARING

He HEDLEY GOODALL
 She VERA CLARKE
 She is twenty-one and He is twenty-seven. It is not necessary to know their names, for they are in a secluded corner of Kensington Gardens on a summer evening. She begins by assuring him that she will never change her mind—that is to say, she considers herself engaged to him whatever her family may say; but he has to confess to her something which he fears she may consider a drawback.

10.22 ARCHIE GAY (Tenor) and RONALD CHIVERS (Baritone)
 Here's to the maiden of bashful fifteen
 Drink to me only
 Simon the Cellarer
 Polly Oliver
 The Well of St. Keyne.....
 A-hunting we will go

(arranged as duets by Ernest Newton)

10.35-12.0 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.

12.0-1.0 London Programme relayed from Daventry
 2.30 London Programme relayed from Daventry
 3.45 Miss M. C. SANCTUARY: 'Camping in Kashmir'
 4.0 London Programme relayed from Daventry
 6.15-12.0 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 Visit to the Land of Nod in Three Winks and as many Blinks
 6.0 London Programme relayed from Daventry
 6.15-12.0 S.B. from London (9.30 Local Announcements)



TWO MUSICAL TRAMPS.

Will van Allen and Bert Meredith will give some music on two banjos in the 'Two by Two' programme from Cardiff tonight.

2ZY MANCHESTER. 384.6 M. 780 KC.

12.0 A Ballad Concert
S.B. from Leeds

EDNA PICKERING (Pianoforte)
 Prelude in G Minor, Op. 23, No. 5 *Rachmaninov*

12.6 ESTHER GROVES (Soprano)
 One morning very early *Sanderson*
 Blackbird's Song *Cyril Scott*
 Over the Mountain *arr. Quilter*
 Hark! the echoing air *Henry Purcell*

12.17 DORIS NICHOLS (Reciter)
 Sing a song when happy *Ernest Melvin*
 Nothing and Everything *George Ellis*
 Little Clo'es *Herbert Jordan*
 Dunno *Cuthbert Clarke*
 Memories *Lauri Edwards*

12.28 CHAS. LUNN (Bass-Baritone)
 Toreador's Song ('Carmen') *Bizet*
 For a' that *W. Davies*
 Youth *Allitsen*
 The Road to Anywhere *Ashleigh*
 Tomorrow *P. Keel*
 (Manchester Programme continued on page 328.)



NERVES AND DIGESTION COMPLETELY UPSET

—but Cassell's saved her—

"I had suffered for years with severe indigestion"—writes Mrs. C. Rex, of 4, Charlotte Terrace, Barnsbury, N.1. "The pain I endured sometimes was such that I felt afraid to eat anything. Wind came in volumes and spitting headaches hardly ever ceased. I was dreadfully nervous, too, would jump at a sound, and I never knew what it was to have a real night's rest. The complaint was taking all the life out of me. One day my sister urged me to take Dr. Cassell's Tablets, and I am glad I took her advice, for my health began to improve from the first dose. I could sleep, then appetite improved and I could eat without having to suffer. Now I feel really well and strong."

Cassell's a real tonic

Commonsense tells us that weak nerves need nourishment, poor digestions need strengthening and thin blood needs enriching. A course of Cassell's does all this; because Cassell's are a splendid concentrated tonic. They contain Hypophosphates, digestive enzymes, Stomachics and Blood Nutrients—valuable factors in the building up of new vitality and health. Read Mrs. Rex's letter over again.

DR. 1/3 & 3/- a box
CASSELL'S TABLETS

A Genuine Spare-Time Business

PATENT-PROTECTED ARTICLES YOU CAN MAKE AT HOME.

Good Profits Guaranteed!

WHETHER wireless appeals to you or not, here is a wonderfully interesting way of making money in your spare time. Simply write for particulars and by return you will be given full details how to make at home a most marvellously improved article which reduces the upkeep costs of all valve sets, gives splendidly efficient service, contains no harmful ingredients whatever, and which is in enthusiastic demand all over the country.



NO "PLANT" NEEDED—The Kitchen Table or Any Small Out-building Can Be Your "Factory."

The work is fascinating. You can put in just as many or just as few hours work per week as you desire. The children can help. There is no mess, no smell, nothing disagreeable whatever, nor is there any inconvenient demand on space. A spare room, an out-house, or even your kitchen table can be used as your "factory"—a factory without machinery or plant or electric current. The few simple tools needed you are shown how to make yourself, or buy for a shilling or two.

Is your spare time wasted time? Why not turn it to good account and change the whole of your future life for something better and bigger.

inconvenient demand on space. A spare room, an out-house, or even your kitchen table can be used as your "factory"—a factory without machinery or plant or electric current. The few simple tools needed you are shown how to make yourself, or buy for a shilling or two.

OUTPUT EASILY SOLD.

Each article you make is protected by Royal Letters Patent so that your rights cannot be infringed. The market is immense, and only a restricted number of persons are granted licences to manufacture, thus giving you a huge field for sales at a very big profit. The articles you can produce without any mechanical skill or talent are manifestly superior in quality and value for money to anything on the market, and if you have the least difficulty in disposing of your output to friends, private owners of wireless sets, wireless or electrical dealers in your district, arrangements will be made to take it off your hands, thus guaranteeing your profits!

Think of what you could do with pounds extra per week! Think of the delightful hobby you can pursue instead of finding time hang heavily on your hands! Think of the new and most interesting field opened to you as a responsible "master man"—and do not delay a single moment in sending the coupon below!



Why not make money this easy, fascinating way? Remember that profits are guaranteed, and that the coupon below brings you FULL particulars FREE!

Send this form now for full particulars.

"MAKE-MONEY-AT-HOME" COUPON

To Mr. V. ENGLAND-RICHARDS, THE ENGLAND-RICHARDS CO., LTD., 411, King's Lynn, Norfolk.

Sir—Please send me at once, and FREE, full details as to how I can Make Money at Home in my spare time. I enclose 2d. stamps for postage.

Print your name and address boldly in capital letters on a plain sheet of paper and pin this coupon to it.

"Radio Times," 9/11/28.

Thursday's Programmes continued (November 8)

(Manchester Programme continued from page 327.)

12.43 ESTHER GROVES
Linden Lea
Vaughan Williams,
arr. L. Wilson
A Madrigal (Before me careless lying)
Herbert Howells

12.50-1.0 EDNA PICKERING
Prelude in G Minor,
Op. 48, No. 1. Schmitt
Chant d'Amour, Op. 10,
No. 2. Paderewski

4.30 THE NORTHERN WIRELESS ORCHESTRA
March, 'B'boys of Tipperary' . . . Amers
Overture to an Irish Comedy Ansell
Selection, 'Lily of Killarney' Benedict
Hibernian Suite Roedel
Irish Patrol . . . Puerner



Miss MARGARET BONDFIELD, M.P., will give the first of a new series of talks called 'A Woman's Day,' from London this afternoon.

(Herbert Oliver): Shepherd's Cradle Song (Arthur Somervell); Two Little Shoes (Guy d'Hardelot); O Pourtith Cauld (arr. Madie); The Night Nursery (Claude Arundale); A Little Dream (Cecil Rayner).
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**—Popular Operatic Concert. Gertrude Johnson (Soprano): The Station Octet. Octet: Selection. 'Il Traviatore' (Verdi). **9.45**—Gertrude Johnson: Una voce (There's a voice that I enshrine) ('The Barber of Seville') (Rossini); Saper vorreste (You'd fain be hearing) ('The Masked Ball') (Verdi). **9.55**—Octet: Fantasia, 'Cavalleria Rusticana' (Mascagni). **10.10**—Gertrude Johnson: Musetta's Valse ('La Bohème') (Puccini); A l'ore è lui (Fondly within my heart) ('La Traviata') (Verdi). **10.20**—Octet: Fantasia, 'Pagliacci' (Leoncavallo). **10.35**—**12.0**—S.B. from London.

2BE 806.1 M. 980 kc. BELFAST.

- 5.15 THE CHILDREN'S HOUR**
S.B. from Leeds
- 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
- 7.45 VARIETY**
ALBERT WHELAN
(Australian Entertainer)
- 8.0** T. LUCASSI and his Piano-Accordion
EDWARD MOXHAM ('Whispering' Vocalist)
- 8.15 Harry Lauder**
S.B. from London
- 9.0-12.0** S.B. from London (9.30 Local Announcements)

Other Stations.

5NO NEWCASTLE. 512.5 M. 960 kc.
12.0-1.0—London Programme relayed from Daventry. **2.30**—Prof. J. L. Morison. 'Some Stories and Characters from the History of the U.S.A.—VI. George Washington.' **3.0**—London Programme relayed from Daventry. **5.15**—Children's Hour. **6.0**—Radio Bulletin. **6.15-12.0**—S.B. from London.

5SC GLASGOW. 405.4 M. 740 kc.
11.0-12.0—Gramophone Records. **2.45**—Mid-Week Service, conducted by Rev. J. Ekron Little, of Barony U.F. Church, assisted by the Station Choir; Choir: Hymn, 'Thou hidden love' (R.C.H., No. 459); Reading, Genesis, chapter xxviii, vv. 10-17; Address, 'The Gate of Heaven'; Prayer; Benediction; Voluntary. **3.0**—Broadcast to Schools. S.B. from Edinburgh. **3.30**—Musical Interlude. **3.45**—Margaret Kidd, LL.D., 'Fighting a By-election.' **4.0**—Violin and Pianoforte Recital. Keem McEndoo (Violin); Arnold Perry (Pianoforte); Sonata (Brahms); Three 18th Century Pieces (arr. Moffatt)—The Red Petticoat; Sweet Ann; The Admiral's Galliard. **4.30**—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**—Organ Recital, relayed from the New Savoy Picture House (Mr. S. W. Leitch at the Organ). **6.15**—S.B. from London. **6.30**—Scottish Market Prices for Farmers. **6.40**—Musical Interlude. **6.45**—S.B. from London. **9.30**—Calendar of Great Scots; Johannee Duns Scotus. **9.32**—Scottish News Bulletin. **9.35-12.0**—S.B. from London.

2BD ABERDEEN. 500 M. 600 kc.
11.0-12.0—Programme relayed from Daventry. **3.0**—Broadcast to Schools. S.B. from Edinburgh. **3.30**—S.B. from Glasgow. **4.0**—A Concert by the Station Octet, relayed from the Sculpture Court, the Art Gallery. The Music of Mendelssohn, Grieg, and Gounod: Overture, 'Ruy Blas,' and Incidental Music to 'A Midsummer Night's Dream' (Mendelssohn); 'Peer Gynt' Suite, No. 2 (Grieg); Ballet Music from 'Faust' and The Funeral March of a Marionette (Gounod). **5.0**—Lily Liddle (Contralto): The Romance of Lady Jane

2.30—London Programme relayed from Daventry. **4.0**—Dance Music. Larry Brennan and his Piccadilly Revellers, relayed from the Plaza. **5.0**—H. Richard Hayward: 'What do you know of your own County Towns?—London & Jerry.' **5.15**—Children's Hour. **6.0**—London Programme relayed from Daventry. **6.15**—S.B. from London. **7.45**—S.B. from London (9.0 Regional News). **9.35**—A Symphony Concert. The Symphony Orchestra, conducted by E. Godfrey Brown. Overture, 'The Bartered Bride' (Smetana). **9.45**—Daisy Kennedy (Violin): Concerto in B Minor for Violin and Orchestra (Saint-Saëns). **10.7**—Franklyn Kelsey (Baritone): Time, you old gipsy man (Besly); Diaphenis (Samuel); In summertime on Bredon (G. Peel); Simon, the Cellarer (Hatton). **10.20**—Orchestra: Scherzo, Andante, and Finale from Symphony No. 2 in B Minor (Borodin). **10.45-12.0**—S.B. from London.

The Next Hallé Concert.

THE fifth Hallé Concert, on Thursday, November 15, will be conducted by a guest conductor, Ernest Ansermet. The catholicity of the repertoire of this famous Swiss conductor, is well known, ranging, as it does, from Stravinsky (whose work Ansermet has always ardently championed and finely interpreted) to most of the Old Masters. On this occasion the chief item in his programme will be Beethoven's Eighth Symphony. To many, this work is the most popular, as it is certainly the most architecturally sound, of all the Beethoven symphonies. Yet it met with a very poor reception at its first performance—a fact which produced from the disappointed composer the embittered comment, 'Just because it is so much better!' The concert is entirely orchestral. It opens with Weber's *Oberon*—but the broadcast does not begin until 7.45, with an arrangement by Arthur Bliss of Purcell's *Suite of Airs and Dances*. This latter arrangement should prove a particularly interesting co-operation, in view of the fact that such contrapuntal moderns as Bliss might well lay claim to a spiritual descent from our Elizabethan composers. Debussy's *Two Nocturnes* and Rimsky-Korsakov's increasingly popular *Scheherazade* conclude a singularly attractive evening. The whole concert will be relayed to London and Daventry.

Farewell to Dr. Temple.

VERY soon, as you know, Dr. Temple will be leaving Manchester to take up his new duties as Archbishop of York. A very real interest, therefore, attaches to the special Armistice Day Service that will be relayed from the Cathedral on November 11, at 7.45 p.m. At this service Dr. Temple will deliver the address, and it will be his last broadcast as Bishop of Manchester. During his tenure of that office, Dr. Temple has several times broadcast, and his many listeners, whilst regretting his departure, will look forward to hearing him some day soon from York.

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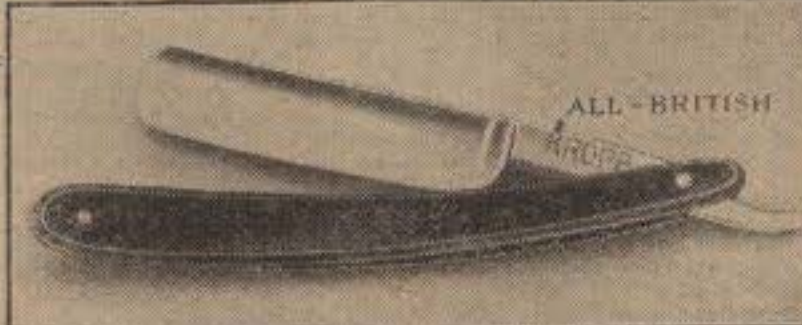
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The Third Concert of the Season of B.B.C. Symphony Concerts

The Hallé Orchestra conducted by SIR HAMILTON HARTY

Notes on the Three Symphonies of the Programme.

PART ONE

(Relayed to London and other Stations)

Unfinished Symphony Schubert
Allegro moderato; Andante con moto

FIRST MOVEMENT (Moderately quick). After a few bars of mysterious introductory music, for Violoncellos and Double Basses alone, the first main tune enters, a rapid one, for Strings, with, soon after, a mournful strain added above by Oboe and Clarinet together.

After a time we come to a few bars of link, for Horns and Bassoons, and then the Violoncellos bring in the cheerful second main tune.

Then Schubert builds up a Movement in which he nobly expresses his deeper, graver emotions. There surely never was a more sincere and touching blend of sadness and wistfulness, alternating with tender optimism.

SECOND MOVEMENT (Gently moving along). This is one of the most beautiful outpourings of serene and comforting music ever written.

After two bars of Introduction for Horns and Bassoon, with Double Basses (plucked) beneath them, we reach the first main tune, flowing beautifully off the bows of the Violins. After a time there comes a little link, this time for Violin alone, and then the Second Main Tune, a slow one for Clarinet; with delicate syncopation in the Strings beneath. From these twin shoots the Movement grows.

Seventh Symphony

Beethoven

Poco sostenuto, vivace;
Allegretto; Presto; Allegro
con brio

BEETHOVEN'S Seventh Symphony had its first performance at a concert given in Vienna in 1813 for the benefit of soldiers wounded in the battle of Hanau (where Napoleon defeated the Austrians and Bavarians).

The **FIRST MOVEMENT** opens with a fine slow Introduction, of some length. In time the music dies down into a soft expectancy and quietly creeps into the Movement proper (Vivace—rapid and lively). The jolly, dance-like first main tune originates with the Flute. Before long, all the players have caught the infection of it. When they have had a good time with it, the first Violin enters with the second main tune, as gay as the first. So the Movement goes on, developing these themes, then recapitulating them, and closing with a thrilling Coda, beginning very softly and working up to a fine climax.

SECOND MOVEMENT. (Allegretto—At a moderate, cheerful pace). The first main tune, in a minor key, is solemn and touching. It is not difficult to imagine how the thoughts of the audience at the first performance turned to the wounded and to those bereaved. A consoling major melody soon enters, and with alternations of sorrow and hope the Movement proceeds.

THIRD MOVEMENT. (Presto, very quick). Every thought of sadness is wafted away in a trice. The reaction is violent, but delightful. The Movement is a Scherzo with a contrasting Trio, arranged Scherzo-Trio-Scherzo-Trio-Scherzo. The Wind instruments' tune in the Trio is a pilgrims' hymn in common use in Lower Austria in Beethoven's day, and perhaps still known there.

FOURTH MOVEMENT. The fun continues, with other qualities mingled, a rude boisterousness

being one. The form is the same as that of the First Movement—statement of two main tunes, development of them, repetition of them. The first main tune is easily recognized because (after two brief bars of preliminary shouting to one another of the Strings and Wind) the Movement opens with it. The second main tune enters in the violins; it has a sort of quick, limping gait, is in the minor, and never gets far without a rude interrupting chord from Wind and Drum.

PART TWO

(Relayed to 5GB only)

Symphony No. 4 in E Minor Brahms

ALTHOUGH Brahms' position in the world of music was quite secure long before this, the last of his four symphonies, appeared, the work itself was not received with unmixed approval. It struck even his ardent admirers as rather austere and grim, and it must be admitted that of the four, it is the least easy to understand and enjoy on a first hearing.

The first movement opens at once with its principal theme. There is no difficulty in recognizing this. It is of itself a quite simple melody, as indeed many of Brahms' melodies are. It lends itself exceptionally well to variation, and is presented in the course of the movement in many interesting guises, not all of which are easy to recognize as springing from it. Almost immediately after it has first been heard, a little flowing tune grows out of it in a very natural way; it leads no less naturally to a sturdy emphatic little figure which will be found to have a very large say right through the course of the movement.

It appears many times later, sometimes alone, sometimes as a connecting link between other themes, and sometimes along with them. The next important theme to notice is easily recognized: it is a fine big sweeping tune which horns and cellos play together when it is first heard. The rich effect of combining these two big-voiced instruments had been exploited by Brahms in the last movement of his third Symphony. One more theme in this movement is to be noted. It is begun by flute, clarinet and horn, and their opening phrase is answered by the oboe. His bit of the tune begins with an upward running triplet leading to a scale which drops gently downwards in steps. With these in mind the listener should recognize much of the beauty of the symphony's texture.

In the next movement Brahms shows us his more simple and tender side. The main tune, which is heard at the very beginning, is at once gracious and wistful, and has a rhythm which makes it easy to remember. There is a second subject, running more smoothly and more happy in character. The third movement is also quite simple; it corresponds to the usual scherzo with a contrasted middle section after which the first part returns.

In the last movement Brahms uses an old form known as the Passacaglia; it is all built up on variations of a simple eight-bar tune heard at the beginning. This sometimes forms the melody, sometimes it is the bass on which another melody is built up, and sometimes it almost disappears in the fabric of music which is woven about it. But it is always there as the real basis of a very splendid movement. It was the last thing Brahms wrote for orchestra alone and forms a noble climax to his purely orchestral work.



Sir HAMILTON HARTY.



FRIDAY, NOVEMBER 9

2LO LONDON & 5XX DAVENTRY

(361.4 M. 830 KC.) (1,604.3 M. 187 KC.)



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

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

11.0 (Daventry only) Gramophone Records Miscellaneous

12.0 A SONATA RECITAL

EVELYN RUEGG (Violin)
BERTHA HAGART (Pianoforte)

12.30 ORGAN RECITAL

By J. EDGAR HUMPHREYS
Organist and Director of the Choir
Relayed from St. Mary-le-Bow

- Two Chorale Preludes.....Bach
- (a) Lord Jesus Christ, unto us turn
- (b) Have pity upon me, O Lord God
- Chorale, Six Variations and Fugue on 'Honour alone to God on high'.....Bach
- Movement from Pastoral—Poco Allegretto con-tenerenza.....Bach
- Two short Preludes and Fugues
- (a) A Minor
- (b) B Flat Major

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 DR. B. A. KEEN: 'The Why and Wherefore of Farming—VII, The Common Agricultural Crops: The Cereals'

2.55 Musical Interlude

3.0 Mr. ERNEST YOUNG: 'Round the World'

3.20 Musical Interlude

3.25 Miss ANA BERRY, The Arts League of Service, 'Looking at Pictures—V, Fantastic Animals'

3.40 Musical Interlude

3.45 PLAY TO SCHOOLS
'ROBERT E. LEE' (John Drinkwater)

THE champion of a losing side usually suffers oblivion regardless of his merits. Robert E. Lee, the Confederate general in the American Civil War, has been luckier than most. His brilliance as a soldier and the nobility of his character have been recognised by historians, and Mr. John Drinkwater, the author of the play that made Lee's great rival, Abraham Lincoln, familiar to the British public, went on five years later to make a drama of the career of Lee himself. This play, a broadcast version of which will be performed this afternoon, was produced at the Regent Theatre in 1923.

4.30 FRANK WESTFIELD'S ORCHESTRA
From the Prince of Wales Playhouse, Lewisham

5.15 THE CHILDREN'S HOUR:

'DICK WHITTINGTON'—a new version of an old story by C. E. HODGES

6.0 Topical Talk

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

6.30 Ministry of Agriculture Fortnightly Bulletin

6.45 THE FOUNDATIONS OF MUSIC

SONG CYCLE: 'DIE SCHÖNE MÜLLERIN' ('THE FAIR MAID OF THE MILL')
and OTHER SONGS by SCHUBERT
Sung by ROGER CLAYSON (Tenor)

HOFFNUNG (Hope) is a very brief aspiration. The labourer dedicates to Hope all his toil, with cheerful belief in its fruition some day.

An eine Quelle (To a Pool). A lover begs the pool that mirrors his beloved's face to keep for him an image of her. When she herself is near, he cannot utter his love, but to that vision of her he will reveal it.

Jägers Abendlied (Huntsman's Evening Song). He pursues, not his usual game, but one whom at

that produced Imperial Chemical Industries (and, incidentally, one of the biggest buildings in London), and he is chairman of that, and of a great number of chemical and colliery companies. He stands for trustification on the largest scale and the scientific control of industry. He will be succeeded in this series by speakers so different in outlook as Mr. Walter M. Citrine, Mr. H. D. Henderson, Major Walter Elliot, Miss Lynda Grier, and Sir Herbert Samuel.

7.45 A Pianoforte Recital

by

FREDERICK DAWSON

- Solfeggietto.....C. P. E. Bach
- Arietta.....Leonardo Leo
- Toccatina.....Henselt
- Andante (Bagatelle), Op. 126, No. 2...Beethoven
- Study in C Sharp Minor, Op. 10, No. 4...Chopin
- Intermezzo in B Flat, Op. 76, No. 4....Brahms
- Study in C, Op. 24, No. 3.....Moszkowski

8.0 B.B.C. Symphony Concert

Relayed from the Queen's Hall

(Sole Lessees, Messrs. Chappell & Co., Ltd.)

THE HALLÉ ORCHESTRA

Conducted by Sir HAMILTON HARTY

Unfinished Symphony...Schubert
Allegro moderato:
Andante con moto

8.25 Seventh Symphony...Beethoven
Poco sostenuto, vivace; Allegretto; Presto; Allegro con brio
(See opposite page)

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN. Road Report



THREE DISTINGUISHED SPEAKERS TONIGHT.

This is a notable day in the programmes, when three such eminent public men as Lord Melchett (left), the Prime Minister and Earl Jellicoe come on the air. Lord Melchett will give the first talk in a new series on 'Tendencies in Industry Today,' at 7.25; Earl Jellicoe will make a short Poppy Day appeal at 7.15; and Mr. Baldwin's Guildhall speech will be broadcast at 9.15.

present he must follow afar, who bewitches him with her sweet enchantment.

7.0 Musical Criticism

7.15 Poppy Day

AN APPEAL BY EARL JELlicoe

IN previous years the special appeal for Poppy Day has been made by the Prince of Wales. This year, when the Prince is away in South Africa, no speaker could be more appropriate than Earl Jellicoe, who has been President of the British Legion since the death of Earl Haig.

7.25 'Tendencies in Industry Today—I, Lord MELCHETT: 'The Rationalisation of Industry'

EARLIER in the year a series of talks on 'Finance in the Modern World' gave listeners a chance to hear the financial problems of today discussed by experts of the first rank. This evening Lord Melchett opens a new series on the industrial tendencies of the present and the future. He himself is, of course, one of the outstanding figures in the most Olympian circles of British industry; as Sir Alfred Mond he carried through the enormous amalgamation

9.15 The Prime Minister's Speech

At THE LORD MAYOR'S BANQUET

Relayed from the Guildhall

THE Prime Minister's speech at the Guildhall Banquet has always been recognized as one of the most important political pronouncements of the year. Coming on the eve of the new Session, it is eagerly awaited as a forecast of Government policy, and though it does not always reveal quite as much as it is expected to, it is an event that nobody interested in politics can afford to miss.

9.45 Local Announcements; (Daventry only) Shipping Forecast

9.50

The Little People
'Wee folk, good folk,
Trooping all together'

DORA LABETTE
FREDERICK RANALOW
MOYNA MCGILL

THE GERSHOM PARKINGTON QUINTET

10.45 SURPRISE ITEM

11.0-12.0 (Daventry only) DANCE MUSIC; MARIUS B. WINTER'S BAND from the Hotel Cecil



The Passing of an Old-time custom

The practice of making Mince-meat at home is rapidly becoming a thing of the past. The long and tedious task of preparing the ingredients is avoided in the modern custom of using

'Golden Shred' Mince-meat



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FRIDAY, NOVEMBER 9

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 ORGAN RECITAL
By
J. EDGAR HUMPHREYS
Organist and Director of the Choir
Relayed from St. Mary-le-Bow Church
ELSIE WYNN (Contralto)

ORGAN
Maestoso from Water Music *Handel*
Romance, 'At an old trysting place' *Maddowell*

ELSIE WYNN
On Wings of Song *Mendelssohn*
A Prayer to Our Lady *Donald Ford*
The Green is on the Grass again *Charles Willeby*

ORGAN
Fughetta *Karg-Elert*
Sarabande
Pastorale
Marche Triomphale on 'Nun Danket'
ELSIE WYNN

The Time of
Roses *Quilter*
The Valley and
the Hill
There are Fairies in our
Garden *Charles Spross*

ORGAN
Prelude *Chopin*
Un Larme *Moussorgsky*
Prelude in G *Bach*

4.0 JACK PAYNE AND THE
B.B.C. DANCE
ORCHESTRA

MAY JONES (American
Songs and Impersona-
tions)

5.30 THE CHILDREN'S
HOUR

(From Birmingham)
A Story told by GLADYS
COLBOURNE. Songs by
DALE SMITH (Baritone),
MARGARET ABLETHORPE
(Pianoforte). 'What the
Sea Shell Whispered,'
by Mildred Forster

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

6.30 Light Music

(From Birmingham)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by JOSEPH LEWIS

Overture, 'Vanity Fair' *Fletcher*
Valse des Alouettes ('Harlequin's Millions')
..... *Drigo*

6.45 LEONARD GORDON (Baritone)

Come not when I am dead *Holbrooke*
The Cloths of Heaven *Dunhill*
Autumn *Alison Crompton*

ORCHESTRA
Selection, 'Schubertiana' *Finck*

7.10 ARTHUR KENNEDY (Violin)

Sonata in G *Marcello, arr. Gibson*
Aria *Porpora, arr. Corti*

ORCHESTRA
Suite of Ballet Music ('The Sicilian Vespers')
..... *Verdi*

MORE than fifty years lie between the pro-
duction of Verdi's first Opera and that of
his last. His latest music was an amazing ad-
vance on the earlier, but one characteristic was
his through life—his great gift of typical Italian
melody. It is for melody (and, one may almost
say, melody alone) that we still prize Verdi's
earlier Operas.

9.15 The Symphony Concert

Of such is *The Sicilian Vespers* (*I Vespri Siciliani*), which was produced at the Paris Opera during the Exhibition of 1855, but which, for all its auspicious start, was never greatly successful as a whole. Its theme is the massacre of the French invaders of Sicily, who were murdered during Vespers at Eastertide, 1282.

The four scenes in the complete Ballet represent respectively Winter, Spring, Summer and Autumn.

7.30 LEONARD GORDON

Dorothy's a Buxom Lass *Carr*
High Barbaree
King Charles *M. V. White*

ARTHUR KENNEDY

Elegy *Fauré*
No. 6 from Suite, 'Album Leaves' *Sitt*

7.46 ORCHESTRA

Selection, 'Princess Ida' *Sullivan*

8.0 Chorus Songs

(From Birmingham)
DALE SMITH (Baritone)
Assisted by
THE BIRMINGHAM STUDIO
CHORUS
Conducted by JOSEPH
LEWIS

8.30 VARIETY

(From Birmingham)
DOROTHY McCLURE, in
Irish Songs
HELENA MILLAIS (The
Actress-Entertainer,
'Fragments from Life')
J. F. LAUN (German Folk
Songs to Guitar
Accompaniment)
WALTER RANDALL (Piano-
forte)

9.15 B.B.C. Sym-
phony Concert

Relayed from the
Queen's Hall
(Sole Lessees, Messrs.
Chappell & Co., Ltd.)
THE HALLÉ ORCHESTRA
Conducted by Sir
HAMILTON HARTY

Symphony No. 4, in E minor *Brahms*
Allegro non Troppo; Andante moderato;
Allegro giocoso; Allegro energico e passionata
(See page 330.)

10.0 WEATHER FORECAST, SECOND GENERAL
NEWS BULLETIN, Road Report

10.15 DANCE MUSIC: JACK HYLTON'S
AMBASSADOR CLUB DANCE BAND, under
the direction of RAY STARITA from The
Ambassador Club.

11.0-11.15 MARIUS B. WINTER'S BAND from the
Hotel Cecil

(Friday's Programmes continued on page 335.)

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DALE SMITH

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Sir OLIVER LODGE and Prof. LEONARD HILL

Brilliant Discovery by eminent Swiss Scientist
E. BUERGI, M.D., Professor of Medicine at Berne University

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over Forty!

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Professor LEONARD HILL, at a recent conference, prophesied that "longevity would be a common thing in the future and the idea of a man retiring at sixty, on the ground that he was played out, would become an absurdity."

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Compton Mackenzie on 'Siamese Cats'

(Continued from front page.)

was empty she would eject them with insults. Pauline lived in a very beautiful white house, half way up a cliff eight hundred feet high, whence she could watch dolphins swimming in the peacock-blue Mediterranean, a sheer four hundred feet below. She could sit on a columned terrace and look down where the Emperor Augustus landed nearly two thousand years ago; and she could decide, like him, that of so many beautiful small islands Capri was, taking everything into consideration that goes to make up a best island, the best of all. There is no time to give more than one picture of Capri and Pauline, and that shall

be of a March afternoon when the peach-blossom is in full rosy bloom everywhere and the ground is splashed with wine-red and purple anemones. Pauline is running along beside me on a low grey wall, one of those low grey walls the colour of which seems to have been specially chosen to set off the peach-blossoms. I tell her she must go home, as I have to make a call. She gives that curiously, low deep Siamese response which I suppose I must call a miaow, but which is a much superior noise to any ordinary miaow, and which with a wag or flirt of the tail any Siamese will answer to its name.

When I lived on islands that were shared with other people, I had to be content with one Siamese at a time, but now that I live on an island of my own I am able to keep eleven Siamese cats, each one of which has a marked personality of its own. Jethou is a very small island indeed, only fifty acres, a mere green hump beside such a neighbour as Guernsey, but yet with most of the things on it that human beings or cats want. There is a garden where I shall have as many flowers out at Christmas as many gardens are proud to display now. There is a library

with nearly ten thousand books and all the gramophone records that anybody could want. There is a wireless which nearly always seems to behave itself.

There are sands which set off the Siamese cats to perfection when they walk on them like miniature lions in the desert.

The rabbits have never left the place since they were first put there by the Elizabethan governor who celebrated the theft of the island from the Benedictines by such an act of selfish stupidity. I need hardly say that the cats do not agree with me. They think that Elizabethan governor was a fine fellow. I suppose I ought to mention some of the

faults of the Siamese cats before I stop. They are very jealous, and suffer acutely from it. They are—yes, I'm afraid they are—very greedy. They think that Samarcand rugs were only woven to be pulled to pieces by their own sharp claws. They have no idea of doing without something they want, and if they want anything they make a noise till they get it. But what are their faults



Southampton Silver Sheen—a champion Siamese cat.

compared with their virtues—with their sense of humour, their fidelity, their dauntless courage (unless they think they've seen a ghost, when they will tear away like so many animated brushes), their playfulness (they will retrieve a piece of paper as many times as you will throw it for them), their conversational powers (if you have Siamese cats you must talk to them a lot), their awareness of themselves so that each one of my eleven knows its own name, their love of people rather than place; their honesty (by which I mean they'll take a lobster off the table in front of you), their continuous passionate interest in all that is going on around them, and their depth of affection, which they are able to show in so many exquisite ways? COMPTON MACKENZIE.

AIDS TO STUDY PAMPHLETS.

Autumn, 1928.

In connection with the new Session of Talks and Lectures, the undermentioned pamphlets are published as a guide and a help to interested listeners.

FIRST HALF OF SESSION.
TALKS AND LECTURES SYLLABUS.
(Free. By post 1d.)
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Life in Roman Britain Major Gordon Home
Some Ideas and Ideals on World Religion
Dr. E. S. Waterhouse
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
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Miss Grace Hadow
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should be addressed to the B.B.C. Bookshop,
Savoy Hill, London, W.C.2.

Friday's Programmes continued (November 9)

5WA CARDIFF. 353 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 Mr. RHYS J. DAVIES, M.P.: 'Different Voices in the House of Commons'
- 6.15 S.B. from London
- 7.45 ALBERT WHELAN
(Australian Entertainer)
- 8.0-11.0 S.B. from London (9.45 Local Announcements)

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

- 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
- 9.45 Musical Interlude relayed from London
- 9.50-11.0 S.B. from London

6BM 326.1 M. 920 KC. BOURNEMOUTH.

- 2.30 London Programme relayed from Daventry
- 6.15-11.0 S.B. from London (9.45 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR:
The Return of the Plymouth Radio Express when 'The Secret of the Peel' (John Sweet) is disclosed
- 6.0 London Programme relayed from Daventry
- 6.15-11.0 S.B. from London (9.45 Local Announcements, Forthcoming Events)

2ZY MANCHESTER. 384.6 M. 780 KC.

- 3.0 BROADCAST TO SCHOOLS:
Mr. W. H. BARKER: 'Studies of African Life—Kenya and Uganda—British and Bahuma'
- 3.20 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 The Rev. E. C. TANTON: 'Literary Centenaries of 1928—IX, John Bunyan'
- 6.15-11.0 S.B. from London (9.45 Local Announcements)

Other Stations.

5NO NEWCASTLE. 512.5 M. 960 KC.

12.0-12.30:—Speeches on the occasion of the Election of the New Lord Mayor of Newcastle-on-Tyne, relayed from the Council Chamber. 2.30:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 11.0-12.0 p.m.:—British Legion Dance. Dance Music relayed from the Grand Hotel, West Hartlepool.

5SC GLASGOW. 405.4 M. 740 KC.

2.30:—Broadcast to Schools. S.B. from Edinburgh. 2.45:—Captain Angus Buchanan: 'Travellers' Tales of Other Lands—VII. The Sahara.' 3.5:—Concert for Schools. Euphemia Gray (Pianoforte): Scenes from Childhood (Schumann). The Station Orchestra: Symphony in G Minor (Mozart). 3.45:—Concert. Orchestra: Serenade for Strings (Borodin); Le Deluge (Saint-Saëns). Euphemia Gray: Three Preludes, Op. 29 (Chopin), Nos. 13, 14 and 15; Two Waltzes (Chopin), Nos. 69 and 70. Orchestra: Selection, 'Boris Godounov' (Moussorgsky). 4.30:—Organ Recital relayed from the New Savoy Picture House. Mr. S. W. Leitch at the Organ. 5.15:—The Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—John Oxberry on 'Thomas Bewick.' 6.15:—S.B. from London. 6.30:—S.B. from Aberdeen. 6.45:—S.B. from London. 7.45:—Musical Comedy. The Station Orchestra: Selection, 'Lady Mary.' John Rorke (Baritone): A Quaint Old Bird (The Catch of the Season) (Theodora Morse); I Like you in Velvet (Lady Madcap) (Paul Rubens); Four Jolly Sailors (A Princess of Kensington) (German). Colleen Clifford (Soprano): Jewel of Asia (The Geisha) (James Philip); Nerves (Lady Madcap) (Paul Rubens); Vella (The Merry Widow) (Franz Lehár). Orchestra: Selection, 'The Vagabond King' (Friml). John Rorke and Colleen Clifford: Inspection (Dollar Princess) (Leo Fall); Monkeys (Cingalee) (Paul Rubens); Swing High, Swing Low (Véronique) (A. Messager). Orchestra: Selection, 'So this is Love' (Brody). 9.0:—S.B. from London. 9.45:—Scottish News Bulletin. 9.50:—S.B. from Aberdeen. 10.45-11.0:—S.B. from London.



Mr. RHYS J. DAVIES, M.P. will talk on 'Different Voices in the House of Commons,' from Cardiff this evening at 6.0.

2BD ABERDEEN. 500 M. 800 KC.

2.30:—Broadcast to Schools. S.B. from Edinburgh. 2.45:—S.B. from Glasgow. 3.45:—Vocal Interlude by Nora Atkins (Soprano). 4.0:—The Playhouse Orchestra, directed by R. E. Cahill, relayed from the Picture Playhouse. 5.0:—Miss M. MacKenzie Forbes: 'Jottings from a Motoring Tour of Central Europe—L.' 5.15:—S.B. from Glasgow. 5.58:—Letters and Birthdays from the Aberdeen Studio. 6.0:—Mr. Peter Craigmyle: Football Topics. 6.15:—S.B. from London. 6.30:—Scottish Agricultural Talk: Dr. Orr, D.S.O., M.A., 'Nutrition.' 6.45:—S.B. from London. 9.45:—S.B. from Glasgow. 9.50:—The Station Oret: Fantasia, 'A Highland Scene' (Moore). 10.0:—Song and Story of the Gael. Neil Orr (Reciter). Mary Orr (Soprano). 10.30:—The Station Oret: Highland Memories (MacCunn); The Dance of the Ghillies (W. B. Mooney). 10.45-11.0:—S.B. from London.

2BE BELFAST. 506.1 M. 980 KC.

12.0:—Organ Recital by Herbert Westerby, Mus. Bac. (Lond.) relayed from the Grosvenor Hall. 12.30:—Light Music: The Radio Quartet. 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:—A Violin Recital. Philip Whiteway: Prelude and Allegro (Paganini-Kreisler); Nocturne in E Flat (Chopin) Sarasate); Caprice No. 20 (Paganini-Kreisler). 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.45:—Theatrescope (with Rose Hignell, Marie Healey, Hilda Johnston, Kathleen Porter, Harry Hopewell, Arthur Malcolm, A. S. Loxton, C. Coffin May and Philip Herbert). 9.0-11.0:—S.B. from London.

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Notes from Southern Stations.

Cardiff.

THE Newport Choral Society has the same experience as many other such societies, namely, it finds it hard to attract a sufficient number of men with good voices to balance the women applicants. In fact, an official ruefully declared "You cannot keep the women out!" Despite this difficulty, the choir numbers some two hundred strong and gives the first concert of the season on Tuesday, November 13. This is the thirty-first season, and Mr. Arthur Sims, the conductor, has held office since 1904. The society is mainly a Newport one, but there is a contingent from Pontypool of over forty members. This group is the relic of a choir which took part in the Eisteddfod at Pontypool. Although Monmouth is not exclusively Welsh it is not surprising that the Welsh element preponderates in this society. Some years ago it gave the first performance of *Freedom*, by Cyril Jenkins, at the Queen's Hall, with the London Symphony Orchestra under the conductorship of Albert Coates. The artists at this concert will be Miriam Licette, Hubert Eisdell, and Harold Williams, and the work given will be scenes from the Song of Hiawatha.

IN the third talk on English Classics and their Welsh Associations on Thursday, November 15, Mr. Ian Kyrle Fletcher will deal with Lord Herbert of Chisbury. He was the elder brother of the more famous George Herbert and is one of the most interesting figures of the 17th century. By birth a true Welshman, he has, ironically enough, become for all Englishmen the epitome of his age. With all the more noticeable qualities of the courtier, the bravo, the philosopher, and the poet, he is a disconcerting problem for those who like to pack their historical puppets into neat pigeonholes. No such attempt will be made in the present talk; it will attempt to focus attention upon those fundamental qualities of character and style which have placed 'The Autobiography' amongst the most readable of books. Mr. Kyrle Fletcher is at present at work on a book on modern developments of stagecraft.

IT has been the fashion to regard rural industries as relics of medievalism, to be tolerated on account of their link with the past but not to be regarded as making a serious contribution to modern problems. Mr. A. Watkin Jones, Secretary of the Provisional Council for Welsh Rural Development, will give a talk on Friday, November 16, on Crafts in the Age of Machinery, and he hopes to show that those engaged in handicrafts in country districts can make them a sound business proposition. Apart from this he will show the value of handicrafts as a hobby for those engaged in factory work, for they are frequently employed in making parts of articles and do not have the pleasure and satisfaction that comes from complete responsibility. He will also deal with the general effect on social life of having a certain number of people making beautiful and useful things. The talk will have a very practical bias, for Mr. Watkin Jones will illustrate it by referring to possible and actual handicrafts in South Wales. The Rural Industries Bureau sent a representative to South Wales to make inquiries about the Quilting industry in April and as a result is arranging for an exhibition and sale of work. The inquiry was made in order to find work which could be done in the homes in the depressed areas, and this activity has resulted in a request for a talk on Quilting which it is hoped to give at a later date.

ATALK on Constantinople will be given by Mr. Isaac J. Williams on Tuesday, November 13, as the second of his series under the title of 'The Marvels of the Mediterranean.'

HOW to choose a School Play is the title of the second of the course of talks on School Plays given by Miss Consuelo de Reyes in the Broadcast to Schools series on Mondays. This talk, which will be given on November 12, will show how the history of the town or village in which the school is situated can be dramatized. Advice will be given on the possibility of improving the temporary theatre, and the relation of actors to audience will be considered. Miss de Reyes was formerly lecturer in Drama at University College, Exeter, and has travelled widely as a University Extension Lecturer. Her chief work is that of Warden of the Little Theatre at Citizen House, Bath, and there, classes of young children, of older boys and girls, and of adults are held nightly and plays are produced by each section. All stage sets, curtains, properties, and scenic effects are made by the players themselves in the carpentry rooms and studios, while an enormous collection of costumes of all periods is available for hire by schools and societies. In addition to this series of talks Miss de Reyes is broadcasting from Plymouth on Drama in Adult Education.

AN Orchestral programme, of which the first part will be given from Cardiff and the second from Manchester, has been arranged for Sunday afternoon, November 11. Cardiff will be represented by the National Orchestra of Wales with Tudor Davies (tenor), and Manchester by the Northern Wireless Orchestra with Carl Fuchs (violin/cello).

MISS KATHLEEN FREEMAN, whose recent novel, 'Quarrelling with Lewis,' won such favourable criticism, is giving a talk on 'Pythagoras,' on Monday, November 12. Miss Freeman is Greek Lecturer at Cardiff University and has given many talks from Cardiff.

Plymouth.

AT 8.45 p.m. on Sunday, November 11, an appeal will be broadcast from the Plymouth Studio by the Rev. Edwin Davies, Vicar of Charles Church, Plymouth, on behalf of Hampton House Home, Plymouth.

The second talk in the series on Drama by Miss C. M. de Reyes, Producer, The Little Theatre, Citizen House, Bath, will be broadcast from the Plymouth Station on Tuesday, November 13. Her subject will be 'The Value of Drama in Adult Education,' in which she will speak of drama as a means of recreation and of self-expression in Community Groups and Institutions.

At 3.45 p.m. on Thursday, November 15, the Rt. Rev. J. H. B. Masterman, Bishop of Plymouth, will give the first of a series of talks from the Plymouth Station on 'Devonshire Adventurers,' the subject of his first talk being 'Sir William Hawkins.'

Bournemouth.

ON Tuesday, November 13, Mr. H. S. Carter will broadcast a talk from Bournemouth on 'The Ancient Port of Poole.' Occupied by Roman, Saxon, Dane, and Norman, Poole, with its old quayside and land-locked waters, conjures up memories of invader, crusader, pirate, smuggler, and trader, all of whom have played their part in the town's long drama.

On Thursday, November 15, Mr. George Dance will give a talk on 'Roses.'

'WINTER Sport in the North of England' is the title of a talk to be broadcast from Stoke on Tuesday evening, November 13, and relayed to all Stations in the Northern Grouping.

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It has been proved none work more earnestly and consistently for fresh discoveries than the Dr. and Scientist—experimenters and experience bring forth new lights on old subjects, and what was looked upon as the best possible last year is surpassed to-day. Until recent years those suffering from deafness and its often accompanying aggravating headaches were the least bothered about. Anyone deaf was looked upon as somewhat being sub-normal—a trumpet or tube was the only help obtainable—or they just had to hold "hand-to-car"—often resulting in complete isolation whether young, middle-aged or old. It was equally ineffective and conspicuous to be deaf and be shouted at or to use a cumbersome contrivance. THAT DAY HAS GONE—a young and enthusiastic acoustician has taken the interests of the deaf to heart (Doctors do all possible for a cure) so that even if your case has been pronounced incurable and all other efforts proved in vain—YOU YET MAY HEAR—take heart and try—Mr. R. H. Dent has opened the door to hearing by means of his newest invention—rejuvenation of the auditory system by natural use—a method described by eminent men as

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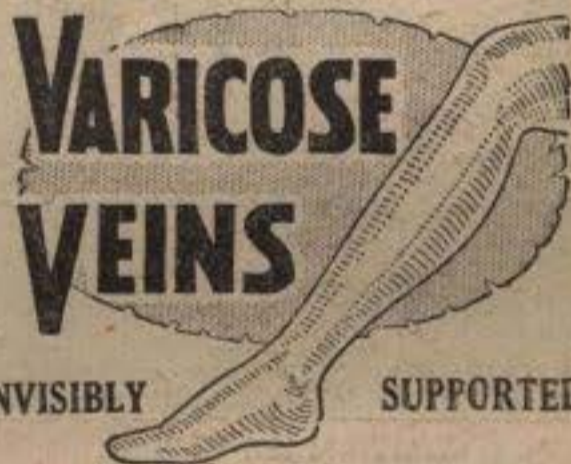
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SATURDAY, NOVEMBER 10
2LO LONDON & 5XX DAVENTRY
(361.4 M. 830 KC.) (1,604.3 M. 187 KC.)

9.15
Sir Fabian Ware
Speaks of
War Graves

- 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 **RENE TAPPONNIER**
From the Carlton Hotel
- 3.25 (Daventry only) **East Coast Fishing Bulletin**
- 3.30 **A Light Orchestral Concert**
LILLIAN COOPER (Soprano)
EDERN JONES (Baritone)
THE WIRELESS ORCHESTRA:
Conducted by **JOHN ANSELL**

- 5.4 **EDERN JONES**
The River *Elgar*
A Soft Day *Stanford*
Don Juan's Serenade *Tchaikovsky*
- 5.10 **ORCHESTRA**
Waltz, 'Grenadiers' *Waldteufel*
- 5.15 **THE CHILDREN'S HOUR:**
'The Enchanted Bod' (*Hogarth and Thatcher*),
specially arranged as a Dialogue Story, with
Incidental Music by **THE GERSHOM PARKINGTON**
QUINTET
'The Last Verrey Light,' a simple story of
November 10, 1918, by **H. G. Hodder**
- 6.0 **Musical Interlude**
- 6.15 **WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; TIME SIGNAL, GREENWICH; ANNOUNCEMENTS AND SPORTS BULLETIN**
- 6.40 **Musical Interlude**
- 6.45 **THE FOUNDATIONS OF MUSIC**
SONG CYCLE, 'DIE SCHÖNE MÜLLERIN' (THE FAIR MAID OF THE MILL) AND OTHER SONGS BY SCHUBERT
Sung by **ROGER CLAYSON** (Tenor)

- 9.15 **Major-Gen. Sir FABIAN WARE, Vice-Chairman of the Imperial War Graves Commission: 'The Silent Cities'**
THIS is the eve of Armistice Day, and thoughts turn naturally to the thousands of graves abroad that mark some spot 'that is for ever England.' Sir Fabian Ware, who is Permanent Vice-Chairman of the Imperial War Graves Commission, will give an appropriate reminder of the significance of these graves in his talk tonight.
- 9.30 **Local Announcements; (Daventry only) Shipping Forecast**
- 9.35 **A MILITARY BAND CONCERT**
THE ORPHEUS MALE VOICE CHOIR
Conductor, **MR. DUMMER**
Pianist, **MR. J. H. JONES**
THE WIRELESS MILITARY BAND
Conducted by **B. WALTON O'DONNELL**



CLAPHAM and DWYER.

- March, 'The Crown of Chivalry' *Fletcher*
- Overture, 'Carnival' *Dvorak*
- Country Gardens *Grainger*
- 3.50 **LILLIAN COOPER**
Starry Woods *Montague Phillips*
O Flower of all the world.... *Woodford-Finden*
When the Thrushes *Liddle*
- 3.58 **ORCHESTRA**
Selection, 'Classical Memories' *arr. Ewing*
Gavotte, 'Mignon' *Ambroise Thomas*
- 4.12 **EDERN JONES**
Young Dietrich *Henschel*
On a January morning *German*
- 4.20 **ORCHESTRA**
Overture, 'Mirella' *Gounod*
Selection, 'Tom Jones' *German*
Serenade Impromptu *Gillet*
- 4.45 **LILLIAN COOPER**
Waltz Song ('Merrie England') *German*
I heard you singing } *Eric Coates*
Under the Greenwood Tree }
- 4.52 **ORCHESTRA**
Suite, 'In Downland' *Hewitt*
Two Little Dances *Finck*

Tonight at 8.0.

VAUDEVILLE

ARTHUR PRINCE and JIM
The first ventriloquial figure with a personality
HAROLD SCOTT and ELSA LANCHESTER
In old-time Music Hall songs and others
RONALD GOURLEY
The Blind Siffleur
CLAPHAM and DWYER
In a Spot of Bother.
ALBERT WHELAN
(The Australian Entertainer)
FLORENCE OLDHAM (at the Piano)
JACK PAYNE and the B.B.C. DANCE ORCHESTRA

NACHTVIOLEN (*Gillyflowers*) is a gentle threnody to the days that were. Cull your rue to spice your sorrow, Pansies if you fear the morrow, But when sorrow's deepest well is dry Gillyflowers for memory.
Frühlingsglaube (*Faith in Spring*). A lovely little rhapsody of delight in Spring, with its promise and proof of new life, and its call to the care-filled heart to rejoice and face the future with good cheer.
Rastlose Liebe (*Restless Love*).—The title has its counterpart in Schubert's music, which has an unquiet accompaniment and fails to settle down in any one key until the last page, on which the words 'Crown of life, Joy without rest, thou art Love,' are much repeated in the key of C Major.

- 7.0 **Mr. ERNEST NEWMAN: 'Next Week's Broadcast Music'**
- 7.15 **Musical Interlude**
- 7.25 **Sports Talk: Mr. GEORGE F. ALLISON, 'Association Football—Some Reflections on the Season's Play'**
- 7.45 **Australia Calling!**
Between 7.45 and 8.0 we hope, if conditions are favourable, to relay from the Sydney Broadcasting Station, greetings from the M.C.C. Team in Australia
- 8.0 **Vaudeville**
(See above.)
- 9.0 **WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**



SCOTT and LANCHESTER.

- Overture, 'The Siege of Corinth' *Rossini*
- IN** 1820 Rossini produced an Opera, *Mahomet II*, which was not a success. He had done extremely well with his earlier works, *Tancredi*, *The Barber of Seville* (his first opera) and others, but nearly every composer has a disappointment now and again. Like a careful, economical soul, Rossini saved up *Mahomet*, and when he was engaged to conduct Opera in Paris, served it up again as *The Siege of Corinth*. Then it was a success.
- 9.48 **CHOIR**
Comrades Song of Hope *Adolphe Adam*
On the Sea *Dudley Buck*
- 9.56 **BAND**
Symphonic Poem, 'Les Préludes' *Liszt*
- 10.15 **CHOIR**
Evening's Twilight *J. L. Halton*
The Viking Song *Coleridge-Taylor*
- 10.22 **BAND**
Three Dances from 'The Battered Bride'
Smelana
- 10.35-12.0 **DANCE MUSIC: FRED ELIZALDE and his SAVOY HOTEL MUSIC, from the Savoy Hotel**

SATURDAY, NOV. 10

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

8.0

A Popular Celebrity Concert

3.30 Vaudeville
(From Birmingham)
TOMMY HANDLEY (The Wireless Comedian)
THE HYDE SISTERS (Light Duets)
KATHLEEN HAMILTON (in 'People I have heard, but not seen')
JOHN RORKE (Baritone) in 'Footlight Favourites'
THE AUDLEY MOUTH ORGAN TRIO
PHILIP BROWN'S DOMINOES DANCE BAND

4.30 Thé Dansant
(From Birmingham)
BILLIE FRANCIS and his BAND
Relayed from the West End Dance Hall
BERT COPLEY (Entertainer)

5.30 THE CHILDREN'S HOUR:
(From Birmingham)
Snooky Story by PHYLLIS RICHARDSON
AUNTIE RUBY, UNCLE LAURIE, and HORACE of Nottingham will Entertain
Songs by JOHN RORKE (Baritone)
Selection by THE AUDLEY MOUTH ORGAN TRIO

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

6.40 Sports Bulletin (From Birmingham)

6.45 Light Music
(From Birmingham)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CANTELL
Overture, 'The Sicilian Vespers' Verdi
Selection of Italian Folk Songs arr. Langley

7.10 MABEL SENIOR (Soprano)
A Birthday Cowen
Damon Max Stange
Will-o'-the-Wisp Spross

7.20 ORCHESTRA
Phantasy, 'The Three Bears' Coates
Evening in the Mountains Grieg
At the Cradle Grieg

7.40 MABEL SENIOR
Sapphic Ode Brahms
Love Song Brahms
How free and fresh Brahms
ORCHESTRA
Barcarolle Rubinstein
Trepak Rubinstein

8.0 A Popular Celebrity Concert
Relayed from the Central Hall, Birmingham
MAY SOMERFIELD (Soprano)
NORMAN ALLIN (Bass)
WINIFRED WILLIAMS (Violin)

9.0 String Orchestral Programme
(From Birmingham)
THE BIRMINGHAM STRING ORCHESTRA
Conducted by JOSEPH LEWIS
Serenade ('Eine Kleine Nachtmusik') (K 525) Mozart

9.15 KATHLEEN MOORHOUSE (Violoncello) and ERIC FOGG (Pianoforte)
Sonata in E Minor Brahms
Allegro non troppo; Allegretto quasi menuetto; Allegro

9.35 ORCHESTRA
Scenes from the Scottish Highlands .. Bantock
Adagio, Minuet and Gigue Mozart
THESE Scenes form one of several works which show the Composer's great interest in things Scottish. The work was written in 1913 for String Orchestra. It contains five Movements: First, a Strathspey, a dance rather like the Reel. The tune of this is called *The Braes o' Tullymet*. Next is a Dirge, on the tune *The Isle of Mull*. A Quickstep, sub-titled 'Inverness Gathering,' follows, then an arrangement of an old Gaelic melody, *Baloo, Baloo*, and, lastly, a Reel, *The De'il among the Tailors*.

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 Sports Bulletin (From Birmingham)

10.20-11.15 A Ballad Concert

DORIS COWEN (Contralto)
DAN JONES (Tenor)
EDITH PENVILLE (Flute)
WALTER LEAR (Saxophone)

DAN JONES
Mountain Lovers Squire
To Daisies Quilter

EDITH PENVILLE
Andante and Scherzo
Louis Ganne

DORIS COWEN
Inter Nos MacPadden
A Birthday Song)

WALTER LEAR
Chant d'Amour Albeniz
From the Canebrake Gardner
Orientale César Cui, transcribed by Gurwich

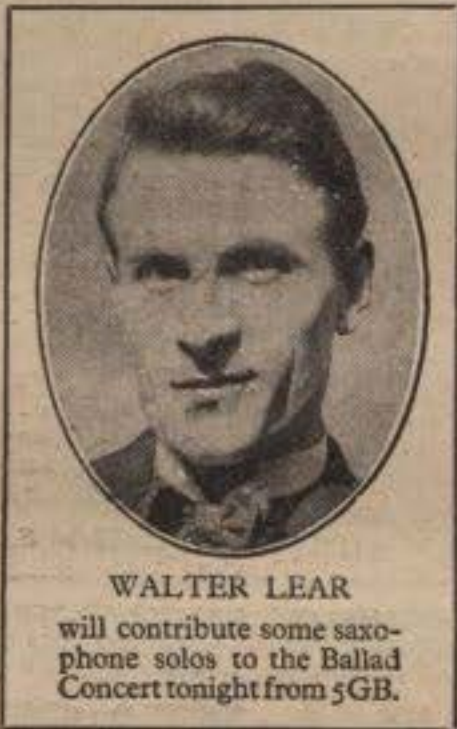
DAN JONES
In the Dawn Elgar
The Questioner Schubert

EDITH PENVILLE
Solitude sur la Montagne Ole Bull, arr. Svendsen
Prelude Liadov, arr. Revell
Waltz Joachim Andersen

DORIS COWEN
Lie there, my Lute Hamish MacCunn
The Cloths of Heaven Dunhill
Love's Philosophy Quilter

WALTER LEAR
Fantasie Mauresque F. Combrelle
Liebesfreud Kreisler

(Saturday's Programmes continued on page 340.)



WALTER LEAR
will contribute some saxophone solos to the Ballad Concert tonight from 5GB.

The musical annotations in the programme pages of 'The Radio Times' are prepared under the direction of the Music Editor, Mr. Percy A. Scholes.

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Saturday's Programmes continued (November 10)

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, 'The Merry-makers' Coates
Selection, 'Merrie England' German
Suite, 'Casse-Noisette' Tchaikovsky

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. A. G. PRYS JONES: 'The Sack of Porto Bello'

7.15 S.B. from London

7.25 Mr. L. E. WILLIAMS: 'Clubs, Officials and Players'

7.35 S.B. from Swansea

7.45 S.B. from London

8.0 A Popular Concert
Relayed from the Assembly Room, City Hall
NATIONAL ORCHESTRA OF WALES
Conducted by WARWICK BRAITHWAITE
BLODWEN CAERLEON (Contralto) and Orchestra
Fair Spring is returning ('Samson and Delilah')
Saint-Saëns

ORCHESTRA
Largo Handel
Ballet Music ('Samson and Delilah') *Saint-Saëns*

BEATRICE EVELINE (Violoncello) and Orchestra
Kol Nidrei *Max Bruch*

BRUCH (1838-1920) was once Conductor of the Liverpool Philharmonic Society, and was for many years a famous teacher in Berlin. *Kol Nidrei* is a prayer intoned in some Jewish synagogues on the Day of Atonement.

Bruch used this sad chant as the basis of a piece for Solo Cello, Harp, and Orchestra.

ORCHESTRA

Ballet Suite, 'Boabdil' *Moszkowski*

IF we do not often hear the larger works of **MOZKOWSKI** (1854-1925), he is a familiar friend to very many who have played his piano-forte duets, *From Foreign Parts*, or, of recent years, heard his light orchestral music broadcast. He composed also in the larger forms—a Symphony, *Joan of Arc*, Concertos for Piano-forte and Violin, a Ballet, and the Opera, *Boabdil, The Last King of the Moors*. This is founded on an incident in the war of the Spaniards and the Moors in the fifteenth century. The Ballet Music taken from the work consists of three pieces, a Spanish Malaguena (in three time, with a characteristic rhythm beginning with whole beat, two halves, whole), a *Scherzo-Valse*, and a *Moorish Fantasia* (two time, commencing with dignified chords and going on to build up the piece over a recurring motif that stumps about in the bass).

BLODWEN CAERLEON and Orchestra
Beauty's Room ('Mignon') .. *Ambroise Thomas*

ORCHESTRA

March, 'Le Cid' *Massenet*

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

9.35 The Merry-makers Look Backward
A REQUEST PROGRAMME
I. 'Here we are again!' .. *Eaves and Holland*
II. We ask who's 'Knocking at the door'?
arr. Eaves and Holland
III. **DOROTHY EAVES** and **ARTHUR HOLLAND** will conspire in perpetrating a duet
IV. **ELSIE EAVES** (Soprano)
Waltz Song, 'Romeo and Juliet' *Gounod*
V. **RAYMOND GLENDENNING** (Entertainer) is 'Beastly Original' *Squires*

VI. 'Firewater'
A Red Indian Drama arranged by **DOROTHY EAVES**
Big Chief Running Nose **RAYMOND GLENDENNING**
Little Pig Skin, his daughter .. **ELSIE EAVES**
The Young Brave, Big Noise .. **JACK EVANS**
The Witch Doctor **DOROTHY EAVES**
The Paleface **ARTHUR HOLLAND**
Scene: The Camp of the Tribe of Soda Syphons
The following musical number is included:
Hoolah Boolah *Squires*
Sung by **ELSIE EAVES** and **JACK EVANS**

VII. DORIS WORSLEY and the Piano
VIII. DOROTHY EAVES in a Character Cameo
IX. JACK EVANS (Tenor) will sing 'Absent'
Metcalf

X. ARTHUR HOLLAND (Comedian) in a humorous interlude

XI. Galloping Horses
(Longstaffe)
The Showman **ARTHUR HOLLAND**
The Dude **JACK EVANS**
The Old Man **RAYMOND GLENDENNING**
The Old Lady **ELSIE EAVES**
The Coaster **DOROTHY EAVES**

10.35-12.0 S.B. from London

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Saturday's Programmes continued (November 10)

5SX SWANSEA. 294.1 M. 1,070 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
- 7.35 Mr. J. C. GRIFFITH-JONES: 'Association Football Topics'
- 7.45 S.B. from London
- 9.30 Musical Interlude relayed from London
- 9.35-12.0 S.B. from London

6BM BOURNE MOUTH. 326.1 M. 970 KC.

- 12.0-1.0 Gramophone Records
- 3.30 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.40 Local Sports Bulletin
- 6.45-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

5PY PLYMOUTH. 400 M. 750 KC.

- 12.0-1.0 A Gramophone Recital of Duets, Trios, and Quartets
- 3.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: Ideas for Wintry Days Indoor Games (M. J. Redman) Some Stories by MADGE TAYLOR The Jumbles will make their re-appearance in New Rounds and Chorus Songs
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.40 Sports Bulletin
- 6.45-12.0 S.B. from London (9.30 Items of Naval Information; Local Announcements; Sports Bulletin)

2ZY MANCHESTER. 384.6 M. 780 KC.

- 12.0-1.0 THE NORTHERN WIRELESS ORCHESTRA Overture, 'A May Day' Haydn Wood GERTRUDE BRIER (Soprano) Be still, Blackbird Sanderson Down in the Forest Landon Ronald Moon Song May Windsor ORCHESTRA Suite, 'The Village Green' April GERTRUDE BRIER The Wild Rose Schubert The Magic Month of May Newton Piper June Molly Carew ORCHESTRA Whispering of the Flowers Blon A Hillside Melody Phillips Bells across the Meadow Kettelbey

3.30 THE NORTHERN WIRELESS ORCHESTRA

- March, 'Here, There and Everywhere' ... Bose Selection, 'A Day in Paris' Christine, arr. Finck JOHN RANSLEY (Tenor) Where'er you walk Handel My Lovely Celia Lane Wilson Prayer Hugo Wolf Eleanore Coleridge-Taylor ORCHESTRA Selection, 'America' Winterbottom IRMA McDONNA (Pianoforte) Rhapsody in G Minor, Op. 79 Brahms ORCHESTRA Suite, 'Algerian Nights' Gregoh JOHN RANSLEY The Garland Mendelssohn Is she not passing fair? Elgar Tom Bowling Diblin Sigh no more, ladies Aiken ORCHESTRA Russian Cradle Song Krein A Norwegian Episode Bendix IRMA McDONNA Waltz in E Minor Chopin Rondo Capriccioso, Op. 14 Mendelssohn ORCHESTRA Overture, 'Spanish Comedy' Keler-Bela

5.15 THE CHILDREN'S HOUR S.B. from Leeds

- 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. LAWRENCE HAWARD, Curator of the Manchester City Art Galleries, 'Current Art Exhibitions in the North'
- 7.15 S.B. from London
- 7.25 Mr. F. STACEY LINTOTT: Sports Talk

7.45 War Time Memories

Presented by THE STATION REPERTORY PLAYERS, STANLEY R. MAHER and his PLATOON and THE NORTHERN WIRELESS ORCHESTRA Narrator: Corporal GEORGE STRINGER, V.C. (1st Battalion Manchester Regiment) (late 10th Batt. Duke of Wellington's Regiment)

- PART I 'On Land'—1914-1918 Introducing Popular Songs and Descriptive Scenes, and a Play in One Act, entitled 'MAID OF FRANCE,' By HAROLD BRIGHOUSE PART II 'On the High Seas'—1928 Introducing a Play entitled 'THE HOWLING SILENCE,' By MANNIN CRANE EPILOGUE How Rifleman Brown came to Valhalla, by Gilbert Frankau

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

9.35 Light Orchestral Music

- THE NORTHERN WIRELESS ORCHESTRA Selection, 'La Bohème' .. Puccini, arr. Gauvain STRING ORCHESTRA Pink Foam Bose The Humming Top Gillet The Last Sleep of the Virgin Massenet Far from the Ball Gillet ORCHESTRA Fantasia, 'Schubertiana' arr. Finck Overture, 'Preciosa' Weber

10.35-12.0 S.B. from London

Other Stations.

5NO NEWCASTLE. 512.5 M. 960 KC.

12.0-1.0:—Music relayed from the Oxford Galleries. 3.30:—London Programme relayed from Daventry. 4.15:—Music relayed from Tilley's Blackett Street Restaurant. 5.15:—Children's Hour. The Children's Hour will celebrate the Eve of Armistice Day. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.25:—Mr. T. W. Bell, Secretary of the Northumberland Football Association; 'Association Football.' 7.45:—Remembrance Concert. With Community Singing. Poppy Day. Relayed from the Town Hall. Newcastle Y.M.C.A. Choral Society (350 voices). Conducted by Councillor Arthur Lambert, M.C. Choir: Remembrance Hymn, 'O Valiant Hearts' (Arkwright). Motet, In Memoriam. 'There is an old belief that on some solemn shore' (Parry). William Hendry (Baritone) with Chorus: A Song of the British Legion, 'Pals of Yesterday' (Mackenzie). Margaret Magnay (Contralto) with Chorus: My Ain Folk (Lemon). Unison Song, 'Jerusalem' (Parry). Part Song, 'As torrents in Summer' (Elgar). Unison Song, 'England' (William Hendry). A Song of the Navy, 'Pals'—'The Sergeant of the Line' (Squire). Choir and Audience to sing each chorus. Soldiers' Marching Songs. Choir and Audience: Land of Hope and Glory (Elgar). 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 Locarno Dance Salon. 4.15:—Light Comedy Concert. The Station Orchestra: March, 'The Crown of Chivalry' (Fletcher); A Musical Snuff Box (Lladov). John Brown (Entertainer): The Poor Old Bo'son (E. Longstaffe); I married a wife (Trad., arr. E. Melvin); There's nothing over sixpence in the store (F. S. Wilcock). Orchestra: Selection, 'Lady be Good' (Gershwin). John Brown: Back Answers, (C. Goodale); The rest of the day's your own (D. Wort), She seems to know (Sterndale Bennett). Orchestra: Selection, 'The Show Boat' (Kern); March, 'The Jolly Sailor' (Byng). 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—S.B. from Aberdeen. 6.15:—S.B. from London. 6.40:—Scottish Sports Bulletin. 6.45:—S.B. from London. 7.0:—Mr. George H. Outhush: 'A Light Car Tour of Seven Capitals.' 7.15:—Patuffa Kennedy-Fraser (Songs with Harp): Islay Reaper, Raasay Love Lilt, Kirsteen, Mull Fisher's Love Song, Hebridean Mother Song (M. Kennedy-Fraser). 7.30:—The Choral and Orchestral Union of Glasgow. First Concert of the Season. Relayed from St. Andrew's Hall. Conductor, Vladimir Golschmann. Solo Vocalist, Mme. Elizabeth Schumann (Soprano). Orchestra: Overture, 'Oberon' (Weber). Mme. Elizabeth Schumann: Aria der Susanne, 'Endlich naht sich die Stunde' (At last the hour draws near) (Figaro's Hochzeit) (Mozart). Orchestra: Symphony No. 3, in A Minor, 'The Scotch' Op. 56 (Mendelssohn). 8.25 app:—Pianoforte Interlude from Studio by Andrew Bryson: The Island Spell (Ireland), The March Wind, Op. 46, No. 10 (MacDowell). 8.35 app:—Concert (continued). Orchestra: A Dance Rhapsody (Delius), Mme. Elizabeth Schumann: Marienlied (Song to the Virgin) Zigeuner (Gipsy) (Joseph Marx); Du denkst mit einem Fädchen (With gossamer thread thou'ldst bind me), Er ist's (Tis he) (Hugo Wolf). Orchestra: Waltzes from 'Der Rosenkavalier' (Richard Strauss). Mme. Elizabeth Schumann: Glückes genug (Happiness now), Freundliche Vision (Kindly Vision), Wiegendes (Cradle Song) (Richard Strauss). Orchestra: Symphonic Poem, 'Finlandia' (Sibelius). 9.30 app:—Special Reading of the Second General News Bulletin. Relayed from London. 9.45:—Scottish News and Sports Bulletin. 9.50:—Andrew Bryson (Pianoforte): Passepied (Delibes); Mignonne (Ed. Schütz); Hobby Horse (Leo Livens); Augustus Beddie (Scott Reader): A Sprig of Apperling (Laing Waugh). Andrew Bryson: Elves (Matthay); Ragamuffin (John Ireland). 10.35-12.0:—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.

11.0-12.0:—Gramophone Records. 3.30:—Dance Music by Len Russell and his Orchestra, relayed from the New Palais. 4.10:—Studio Interlude. P. Wyness Chapman (Baritone): In Summer Fields (Brahms); The Wayside Inn (Schubert); Phillis has such charming graces (arr. Lane Wilson). 4.18:—Elsie Paterson (Pianoforte): Nocturne (Chopin); Intermezzo (Brahms); Caprice Espagnol (Moszkowski). 4.33:—P. Wyness Chapman: Lorraine (Sanderson); The Wayfarer's Night Song (Easthope Martin). 4.40:—Dance Music (continued). 5.15:—Children's Hour. 6.0:—Mr. Peter Craigmyle: Eye-Witness Account of Aberdeen v. Celtic Association Football Match. 6.15:—S.B. from London. 6.40:—S.B. from Glasgow. 6.45:—S.B. from London. 7.0:—S.B. from Glasgow. 9.30:—Weather Forecast, News. 9.45:—S.B. from Glasgow. 10.35-12.0:—S.B. from London.

2BE BELFAST. 506.1 M. 980 KC.

3.30:—Concert. Orchestra: Overture, 'Shamus O'Brien' (Stanford); Suite, 'Les Deux Pigeons,' Part I (Messenger) Variations. Selection, 'Il Trovatore' (Verdi). 4.0:—Roy Henderson (Baritone): Twilight (A. Sandford); The Vagabond (Vaughan Williams); This is the Island of Gardens (Coleridge-Taylor); The Traveller (B. Godard). 4.12:—Orchestra: Suite de Ballet (William Moore); Intermezzo, 'Liebestraum,' Idylle, 'Whispering of the Flowers' (Blon); Selection, 'The Girl Friend' (Rodgers). 4.45:—Organ Recital by Arthur Raymond, relayed from the Classic. 5.15:—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. 9.35:—'Good things of day begin to droop and drowse, While night and black agents to their preys do rouse.' Roy Henderson (Baritone). Orchestra. Reading, 'The Fairies' (Allingham). Orchestra: March of the Dwarfs (Moszkowski); Le Chasseur Maudit (C. Franck). Roy Henderson: The Ghostly Double, The Erl King (Schubert). Orchestra: A Night on the Lonely Mountains (Moussorgsky). Roy Henderson: Edward (Loewe), Orchestra: Witches' Ride, from 'Le Villi' (Puccini). 10.35-12.0:—S.B. from London.

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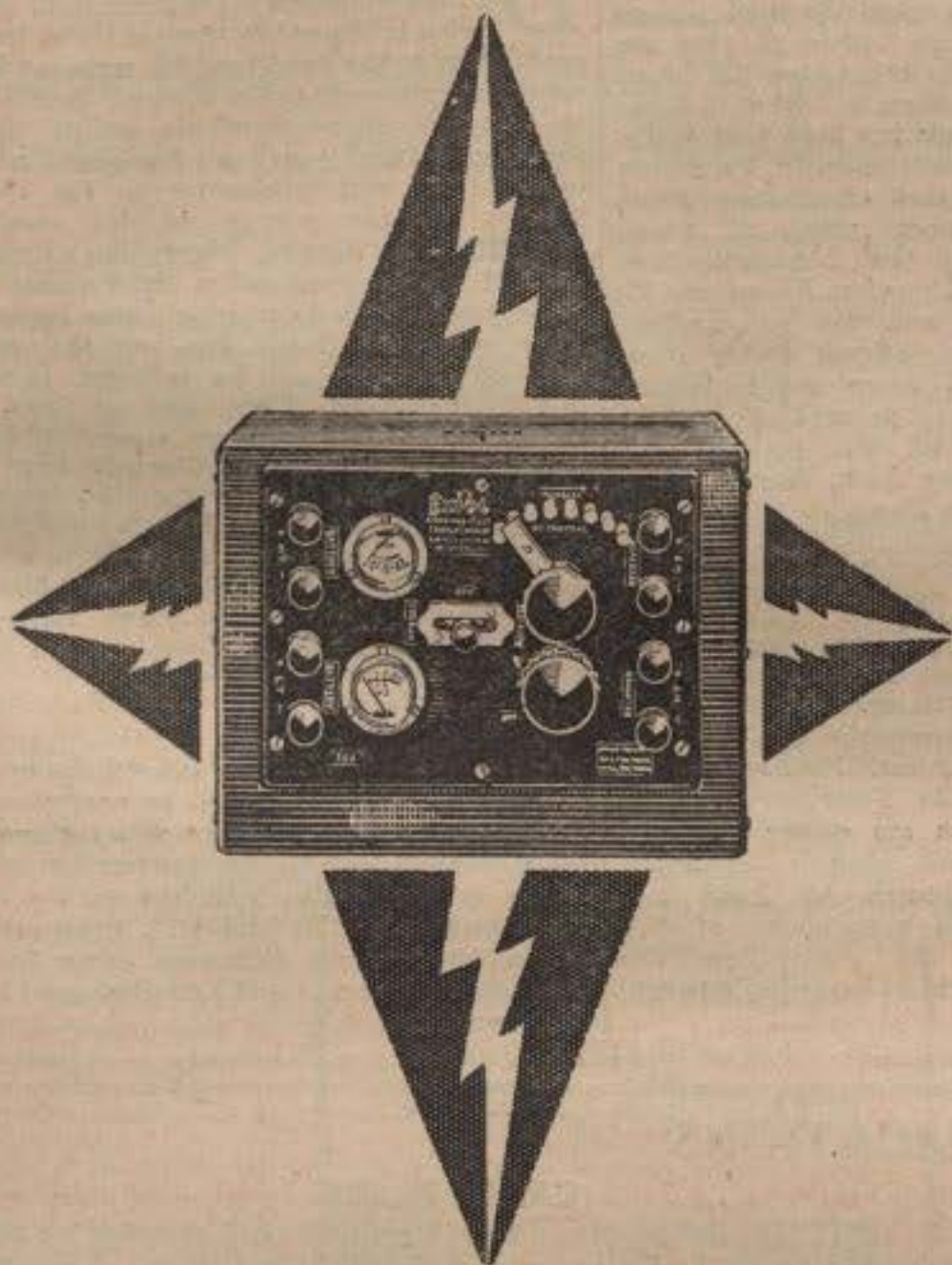
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5GB Calling!

Some Future Events from the Birmingham Studio.

Symphony Concerts.

NOW that the 'Proms.' are over, listeners throughout the Midlands are looking to the 5GB Saturday night symphony concerts to fill the gap. Beethoven's *No. 5 Symphony in C Minor* is the chief item in the programme for 10.15 on Saturday, November 17. By the way, it would be interesting to know the exact number of symphonies broadcast by the Birmingham Studio Symphony Orchestra. Rumour puts it in the neighbourhood of two hundred, and one feels that it is not far off that mark. In the same programme John Tobin is playing the *Pianoforte Concerto in C Minor* by Delius. This first saw the light in 1897, and after several performances in Germany, was remodelled by its composer and played at a promenade concert in London in October, 1907. John Tobin is, of course, the founder-director of the Liverpool Repertory Opera, and was responsible for the informal chamber concerts where the audience, seated round tables, could listen in that 'home' atmosphere essential to the full appreciation of chamber music. Refreshments were provided, so that it was possible for enthusiasts after hearing a new work, perhaps of the very modern school, to swallow coffee and other strong drink! The other artist in this symphony concert is Robert Maitland (baritone).

An Orchestral Concert.

NORRIS STANLEY, the popular director of Pattison's Salon Orchestra, is the solo violinist in the orchestral concert at 3.30 on Sunday, November 11. He is playing the *Dvorak Concerto in A Minor* (Opus 53).

Home Without a Mother.

WE all remember those ornate mottoes which used to adorn the front parlour in the old days. Although they are now out of fashion, who can forget the heart-rending pathos of such efforts as 'What is Home without a Mother?' This has been used as the basis of an amusing little comedy by Edwin Lewis, responsible for that entertaining *Sarah Brown* series of one-act plays of which this is one. It will be broadcast from 5GB at 8 p.m. on Thursday, November 15, and how Bill Brown and his son, Herbert, fend for themselves when Sarah leaves home is a story which will cause many laughs, and the fact that there is another 'woman in the case' adds to the complications. The cast includes Wortley Allen, Harry Saxton, Mabel France, and Helen Enoch.

The Grand Duchess.

NINETY comic operas and operettas in twenty-five years! That is the astonishing record of Jacques Offenbach, the creator of those extravagant, gay, bustling musical shows which amused Parisians of the nineteenth century. *The Tales of Hoffmann* and *The Grand Duchess* are among the ones which will 'live,' and revivals frequently take place in the theatres of Paris and Berlin. An abbreviated performance of *The Grand Duchess* is to be heard from the Birmingham Studio at 10.15 p.m. on Tuesday, November 13.

City of Birmingham Police Band.

DURING the winter this band gives some twenty concerts in the Town Hall. Admission is charged to three of these, the proceeds going to the band fund for replacing instruments and increasing the library. In this way the City of Birmingham has at its disposal throughout the year a first-class military band at no cost whatsoever to the citizens. Thanks to the energy of its conductor, Mr. Richard Wassell, there has developed from the same personnel a light orchestra of twenty-eight performers, which also appears at these concerts. Some idea of the musical standard attained can be gathered from the fact that Sammons, Melsa, and de Greef have appeared at the last three concerts; Gustav Holst and B. Walton O'Donnell have conducted the band during the last fortnight, whilst two suites have been specially composed for it by Mr. Holst. 5GB is relaying one of these concerts at 7.30 p.m. on Wednesday, November 14, when the artists will be Muriel Brunsell (contralto) and Walter Widdop (tenor).

Variety.

CHRISTINE SILVER, the well-known character actress, who will be remembered for her work in connection with the broadcast productions of *Tess of the Durbervilles* and *The Mayor of Casterbridge*, is in the variety bill at 8 p.m. on Saturday, November 17. Other artists in the programme are Rhiannon James (harpist) and Lettice Newman and Eric Richmond in folk songs and duets.

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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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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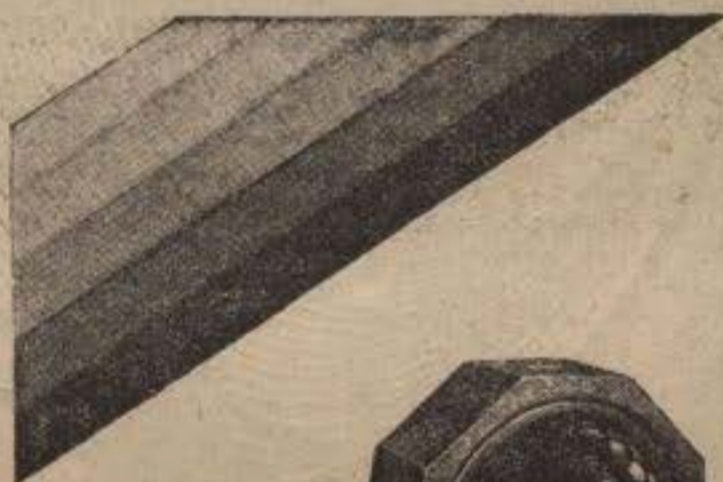
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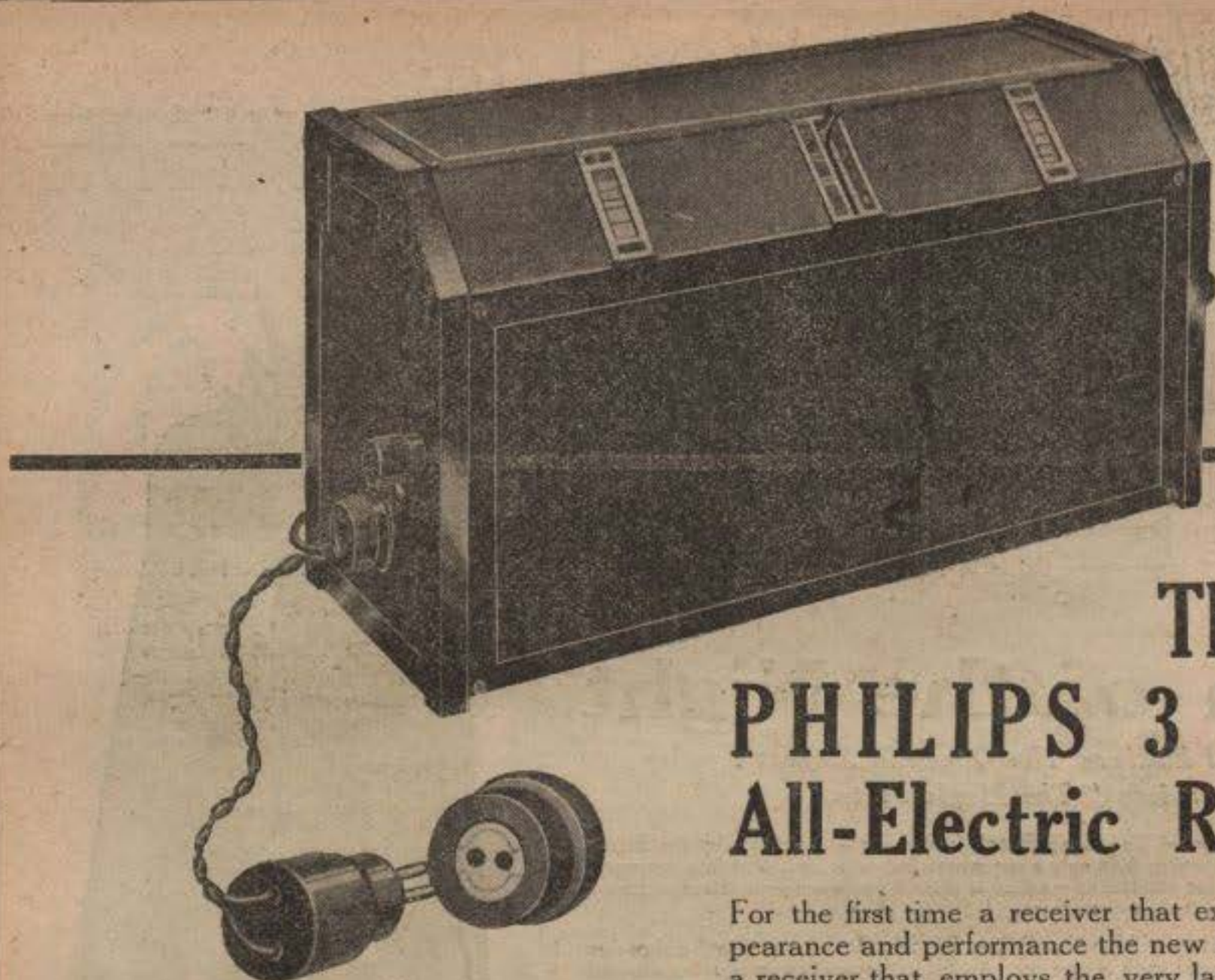
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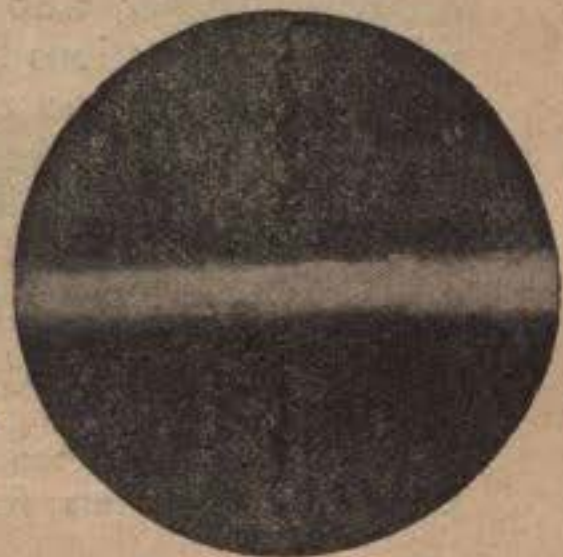
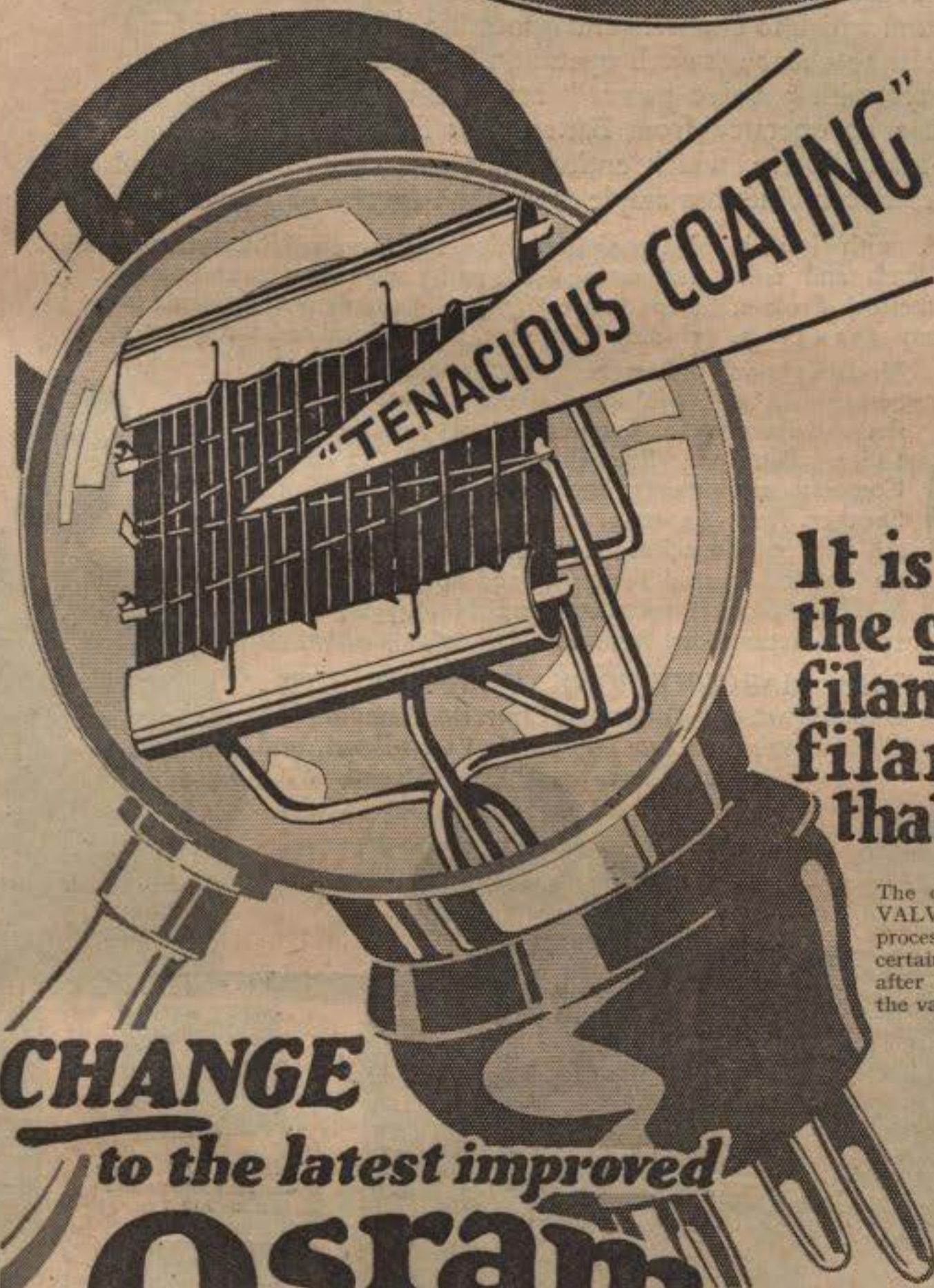
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EVERYTHING **The G.E.C.** ELECTRICAL
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OSRAM FILAMENT with "TENACIOUS COATING"
 This reproduction shows the coating typical of all OSRAM VALVES. Notice the absolute evenness of the coating. There are no gaps, the coating clings, so that the full benefit of the coating is maintained. The secret is the startling new discovery of the scientific process of "TENACIOUS COATING."

It is the coating on the filament, not the filament itself that gives results

The coating on the filaments of OSRAM VALVES is applied by a new scientific process. It is so *tenacious* that users are certain of getting the same wonderful results after months and months of use as when the valves were first bought.



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 Reproduction from an untouched micro-photograph of part of the filament of a badly-coated valve before use, showing a serious gap in the coating. A gap such as this starts the valve off in its life with a poor performance, and may bring about a further portion of the coating falling away or peeling off. The valve then prematurely fails.

CHANGE
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Osram Valves
 and
CHANGE for the Better!

Scientifically made by Experts in England. Sold by all Wireless Dealers.

WRITE
 for Booklet "Osram Wireless Guide" giving full particulars of "Tenacious Coating" & full range of Osram Valves. Sent Post Free on request to The General Electric Co., Ltd., Publicity Organisation, Magnet House, Kingsway, London, W.C.2. Copies also obtainable from your local Wireless dealer.

SIMPLICITY — — POWER — PERFECT REPRODUCTION in this wonderful new Marconiphone Self-contained Wireless Set

Marconiphone Model 23A 2-valve Receiver fulfills all the requirements of the ordinary listener who demands *complete simplicity* of control combined with a wide range of stations from which to choose. Incorporating a full-sized cone loud-speaker, and with no coils to change (switch operation for 250-500 or 1,000-2,000 metres), this "2-valve set with 3 valve power" represents the finest value for money ever offered. Can be operated from Batteries or from the electric light socket by the new All-Mains Drive, which entirely eliminates H.T. Batteries and Accumulators. The attractive cabinet has ample space for batteries or power unit.

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All Marconiphone Receiving Sets may be purchased on Simple Deferred Terms. Send now, mentioning RADIO TIMES for Catalogue No. 453D, of all 1929 Marconiphone Apparatus.

THE MARCONIPHONE COMPANY LTD.,
Dept. P., 210-212 Tottenham Court Rd., London, W.1
Showrooms: 210-212 Tottenham Court Road, and
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Model 35, £12 0 0, bare.
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The wonderful new Mullard Master 3* is proving itself Britain's favourite receiver. It is the ideal domestic set. It fulfils every condition for popularity.

It is the most powerful three-valve receiver ever designed. It gives an amazing choice of the World's best radio programmes at full loud-speaker volume. Its tone is rich and realistic. Its selectivity is of the highest, consistent with purity of reproduction. And yet its operation is of the simplest—one dial tuning! Simply revolve one dial and station after station is tuned in; turn the other dial to increase volume and selectivity.

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Every listener should read "Radio for the Million"—the listeners' quarterly magazine. Send coupon now and a copy will be sent you absolutely free.

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You can build this wonderful receiver yourself; though you know nothing whatever about radio you can build the Mullard Master 3* with complete success. And, by building it yourself, you obtain a wonderfully efficient receiver at the lowest possible cost.

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The New Mullard Master 3*

To the Publishers, "RADIO FOR THE MILLION," 63, Lincoln's Inn Fields, London, W.C.2.

Please send me, Simplified Plan of Assembly of the new Mullard Master 3* and Free copy of "RADIO FOR THE MILLION," Vol. 2, No. 4.

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ORDER YOUR LITTLE GIANT SET NOW. WE HAVE THOUSANDS OF SETS IN STOCK AND ARE MAKING THOUSANDS MORE TO MEET THE HUGE DEMAND.

All sets are fixed free by our expert in your home and include every accessory—loudspeaker, valves, batteries, Royalties and aerial equipment—everything except the actual aerial pole.

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Order direct by post from Park Royal or call at any branch.

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SEND FOR SETS CATALOGUE OR ACCESSORIES CATALOGUE.

Full list of branches on page 357.

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All Fellows Products can be obtained from any of our branches or direct by post from Park Royal.

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FELLOWS MANUFACTURING CO., LTD., DEPT. R.T., PARK ROYAL, N.W.10. See page 357 for full list of branches.

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MUSIC MAGNET

for the home constructor is the only
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with **SINGLE TUNING control,**
GANGED CONDENSER,
drum dial CALIBRATED
in actual wave-lengths
and needing NO COIL
CHANGING

The GECOPHONE components used in the OSRAM "Music Magnet" have been specially designed and manufactured with particular regard to compact layout and reliable performance. The Valves are the latest improved **OSRAM VALVES** with the "TEN-ACIOUS COATING."

You can build the circuit in ONE HOUR and get 27 stations. It is the best engineering job for the home constructor.

REMEMBER !

The OSRAM MUSIC MAGNET is designed for **OSRAM VALVES**
OSRAM SCREEN-GRID S215
OSRAM HL210 and
OSRAM DEP215 or DEP240

6 POINTS

1. SINGLE TUNING CONTROL.
2. NO CHANGING OF COILS
3. One hour to make.
4. No soldering.
5. Gets 27 stations.
6. No interference with your neighbours through oscillation.

The 3 VALVE set with
a 5 VALVE performance



All parts made in ENGLAND. Sold by all Wireless Dealers.

COUPON

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Name & Address

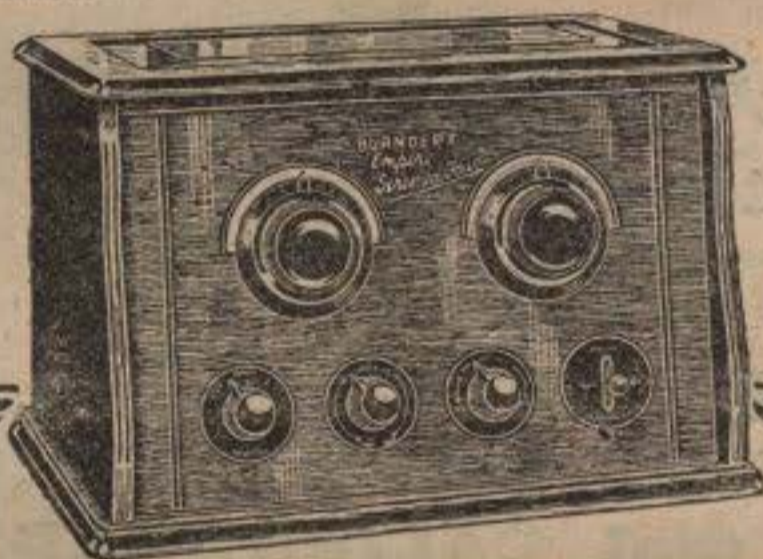


"Well, I've heard pretty well all the latest radio sets but, honestly, I don't know of one to beat yours."

"Thanks, old man. But this set certainly *does* deserve your praise. . . Do you know, I got 36 stations on the loud speaker last night—six of 'em being American."

"Was the reproduction throughout as good as it is now?"

"Every bit, Jim. Ever since I've had it, the pure, clear tone and loud speaker volume have been absolutely satisfactory. It never gives me a minute's trouble or uneasiness."



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[Ask your local dealer to demonstrate either of these sets— or write for complete details.]

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Showrooms: 15, Bedford Street, STRAND, W.C.2.

Burndeft Receivers are supplied on Hire-Purchase Terms. Write for particulars.

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NICKEL FILAMENT *Steep Slope* VALVES

"Slope" is the most important characteristic of a valve. It is the measure of real goodness, and the only true indication of valve performance. "slope" the better the valve. The steeper the

It has been found that a nickel filament gives higher "slope" values than any other kind of filament. This fact was discovered in the B.T.H. Research Laboratories, and nickel filaments are therefore used in all standard valves produced by the B.T.H. Co. There is now available a range of sixteen Mazda Nickel Filament Valves. They are the only valves which have nickel filaments. Type for type, they are better than any other valves in the world.



3027



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The "HI" that won't grow old

ALTHOUGH LOW IN PRICE, THE "REGENERATOR" IS THE FINEST BATTERY IN THE COUNTRY. AGAIN AND AGAIN AFTER THE LONGEST AND MOST EXHAUSTING PERIODS OF WORK IT WILL REGAIN ITS NORMAL STRENGTH.

Send for one direct by post from Park Royal or call at any branch.

GRID BIAS.—No separate grid bias battery is needed, as this is provided in the existing battery.

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- 9 volt grid bias (Post 3d.) 1/3

Send for accessories or sets catalogue

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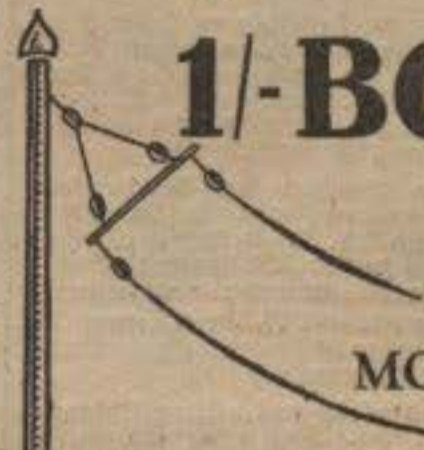
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These sets have been specially designed by the MODERN WIRELESS technical staff and each has been thoroughly tested and proved satisfactory under ordinary broadcast conditions. This FREE Booklet is well worth 1/-. Make sure of your copy—buy MODERN WIRELESS to-day.

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Some time ago I went to my Dealer in a state of perplexity. Edwards used H.T. Accumulators, and swore by them; Ridley on the other hand pinned his faith to a Mains Unit. Both of them were inclined to be superior when meeting me.

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Moving Coil Instruments 55/-
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THE NEW CORSOR Melody Maker
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Extra Cuffs for 5XK 12/-.

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Riley's will deliver to your door their popular 5ft. "Home" Billiard Table to rest on your dining table and allow 7 days' play to test it. You will certainly be delighted and decide to keep it to brighten the winter evenings. Other sizes and prices are:

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You pay as you play and 7 days' Free Trial Guarantees Satisfaction.

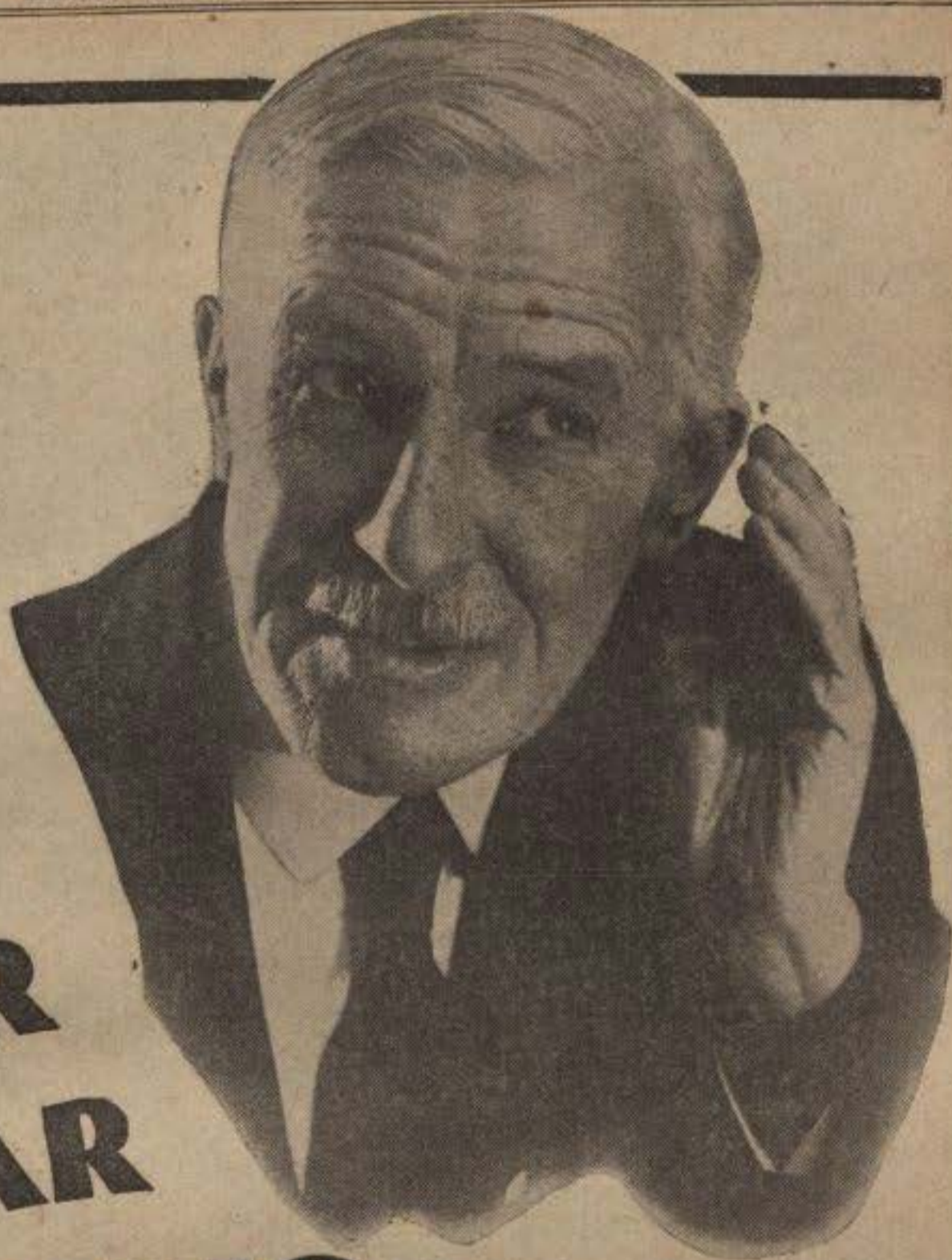
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RILEY'S GIVE 7 DAYS free trial
pay carriage and take all risks in transit



Showing Riley's "Home" Billiard Table resting on ordinary dining table.



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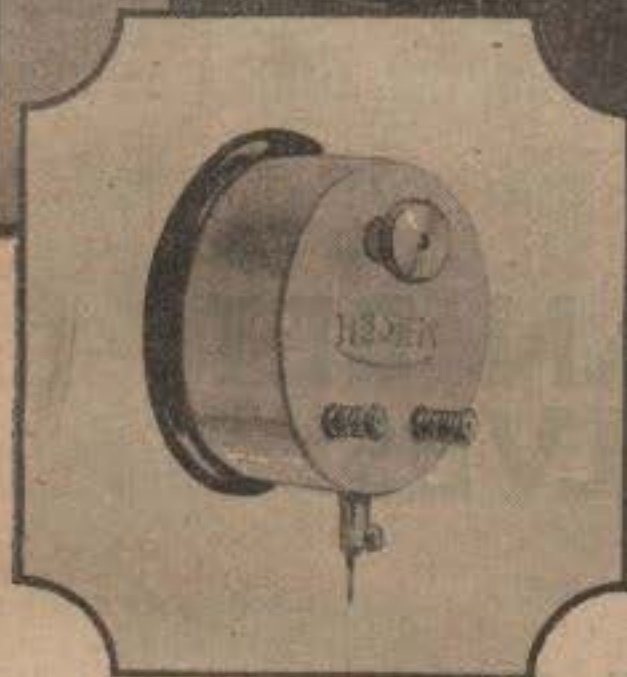
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After all, it's what
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The remarkable performance of the famous Ediswan
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Any dealer will demonstrate Lissen Radio Receivers, Loudspeakers, or the Lissen Electrical Pick-Up and a Lissenola Portable Gramophone, but in case you have any difficulty send remittance with order direct to factory.

Easy payment terms can be arranged. Apply for particulars.

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Equip your home for happiness!

SOMETIMES you are content to sit and listen to the broadcast programmes; sometimes you want to make up a programme of your own. And so take radio into your home, and take also a gramophone. Take, too, the means for true musical rendering—a good loudspeaker, and also take the means for electrical reproduction of gramophone music with needle scratch largely eliminated—an electrical pick-up. Then you can electrify your gramophone and get music in any volume you like.

And Lissen have made this combination of radio and gramophone and electrical reproduction available to all in its most convenient form. There is the new range of Lissenola radio receivers—the new Lissenola Gramophones; the new Lissenola Cabinet Cone Loudspeakers, whose tone is pure and true; and the Lissen Electrical Pick-Up.

HERE IS A COMBINATION THAT WILL EQUIP ANY HOME FOR HAPPINESS!

LISSEN ELECTRICAL PICK-UP.

With this you can use any radio valve set to electrify any gramophone. It enables you to play gramophone records as you have never heard them before; it brings out the low notes on the records, and amplifies the music to any degree of loudness you require. It largely eliminates needle scratch, and makes old records sound almost like new. Full 15/- instructions with each Pick-Up. Price **15/-** (When ordering, state make of gramophone you are going to use it with.)

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A music-lover's receiver, yielding pure tone and undistorted music—a no-trouble receiver with a straightforward circuit employing matched Lissen components. One dial for tuning, one dial for volume control, one switch for changing from low to high wavelengths.

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The mahogany model is a perfect match for the Lissenola 3-Valve Receiver described here.

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People say it plays like an expensive pedestal gramophone—and it does! Features that account for this superiority:—It has a horn actually longer than that in many expensive pedestal gramophones, a Sound-box so sensitive that it will pick up every sound recorded on the record, a playing speed regulator so accurate that true pitch and tone are always obtained. Convenient to use in conjunction with the Lissen Electrical Pick-Up and portable for use in any room or out of doors.

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