

THE BROADCAST PROGRAMMES FOR OCTOBER 27—NOVEMBER 2.

THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



Vol. 25. No. 317.

[Registered at the G.P.O. as a Newspaper.]

OCTOBER 25, 1929.

Every Friday. TWO PENCE.



FRANK COCHRANE

MONDAY'S VAUDEVILLE BILL

This programme of an hour and a quarter includes Flotsam and Jetsam, Evelyn Clare, Ronald Frankau, and 'Wun Tu,' a sketch, with Frank Cochrane, Maurice Evans, Philip Wade and Nancy Lovat.



NANCY LOVAT



J. B. S. HALDANE

TWO MORE POINTS OF VIEW

That most enigmatic series of Talks entitled 'Points of View' is to be continued this week, on Monday by Mr. J. B. S. Haldane, the eminent Cambridge biologist, and on Friday by Sir Oliver Lodge.



Sir O. LODGE



G. VERDI

VERDI'S EGYPTIAN OPERA

'Aida,' most popular of Verdi's operas, will be heard on Monday (5GB) and Wednesday. The cast includes Hughes Macklin, Stiles Allen, and Enid Cruickshank. The conductor is Mr. Percy Pitt.



PERCY PITT



FREDERICK DELIUS

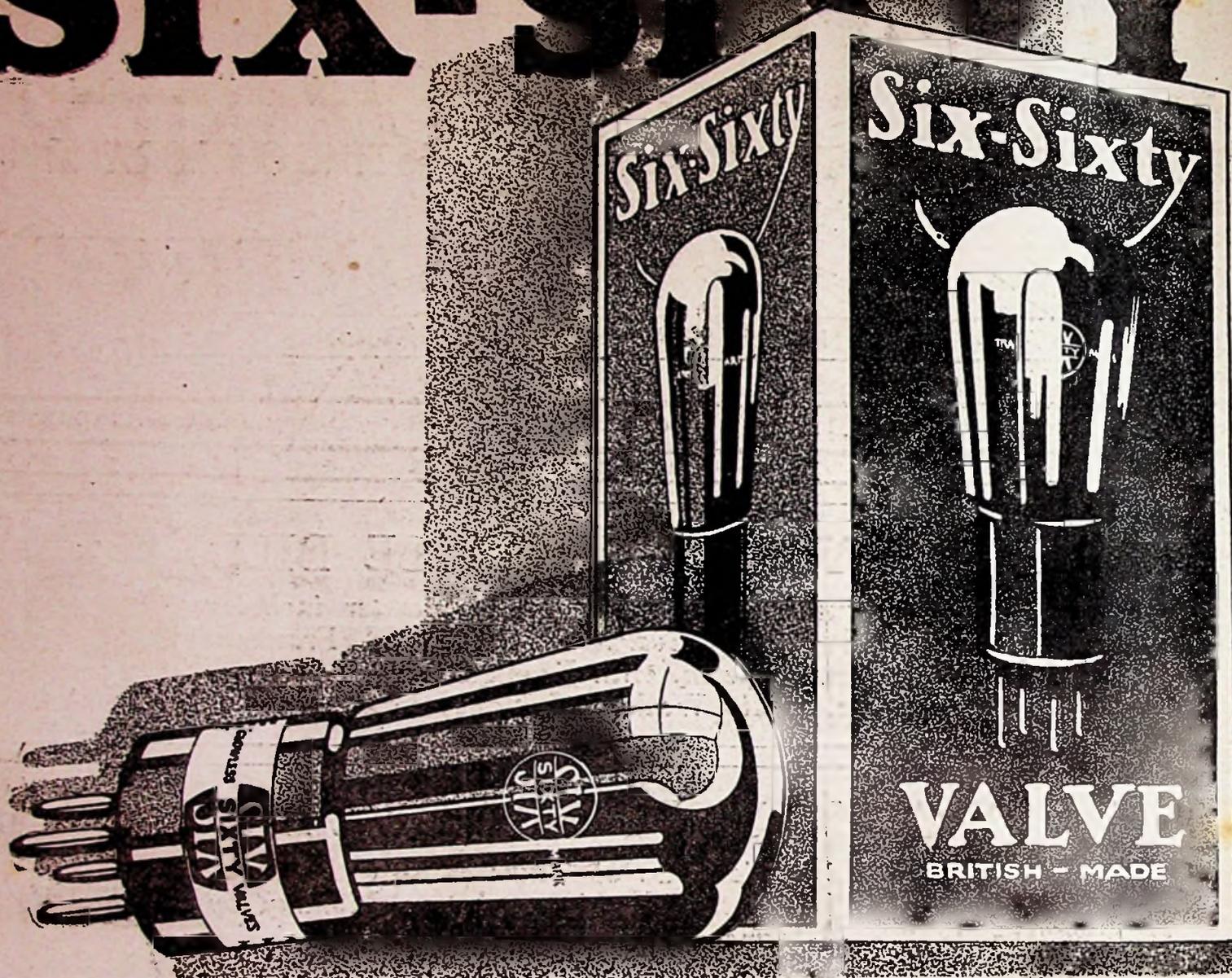
DELIUS' 'MASS OF LIFE'

The second Concert of the B.B.C.'s new Season, which is to be relayed to 5GB from the Queen's Hall on Friday, consists of 'A Mass of Life,' by Frederick Delius, conducted by Sir Thomas Beecham.



Sir T. BEECHAM

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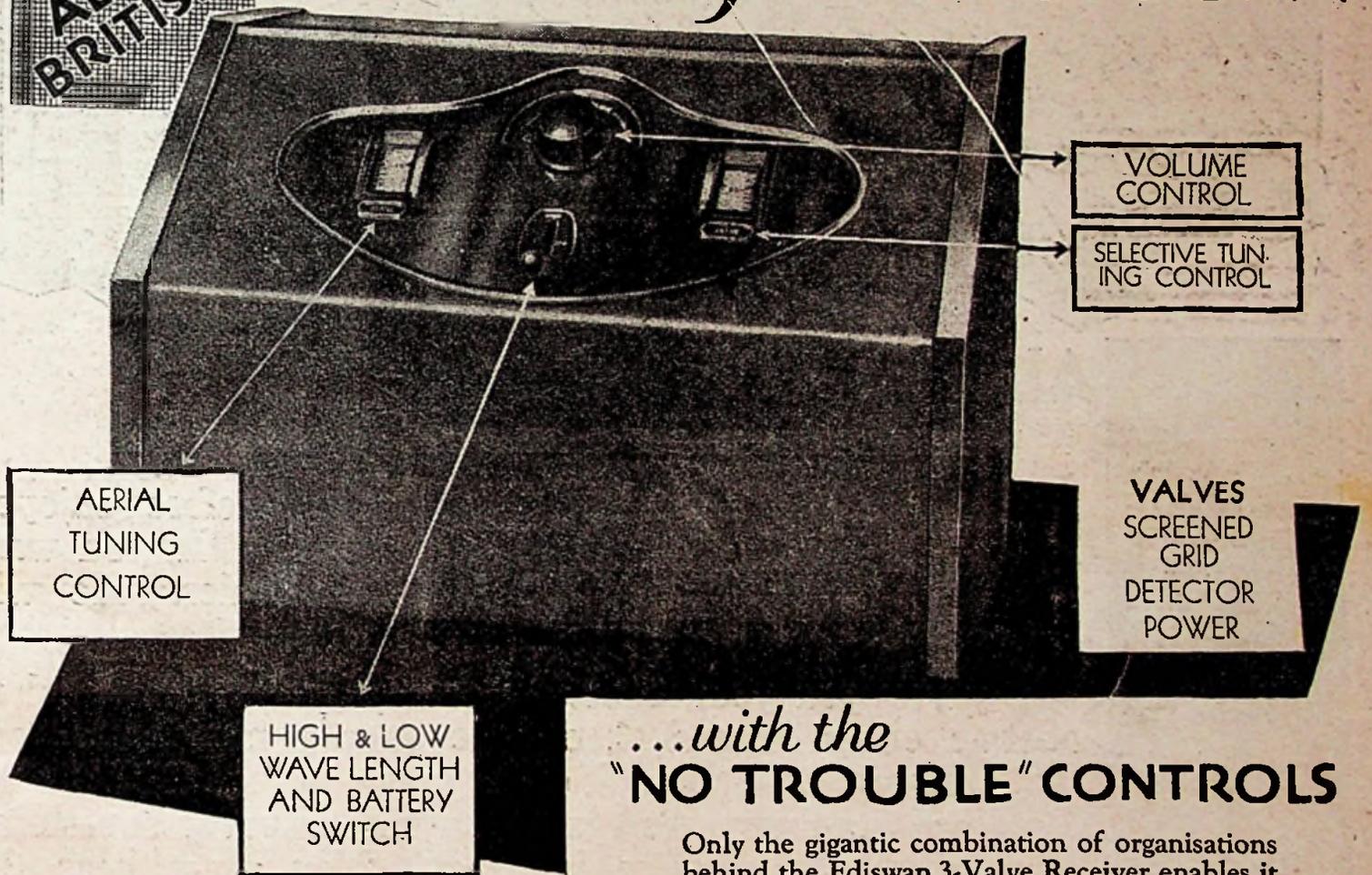
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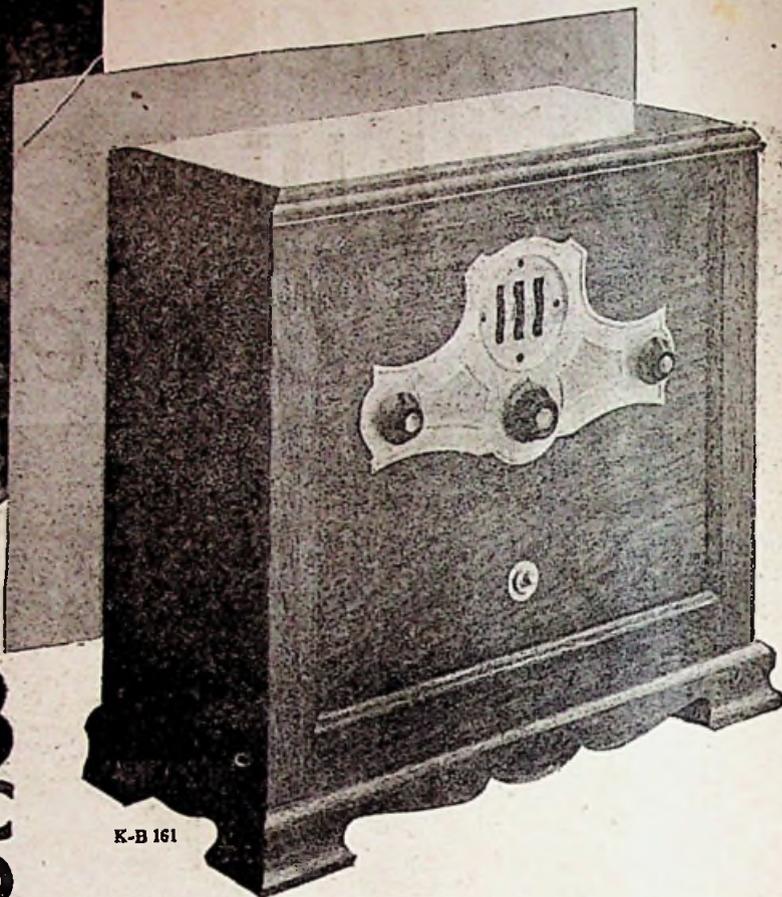
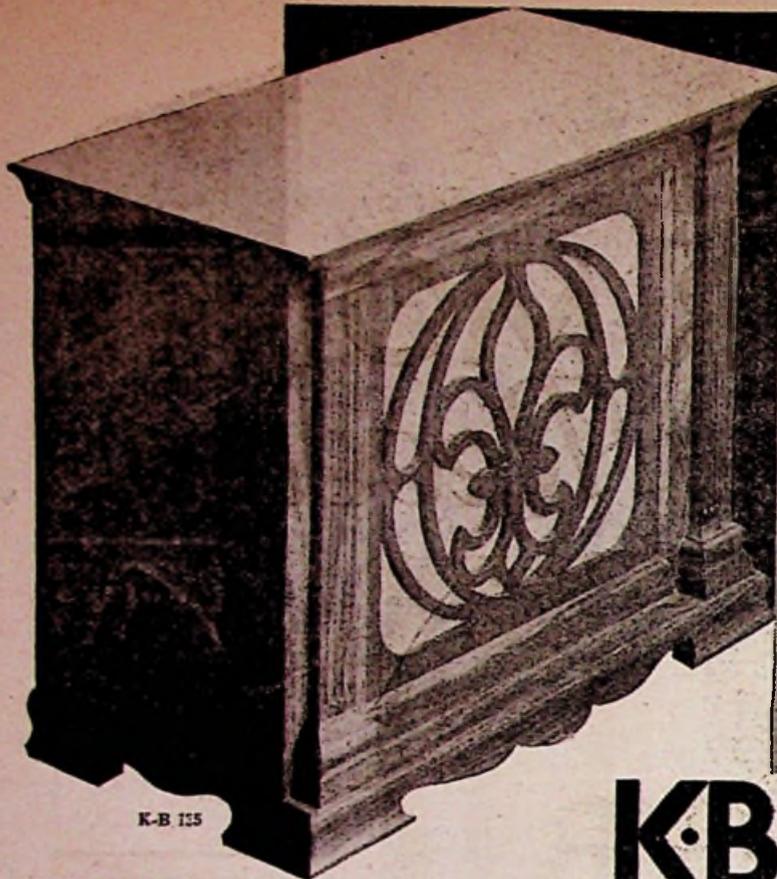
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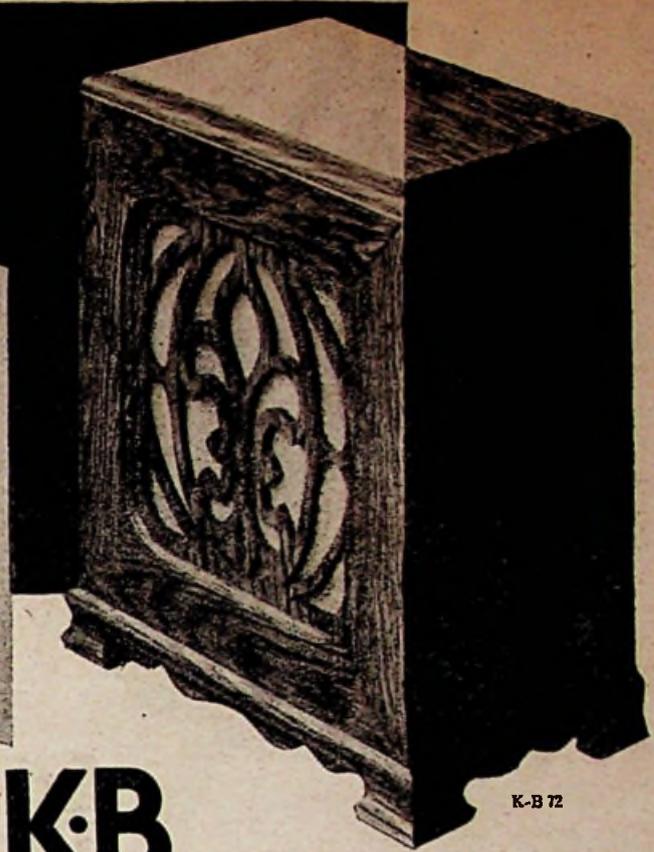
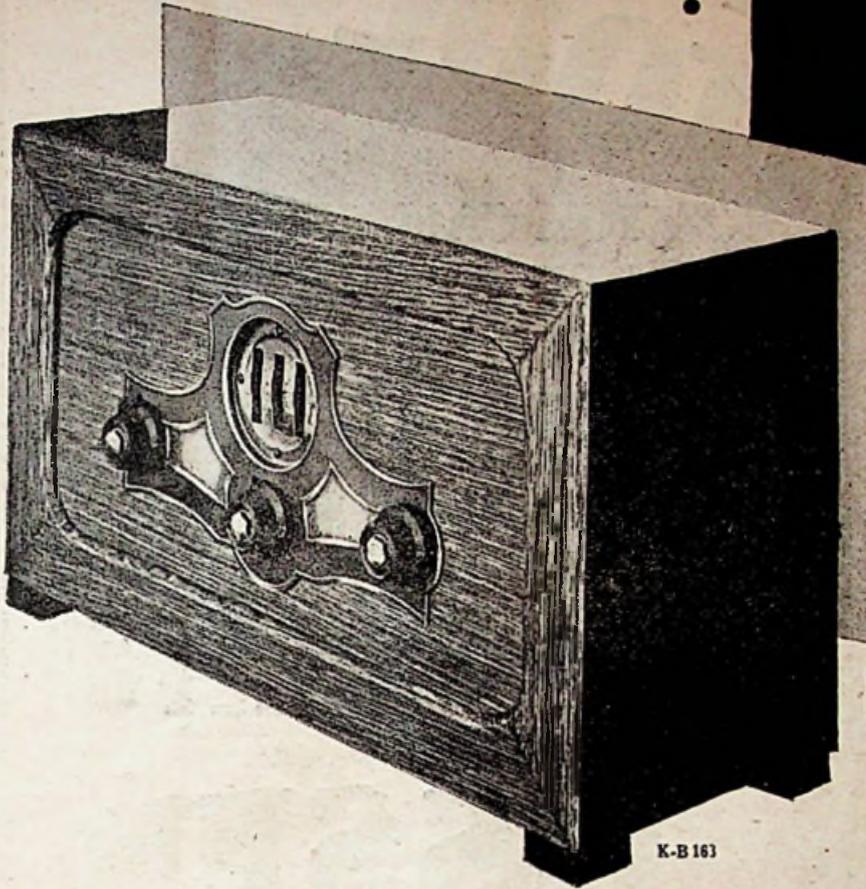
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THE RADIO TIMES

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OCTOBER 25, 1929.

Every Friday. Two Pence.

BACH BEFORE BREAKFAST IN LEIPZIG

Dr. Sanford Terry tells how the now famous Cantatas came to be written

THROUGH the enlightened enterprise of The British Broadcasting Corporation the general characteristics of a Bach cantata have become familiar to a widening circle of listeners. It is found to be a piece of concerted music for voices and orchestra of from twenty to thirty minutes duration in performance. It is not restricted to an invariable number of movements, but averages six or seven, the last of them being usually a four-part chorale. Very frequently this is the only movement in which the choir participates as a body, for, by far the greater number are for individual solo singers, who, however, were not drawn from outside Bach's choristers, but were provided by that fortunate but immature body. The solo movements are uniform in type, but in their construction and character are widely differentiated by Bach's genius. There are few duets, fewer trios, and no quartets. Each cantata, in the main, consists of a series of recitatives and arias, the latter being usually of the *da capo* form. The orchestral accompaniment is extraordinarily varied, but on occasion Bach surprisingly provides only the foundation of an accompaniment in a *basso continuo*, above which the accompanist is expected to fill in the harmonics and contrapuntal themes. This was an art closely studied in Bach's generation, and on it many instructive manuals were published—his son, Philipp Emanuel, published one of the most authoritative of them. Moreover, Bach wrote his scores for his own personal use and had little expectation of their getting into print.

THESE are obvious details, but to comprehend a Bach cantata the essential point to grasp is that it was a regular portion of a religious service, and of one particular service. In our English cathedrals we are accustomed to hear an anthem at matins and evensong on Sundays, and throughout the week. At Leipzig, and elsewhere in Lutheran Germany in Bach's lifetime, the cantata was sung only at the principal morning service (*Hauptgottesdienst*) on Sundays and festivals. And, normally, it was performed in only one of the four churches for whose music Bach was responsible, though two of them were privileged to hear it. Every Sunday morning, a few minutes before seven o'clock, Bach and his best singers—his *chorus primus*—either stepped across from the school into St. Thomas's, or crossed the square to more distant St. Nicholas's, while his second choir—'motet-singers' he called them—in the charge of a prefect, visited the other church

in which, on that Sunday, a less ornate musical service was to be performed.

The service began in both churches at seven o'clock and its various stages were carefully timed and regulated; for it was very long. The sermon, which occupied a position of peculiar prominence, was expected to begin at eight o'clock and to conclude at nine. An hour-glass in the pulpit measured the fleeting minutes, and a snuff-box, the gift of a pious citizen, afforded the preacher refreshment and stimulation. Thus the cantata, which preceded the sermon, needed to be similarly and closely restricted in point of duration. Approximately half an hour was allotted to it; Bach's cantatas are so uniform in length, that he evidently timed them in composition with particular care. But it surprises us, almost shocks us, to realize that these masterpieces were performed at half past seven in the morning by singers and players recently dragged from bed and not yet adequately fed. On occasion the cantata libretto was in two parts, when the second followed the sermon in place of a congregational hymn. Nowadays the cantata is removed from the position it occupied in Bach's lifetime; it is sung before the service commences. The change is recent, but, one conjectures, met an objection which may have been raised when Bach was in office. To a stranger, certainly, the performance of the cantata in the western gallery for the moment appears to transform the church into a concert room, an impression strengthened by the withdrawal of the instrumentalists on its conclusion. Perhaps the clergy of Bach's time were less disturbed by the incongruity than those who in recent years ordained the change. But they would be not less insistent that 'the music' should not receive more prominence than was consistent with the reverent conduct of the service. Bach's two-part cantatas consequently are rare.

So the uniform plan and duration of Bach's Cantatas is explained by the liturgical use they served. And what may be called their didactic character is equally due to the service of which they formed a part. For it was more closely co-ordinated than the corresponding service in the Anglican Communion. While the English Protestants devised a new Order of Morning Prayer to be the regular and normal form of Sunday morning worship, Luther, the most conservative of the reformers, prescribed an office which, in outline and in several of its details, recalled the Roman Mass. The Creed, Collect, and Gospel continued to be intoned in Latin, while the *Kyrie* and *Gloria*, with which the service opened, were specific-

ally named the 'Missa' or Mass. Moreover, instead of devising a new Bible lectionary, like his English contemporaries, Luther preferred the Dominical Gospel as the topic for thought and exposition, Sunday by Sunday. The preacher re-read it in German from the pulpit before his sermon, and his discourse, explored its incidents and the reflexions they invited. Thus, the entire service, or, rather, that portion of it which preceded the Administration of the Holy Communion (which followed the sermon) was framed round the Gospel. The unaccompanied motet which opened it was chosen for its bearing on it, so were the hymns, and so were the words of the cantata. Bach's cantatas are as much entitled to be regarded as sermons as the pulpit discourses that followed them; both were written on the same text, and even had he not almost invariably indicated on his score the occasion for which it was composed, its matter would usually reveal it.

BACH rarely took his texts from a printed source, and was generally dependent for them on persons with whom he was closely in touch. But at Leipzig his love for and wide knowledge of the hymn-book, along with his dissatisfaction with the texts supplied to him, increasingly inclined him to write his Sunday music round the stanzas of familiar congregational hymns. It had always been customary to conclude the cantata with a simple four-part choral, in which, it is probable, the congregation took part. But in his later years at Leipzig Bach composed a series of cantatas every one of which is set to the paraphrased text of a congregational hymn. These pre-eminently are his 'Choral Cantatas.' To those who first heard them their appeal must have been vivid, for they not only followed the exposition of a familiar text, but heard its much-loved melody treated with Bach's matchless skill in the various forms his facile fancy contrived. The key that discloses Bach's cantatas to us, as we are beginning to learn, is the simple fact that in writing them he conceived himself charged, like the preacher who followed him, to expound a common text. His music, glorious in itself, is the utterance of a devout and pondering mind deeply stirred by the thoughts his text roused within him to give utterance to the verities of Christian belief and aspiration.

C. SANFORD TERRY

[As announced on page 236, the Bach Cantatas will, from November 10 onwards, be sung at 3 p.m. on Sundays, instead of 5.45 p.m. as at present. This rearrangement has been made at the request of church organists and others who are unable to listen at the later hour.]

'The Broadcasters' Notes on Coming Events:

BOTH SIDES OF THE MICROPHONE



The Bach Cantatas.

SUNDAY, May 20, 1928, saw the inauguration of the greatest musical enterprise which the B.B.C. has as yet undertaken—the broadcasting, Sunday by Sunday, of the whole series of Bach's church cantatas. In *The Radio Times* for May 11 of last year Mr. Filson Young wrote: 'Popular as Bach is, I venture to predict that when this great series has been in being for a little while, those who listen to the cantatas will find them more wonderful and artistically stimulating than anything of Bach's with which they have been hitherto familiar.' This prophecy has been realized, for no feature of the week's programmes has a larger body of supporters than the Sunday cantata. In response to the request of many listeners, especially church organists, the cantatas will, from Sunday, November 10, be sung at 3 o'clock instead of 5.45 as at present. The first cantata under the new conditions, *Ein Feste Burg*, will be conducted by Mr. Percy Pitt, though there is no intention that Mr. Pitt shall supersede Mr. Stanford Robinson, the B.B.C. choirmaster, to whose work with his singers the success of the series is so largely due.

A Woman's View of Parliament.

IN our last issue Miss Ellen Wilkinson told, from personal observation, how women listeners welcome broadcast talks on political subjects. An important new series of talks by women M.P.s, entitled 'The Week in Parliament,' begins at 10.45 a.m. on Wednesday, November 6, with a talk by Mrs. M. A. Hamilton. Mrs. Hamilton, who until recently broadcast a fortnightly talk on New Novels, is M.P. for Blackburn. The second of the series, which will be continued weekly throughout the Parliamentary Session, is to be given by Her Grace the Duchess of Atholl.

Russia-in-London.

LAST week we referred to the forthcoming relay from 'Kasbek,' the newly opened Russian restaurant. This is to take place on Thursday evening, November 7. 'Kasbek' is situated in Piccadilly, next door to New Princes Restaurant, whose dance music we so often used to hear. While the fashionable world drinks vodka with its caviar, the Russians sing sad and exciting songs to the accompaniment of a balalaika orchestra. This is, as far as we know, the only Russian restau-



'Sad and exciting songs.'

rant in the West End, except the very little one off Shaftesbury Avenue where young people come from Chelsea to eat *bauf à la Stroganoff*, drink tea with lemon, and worry about things. Paris has broken out in a rash of Russian cabarets. London has so far not caught the infection. We had quite a feeling of Montmartre the other evening when, passing 'Kasbek,' we bumped into a Cossack gentleman complete with astrakhan hat and silver *cartouchier*. The truth is that London goes to bed too early for the Russians, who reach the top of their form towards the crack of dawn.

Sentimental Journey.

INCORRIGIBLY sentimental, we walked through the scattered leaves of last Saturday afternoon in search of Hagworth Street, Islington, where Jenny Raeburn, heroine of *Carnival*, was born and danced in her pastel-red frock under the plane tree. We found the very street (it has another name in the directory). The plane tree was still there and, in the dramatic fashion of life, a barrel-organ was playing. The tune it ground from under its silk was *alack*, not the *Intermezzo* from *Cavalleria Rusticana* to which Jenny danced, but *Sonny Boy*. We sighed, turned on our heel and headed for home, past the single-storied dignity of Lloyd Square. Life is like that, we said. *Carnival*, complete with the *Intermezzo*, the *Fton Boating Song* and Liszt's *Lichestraum*, is to be revived next week—from 5GB at 9.15 on Monday, November 4, and from other stations at 9.35 on Wednesday, November 6. The chief part, the longest, except that of 'Saint Joan,' ever undertaken before the microphone, will be taken by the actress who played it in the original production.

Dirty Work at Wembley.

THE relay from the Wembley Speedway on November 7 should give those of us who have never visited a 'dirt track' a vivid idea of this new and noisy sport. A special attraction is being arranged for the night in question, a team race between All England and Wembley. The home side is to include such 'aces' as Roger and Buster Frogley, Harry Whitfield, Jack Ormiston, Jack Jackson, and Charlie Barrett—names which may not convey much to the uninitiated, but which mean worlds to those who—if we may coin a phrase—have the cinders in their blood. The relay begins at 9.35 with a brief account of Speedway Racing by Mr. J. S. Hoskins, who has been closely associated with the sport since its earliest days in Australia. Mr. Hoskins will be followed by a second commentator, who will give an impression of the scene round the big track, etc. The various races will then be described by Mr. Hoskins, with the exception of one race which will describe itself *via* a microphone placed inside the track.

Elgar's Second Symphony.

ELGAR'S Second Symphony is the 'plum' of the programme for the third B.B.C. Symphony Concert on Friday evening, November 8, Sir Landon Ronald conducting. Without a doubt, Elgar's two symphonies are among the work by which far-away future musicians will judge him; and of the two, the Second is held by most, today, as being the better. It is dedicated to the memory of King Edward VII, 'to be a loyal tribute'; and there is every reason to suppose that the extremely dignified Funeral March which forms the second movement was inspired by the death of the King, in 1910. The symphony, like one of Brahms's, reverses the usual order of things and begins in a shout of triumph and ends in lovely quietude. Here, one feels as one hears it, speaks a composer who, in inspired moments like this, need fear no disastrous comparison with any European composer of his own period; moreover, it has the additional attraction for us of being essentially English—as English as those white-blossomed lanes in the west country where he was born. Included in the same symphony concert programme are Haydn's Symphony No. 102, and Bach's *Double Concerto for Two Violins and Strings*, with Jelly d'Aranyi and Adila Fachiri as soloists.

The Missing Notes.

THE evening telephone operator at Savoy Hill has a pretty tough time. Listeners ring up, sometimes to congratulate the B.B.C. on an enjoyable programme, more often to ask what the devil it means by it. One evening last week, just after the Second News had been read,



'What the devil do you mean by it?'

an indignant licence-holder telephoned to ask what was wrong with the London transmitter. 'It's a scandal!' he spluttered. 'I'm listening to the Piano Interlude, and not a single low note is coming through. I know that my set is in perfect order, so I want an explanation of what is happening.' The Mystery of the Missing Notes caused quite a flutter in the technical dovecotes until the pianist sent up word to say that she had been playing a piece 'for the right hand only.'

The Composer of the 'Gurrelieder.'

WHEN the second of the Arts Theatre Club Contemporary Music Concerts is broadcast on November 4 (5GB) the second half of the programme will be devoted to Arnold Schönberg's setting of fifteen poems by the German poet Stefan Georg. These songs, which together make up Op. 15, are considered by competent critics to be the most wholly satisfactory of this astonishing composer's work. Schönberg has, in his time, been the centre of more contention than almost any other modern composer: at some concerts, when his work has been performed, the audience has been so heated in protestation (or admiration) that the scene has more resembled a hustings than a concert-hall. Like Wagner before him, Schönberg has shown a terrifying propensity to make as many enemies as friends; and no one remains indifferent to him—he is too positive a genius for that. Although the storm around his name has now somewhat subsided, and indiscriminate admiration and passionate abuse have given place to a more reasoned acceptance of Schönberg as a vital composer, critics are still loath to 'place' him: he stands alone. Listeners have had opportunities, from time to time, to hear something of Schönberg's work, including the memorable performance, two years ago, of the great *Gurrelieder*. By the way, it is sometimes forgotten that some of Schönberg's music was written as far back as 1899: the *Gurrelieder* themselves date from 1900.

The Prime Minister.

ONE of the most important speeches of the year is that of the Prime Minister at the Lord Mayor's Banquet, which the head of the Government, by tradition, makes the occasion for a review of policy. Mr. MacDonald's speech is to be relayed from the Guildhall at 9 p.m. on Saturday, November 9. The occasion this year will be one of more than usual significance in view of the Premier's recent visit to the United States of America.

With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



Byrd of Stondon.

THE 'Foundations' for the week beginning November 4 will consist of Elizabethan keyboard music, played by Adolphe Hallis on the pianoforte. The week starts off with a programme of William Byrd—to most of us the finest composer of all the Elizabethans. Of Byrd the man we know almost as little as we know of his contemporary Shakespeare: he was an Essex man (the name is still common in that county); he enjoyed patronage and protection; he was celebrated as an organist; he was once a gentleman of the Chapel; he became involved in much litigation; and he was (probably) buried in the churchyard of his native Stondon in Essex. And that is about all—save what can be gleaned from a facetious scribe's description of him (in 1700) as 'an old fellow arm'd all over with spiggots and fosssets, like a porcupine with his quills, or looking rather like a fowl or rapped up in a pound of sausages.'

Clubs for Boys.

THE Friday evening series of talks on 'The Younger Generation and its Problems' will be continued, on November 8, by Dr. Cyril Norwood, Headmaster of Harrow School, whose talk is to be given under the auspices of the National Association of Boys' Clubs. This Association, to which nearly 800 clubs are affiliated, was founded several years ago by Captain L. F. Ellis, D.S.O., M.C., of the National Council of Social Service. Of the fine work undertaken by the Association in consolidating and extending the activities of boys' clubs, in promoting friendships and friendly rivalry in games between clubs, in enabling boys from various sections of society to meet on equal terms in camps or classes, there is not space to write here; it is continuing on a magnificent scale the work inaugurated by General Gordon when, over sixty years ago, he instituted in Woolwich the first club for boys.

When Your Set Fails.

MANY listeners will welcome the second of the mouthy talks on 'How to look after your Wireless Set' which is to be given on November 8 by Capt. R. Gambier-Parry (well known as 'Diktron,' author of 'Wireless Step by Step'). Until recently we belonged to that re-



'We know a retired Colonel!'

actionary class which, when the set is out of order, repair it by diving the hand into the cabinet and giving everything a good shake. Since we installed a mains-unit and gave ourselves a health-giving shock by touching the wrong bits of wire, we have had to abandon this method. We shall listen attentively to Captain Gambier-Parry, who, we feel sure, will make the whole thing plain to our non-technical minds. We know a retired colonel who, when his set fails, shouts at it. His wife says that the set takes no notice.

Moments in Broadcasting—II.

AT Savoy Hill's busiest hour, when the organization is getting into its stride, conferences, auditions, and rehearsals are taking place, the never-ceasing stream of visitors has begun to arrive, and the long corridors echo to the sounds of typewriters, music and hurrying footsteps, there are gathered in a quiet studio the few who take part in the Morning Service. The little chorus, grouped round its choir-master at the piano, is rehearsing the hymns. At a reading desk, with a microphone slung before him, the officiating clergyman sits choosing the prayers for the day. A half-dozen workers from the surrounding offices form the miniature congregation, beyond which, switching on their sets at 10.15 approaches, is the so much larger congregation in the world outside. All over the British Isles, in the farthest corners of Europe, this brief and simple service, held in a studio at Savoy Hill, provides a moment's pause for worship and reflection at the beginning of the day's business. The red lamp over the door flickers, we take our seats, the choir-master strikes a chord on the piano, the red light burns steadily, and the opening hymn begins. There can be few services more homely than this, few which mean more to so many people.

Bruckner at the 'Phils.'

THIS season's Liverpool Philharmonic Society's concerts are already under way and the third of the series will be broadcast (in part) on Tuesday evening, November 5. Following the policy inaugurated after the retirement, in 1912, of Sir Frederic Cowen, the orchestra is conducted throughout the season by guest conductors—of whom 'the Phils' have always secured an imposing list to present their attractively catholic programmes; and this particular concert is under the charge of Abendroth, the well-known German conductor, from the Cologne Conservatoire. His programme includes a Vivaldi *Concerto Grosso*, Wood's *Ethiopia Saluting the Colours* (with Keith Faulkner), and Bruckner's *Fourth Symphony*. Bruckner has never yet found his way into public favour in England. Although, in Vienna, musicians at the close of the nineteenth century were so violent in their admiration of his work—and still are, to a less extent—that they formed a sort of party called the *Brucknerianer*, as opposed to the *Brahmsianer* of the same city.

New Gramophone Records.

TWO new fox-trots from *Whoopie*, by Paul Whiteman (Col. 5556) and Jack Hylton (H.M.V. B5702), with their orchestras, began the programme of new records broadcast by Mr. Christopher Stone during the luncheon hour on Friday, October 18, followed by *Button up your overcoat*, from the play *Follow Through*, the Dorsey Brothers and their orchestra (Parlo. R385); Layton and Johnstone sang *I'll never ask for more* (Col. 5535), and the Zonophone Salon Orchestra played *Where my caravan has rested* (Zono. 5403). The second half of the programme included two Chopin *Pre-ludes*, played by Pachmann (H.M.V. DA927); William Byrd's *Lullaby*, sung by the St. George's Singers (Col. 5546); Elgar's *Introduction and Allegro* (H.M.V. C1694-5); Tchaikovsky's *Pathetic Symphony* (Col. 9867-71); Vaughan-Williams' *Folk Song Suite* (Decca M67-8); the last record of Liszt's *Liebestraume*, No. 3, sung by the late Mota Seinemeyer (Parlo. E10901), and a record of *Wedding Music* at St. Margaret's, Westminster (H.M.V. B3120).



Our Ethical Countryside.

WE had always regarded Professor de Burgh's talks on 'Ethics' with awe, wondering who were the half-dozen tough listeners with enough courage to face up to them, until we heard that not only have 10,000 pamphlets been distributed in connection with the talks, but that



'Village study groups.'

village study-groups all over the country are bombarding the professor with questions on the finer points of his subject. This is splendid news, showing that the comparatively serious talk, if given with sympathetic simplicity, will appeal to a large public. Another instance is Mr. Roger Fry's series on Pictures.

People's Palace Concerts.

LISTENERS will remember the popular concerts that were given by the B.B.C. early this year at the People's Palace in the Mile End Road, E. They were, in their way, a kind of second Proms—without the Promenaders: there was the same joyousness about them and healthy enthusiasm. To be present at any of those crowded concerts was to realize what a moving experience music can be when accepted simply as music—without prejudice or partisanship and unswayed by the fashions of the moment. So successful were those concerts, from every point of view, that a similar series has been planned for this season: two concerts before Christmas and six after. The programmes will be drawn up on popular lines—miscellaneous, with the exception of two concerts which will be devoted, in one instance, to a concert performance of Humperdinck's *Hänsel and Gretel*, and, in the other, to an anniversary Wagner programme. As before, the conductors will be Sir Landon Ronald and Mr. Percy Pitt; and the orchestra will be the Wireless Symphony Orchestra. Among the soloists to appear during the season are Myra Hess, Solomon, Muriel Brunskill, Elsa Suddaby, Harold Williams, and Frank Titterton. The symphonies down for performance include Beethoven's No. 5, Schubert's 'Unfinished,' Dvorák's *From the New World*, and Haydn's *Letter Five*.

Criticising the Programmes.

WHEN writing recently of the newspapers and magazines which have been up to date enough to include criticism of the broadcast programmes among their regular features, we neglected to mention *The Star*. This important London evening paper has for many weeks featured a daily programme critique conducted in the most lively fashion, which, whether it is pro or con, is eagerly studied at Savoy Hill. Since we last wrote, *The Daily Express*, too, has launched out. We are thrilled by all this activity.

'The Broadcasters.'

A MINIATURE

BEING A BRIEF SURVEY OF EUROPEAN ART

by R. H. Wilenski *The well-known art-critic and lecturer.*



'Psyche Receiving Her First Kiss,' by Gérard—a French picture in the 'classical' tradition, to which Mr. Wilenski refers in his article, while at the head of column three on the opposite page—

THE French Revolutionary Government made the painter Louis David its art-dictator. David had been trained in the French Academy in Rome. As art-dictator he designed and organized Revolutionary *fêtes* and processions and abolished the Academy and the artist-craftsmen's guilds. Art under David's direction was restricted to Revolutionary propaganda, either direct, as in his own picture of the 'Death of Marat,' or indirect, as in austere pictures of classical subjects, in which the supposed virtues of Republican Rome were intended to symbolize the virtues of the new Republic. Under David's rule it was more than a man's life was worth to produce decorative art in the light style of the old *régime*. Boilly, an engraver of dainty *scènes galantes*, was denounced to the Revolutionary Committee, and only saved his head by hastily beginning a large picture of a Revolutionary subject.

NAPOLEON, First Consul in 1800, Emperor in 1804, found time between his campaigns to call for a new dynastic art to celebrate his triumphs. He summoned David to paint the vast picture of his coronation, now in the Louvre, and the picture called 'The Emperor disturbing Eagles,' now at Versailles; he re-established the Academy, and he revived the cabinet-making industry by demanding a new 'Empire' style to decorate his palaces and those of Josephine and Marie Louise. But his reign was too short and harassed to permit of a new dynastic art comparable to that of Louis XIV. He ordered the Arc de Triomphe at the head of the Champs Elysées in 1806 to celebrate the victories of La Grande Armée, and he made alterations in the architect's design with his own hand, but he was not destined to witness

its completion, and only his ashes brought back from St. Helena passed under the arch.

The Napoleonic wars called forth a number of significant pictures. Gros, who had fought in Napoleon's battles, painted the episode at Jaffa (when Napoleon, to encourage the morale of his troops, made a personal inspection of the hospital), and 'Napoleon at Eylau,' where from a pile of dead and dying a wounded soldier rises on his elbow to cry 'Vive l'Empereur!' as Napoleon passes.

On the other hand, Goya, stirred to the depths of his being by the horrors of the French invasion of Spain, paused in his regular work of painting supreme psychological portraits and produced a set of etchings of war in all its brutality that are among the most tragic documents in art; and Wiertz in Brussels painted 'Napoleon in Hell' and the picture called 'Nineteenth-Century Civilization,' which shows a woman leaping from a window with her child in her arms while soldiers fire at her.

AFTER the fall of Napoleon the annual Salons became the central point of focus of French art; the general public become patrons, and Louis XVIII, Charles X, Louis Philippe, Napoleon III, and the Republican Governments become merely individual patrons in that public. At the same time the artists began to quarrel among themselves about the principles that should govern their production. The attack on the decorative art of the late eighteenth century, made as Revolutionary propaganda by David, had set a precedent for attacks on David's own art-principles as soon as those principles had ceased to have a propaganda value and had to stand on their own legs; and all through the century there was a continuous battle between the apostles of 'classical' art based on ideas of order, and the apostles of a new æsthetic of individual expression—an æsthetic called the Romantic movement—which was based on the Individualism that came out of the

French Revolution and culminated in the splendid romantic achievements of Degas, Van Gogh, and the sculptor Rodin.

Both sides in this battle carried formidable guns, because both sides were artistically well educated. The Revolutionary Government had sequestered works of art and also the great Royal collections, and they had transferred them to the Louvre, which had become a national museum open to the public. Napoleon, moreover, had looted works of art wherever he went, and the Louvre galleries were crowded with Italian and other masterpieces which the Parisian art students could study until 1815, when the Allies returned them to their countries of origin. Both groups of artists were thus able to point to precedents for their art principles. The classicists pointed to Greco-Roman art and Raphael, and the Romantics to Baroque passion and the individualism of Rembrandt. The classicists, moreover, drew strength from the ensconced position of their Academy stronghold, while the Romantics had behind them the driving power of the mental outlook of the time which mistrusted ensconced authority and formal order and put its faith in unfettered individual endeavour.

The demonstration of these rival principles took the form of huge pictures painted for the Paris Salons, where the public, though they imperfectly comprehended the principles, expressed preferences for one type of picture or the other, in much the same way that the public nowadays express preferences at Brooklands, though they imperfectly comprehend the rival principles of construction that are being demonstrated by the cars.

As these demonstration pictures had not been demanded by any religious, political, or social organization, the problem of what to do with them when the Salon closed became each year more embarrassing. Like the 'Blue Bird' or the 'Golden Arrow,' the pictures were of no use to any section of the public, but it seemed a pity to destroy them; the Luxembourg Gallery was accordingly arranged to receive them, and other galleries were established in the French provinces to receive the overflow.

Meanwhile, the once-



'Nineteenth-Century Civilization,' by the Belgian painter, Wiertz—anti-war propaganda inspired by Napoleon's campaigns—comparable to Raemaker's bitter cartoons of 1914.

HISTORY OF ART.

FROM PREHISTORIC TIMES TILL NOW

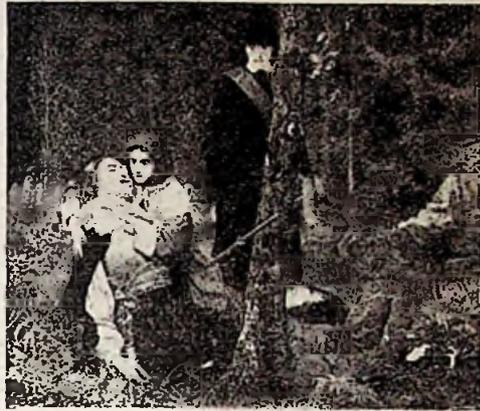
The Nineteenth Century: Individual Expression and the Worship of the Past.

Part V.

a-year-art-inspecting public that went to the Salons, a public consisting for the most part of the prosperous middle class that had grown up since the Revolution, were demanding small pictures for their homes and demanding, as the Dutch middle classes had demanded before, that these pictures should be portraits of themselves, their surroundings, and their daily life; and hundreds of painters replied by painting such pictures in imitation of the Dutch pictures of two centuries before.

Then in the middle of the century the camera arrived. This event had no effect on the painters of the Salon demonstration pictures that had become by this time nothing but demonstrations of the artists' desire to attract attention in the show; and it had no effect on the painters of pictures of everyday life for middle-class homes. But by intelligent artists it could not be ignored, and in the second half of the century there arose a new type of artist—the artist consciously engaged in the quasi-scientific activities of attempting either (a) to rival the camera, or (b) to discover exactly what the painter can achieve that is denied to the intelligent man armed with a camera, and to build up a new art of painting based on this residuum. Impressionism and Post-Impressionism were among the results of these quasi-scientific activities, and the reader who would study these movements will find them discussed in more detail in my book, 'The Modern Movement in Art.'

There was at first no public to buy the pictures of these experimenting artists—Manet, for example, to the age of forty, could not sell a picture—and Philistine sections of the public, always prone to deride experiments that they cannot understand, accused the



'The Wounded Cavalier,' a pre-Raphaelite masterpiece by W. S. Burton.

dealers came forward to invest in the pictures at low prices, to put them in storage, and to sell them eventually with handsome profits for themselves.

dealers came forward to invest in the pictures at low prices, to put them in storage, and to sell them eventually with handsome profits for themselves.

IN the first half of the century English artists, unless they travelled abroad, were quite uneducated in the art of the past. There were magnificent old masters in private collections; but the names of most of the painters were mere names to the English art-student till the Prince Consort arranged the historical art displays in the Crystal Palace and in the Art Treasures Exhibition in Manchester, and Ruskin's influence procured superb pictures for the National Gallery, which had been built in 1838, but which was not in any sense a representative collection till the end of the century.

Of the battle of the classical *versus* romantic principles that was being waged in France the English artists knew little and cared less—though Turner, who was a globe-trotter, embraced both principles in sublime confusion, and Constable was unconsciously a Romantic. Most of the English painters were content to paint imitations of French demonstration pictures to attract attention at the Academy shows each year.

These shows, like the French Salons, were now the centre of focus for English artists, and before the end of the century the



A detail from Frith's great picture of 'Derby Day,' one of our finest British paintings. The portrayal of scenes from everyday life was one of the tendencies in nineteenth-century art.



—a detail from 'Liberty Guiding the People,' by Delacroix, typifies the romantic, individualist movement which rivalled the neo-classical style in the nineteenth-century French painting.

Tate Gallery and provincial galleries were founded to house the English demonstration pictures which, like the French demonstration pictures, had not been called for by any religious, political, or social organization, but which nobody was prepared to destroy. For the rest, the Academy, continuing the tradition laid down by Reynolds, made its exhibitions primarily social functions where portraits of well-known people were displayed; and it also hung *genre* pictures, scenes of daily life, and landscapes on the Dutch and Franco-Dutch models designed to be sold to middle-class collectors or to be engraved for middle-class homes.

Then one day two or three young art students looking through a book of engravings from frescoes by a Florentine painter of the fifteenth century discovered the qualities of pre-Renaissance pageant art, and vowed to imbue their own work with these qualities. The Philistine sections of the public received the pictures of these 'pre-Raphaelite' painters with derision. 'Hideous,' 'revolting,' 'disgusting,' 'deformed,' 'loathsome,' 'absurd,' 'affected,' 'ill-drawn,' and 'puerile' were some of the adjectives used of the early works of Millais and his associates; and *The Times* accused the artists of disorder of mind and eye and declared that 'this morbid infatuation which sacrifices truth, beauty, and genuine feeling to mere eccentricity' deserved no quarter at the hands of the public.

As in the case of the French Impressionists, a small group of intelligent dilettante—encouraged in this case by Ruskin—began gradually to understand these experiments and delight in them; but the English painters, unlike their colleagues in France, became impatient to achieve material success,

(Continued on page 259.)

Captain Harry Graham wants to be an Announcer. FOR THE LOVE OF MIKE!

With illustrations drawn by Eric Fraser.

How often have I longed to be
Announcer to the B.B.C. !
His task is one that seems to me
Peculiarly enthralling.
Dictating through the microphone
To countless thousands, all unknown—
Such a vocation is, you'll own,
The really perfect 'calling'
For which, 'tis commonly admitted,
I am most eminently fitted.

Like Chaucer, I might still be styled
A well of English undefiled ;
My elocution since a child
So pure yet so dramatic !
Pronunciation has no trick
I could not master pretty quick—
For instance, is it 'FANatic,'
Or should one say 'fanATIC' ?
(I knew it once, but I've forgotten ;
My memory, alas ! is rotten.)

At foreign languages I shine.
I know the German words for swine,
For waltz; for woman, and for wine,
For milk and soda-water ;
I know what's a sardine in French
(Which don't confuse with TANCHE, a tench !);
I know that FILLE'S a saucy wench
As well as someone's daughter ;
And of Italian I have plenty,
From INTERMEZZO to NIENTE !

I don't pretend that I'd enjoy
The jobs that must at times annoy
Those others on thy hill, Savoy,
Who centre their exertions
On thinking out some novel stunt,
Arranging programmes weeks in front,
And bearing patiently the brunt
Of journalists' aspersions.
I'm ineradicably lazy,
And such a life would drive me crazy !

I could not emulate Jack Payne ;
My nerves would never stand the strain
Of that repeated jazz refrain
Of which he's such a master ;
Nor Hely-Hutchinson, the chap
Who keeps a store of Bach on tap
To fill some unexpected gap
Or bridge some brief disaster.
My musical improvisations
Would not increase the joy of nations !

Though hitherto the envious Board
Of Management have quite ignored
My claims, they hardly can afford
For ever to neglect me ;
When seeking someone to 'announce,'
On such a chance they're bound to pounce;
And if between them they've an ounce
Of sense, they MUST select me !
Yes, I'm their man, and none can doubt it.
Well, then ? I'm waiting ! What about it ?

O Christopher, thou rolling Stone,
From thy reluctant gramophone
In vain that ever dulcet tone
Would I attempt to wheedle !
I'd always leave the thing unwound,
Or plant the records wrong-way-round,
And it would frequently be found
That I'd forgot the needle.
So many contretemps arising,
I'd spend my life apologizing !

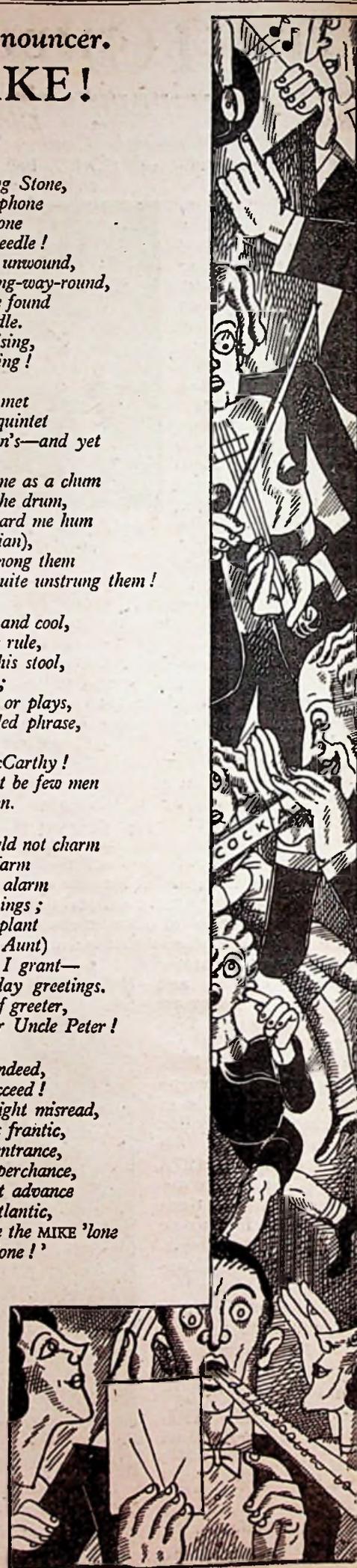
I must admit I've seldom met
A more benignant string quintet
Than Gershom Parkington's—and yet
I've got an intuition
That, though they'd love me as a chum
(In youth I used to play the drum,
And people say who've heard me hum
That I'm a born musician),
Before I'd been a week among them
My playing would have quite unstrung them !

Not mine, in accents clear and cool,
To treat of each harmonic rule,
Like Walford Davies on his stool,
So fluent and so hearty ;
Not mine to talk of books or plays,
To ape the Agate's jewelled phrase,
The deftly delicate essays
Of Desmond, dear McCarthy !
Alas ! Than I there must be few men
With less of critical acumen.

At Children's Hour I should not charm
With imitations from the farm
The young who listened in alarm
To my discordant bleatings ;
Not willingly would I supplant
The worthy Uncle (or the Aunt)
Who—somewhat wearily, I grant—
Broadcasts those birthday greetings.
Were I assigned the task of greeter,
The kids would scream for Uncle Peter !

But as Announcer—yes, indeed,
How certainly would I succeed !
And though the news I might misread,
And drive some listeners frantic,
The others doubtless I'd entrance,
Foretelling weather-wise, perchance,
Those deep depressions that advance
From Iceland or th' Atlantic,
Until they bade me 'Leave the MIKE 'lone
Or else predict an anticyclone !'

HARRY GRAHAM.



'THREE CHEERS FOR THE HABBY LISZT!'

shouted the London cabbies when the composer emerged from the St. James's Hall. This article by Wilfred Rooke-Ley gives a picture of Liszt whose songs are being given in the 'Foundations of Music' recitals this week.

THE boat-train from Dover had been stopped for his convenience at Penge Station, that with less fatigue the old man might reach the residence of his host at Sydenham. Such a privilege, accorded ordinarily to monarchs only, or financiers, was a tribute to the arts unique in the annals of British railways. The excitement in London was considerable. *The Times*, in a leading article of unusual length and sonority, had echoed the welcome that England was preparing for so distinguished a guest; and *Mr. Punch* was ready with his most genial sallies. Among the long list of entertainments that had been arranged for him there was to be a dinner at Marlborough House with the Prince of Wales, and—supreme accolade of the 'eighties—a supper with Mr. Henry Irving at the Beefsteak Club; while at Windsor a day and an hour had been set apart for his reception by the Sovereign. Meanwhile, the general public were to be content with such a sight of the veteran composer as they could get at the St. James's Hall. Those who had been fortunate enough to secure tickets waited impatiently within until the salvos of the vast crowd without announced his arrival, and when at length he entered the hall, emotion had risen to such a pitch, we are told, that the most respectable and phlegmatic found themselves standing upon their chairs and waving hats, umbrellas, and handkerchiefs with dionysiac fury. Piccadilly became impassable; and it is upon record that the very cabmen, caught by the fever of the mob, rose from the high seats of their hansoms, and shouted with a single voice: 'Three cheers for the Habby Liszt!'

The Abbé Liszt was then seventy-five. More than forty years have passed since that tumultuous ovation; time enough for us to forget what even the Londoners of 1886 hardly realized: the immense stature of the man in the music of the nineteenth century. The guns of the Wagnerian battle are as silent today as those of Waterloo; of other battles, the fact that there was ever any fight at all is to us incomprehensible. Yet, in all the forgotten campaigns of the century, Liszt was the standard-bearer. He fought for Beethoven at a time when Beethoven was considered a barbarian; for Berlioz, when no audience would listen to him; for Schumann, for Chopin; he was the first to seize upon the genius of the young Russian school; the young Brahms and the young Grieg came to him, instinctively, for their earliest encouragement. But, above all, he was the first and foremost champion of Wagner. That marvellous, romantic friendship! It is to this probably that the world owes the fulfilment of Wagner's genius. If Liszt rose himself to no high throne



A YOUTHFUL PORTRAIT OF LISZT

who was to crowd into his life a thousand adventures in the worlds of piety, love, and music—and who died, leaving, 'like the Franciscan he was at heart,' no more than seven pocket-handkerchiefs.

among contemporary composers, he was the power behind the greatest throne of them all.

If, then, we are too removed from these happenings to recall them very readily, those audiences of the 'eighties were too near, too involved, to appreciate them to the full. What touched their imaginations at the sight of this priestly figure was the memory of a romantic past, to them Byronic and (as to many Englishmen still)

A great composer of glittering invention—Romantic gipsy of the European Courts—Abbé of the Roman Church—Friend and champion of Chopin, Berlioz, Schumann, Brahms, Grieg and Wagner.

not easily reconciled. They looked at his life as at a picture whose colours dazzled, whose form and meaning escaped them. They only knew that they were fascinated. He was the ancient nomad who had wandered Europe for half a century upon his high mission of music, the friend of kings and princes; he was Orpheus returned from the underworld, the man who shared only with Paganini that power over men's hearts and wills which is the food of poetry and legend. They had heard a hundred stories of his career: of the travelling coach fitted up like the caravan of a gipsy king which in the old days had carried him from capital to capital; of the swords of honour

which great cities had given him; of the whole panoplies of arms, the Turkish treasures of mother-of-pearl and silver, which were the tributes of the great Russian nobles and the pashas; of his island on the Rhine, of his great castle overlooking Weimar, where he had laboured so long, yet unavailingly, to make the city of Goethe the city and future shrine of Wagner; and (most strange of all) of his apartments in the Vatican, of his cell in the little Franciscan monastery in the Campagna. They had heard, too, of his loves, of the Countess d'Agoult, of the Princess Carolyne; and of others. . . . Only imperfectly perhaps could they piece these things together.

It is for us to try to do so. There ran through his life a double thread, of art conceived as an ennobling and regenerative force, not only to the artist himself but to the world, and of fervent religious mysticism. For the rest, he was the fine flower of the French romantic movement of the 'thirties, which had moulded him. The well-thumbed Byron which accompanied him everywhere struck no discord (to those who have ears to hear) with the *Pensées* of Pascal, which lay ever open upon his desk. The Liszt who gave—not money merely, nor the tireless advocacy of his ideals, but himself, his very soul, to Wagner; who served music through a long life, her 'patient, sleepless Eremité'; to whom the inspiration of women was, to the end of his days, as to Disraeli, an imperious need—this Liszt was in very truth the same Liszt who, as an old man, paced the shore of the Adriatic, breviary in hand, reciting Vespers, or upon the hanging terraces of Tivoli met the crowd of children who came to kiss his *soutane*, with pennies and caresses. He was the venerable Abbé who now at the St. James's Hall, during the performance of his cantata *St. Elizabeth*, was observed by a thousand eyes to be gently falling asleep! They saw upon his lips the smile, half kindly, half satirical, of one to whom the surging plaudits of the world were become a weariness, who would be back among his memories; they watched the great head, half eagle, half lion, with its aureole of snow-white hair, sink slowly upon his breast. . . .

A few months later he died. He had crept back to Bayreuth, where Wagner, who had died three years earlier, lay buried, and where his daughter Cosima was entering upon that long regency which is still unbroken. The threads of his life were caught up symbolically at the end, for it is said that the last cry on the lips of this great lover, this great Wagnerian, was 'Tristan,' and that he who had dispensed fortune after fortune to others with open-handed generosity left for estate, like the Franciscan he was at heart, the fee-simple of seven pocket-handkerchiefs.—W. ROOKE-LEY.

Home, Health and Garden—a weekly feature for the Housewife and Gardener

THE CULT OF THE JABOT, BY E. R. HAMBRIDGE

ARE you making a new dress, or bringing an old gown or jumper up-to-date? Then a jabot or hanging drapery is what you need! Figs. 1 to 4 will help. 'A' in each, has the pattern in firm lines—dashes show how to cut and fold paper.

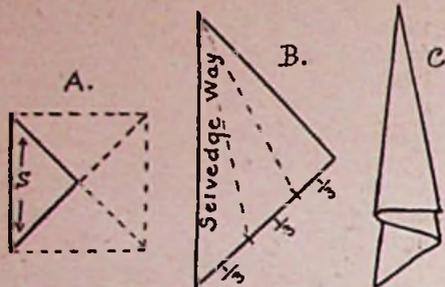


FIG. 1.

Fig. 1 began as a square—Figs. 2 and 3 as circles—Fig. 4 as an oblong, made of 2 squares. Sketches 'A' are small, to save space, but can be any size, to wear at neck or hang from hips.

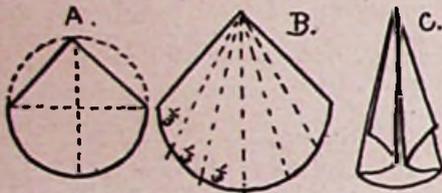


FIG. 2.

Each 'C' shows the size its 'B' is when folded on the dotted lines. NOTE: All folds are on the cross. For style 3, fold from star. Pass under, or cut off, corner X.

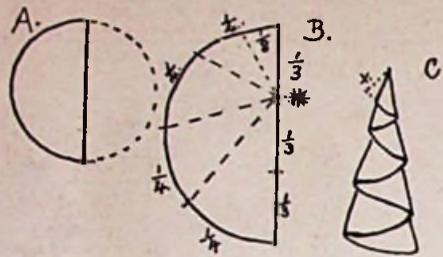


FIG. 3.

What can you do to edges of georgette jabots? Have picot or lock-stitch worked at a machine shop. Are there ways to try, at home? Roll and overcast or whip-stitch the edge—turn and loop-stitch, finely—or edge with lace.

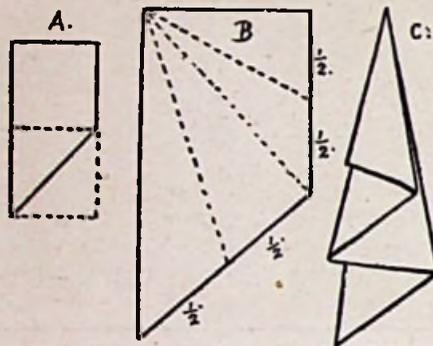


FIG. 4.

If you can crochet, try this! Use a very fine steel hook. Get filosolle, to match or contrast (anything coarser looks clumsy). Cut 1 group of strands, only—wind the skein into a ball. Separate 1 strand of silk—wind it on a card to get a length.

See Fig. 5. Turn $\frac{1}{4}$ inch of raw edge over—tack. Work 1 'single-stitch' and 1 'chain,' alternately—hook $\frac{1}{8}$ inch into the fold. Remove tacks—carefully cut away turning, close to stitches. The edge is strong and neat. Another effect is got by repeating 1 double crochet into edge then 3 chain (or 4) free.

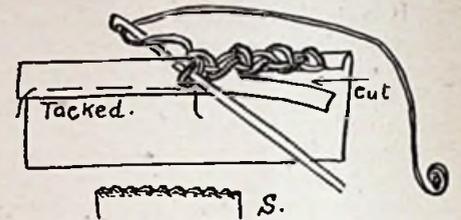


FIG. 5.

Women with soft fingers can roll the edge and work d.c. and 4 ch. alternately, the d.c. to enclose the roll. Fig. 6 shows the 4th chain being worked. Do these before rolling the next piece, to keep it firm.

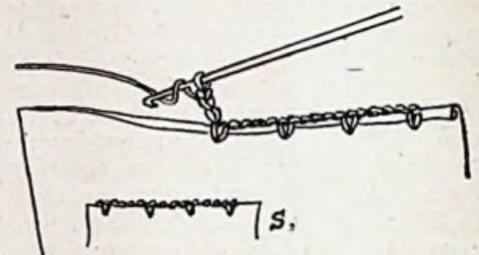


FIG. 6.

'S' in Figs. 5 and 6 gives the edges, natural size. Practise on a cutting, selvedge way first, then weft and cross way, to get tension, depth and spacing perfect.

(In her first talk Miss Hambridge invited any listener interested in needlework to send her a post-card. Her address is 143, Stockwell Park Rd., S.W.9.)

LAST week we discussed a menu for the three Sunday meals, and now we come to Monday morning, with the following left-overs in the larder. Cold bacon, cold beef, cold potatoes and a little cabbage. For the Monday's menus we have:—

Breakfast. Rolled oats and milk.
French toast.

Luncheon. (Children's dinner.) Rice pie, bubble and squeak, or plain boiled potatoes and margarine.
Treacle tart.

Supper. Beef mould (hot).
Creamed potatoes.
Orange or apple fritters.

French Toast.

1 egg. $\frac{1}{2}$ pint milk.
A slice of bread. 1 rasher of bacon for
Salt and pepper to taste. each person.

Beat the egg and gradually stir in the milk. Salt and pepper. Dip the slices of bread in the mixture and arrange on a greased tin. On each slice place a rolled thin rasher of fat bacon. Place the tin in a hot oven or under the gas grill. Serve when nicely browned, i.e., in about ten minutes' time.

Rice Pie.

Boil 4ozs. of rice dry, as for curry. Cut two hard-boiled eggs into slices. Chop the remains of some cooked ham or boiled bacon into dice. Have ready a little plain white sauce. Put these ingredients into a greased pie-dish in layers. Season each with a little pepper and salt. Cover with a layer of breadcrumbs and bake in a moderate oven till brown.

A WEEK'S MENUS

II—Monday.

Treacle Tart.

4ozs. flour. 3ozs. lard or margarine.
2 dessertspoonfuls 2 dessertspoonfuls des-
sultanas. siccated cocoanut.
2 dessertspoonfuls
golden syrup.

Make the short crust, roll out fairly thin and line shallow plate or tin. Sprinkle half the cocoanut and add sultanas; now the syrup and sprinkle remainder of cocoanut on top. Any pastry over cut in strips to garnish. Bake in hot oven until a nice light brown.

The principal dish for the evening meal is made from the remains of the cold meat.

Beef Mould (hot).

Put 1lb. cold roast beef and 2ozs. bacon or ham through the mincer and heat in a pan in which has been fried a chopped onion. Add:—

1 gill stock or gravy. A few herbs.
4ozs. breadcrumb. 1 beaten egg.
1 teaspoonful parsley. Salt and pepper.

Butter a mould, sprinkle with breadcrumbs, pour in the mixture. Cover with greased paper and bake for three-quarters of an hour. Serve with gravy poured round the mould.

This mould should also be sufficient for next day's luncheon.

Apple, Orange, or Banana Fritters.

Make a batter in the following proportion:—
 $\frac{1}{2}$ lb. flour. 1 small teacupful tepid
Pinch salt. water.
1 tablespoonful salad oil. White of 2 eggs.
oil.

(Half these quantities for two persons.)

Sieve flour into a basin and add pinch of salt. Make a well in the centre and add by degrees 1 gill of tepid water, mixing all the time. Beat until smooth and free from lumps, then add 1 tablespoonful of salad oil (or melted butter) and leave the batter to stand for some time. Just before using it, stir in the whites of eggs, beaten to a stiff froth. This can be used for all kinds of fritters, also for coating fish for frying.

Peel two apples, scoop out the cores, cut them across in slices of about an eighth of an inch thick. Have pan ready with 3 inches of smoking hot fat. Dip slices of apple in sugar, drop in batter, coating them well, and fry a few in fat until they puff out and become brown. Care must be taken not to put too many fritters in the fat at the same time in case of lowering the temperature, and they must have room to swell. When fritters are crisp, brown, and puffed out, lift with skewer, draining fat off. Let them dry on kitchen paper sprinkled liberally with sugar.

[Articles on 'Soup Making' and 'This Week in the Garden' will be found on page 271.]

Household Talks, the best household book of the year, containing menus for home catering and hints on gardening, dressmaking, decorating and bee-keeping by the B.B.C.'s experts, can be obtained from your Newsagent or Bookseller, or from the B.B.C. Bookshop, Savoy Hill, W.C.2, price 1/- (post 1/3)

Brabazon Howe pleads for a Revival of Criticism—above all, Criticism of Broadcasting

WHERE ARE THE WHIPS AND THE SCORPIONS?

THE forthcoming birth of Mr. Compton Mackenzie's new weekly, *Vox*, or *The Radio Critic*, is something of an event in the history not only of broadcasting but also of journalism. It is the fashion nowadays to complain that the arts are falling into a state of degradation and decay. This is probably as untrue as most generalizations, but as regards the art of criticism there is a good deal of justification for the complaint. This decline of criticism is one of the things that democratic civilizations cannot possibly afford. Criticism must be honest; it must be informed; it must be reasonably balanced. Most important of all, it must be readable. At present the only criticism which is really read is the criticism respectively of books, of plays, and of films. Criticism of music and of pictures is practically never intended for, or intelligible to, the public as a whole. Criticism of such things as morals and manners is hopelessly out of date.

But when we look at the critics of the above-mentioned books, plays, and films what do we find? In a few cases, and these the best, we discover gentlemen of respectable literary attainments and tolerable literary style, who appraise what they read or see from a standpoint essentially of Balliol and the Civil Service; and while their criticism is both informed and reasonably balanced, it is also, as a rule, thoroughly dull. It uses neither whips nor scorpions, but the uplifted eyebrow or the mildly astonished smile of the perpetual undergraduate.

Next, perhaps, in the scale, come those critics only too familiar to all of us who increase their incomes by taking in each other's washing. This is not as rude as it sounds. It is, of course, a debatable point as to whether the artist, more particularly the unsuccessful artist, makes a good critic: whether one playwright should criticise another: whether a would-be novelist should review the books of a more or less successful rival. It is certainly true that, except for the favoured few, writers as a whole have a hard time of it, and that to forbid them to review on ethical grounds would be harsh almost to brutality. But none the less it is surely true that criticism can hardly be expected to enhance its reputation when in one week X reviews the novels of Y, and in the following week Y reviews the novels of X. Gentlemen and ladies of letters engage in very pretty assaults-at-arms in the columns of the daily Press over reviews of their respective works, but this is only an extension of the sensationalist gossip columns. It is not—it hardly pretends to be—criticism.

Proceeding a stage further, we arrive at critics whose work is subordinated, as in

Whether for good or evil, programme builders at Savoy Hill do not build under the threat of an economic sword of Damocles. Therefore, all the more is criticism necessary.



the case of various theatrical celebrities whom it is not necessary to mention by name, to their temperaments or their idiosyncrasies. The gossip writers who do duty for critics will no doubt affirm that, however abysmal their ignorance, however insufferable their bad taste, however trivial their point of view, their work nevertheless is supremely readable. I was once personally assured by the proprietor of one of the largest of the Sunday newspapers that his dramatic critic, a prime offender in the above respects as he admitted, was none the less responsible for perhaps a third of the total vast circulation of his paper!

On such a foundation it would be easy to base a thesis pointing out the inevitable results of the continued progress of democracy towards the cheap, the easy, and the second-rate. To raise the banner of reaction is as futile and as stupid as to walk about draped in a red flag. Unfortunately, it is not possible to put back the clock. But is it too late to try to persuade democracy that it owes to itself both dignity and self-respect? It should demand both from its artists and its critics a standard compatible with those which were the glories of the despotisms and oligarchies which have now been swept into the dustbins of history.

There is certainly room for a new critical organ which would be vital without being vulgar; informed without being supercilious; fair without being flabby. It would be doing no service to Mr. Mackenzie to affirm that he is one of the few men in England who is likely to produce such a paper. These are qualifications which are necessary for any critic, however humble. As I see it, his achievement lies in the realization that, fundamentally, criticism should be aimed at what interests large numbers of people as opposed to small cliques. The amount of paper, print, and energy that is wasted by so-called critics upon work of various descriptions which is only read or seen or heard by a small clique and only appreciated by a small minority of the same clique is simply stupendous.

Wireless programmes have now been in existence for roughly six years. Until

recently they have received rather less consideration from the popular Press than the majority of second-rate concerts which are got up to exploit mediocre artists for the delectation of their friends and relations. It may be that the programmes of the B.B.C. are as bad as its most bitter enemies make out. But if it is so, a reasoned case should be made out for their inadequacy and the way pointed to better things. This, I imagine, is Mr. Mackenzie's main aim. The B.B.C. is a popular service, a popular entertainment industry, and a popular hobby for everyone. It either pleases, or fails to please, or exasperates anything up to several million people daily. That its programmes should be instructed by intelligent and well-written criticism is as important for its programme builders as it is necessary for the public to pay licences to support it.

It is probably true that only in a few very exceptional cases has favourable comment from critics made a success of a bad play or book, and vice versa. But in the case of the play and the book the public can express their opinion by the most definite and obvious methods. They can refuse to go to the theatre and they can refuse to buy the book. These expressions of opinion will convince the most pig-headed theatrical manager or publisher. But the case of the B.B.C. is altogether different. The price exacted for the service is so small, there is so much of the service that is useful, that the programmes will have to be ten thousand times worse than they are in the opinion of their bitterest enemies for them to make any appreciable difference to the number of licences. Whether for good or evil, programme builders at Savoy Hill do not build under the threat of an economic sword of Damocles. Therefore, all the more is criticism necessary. As things stand, the B.B.C. is assailed by a large number of letters from individuals either belonging to the class of ferocious cranks and individualists, or to that other class so bored and so idle as to find a real self-indulgence in composing letters to the Press, the B.B.C., or any other sufficiently large target. The critical effect of such letters must naturally be of the smallest. In every case allowance has to be made for the particular circumstances of the individual, who is usually thinking of his own enjoyment and not of the programmes as a whole. Everyone who is interested in broadcast programmes must be grateful to Mr. Mackenzie for his realization that it is due to these programmes to put them on the critical map. Equally, listeners will watch with the greatest possible interest his point of view and the methods he will employ.

BRABAZON HOWE.



WHAT THE OTHER LISTENER THINKS.

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

IN DEFENCE OF CHAMBER MUSIC.

The issue of *The Radio Times* for October 4 revealed three interesting letters on chamber music. The rude and contemptuous letter of 'A Listener' is unfortunately only too common where chamber music is discussed; I am certain that if 'E. Lambert,' of Bristol, could be introduced to Haydn's and Mozart's string quartets he would soon be eager to know the Beethoven of the pianoforte trios, the Schubert of the string quintet, and the Brahms of the pianoforte quintet; while, for my part, I would give much of what I possess to be with the 'Dublin Listener' for a chamber music season in his city. In comparison with orchestral music the intensely personal and intimate nature of chamber music makes it difficult of appreciation by the average lover of music; it is like asking him to admire a Turner after being lost in wonder at the ceiling of the Sistine Chapel; but to underrate the intelligence of those who do enjoy it, and to censure it as 'miserable drivel' because it makes severer demands than usual upon one's intellectual capacities is a false and wholly unjust criticism of chamber music. We enthusiasts in Sheffield are always grateful to the B.B.C. for what chamber music they do give us.—*Reginald Hadfield, 18, Victoria Road, Brocnhall Park, Sheffield.*

THE MISERABLE DRIVELLER.

COULD you induce Mr. George Morrow to illustrate 'A Listener's' letter about chamber music? Even those of us who do not like it, can at least enjoy a sketch of Beethoven—the greatest composer of chamber music—looking like 'a miserable driveller.'—*G. P., Oakington Road, W.9.*

THE PUREST FORM OF MUSIC.

WHEN your correspondent, who signs himself 'A Listener,' writes that he and the majority of listeners consider chamber music 'miserable drivel' and are clamouring for the broadcasting of 'The Mastersingers,' one cannot help hoping that the B.B.C. will not cast away their diamonds as well as their pearls to be trampled under foot. But, in truth, there are, I am thankful to say, still many of us who realize that chamber music is the purest form of music, and that the greatest composers used it as a medium for expression. There is no reason why it should appeal to everybody. Those to whom it does not appeal are simply the less fortunate. But there is every reason why, when they hear it, our would-be musicians should try not to put the very faces that tramps would probably pull if they were given caviare instead of bread and cheese.—*Adrian Billamy, London W.C.1.3*

THAT WHICH IS ADMIRABLE.

PEOPLE of sense and culture should be catered for, and all others driven to find something to their liking in the programme. It is not right for the B.B.C. to force those who only find delight in that which is admirable to sell their instruments.—*Lionel Fuller, 7, Sydenham Hill, S.E.26.*

LISTEN TO CONTEMPORARY MUSIC.

I AM glad to see your winter programme of contemporary and other chamber music. I trust that the great number of complaints which you are bound to receive will not affect your policy in this direction. I belong to that small but ever-growing body of people who make a point of listening to certain programmes rather than hearing them, as I fear a great number of your listeners do. I have, however, no desire to deprive this very large section of the public of its rightful amusement, and I hope this section will not desire to deprive us, the very small section, of ours.—*G. E. A., Ilford.*

THE BETTER-KNOWN OPERAS.

I ENDORSE the plea of L. J. W., Birmingham, for the broadcasting of the better-known operas. To the younger listeners who have not yet had their share of enjoyment from Wagner, Verdi, Mozart, Rossini and Bizet, the atmosphere of Debussy, Zandonai and Faure is rather too rarified. We are not yet quite as musically sophisticated as the B.B.C. would have us, so may we ask for little indulgence?—*Francis Muvey, 65, Bevier Street, Levenshulme, Manchester.*

THE FIREMAN'S DAUGHTER.

WITH reference to the letter which appeared in your columns recently from F. A. Chapman, I feel that I must reply to that utterly ridiculous and preposterous epistle. It was a gross insult to A. B. Ketelbey to describe his famous and esteemed work 'In a Monastery Garden,' as 'high white-spatted stuff.'



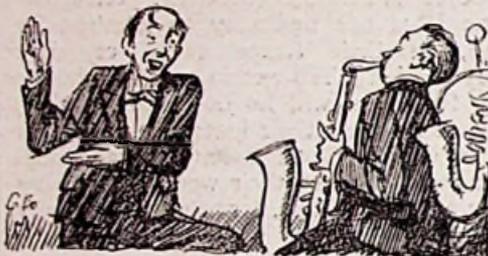
Mr. Chapman's taste for swishy tunes with something of a 'doodle' (?) in them could probably be catered for on a hurdy-gurdy, which he could most likely persuade to play outside his residence. Let such so-called music as 'The Fireman's Daughter' be confined to this level. I am perfectly satisfied with all the programmes the B.B.C. give us. *Lon, may they Live.—Non Grumbler.*

AN HONOURED GUEST.

WITH regard to the forthcoming broadcasts of two of the concerts comprising the Delius Festival, may I express the hope that you will refrain from publishing any letters from listeners who, finding themselves unresponsive to Delius's highly individual idiom, write (as assuredly many will) to tell you and us that his music is 'cacophonous,' 'meaningless,' 'piffing'—those adjectives seemingly so dear to the heart of the uninformed listener. My point is that this stricken genius, whom all good musicians are delighting to honour, is now happily in our midst; and that the hospitality due to a guest as well as the reverence due to a very great man demand that he should, at any rate while within our shores, enjoy immunity from unintelligent and abusive criticism.—*John Doe, Deal, Kent.*

WHAT DO THEY LOOK LIKE?

WHILE reading your 'Listeners' Page, I find great amusement in trying to visualize the writer of each letter. In the issue of October 4, for example, the heading at the top of the page proves very helpful, for instance: 'The writer of the third letter is suggested to me by the stern old gentleman exactly above the word 'listener' in the heading. 'The preservation of wild life' writer might be the lady just above the shocked-



looking German gentleman, and so on until I come to the last letter of all. Here I am at a loss, the only face that would suggest enjoyment of the 'dooling' of the 'Maiden's Prayer' is that of the dear old spinster, with the ravished expression third from the left, but as the name of the writer of this letter breathes masculinity on each syllable, I am left with only one alternative and that is the pale-looking youth with the kiss curl next to aforesaid German gentleman.—*J. W. S., Darlington.*

THESE GLEE SINGERS.

I AM sure that the vast majority of listeners will agree with me in condemning the average broadcast of glee and part songs as being 'the most horrible noise that ever disgraced a loud-speaker. Whether or not the fault lies in the microphone I do not know, but certainly, in my opinion, listening to them is sheer agony. Your correspondent, 'J. F. Turner,' asks for more. 'The very thought of it appals me.'—*H. R., London, N.7.*

THE PROGRAMME GUILLOTINE.

I SHOULD like to add my voice to those of Mr. Hayes and Mr. Warren and others in recent issues who have deplored the frequent cuts in the programmes. It is not long since the inexcusable artistic outrage was committed of cutting off the last movement of Mendelssohn's pianoforte trio in D minor, which was being most beautifully rendered—an affront to both composer and instrumentalists, to say nothing of listeners! Lately there have been three Beethovens and one Mozart either cut out or cut off, besides the '1812' instanced by Mr. Warren. The authority who is responsible for these misdeeds evidently has a 'down' on the great masters, for one generally finds, at the beginning of the programme, safe from Chrono's scythe, a composition which can have little or no interest for anyone except the composers and the composers' friends, while the great ones are exposed to all the danger and so often fall victims.—*E. H., King's Langley, Herts.*

STUDIO AUDIENCES AGAIN.

H. H. T. is to some extent justified in his censure of the interference caused by studio audiences, but much of the trouble is that so many of the artists (in vaudeville especially) play to the studio audience rather than to the unseen (and remarkably licensed) listener. We who listen only can often picture, by the fading voice, the performer turning from the microphone towards his visible audience to give it the climax of his story or patter, and to invite its applause.—*T. P. Marten, Dainwain, Carron-on-Spey, Morayshire.*

A PLAGIARISM OF BACH'S?

IN the Bach Cantata rendered on a recent Sunday, during the singing of soprano solos, the last four lines were apparently identical with the hymn tune No. 98, Ancient and Modern, 'All glory laud and honour,' which states that the composer was Melchior Teschner, 1615, whereas Bach's is given as living 1685-1750. Is this correct, if so, it must have been copied. It reminds me also of the hymn tune No. 379 (Ancient and Modern) 'Now thank we all our God,' Tune, New Danlet, said composed by I. Cruger, 1648. If I remember rightly, there appears to be one very much like this in one of Mendelssohn's Oratorios, possibly 'St. Paul's'; he was born in 1809 and died 1847. Probably you can say whether this is or no.—*Weish Listener.*

It has often been pointed out in the notes on Bach's Cantatas that they usually embody Chorales or Hymn Tunes which were already well known to the congregations. Several of them, besides those mentioned by our correspondent, are regularly sung in our Services, too.—*Mur. Et., The Radio Times.*

THE WORKING MOTHER ON BERNARD SHAW.

I WAS disgusted with the end of Mr. Bernard Shaw's talk on Monday evening. Why does Mr. Shaw make his home in England? Surely Russia should be his place. England is the best place yet; and so are her children the best trained citizens. It made my mouth water to hear him speak of his surplus money. I could show him the way to make the poor richer without making the rich richer. Mr. Shaw ought to be made to live among the poor and needy who are obliged to keep families on about 30s. per week and not be able to stretch out a hand to help them. Then he would realize what it means to be a Christian. We do not all wait for the Government to make us good Christians.—*A Working Mother, Swadlincoke, Burton-on-Trent.*

POTS, PANS, AND PERIODICALS.

I WAS very interested in Lady Trevelyan's talk on 'Can Country Children save our country-side?' and it set me thinking. The town dweller comes into the country and takes back flowers, wood-nuts, blackberries, etc., and leaves in exchange pots, pans, and periodicals. The country dweller is then asked to collect these pots, pans, and periodicals and carefully bury same under a convenient hedgerow. Personally, whenever I go to town shopping, I find I have to pay for everything (including a seat in the park). May I suggest that Lady Trevelyan persuade a number of her young friends to spend a delightfully glorious day in the country now and again picking up pots, pans, and periodicals?—*A. E. Smith, Lusted Lane, Tatsfield.*

SWEET ROMEO

OUR maid—an ex-head laundry maid—wants to know how many blankets 'Romeo' has washed and says he's a well, anyhow, she really meant utterly mistaken, but gets all her words mixed up. Seriously, though, do reply to the hundreds of protests you've received as I want to know who is right!—*Juliet.*

BE PHILOSOPHICAL.

THE spirit of intolerance and narrow-minded criticism emanating from the pen of disgruntled 'listeners' must be a little discouraging to those who compile the weekly programme. For 365 days and nights they endeavour to entertain their odd millions of subscribers. To quote the old tags, 'Live and let live' and 'One man's meat is another's poison,' etc., etc., it is beyond the power of any mortal to please everybody. Therefore, it behoves us to be philosophical in our judgment and temperate in the expression of our opinions. *The Radio Times* warns us daily as to when the uncongenial item is due to offend the listener's sensibilities, and the remedy is simple—'Switch off' and improve the mind in some other way; the offence is usually of short duration. So often I have wished to express my deep appreciation of some particular item but have refrained, feeling that probably the very letter which follows it will flatly contradict and condemn my views—different minds attuned to different keys—result, discord. So why worry!—*E. M. Macneil, Struan, Ayrshire, Hants.*

THE FIRST SECOND.

I HARDLY ever write to anybody about anything, but I feel that I must write to praise the recent radio play, *The First Second*, and to remark about the manner in which it was produced. The various effects came through splendidly, and the man's last cry echoing into the distance was a thing to be remembered. Please let us have more on these lines. In my humble opinion you are following the right lines in taking full advantage of 'fading in' and 'fading out' effects. May we not compare it with the visual 'fading in' and 'out' effects of the films?—*A.*

POLLUTING THE LUNCH HOUR

IN what direful way have we offended the 'Powers that Be' that they should inflict upon us, week after week, over three hours of organ music? The chastisement is made even more severe as this 'poison' is generally broadcast during the precious luncheon hours. By all means let the cinema organists play to their hearts' content if it amuses them, but let them produce their 'jumble of noises' at some remote hour—say two, ante meridiem.—*Poisoned Youth.*

FROM A MOTHER OF SEVEN.

WOULD it not be possible to have dance music continuous from some station from 12 o'clock noon till midnight? As it is;



the children have the opportunity of dancing. Their holidays were spoiled because they wanted to dance and were not able to sit up so late, and even during the term they love to dance during the afternoons. Grown-ups, too, have to sit up late at night if they want to dance. Also I think it would be much better to have no entertainments between the dance items.—*A Mother of Seven.*

Football matches at 10.30 in the evening and a ladies' rowing eight out at midnight.

'THERE IS NIGHT-LIFE IN ICELAND'

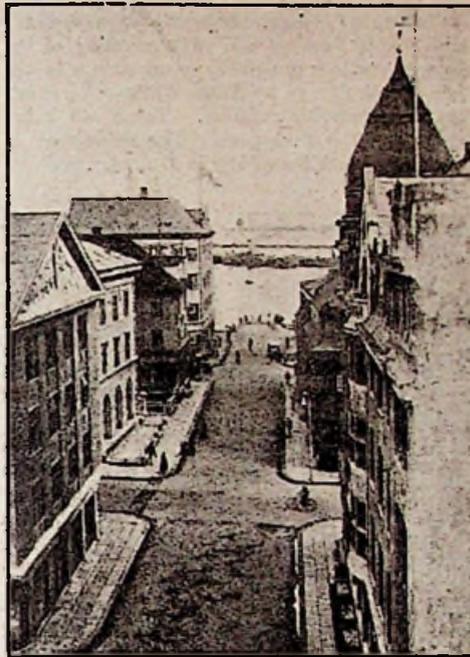
says Robert Herring in this article on Reykjavik. This is the second of a series of sketches of the night-life of big cities, complementary to the present talks on 'London-by-Night.'

DO not laugh at the idea of night-life in Iceland. Reykjavik has no night-clubs, no Kit-Cat, no Latin Quarter, but it is far from being the northern outpost of civilization, the collection of tin huts, of popular imagination. The Cathedral, the Parliament, the Bank, and the University are good, impressive buildings, and the shops are full enough of famous brands of scent and chocolates to make a stroll down its perfectly well-paved streets a metropolitan pleasure, and, if one were living the Iceland life, the capital would offer a proportionate whirl of gaiety. Traffic blocks do not exist, despite the existence of cars, taxis and buses, but there are plenty of people to turn out for the cinemas, and though there may be no cabarets, there is jazz in plenty, on radio and gramophone.

Reykjavik, if you consider its situation, is bound to have night-life, for in the long winter, when all is dark, it can be said to have no other kind, and in the summer, as it is never dark, there is no visible difference between night and day. They do not even merge imperceptibly; they run into each other, and it is the hardest thing in the world for the traveller to go to bed. The sun rises almost without setting, and a few minutes before midnight are simply a few minutes before dawn, and that is all there is to it. From early May until late August there is this continuous daylight, when it is not only possible but natural to read or take photographs out of doors. If it was at first surprising, a little reflection made it quite natural that we should find a football match starting at half-past ten on the outskirts of the town.

Curiosity led us there. We saw young men and girls going inland, past the residential houses, trim with flowers, and each with a telephone in the window; beyond the inland lake, which softens and reflects the colours of the painted houses grouped round it. We wondered where these girls in native dress, covered with a trench-coat, could be going, in company with so many young men in the coloured flannel trousers that once failed to brighten London streets. So we followed, till we came to an enclosure of corrugated iron and discovered that inside there was going on a football match between Reykjavik and the Faroe Islands, which are actually one and a half days' sail away.

But though this was an important event, this was not all there was to do in the town that evening. The Icelanders are a strong, serene people, and their gaiety is a restful release of spirit rather than a nervous effervescence. This is proved by the fact that wrestling is a national pastime, among a race possessing a great number of modern authors. Nevertheless, they do not shun frivolities from the South-West, and plenty of people were bound for the von Sternberg film which was showing at the Gamla cinema,



THE MAIN STREET OF REYKJAVIK, where, by the light of the midnight sun, the inhabitants of Iceland's capital lead a most athletic night-life.

and for a Monty Banks comedy made in the Elstree studios, which was on at the New Biograph. There is no national theatre, but since 1923 a tax, varying from ten to twenty per cent., has been placed on entertainments, and this is set aside as a fund for building a theatre. Four years ago, it amounted to sixty-one thousand kronur (about three thousand pounds). The number of cinemas in the capital is equalled by Akureyrie in the North, which also has two, and the films in these places compared well, both as to age and quality, with programmes in suburban and seaside resorts in England and France. They included *Volga-Volga*, *Anna Karenina*, and Pola Negri in *Loves of an Actress*. The Gamla cinema is the biggest in Iceland, and boasts both an orchestra and an illuminated porch. The manager was lately in London, investigating talkie sets for installation.

Reykjavik has native singers, whose records, together with *Sonny Boy* and *Blackbirds*, are on sale in the shops. Pjetri Jonssyn, the most famous, was giving a recital in Akureyrie, and although there is no theatre, Reykjavik has had a dramatic

society since 1897. It receives a State subsidy, and lays great stress on producing plays of acknowledged merit.

Lounging café life is a little hampered by the prohibition laws. These would be much stricter were it not that Spain buys the great part of Iceland's fish, in return for importation of its wines. In consequence, a law of 1922 allowed wine of not more than twenty-one per cent. volume of alcohol. But stronger wines, as well as spirits, can only be obtained with a doctor's prescription at chemists'. The result was that the great amusement whilst our ship lay in Reykjavik, was to come out in our launches and revel—decently—in our bar. It was strange to walk along the deck and see an Icelandic girl in black velvet bodice, embroidered skirts that swept the ground, and a little round velvet cap over her plaits, sitting, sipping a drink, and watching the dancing. Not all the women wore this dress, however. Paris fashions were well-studied, and it was often hard to distinguish the native visitors from the passengers in this respect. Even in the case of girls faithful to the national style, stumpy umbrellas and flesh-coloured stockings were inevitable.

The arrival of a ship must be counted as one of the town's pleasures. Even with the increasing number which Reykjavik now gets, it is exciting to come out free to the lighted vessel, listen to the band and explore the decks and cabins, and even the local rowing eight paid us a visit at about half-past eleven. It was a ladies' eight, and they wore light blue shorts and jumpers, with a darker sash. I think this was the most surprising discovery about Iceland, the existence of a ladies' eight, though it was rivalled by finding in the Gamla cinema the two Swedish airmen who were in the town, on their attempt to fly the Atlantic by the Arctic route. If a ship is a floating palais de danse to the population, her passengers of course are so many gold-mines, and thus, it may be noted, economic situations are balanced. Many of the shops soon sold out, for the stock is limited, and it was not uncommon to see empty windows which earlier in the day had been full of sheepskins, eider rugs, and patchwork.

There are hotels in Reykjavik, with running water (this is one advantage of the geysers), and a big one is being built. It is a delightful place for a holiday, and to walk round the lake at night, to stroll out of the town or among the smaller streets is quietly invigorating. The air is so fine, and the light so delicate and clear. Tones are seen in new relationship, and, where flowers are few, the sight of a tree in a sheltered garden is a great discovery. And all round are mountains, and above a glowing sky. The work of the day is done, but one is not cheated of light. It seems a kindly world.

ROBERT HERRING,

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5GB Calling!**CLAPHAM AND DWYER COME TO BIRMINGHAM.**

Tommy Handley in Vaudeville—The Man Who Clapped—Saturday Symphony—Spots of Bother in a Concert Party—Plays and Ballads.

Starting Young.

THE vaudeville programme in the week under review falls on Friday, November 8. The bill includes Tommy Handley (now that the Proms are over, I wonder if Sir Henry Wood will find the time to accompany the Wireless Comedian on the piano—as he did on one occasion down at his farm in Hertfordshire), and Pitt and Marks, whose quick-fire act is so popular with listeners. Then there is Helen Alston, one of the few entertainers who is capable of writing her own material if necessary.

Also in the Bill.

THE D'Alton Instrumental Quartet, which specializes in mandoline and guitar work, consists of four members of one Northampton family. They all appear with the orchestra, directed by Mario de Pietro, whose mandoline playing is so familiar to wireless listeners. A welcome return visit is being paid by Jack Rickards and Winifred Dunk, the Scandalmongers. Jack Rickards enjoys recounting stories against himself. Recently, he tells me, they were performing in the North, and whilst waiting for their train on the following morning, they were greeted by a man who thanked them for their performance on the previous evening. He then asked if they knew who he was. 'You remember all that clapping after your turn?' asked his new-found friend. 'I was the one who clapped.'

The Children's Hour.

ON November 4 Mildred Forster will broadcast a very black affair called 'The Soot Fairies,' Hugo van Wadenoyen will explain 'How a Camera Works,' Jacko and Tony will be heard in duets, and Norman Newman in Saxophone solos.

For November 5 Bladen Peake has written a Guy Fawkes play entitled *Gunpowder Treason*. There will be songs by Phyllis Lones (mezzo-soprano) and Harold Casey (baritone).

On November 6 there will be a story by Gladys Ward entitled 'Oh! My Hat!'; songs and duets by Herbert Thorpe and Harry Brindle, and Norman Timmis will introduce the children to 'Grizzle-wig the Goblin-woman.'

On November 7 there will be a further adventure with the *Treasure Lady*—'Wooden Shoe Island,' by Winifred Ratcliff, Elsie Barker will be heard in light songs, and there will be violin solos by Norris Stanley.

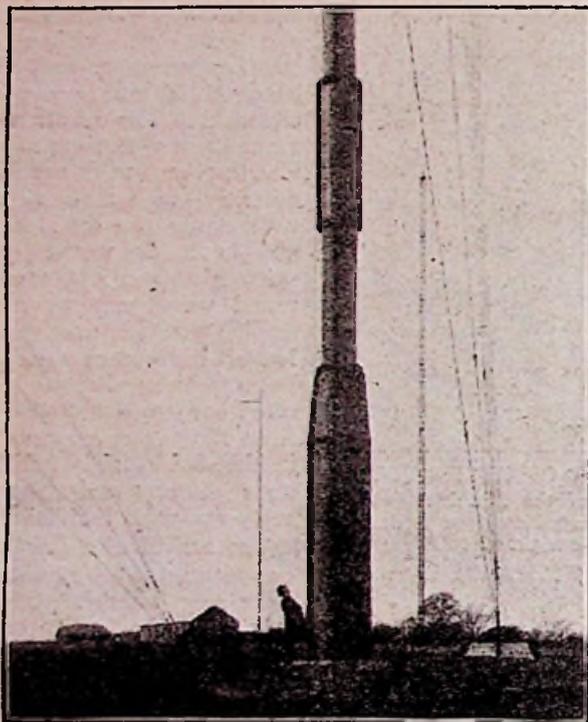
On November 8 there will be a story for the smaller children, 'Mountain Fairies,' by Cicely Fleming, Helen Alston will be heard in songs at the piano, there will be items by the D'Alton Instrumental Quartet, and Helen M. Enoch will conclude her talks on the 'Magic of Words' with 'The Work They Do.'

The Weekly Symphony Concert.

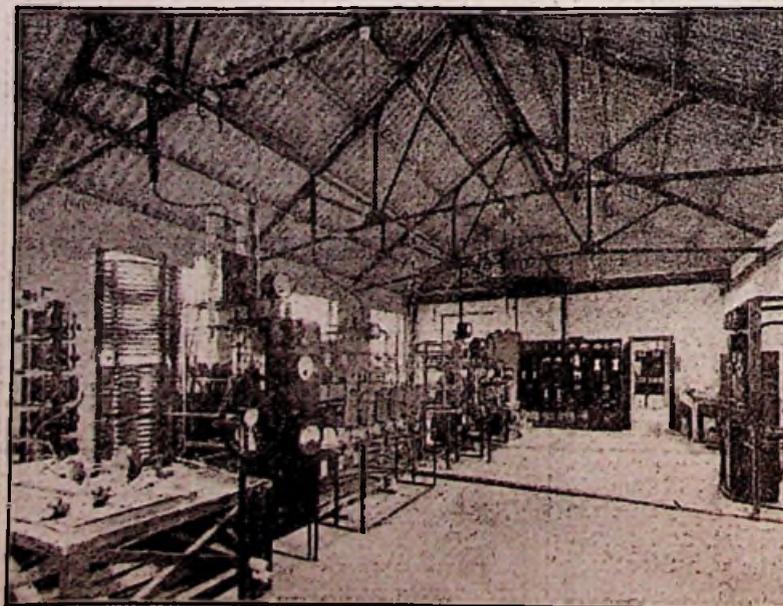
GOFFREY O'CONNOR MORRIS pays a return visit to the Birmingham Studio on Saturday, November 9, and plays Mozart's *Concerto No. 20 in D Minor*. The novelties of the programme are two orchestral compositions in the manner of folk dances by Felix White—*Clarinda's Delight* and *Bumpkin's Dance*. These are being broadcast for the first time. The symphony is Schumann's *Fourth Symphony in D Minor*.

Spots of Bother.

ONE of the greatest successes of the recent summer concert party season has been *5GB Calling*, Clapham and Dwyer's own bright addition to the merriment of seaside patrons. It has been arranged that this entertaining little band shall come together once more for the benefit of 5GB on Wednesday, November 6, when I take it there will be the usual spot of bother between the two ringleaders. If there is as much argument between them in private life, how they ever get a contract signed is a mystery to me.



One of the great masts of 5GB, and (below) the transmitter of the Station that supplies Midland listeners with their broadcast programmes.

**'Evening Dress Indispensable.'**

THIS play, from the pen of Roland Pertwee, is to be again performed in the Birmingham Studio for 5GB listeners on Saturday, November 9. It is one of those light trifles which make such a good half-hour's entertainment. The title rather reminds one of the story of the suburban gentleman, whose preparations for tennis usually consisted of the removal of a collar and tie and the donning of a pair of sand-shoes. While on holiday, he managed to find his way on to the courts of a rather exclusive seaside tennis club, and when asked by his partner if he served overhand, he replied: 'Naow—I always find it so frightfully rough on me braces!' *Evening Dress Indispensable* is followed by a one-act play in more serious vein—*The Dumb and the Blind*, by Harold Chapin. The author, although technically an American citizen, has shown himself in this play as a master-hand at London drama—as distinct from Mayfair drama—and the simplicity and sincerity with which he has treated his theme—a brief glimpse of life in the tenement home of a Cockney mud-bargo hand—has called forth nothing but praise from the critics; in fact, the late William Archer held *The Dumb and the Blind* to be the author's best play.

'Ballads from a Cart.'

IN the words of Dryden, 'Thespis, the first professor of our art, at country wakes sung ballads from a cart.' Since then the history of the ballad has, like everything else, had its ups and downs. In the reign of Henry VIII the monarch himself was renowned for his 'setting of songs and making of ballettes,' but ballads sank into disrepute in Elizabethan times. Even today musicians are not agreed as to the musical value of the modern song, one notable book of reference laying rather unnecessary stress on the definition of the word 'ballad' as 'a composition set to three verses of conventional doggerel.' Ballad concerts are carried on for the purpose of bringing such things before the public. The italics are mine. Nevertheless, the modern ballad has done much to brighten what would otherwise be a dull, humdrum world. Countless ballad concerts have been broadcast, usually with piano accompaniment, but Birmingham promises something out of the ordinary for the evening of Sunday, November 3, when the Studio Orchestra provides the accompaniments and, in addition, will play selections from the songs of

Guy d'Hardelot, Haydn Wood, Dorothy Forster, and Hermann Löhr. The soloists are Kate Winter (soprano) and Dennis Noble (baritone).

For Sunday.

THE Midland String Orchestra, conducted by Frank Cantell, appears again in 5GB's programmes on Sunday, November 3, when the soloists are Barrington Hooper (tenor), and Eda Kersey (violin), who made a successful appearance during the recent Promenade season.

'MERCIAN.'

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One point in particular should be borne in mind—always use a *power* battery whenever a *power* valve is used. The cost of a power battery is *less than double that of an ordinary battery*, whilst its working life is approximately *three* times as great.

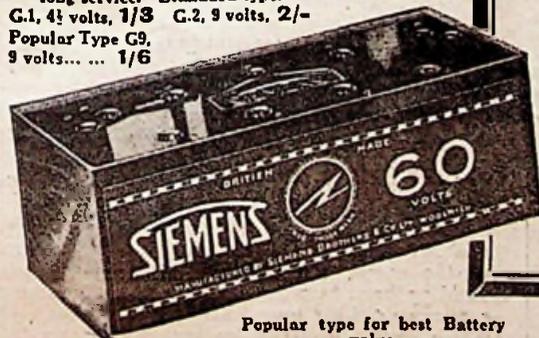
"Inside Knowledge" (On the correct use of Radio Batteries)

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5.0
A RECITAL
BY
OLGA HALEY

SUNDAY, OCTOBER 27
2LO LONDON & 5XX DAVENTRY

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

9.5
EVENING CONCERT
FROM
EASTBOURNE

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

3.30 An Orchestral Concert

TONY CLOSE (Violoncello)
THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL

Overture, 'Anacreon' Cherubini
Suite do Ballet Pogojev
Sarabande; Pas d'Action (Action Dance):
Polka; Petite Valse

CHERUBINI's long life overlapped those of the great Bach's sons and of Tchaikovsky, thus linking up nearly two centuries of music. His own work covered almost as wide a field as that long period suggests and it is all immensely dignified and sincere, singularly free from any mannerisms or of pandering to the popular taste of his age. *Anacreon* was an Opera Ballet in two Acts, produced at the Paris Opera in October, 1803. Only the splendid Overture is now known, but it is likely to retain its place for all time among the great masterpieces.

4.5 TONY CLOSE and Orchestra

Concerto for Violoncello and Orchestra
Boccherini

BOCCHERINI, in his own day in the very front rank of violoncello players, was also a composer of immense industry. It used to be said of him that he was a fountain of which it was only necessary to turn on the tap to produce a stream of music. He left no fewer than 407 instrumental works, including twenty symphonies, all of them marked by simple natural melodiousness, and by a dignified and courtly style. He and Haydn had a great mutual regard, and the relation of Boccherini's music to that of the more famous master was characterised in the saying that 'Boccherini was the wife of Haydn.'

Much of his music for the violoncello demands technical skill of such an order that the present-day violoncellists realise very well how high a pitch of art Boccherini himself must have reached. It is sad to have to record that his last years were spent in something very like penury and distress. It was an age when Royal or noble patronage was almost necessary if a musician was to flourish, and though at one time Boccherini might truly call himself a friend of Princes, he realised in his latter years that one may not always count on friendships such as theirs enduring.

Cassado, who has arranged this Toccata for violoncello with pianoforte accompaniment, is known to listeners as a distinguished performer himself.

4.50 ORCHESTRA

Symphonic Poem, 'Phaëton' Saint-Saëns

5.0 A RECITAL

by
OLGA HALEY (Contralto)

Harp of Dunvegan
Islay Reapers' Song ('Songs of the
Soa Reivers' Song Hebrides') arr.
The Cockle Gatherer Kennedy-Fraser
Deirdre's Farewell
Bloweth the west wind



AN AL FRESCO PORTRAIT.

Olga Haley, who will give a recital from London and Daventry this afternoon at 5.0, is here seen snapped in rural surroundings. She is also singing Liszt's songs in the Foundations of Music series this week.

4.25 ORCHESTRA

Scherzo, No. 2 Cui
Romance, Op. 5 Tchaikovsky
Polonaise, Op. 55 Liadov

4.40 TONY CLOSE

Toccata Frescobaldi, arr. Cassado
Sicilienne Fauré
L'Abeille (The Bee) Schubert

ALTHOUGH superlatives are as dangerous in music as in any other direction, no one has ever quarrelled with the bold assertion that Frescobaldi was the most distinguished organist of the seventeenth century. Like many another, even in our own age, who won fame as an all-round musician, he began his career as a singer, and while still a boy had a singularly beautiful voice. For a good many years he was known both as singer and as organist and for a great part of his life he held the post of Organist at St. Peter's, Rome. His first appearance there, if older records are to be believed, drew an audience of no fewer than 30,000.

Most of his own compositions were for organ, and they are still justly treasured for their dignity and real beauty.

To Music
Hark, hark, the Lark } Schubert
Ave Maria
The Frozen Heart
Love Song }
There among the willows Brahms
Dost thou yet seek to detain me?
Lullaby
The Smith

(For 5.30 to 8.45 Programmes see opposite page)

8.45 (London only)

The Week's Good Cause

Appeal on behalf of the Samaritan Free Hospital
by Lady GEORGE HAMILTON

THE SAMARITAN FREE HOSPITAL FOR WOMEN, for which an Appeal is to be made this evening, was founded in 1847. It was of lowly origin and would perhaps have remained in obscurity but for the fact that in 1854 it annexed a moribund Institution called the Marylebone Dispensary and with it acquired the services of a young surgeon named T. Spencer Wells. In 1858 he performed his first successful abdominal operation the first for 10 years in any London

Hospital. That was the beginning of a long series of successful operations which startled the surgical world and brought doctors from all parts of the Globe to learn his technique. No longer, fortunately, has the Samaritan Free Hospital a monopoly of success in these operations, but it still remains in the van, for in December, 1927, the Chief Medical Officer of the Ministry of Health reported to the Rt. Hon. Neville Chamberlain that 'it is gratifying to be able to state that, in the group of records examined relating to nearly 900 patients treated at the Samaritan Free Hospital for Women during the period 1901 to 1920, the results obtained by operative methods were at least as good as, and in respect of operative mortality better than, the average of those obtained by massing the experience of all surgeons at home and abroad who have published their results.'

Donations should be sent to the Samaritan Free Hospital, Marylebone Road, N.W.1.

8.50 The News

WEATHER FORECAST, GENERAL NEWS BULLETIN; LOCAL NEWS; (Daventry only) Shipping Forecast

9.5 Tom Jones

and
The Grand Hotel, Eastbourne, Orchestra

Relayed from
THE GRAND HOTEL, EASTBOURNE

MARGARET WILKINSON (Soprano)

Suite, 'L'Arlesienne' ('The Maid of Arles') Bizet
Chanson de Nuit (Night Song) Elgar

BIZET, known and loved the wide world over as the composer of *Carmen* had, among his many great gifts, a particularly happy knack of lending his music what is called 'local colour.' The warm, sensuous Southern atmosphere which pervades *Carmen* unmistakably, can be felt no less surely in the music which he wrote for Daudet's play *L'Arlesienne*, music which, in the form of two Suites, is now better known than the play itself.

The Suites are scored for a very big orchestra, and it is interesting in these days when the Saxophone is familiar to most listeners as the provider of unpleasant noises, to note that Bizet introduced it here and gave it some prominent and beautiful passages to play.

MARGARET WILKINSON:

'Ah fors e lui' ('La Traviata') .. } Verdi
'Caro nome' ('Rigoletto') }
'Ah fors e lui' is one of the best known and most universally popular of all the Verdi arias and is sung in the first Act of *La Traviata* by the heroine Violetta.

Guests have been in her salon, making merry, and Alfred, in whose arms she dies at the end of the opera, after all the obstacles to their wedding have been overcome too late, has sung a merry drinking song. Meditating on the love which he has declared for her, she repeats the melody of his song, and then, suddenly changing, as though doubtful whether so true an affection can come to one like her, she dashes into the brilliant, 'Ever free shall I still hasten madly on from pleasure to pleasure.'

ORCHESTRA:

Selection of the Music of Schubert
TOM JONES and J. ALLEN BYFIELD:
Sonata in E for Violin and Pianoforte Handel
MARGARET WILKINSON:
Autumn Evening Quilter
Brown Bird Singing Haydn Wood
ORCHESTRA:
Grand Fantasia, 'Carmen' Bizet

10.30

Epilogue

'LORD, WHAT IS MAN?'
'WISDOM'

5.30
TODAY'S
BIBLE
READING

(For 3.30 to 5.30 Programmes see
opposite page)

5.30 BIBLE READING
PAUL OF TARSUS—XI
'Roman and Pharisee'
Acts xxi, 39, to xxii, 30, to
xxiii, 10

5.45-6.15 app. CHURCH CANTATA
No. 89 (BACH)
'WAS SOLL ICH AUS DIR MACHEM,
EPHRAIM?'
('How shall I give thee up,
Ephraim? ')
Relayed from St. Ann's Church,
Manchester
S.B. from Manchester
GLADYS SWEENEY (Soprano)
CONSTANCE FELPIS (Contralto)
REGINALD WHITEHEAD (Bass)
THE ST. ANN'S CHURCH CHOIR
THE NORTHERN WIRELESS
ORCHESTRA
Conducted by T. H. MORRISON
GEORGE PRITCHARD at the Organ

THIS Cantata for three solo voices,
soprano, Alto and Bass, with the
customary chorale at the end, in
four parts, is based on a passage
from Hosea. It sets forth the Old
Testament God perplexed and be-
wildered as to what He shall do
with Israel; in our Bible it runs:—

'How shall I give thee up,
Ephraim? How shall I deliver
thee, Israel? How shall I make
thee as Admah? How shall I
set thee as Zebaim? Mine heart
is turned within me; my repentings
are kindled together.'

Admah and Zebaim were cities
which shared the dread fate of
Sodom.

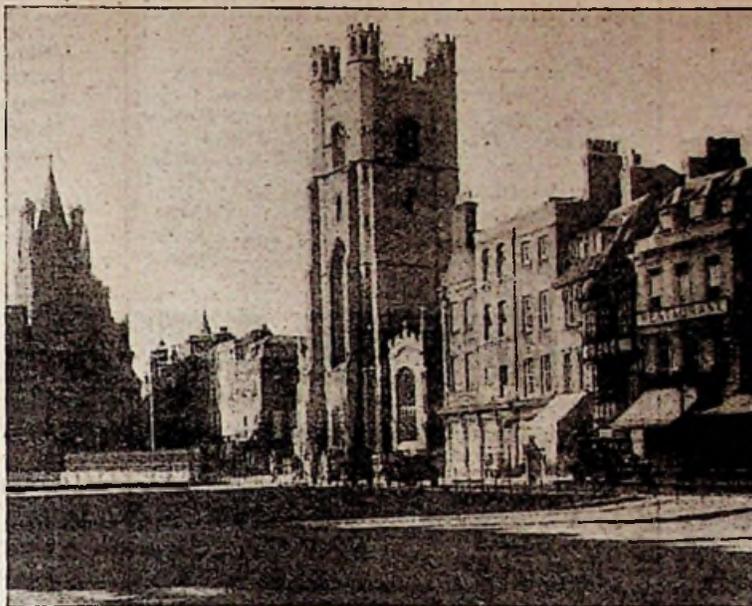
Bach's setting of the German
makes it impossible to use our
English version of the Holy Writ,
but the ideas are so vividly pre-
sented in the music that of itself
it can convey the meaning of the
text quite forcefully. The Bible
words are given to the bass voice,
and three different themes are used
in the accompaniment, the first,
a stormy figure in the bass meaning
God's anger, the second a wailing
melody for the oboes—His grief;
and third a violin figure which
hurries upward with a downward
drop at the end of each phrase,
symbolising the sorrowful question
which disturbs His heart. These
three themes are interwoven in a
way which suggests that no answer
to the question can be found.

The alto follows with a recita-
tive and aria, meditating on God's
anger and righteous vengeance, and
then the soprano sings of forgive-
ness through Jesu's grace, the final
chorale rounding off the Cantata
happily with confident faith.

English Text by D. Millar Cragg.
Copyright D.B.C., 1929.

—Aria (Bass):
How shall I thee deliver, Ephraim?
Shall I deliver Israel?
How shall I even as Admah surely make
thee,
And how shall I set thee as Zebaim?
For now mine heart is turn'd within me,
And my repentings all flame together.

THE DAY OF REST
Sunday's Special Programmes
From 2LO London and 5XX Daventry.



Will P. Taylor

Broadcast Churches—XXXIII.

GREAT ST. MARY'S CHURCH,
Cambridge, from which a service will be relayed tonight.

GREAT ST. MARY'S, Cambridge, is a beautiful and a famous
church. It is the very hub of Cambridge. It stands between
the austere University Senate House and the busy Market Square.
This is as it should be, for it is both a parish church and the University
church. 'Cut on ye south-west Buttress of Marie's Steeple,' to use the
words of an old chronicle, you will find a circular mark. From this mark
all distances from Cambridge are measured, and members of the University
during Term time must live within two and a half miles of it.

Each night at nine o'clock its great bell tolls the curfew as warning to
'town and gown' alike that the day is ending. In the morning and in
the evening on Sundays the people of the parish gather for worship. In
the afternoon, from its pulpit, rolled forward to the centre of the church,
there is delivered the sermon to the University.

The Proctors, charged as they are with the moral welfare and discipline
of the University, attend in state accompanied by their 'Bulldogs.' On
special occasions the Vice-Chancellor goes to the church to hear the
sermon in procession, with the Esquire Bedells carrying their great maces
and followed by the Doctors of Divinity and other learned members of
the University.

And what historian dare say how old is this association of the University
with the church of St. Mary? The University Service can be traced back
to the year 1303. There is record of a congregation of Masters, regents
and non-regents, in 1275. This present church is of later date. It was
rebuilt between 1478 and 1518, and the splendid tower which now looks
down upon King's Parade was not finished until 1608. Before the
Senate House was built, the church was used for the great ceremonies
of the University. Queen Elizabeth came there for disputations in 1564
and quoted Demosthenes to her congregation. When James I, half a
century later, paid his first visit to Cambridge, it was decreed 'That no
Graduate, Scholler or Student of the Universitie doe presume to take
tobacco in St. Marie's Church upon payne of finall expellinge the
Universitie.'

Through its history and despite its vicissitudes, for it suffered at times
neglect and at others over-zealous restoration, and despite pomp and
ceremony, Great St. Mary's has remained and remains the untrammelled,
sturdy parish church. King James could visit the University there in
state, but the parish pump stood, as the old prints and plans show, within
its graveyard.

It remains to-day a common meeting-ground for University and Town.
Great preachers still address the University from its pulpit on Sunday
afternoons, but the work of ministering to the parish goes on.

The Rev. P. N. Waggett, the vicar, who is to give tonight's address, is
known throughout the Church of England. For many years he has had
a close connection with the religious life of both Oxford and Cambridge.
But he has had wide experience in other spheres of life and in other
countries. For some years he was a missionary in Poplar and in Southwark.
He held a living in Cape Town before the Boer War, and he was a chaplain
to the Forces from 1914 to 1919.

Tonight for the first time he is to address the wireless congregation
from his fine old church of St. Mary-by-the-Market.

H. G. H.

7.55
A SERVICE
FROM
CAMBRIDGE

II.—Recitative (Alto):

At last the wrath of God o'er evil mankind
breaketh,
And them that have blasphem'd, His
vengeance overtaketh.
All we have evil done beyond man's telling;
Though God forgiveth o'er and o'er,
In foolish pride man overmore contendeth
Against the grace He sendeth.
And with his brother striveth sore,
The righteous wrath of God compelling.

III.—Aria (Alto):

No mercy shalt thou know nor pity,
When thou art judg'd for all thy sin.
For vengeance falleth first on them
Who, pitiless, their own condemn;
Destroying them like Sodom's evil city.

IV.—Recitative (Soprano):

Henceforth from out my heart all bitter-
ness I cast;
I shall be meek, my neighbour aye for-
giving.
E'en so how shall the Lord forget my evil
living,
Before Him when I stand at last?
Yet in my need shall Jesu intercede,
To Him I look who will forsake me never,
Believing ever.

V.—Aria (Soprano):

In Thy just scales when I am weigh'd,
Then let my Saviour stand beside me,
Nor from His blessed love divide me.
So shall I no more be afraid.
Yea, whose Jesu's grace enfoldeth,
No more as evil God beholdeth.

VI.—Choral:

Though poor my faith and weak,
Yet grace that I would seek
Through Jesu's intercession,
Despite my sore transgression,
Is giv'n for my salvation
'Gainst Satan and damnation.

Cantatas for the next four Sundays are:—

- November 3. No. 130—
'Wohl dem, der sich auf seinen Gott.'
('Blessed he that trusteth in his God.')
- November 10. No. 80—
'Ein feste Burg'
('A stronghold sure')
- November 17. No. 111—
'Was mein Gott will, das g'scheh alzeit.'
('What my God wills, that be done always.')
- November 24. No. 140—
'Wachet auf, ruft uns die Stimme.'
('Sleepers, wake!')

7.55 A RELIGIOUS SERVICE

Relayed from GREAT ST. MARY'S
CHURCH, CAMBRIDGE

THE BELLS

Order of Service

Hymn, 426 (English Hymnal),
'Lead us Heavenly Father, lead
us' (with Descant)
Exhortation, General Confession
and Responses
Psalm 132
Lesson
Magnificat (Brewer in D)
Creed and Responses
Prayers to Grace
Hymn, 519 (English Hymnal), 'Ye
Watchers and Ye Holy ones'
Address by the Rev. P. N. WAGGETT
Hymn, 393 (English Hymnal),
'Glorious things of Thee are
spoken'
Blessing
Choirmaster and Organist, Mr.
ROBERT FENN

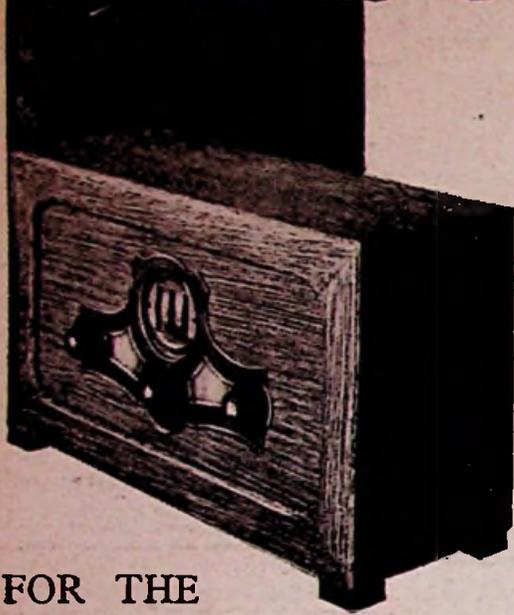
(For 8.45 to 10.30 Programmes see
opposite page)

10.30 Epilogue

'Lord, What is Man'
'Wisdom'

(For details of this week's Epilogue
see page 267)

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FOR THE
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PROGRAMME OF CONCERT 27th OCTOBER, 1929.

From 6-8 p.m. (380 metres)

1. Chants d'Espagne
 - (a) Prelude
 - (b) Orientale
 - (c) Sous le palmier

Albeniz, I
2. Scherzo *E. Lalo*
3. Monsieur Beaucaire (Selection)
E. Messager
4. Esquisse Symphonique .. *C. L. Debussy*
5. Un Bal (de la Symphonie Fantastique)
H. Berlioz
6. Ballet du Cid *J. Massenet*

ENTRACTE; GRAMOPHONE MUSIC

- (a) In my bouquet of Memories .. *Lewis*
- (b) I wanna be Loved by You *Ruby*
- (c) Because my baby don't mean may be
now *Donaldson*
- (d) Good Night *Donaldson*
- (e) Baby Doll *Alexander*
- (f) Ready for the River *Kalm*
7. Paulus (Overture) *Mendelssohn*
8. Fleurs cueillies *J. Massenet*
9. Danse Slave, No. 6 *A. Dvorak*
10. Marche Gauloise *E. Filipucci*

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SUNDAY, OCTOBER 27 5GB DAVENTRY EXPERIMENTAL

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TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

3.30
THE POLICE
BAND OF
BIRMINGHAM

3.30 A MILITARY BAND PROGRAMME

(From Birmingham)

THE CITY OF BIRMINGHAM POLICE BAND
Conducted by RICHARD WASSELL
March, 'The Spirit of Pageantry' .. *Fletcher*
Overture, 'The Merry Wives of Windsor'
Nicolai, arr. Godfrey

GABY VALLE (Soprano)
Amore, Amor! *Tirindelli*
Arioso *Delibes*
A Toi (To Thee) *Bemberg*

3.55 BAND
Reminiscences of Scotland *arr. Godfrey*
MARJORIE BLOESE (Pianoforte)
Scenes from an Imaginary Ballet
Coleridge-Taylor

COLERIDGE-TAYLOR was responsible for the incidental music to more than one of the late Sir Herbert Tree's productions, and in 1910 was commissioned by him to compose music for a fairy play by Alfred Noyes, called *The Forest of Wild Thyme*. The production never took place, but Coleridge-Taylor had the wisdom to make use of his music in other ways, and the five pieces which he incorporated in this Suite were taken from it. His three dream dances,

BAND

Little Concert Suite' *Coleridge-Taylor*
La Caprice de Nanetto (Nanetto's Caprice);
Demande et Reponse (Question and Answer);
Un Sonnet d'Amour (A Sonnet of Love); La
Tarantelle Frétilante (The lively Tarantello)

5.0-5.30 POETRY READING

7.50 A RELIGIOUS SERVICE

Conducted by the Rev. J. TREVOR LEWIS (of
St. Giles' Church, Northampton)

Relayed from THE CATHEDRAL, Birmingham
THE BELLS

Order of Service

Hymn, 'Jesu, my Lord, my God, my All'
(English Hymnal, No. 417)

Psalms 133 and 134

Lesson

Magnificat in B Flat *Smart*
Anthem, 'Let us now praise famous Men'
Silcer



'THE GOLDEN LEGEND'

An oratorio by Sullivan. Words from Longfellow's
poem will be broadcast from Birmingham tonight at 9.0.



WHEN Sullivan's *Golden Legend* appeared in 1886 it won an immediate and tremendous success, rather to the astonishment of those admirers who found it difficult to think of the composer of the *Pirates* and *Pinafore* as a master of serious music. The libretto was made by Sullivan's friend Joseph Bennett, from Longfellow's poem, and tells how the young Prince Henry, lying sick of a mysterious malady, is warned that the only cure is the blood of a maid who will give her life for his. Lucifer has a big hand in the plot, appearing as Brother Angelo, a monk with is'healed miraculously, and weds the to die to save him. There is a attempt to destroy the Cathedral of six scenes. An epilogue rounds off



now as a Friar and at another time medical skill. At the end, the Prince devoted Elsie, who had been willing stormy prologue, telling of Lucifer's Strassburg, and then the tale is set for the work, extolling Elsie's devotion.

and the Christmas Oratorio, were also parts of the music designed originally for the same occasion.

The five movements in this Suite have no indication of the scenes which the composer imagined in the ballet, and it is best to let the pieces convey their own meaning to the listener. The first is throughout in a very quick time; the second begins more slowly, but with a hurrying section in the middle; the third is in Minuet rhythm, though not strictly in Minuet form; the fourth is rather slower, and the fifth goes throughout at the fastest of speeds.

BAND

Cornet Solo, 'The Road of Looking Forward'
Löhr, arr. Godfrey
(Soloist, P. C. COOK)

GABY VALLE

Tales from the Vienna Woods *Strauss*
Morning *Speaks*
The New Umbrella *Besky*

4.30 BAND

Rigaudon *Dubois, arr. Godfrey*
Gavotte ('Mignon')
Ambroise Thomas, arr. Rogan

MARJORIE BLOESE

Nocturne *Tchaikovsky*
Two Cuban Dances *Cervantes*
Oriental Dance *Albeniz*

Address

Hymn, 'O worship the King all glorious above'
(English Hymnal, No. 466)

Benediction

Organist and Choir Master, FRED DUNNILL

8.45 The Week's Good Cause
(From Birmingham)

An Appeal on behalf of the Birmingham Settlement by MARGARET V. MOFFAT
(Contributions should be forwarded to 318, Summer Lane, Birmingham)

8.50 'The News'
WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 'The Golden Legend'

(From Birmingham)

An Oratorio by SULLIVAN
(The words from LONGFELLOW'S POEM)

THE BIRMINGHAM STUDIO CHORUS

and AUGMENTED ORCHESTRA

(Leader, FRANK CANTELL)

Conducted by JOSEPH LEWIS

STILES ALLEN (Soprano)

ESTHER COLEMAN (Contralto)

JOHN ADAMS (Tenor)

JAMES COLEMAN (Bass)

(See centre of page.)

10.30

Epilogue

Sunday's Programmes continued (October 27)

5WA CARDIFF. 888 kc/s. (309.9 m.)

3.30 A Silver Band Concert
 THE YSTALYFERA TOWN PRIZE SILVER BAND
 Conducted by E. J. EVANS
 March, 'The Wizard'..... George Allan
 Overture, 'Beautiful Galatea'..... Suppe
 IWAN DAVIES (Soprano)
 Where'er you Walk..... Handel
 Can yr Aderyn..... Gutyn Mawrth
 O Had I Jubal's Lyro..... Handel
 BEATTIE REES (Soprano) and M. H. JONES
 (Contralto)
 Power Eternal..... Rossini
 O Lovely Peace..... Handel

BAND
 Overture 'William Tell' Rossini, arr. Hawkins
 Roveric, 'At Sunset'..... MacKenzie
 RHY'S WILLIAMS (Baritone)
 O, Falmouth is a Fine Town Landon Ronald
 In Summer time on Bredon... Graham Peel
 The Brightest Day..... Eusthace Martin

Poetry Reading
 by GWILYM LLOYD ROBERTS
 Ceisio Mawn, Coesau Meinion... Edgar Phillips
 Cadw dy gledd yn loew!..... Treforfab

BAND
 Overture, 'Raymond'..... Ambroise Thomas
 BEATTIE REES and M. H. JONES
 Ah, Remember..... Verdi
 The Voyagers..... Sanderson

RHY'S WILLIAMS
 Tyr'd yn ol fy Ngeneth Won... Gomer Powell
 Gymru fy Ngwlad..... D. Pughe Evans

BAND
 Cornet Solo, 'Pandora'..... Damasc
 (Solist, MERVYN GRIFFITHS)
 Selection, 'Coriolanus'..... Cyril Jenkins

5.0 S.B. from London
 5.45-6.15 app. S.B. from Manchester
 7.55 S.B. from London
 8.45 The Week's Good Cause
 An Appeal on behalf of the Newport Poor Cripples'
 Aid Society by Councillor W. A. LUTON, J.P.

8.50 S.B. from London
 9.0 West Regional News
 9.5 A Concert
 Relayed from The Park Hall, Cardiff
 NATIONAL ORCHESTRA OF WALES
 (Corddorfa Cenedlaethol Cymru)
 (Leader, LOUIS LEVITUS)
 Conducted by WARWICK BRAITHWAITE

'Algerian' Suite..... Saint-Saëns
 TATIANA MAKUSHINA (Soprano)
 Cradle Song..... Bizet
 How I Suffer..... Rachmaninov
 Ayes (Spanish Song)..... Maria Rodrigo

ORCHESTRA
 Fantasia, 'Easter Chimes in Little Russia'
 Votichenko

10.0 S.B. from London
 10.30 Epilogue
 10.40-11.0 The Silent Fellowship

5SX SWANSEA. 1,040 kc/s. (288.5 m.)

3.30 S.B. from Cardiff
 4.42 app. S.B. from London
 5.45-6.15 app. S.B. from Manchester
 7.55-8.45 S.B. from London
 8.50 S.B. from London
 9.0 West Regional News. S.B. from Cardiff
 9.5 S.B. from London
 10.30 Epilogue
 10.40-11.0 S.B. from Cardiff



TATIANA MAKUSHINA sings in the concert relayed from the Park Hall, Cardiff, tonight at 9.5, and RHY'S WILLIAMS is one of the soloists in the Silver Band Concert to be broadcast in the afternoon.

6BM BOURNEMOUTH. 1,040 kc/s. (288.5 m.)

3.30-6.15 app. S.B. from London
 7.55 S.B. from London
 8.45 The Week's Good Cause
 Appeal on behalf of the Hants and Dorset
 Babies' Home by Miss DOROTHY FENWICK
 8.50 S.B. from London
 9.0 Local News
 9.5 S.B. from London
 10.30 Epilogue

5PY PLYMOUTH. 1,040 kc/s. (288.5 m.)

3.30 S.B. from London
 5.45-6.15 app. S.B. from Manchester
 7.55 S.B. from London
 8.45 The Week's Good Cause
 Appeal on behalf of the Building Fund, Service
 Men's Y.M.C.A., Union Street, Plymouth, by
 Sir ARTHUR K. YAPP, K.B.E., Deputy President
 of the National Council of Y.M.C.A.'s, Incorporated.

THE Service Men's Institute, Plymouth, which will be officially reopened on Sunday by Admiral The Hon. Sir Hubert G. Brand, K.C.B., K.C.M.G., K.C.V.O., has been a popular rendezvous for our sailors, soldiers, and airmen since the early days of the war. It is kept open day and night, and has proved a home from home to many thousands of Service men. Owing to the front



THE SERVICE MEN'S Y.M.C.A., Plymouth, on behalf of the Building Fund of which Sir Arthur K. Yapp appeals from Plymouth tonight at 8.45.

portion of the building becoming unsafe, it became absolutely necessary to rebuild the premises, and the sum of £8,000 must be found to prevent the disappointing and drastic measure of closing down.

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

2ZY MANCHESTER. 787 kc/s. (376.4 m.)

3.30 A Band Concert
 FODENS MOTOR WORKS BAND
 Conducted by F. MORTIMER
 PERCY THOMPSON (Bass-Baritone)
 5.0 S.B. from London
 5.45-6.15 app. Church Cantata (No. 89) Bach
 (Relayed to London and Daventry)
 Relayed from St. ANN'S CHURCH
 (For full details see page 249)

7.55 S.B. from London
 8.45 The Week's Good Cause
 An Appeal on behalf of Henshaw's Institution for the Blind, by the Lord Mayor of Manchester, Councillor GEORGE WESTCOTT
 Donations should be sent to Henshaw's Institution for the Blind, Old Trafford, Manchester
 8.50 S.B. from London
 9.0 North Regional News

9.5 A Light Orchestral Concert
 of Music by ROGER QUILTER

THE NORTHERN WIRELESS ORCHESTRA
 (Conducted by T. H. MORRISON)
 A Children's Overture
 Two English Dances
 GWYNETH EDWARDS (Soprano)
 Autumn Evening
 The Glow of Summer Sun
 The Magic of Thy Presence
 The Golden Sunlight's Glory
 The Valley and the Hill

ORCHESTRA
 Ballet Suite, 'The Rake'
 Dance at the Feast; The Light-hearted Lady;
 The Frolicsome Friend; Allurement; Mid-night Revels

GWYNETH EDWARDS
 In the Highlands
 Come, tender bud
 Slumber Song ('Where the Rainbow Ends')
 Through the Sunny Garden
 Song of the Blackbird

ORCHESTRA
 Suite, 'Where the Rainbow Ends'
 Rosamund; Will o' the Wisp; Moonlight on the Lake; Fairy Frolic

Other Stations.

5NO NEWCASTLE. 1,148 kc/s. (261.5 m.)
 3.30:—S.B. from London. 5.45:—S.B. from Manchester
 7.55:—S.B. from London. 8.45:—The Week's Good Cause:
 Appeal on behalf of the Royal Victoria Infirmary, Newcastle-on-Tyne, by Mr. R. G. E. Mortimer, J.P., Vice-Chairman of the House Committee. 8.50:—S.B. from London. 10.30:—Epilogue.

5SC GLASGOW. 752 kc/s. (398.9 m.)
 3.30:—S.B. from London. 5.45 app.:—S.B. from Manchester (See London). 7.55-8.45:—S.B. from London.
 8.50:—S.B. from London. 9.0:—Scottish News Bulletin. 9.5:—S.B. from London. 10.30:—Epilogue.

2BD ABERDEEN. 995 kc/s. (301.5 m.)
 3.30:—S.B. from London. 5.45 app.:—S.B. from Manchester (See London). 7.55-8.45:—S.B. from London. 8.50:—S.B. from London. 9.0:—S.B. from Glasgow. 9.5:—S.B. from London. 10.30:—Epilogue.

2BE BELFAST. 1,238 kc/s. (242.5 m.)
 3.30:—S.B. from London. 5.45-6.15 app.:—S.B. from Manchester. 7.55-8.45:—S.B. from London. 8.50:—The News, Weather Forecast; General News Bulletin. 9.0:—Regional News. 9.5:—S.B. from London. 10.30:—Epilogue.

MONDAY, OCTOBER 28

2LO LONDON & 5XX DAVENTRY

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

9.20
Mr. J. B. S. HALDANE
and his
'POINT OF VIEW'

9.50
A MILITARY
BAND
CONCERT

- 10.15 a.m. THE DAILY SERVICE
- 10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 10.45 'Commonsense in Household Work'—VIII. Mrs. WINIFRED SPIELMAN RAPHAEL: 'Work, Worry and Fatigue'
- 11.0 (Daventry only) Gramophone Records

11.0-11.30 (London only)
Experimental Television Transmission by the Baird Process

- 12.0 A Ballad Concert
VIOLET RAWSON (Soprano)
FRANK MARRIOTT (Baritone)
- 12.30 Organ Music
Played by EDWARD O. HENRY
Relayed from TUSSAUD'S CINEMA
- 1.0 (London only) LIGHT MUSIC
LEONARDO KEMP and his PICCADILLY HOTEL ORCHESTRA
From THE PICCADILLY HOTEL
- 1.0 (Daventry only) Pianoforte Interlude
- 1.15-2.0 (Daventry only)
THE NATIONAL ORCHESTRA OF WALES (S.B. from Cardiff)
- 2.0 FOR THE SCHOOLS
Dr. HERBERT SCHROEDER: German reading, from 'Die Balladen und ritterlichen Lieder,' by Böttcher Freiherr von Münchhausen. Deutsche Verlag Anstalt.
- 2.20 Interlude
- 2.30 Miss RHODA POWER: 'Days of Old: The Middle Ages—VI, Hungry Days in the Fourteenth Century'
- 3.0 Interlude
- 3.5 Miss RHODA POWER: 'Stories for Younger Pupils—VI, The Cotton Fairy (Southern States of America)'
- 3.20 Interlude
- 3.25 (Daventry only) Fishing Bulletin
- 3.30 DANCE MUSIC
JACK PAYNE and the B.B.C. DANCE ORCHESTRA
- 4.15 LIGHT MUSIC
ALPHONSE DU CLOS and his ORCHESTRA
From the HOTEL CECIL
- 5.15 THE CHILDREN'S HOUR
Several Piano Solos played by CECIL DIXON
'The End of the Siege,' from 'Five Children and It' (E. Nesbit)
Mabel Marlowe's Story of 'Wiggly Willie's Web'
Songs to suit the occasion, sung by OLIVE GROVES

6.0 'Careers for Boys and Girls'—III, Miss C. HASLETT, 'Electrical Work for Girls'
Miss C. HASLETT, who is Director of the Electrical Association for Women, will discuss some of the openings which exist at present for girls in the sphere of electrical work, and also the future possibilities in view of the widespread schemes for electrification of the countryside.

POINTS OF VIEW—V

J. B. S. HALDANE

THE symposium to which Mr. J. B. S. Haldane will contribute tonight has already included such first-rate thinkers as G. B. Shaw, H. G. Wells, Dean Inge, and G. Lowes Dickinson—four 'points of view' as varied as can be imagined. Now comes one of the leading British biochemists, a man already known to many listeners as the author of 'Dædalus' and 'Possible Worlds.' Mr. Haldane is Sir William Dunn Reader in Biochemistry at Cambridge University, and has been Head of the Genetical Department of the John Innes Horticultural Institution since 1927.

- 6.15 The First News'
TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.30 Musical Interlude
- 6.45 THE FOUNDATIONS OF MUSIC
LISZT'S SONGS
Sung by OLGA HALEY (Contralto)
O come to me in dreams
Thou, who from Heaven art sent
A pine-tree stands forsaken
O where is there a sward so green?

APART from bigger vocal works, in which solo voices are used along with chorus and orchestra, Liszt left over sixty songs for one voice with pianoforte accompaniment. They are but seldom

sung now, although many of them are of so fine a quality that had he written nothing else, they would of themselves have earned him a high place in the annals of music.

Poetry—not merely written verse, but in the wider sense of the rhythm which breathes in every living thing—was an open book to him in a way that it has not always been to musicians, and that was no doubt in his mind as he composed the Symphonic Poems which had so large an influence on the later course of orchestral music. It certainly gave him a very real insight into the poetic side of literature, and his settings of words to music are all marked by a very intimate realization of the full meaning of the words. Not only do the melodies seem to grow happily from the texts, as though the one really inspired the other, but the very essence of the poem seems to be the germ from which the music sprang. Some of his settings of poems which have often been composed—for instance, Mignon's 'Knowest thou the land,' the 'Lorelei,' and Heine's 'Even as a lovely flower,' are universally accepted as the best of the many songs to these texts in existence, and it would indeed be difficult to imagine any music which should have quite the same feeling of belonging to the words.

- 7.0 Mr. JAMES AGATE: Dramatic Criticism
- 7.15 Musical Interlude
- 7.25 Dr. A. R. PASTOR: Spanish Talk
- 7.45 Vaudeville
JACK PAYNE and the B.B.C. DANCE ORCHESTRA
(See centre of page)
- 9.0 The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local News; (Daventry only) Shipping Forecast and Fat Stock Prices

9.20 'POINTS OF VIEW'
V.—MR. J. B. S. HALDANE
(See top of column 2)

9.50 A MILITARY BAND
CONCERT

ELSIE COCHRANE (Soprano)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON
O'DONNELL

BAND
Overture, 'Leonora,' No. 3 Beethoven

10.5 ELSIE COCHRANE
Care selvo (Dear Woods)
Qual Farfaletta (The Butterfly) } Handel

10.12 BAND
Characteristic Suite, Op. 9
Glaounov, arr. Gerrard Williams
Introduction and Rustic Dance;
Intermezzo; Scherzando and Trio;
Carnival; Pastorale; Oriental
Dance; Elegy and Cortège

10.42 ELSIE COCHRANE
Irmelin Rose Erich Wolff
E'on as a lovely flower Frank Bridge

10.50 BAND
Andante and Rondo Capriccioso
Mendelssohn
Shepherd's Hey Grainger

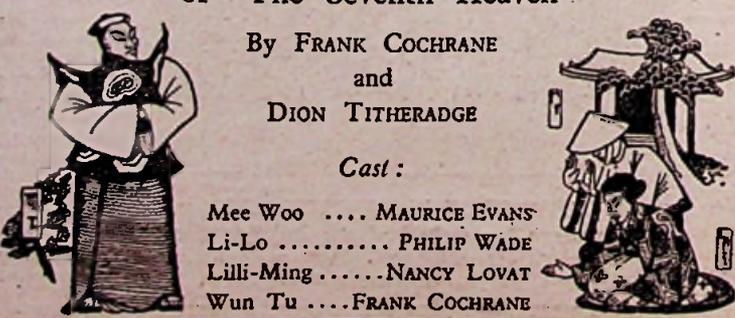
11.0 DANCE MUSIC
TEDDY BROWN and his BAND, from
CRO'S CLUB

12.0-12.15 a.m.
Experimental Transmission of
Still Pictures by the Fultograph
Process

(Monday's Programmes continued
on page 255.)

7.45— VAUDEVILLE —9.0

RONALD FRANKAU	EVELYN CLARE
will Entertain	Piano and Vocal Solos
MR. FLOTSAM and MR. JETSAM	
A Sketch 'WUN TU' or 'The Seventh Heaven'	
By FRANK COCHRANE and DION TITHERADGE	
Cast:	
Mee Woo	MAURICE EVANS
Li-Lo	PHILIP WADE
Lilli-Ming	NANCY LOVAT
Wun Tu	FRANK COCHRANE



"TAKE UP PELMANISM"

Sir John Foster Fraser's Appeal—How to Kill Depression and Morbid Thoughts.



E. H. Mills
Sir John Foster Fraser.

SIR JOHN FOSTER FRASER, F.R.G.S., the well-known author and special correspondent, is a great believer in the value of Pelmanism.

"Pelmanism is genuinely scientific," he says. "It brings swiftness to the

young and brightens and sharpens the man who thinks decay is laying hold of him. It will not make the dunderhead into a statesman, but it will and does provide a plan whereby we can make the best of our qualities."

The Pelman Course has been thoroughly revised in the light of the latest Psychological discoveries and is fully explained in a book entitled "The Efficient Mind," a copy of which can be obtained, free of cost, by any reader who writes for it to-day, using the coupon printed below.

What Mind-Training Does.

A short course of Pelmanism brings out the mind's latent powers and develops them to the highest pitch of efficiency. It banishes such weaknesses and defects as:—

- | | |
|-------------------|---------------------------|
| Depression | The "Inferiority Complex" |
| Shyness | Indecision |
| Timidity | Weakness of Will |
| Forgetfulness | "Defeatism" |
| Boredom | Procrastination |
| The Worry Habit | Brain-Fag |
| Unnecessary Fears | Morbid Thoughts |
| Mind-Wandering | |

which interfere with the effective working-power of the mind, and in their place it develops strong, positive, vital qualities such as:—

- | | |
|------------------|--------------------|
| —Concentration | —Organising Power |
| —Observation | —Directive Ability |
| —Perception | —Presence of Mind |
| —Optimism | —Courage |
| —Cheerfulness | —Self-Confidence |
| —Judgment | —Self-Control |
| —Initiative | —Tact |
| —Will Power | —Reliability |
| —Decision | —Driving Force |
| —Originality | —Salesmanship |
| —Resourcefulness | —Business Acumen |

and a Reliable Memory.

By developing these qualities you add to your Efficiency and consequently to your Earning Power.

What is equally important (as a result of cultivating your senses, getting your mind in order and acquiring a healthy mental outlook) you also increase your happiness and develop a finer appreciation of the beauties of Nature, the Arts, and Life generally.

In a sentence, Pelmanism enables you to live a fuller, richer, happier, and more successful existence.

This is borne out by the letters received from those who have taken the Course, some extracts from which are given here:—

A Teacher writes: "I have more Self-Confidence and am not so subject to fits of Depression." (D. 32263.)

A Health Visitor writes: "It has meant a new life, a veritable rescue from drift and despondency." (R. 31366.)

A Bank Clerk reports that Pelmanism has given him "more Self-Confidence." (M. 32814.)

A Photographer describes Pelmanism as "a great mental tonic." "It has laced together," he writes, "my previously unorganised mental faculties." (S. 34680.)

A Solicitor reports that he has increased his Self-Confidence, Alertness and Self-Control. He has also gained stronger powers of Perception and Concentration." (W. 32651.)

A Clerk reports that as a result of Pelmanism he has "abolished mental drift" and gained a definite aim in life. He has become more Self-Confident, has strengthened his Will-Power and has developed a "do-it-now" policy. (C. 32500.)

A Student states that she has secured "a great improvement in Memory and Concentration. I am much more Self-Confident, Optimistic and persevering, and I can attack things which I would not have dared to a few months ago." (C. F. 2435.)

An Insurance Broker's Clerk states that he has secured a better position with a 50 per cent. increase in salary. "I attribute this in no small measure to your Course," he writes, "which gave me Courage and Confidence." (M. 25791.)

A Shop Assistant writes that the Course has been "a great joy to me, giving me just the stimulus I needed. It has improved my Memory wonderfully, and I have really realized myself at last." (P. 34314.)

A Music Teacher reports the following benefits: "All-round improvement of Mind and Memory, increased Self-Respect and Self-Confidence, a general bracing up of the nervous system and, best of all, a deep, serene feeling that I can do new things." (K. 22080.)

A Shorthand-Typist writes: "Am responsive to life around and thus find it more interesting. Can concentrate more easily, which saves time and energy and breeds Confidence. Books have a fresh message now, and deep interest in music and poetry has been revived." (M. 32790.)

A General Manager writes: "It is with feelings of great pleasure I am writing to inform you that I have been promoted to the position of General Manager. When I took up the Pelman Course I knew I had the abilities to succeed, but truly you showed me how." (F. 32210.)

An Engineer writes: "I have benefited by renewed Self-Confidence and Self-Reliance, a greater power of expression, a broader outlook on life and by escaping from years of morbid introspection. Memory has improved and I can size up a situation and give a decision quickly. In short, I have benefited in every way." (M. 32359.)

A Merchant writes: "Pelmanism's greatest mission is to teach people how to live. Not only is one's own life improved, but it teaches how one can help fellow human beings by being a thorough optimist. I have learnt Will-Power and Mind-Control together with Self-Confidence—invaluable assets to a business man." (W. 32494.)

Thousands of similar letters could be printed.

THE CHEERFUL MIND WHICH WINS SUCCESS.

It is the cheerful mind which triumphs. It is the man or woman who gets up in the morning full of zest for the adventure of the coming day who conquers those doubts and difficulties which depress other people, and "carries through" his or her work cleanly, gaily and successfully.

This is one of the secrets of the immense popularity of Pelmanism. People in every part of the country are taking up Pelmanism to-day, not merely because it increases mental efficiency and income-earning capacity, but because it thoroughly braces the mind, banishes Depression and Morbid Thoughts, develops a spirit of sane and healthy optimism, and thus enables those who have adopted it to live a fuller, richer, and more enjoyable life.

All this is explained in a small but most interesting book, entitled "The Efficient Mind," a free copy of which will be sent to every reader who writes for it to-day (using the coupon printed below) to—
The Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1.

- If, therefore, you wish—
- To strengthen your Will-Power,
 - To develop Concentration,
 - To act with foresight and decision,
 - To become a first-rate organiser,
 - To develop Initiative,
 - To become a clever salesman,
 - To originate new ideas,
 - To acquire a strong personality,
 - To banish Depression,
 - To talk and speak convincingly,
 - To work more easily and efficiently,
 - To cultivate a perfect memory,
 - To win the confidence of others,
 - To appreciate more fully the beauties of Art and Nature,
 - To widen your intellectual outlook,
 - To deepen and enrich your life,

in short, to make the fullest use of the powers now lying, perhaps latent or only semi-developed, in your mind, you should send to-day for a copy of "The Efficient Mind," which will be sent to you by return, gratis and post free.

Pelmanism is quite easy and simple to follow. It only takes up a few minutes daily. The books are printed in a handy "pocket size," so that you can study them when travelling or in odd moments during the day. Even the busiest man or woman can spare a few minutes daily for Pelmanism.

The coupon is printed below. Post it to-day to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1, and by return you will receive a free copy of "The Efficient Mind," and particulars enabling you to enrol for the Pelman Course on especially convenient terms. Call or write for this free book to-day.

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



POST THIS FREE COUPON TO-DAY.

To the PELMAN INSTITUTE,

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

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

NAME.....

ADDRESS.....

OCCUPATION.....

All correspondence is confidential.

This coupon can be sent in an OPEN envelope for ½d.

Occasional Branches: PARIS: 35, Rue Boissy d'Anglais.
MELBOURNE: 390, Flinders Lane.

NEW YORK: 71 West 45th Street.
DELHI: 10, Alipore Road.

DURBAN: Natal Bank Chambers.

It certainly
has a
"punch"!



If your wireless lacks "punch" — if its tone is poor — if its volume is inadequate — if distant stations are difficult to receive, change to these wonderful new Cossor Valves at once. They are a certain cure. The New Cossor is no ordinary valve. It is entirely new — not merely an ordinary valve modified for present-day conditions. It has a new — and immensely strong — filament. Its internal construction is infinitely more efficient. The new process under which it is made has cost Cossor thousands of pounds to perfect. Every Wireless Dealer is now carrying stocks of the 2-volt. range.

The NEW Cossor

MONDAY, OCTOBER 28
5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

7.30
VERDI'S
OPERA
'AIDA'

- 3.0 THE GRANGE SUPER CINEMA ORCHESTRA
(From Birmingham)
Conducted by HAYDN HEARD
- Overture, 'Egmont' Beethoven
Selection, 'The Balkan Princess' Rubens
Waltz, 'Dream Pictures' Johann Strauss
Three Dances, 'Nell Gwyn' German
Selection, 'The Tales of Hoffmann' Offenbach
Intermezzo, 'In a Persian Market' Ketelbey
March, 'On the Quarter Deck' Alford
- 4.0 A Ballad Concert
MURIEL STEVENS (Soprano)
DAVID OPENSHAW (Baritone)
In Solos and Duets
- MURIEL STEVENS and DAVID OPENSHAW
I'm Perfectly Satisfied Gilbert
DAVID OPENSHAW
The Mountains of Mourne French
MURIEL STEVENS
John Lohr

- Overture, 'Nell Gwyn' German
RONALD CLIFF (Baritone)
The Traveller Godard
The Ship of Rio Keel
I love thee Grieg
- ORCHESTRA
Selection of Mendelssohn's Works .. arr. Fetras
Waltz, 'Zelma' Haines
Lazy Dance Ring
- RONALD CLIFF
Still as the night Böhm
It was a Lover Eric Coates
Shepherd, see thy horse's foaming mane Korbay
- ORCHESTRA
Suite, 'A Coon's Day Out' Baynes

TO BE BROADCAST TONIGHT AT 7.30

'AIDA'

An Opera in Four Acts by VERDI

English Version by CHARLES L. KENNEY

THE WIRELESS CHORUS

CHORUS MASTER, STANFORD ROBINSON

THE WIRELESS SYMPHONY ORCHESTRA

(Leader, S. KNEALE KELLEY)

Conducted by PERCY PITT

Relayed from the Parlophone Studio by the courtesy of the
Parlophone Company



ENID
CRUICKSHANK



STILES
ALLEN

- | | |
|--|---|
| The King of Egypt.....FRANK PHILLIPS | Aida, Slave of Amneris.....STILES ALLEN |
| Amneris, his Daughter.....ENID CRUICKSHANK | Radames, Captain of the Guards.....HUGHES MACKLIN |
| Amouasro, King of Ethiopia.....LEYLAND WHITE | Ramphis, Chief of the Priests.....FOSTER RICHARDSON |
| A Priestess.....MARY HAMLIN | |
| Priests, Priestesses, Ministers, Captains, Soldiers, Functionaries, Slaves and Ethiopian
Prisoners, Egyptian People, etc. | |
| The Scene takes place at Memphis and at Thebes in the time of the reign of the Pharaohs | |

- MURIEL STEVENS and DAVID OPENSHAW
To be in Love Alvert
Sleepy Valley Sterling
- DAVID OPENSHAW
A Frivolous Ballad Slater
- MURIEL STEVENS
It must be nice to be a man Pryce
- MURIEL STEVENS and DAVID OPENSHAW
Lover, come back to me Romberg

- 4.30 DANCE MUSIC
JACK PAYNE and THE B.B.C. DANCE
ORCHESTRA

- 5.30 The Children's Hour
(From Birmingham)
'The Land of Broken Dolls,' by Maisie Gilbert
Songs by MARJORIE HOVERD (Soprano)
JACKO and a Piano
'The Bluobottle's Feast,' by Jessie Bayliss Elliott

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

- 6.30 Light Music
(From Birmingham)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CANTELL

- 7.30 'Aida'
An Opera in Four Acts by VERDI
Acts I and II (Scene 1)
(See centre of page and article on page 260)
- 8.55 INTERVAL
- 9.5 'Aida'
Act II (Scene 2), Acts III and IV
- 10.15 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN
- 10.30-11.15 DANCE MUSIC
TEDDY BROWN and his BAND, from CIRO'S CLUB
(Monday's Programmes continued on page 256.)

THE RADIO TIMES.
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GEMS FROM THIS WEEK'S PROGRAMME ON "HIS MASTER'S VOICE" RECORDS

This broadcast of the opera "Aida" has been recorded in complete form on "His Master's Voice" records Nos. D1395 to D1613, price 6/6 each Album Series No. 77. Price 26-3-6. Cast includes Giannini, Pertile, Cattaneo and Inghilleri.

LE CYGNE (Saint Saëns)—Casals—DA 776, 6/-. London and Daventry, Thursday, 5.14.
OVERTURE IN D MINOR—London Symphony Orchestra, (conducted by Albert Coates)—D157, 7/6. London and Daventry, Thursday, 6.30.
OBERON OVERTURE—State Opera Orchestra, Berlin, (conducted by Dr. Leo Blech)—D1316, 6/6. London and Daventry, Thursday, 10.11.
PRAELUDIUM—Royal Opera Orchestra, Covent Garden, (conducted by Dr. Malcolm Sargent)—B2618, 3/-. London and Daventry, Thursday, 10.25.
WAND OF YOUTH SUITES (Elgar)—London Symphony Orchestra, (conducted by Sir Edward Elgar)—D136-38 D 1649-51, 6/6 each. London and Daventry, Thursday, 10.40.
SONATA IN G (Mozart)—Irene Scharrer—D1372-3, 6/6 each. London and Daventry, Friday, 12.0.
SONATA IN A MAJOR (Brahms)—Menges and Samuel—B308-B3100, 3/- each. London and Daventry, Friday, 12.15.
CONNAIS TU LE PAYS?—"MIGNON"—Dori—DA107, 6/-. London and Daventry, Friday, 7.55.
TRIO IN G ("GIPSY RONDO")—(Haydn)—Cortot, Thibaud and Casals—DA895 and DA896, 6/- each. London and Daventry, Friday, 8.3.
WALTZ—"EUGENE ONEGIN"—Royal Opera House Orchestra, Covent Garden, (conducted by Eugene Goossens)—C1281, 4/6. London and Daventry, Friday, 8.6.
FANTASIA—"PAGLIACCI"—March Wehler's Orchestra—C173, 4/6. London and Daventry, Tuesday, 7.25.
BALLET SUITE "LA SOURCE" (Delibes)—Coldstream Guards Band—B278, 3/-. London and Daventry, Tuesday, 7.30.
COSI' FAN TUTTE—OVERTURE (Mozart)—State Opera Orchestra, Berlin, (conducted by Dr. Leo Blech)—D124, 5/6. London and Daventry, Tuesday, 9.0.
VALSE SONG—"ROMEO AND JULIET"—Evelyn Scotney—D1433, 4/6. London and Daventry, Tuesday, 9.5.
BAVARIAN DANCES (Elgar)—London Symphony Orchestra, (conducted by Sir Edward Elgar)—D1367, 6/6. London and Daventry, Tuesday, 9.15.
THE SORCIER'S APPRENTICE (Dukas)—Philharmonic Symphony Orchestra of New York, (conducted by Arturo Toscanini)—D1689, 6/6. London and Daventry, Wednesday, 3.39.
ONAWAY, AWAKE BELOVED (Cowen)—Peter Dawson—B2 61, 3/-. London and Daventry, Wednesday, 6.40.
TRAUEREI (Schumann)—Casals—DA833, 6/-. London and Daventry, Wednesday, 6.54.
NOCTURNE IN F SHARP (Chopin)—Paderewski—DB167, 3/6. London and Daventry, Wednesday, 7.40.
A FAST OVERTURE (Wagner)—London Symphony Orchestra, (conducted by Albert Coates)—D1631, 6/6. London and Daventry, Thursday, 3.0.
BASSO OSTINATO (Arensky)—Dr. Stanley Marchant—C129, 4/6. London and Daventry, Thursday, 4.30.
ROMANCE, Op. 5. (Tchaikovsky)—New Light Symphony Orchestra—C1397, 4/6. London and Daventry, Sunday, 4.35.
MERRY WIVES OF WINDSOR—OVERTURE—New Light Symphony Orchestra C1290, 4/6. London and Daventry, Sunday, 3.35.
LEONORA No. 2.—OVERTURE (Beethoven)—Royal Albert Hall Orchestra, (conducted by Sir Landon Ronald)—D11 1-2 6/6 each. London and Daventry, Monday, 5.20.
SHEPHERDS' HEY—Royal Opera Orchestra, Covent Garden (conducted by Lawrence Collingwood)—B2641, 3/-. London and Daventry, Monday, 10.35.
EGMONT—OVERTURE (Beethoven)—New Light Symphony Orchestra—C135, 4/6. London and Daventry, Monday, 3.0.
THREE DANCES "NELL GWYNN"—New Symphony Orchestra—B267 and B266, 3/- each. London and Daventry, Monday, 7.15.
SHEPHERD, SEE THY HORSES FOAMING MANE—Keith Falkner—B310, 3/-. London and Daventry, Monday, 7.15.
RANOCZY MARCH (Liszt)—Mark Hambourg—C169, 4/6. London and Daventry, Tuesday, 7.45.
BO, SIR PAGE—"MARRIAGE OF FIGARO"—John Brownlee—D136, 6/6. London and Daventry, Tuesday, 8.5.
THE MASTERSINGERS OF NUREMBERG—OVERTURE—State Opera Orchestra, Berlin, (conducted by Dr. Leo Blech)—D134, 6/6. London and Daventry, Tuesday, 7.0.
TAMBOURIN CHINOIS—Kreisler—DB127, 8/6. London and Daventry, Tuesday, 7.20.
PRELUDE IN G (Chopin)—Pachmann—DA927, 6/-. London and Daventry, Friday, 8.20.
HUNGARIAN DANCES (Brahms)—Isolde Menges—E4 6, 4/6. London and Daventry, Friday, 8.53.
CLAIR DE LUNE—Dame Nellie Melba—DB99, 8/6. London and Daventry, Friday, 3.5.
STANDCHEN (R. Strauss)—Elisabeth Schumann—DB110, 8/6. London and Daventry, Friday, 3.21.
BOURREE (Handel)—Cunningham—C1650, 4/6. London and Daventry, Friday, 6.35.
I'LL SING THE SONGS OF ARABY—Derek Oldham—B2 53, 3/-. London and Daventry, Friday, 7.10.
NACHT UND TRAUME—G. A. Walter—B272, 3/-. London and Daventry, Saturday, 9.25.

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Monday's Programmes continued (October 28)

5WA CARDIFF. 888 kc/s. (309.9 m.)

1.15 An Orchestral Concert
 Relayed from THE NATIONAL MUSEUM OF WALES (Relayed to Daventry 5XX)
 NATIONAL ORCHESTRA OF WALES
 Cerddorfa Genedlaethol Cymru
 (Leader, LOUIS LEVITUS)
 Conducted by WARWICK BRAITHWAITE
 Overture, 'Di Ballo' (The Ball) Sullivan
 Irish Tune Grainger
 Scherzo ('A Midsummer Night's Dream') Mendelssohn
 Orchestral Suite, 'El Amor Brujo' ('Love, the Magician')..... de Falla

2.0 London Programme relayed from Daventry



'AT EVENTIDE.' From Cardiff tonight at 9.50

4.15 The Rev. F. W. POTTO HICKS: 'Old Churches of the West—St. James's, Bristol. Five Centuries of Parish Life'

5.0 JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA
 Relayed from THE CARLTON RESTAURANT

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 S.B. from London

9.15 West Regional News

9.20 S.B. from London

9.50-11.0 At Eventide
 'Call no man happy until he is dead' is the timorous way of saying: 'All's well that ends well.' This programme is designed to give a peaceful end to the day, whether perfect or imperfect.

ORGAN MUSIC
 Played by A. CYRIL BAYNHAM,
 Relayed from St. Mary's Parish Church,
 Swansea

Berceuse (Cradle Song) Gounod
 Liebeslied (Love Song) Henselt

MARGARET WILKINSON (Soprano)
 Ave Maria Mascaroni
 (Violin Obligato by LOUIS LEVITUS)
 Sing me a restful song St. Quentin
 Song of Sleep Lord Henry Somerset
 (Violin Obligato by LOUIS LEVITUS)

A. CYRIL BAYNHAM
 From the Forest..... } Easthope Martin
 Evensong }
 Nocturne in E Flat Chopin
 Serenade Gounod

MARGARET WILKINSON
 Bird Songs at Eventide..... Eric Coates
 An Evening Song Blumenthal
 Close thine eyes and sleep secure Fort

RONALD HARDING (Violoncello)
 Twilight Horrocks
 Sunset Glow Ketelby
 Slumber Song
 Kenneth Harding

A. CYRIL BAYNHAM
 Berceuse (Cradle Song) ('Jocelyn') Gollard
 Evening Idyll Cyril Scott

SWANSEA: 1,040 kc/s. (288.5 m.)

5SX

1.15 S.B. from Cardiff

2.0 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

9.15 West Regional News. S.B. from Cardiff

9.20-11.0 S.B. from London

6BM BOURNEMOUTH. 1,040 kc/s. (288.5 m.)

2.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 Address to local Boy Scouts by Brigadier-General R. F. SORSBIE, C.B., C.S.I., C.I.E. (District Commissioner)

6.35 S.B. from London

9.15 Local News

9.20-11.0 S.B. from London

5PY PLYMOUTH. 1,040 kc/s. (288.5 m.)

2.0 London Programme relayed from Daventry

5.15 The Children's Hour
 News from Other Kingdoms
 (a) Mister Bear (Blaney) sends from the Animal World
 (b) The Little Brown Owl (Sanderson) hoots from the Feathered Folk
 (c) The Goldfish (Farjeon) sends splashes from the Finny Tribo
 (d) 'The Onion and the Leek' (Corbett)—odours from the Vegetable Kingdom

6.0 London Programme relayed from Daventry

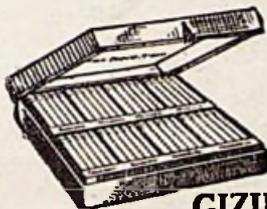
6.15-11.0 S.B. from London (9.15 Local News)
 (Monday's Programmes continued on page 250.)

How I save £4-10-0 a year on my cigarettes and get the same quality

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FRESHNESS. Being the actual makers and selling direct to the public, we are able to estimate our requirements very closely, and our cigarettes are made accordingly. They can never be stale, never suffer from damp, never become dry. They're as fresh when they reach you as when they left the maker.

ALL THESE PRICES POST FREE.



GIZIRAH GOLD FLAKE

An excellent standard size, standard quality Cigarette—the quality which you usually buy at 20 for 1s. Our "Maker's Price," Post Free, per 100 3/9 Saving you 1/3 on every 100.

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Made from carefully selected Virginia leaf—usual price for this quality is 6s. per 100. Our "Maker's Price," Post Free, Per 100 4/6 Saving you 1/6 on every 100.



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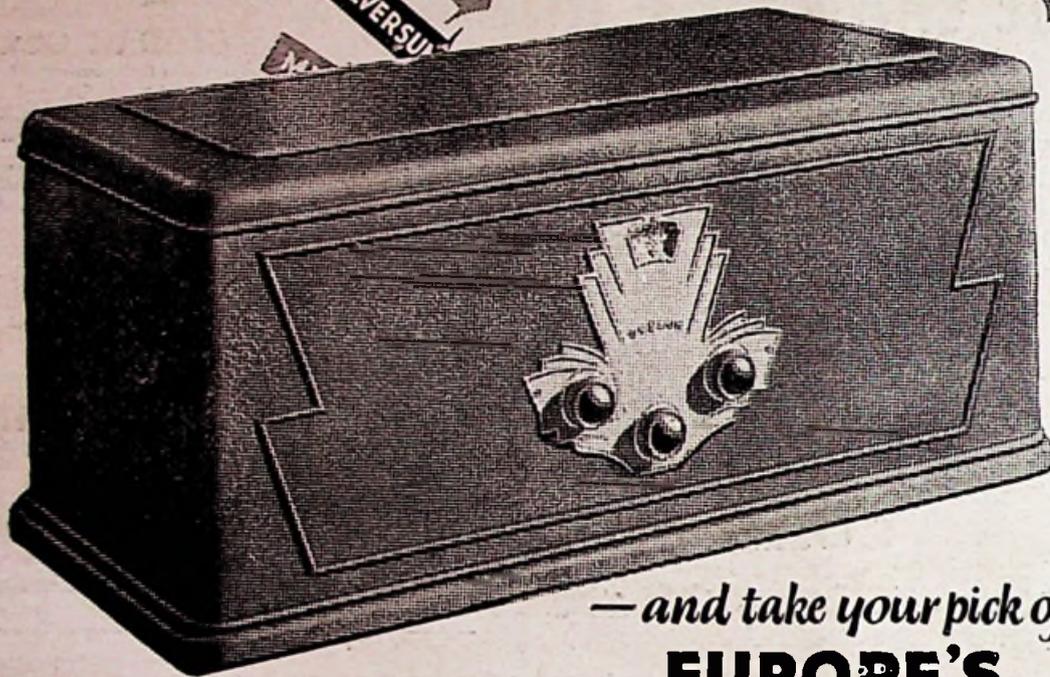
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Monday's Programmes continued (October 28)

2ZY MANCHESTER. 791 kc/s. (276.4 m.)

- 2.0 London Programme relayed from Daventry
- 3.25 THE NORTHERN WIRELESS ORCHESTRA
March, 'Blue Devils' Charles Williams
Overture, 'Le Brasseur de Preston' ('The Brewer of Preston').....Adam
- 3.40 FRED RIDEHALGH (Baritone)
Like to the damask rose Elgar
The last call Sanderson
Out of the night Lidgley
Mato o' mino Percy Elliott
- 3.50 ORCHESTRA
Poem, 'Somnen Covo' Mayerl
Three Dances ('Nell Gwyn') German
- 4.13 W. LOADER (Musical Wineglasses)
- 4.23 ORCHESTRA
Barge Afloat Besly
Puck's Minuet Herbert Howells
- 4.32 FRED RIDEHALGH
Friend C. N. Davies
Harlequin Sanderson
The Lute Player Allisen
- 4.42 ORCHESTRA
Flora! Suite, Bendix
Roses; Pansies; Daisies; Lilics
- 4.57 W. LOADER
- 5.7 ORCHESTRA
Two Hungarian Dances Brahms
- 5.15 The Children's Hour
S.B. from Leeds
- 8.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 9.15 North Regional News
- 9.20 S.B. from London

9.50-11.0 Orchestral Music and a Play

- THE NORTHERN WIRELESS ORCHESTRA
- Overture, 'Raymond' Ambroise Thomas
 - Scène de Ballet Percy Pitt
 - First Suite, 'Peer Gynt' Grieg
 - 'Establishing Relations'
 - A Comedy in One Act by
W. W. JACOBS
 - Richard Catesby (maid in the Mercantile Marine)
 - William Bleo (dock foreman)
 - Mrs. Truefitt (a widow)
 - Prudence Truefitt (her daughter)
 - Mrs. Porter (a charwoman)
 - The action takes place in the front parlour in the Wapping House.
 - ORCHESTRA
 - Three Impromptus Coleridge-Taylor
 - March, 'Fame and Glory' Matt

Other Stations.

- 5NO NEWCASTLE.** 1,148 kc/s. (261.3 m.)
- 2.0:—London Programme relayed from Daventry. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15-11.0:—S.B. from London.
- 5SC GLASGOW** 752 kc/s. (398.9 m.)
- 2.40:—S.B. from Edinburgh. 3.0:—An Afternoon Concert The Octet: Suite, 'Ballet Russe' (Part I) (Lullini). 3.10:—Verdi Elmale (Soprano) S.B. from Edinburgh: 'The Unforsen' (Cyril Scott); Nightingale (Nachtigall) (Grieg); The Gardener (Wolf); A Dream (Grieg). Alastair Sim (Beciter) (S.B. from

Edinburgh). Sherwood (Alfred Noyes); Up at a Villa—Down in the City (Robert Browning). 3.30:—Octet: Suite, 'Ballet Russe' (Part II) (Lullini). 3.40:—Verdi Elmale (S.B. from Edinburgh); Butterflies (Felix Corbett); The Cloths of Heaven (Dunhill); Drift Down, Drift Down (Landon Ronald); Young Yang (Granville Bantock); Sweet Content (Peter Warlock). Alastair Sim (S.B. from Edinburgh); The Shorter Catechism (With Proofs) (John Buchan); The Annuity (Georg. Outram). 4.0:—A Concert. The Octet: Selection, 'Philemon and Baucis' (Gounod). Katharine Howard (Piano-forte): Chromatic Fantasia and Fugue in D Minor (Bach, arr. Busoni). Octet: Valse, 'Thé Dansant' (Fletcher). Katharine Howard: Prelude No. 1, Op. 10, in B, Prelude No. 2, in G Sharp Minor, and Prelude No. 3, in G Flat (Scriabine); Rhapsodie in F Sharp Minor, Op. 11 (Dohnanyi). Octet: Danse Morceau—Vivienne (Fack). 4.45:—Dance Music by Charles Watson's Orchestra relayed from the Playhouse Ballroom. 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—Bulletin of Juvenile Organizations. 6.45:—S.B. from London. 9.15:—Scottish News Bulletin. 9.20-11.0:—S.B. from London.

2BD ABERDEEN. 895 kc/s. (301.5 m.)

2.40:—S.B. from Edinburgh. 3.0:—An Afternoon Concert (See Glasgow). 4.0:—S.B. from Glasgow. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—Bulletin of Juvenile Organizations. 6.45:—S.B. from London. 9.15:—S.B. from Glasgow. 9.20-11.0:—S.B. from London.

2BE BELFAST. 1,238 kc/s. (242.3 m.)

12.0-1.0:—Light Music. The Radio Quartet: Selection: 'Pagliacci' (Leoncavallo); Harcarolle (Tchukovsky); Suite, 'The Green Lanes of England' (Clutsam). Daisy Craig (Soprano); What's in the air today? (Eden); Non mlr dir (Mozart); Were I a Moth (Phillips); The Fairy's Lullaby (A. A. Needham). The Radio Quartet: Selection, 'Hold Everything' (Henderson) March, 'Children of the Regiment' (Fack). 2.0:—London Programme relayed from Daventry. 3.30:—A Concert. The Radio Quartet: Selection, 'Madame Butterfly' (Puccini); Serenade (Drigo); Suite, 'Four Indian Love Lyrics' (Woodforde-Finden). Hugh Mills (Tenor): Where'er you walk (Handel); Thou art risen, my beloved (Coleridge-Taylor); Sigh no more (Alken); The Children's Home (Cowen). 4.14:—The Radio Quartet: Selection, 'The Desert Song' (Romberg). 4.28:—The Radio Quartet: Berceuse (Jarnfelt). 4.33:—John Sowerby (Violoncello): Habanera (Ravel); Lento from Concerto Russe (Lalo). 4.45:—Organ Music by George Newell, from the Classic Cinema. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 9.0:—'The Second News.' Weather Forecast; Second General News Bulletin. 9.15:—Regional News. 9.20:—S.B. from London. 9.50:—'At the Sign of the Tabard.' Tom Kinniburgh, Phillip Herbert, Peter Wyatt, The Radio Singers. 10.30-11.0:—Dance Music; Jan Ballini's Regal Band, from the Plaza, Belfast.

A MINIATURE HISTORY OF ART

(Continued from page 239.)

and they abandoned their principles, for which Ruskin has so vigorously praised them.

The camera in England influenced the technique of the pre-Raphaelites, who tried to rival the completeness of its records of phenomena in light and shade. The opposite experiment—the attempt to separate the artist's function from the camera's and limit painting to the residuum—was made here by the American James Whistler, whom Ruskin, who had by this time become a Philistine through success, was for this reason unable to understand.

The last decades of the century saw the triumph of imitators of the pre-Raphaelites in their degeneration and of Whistler, the triumph of Burne-Jones, who imitated Botticelli, the triumph of Watts, who expected the public to regard his imitations of the decorative art of the Doge's palace in Venice as pictorial sermons, and the triumph of English imitations of French Impressionist work. Then, in the first decade of the twentieth century, the Modern Movement in art began to make itself felt in England; and the character of that movement I shall discuss next week.

This Miniature History concludes next week with Part Six.



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PROGRAMME

TUESDAY, OCTOBER 29
2LO LONDON & 5XX DAVENTRY

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

7.45
A CONCERT BY
THE WIRELESS
ORCHESTRA



ISOLDE MENGES,
who, with Harold Samuel, will give a violin
and pianoforte recital tonight.

- 10.15 a.m. THE DAILY SERVICE
- 10.30 (Daventry only) TIME SIGNAL, GREENWICH;
WEATHER FORECAST
- 10.45 More Biscuit Recipes
- 11.0 (Daventry only) Gramophone Records

11.0-11.30 (London only)
Experimental Television Transmission
by the Baird Process

- 12.0 ORGAN RECITAL
By LEONARD H. WARNER
Relayed from St. Botolph's, Bishopsgate
Sonata No. 8 in E Minor Rheinberger
Introduction; Intermezzo; Scherzoso; Pas-
sacaglia
NORA DESMOND (Soprano)
Song
LEONARD H. WARNER
Prelude and Fugue in A Minor Bach
Epithalamium Hollins
NORA DESMOND
Song
LEONARD H. WARNER
(a) Meditation } Harvey Grace
(b) Ostinato }

- 1.0 LIGHT MUSIC
ALPHONSE DU CLOS and his ORCHESTRA
FROM THE HOTEL CECIL

2.0 (Daventry only)
Experimental Transmission of Still Pictures
by the Fultograph Process

- 2.25 (Daventry only) Fishing Bulletin
- 2.30 FOR THE SCHOOLS
Sir WALFORD DAVIES: Music
(a) A Beginner's Course
(b) A Short Miniature Concert
(c) An Advanced Course
- 3.30 Interlude

3.35 Monsieur E. M. STÉPHAN: Elementary
French

4.0 FRED KITCHEN and THE BRIXTON ASTORIA
ORCHESTRA
with PATTMAN at the Organ
Relayed from THE BRIXTON ASTORIA

4.15 Special Talk for Secondary Schools
Mr. VERNON BARTLETT: 'Cuitont Affairs—III,
London, Washington, and Geneva'

4.30 LIGHT MUSIC
FRED KITCHEN and THE BRIXTON ASTORIA
ORCHESTRA
with PATTMAN at the Organ:
Relayed from THE BRIXTON ASTORIA

5.15 THE CHILDREN'S HOUR
MY PROGRAMME,
by
J. C. STOBART
The Artists will include
HELEN ALSTON
FREDERICK BANALOW
W. H. KERRIDGE

6.0 Reading of Modern Poetry

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

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
LISZT'S SONGS
Sung by
OLGA HALEY (Contralto)

7.0 'While London Sleeps'—II. 'Night Work in
an L.G.O.C. Garage,' by a Washing-Machine
Operator

7.15 Musical Interlude

7.25 Professor W. W. WATTS: 'How the World
Began—VI, Rocks, Rivers, and Seas'

7.45 An Orchestral Concert
HOWARD FRY (Baritone)
THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL

Rakoczy March Liszt
Overture, 'Mistress Willful' Sydney Boulkes
Cosatschoque Dargomijsky

HOWARD FRY, with Orchestra
Let me but catch you here, my
pretty Master } ('Figaro') Mozart.
So, Sir Pago }

ORCHESTRA
Suite, 'Minnehaha' Coleridge-Taylor

HOWARD FRY, with Piano
Bois Epais (Sombre Woods) Lully, arr. A. L.
The Pretty Creature
Stephen Storace, arr. Lane Wilson

My love's an arbutus } Stanford.
Trottin' to the Fair }

ORCHESTRA
Overture, 'La Gazza Ladra' ('The Thieving
Maggie') Rossini
Ballot, Suite 'The Devil's Forge' Byng

8.0-8.30 (Daventry only)
Professor W. G. DE BURGH: 'The Meaning of
Ethics—VI, Ideal Goodness'

PROFESSOR DE BURGH's last talk embraces the
distinction between good and moral good—
must an act be done, in fact, from duty in
order to be morally good? Professor de
Burgh will conclude his talk with a discussion
of some of the questions that have been
raised by listeners throughout the series.

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

9.15 Sir WALFORD DAVIES: 'Music and the
Ordinary Listener—Series IX, Words and Music'

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

9.40 A RECITAL
by
ISOLDE MENGES (Violin)
and
HAROLD SAMUEL (Pianoforte)

Sonata in E Flat (K. 380) Mozart
Allegro; Andante con moto; Rondo; Allegro
Sonata in A, Op. 47, 'The Kreutzer' Beethoven
Adagio sostenuto, Presto; Andante con Varia-
zione; Finale, Presto

THIS Sonata of Beethoven's, for violin and piano-
forte, takes its name from the violinist, Rudolph
Kreutzer, to whom Beethoven dedicated it,
calling him in the dedication 'his friend.' Nothing
is known of relations between Beethoven and
Kreutzer, and the dedication has always been
something of a mystery, although Kreutzer was,
of course, one of the outstanding figures, if not
the foremost, in the violin world of Beethoven's
day. It was with the English mulatto, Bridge-
water, that Beethoven first played the work, and
Bridgewater claimed that it was originally
dedicated to him. No one knows whether this
is so.

It is in three Movements, the first and last
quick movements, each with two main tunes
according to convention, and the middle move-
ment, an air—a long, fine melody, with varia-
tions.

10.30-12.0 DANCE MUSIC
JACK HYLTON'S AMBASSADOR CLUB BAND, directed
by RAY STARITA, from THE AMBASSADOR CLUB



HAROLD SAMUEL,
who with Isolde Menges, will play Beethoven's
Kreutzer Sonata tonight at 9.40.

TUESDAY, OCTOBER 29
5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)
TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

10.15
'MICHAEL'
AND
'A MINUET'

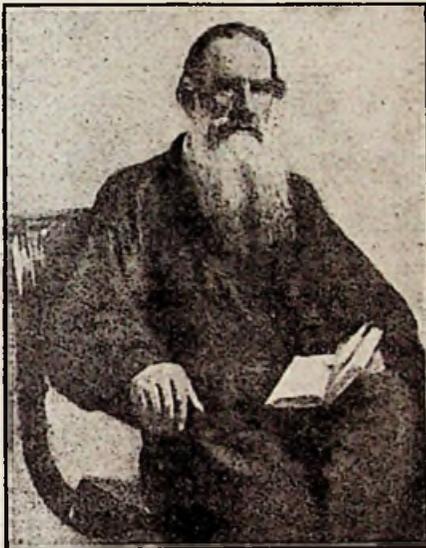
3.0 **DANCE MUSIC**
JACK PAYNE and THE B.B.C. DANCE ORCHESTRA

4.0 **From the Light Classics**
(From Birmingham)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CASTELL
Overture, 'The Carnival of Venice' *Ambroise Thomas*
ETHEL BARKER (Contralto)
Lusinghe piu care (Sweetest Allurements) *Handel*
Go from my window, go *arr. Somervell*
Song of Moïseus to Mars *Boyce*
ORCHESTRA
Selection, 'Der Rosenkavalier' ('The Rose Bearer') *Strauss*

8.0 **Vaudeville**
(From Birmingham)
PATRICIA ROSSBOROUGH
(Syncopated Pianisms)
JACKSON and BLAKE in Patter and Music
HENRY MERTON in Impressions
GRACE IVELL and VIVIAN WORTH
(Entertainers with a Piano)
NORMAN TIMMIS presents his Sketch
'MRS. GUSSET ON THE PHONE'
PHILIP BROWN'S DOMINOES DANCE BAND

9.0 **An Orchestral Concert**
(From Birmingham)
THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA

4.30 **HAROLD FAIRHURST**
(Violin)
Gavotte in E *Bach*
Melody *Gluck, arr. Kreisler*
Tambourin *Gossec*
ORCHESTRA
Pastoral Suite *Chabrier*
ETHEL BARKER
Bubble Song *Martin Shaw*
A Soft Day *Stanford*
Love is a Babel *Parry*



Count LEO TOLSTOY, from a portrait painted in 1887. Miles Malleson's play, *Michael*, which will be broadcast from 5GB tonight, is adapted from Tolstoy's tale 'What Men Live By.'

5.5 **ORCHESTRA**
Le dernier Sommeil (The last Sleep) ... ('La Vierge')
La Danse Galilienne (The Galilean Dance) ('The Virgin') *Massenet*
HAROLD FAIRHURST
Scherzo *Dittersdorf, arr. Kreisler*
Nocturne in E Minor *Chopin, arr. Auer*
The Lark *Tchaikovsky, arr. Burmeister*
ORCHESTRA
Gaelic Melodies *arr. Foulds*

5.30 **The Children's Hour**
(From Birmingham)
'Pictures in the Twilight'—a Nature Sketch by Dorothy Cooper
HAROLD MILLS (Violin)
Songs by HAROLD CASEY (Baritone)
GRACE IVELL and VIVIAN WORTH will Entertain

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

6.30 **DANCE MUSIC**
JACK PAYNE and THE B.B.C. DANCE ORCHESTRA

7.0 **Light Music**
(From Birmingham)
PATTISON'S SALON ORCHESTRA
Directed by NORRIS STANLEY
Relayed from THE CAFÉ RESTAURANT, Corporation Street
Overture, 'The Mastersingers' *Wagner*
Love's Old Sweet Song *Molloy*
NORRIS STANLEY (Violin)
Nocturne *Hubay*
Minuet in G *Beethoven*
Tambourin Chinois *Kreisler*
ORCHESTRA
Fantasia, 'I Pagliacci' *Leoncavallo, arr. Tavan*
Ballet Suite, 'La Source' (The Fountain) *Delibes*

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

10.15-11.15 **Two Plays**
(From Birmingham)

'Michael'
A Play in Three Scenes by MILES MALLESON
Adapted from the Tale 'WHAT MEN LIVE BY,' by LEO TOLSTOY
Incidental Music as specially written for the first production of the play by NORMAN O'NEILL
Simon
Matryona
Aniuska
Michael
A Russian Noble
His Servant
A Woman
Two Children
The Scenes take place in a Russian peasant hut
'A Minuet'
A little Play in Verse by LOUIS N. PARKER
The Marquis
The Marchioness
The Gaoler
The Scene is the Prison of the Conciergerie during the Terror
Incidental Music by
THE MIDLAND PIANOFORTE QUINTET

(Tuesday's Programmes continued on page 262.)

A SQUARE DEAL
FOR YOUR FAMILY

They depend upon you for everything—for food, for clothing, for the very roof over their heads. Supposing anything happened to you—what then? Great is your responsibility. Never let it be said that at the last you had failed them.

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A SQUARE DEAL
FOR YOURSELF

Meanwhile, under the same plan, you will be making sure provision for your own later years should you, happily, survive. You will receive in ten, fifteen or twenty years, as arranged, a large capital sum or a yearly income for the rest of your life. In addition, under this Plan you save Income Tax each year and, in event of permanent disability, you would receive a monthly income until the other income became due, your own deposits being continued by the Company.

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£275 A YEAR
FOR LIFE!

Say, from age 55 or 60? Then fill in and post this form and you will receive full particulars of the Sun of Canada Plan, which will give your family a square deal from you, and you a square deal from yourself. Remember, there are £100,000,000 Government-supervised assets behind the Plan. Share in the prosperity of this great Annuity Company—this Plan is your opportunity.

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SUN LIFE ASSURANCE CO. OF CANADA,
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Trafalgar Square, London, S.W.1.

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per..... please send me—without obligation on my part—full particulars of your endowment plan, showing what income or cash sum will be available for me.

Name.....
(Mr., Mrs., or Miss)

Address.....

Occupation.....

Exact date of birth.....

RT. 25/10/29.

Tuesday's Programmes continued (October 29)

A 32 Page Book FREE

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Valuable information which it is difficult and almost impossible for the individual to acquire has been gained and is now available for everyone, in book form.

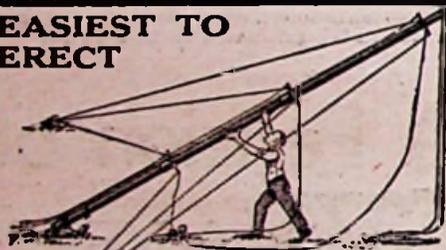
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5WA CARDIFF. 988 kc/s. (309.9 m.)

- 2.30 London programme relayed from Daventry
- 5.15 The Children's Hour
- 6.0 Mr. F. O. MILES: 'Y Mabinogion as Modern Film Producers might see it'—II, 'The Story of Lludd and Llewelys, as filmed by Arthur Robison.'
- Dr. Arthur Robison, an English artist with a German training, is best known to the public for his *Warning Shadows*.
- 6.15 S.B. from London
- 7.0 Egwyls Gymraeg
A WELSH INTERLUDE
A Recital of Welsh Gramophone Records
- 7.25 S.B. from London

- 7.25 S.B. from London
- 7.45 S.B. from Cardiff
- 9.0 S.B. from London
- 9.35 West Regional News. S.B. from Cardiff
- 9.40-12.0 S.B. from London

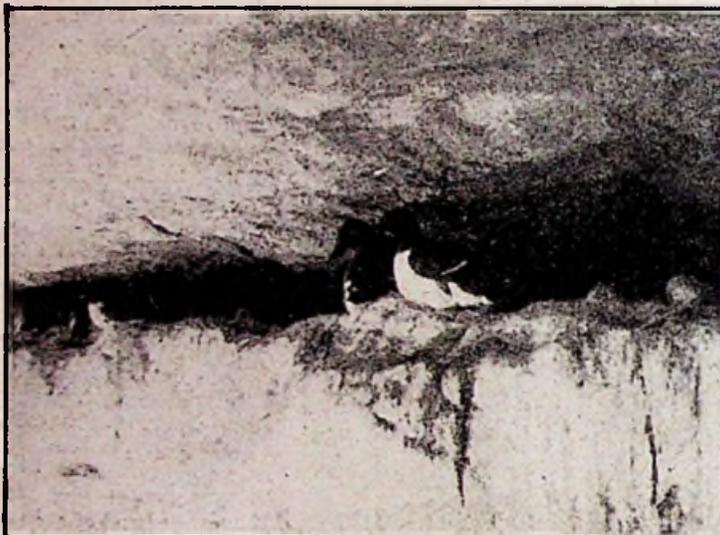
6BM BOURNEMOUTH. 1,040 kc/s. (288.5 m.)

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 The Rev. F. C. R. JOURDAIN, M.B.O.U.: 'Some Characteristic Birds, of Southern England'—I

- 7.15 S.B. from London
- 9.35 Local News
- 9.40-12.0 S.B. from London

5PY 1,040 kc/s. (288.5 m.) PLYMOUTH.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.15 The Children's Hour
BRIGHT IDEAS
Resulting in 'The Beginning of the Royal Navy' (G. G. Jackson), and Frances Cowen's story—'Tinker's Bright Idea'
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London



Rev. O. Pring.

GUILLEMOTS

nesting on a ledge on the cliff face. Guillemots are among the species of South of England birds which the Rev. F. C. R. Jourdain will describe in his talk from Bournemouth this evening.

7.45 A Concert

Relayed from THE ASSEMBLY ROOM, CITY HALL CARDIFF

NATIONAL ORCHESTRA OF WALES
Cerddorfa Gonedlaethol Cymru
(Leader, LOUIS LEVITUS)

Conducted by WARWICK BRAITHWAITE

- November Woods Baz
- STUART ROBERTSON (*Baritone*), THE STATION REPERTORY CHOIR, and Orchestra:
- Five Mystical Songs Vaughan Williams
- Easter; I got me flowers; Love bade me welcome; The Call; Antiphon
- ORCHESTRA
- Variations on an Original Theme, Op. 36 ('Enigma') Elgar

- 9.0 S.B. from London
- 9.35 West Regional News
- 9.40-12.0 S.B. from London

5SX SWANSEA. 1,040 kc/s. (288.5 m.)

- 2.30 London Programme relayed from Daventry
- 5.15 S.B. from Cardiff
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 S.B. from Cardiff

- 7.0 Mr. C. W. BRACKEN, 'Old Plymouth and Some Old Plymouthians—II, Two Plymouth Unworthies—'The Bottomless Baggo' and 'Skellum' Grenville
- 7.15-12.0 S.B. from London (9.35 Local News)

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

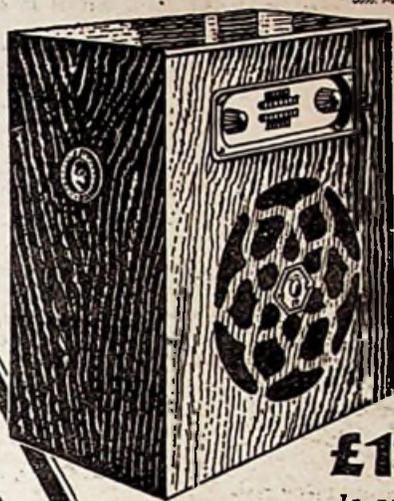
- 12.0 Gramophone Records
- 1.15-2.0 The Manchester Tuesday Midday Society's Concert
- Relayed from THE HOULDSWORTH HALL (The 600th Concert of the Society)
- THE ROYAL MANCHESTER COLLEGE OF MUSIC ORCHESTRA
- Conducted by R. J. FORBES
ARTHUR CATTERALL (*Violin*)
- 2.30 London Programme relayed from Daventry
- 4.30 THE NORTHERN WIRELESS ORCHESTRA
- Selection, 'Tunelandia'... arr. Lodge and Franks
- Intermezzo, 'In the Twilight'... Guthbert Clarke
- Second Selection, 'Merrie England' (By Request) German
- Overture, 'Don Giovanni' Mozart
- 5.15 The Children's Hour
- Music by THE NORTHERN WIRELESS ORCHESTRA
- Songs by BEATRICE COLEMAN and THORNLEY DODGE
- 6.0 Miss RACHEL HUMPHREYS: 'Canton'
- 6.15 S.B. from London

(Manchester Programme continued on page 265.)

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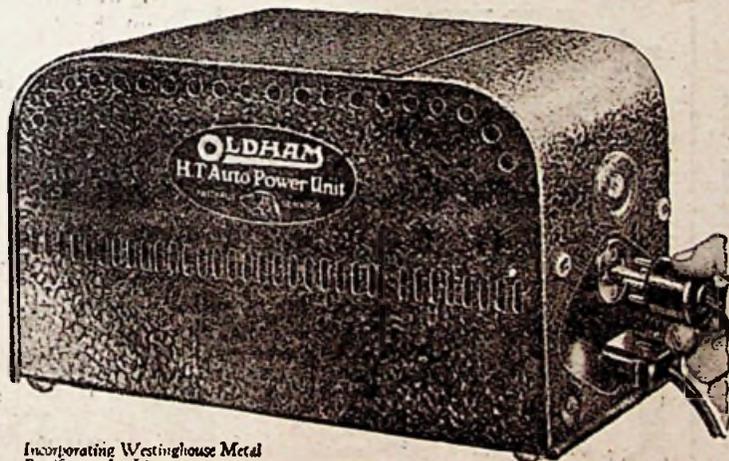
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Orchestral and Band.

Sunday: ANACREON—Overture (Menzelberg and Concertgebouw Orchestra) (Nos. L1973-L1975—6s. 6d. each). Lon. & Dav.
MERRY WIVES OF WINDSOR—Overture (Sir Henry J. Wood and New Queen's Hall Orchestra) (No. L1723—6s. 6d.). Dav. Exp.
REMINISCENCES OF SCOTLAND (Highland Military Band) (No. 9121—4s. 6d.). Dav. Exp.
PETITE SUITE DE CONCERT (John Aspell and New Queen's Hall Light Orchestra) (No. 9340-9341—4s. 6d. each). Dav. Exp.
Monday: LEONORE—Overture, No. 3 (Sir Henry J. Wood and New Queen's Hall Orchestra) (L1978-L1979—6s. 6d. each). Lon. & Dav.
EGMONT—Overture (Menzelberg and Concertgebouw Orchestra) (L1799—6s. 6d.). Dav. Exp.
NELL GWYN DANCES (H.M. Grenadier Guards Band) (Nos. 4971-4972—4s. 6d.). Dav. Exp.
IN A PERSIAN MARKET (Ketelbey's Concert Orchestra) (No. 9404—4s. 6d.). Dav. Exp.
LOVER, COME BACK TO ME (Paul Whiteman and his Orchestra) (No. 5377—3s.). Dav. Exp.
Tuesday: RAKOCZY MARCH (Sir Hamilton Harty and Halle Orchestra) (No. L2069—6s. 6d.). Lon. & Dav.
Wednesday: RIDDIGORE—Soloction (H.M. Grenadier Guards) (No. 5277—3s.). Dav. Exp.
Thursday: OBERON—Overture (Menzelberg and Concertgebouw Orchestra) (Nos. L2312-L2313—6s. 6d. each). Dav. Exp.
Friday: ROMEO AND JULIET—Selection (Royal Guards Band) (No. 139—4s. 6d.). Lon. & Dav.
ROSAMUNDE—Overture (Sir Hamilton Harty and Halle Orchestra) (No. L1998—6s. 6d.). Dav. Exp.
MERRIE ENGLAND—Selection (H.M. Grenadier Guards Band) (No. 9607—4s. 6d.). Dav. Exp.
SUMMER DAYS—Suite (Eric Coates and New Queen's Hall Orchestra) (Nos. 9369-9370—4s. 6d. each). Dav. Exp.
Saturday: DAMNATION OF FAUST—Les Sylphes (Menzelberg and Concertgebouw Orchestra) (No. L1810—6s. 6d.). Dav. Exp.
SIGURD JORSALFAR—Suite (Schneewalder and London Symphony Orchestra) (Nos. L1748-L1749—6s. 6d. each). Dav. Exp.

Instrumental.

Sunday: HARK, HARK, THE LARK (Musical Art Quartet) (No. 9475—4s. 6d.). Lon. & Dav.
MIGNON GAVOTTE (J. H. Squire-Cello Octet) (No. 3377—3s.). Dav. Exp.
Monday: RONDO CAPRICCIOSO (Sydney Crooke-Piano) (No. 9179—4s. 6d.). Lon. & Dav.
SHEPHERD'S HEY (Percy Grainger-Piano) (No. D1664—4s. 6d.). Lon. & Dav.

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TAMBOURIN (W. H. Squire—Cello) (No. D1329—4s. 6d.). Dav. Exp.
NOCTURNE IN E MINOR (Leopold Godowsky—Piano) (No. L2165—6s. 6d.). Dav. Exp.
MINUET IN G (Joseph Szigeti—Violin) (No. D1527—4s. 6d.). Dav. Exp.
Wednesday: TRAUMEREI (W. H. Squire—Cello) (No. D1618—4s. 6d.). Dav. Exp.
MERCHANT OF VENICE—Incidental Music (Quentlu Maclean—Organ) (Nos. 9585-9586—4s. 6d.). Dav. Exp.
Thursday: LE CYGNE (Gaspar Cassado—Cello) (No. D1600—4s. 6d.). Dav. Exp.
PRELUDIUM (J. H. Squire-Cello Octet) (No. 9096—4s. 6d.). Dav. Exp.
Friday: HANDEL'S LARGO (J. H. Squire-Cello Octet) (No. 9179—4s. 6d.). Dav. Exp.
PERCEUSE DE JOCELYN (W. H. Squire—Cello) (No. L2126—6s. 6d.). Dav. Exp.
ESPANA—Waltz (Jacques Jacobs' Ensemble) (No. 9685—4s. 6d.). Dav. Exp.

Vocal.

Sunday: AVE MARIA (Frank Titterton—Tenor) (No. 9432—4s. 6d.). Lon. & Dav.
Tuesday: LOVE'S OLD SWEET SONG (Dame Clara Butt—Contralto) (No. 7314—8s. 6d.). Dav. Exp.
ROMEO AND JULIET—Waltz Song (Gertrude Johnson—Soprano) (No. 9193—4s. 6d.). Dav. Exp.
Wednesday: WAIT (Hubert Eisdell—Tenor) (No. 9345—6s. 6d.). Dav. Exp.
Thursday: TIME TO GO (Robert Easton—Bass) (No. 5257—3s.). Dav. Exp.
FRIEND O' MINE (Edgar Coyle—Baritone) (No. 2520—3s.). Dav. Exp.
Saturday: CAVALLERIA RUSTICANA—Drinking Song (Heddie Nash and Chorus) (No. 5135—3s.). Lon. & Dav.
AN ISLAND SHELLING SONG (Greenock Male Choir) (No. 4523—3s.). Dav. Exp.

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Programmes for Tuesday

(Manchester Programme continued from page 262.)

7.0 Mr. ALFRED DUNNING: 'Undiscovered Yorkshire.' S.B. from Leeds
 7.15 S.B. from London
 7.45 **The Port of Liverpool**
 An Historical Review
 Written by MATTHEW ANDERSON
 Produced by VICTOR SMYTHIE
 Organ Recital from Liverpool Cathedral by H. GOSS CUSTARD
 S.B. from Liverpool
 8.30 **Liverpool Civic Banquet**
 Speeches by F. J. MARQUIS (Chairman) and Mr. HOLLAND MARTIN
 Relayed from the Adelphi Hotel, Liverpool
 9.0 S.B. from London
 9.35 North Regional News
 9.40 S.B. from London
 10.30-12.0 **DANCE MUSIC**
 BERTINI'S DANCE BAND, relayed from THE EMPRESS BALLROOM, THE WINTER GARDENS, BLACKPOOL

Other Stations.

5NO NEWCASTLE. 1,148 kc/s. (261.3 m.)
 12.0-1.0.—Gramophone records. 2.25.—East Coast Fishing Bulletin relayed from Daventry. 2.30.—London Programme relayed from Daventry. 5.15.—The Children's Hour. 6.0.—London Programme relayed from Daventry. 6.15.—S.B. from London. 7.0.—Mr. Harold Orton, M.A.: 'The Dialects of Northumberland and Durham—V Comparisons with neighbouring dialects.' 7.15.—S.B. from London. 7.45.—Myers Foggin (Pianoforte): Poem, Op. 32, No. 1 (Scriabin); March on a Ground Bass (Dohnanyi). 7.52.—Elsie Downing (Soprano): I am disquieted (Katherine Parker); Fragile Things (M. F. Phillips) 8.0.—Sal Sturgeon and Rene Bruce in a Tyneside Chat. 8.7.—A. E. Rogers (Baritone): Gazing around ('Tannhauser') (Wagner). 8.14.—Alfred M. Wall (Violin): Adagio and Finale from Sonata (Vernacini); Minuet and Allegro (Bach). 8.21.—Elsie Downing: O thank me not (Mallinson); O my garden (Mallinson). 8.28.—Sal Sturgeon and Rene Bruce in a Tyneside Chat. 8.35.—A. E. Rogers: By yonder shrine, and Star of Eve ('Tannhauser') (Wagner). 8.42.—Alfred M. Wall (Violin): Andante (Ries); Prelude (Sinding). 8.50.—Myers Foggin Romance in F Sharp (Schumann); Jets d'eau (Fountains) (Ravel). 9.0.—S.B. from London. 10.30.—Dance Music relayed from the Oxford Galleries, Newcastle-on-Tyne. 11.15-12.0.—S.B. from London.

5SC GLASGOW. 752 kc/s. (398.9 m.)
 10.45.—Mrs. Stuart Sanderson: 'Food for Growing Boys and Girls'—VI. 11.0-12.0.—A Recital of Gramophone Records 2.40.—Broadcast to Schools. M. Jean-Jacques Oberlin: 'Elementary French'—V. Concert—Chansons avec Chœur d'Enfants. 3.5.—Musical Interlude. 3.10.—S.B. from Edinburgh. 3.30.—An Operatic Concert. The Octet: Amy Samuel (Soprano). 4.30.—An Instrumental Concert. The Octet: Quintin Pettigrew (Mouth Organ); James Charles (Trombone). 5.15.—The Children's Hour. 5.57.—Weather Forecast for Farmers. 6.0.—Mrs. Drever: 'The Ballad of Jamie Douglas.' 6.15.—S.B. from London. 7.0.—'What is wrong with Scotland'—III. Mr. Donald Carswell. 7.15.—S.B. from London. 7.45.—The Jolly Beggars—A Cantata. Words by Robert Burns. Music by W. A. Henderson. 8.20.—A Scottish Concert. The Octet. Anne Dalantine (Contralto). Charles R. M. Brookes (Reciter). 9.0.—S.B. from London. 9.35.—Scottish News Bulletin. 9.40-12.0.—S.B. from London.

2BD ABERDEEN. 995 kc/s. (301.5 m.)
 11.0-12.0.—Relayed from Daventry. 2.40.—S.B. from Glasgow. 3.10.—S.B. from Edinburgh. 3.30.—S.B. from Glasgow. 6.15.—S.B. from London. 7.0.—S.B. from Glasgow. 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. 1,238 kc/s. (242.3 m.)
 2.30.—London Programme relayed from Daventry. 4.30.—Dance Music. Jan Ralpin's Regal Band, from the Plaza. 5.0.—Carrodus Taylor (Violoncello). 5.15.—The Children's Hour. 6.0.—London Programme relayed from Daventry. 6.15.—S.B. from London. 7.0.—Mr. T. H. Ivey (of the New Zealand Government Service): 'The Emigration of the Sons and Daughters of British Seamen to New Zealand.' 7.15.—S.B. from London. 7.45.—An Orchestral Concert. The Orchestra. Constance Astington (Soprano). 9.0.—'The Second News.' Weather Forecast; Second General News Bulletin. 9.15.—London. 9.35.—Regional News. 9.40-12.0.—London.

Rates of Subscription to 'The Radio Times' (including postage): Twelve months (Foreign), 15s. 8d.; twelve months (British), 14s. 6d. Subscriptions should be sent to the Publisher of 'The Radio Times,' 8-11, Southampton Street, Strand, W.C.2.



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N.C.C.672

The Libretto Opera for tonight (8 p.m.) is *Aïda*: it will also be heard from 5GB on Monday (7.30 p.m.)

VERDI'S EGYPTIAN OPERA: 'AÏDA'

Of all Verdi's operas, 'Aïda,' with its passionate Egyptian story of love, hate, and jealousy, still holds the field for public favour. In the following article, Herman Klein, whose reminiscences of opera and opera-singers have often enlivened the pages of 'The Radio Times,' sketches the outline of this famous opera and tells of some of the memorable Aïdas he has seen.

THERE are many who think, as I do, that *Aïda* is the greatest of all Verdi's operas. Concerning the more refined and delicate beauty of *Ozello*, the more exquisite workmanship of *Falstaff*, one can still feel that in *Aïda* the 'swan of Busseto' touched the high-water mark of his inspiration and inventive genius. Whatever the setting may have lost in the matter of newness (and the sense of its novelty took a whole generation to wear off), the freshness and charm of the music have never diminished in the slightest degree.

I wish I could convey to the modern listener an adequate idea of the impression that *Aïda* made upon those who heard it the first time it was performed at Covent Garden, in June, 1876. The combination of effects strange to eye as well as ear was almost indescribable. It took our breath away, despite our being somewhat prepared, for already five years had passed since the opera had been produced at Cairo to inaugurate the new opera house there, by order of the extravagant Khedive of Egypt, Ismail Pasha, who gave Verdi £4,000 for writing it. Since then, too, it had been mounted at La Scala and in Paris, so we had read all about the amazing 'local colour' of the whole thing—the Egyptologically-accurate scenery, the specially-invented trumpets nearly six feet in length, the brown-tinted heroine, the picturesque costumes, and, above all, the fascinating music, harmonized and scored in a manner quite different from any that Verdi had given us up to that time.

Yet, as I say, it excited extreme astonishment no less than unstinted admiration. In those far-off days I enjoyed no privileges. I had waited for three hours on the stairs with the other galleryites in the hot June atmosphere, queue-less and crushed, before gaining my hard (and hard-earned) seat in the front row. For it was not only a *première* but a 'Patti' night—double reason for a crowd—and we were to hear the illustrious *diva* in a part she had never sung before, an intensely dramatic (even melodramatic) rôle, the like of which had previously seemed out of her line—beyond her reach. Nevertheless, long ere the night was out, we were fain to admit that among its many surprises had been the triumph of the *Aïda* herself. The glorious singer whom we all idolized had done something more than lavish her flawless art upon difficult music. She had come out of her shell from the start in the interview with Amneris (the superb Scalshi); and in the Nile scene (with Nicolini as Radamès and Cotogni as Amonasro) had acted like a veritable tragedy queen.

Verdi at his Best.

And now, without the aid of television as yet to vouchsafe this last accessory, please take comfort in my experience of half a century later—experience of only a few weeks back. I then heard for the first time the complete graphophonic reproduction of the *Aïda* music, as recorded in Milan by Italian artists and published by the Columbia Company in a two-volume album. Here was another surprise. Putting myself in the place of the person in the easy-chair who knew nothing beyond the story, I found it quite practicable to follow the action whilst mentally concentrating upon the music and nothing but the music. Result: I enjoyed

the invisible performance immensely; and I see no reason why you should not equally find pleasure in the radio rendering.

The libretto of *Aïda* is Egyptian without being historical. A Frenchman named Mariette Bey conceived the idea of the plot, another Frenchman, an experienced playwright, named Camille du Locle (a great friend of Verdi's) constructed the scenario, and a third collaborator, Antonio Ghislanzoni, very cleverly wrote the libretto in Italian lyrical verse of a high order. The story is one of love, jealousy, and futile vengeance. Two women, a princess and her slave—Amneris and *Aïda*—are in love with the same man, Radamès, leader of the Egyptian troops. He secretly adores *Aïda* without knowing that she is the daughter of Amonasro, the King of Ethiopia, against whom the King of Egypt (Amneris's father) is declaring war. On the very eve of this event the princess discovers *Aïda*'s secret and, biding her time, wrings from her a confession of it just when Radamès is returning to Memphis in triumphal procession after his victory over the Ethiopians. Among his prisoners is *Aïda*'s father; but his identity as the King is kept concealed. Radamès, however, is compelled to accept as his reward the hand of Amneris, which he dare not refuse, and upon this clash of conflicting emotions the grand ensemble or finale of the second act is founded. It is by far the most imposing and musically effective that Verdi ever wrote.

All the Richness of Egypt.

In the third act, *Aïda* and Radamès meet by night near the Temple of Isis on the banks of the Nile. Whilst she is awaiting him her father persuades her to wrest from her lover the secret of the route that the Egyptian army will take to invade their country once more. She obeys, and Radamès tells her, little dreaming that Amonasro has overheard him. After an agitated trio, they resolve to escape together that night. But another listener, Amneris, has also overheard the unintentional treason of the man she loves, and, in an access of jealous fury, summons her guards to arrest him. He yields himself a prisoner, whilst *Aïda* and her father take to flight. In the last act the first of the two scenes is concerned with the fruitless temptation of Radamès by Amneris and his condemnation to death by the priests. The second tableau represents the subterranean dungeon in which he is left to starve and die; the stone that seals his living tomb being lowered from the floor of the temple, seen above. But he is not to die in solitude. *Aïda* has somehow found her way to the tomb beforehand, and now comes to rejoin her lover in death. Their ultimate meeting inspires a very beautiful duet, which concludes as the repentant Amneris appears in the temple to strew flowers over their grave.

Such is the tragic ending to this striking Egyptian story. The Italian master found in it the perfect model for his purpose, and it awakened in him entirely new sources of inspiration, founts of melody and harmony hitherto untapped. From first to last this music never fatigues, never disappoints by a fading of its rich colour and intense dramatic strength. The orchestration is simply amazing, alike for its ingenuity, appropriateness, and wealth of contrast.

Thanks to the delightfully lyrical (by which I mean also 'singable') quality of the music,

added to the considerable technical and physical demands that it imposes, the opera of *Aïda* has always interested singers of the first order. What is more, it has always had them when and wherever they were available, though I confess that the average level of exalted merit has shown a steady descent since those ir retrievable '70's and '80's. Unfortunately, London was neither to hear the original Cairo cast nor the still more distinguished one including Teresina Stolz, Waldmann and Masini—which took part in the first Italian representation at Paris (Salle Ventadour, 1876). But it is worth noting that these three superb artists did appear here in 1875, under Verdi's own direction, when his *Requiem* was given for the first time at the Albert Hall.

Mme. Patti used to declare that she never in her life suffered from nervous fright as she did on that trying occasion when she first sang *Aïda* at Covent Garden. How she got through 'Ritorna vincitor!' she never knew. Certainly by the time she had sung the more florid air 'Cieli azzuri' in the Nile scene she was more like her true self, the brilliant and gracious Adelina known to all as the *diva*, and her rendering of it was a lovely example of her ideal vocalization. That, of course, belonged to her own particular *genre*, wherein she was never to be surpassed. I will not say, though, that I have not seen an *Aïda* whom I preferred on the whole to Adelina Patti's. Such a one was Emmy Destinn's, last sung here by the gifted Czechoslovakian soprano on her final appearance at Covent Garden, with Caruso for her Radamès, in May, 1919. There was a singularly pathetic timbre in her voice that seemed exactly adapted for the expression of the intense anguish and suffering and passionate yearning experienced by the Ethiopian slave.

Smoking Out a Diva.

Another extremely fine *Aïda* was that of Gabrielle Krauss (a Viennese soprano trained by Mme. Mathilde Marchesi), who became a favourite at the Paris Opera and created the part on the production of Verdi's work there in French in 1880. I saw her in it not long afterwards, and was much struck by her dramatic singing and the picturesque grandeur of her assumption. Yet another—the last that I shall mention in this article—was the *Aïda* of the justly admired American singer, Lillian Nordica, who was popular for so many years in Europe as well as her own country. I remember it, as it were, at the two ends of her career: first when, an *Aïda* of much promise and prettiness, she sang it (with Jean and Edward de Reszke) during Augustus Harris's tentative season at Drury Lane in 1887, and finally, twenty years later, during Oscar Hammerstein's ultimate venture at the Manhattan Opera House, New York. I shall not easily forget that matinee performance; for, besides being ill, poor Nordica's capricious manager had conceived a dislike for her, and wanting to get rid of her, tried with the aid of his stage hands to 'smoke her out' with clouds of strong cigar smoke. To her the odour of nicotine was all but poisonous, and Hammerstein knew it. Nevertheless, she survived the ordeal and presented her broad, well-matured impersonation of *Aïda* with all the nobility of which it was susceptible.

HERMAN KLEIN.

7.25
'THE MEANING OF PICTURES'

WEDNESDAY, OCTOBER 30
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8.0
VERDI'S GREAT OPERA
'AIDA'

10.15 a.m. **THE DAILY SERVICE**

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

10.45 Mrs. OLIVER STRACHEY: 'A Woman's Commentary'

11.0 (Daventry only) Gramophone Records

11.0-11.30 (London only)
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although that very simplicity demands that they shall be finely played.

4.45 **ORGAN MUSIC**
Played by ALEX TAYLOR
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5.15 **THE CHILDREN'S HOUR**
Songs and Imitations by RONALD GOURLEY
'Hambling Castle'—an Adventure Story (David Francis)

'"Sorry!" said the Boot Boy' (Rene M. Worley)
6.0 Musical Interlude

those who are most interested in the great masterpieces of pictorial art find in them, how they look at them, what they look for, and what they know it is useless to look for. He will also give some further consideration to the question (begun last week) of dramatic interest and formal harmony in pictures.

7.45 **BERKELEY MASON (Pianoforte)**
Waltz Suite, Alt Wien (Old Vienna)... Schubert
Movements I and II
Prelude and Toccata Pick-Mangiagalli
March Humoresque, Op. 17, No. 1 Dohnanyi

12.0 **A Ballad Concert**
EILEEN BINGHAM (Soprano)
WILFRID HOWE-NURSE (Baritone)

12.30 A Recital of Gramophone Records

1.0-2.0 **LIGHT MUSIC'**
FRASCATI'S ORCHESTRA
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2.25 (Daventry only) Fishing Bulletin

2.30 **FOR THE SCHOOLS**
Miss C. VON WYSS: 'Naturio Study for Town and Country Schools—V, Planting Bulbs'

2.55 Interlude

3.0 Miss MARJORIE BARBER: 'Stories and Story-Telling in Prose and Verse—V, Norse Myths'

3.25 Interlude

3.30 Mr. LEIGH ASHTON: 'The History of Embroidery—VI, The Nineteenth Century'

3.45 **A Light Classical Concert**
DOROTHY MABEL TILLET (Soprano)
THE JOHN FRY STRING QUARTET
QUARTET
Novelletten..... Frank Bridge

4.16 DOROTHY MABEL TILLET
Cavatino Sacchini
Alleluja Mozart
Young Love is Unrelenting }
So tu m'ami (If thou lov'st me) }
Pergolesi
Nuit d'Etoiles (Night of Stars)
Debussy

4.30 **QUARTET**
String Quartet in G, Op. 18, No. 2 Beethoven
Allegro; Adagio cantabile—Allegro—Tempo I; Scherzo; Allegro molto quasi Presto

BEETHOVEN realized very well that a String Quartet is no job for an inexperienced or immature composer, and when he was offered quite a generous fee, in 1795, to compose one for a wealthy patron, he declined on the ground that he was not yet sufficiently master of his art; he was then twenty-five. Although he declined the commission, however, he set to work, for his own education, to composing string quartets, although the two which he is known to have embarked on both turned into other things. It was only four years later, when his style was already maturing towards the great middle period, that he composed the six string quartets which, as Opus 18, are dedicated to Prince Lobkowitz.

Slight in structure and design as compared with the noble quartets of his middle period and the great string quartets which were among the last things he wrote, these first six are all full of fresh and breezy melody, and all so clear in their form as to be easily followed and enjoyed,

6.15 'The First News'
TIME SIGNAL, GREENWICH; WEATHER FORECAST.
FIRST GENERAL NEWS BULLETIN

6.30 Musical Interlude

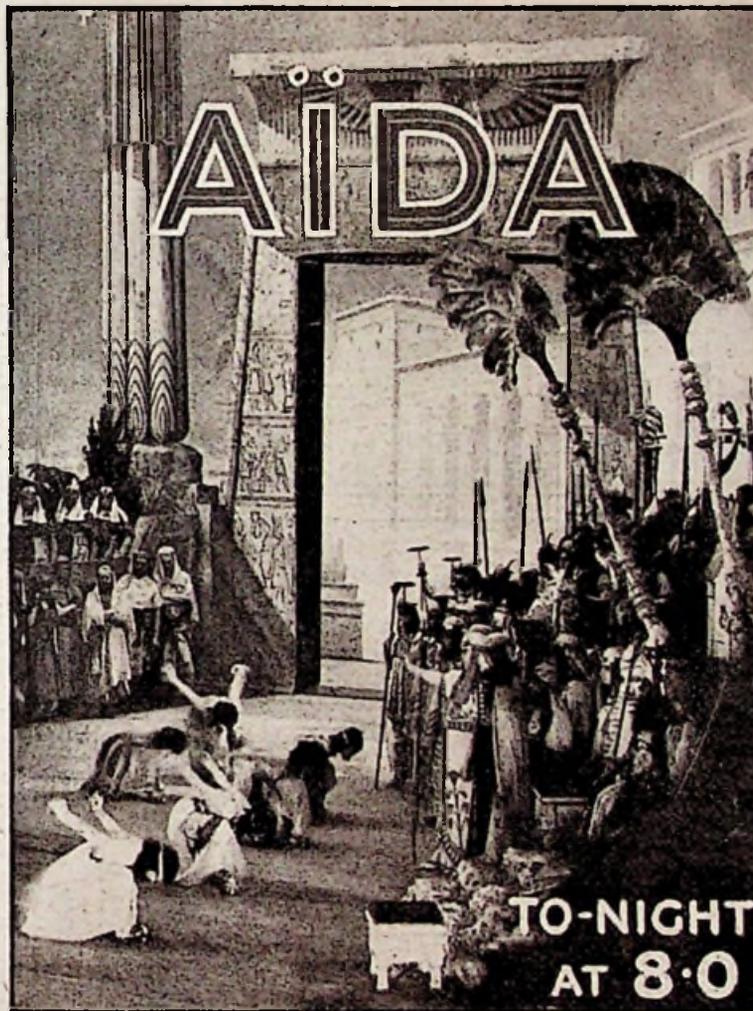
6.45 **THE FOUNDATIONS OF MUSIC**
LISZT'S SONGS
Sung by
OLGA HALEY (Contralto)
The Fisher Boy
Love's Heaven
The Storm Winds are roaring
Yo Bells of Old Marling
Eyes of Beauty

7.0 Talk

7.15 Musical Interlude

7.25 Mr. ROGER FRY: 'The Meaning of Pictures'—VI

Mr. ROGER FRY's last talk in this illuminating series will take the form of a kind of summing up of his general inquiry, i.e., what it is that



8.0 **'Aida'**
An Opera in Four Acts by VERDI
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THE WIRELESS SYMPHONY ORCHESTRA
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Cast

The King of Egypt FRANK PHILLIPS
Amneris, his daughter ENID CRUICKSHANK
Aida, slave of Amneris STILES-ALLEN
Radamès, Captain of the Guards HUGHES MACKLIN
Amonasro, King of Ethiopia LEYLAND WHITE
Ramphis, Chief of the Priests FOSTER RICHARDSON
A Priestess MARY HAMLIN
Priests, Priestesses, Ministers, Captains, Soldiers, Functionaries, Slaves and Ethiopian Prisoners, Egyptian People, etc.

The Scene takes place at Memphis and at Thebes in the time of the reign of the Pharaohs.

Acts I and II (Scene 1)
(See article on facing page.)

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

9.15 Topical Talk

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

9.35 **'Aida'**
Act II (Scene 2), Acts III and IV

11.0-12.0 **DANCE MUSIC**
ALAN GREEN and his BAND, and ART GREGORY and his ST. LOUIS BAND, from THE ROYAL OPERA HOUSE DANCES, COVENT GARDEN

(Wednesday's Programmes continued on page 269.)

This Week's Epilogue:

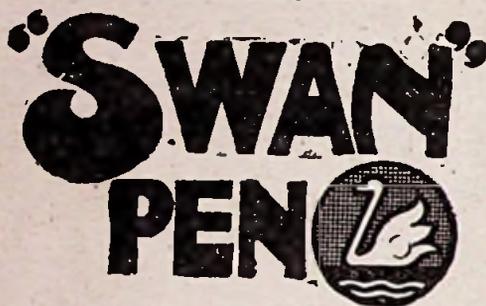
'LORD, WHAT IS MAN?'
'WISDOM'
Psalm 43

Wisdom of Solomon (Apocrypha) vii, 22-30
Hymn, 'O timely happy, timely wise'
I Corinthians iii, 18, and first sentence of 19

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3.0 A MILITARY BAND PROGRAMME
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- Overture, 'Leonora' No. 3 *Beethoven*
- BLANCHE HERN (Contralto)
- There's a Land *Allitsen*
- My Dear Soul *Sanderson*
- My Prayer *W. H. Squire*

- BAND
- Waltz, 'The River of Dreams' *Sirmay*
- Tango, 'El clavel' *Zulueta*

3.30 THORNLEY DODGE will Entertain

GEORGE DAWKINS

- At Santa Barbara *Kennedy Russell*
- Drake Goes West *Sanderson*
- The Curtain Falls *d'Hardelot*

ORCHESTRA

- Suite, 'Three Light Pieces' *Fletcher*

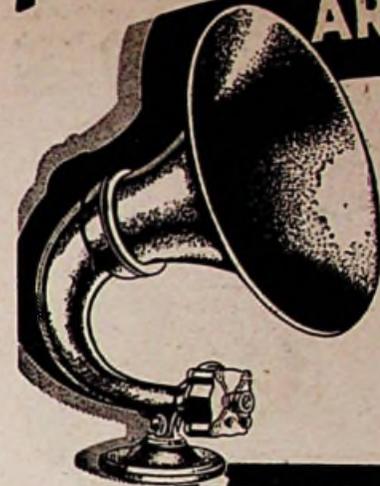
7.40 EDNA ILES

- Nocturne in F Sharp *Chopin*
- Study in F Minor *Liszt*

ORCHESTRA

- Selection of Popular Songs *W. H. Squire*

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BAND

- L'Apprenti Sorcier (The Sorcerer's Apprentice) *Dukas*

- Cornet Polka, 'Lizzie' *Hartmann*

BLANCHE HERN

- Friend *Novello Davies*
- Sea Haven *Sanderson*
- Wait *d'Hardelot*

BAND

- Selection, 'Ruddigoro' *Sullivan*

4.15 THORNLEY DODGE in further Entertainment

BAND

- One-stop, 'All Aboard for Dixieland' *Cabe*

- 4.30 DANCE MUSIC
JACK PAYNE and THE B.B.C. DANCE ORCHESTRA

- 5.30 The Children's Hour
(From Birmingham)

- 6.15 'The First News'
- TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

- 6.30 Light Music
(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by JOSEPH LEWIS

- Overture, 'Opera Bouffe' *Finck*
- Suite, 'The Open Road' *Löhr*

- GEORGE DAWKINS (Baritone)
- Onaway! awake, Beloved *Cowen*
- Green Hills o' Somerset *Eric Coates*
- Tommy Lad *Margetson*

- ORCHESTRA
- Traumerei (Dreaming) *Schumann*
- The Chiffon Frock; *Carr*

- 7.10 EDNA ILES (Pianoforte)
- Fairy Tale, Op. 9, No. 3. } *Medtner*
- Tragedy Fragment, Op. 7, No. 2
- Danza Fiorata, (Flower Dance) Op. 40, No. 3. }

8.0 A CONCERT

THE PARKINGTON QUINTET

- Three Dances ('The Bartered Bride') .. *Smetana*
- Negro Melody, 'Deep River' .. *Coleridge-Taylor*

8.15 AUBREY MILLWARD (Baritone)

- A Spring Song *Parry*
- Sigh no more, Ladies *Keel*
- When dull care *arr. Wilson*

8.22 MARJORIE DIXON (Soprano)

- The Wild Bird ('Gipsy Love') *Lehar*
- What are Names? ('Monsieur Beaucaire') *Messageur*

8.30 QUINTET

- Incidental Music, 'The Merchant of Venice' *Rossi*

8.45 AUBREY MILLWARD

- Cuttin' Rushes *Stanford*
- Love is a sickness *Armstrong Gibbs*
- Beloved *Head*

8.52 MARJORIE DIXON

- Time, Time ('The Quaker Girl') *Monckton*
- A mountain stood ('A Princess of Kensington') *German*

9.0 QUINTET

- Creolo Dance *Chaminade*
- Second Arabesque *Debussy*
- The Nightingale *Liszt*

9.30 'IKEY GETS HIS'

(See centre of page)

10.0 'The Second News'

- WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC

- ALAN GREEN and his BAND and ART GREGORY and his BAND, from THE ROYAL OPERA HOUSE DANCES, COVENT GARDEN

11.15-11.45

Experimental Transmission of Still Pictures by the Faltograph Process

(Wednesday's Programmes continued on page 270.)



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R.T.1

Wednesday's Programmes continued (October 30)

5WA CARDIFF. 988 kc/s. (309.9 m.)

1.15-2.0 A Symphony Concert relayed from THE NATIONAL MUSEUM OF WALES NATIONAL ORCHESTRA OF WALES Cerdorfa Genedlaethol Cymru Overture, 'Tragic' Brahms Symphony No. 3 in F }
2.30 London Programme relayed from Daventry
3-45 A Concert NATIONAL ORCHESTRA OF WALES Cerdorfa Genedlaethol Cymru (Leader, LOUIS LEVITUS) Conducted by WARWICK BRAITHWAITE Suite, 'Summer Days' Eric Coates MARY CADBURY (Soprano) and ORCHESTRA 'L'Amoro' (I will love him) ('Il Re Pastore') ('The Shepherd King') Mozart, arr. John Lauterbach ORCHESTRA Scherzo, 'L'Apprenti Sorcier' ('The Apprentice Musician') Dukas

PAUL DUKAS, although having already many works of real distinction to his credit, is known in this country as yet almost solely by this very clever Scherzo, a musical jest in which the orchestra is used with remarkable skill. Music attracted him strongly in his boyhood, and while he was still at school he produced two dramatic Overtures. He was barely seventeen when the Paris Conservatoire admitted him, and when he left it with the coveted Prix de Rome he was still a mere youth.

Youthful fun and merriment can be heard throughout the piece which listeners are to hear this evening, and there are few examples in existence in which music tells a coherent story so vividly. The tale is a very old one; the original wizard who clothed broomsticks, changing them into slaves to do his bidding, learned his magic from the Egyptian goddess Isis. Dukas' music was inspired by the German poet Goethe's version of the story, in which the magician's apprentice, left alone with the broomstick, pronounces the magic syllables which set it to work on the drawing of water and bringing it to the house. But the boy cannot remember the words which undo the spell, and the carrying of water goes on until the house is well-nigh engulfed. In desperation the apprentice seizes an axe and chops the stick in half, only to find that his predicament is twice as bad as before, since both halves carry on the work with equal energy. Luckily, the master magician returns—in time to avert complete disaster, and the tale ends happily.

MARY CADBURY Come Again John Dowland—1597 Fain would I change that note Tobias Hume—1605 } arr. Keel When from my love I lookt John Bartlett—1608 On a Time John Attey—1622 ORCHESTRA Suite, 'Wand of Youth,' No. 1 Elgar

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 West Regional News
9.35-11.0 S.B. from London

5SX SWANSEA. 1,040 kc/s. (288.5 m.)

1.15-2.0 S.B. from Cardiff
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 West Regional News. S.B. from Cardiff
9.35-11.0 S.B. from London

6BM BOURNEMOUTH. 1,040 kc/s. (288.5 m.)

2.30 London Programme relayed from Daventry
6.15 S.B. from London
9.30 Local News
9.35-11.0 S.B. from London



MARY CADBURY sings during the concert from Cardiff this afternoon.

5PY PLYMOUTH. 1,040 kc/s. (288.5 m.)

2.30 London Programme relayed from Daventry
5.15 The Children's Hour A GLIMPSE OF SCHUBERT (H. G. Scar), with MABEL GROSE (Soprano) and FREDERICK HARVEY (Baritone)
6.0 London Programme relayed from Daventry
6.15-11.0 S.B. from London (9.30 Mid-week Sports Bulletin; Local News)

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

2.30 London Programme relayed from Daventry

3.45 A Concert THE NORTHERN WIRELESS ORCHESTRA Overture, 'Patrio' (Fatherland) Bizet Four Cornish Dances Collins May-dance Dance; Rustic Dance; Fisher's Dance; Floral Dance

FRED R. ROCHE (Pianoforte) Waltz in G Flat, Op. 70, No.1 Chopin Bridal March Grieg Liebestraum (A Dream of Love) Liszt

ORCHESTRA Selection, 'The Yeomen of the Guard' Sullivan FRED R. ROCHE Seguidilla (Spanish Dance) Albeniz Andante and Rondo Capriccioso Mendelssohn

ORCHESTRA The Devil's Forge ('Ballet Suite') Byng Selection, 'La Gran Via' ('The Great Road') Valverde March, 'Gloire et Patrie' (Glory and the Fatherland) Fauchey

5.15 The Children's Hour S.B. from Leeds WHEN WERE YOU BORN? The second of the very super-(stitious) programmes given by the Wonder Wizard, COMEBANO

Songs by DORIS NICHOLS and PETER HOWARD
6.0 London Programme relayed from Daventry
6.15 S.B. from London
9.30 North Regional News
9.35-11.0 S.B. from London (Wednesday's Programmes continued on page 271.)

ECONOMICAL SOUP MAKING.

Delicious Vegetable Soup.

- 4 heads of colery.
- 6 potatoes.
- 6 small onions, sliced.
- 3 carrots.
- 2 turnips.
- 2 blades of mace, if liked.
- 2 lettuces.
- Small bunch of parsley.
- 2 handfuls of spinach.
- 3 crusts of bread.
- Popper and salt.

Put a lump of bacon fat or beef dripping in a saucepan, when melted put in onions to stew four minutes, add colery and spinach, lettuce, parsley, etc., stir well for ten minutes; then add three quarts of water, the bread and sliced potatoes, and boil for one and a half hours. Pass through a coarse sieve, reboil and serve.—Miss K. Marriott, Harcourt House, Kibworth, Leicester.

Vegetable Marrow Soup.

- 2lbs. marrow.
- 2 onions.
- 2 gills milk.
- 1/2 teaspoonful celery seed.
- 2 pints white stock.
- 2ozs. butter.
- 1oz. cornflour.
- Salt and pepper.

Peel the marrow and remove seeds and cut in pieces. Peel and slice onions and fry these vegetables in butter without browning. Add the stock, and, when it boils, the colery seed tied in a scrap of muslin. Simmer for one and a half hours, and pass through a fine sieve. Reheat and when it boils add the cornflour broken in the milk. Stir till boiling again, and cook gently for seven minutes. Season and serve. Hand grated cheese with this soup.—Mrs. F. Banwood, 41, Marlborough Road, Tue Brook, Liverpool.

Scotch Broth Without Meat.

- 2 tablespoonfuls pearl barley.
- 2 tablespoonfuls coarse oatmeal.
- 1/2 cupful brown breadcrumbs.
- 1 turnip.
- 1 carrot.
- 1/2 cupful of thin cream.
- Pinch of salt.
- 1 cupful of milk.

Soak overnight the pearl barley and coarse oatmeal in sufficient water to cover them. In the morning put the grains, together with the water in which they were soaked, into two quarts of water and simmer for several hours, adding boiling water as needed. About an hour before the broth is required add the turnip cut into small dice, the grated carrot, and the bread crust. Rub all through a colander and add salt to taste, the milk, and the cream. This should make about three pints.—Miss N. Paget, 52, Salisbury Road, Redland, Bristol.

Mulligatawny Soup.

- 1 rabbit.
- Small piece of apple.
- 1 onion, carrot, and turnip.

- 2ozs. fat.
- 2ozs. flour.
- 1oz. curry powder.
- 2 quarts water.
- Salt.

Wash and cleanse rabbit, dry, and cut in small joints, chop apple and onion finely, have pan hot, and fry rabbit gently, lift from pan, and fry apple, onion, curry powder, and flour; return meat to pan, and add liquid and salt. Bring to the boil and add vegetables cut in large pieces; simmer slowly for two or three hours, strain through a sieve, reheat soup, cut rabbit in neat pieces, and add sauce with boiled rice. The bones can be boiled again to make stock.

THIS WEEK IN THE GARDEN

As the thorough preparation of the soil is one of the most important factors in the cultivation of roses, fruit trees, and shrubs, the work should now be taken in hand, so that the soil may have time to settle before planting takes place. Rose beds should be deeply trenched and heavily manured if the soil is poor, keeping the manure well down so that it does not come in contact with the roots of the bushes when planting. Light soils on which roses are to be grown are greatly improved by good heavy loam rather than an excessive amount of farmyard manure. The transplanting of deciduous trees and shrubs may be commenced as soon as their leaves have fallen, or even before they have shed all their leaves. The majority of these plants move successfully without any soil attached to their roots, but every endeavour must be made to preserve all the fine fibrous roots. Many trees and shrubs are slowly killed by deep planting. This is especially the cause of many rhododendrons and azaleas dying off. These are surface-rooting plants and should be planted no deeper than they have been in the nursery lines.

Give attention to fallen leaves on the rock garden and remove them from groups of rare plants.

Where pot strawberries are grown they may now be stored for the winter or until required for forcing. They can be plunged in a bed of ashes or sand in an open situation, so that they may get the benefit of any sunny weather.—Royal Horticultural Society's Bulletin.

Programmes for Wednesday.

(Continued from page 270.)

Other Stations.

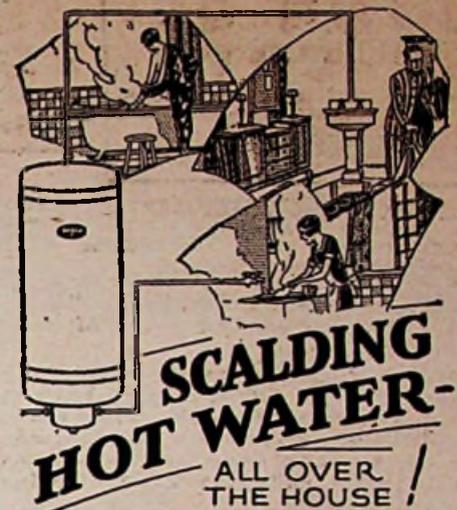
5NO NEWCASTLE. 1,146 kc/s. (261.3 m.)
 2.25:—East Coast Fishing Bulletin relayed from Daventry
 2.30:—London Programme relayed from Daventry. 4.45:—Music relayed from Fenwick's Terrace Tea Rooms, Newcastle-on-Tyne. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15-11.0:—S.B. from London.

5SC GLASGOW. 752 kc/s. (398.9 m.)
 2.40:—S.B. from Dundee. 3.0:—Musical Interlude. 3.5:—The Education Engineer in Scotland: 'The Installation of the Set. The Importance of an Outside Aerial. Wiring the School Loud Speakers and their Use. Inside the Set, II.' 3.15:—Dance Music by Charles Watson's Orchestra, relayed from the Playhouse Ballroom. 3.30:—London Programme relayed from Daventry. 3.45:—A Scottish Concert (See Aberdeen). 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.15:—S.B. from London. 6.30:—Mr. Dudley V. Howells: 'Making a Rock Garden,' and Topical Gardening Notes. 6.45:—S.B. from London. 9.30:—Scottish News Bulletin. 9.35-11.0:—S.B. from London.

2BD ABERDEEN. 995 kc/s. (301.5 m.)
 2.40:—S.B. from Dundee. 3.0:—S.B. from Glasgow. 3.30:—London Programme relayed from Daventry. A Scottish Concert. 3.45:—The Octet (S.B. from Glasgow): Overture, 'Kentworth' (Volti). 4.0:—Nan Paterson (Soprano): Hey,

the Bonnie Briest Knots (arr. Kennedy-Fraser); My Boy Tamie (arr. J. M. Diack); Touch not the Nettle (arr. Somervell); Doun the Burn (James Hook). Alexander Lettich (Tenor) Bonnie Wee Thing (George Fox); The Macgregors' Gathering (Lee); The Whistle that the Wee Herd Made (Kennedy-Fraser). 4.20:—Octet (S.B. from Glasgow): Guracha Valse (Kerr) 4.40:—Nan Paterson: Twa Bonnie Maidens (arr. Wilfrid Senior); O Why Left I my Home? (arr. J. M. Diack); The Spinning Wheel (arr. Alfred Stella); The Scottish Bluebells (Geo. Barber). Alexander Lettich: The Bonnie Braes o' Airlie (Humc); The Wee Toun Clerk (arr. Robertson); The Nameless Lassie (Mackenzie). 5.0:—Octet: Three Symphonic Dances (Wagh Wright). 5.15:—S.B. from Glasgow. 6.15:—S.B. from London. 6.30:—Mr. George E. Greenhow: 'Horticulture.' 6.45:—S.B. from London. 9.30:—S.B. from Glasgow. 9.35-11.0:—S.B. from London.

2BE BELFAST. 1,238 kc/s. (242.3 m.)
 12.0:—Organ Music played by Herbert Westerby, Mus. Bac (Lond.), from the Grosvenor Hall: A Fantasy of Happiness (Alec Rowley); Scherzo, 'Dragon Flies' (H. Rowe Shelley); Evening Melody (Crawford); Short G Minor Fugue (Bach); Finale from the First Symphony (Vierne). 12.30-1.0: Gramophone Records. 2.30:—London Programme relayed from Daventry. 3.45:—Hylida Hemingway (Violin): La Gitana (Kreisler); Chanson Arabe (Rimsky-Korsakov, arr. Kreisler); Danse Espagnole (Spanish Dance) (Granados, arr. Kreisler). 4.0:—Dance Music Jan Ralfshul's Regal Band from the Plaza, Belfast. 5.0:—Miss Kitty Murphy: 'More Irish Character Sketches: The Irish Fiddler and the Country Housekeeper.' 5.15:—The Children's Hour. 6.0:—Gramophone Records. 6.15:—S.B. from London. 9.0:—'The Second News.' Weather Forecast, Second General News Bulletin. 9.15:—S.B. from London. 9.30:—Regional News. 9.35-11.0:—S.B. from London.



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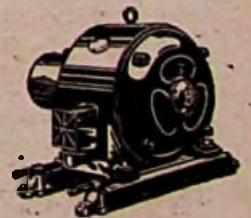
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7.45
HALLÉ CONCERT
FROM
MANCHESTER

THURSDAY, OCTOBER 31
2LO LONDON & 5XX DAVENTRY

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

8.35
LORD DUNSANY
READS FROM
HIS OWN WORKS

10.15 a.m. THE DAILY SERVICE

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

10.45 'Parents and Children'—IX. Miss E. C. MACLEOD, 'Problems of Speech—I, Articulation Difficulties'

Miss E. C. MACLEOD, of the Orthophonic Department of King's College Hospital, begins this morning a series of four talks. In her first talk she will deal with articulation difficulties, such as faulty 's' and 'r' sounds, and the substitution of 'd' and 't' for 'g' and 'k,' also the omission of consonants.

(Listeners are advised to have a hand mirror ready, as well as pencil and paper)

11.0 (*Daventry only*) Gramophone Records

11.0-11.30 (*London only*)
Experimental Television Transmission by the Baird Process

12.0 A CONCERT

MAY CHAPMAN (*Soprano*)
URSULA KANTROVITCH (*Violoncello*)
GERARD MOORAT (*Pianoforte*)

1.0 ORGAN MUSIC

Played by REGINALD FOORT
Relayed from THE REGENT CINEMA,
Bournemouth
S.B. from Bournemouth

2.0 (*Daventry only*)
Experimental Transmission of
Still Pictures by the Fultograph
Process

2.25 (*Daventry only*) Fishing Bulletin

2.30 FOR THE SCHOOLS
Mr. A. LLOYD JAMES: 'Speech and Language'

2.50 Interlude

3.0 EVENSONG
FROM WESTMINSTER ABBEY

3.45 Miss FLORA GRIERSON: 'Armchair Travels—V, Germany in the Nineteenth Century'

MARK TWAIN and George Moore are, admittedly, as many miles apart as two writers well can be; but both, nevertheless, have written about Germany in the nineteenth century, and it is this bond that has caused Miss Grierson to bring two such illuminating opposites into her fifth 'armchair travel.'

4.0 A Concert

ETHEL BARKER (*Contralto*)
ARTHUR WILKES (*Tenor*)
THE MADALENE MOONEY QUINTET

5.15 THE CHILDREN'S HOUR

'CABBAGES AND KINGS'—or rather, 'MOTOR-CABS AND ONIONS'—the former belonging to Mr. Sangwip (by permission of Ralph de Rohan), the latter grown by CAREY GREY (If you have tears, prepare to shed them now!). Incidentally, THE GEORGIAN TRIO will supply the necessary relief.

6.0 Musical Interlude

6.15 'The First News'
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
LISZT'S SONGS

Sung by
OLGA HALEY (*Contralto*)
Like a flower in beauty blushing
Mignon's Song

7.0 Miss V. SACKVILLE-WEST: 'New Novels'

7.15 Musical Interlude

8.35 A READING FROM HIS OWN WORKS

by
Lord Dunsany

8.45 Hallé Concert
(Continued)

S.B. from Manchester

ORCHESTRA

Seythian Suite, 'Ala and Lolly' Prokofiev
ONE of the brilliant young Russian composers who were pupils of Rimsky-Korsakov, Prokofiev has made a name for himself as a breaker of new paths. His first works attracted

attention chiefly by their daring originality, although they were always clearly influenced by an interest in the old classical forms. His music, like his own pianoforte playing, is terse and vigorous, rather than emotional, and his themes are generally short and very strongly rhythmic.

Composed in 1914, and appearing as Op. 20, the Suite is in four movements, each dealing with one aspect or another of the legendary Seythians—the ancient race of whom such widely differing stories have come down to us from historians of other days.

The first movement—'The worship of Velés and Ala'—is marked *allegro feroco*, and the indication is a fitting one. Though only flutes, clarinets, trumpets, drums, pianoforte and strings are used at first, the effect, from the outset, is one of terrifying force and energy. The speed slackens soon, but a remorseless rhythmic strength keeps up the sense of menace, and long glissandos both in harp and pianoforte contribute to the effect. Towards the end, the movement grows slower and more mysterious, to die away at last in a mere whisper.

'The hostile god and the dance of the black (evil) spirits,' the second movement, is in a broader *allegro*. Here, too, the effect is gained largely by rhythm which persists with ruthless hammer strokes throughout most of the movement.

In striking contrast to the rugged strength of the first two, the third movement is, for the most part, soft and mysterious, presenting 'Night,' but a night of weird, unholy, visions rather than repose.

The fourth movement is 'the glorious departure of Lolly and the Sun's train.' Its beginning is well described by the indication '*tempestoso*,' but soon there is a more sustained section with a capricious, leaping melody for clarinets. The later part of the movement is again in quicker tempo, but the very end is a majestic *andante* of great breadth and power.

ARTHUR CATTERALL

Violin solo

ORCHESTRA

Symphonic Poem, 'Mazepa' Liszt

9.40 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN: Local News; (*Daventry only*) Shipping Forecast

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

10.15-12.0 DANCE MUSIC

JACK PAYNE AND THE B.B.C. DANCE ORCHESTRA
RONALD FRANKAU (Entertainer)

A HALLÉ CONCERT

by the Hallé Orchestra,

conducted by Sir Hamilton Harty,

will be relayed from

THE FREE TRADE HALL,
MANCHESTER,

and broadcast from London and Daventry

THIS EVENING AT 7.45

After the first half of the concert, at 8.35,
Lord Dunsany will broadcast a reading from
his own works

The second half of the concert will begin
at 8.45, and continue till 9.40

For programme and notes see cols. 2 and 3

7.25 Dr. G. G. COULTON: 'England in the Middle Ages—VI, The Church and the Economic World'

MEDIAEVAL life saw the beginnings of the modern system of economics; there was a serious attempt to codify the ethics of commerce (for instance, the theory of the *just price* and the definition of usury according to moral contention); sleeping partnership can be traced to 1000 A.D.; and Capitalism, with its two main factors of *standardization* and *contract jobs*, grew up during the Middle Ages. These are some of the points touched upon by Dr. Coulton in this his last talk, which brings us up to the virtual close of the Medieval era, i.e., the dissolution of the monasteries.

7.45 Hallé Concert

THE HALLÉ ORCHESTRA

Conducted by SIR HAMILTON HARTY

Relayed from THE FREE TRADE HALL, Manchester
S.B. from Manchester

Concerto for Violin, Op. 47 Sibelius

(Solo Violin, ARTHUR CATTERALL)

Symphony, No. 2 in B Minor Borodin

THURSDAY, OCTOBER 31 5GB DAVENTRY EXPERIMENTAL

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3.0 Symphony Concert
(No. IV of the 35th Winter Series)
Relayed from the New Pavilion, Bournemouth
THE BOURNEMOUTH MUNICIPAL AUGMENTED ORCHESTRA
Conducted by Sir DAN GODFREY
A 'Faust' Overture Wagner
Suite No. 1, for Strings Bach
(First Performance at these Concerts)
Courante; Gavotte I and II; Forlane;
Menuet I and II; Bourrée I and II; Passepied I and II

TONY CLOSE (Violoncello) and Orchestra
Poem Cyril Scott
(First Performance)
Ballado Fauré
(First Performance)
Serenade Espagnole
Glazounov
ORCHESTRA
Symphony No. 5 in B Flat .. Glazounov
Moderato maestoso;
Schorzo; Andante;
Allegro maestoso

4.30 ORGAN MUSIC
Played by
EDGAR MORGAN
Relayed from THE CHURCH OF THE MESSIAH, Birmingham
Prelude and Fugue, Sonata No. 3, in C Minor .. Guilman
Evening Harmonics
Karg Elert
WILLIAM FRITH (Baritone)
Old Barty
Douglas Grant
Time to go Sanderson
ORGAN
Morning Song Hollins
Scherzo in G Minor Bossi

Basso Ostinato Arensky, arr. Horner
WILLIAM FRITH
Friend o' Mine Sanderson
Come to the Fair Easthope Martin
ORGAN
Le Cygne (The Swan) } Saint-Saëns
Fantasia in E Flat }

5.30 The Children's Hour
(From Birmingham)
'Adventures with the Treasure Lady—Bunny in Bunnyville,' by Winifred A. Ratcliff
Songs by **CONSTANCE WENTWORTH (Soprano)**
Tony will Entertain

6.15 'The First News'
TIME SIGNAL, GREENWICH; WEATHER FORECAST
FIRST GENERAL NEWS BULLETIN

6.30 ORGAN MUSIC
Played by Dr. HAROLD RHODES
Relayed from COVENTRY CATHEDRAL
Overture in D Minor Handel, arr. Elgar
Pastoral (Symphony No. 2) Widor
Marcia Religiosa and Fugue (Sonata in E Flat Minor) Rheinberger
Prelude on 'Martyrdom' Parry
Fantasia in E Flat Saint-Saëns

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

8.0 THE DUNLOP WORKS BRASS BAND

8.0 A BRASS BAND PROGRAMME
(From Birmingham)
THE DUNLOP WORKS BAND
Conducted by A. TOMLINSON
CONSTANCE WENTWORTH (Soprano)
BAND
March, 'Simplicity' Ord Hume
Descriptive Piece, 'The Bells of Ruabon' Greenwood

CONSTANCE WENTWORTH

Cherry Ripe
Liza Lehmann
One morning very early.... Sanderson
A Summer Night
Goring Thomas
BAND
Selection, 'William Tell'
Rossini, arr. Hume
CONSTANCE WENTWORTH
Down in the Forest
Landon Ronald
Sincerity
Emile Clarke
A Farwell .. Liddle
BAND
Pot-Pourri, 'Famous Fragments'
Hawkins

9.0 Vaudeville
(From Birmingham)
CECIL HARRINGTON and JOHN OLIVER
(in Syncopation and Harmony)
PAULINE and DIANA
(Instrumentalists)
GEORGE BUCK
(Comedian)
ROB WILKIN and his Tin Whistle

ANITA SHARPE-BOLSTER (Actress Entertainer)
THE 'MIAMI' DANCE BAND

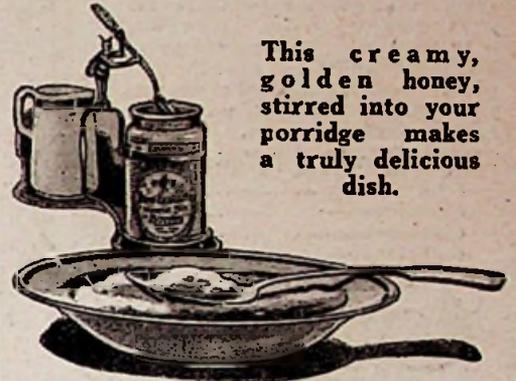
10.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.15 An Orchestral Concert
(From Birmingham)
THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA
(Leader, FRANK CANTELL)
Conducted by **JOSEPH LEWIS**
W. GAZE COOPER (Pianoforte)
ORCHESTRA
Overture, 'Oboron' Weber
W. GAZE COOPER and Orchestra
Symphonic Concerto, Op. 6 Gaze Cooper
ORCHESTRA
Praeludium Järnefelt
Second 'Wand of Youth' Suite Elgar
(Thursday's Programmes continued on page 274.)

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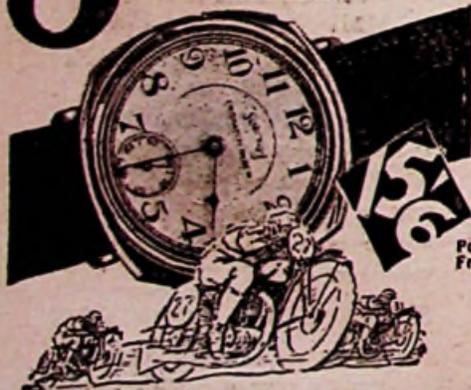


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Thursday's Programmes continued (October 31)

5WA	CARDIFF.	883 kc/s (309.9 m.)
2.30	London Programme relayed from Daventry	
3.45	Mrs. NELSON EDWARDS: 'Economical Cookery—IV, General Hints'	
4.0	London Programme relayed from Daventry	
4-45	LIGHT MUSIC BOBBY'S STRING ORCHESTRA Relayed from BOBBY'S CAFÉ, Clifton, Bristol	
5.15	The Children's Hour	
6.0	London Programme relayed from Daventry	
6.15	S.B. from London	
6.30	Market Prices for Farmers	
6.35	S.B. from London	
7-7.45	'Two Isles of Purple Shadow' (See below.)	
8.45	S.B. from Manchester	
9.40	S.B. from London	

6BM	BOURNEMOUTH.	1,040 kc/s (288.5 m.)
1.0-2.0	ORGAN MUSIC Played by REGINALD FOORT Relayed from 'THE REGENT CINEMA, Bournemouth Relayed to London and Daventry	
2.30	London Programme relayed from Daventry	
3.45	Mrs. ROBERT MEYRICK: 'A Notable Dame of Wessox—Florence Nightingale'	
4.0	London Programme relayed from Daventry	
6.15	S.B. from London	
6.30	Market Prices for South of England Farmers	
6.35	S.B. from London	
7.45	S.B. from Manchester	
8.35	Interlude. S.B. from London	

From Cardiff at 7.45 tonight

'TWO ISLES OF PURPLE SHADOW'

The Story of the Steep and Flat Holms
By DOROTHY HOWARD ROWLANDS

Where the Severn meets the sea, two islands stand sentinel. For countless ages they have watched man battle with wind and tide. Phoenicians, Vikings, Saxons, Romans, wreckers, pirates, merchant venturers, explorers, and pleasure steamers have passed before them. Tonight, the phantom procession passes by once again and, across the water, the Steep Holm calls to his sister, the Flat Holm.

CASTLE ROCK, FLAT HOLM.

Part I. Invasion
Part II. The False Light
Part III. Merchants and Venturers
Part IV. Corsair
Part V. The Kindly Light

8.45 S.B. from Manchester
9.40-12.0 S.B. from London (9.55 Local News)

5PY PLYMOUTH.

1,040 kc/s (288.5 m.)

12.0-1.0 London Programme relayed from Daventry
2.30 London Programme relayed from Daventry
5.15 The Children's Hour MASCOTS
One—two—three
'Thumbs-up... Henry
'Mr. Billikon' Corbett
'Stuffed Dobbin'—the motor car of Mr. Sangwip
Ralph de Rohan
6.0 London Programme relayed from Daventry

9.55 West Regional News
10.0-12.0 S.B. from London

5SX SWANSEA.

1,040 kc/s (288.5 m.)

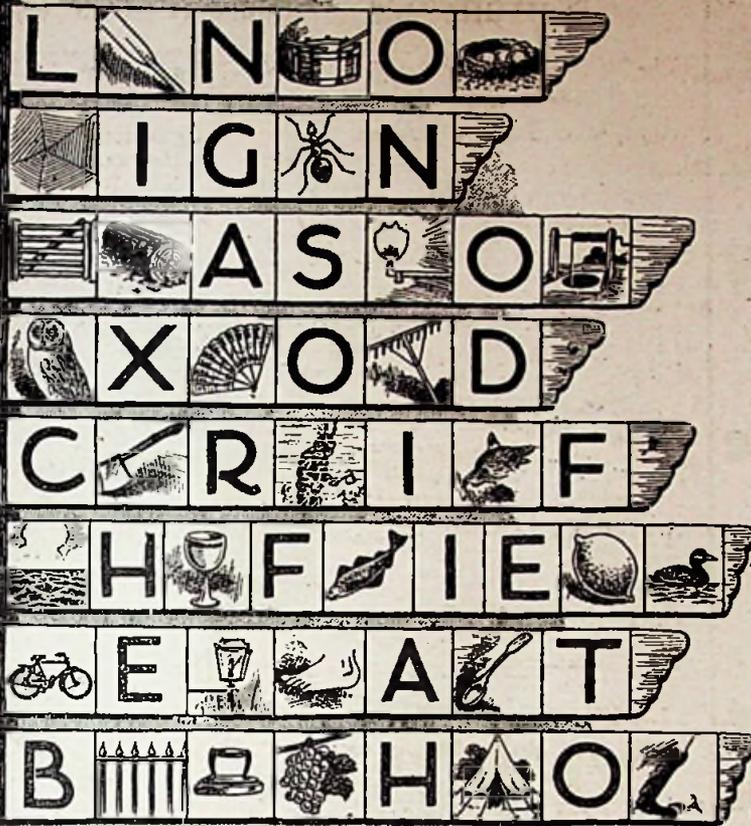
2.30 London Programme relayed from Daventry
3.45 S.B. from Cardiff
4.0 London Programme relayed from Daventry
5.15 S.B. from Cardiff
6.0 London Programme relayed from Daventry
6.15 S.B. from London
6.30 S.B. from Cardiff
6.35 S.B. from London
7.45 S.B. from Manchester
8.35 S.B. from London
8.45 S.B. from Manchester
9.10 S.B. from London
9.55 West Regional News, S.B. from Cardiff
10.0-12.0 S.B. from London

6.15 S.B. from London
7.45 S.B. from Manchester
8.35 S.B. from London
8.45 S.B. from Manchester
9.40-12.0 S.B. from London (9.55 Local News)

2ZY MANCHESTER.

797 kc/s (378.4 m.)

12.0-1.0 A Light Concert
EDITH RUDALL (Contralto)
Caro mio ben (My dear one) Giordano
Vale Kennedy Russell
Boat upon mine little heart Nevin
My dear soul Sanderson
A. WINTERBOTTOM (Yorkshire Dialect Sketches)
WALTER WHITAKER (Violin)
On Wings of Song Mendelssohn, arr. Achron
Sceno de Ballet de Beriot
(Thursday's Programmes continued on page 277.)



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THIS is the simplest, fairest, and most interesting picture-puzzle competition ever devised. The first set of puzzles is shown above. All these "signs" denote the names of places in the British Isles—names everybody knows. It will be seen that the puzzles consist of a combination of pictures and letters. You simply have to find the *initial letters* of the words represented by the pictures, add in the given letters where they occur—and *there is your answer*. To make things even more simple, a full list of names in which the answer to each "sign" can be found, will appear in ANSWERS. The answer to the top "sign" is London. What are the others? Make up your mind NOW to enter this great and absolutely NEW contest!

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CELESTION
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LOUD-SPEAKERS

Thursday's Programmes continued (October 31)

(Manchester Programmes continued from page 274.)

EDITH RUDALL
 The Wanderer Schubert
 The Ballad Monger Easthope Martin
 Through Love to Light Wynne

A. WINTERBOTTOM

WALTER WHITAKER
 Ave Maria Schubert, arr. With Imj
 Ballet Music ('Rosamunde') Schubert, arr. Kreisler
 Concert Mazurka Walter Whitaker

4.30 An Orchestral Concert

Relayed from PARKER'S RESTAURANT
PARKER'S RESTAURANT ORCHESTRA

Musical Director, **LADDIE CLARKE**
 Concert Waltz, 'Wine, Woman and Song' Johann Strauss

HERBERT RUDDOCK (Bass-Baritone)
 Tommy Lad Margelston Off to Philadelphia Haynes

ORCHESTRA
 Selection, 'The Merry Widow' Lehár
 Spanish Serenade, 'La Paloma' .. Yradier

HERBERT RUDDOCK
 The Blind Ploughman Clarke
 The Gay Highway Drummond

ORCHESTRA
 Waltz, 'Bitter Sweet' Coward
 Love is in my heart Silésu
 Foxtrot, 'Louise' Robin and Whiting

5.15 The Children's Hour
 'SCALES AND SMOKE' or 'The Dragon's Visit to the Studio'
 Songs by **BEATRICE COLEMAN** and **HARRY HOPEWELL**

6.0 London Programme relayed from Daventry
6.15 S.B. from London
6.30 Market Prices for Northern English Farmers
6.45 S.B. from London

7.45 Hallé Concert

Relayed from **THE FREE TRADE HALL** (Relayed to London and Daventry)
THE HALLÉ ORCHESTRA
 Conducted by **SIR HAMILTON HARTY**
 Concerto for Violin, Op. 47 Sibelius (Solo Violin, **ARTHUR CATTERALL**)
 Symphony No. 2, in B Minor Borodin

8.35 S.B. from London

8.45 Hallé Concert (Continued)

ORCHESTRA
 Seythian Suite, 'Ala and Lolly' Prokofiev
ARTHUR CATTERALL
 Violin Solo
ORCHESTRA
 Symphonic Poem, 'Mazepa' Liszt

9.40 S.B. from London
9.55 North Regional News
10.0-12.0 S.B. from London

Other Stations.

5NO NEWCASTLE. 1,148 kcs. (261.3 m.)
12.0-1.0—Gramophone Records. **2.25**—East Coast Fishing Bulletin relayed from Daventry. **2.30**—London Programme relayed from Daventry. **5.15**—The Children's Hour. **6.15**—S.B. from London. **7.45**—S.B. from Manchester. **8.30**—S.B. from London. **8.45**—S.B. from Manchester. **9.40-12.0**—S.B. from London.

5SC GLASGOW. 752 kcs. (393.9 m.)

10.45—S.B. from Edinburgh. **11.0-12.0**—A Recital of Gramophone Records. **2.30**—S.B. from Edinburgh. **3.0**—Dance Music by Charles Watson's Orchestra. Relayed from the Playhouse Ballroom. **3.15**—S.B. from Edinburgh. **3.30**—Musical Interlude. **3.40**—Mid-Week Service, conducted by the Rev. J. G. Drummond, (Dundas Street Congregational Church). **4.0**—Variety. The Octet; Suite, 'From the Country-side' (Coates). Morland Graham (Recler): His First Night's Courtin' (J. L. Waugh). Elliot Doble (Baritone): The Old Fiddler (Holiday); Daddy Man (Lohr); The Wheeltapper's Song (Charles). The Octet; Selection, 'Tales of Hoffmann' (Offenbach). Morland Graham: The Aspirin Joiner (J. L. Waugh). Elliot Doble: Keep on Keeping On (Longstaffe); At Santa Barbara (Russell); The Leader of the Town Brass Band (Longstaffe). The Octet; Selection, 'The Five o'clock Girl' (Kaiman and Ruby). **5.15**—The Children's Hour. **5.57**—Weather Forecast for Farmers. **6.0**—Musical Interlude. **6.15**—S.B. from London. **6.30**—S.B. from Edinburgh. **6.45**—S.B. from London. **7.45**—Songs by William Anderson (Baritone). **8.0**—Reld Orchestral Concert, from the Usher Hall, Edinburgh. Relayed from Edinburgh. The Reld Symphony Orchestra, conducted by Professor D. F. Tovey. Slavonic Rhapsody in G Minor (Dvorak); Pianoforte Concerto (D. F. Tovey). (Solo Pianoforte, Professor D. F. Tovey.) Conducted by Dr. Mary Grierson. **8.50** app.—Enid Hewitt: Reading—'The Blessed Damozel' (D. G. Rosetti); 'There be none of Beauty's Daughters' (Byron); Elizabeth of Bohemia' (Henry Woodton). **9.0**—Reld Orchestral Concert (Continued): Overture, 'Comala' (Ian Whyte). Conducted by the Composer. Symphony in B Flat (Haydn). **9.40**—S.B. from London. **9.55**—Scottish News Bulletin. **10.0-12.0**—S.B. from London.



FLORENCE NIGHTINGALE, the pioneer of army nursing, is the 'Notable Wessex Dame' of whom Mr. Robert Meyrick speaks from Bournemouth this afternoon.

2BD ABERDEEN. 995 kcs. (301.5 m.)
11.0-12.0—Relayed from Daventry. **2.30**—S.B. from Edinburgh. **3.0**—S.B. from Glasgow. **3.15**—S.B. from Edinburgh. **3.30**—S.B. from Glasgow. **6.15**—S.B. from London. **7.45**—S.B. from Edinburgh. **8.45**—S.B. from London. **7.45**—S.B. from Glasgow. **8.0**—The Reld Orchestral Concert, relayed from Edinburgh. (See Glasgow.) **8.50** app.—S.B. from Glasgow. **9.0**—The Reld Orchestral Concert (Contd.). Relayed from Edinburgh (See Glasgow). **9.40**—S.B. from London. **9.55**—S.B. from Glasgow. **10.0-12.0**—S.B. from London.

2BE BELFAST. 1,238 kcs. (242.3 m.)

2.30—London Programme, relayed from Daventry. **4.0**—Dance Music. Jan Ralfin's Regal Band, relayed from the Plaza, Belfast. **5.0**—Marjorie Sinclair (Soprano): Air de Salome (Massenet); Phidyle (Duparc); A Fairy Town and The Maiden (Parry). **5.15**—The Children's Hour. **6.0**—Gramophone Records. **6.15**—S.B. from London. **7.45**—Vaudeville: Mabel Adeano (Character Sketches). Jan Wien (Zither-Banjo). Jackson and Blake (Entertainers). Len Farrell and his Melody Boys. **8.30**—A Military Band Concert. The Band of The Royal Ulster Rifles. Bandmaster, Mr. William Allan. Eric Greene (Tenor). Band: March, 'The Ulster Division' (Marks); Overture, 'Le Lac des Fées' (Auber). Eric Greene: All suddenly the wind comes soft (Alan Barr); O Flower Divine (Haydn Wood); Phyllida (Howard Fisher); The Sea Gipsy (Michael Head). Band: Waltz, 'Thoughts' (Alford); Suite de Ballet, 'The Devil's Forge' (Byng). Eric Greene: Now sleeps the crimson petal; O Mistress Mine; and Blow, blow, thou winter wind (Quilter); An English Rose (German). Band: Saxophone Solo, 'Lal-N Sax' (Barroll); Sérénata (Tosell); Finale, 'By the Camp Fire' (Seide). **9.40**—Weather Forecast; Second General News Bulletin. **9.55**—Regional News. **10.0**—S.B. from London. **10.15-12.0**—S.B. from London.

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 D 1381 Old Songs Medley (Part 3 and 4 with Vocal Effects.)

ROYLANCE and his BAND
 D 1394 Sing a Little Song (For trot) Gotler
 Hitting the Ceiling Mitchell-Gotler
 From the Talking Film "Broadway."

H.M. ROYAL HORSE GUARDS (The Blues)
 D 1396 Grasshoppers Dance (Intermezzo) Bucalossi
 The Butterfly Bendix

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11.15-11.55
LISTEN FOR
BOROUGH
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10.15 a.m. THE DAILY SERVICE

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

10.45 A Week's Menus, with Recipes—IV

11.0-11.30 (London only)
Experimental Television Trans-
mission by the Baird Process

11.0-12.0 (Daventry only) Gramophone
Records

12.0 A Sonata Recital
EVELYN RUEGG (Violin)
BERTHA HAGART (Pianoforte)
Sonata in G (K.301)Mozart
Allegro con spirito; Allegretto
Sonata in A (Op. 100)Brahms
Allegro amabile; Andante e vivace;
Allegretto grazioso

12.30 Organ Music
Relayed from St. BOTOLPH'S, Bishopsgate

1.0-2.0 A Recital of Gramophone Records
By Mr. CHRISTOPHER STONE

2.25 (Daventry only) Fishing Bulletin

2.30 FOR THE SCHOOLS
Dr. B. A. KEEN: 'Farming—III, Cattle'

2.55 Interlude

3.0 'Peoples of the World and their
Homes'—VI. Mr. ERNEST B. HADDON:
'The Forest Peoples of Equatorial Africa
—The Fang'

3.25 Hints on Athletics and Games—V,
Miss MARJORIE POLLARD: 'Hockey'

3.40 Interlude

3.45 Concert for Schools
THE SYDIL EATON QUARTET
SYDIL EATON (1st Violin); PIERRE TAS
(2nd Violin); RAYMOND JEREMY (Viola);
ALAN FORD (Violoncello)
THE WIRELESS SINGERS

4.30 Light Music
MOSCHETTO and his ORCHESTRA
From THE MAY FAIR HOTEL

5.15 THE CHILDREN'S HOUR
If 'THE FAMILY' can be found, there will
be a party in the Studio at 5.15 p.m.

6.0 Miss V. CHAMBERLAIN: 'Hockey
Tactics in Attack and Defence'

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

6.30 Ministry of Agriculture Fortnightly Bulletin

6.45 THE FOUNDATIONS OF MUSIC
LISZT'S SONGS
Sung by
OLGA HALEY (Contralto)
When I rise each morn
All around is silence and rest
My songs are poisoned
Loreley

7.0 Mr. ERNEST BETTS: Film Criticism

7.16 Musical Interlude

7.25 Lt.-Col. W. B. LITTLE: 'The Village and the
Village Craftsman—VI, The Problems of Village
Life and Village Crafts To-day and in the Future'

Lt.-COL. W. B. LITTLE, who opened this series of
Craftsmen's talks, closes it with a general pro-

7.55 OLIVE STURGESS

Connais tu le pays? (Knowest thou the Land?)
('Mignon') Ambrose Thomas
Song of the Little Folk Eric Coates

8.3 BAND

Gipsy Rondo Haydn
Waltz ('Eugene Onegin')
Tchaikovsky, arr. Gerrard Williams

8.15 HILDA BOR

Toccata in C Minor Sterndale Bennett
Night in May Palmgren
Prelude in G, No. 3, Op. 28 Chopin
La fille aux Cheveux de Lin (The girl with
the flaxen hair) Debussy
Capriccio in B Minor, Op. 75, No. 2
Brahms

8.30 BAND

Selection, 'Romeo and Juliet' Gounod

8.45 OLIVE STURGESS

Nightingales of Lincoln's
Inn Herbert Oliver
Down Vauxhall Way }

8.53 BAND

Hungarian Dances, Nos. 1 and 2 .. Brahms

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL
NEWS BULLETIN; Local News
(Daventry only) Shipping Forecast
and Fat Stock Prices

9.20 'POINTS OF VIEW'—VI
SIR OLIVER LODGE

9.50 Vaudeville

RONALD GOURLEY (Whistling Solos)
TOMMY HANDLEY (Comedian)
YVETTE DARNAC (In Light Songs)
CLARICE MAYNE (Comedienne)
JACK PAYNE

and
THE B.B.C. ORCHESTRA
A VARIETY ITEM
relayed from

THE LONDON PALLADIUM

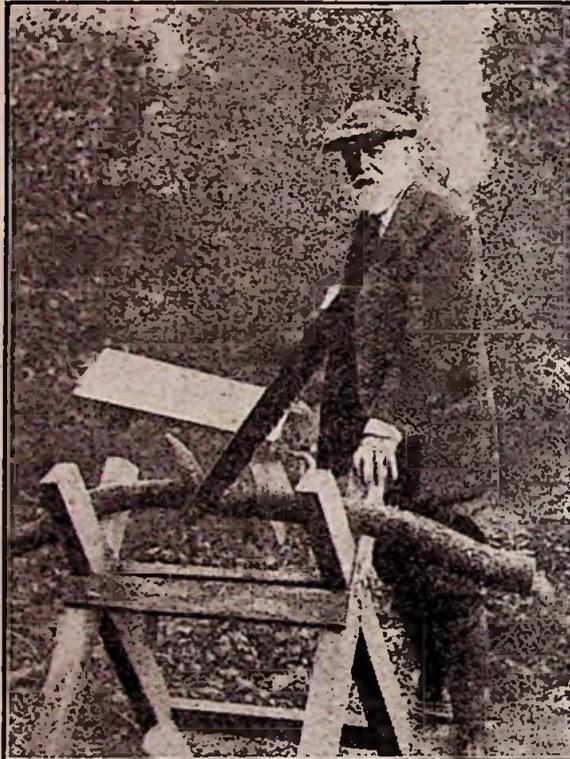
11.0 SURPRISE ITEM

11.15-12.0 DANCE MUSIC

THE CAFE DE PARIS BLUE LYRES BAND
from THE CAFE DE PARIS

(Borough Election Results will be an-
nounced during the Dance Music. See
below)

POINTS OF VIEW—VI.



Topical Press

Sir OLIVER LODGE

The last 'Point of View' (except Mr. Lowes Dickenson's final talk in the symposium) is to be given by Sir Oliver Lodge, one of the most prominent English scientists of recent years. Sir Oliver's early career included the Chair of Physics in University College, Liverpool, and the principalship of the new Birmingham University. His original work has covered such wide fields of research as investigations on the phenomena of electrolysis, wireless telegraphy, and the use of electricity in the dispersal of fog and smoke. Sir Oliver's scientific writings include 'Signalling Without Wires,' 'Electrons,' and 'The Ether of Space.' As this unconventional photograph shows, he finds time for a little exercise, despite varied intellectual activities.

phetic survey of the future prospects of the village-craftsman, the problems which confront him, the noticeable enterprise on the part of many craftsmen in adopting modern methods to meet modern circumstances, organization, and co-operation and marketing, and the help that is being given by the State and voluntary and statutory bodies in this matter.

7.45 A MILITARY BAND CONCERT

OLIVE STURGESS (Soprano)

HILDA BOR (Pianoforte)

THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL

March, 'Dunedin' Alford
Overture, 'Masaniello' Auber

Tonight's Borough Election Results
ENGLAND and WALES

at
11.15 and 11.45

The following Stations will broadcast
Results for their respective Areas

London and Daventry 5XX
Daventry 5GB for Birmingham Area
North Regional Stations
West Regional Stations
Bournemouth
Plymouth

11.55

A General Summary of the Results will be
Broadcast to all Stations including those in
the Scottish Region and Belfast

(Friday's Programmes continued on page 281.)

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IN 3 MINUTES

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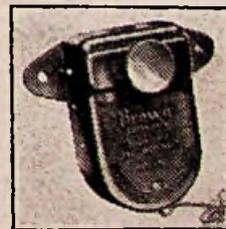
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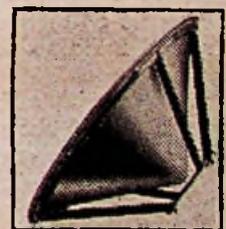


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A MASS OF LIFE



A MASS OF LIFE was composed in 1904-5, and received its first public performance in 1909, when it was produced in London under the direction of Sir Thomas Beecham. It is the largest and most important choral work that Delius has written, and many of his admirers are inclined to regard it as his masterpiece. It may not have quite the personal appeal of its predecessor, *Sea Drift*, or the extraordinary sensuous charm of the work that followed immediately after, *Songs of Sunset*, but it surpasses both these in breadth of conception and dramatic power, and in the wonderful grandeur of the work as a whole. It is only with the great Masses of Bach and Beethoven that one can justly compare it. Yet tonight listeners will be hearing a masterpiece that has received less than half a dozen performances in this country, and is unknown to the majority of English music-lovers.

Delius has gone for his text to Nietzsche's 'Also sprach Zarathustra,' the work in which the philosopher-poet embodied his conception of the 'Will to Power' as the prime motive force in man. It is not necessary to go deeply into the underlying philosophy of the *Mass*, and indeed to anyone unacquainted with Nietzsche's book as a whole, the text as it stands must inevitably appear a somewhat disjointed affair, and parts of it perilously like windy nonsense. But those who have read Mr. Heseltine's monogram on Delius will not need to be reminded of his dictum that for Delius a poem is purely a framework or support for the musical fabric he weaves over it, or as 'A particularization of what the music is telling us in broader and more universal terms.' It will be sufficient to explain that Delius has selected those passages in which Nietzsche through the mouthpiece of Zarathustra, declares his joyous and whole-hearted acceptance of life in all its manifestations, this mood being tempered by others in which a certain doubt and gloom descend upon him, to be dissipated in the end by a sense of joy, rising finally to a very ecstasy of happiness. The *Mass* is written for soprano, alto, tenor, and baritone soli, chorus and orchestra.

The work opens with a dramatic invocation sung by a double chorus (eight parts), 'O thou my will, preserve me from all trivial victories . . . prepare me for the last great triumph.' This movement contains some of the most exultant music that Delius has ever written, and the effect, owing to the continuous eight-part writing and the orchestral accompaniment surging beneath, is one of amazing richness. The baritone then enters with Zarathustra's invocation to laughter: 'Lift your hearts up, brothers, lift your legs, you jolly dancers; stand on your heads if you like, for I have canonized laughter. . . . Ye nobler mortals, learn to laugh!' Then, after a lovely introduction

gloomy presentiments that have temporarily overcome him, till he is soothed by the tranquil influences of the night; the chorus sings [a dreamy-sounding love-song, and the movement ends in the utmost peace and serenity.

The second section of the *Mass* opens with a quiet orchestral prelude, after which the chorus enters with a vigorous and exultant outburst, 'Arise, glorious noon-tide; the sea is raging; steer our bark to yonder regions, brave sailors.' The soprano, alto, and tenor join in later: 'Gone is the sadness of my spring-tide; here in these heights is our home. Neighbours are we of the eagles, of the sun, and of the stars.'

All this part is full of an elemental rapture and strength recalling the mood of the opening chorus. After the richly harmonized song of Zarathustra to his Muse, we reach the second dance-song; a wordless chorus for female voices, illustrating the passage where Zarathustra discovers a bevy of young girls dancing in a meadow. He reassures them by telling them that he is no spoil-sport and begs them to continue. The dance, interrupted by his appearance, is continued, and at its close the girls troop away and Zarathustra is left alone, brooding over his thoughts. The mood is continued in the following section, full of a gentle melancholy, until we reach the lovely peaceful scene where Zarathustra is dreaming in the silence of noontide. Life tries to arouse him, but he cries, 'Disturb me not! Is not the world now made perfect?' The chorus sing softly on long held chords: 'Oh bliss! Now aged noontide sleeps.' In the next movement we have a midnight scene in which the chorus sings of the melancholy of eventide, to which Zarathustra replies that 'Joy is deeper than even the most heart-felt grief.' This leads to the conclusion, where, after the recurring note of the midnight bell has been heard, the chorus rises once more to a mood of exaltation, reaching finally the ecstatically repeated phrase, 'Joy desireth everlasting Day!'

I would emphasize that what I have written is only to be regarded as a more or less inadequate signpost for the benefit of those listeners who are hearing the work for the first time. It will be enough if the listener is aware of the different moods that Delius sets out to express in the various sections of the *Mass*; the music is so overwhelming in its effect that the words to which it has been allied seem ultimately to be of only secondary importance, and the lovely melodies scattered throughout the work can be safely left to tell their own tale. And I think that there will be few to deny that it is a tale of sheer dramatic and lyric beauty that Delius has expounded for us in this, one of his loftiest and most majestic conceptions.

C. W. ORR.

8.0 The B.B.C. Symphony Concert—II

Relayed from THE QUEEN'S HALL,
LONDON

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

'A Mass of Life'

Words from 'ALSO SPRACH ZARATHUSTRA,'
by FREDRICH NIETZSCHE

English translation by JOHN BERNHOFF

Music by

FREDERICK DELIUS

MIRIAM LICETTE (Soprano)

ASTRA-DESMOND (Contralto)

TUDOR DAVIES (Tenor)

ROY HENDERSON (Baritone)

THE PHILHARMONIC CHOIR

Hon. Conductor, CHARLES KENNEDY SCOTT

THE B.B.C. SYMPHONY ORCHESTRA

(Principal Violin, ARTHUR CATTERALL)

Conducted by

SIR THOMAS BEECHAM

Part I

Chori: O thou my will!

Recitative (Baritone): Now lift up your
hearts

Soli and Chori: In thine eye I gazed of
late

Baritone Solo and Chori: Woe is me!—
How is the time fled?

Chori and Baritone Solo: Night reigneth

9.0 INTERLUDE FROM THE STUDIO

9.15 'A Mass of Life'

Part II

Chori and Solo: Arise, now, arise

Baritone Solo: Lyre, my solace, come en-
chant me

Chori and Baritone Solo: Stop not dancing,
I pray ye, beautiful maidens

Chori and Soli: Glowing midday sleeps on
the meadows

Baritone Solo and Chori: God's woe is
deeper

Baritone Solo, Chori and Soli: Come, now,
let us wander

sung by soprano, alto, and tenor soli against a murmured refrain for the chorus, the first dance song begins, a lilting three-four measure, rising to a climax and then gradually dying down as in exhaustion, and the music subsides into a graver mood as Life (alto solo) addresses Zarathustra in the tenderest tones, while a bass chorus murmurs, 'O Man, mark well; what saith the solemn midnight bell?' A kind of nocturne follows in which Zarathustra gives expression to the

FRIDAY, NOVEMBER 1

5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

- 3.0 ORGAN MUSIC
Relayed from St. Botolph's, Bishopsgate
- ORGAN
LESLEY DUDLEY (*Soprano*)
Le vont de Mai (The May Wind) *Rene Habay*
Clairo do Luno (Moonlight) *Szule*
Les Filles do Cadiz (The Maids of Cadiz) *Delibes*
- ORGAN
LESLEY DUDLEY
Allorscelen (All Souls' Day) } *Strauss*
Ständchen (Serenade) }
Waldeinsamkeit (Woodland Solitude) *Max Reger*
Waldseligkeit (Woodland Bliss) . . . *Joseph Marx*
- ORGAN
4.0 DANCE MUSIC
JACK PAYNE
and THE B.B.C. DANCE ORCHESTRA
RONALD FRANKAU (Entertainer)
- 5.30 The Children's Hour
(From Birmingham)
'The Wonderful Pancake,' by Mary Richards
Dance Music by
PHILIP BROWN'S DOMINOES BAND
'The Magic of Words—How They Grow Up,'
by Helen M. Enoch
- 6.15 'The First News'
TIME SIGNAL, GREENWICH; WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN
- 6.30 Violin and Organ Music
Relayed from the Church of the Messiah,
Birmingham
FRANK CANTELL (*Violin*)
GILBERT MILLS (*Organ*)
- Largo } *Handel*
Bourrée in G }
Second Movement, Concerto in E Flat . . . *Mozart*
Berceuse (Cradle Song) ('Jocelyn') *Godard*
Allegro assai, Concerto in E } *Bach*

8.0 DELIUS'S 'A MASS OF LIFE'

- 7.0 THE GRANGE SUPER CINEMA ORCHESTRA
(From Birmingham)
Conducted by HAYDN HEARD
Overture, 'Rosamundo' *Schubert*
Waltz, 'España' *Waldteufel*
- ROBERT CHADDOCK (*Tenor*)
I'll sing thee Songs of Araby *Clay*
For You alone *Geehl*
My Hope *Ashforde*
- ORCHESTRA
Selection, 'Merrie England' *German*
Intermezzo, 'Flourette d'Amour' (Little Flower
of Love) *Fletcher*
- ROBERT CHADDOCK
The Gentle Maiden *arr. Somervell*
Trottin' to the Fair *Stanford*
- ORCHESTRA
Suite, 'Summer Days' *Eric Coates*
- 8.0 The B.B.C. Symphony Concert—II
'A Mass of Life'
Part I
(See facing page)
- 9.0 Reading from the London Studio
9.15 'A Mass of Life'
Part II
- 10.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN
- 10.15 DANCE MUSIC
JACK HYLTON'S AMBASSADOR CLUB BAND
Directed by RAY STARITA from THE AMBASSADOR
CLUB
- 11.15-12.0 THE CAFE DE PARIS BLUE LYRES BAND
from THE CAFE DE PARIS
(Borough Election Results will be announced during
the Dance Music. See page 278)
(Friday's Programmes continued on page 282.)



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SAMUEL PEPYS, LISTENER.

By R. M. Freeman.

Oct. 3.—Passing a public garage this afternoon, where they have the wireless going, caught the strains of *Estudiantina* (that was the racy waltz of my boyhood, more than *Myosotis* allmost) and staid with the greatest possible pleasure to hear it through. What clear regularity of time had these old waltzes, compelling a dancer's feet to move to them, and that briskly. Whereas now the waltz is become a sort of timeless saunter, in which I know not whether be the harder, to find any measure in the musique, or, having found it, to hang back thereto, such an indeterminate snayl's crawl as today they make of it.

This night an unnecessary letter from brother Tom from Gilsford, telling me little more than that he and Sophie and the children do well, which was no need to waste 1½ upon. Makes no mention of the 500' crossword he won, nor of the 150' he owes me. Would, methinks, have been more decent not to have written at all than to have written without paying part of his debt, or even mentioning it, or the crossword. But such is brother.

Oct. 4.—My wife goes this day to Frome to her Aunt Susan, the diabetick lady and now breaks out into carbunkles, which she fears shall be the end of her, so w^l have my wife pay her a last visit and she goes for a se'night. Such a strength of travellers at Paddington that I was fain to book my wife 1st class, fearing lest otherwise I might never get her off, with 2^l 6^d to the guard to have an eye to her and her suit-case (which she borrows from me) in her changing at Westbury. Kisses me round the neck in the

corridor, with many parting admonitions; in particular I am to see to it that Doris air my clean vest and pants for Lord's Day, not to forget to backward the clocks tomorrow night, and to write daily. All which I did faithfully promise. And soe, with one more kiss and with tears in my dear wife's brown eyes, we parted, our first parting since she went to old Martha's to Ash-stedd. Which, for the bachelour loneliness of it, is a sorrowfull thing, yet for the bachelour freedom of it not soe sorrowful. Whereby, in walking home, did catch myself whisseling *Valentia*, like any holidaying school-boy, God forgive me.

Oct. 5.—So engrossed this night in listening to the Orchestral Concert from Birmingham and afterwards in thinking of my deare wife and soothing my miss of her with night-capps, that I did wholly forget to backward the clocks. However, awaking at daylight, my ommission dawned on me; so down, with many inward swears at myself, to make it good; and just struck the grandfather in the hall round to the right hour, when Doris comes down and catches me at it, with word of already having taken on herself to forward this and all the other clocks overnight. Which is like her impudence, putting me to the trouble of striking the damned thing all round the clock again, and minded to tell her soe, onlie for not having my teeth in. Whereby was forced to keep my mouth tight shut, rather than oopen it to her toothless. But Lord! What should I not have said to the baggage, if but I had had my teeth in!

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Friday's Programmes continued (November 1)

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5WA CARDIFF. 888 kc/s. (309.9 m.)

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- 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. IFAN KYRLE FLETCHER: 'Problems of Production applied to Welsh Dramatists—IV, A Rehearsal of 'Cloud Break,' by A. O. ROBERTS
- 6.15 S.B. from London
- 9.15 West Regional News
- 9.20 S.B. from London

- 11.15-12.0 BOROUGH ELECTION RESULTS for the West Region and DANCE MUSIC from London (See page 278)

5SX SWANSEA. 1,040 kc/s. (288.5 m.)

- 2.30 London Programme relayed from Daventry
- 5.15 S.B. from Cardiff
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 9.15 West Regional News. S.B. from Cardiff
- 9.20 S.B. from London

- 11.15-12.0 BOROUGH ELECTION RESULTS for the West Region and DANCE MUSIC from London (See page 278)

6BM BOURNEMOUTH. 1,040 kc/s. (288.5 m.)

- 2.30 London Programme relayed from Daventry
- 6.15 S.B. from London
- 9.15 Local News
- 9.20 S.B. from London

- 11.15-12.0 BOROUGH ELECTION RESULTS and DANCE MUSIC from London (See page 278)

5PY PLYMOUTH. 1,040 kc/s. (288.5 m.)

- 2.30 London Programme relayed from Daventry
- 5.15 The Children's Hour
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London (9.15 Forthcoming Events; Local News)

- 11.15-12.0 BOROUGH ELECTION RESULTS and DANCE MUSIC from London (See page 278.)

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

- 2.30 London Programme relayed from Daventry
- 4.30 THE NORTHERN WIRELESS ORCHESTRA
- 5.15 The Children's Hour
- 6.0 S.B. from Liverpool
- 6.15 S.B. from London

- 7.45 Popular Revues THE NORTHERN WIRELESS ORCHESTRA NITA BARRI and a Baritone (Songs from Revues)

- 9.0 S.B. from London
- 9.15 North Regional News
- 9.20 S.B. from London

- 11.15-12.0 BOROUGH ELECTION RESULTS for the North Region and DANCE MUSIC from London (See page 278)

Other Stations.

- 5NO NEWCASTLE.** 1,148 kc/s. (261.3 m.)
- 2.30—London Programme relayed from Daventry. 5.15—The Children's Hour. S.B. from Manchester. 6.0—Famous Northern Women—IV, Mr. Edward B. Powley; Emily Brontë. S.B. from Liverpool. 6.15—S.B. from London. 9.15—North Regional News. S.B. from Manchester. 9.20—S.B. from London. 11.15-12.0—Borough Election Results for the North Region and Dance Music from London (See page 278).

- 5SC GLASGOW.** 52 kc/s. (598.9 m.)
- 2.30—S.B. from Edinburgh. 3.10—Musical Interlude. 3.15—A Concert for Schools. Folk Music of the British Isles—II. Octet. Donald Mackey (Bass). 4.0—Dance Music by Charles Watson's Orchestra. Relayd from the Playhouse Ball-room. 4.30—An Instrumental Concert. Octet. George IL Green (Clarinet). Alfred Picton (Flute). 5.15—The Children's Hour. 5.57—Weather Forecast for Farmers. 6.0—London Programme relayed from Daventry. 6.15—S.B. from London. 6.30—Bulletin of Scottish Market Prices for Farmers. 6.40—Musical Interlude. 6.45—S.B. from London. 7.45—'Tribute.' A Play in the Scots of Renfrewshire. By Alexander MacGill. Presented by The Lennox Players. Produced by R. F. Pollock. 8.15—A Chamber Concert—Modern Scottish Music. The Edinburgh String Quartet. Frank Gordon (Bass-Baritone). 9.0—S.B. from London. 9.15—Scottish News Bulletin. 9.20—S.B. from London. 11.0—S.B. from London. 11.15—Dance Music from London. 11.55-12.0—Summary of Borough Election Results for England and Wales. S.B. from London (See Page 278).

- 2BD ABERDEEN.** 695 kc/s. (431.5 m.)
- 2.30—S.B. from Edinburgh. 3.10—S.B. from Glasgow. 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. 7.45—S.B. from Glasgow. 9.0—S.B. from London. 9.15—S.B. from Glasgow. 9.20—S.B. from London. 11.0—S.B. from London. 11.15—Dance Music from London. 11.55-12.0—Summary of Borough Election Results for England and Wales. S.B. from London. (See page 278).

- 2BE BELFAST.** 1,238 kc/s. (242.3 m.)
- 12.0-1.0—Gramophone Records. 2.30—London Programme relayed from Daventry. 4.30—Dance Music. Jan Raffin's Regal Band relayed from the Plaza, Belfast. 5.0—Phyllis Tate (Violin). 5.15—The Children's Hour. 6.0—London Programme relayed from Daventry. 6.15—S.B. from London. 7.45—Mat Mulcaghey: The Oul Besom Man from County Tyrone: The dear cup o' Tay (Mulcaghey). 8.0—Concert. Relayd from the Ulster Hall, Belfast. The Symphony Orchestra (80 Performers). Conducted by Sir Henry J. Wood: Muriel Brunskill (Contralto). Horace Stevens (Baritone). 9.20—S.B. from London. 9.50—Concert (Continued). Relayd from Ulster Hall. 10.20 app.—'The Second News': Weather Forecast, Second General News Bulletin. 10.35—Regional News. 10.40—Dance Music. Jan Raffin's Regal Band, relayed from the Plaza, Belfast. 11.0—S.B. from London. 11.15—Dance Music from London. 11.55-12.0—Summary of Borough Election Results for England and Wales. S.B. from London (See page 278).

The Listener
Wednesday, October 30th
MY POINT of VIEW
by
H. G. WELLS
Other Points of View in the Series are by
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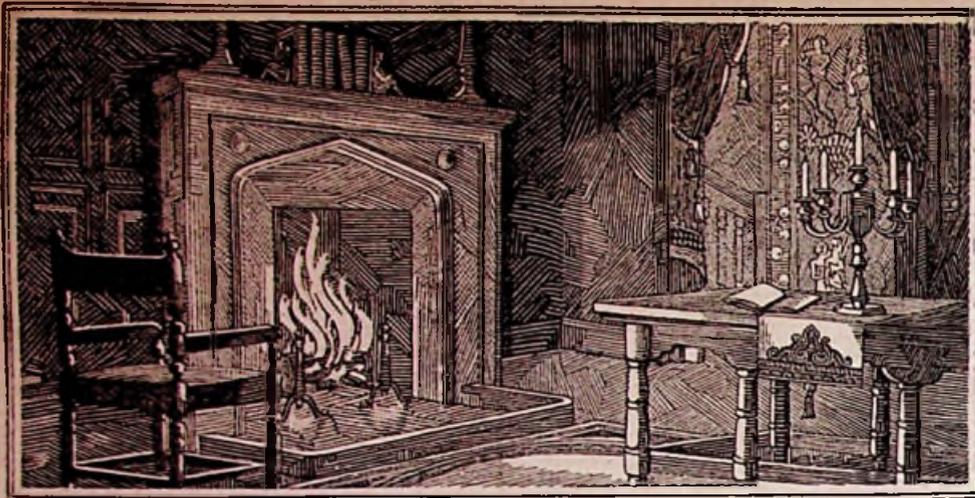
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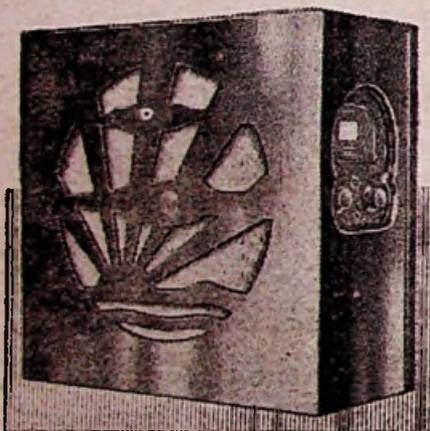


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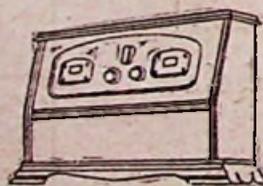
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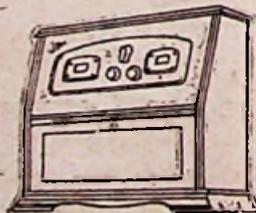
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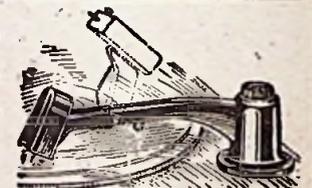
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IN HONOUR OF TENBY.

A Pilgrimage to 'Little England beyond Wales'—Talk by the Archdeacon of Bristol—More N.O.W. Concerts—A Legacy of the Knights Templars.

Through the Five Arches.

A PROGRAMME entitled 'Through the Five Arches' has been arranged for Tuesday, November 5 from 8 to 9 p.m. I am told that it is a programme in honour of Tenby—Tenby of the King. As most people know, Tenby lies in that part of the Principality which is known as Little England beyond Wales. It was colonized by Flemish and English settlers and encompassed by strong stone walls and towers by Earl William de Valentia Lord of Pembroke: these walls were strengthened and restored, in 1457. In Henry VIII's reign Leland described Tenby as 'strongly waulid and well gatid, evri Gate having hys Port collis.' Visitors who inspect the walls and towers carefully may notice the letters 'E. R.' on some of them, but these do not refer to King Edward the Seventh but to Queen Elizabeth who took the towers and walls under her gracious protection.

The Pilgrims.

THIS programme has been arranged by an 'impressionable pilgrim' in five scenes, one for each of the five arches. He tells also of five pilgrims: each comes as suits his fancy or his pocket by a different mode of transport. One comes by car, one by rail, one by boat, and the last two use respectively the humble bicycle and the almost obsolete Shanks' pony. The pilgrims will be typical of the visitors to Tenby.

The Defence of the Castle.

SCENE III, entitled *On Castle Hill*, is an episode of the Civil War, and this fragment of history is recovered by one of the pilgrims. It would be wrong to call this fragment a dream or a vision. A novelist would have to justify the intrusion of the seventeenth century into the twentieth by reference to the fourth dimension or to astral records and magical mirrors. Radio can let the present fade-out and the past fade-in without explanation and the listener only feels that a potent spell has been temporarily suspended and the romantic figures of the past have been roused from their slumber. The High Sheriff of Pembroke and the Governor of Tenby Castle will speak, and Cavaliers and Roundheads will take part. The Roundheads, as they besiege the castle, will be heard singing their battle song, Psalm 68, *Let God arise, and let his enemies be scattered.* A Welsh gunner in the Castle heartens the defenders by singing Welsh songs. All the songs in the programme will be given by Tenby artists.

How Do the Fiddlers Twiddle?

VISITORS to the midday concerts at the Museum are divided into those who want to hear and those who want to see, for the best positions for gratifying one sense are not so good for the other. The listeners go to the By-Gones Gallery or stand directly inside the entrance hall and hear the music rise and fall until with the mind's eye the whole twiddling seems aglow with sound. The sight-seers take up their positions early in the gallery opposite to the musicians and they watch eagerly for the times when the conductor, Mr. Braithwaite, holds his left hand out with his little finger curled in characteristic fashion. It was at Swansea that one of the sight-seers confessed most naïvely to his pleasure in the concerts. 'I'm no musician,' he said, 'but I do want to see the fiddlers' twiddling fingers!'

N. O. W.

THE artist at the Popular Concert in the Park Hall on Sunday, November 3, at 8.15 p.m., will be Howard Fry (baritone). This concert will be relayed from 9.5-10.0 p.m.

An orchestral concert will also be given in the studio on Monday, November 4, at 9.50 p.m., when the programme will include solos and duets by members of the Orchestra. The Symphony Concert from the City Hall on Thursday, November 7, at 7.45 p.m., will not be broadcast, but the Popular Concert on Saturday will be relayed from 7.45-9.0 p.m., when the artists are John Turner (tenor) and Morava (violin).

Item.

MR. SIDNEY G. HULL (banjo) will play on Thursday, November 7, at 4.35 p.m. He was a pupil of Ernest T. Jones, winner of the recent Columbia competition: he has had twenty years' experience of concert work.

All the Mozart Trios.

ON Wednesday afternoons from February 13 to June 12 this year, the Station Trio gave the whole series of Beethoven Trios. Music lovers in the West will be glad to know that this autumn they will give the seven Mozart trios, beginning on Wednesday, November 6, at 3.45 p.m. It required sixteen performances to give the twelve Beethoven trios, but as Mozart's trios are shorter it is hoped to give a complete work each time. The first to be given is the *Trio in G Major*.

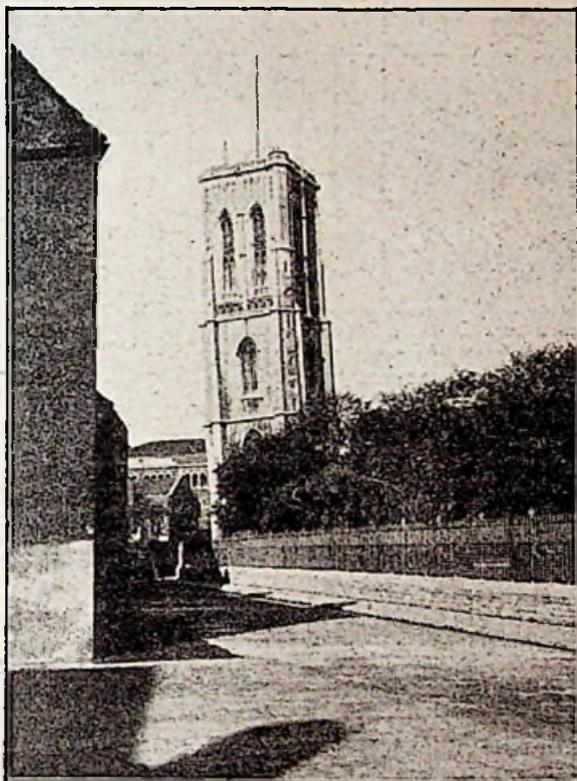
A Leaning Tower in Bristol.

THE ARCHDEACON OF BRISTOL (the Ven. William Welchman) gives a talk in the series *Old Churches of the West* on Monday, November 4, at 4.45 p.m., when he will tell the story of the Temple Church. This church for which Bristol is indebted to the piety of the Order of Knights Templars is famous for its leaning tower, the top of which overhangs the base by about five feet. It used to be customary to demonstrate to distinguished visitors that a stone as large as an egg could be thrust into a chink between the tower and the church wall and ground to powder by the ringing of the bells. A curious belief was long held that the church was built upon wool-packs. This story was due to the fact that nearly all the important men in the parish at the time it was built were connected with the wool-trade.

Dramatic Recital.

A DRAMATIC Recital will be given by George Holloway on Monday, November 4, at 8.30 p.m. Mr. Holloway was the original St. Francis in the production at the Glastonbury Festivals of the *Little Plays of St. Francis*. He also played Everyman in Rutland Boughton's morality play. Listeners have often heard his voice in radio drama and his recital will be heard with special interest in Bristol as he is a well-known member of the Bristol Savages.

'STEEP HOLM.'



S. C. Sumner.

THE LEANING TOWER OF BRISTOL.

The Archdeacon of Bristol will describe the Temple Church, famous for its leaning tower, in his talk on Monday, November 4.



Will F. Taylor

SHOWING THE FIVE ARCHES.

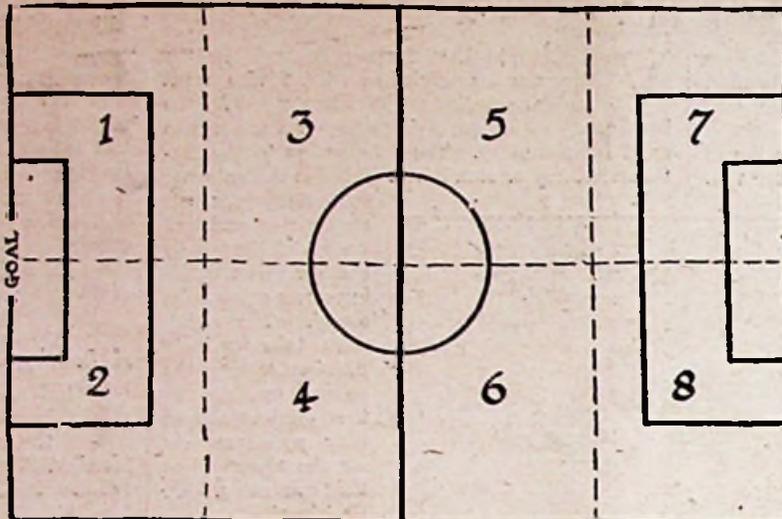
The Walls of Tenby, leading to the Five Arches, through which the modern pilgrims will come in the programme in honour of Tenby to be broadcast on Tuesday, November 15

3.10
THE ARSENAL
versus
WEST HAM

SATURDAY, NOVEMBER 2
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9.35
A PROGRAMME
OF
MUSICAL COMEDY

10.15 a.m. THE DAILY SERVICE
10.30 (Daentry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST
10.45-11.0 Miss VIOLET KING: 'Some Ideas for Beautifying Homes'
1.0-2.0 LIGHT MUSIC
MOSCHETTO and his ORCHESTRA
FROM THE MAY FAIR HOTEL
3.10 Arsenal v. West Ham United
A Running Commentary on the second half of the First Division League Match by Mr. GEORGE F. ALLISON and Mr. DEREK MCCULLOCH, relayed from The Arsenal Football Ground



LONDON'S LOCAL DERBY THIS AFTERNOON.

Use this plan when you listen to the running commentary on the big match at Highbury this afternoon.

3.25 (Daentry only) Fishing Bulletin
4.15 Songs by NANCY LOVAT (Soprano) and DENNIS HOEY (Baritone)
NANCY LOVAT
Moon Enchanted Besly
The Flutes of Spring... Laurel Blanc
An Old Violin Howard Fisher
DENNIS HOEY
Limehouse Hayden
Sylvia Speake
The Leader of the Town Brass Band... Longstaffe
NANCY LOVAT and DENNIS HOEY
A Little Maiden Lehár
Shepherdess and Beau Brocade... Phillips
Roses of Today Raszato
4.45 ORGAN MUSIC
Played by ALEX TAYLOR
Relayed from Davis' Theatre, Croydon
5.15 THE CHILDREN'S HOUR
'THE SLEEPING PRINCESS AND THE SNAG'
A Play written for the Microphone by RALPH DE ROHAN
With Music by JULIAN HERBAGE
6.0 Musical Interlude

ALTHOUGH Emil Sjögren was an ardent Scandinavian, his music is not so obviously of the Norseland as Grieg's. Like his older fellow-countryman, he studied a good deal in Germany and toured as a performer in more than one country of Europe. And the influence of these experiences can be traced in his work much more than it can in Grieg's. For many years he was the organist of the St. John's Church in Stockholm, and enjoyed the reputation of being one of the foremost performers in his native country. He is best known by three fine sonatas for violin and pianoforte, but he wrote besides a great many smaller pieces with the same finely lyrical qualities as we know in Grieg's, and many melodious songs.

7.42 HORACE VINCENT
One Fine Autumn Day ('Don César de Bazan') Massenet
Drinking Song ('Cavalleria Rusticana') Mascagni

THE Opera 'Don César de Bazan' was one of the feats of speed in the history of music. The libretto was originally entrusted to someone else to compose, but he had to withdraw, and only four weeks were left before the production when it was handed to Massenet. He completed it in time and the piece was duly produced. The story is much the same as that of our English 'Maritana'.

7.50 QUINTET
Chant Polonais (Polish Song) Chopin
Samoa Love Song Gecht
7.58 HORACE VINCENT
A Song Remembered... Eric Coates
An Island Sheiling Song (Hobridcean) arr. Kennedy-Fraser
8.0 QUINTET
Still as the Night..... Böhm
Where Corals Lie..... Elgar
Consolation Liszt

8.30 JULIAN ROSE
in
'IKEY GETS HIS'

A 100 % DIALOGUE RADIO DRAMASTERPIECE
Dialogue by MAUREEN O'MOOR
Scenario by RALPH DE ROHAN and K. B. INDOE
Directed by K. B. INDOE
An all-talking H. P. SCHUCKS production
(See below.)

9.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
9.15 Mr. GERALD BARRY: 'The Week in London'
9.30 Local News; (Daentry only) Shipping Forecast and Fat Stock Prices

9.35 A Musical Comedy Programme
DORIS VANE (Soprano)
GEORGE BAKER (Baritone)
THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL

6.15 'The First News'
TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; Announcements and Sports Bulletin
6.40 Musical Interlude
6.45 THE FOUNDATIONS OF MUSIC
LISZT'S SONGS
Sung by OLGA HALEY (Contralto)
Vainly first I sought to bear it
The Rhine's Green Waters
In Bliss
O love, as long as love is young
7.0 Mr. BASIL MAINE: 'Next Week's Broadcast Music'
7.15 The Week's Work in the Garden by the Royal Horticultural Society
7.25 Musical Interlude
7.30 A CONCERT
HORACE VINCENT (Tenor)
THE GERSHOM PARKINGTON QUINTET
Three Sketches..... Sjögren

"IKEY GETS HIS"
A 100% RADIO TALKIE
featuring
JULIAN ROSE
NOW SHOWING
A HOTTEN P. SHUCKS PRODUCTION

10.35 DANCE MUSIC
BEN BERNIE and his BAND from the KIT CAT RESTAURANT
11.15-12.0 THE PICCADILLY PLAYERS, directed by AL STARITA, and THE PICCADILLY GRILL BAND, directed by JERRY HOEY, from THE PICCADILLY HOTEL

(Saturday's Programmes continued on page 289.)

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colours according to the charts. These designs, which cannot be used by anyone outside the Association, will simplify your work immensely. You will love Arts and Crafts more and more each day as you progress. You can do this work—hundreds of others are doing it already.

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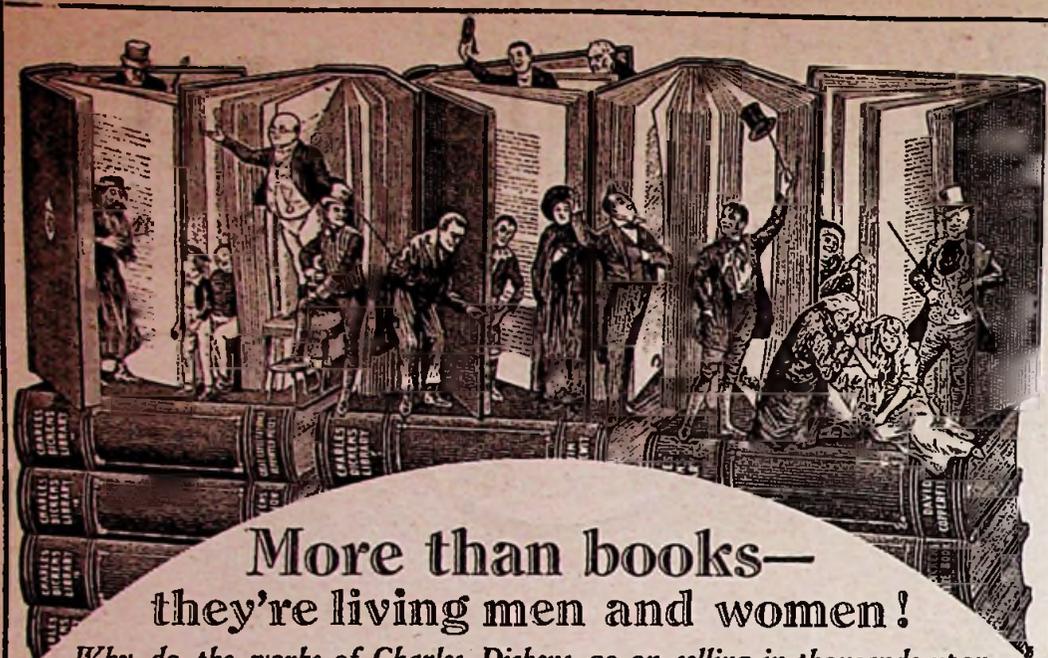
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8.30 THE STRATTON STRING QUARTET

3.30 DANCE MUSIC
(From Birmingham)
BILLY FRANCIS and his BAND
Relayed from THE WEST END DANCE HALL
WORTLEY ALLEN in Characters from Dickens

4.30 A MILITARY BAND CONCERT
MABEL CORRAN (Contralto)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
Overture, 'La Chasse du Jeune Henri' ('Young Henry's Hunt') *Méhul*

4.42 MABEL CORRAN
Slave Song *Del Riego*
Rose in the Bud *Dorothy Forster*
Sympathy *Marshall*

4.50 BAND
Selection, 'Ruddigore'
Sullivan

5.3 MABEL CORRAN
Fairy Song .. } *arr. Kennedy-Fraser*
Bens of Jura.. }
Danco to your Shadow }

5.10 BAND
Ball'et Music, 'Faust'
Gounod

5.30 The Children's Hour
(From Birmingham)
'Tigge the Tiger,' by Mary Haras
Songs by MARY POLLOCK (Soprano) and HARRY HOPEWELL (Baritone)
'Full Speed Ahead on the Footplate,' by John Anderson

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

6.40 Sports Bulletin (From Birmingham)

6.45 Light Music
(From Birmingham)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CANTELL
March, 'Gaily through the World' *Macbeth*
HARRY HOPEWELL (Baritone)
The Four Cross Roads *Phillips*
I did not know *Trotiers*
Beating up the Channel *Sanderson*
ORCHESTRA
Overture, 'Tantalusqualen' ('The Pains of Tantalus') *Suppé*
LEONARD DENNIS (Violoncello)
An Old Time Tune *Basthops Martin*
Alman *16th Century Air*
Minuet *Mozart, arr. Trowell*

7.15 ORCHESTRA
Selection, 'Philémon and Baucis'
Gounod, arr. Godfrey

HARRY HOPEWELL
The King's Highway *Stanford*
Upon a Summer Day *Hcmery*
The Merry Monk *Bevan*

LEONARD DENNIS
Roundelay *Trowell*
Largo and Allegro, Sonata, No. 1, in F. *Marcello*

ORCHESTRA
The Red Man } *Sousa*
The Black Man }

8.0 STORY READING
'The Romance of Madrone Hollow' by Bret Harte, read by V. C. CLINTON BADDELEY

8.30 Chamber Music
SINCLAIR LOGAN (Baritone)
THE STRATTON STRING QUARTET
Quartet in C Minor, Op. 51 *Brahms*
Allegro; Romanze—Poco adagio; Allegretto molto moderato e commodo; Finale—Allegro

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0.5 SINCLAIR LOGAN
The Watchman .. *Cyril Scott*
Mally O .. *Herbert Howells*
'Tis time I think by Wenlock Town *Moeran*
I have twelve oxen *Ireland*

0.15 QUARTET
Quartet .. *Balfour Gardiner*

0.25 SINCLAIR LOGAN
Nacht und Träume (Night and Dreams).... *Schubert*
Die Ablösung (Release) *Alexis Hollander*

Waldoinsamkeit (Woodland Solitude) *Max Reger*
Der Gärtner (The Gardener) } *Hugo Wolf*
Der Freund (The Friend) }

0.35 QUARTET
Quartet, No. 2 *Gerrard Williams*

10.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 Sports Bulletin (From Birmingham)

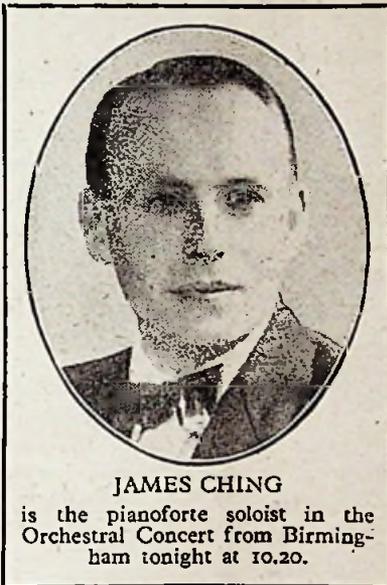
10.20-11.15 An Orchestral Concert (From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA
(Leader, FRANK CANTELL)
Conducted by JOSEPH LEWIS
JAMES CHING (Pianoforte)

ORCHESTRA
Overture, 'Russian and Ludmilla' *Glinka*
JAMES CHING and Orchestra
Pianoforte Concerto *Stanley Wilson*
(Conducted by THE COMPOSER)

ORCHESTRA
Dance of the Sylphs ('Faust') *Berlioz*
Two Impressions *Stanley Wilson*
Gull Cove; By Bracedale
(Conducted by THE COMPOSER)
Suite, 'Sigurd Jorsalfar' *Grieg*

(Saturday's Programmes continued on page 290.)



JAMES CHING
is the pianoforte soloist in the Orchestral Concert from Birmingham tonight at 10.20.

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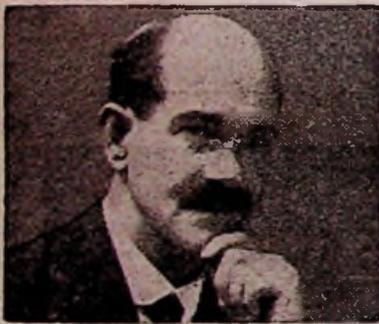
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Saturday's Programmes continued (November 2)

5WA CARDIFF. 888 kc/s. (309.9 m.)

- 12.0-12.45 **A Popular Concert**
Relayed from THE NATIONAL MUSEUM OF WALES
NATIONAL ORCHESTRA OF WALES
(Cerdorfia Genedlaethol Cymru)
March Slav..... *Tchaikovsky*
Waltz, 'The Blue Danube'.... *Johann Strauss*
Musical Snuff Box *Liadov*
Suite from the Dramatic Music *Purcell*
Overture, 'Roman Carnival'..... *Berlioz*
- 3.10 London Programme, relayed from Daventry
- 5.15 **The Children's Hour**
- 6.0 Mr. L. E. WILLIAMS: Sports Topics
- 6.15 *S.B. from London*
- 6.40 Regional Sports Bulletin
- 6.45 *S.B. from London*
- 7.0 Mr. W. S. GWYNN WILLIAMS: 'The Music of Wales—The Music of the Eisteddfod and the Gorsedd'
- 7.15 *S.B. from London*
- 9.30 West Regional News
- 9.35-12.0 *S.B. from London*

5SX 1,040 kc/s. (288.5 m.) SWANSEA.

- 12.0-12.45 *S.B. from Cardiff*
- 3.10 London Programme, relayed from Daventry
- 5.15 *S.B. from Cardiff*
- 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*
- 9.30 West Regional News.
S.B. from Cardiff
- 9.35-12.0 *S.B. from London*

6BM BOURNEMOUTH: 1,040 kc/s. (288.5 m.)

- 12.0-1.0 Gramophone Recital
- 3.10 London Programme relayed from Daventry
- 6.15 *S.B. from London*
- 6.40 Sports Bulletin
- 6.45 *S.B. from London*
- 9.30 Local News
- 9.35-12.0 *S.B. from London*

5PY PLYMOUTH. 1,040 kc/s. (288.5 m.)

- 12.0-1.0 **A Gramophone Recital**
Waltz, from incidental music to Daudet's Drama, 'L'Arlésienne' ('The Maid of Arles')
Bizet
Invitation to the Waltz..... *Weber, arr. Sear*
Overture and Prelude, 'L'Arlésienne' ('The Maid of Arles')..... *Bizet*
Waltz in F *Chopin*
Parts 3 and 4, 'L'Arlésienne' Suite.... *Bizet*
Blue Danube Waltz..... *Johann Strauss*
Entr'acte and Intermzzo. 'L'Arlésienne' Suite
Bizet

- Three Waltzes, Op. 39, Nos 12, 13, and 14
Brahms
Adagietto and Lo Carillon *Bizet*
One lives but once (Waltz)
Johann Strauss, arr. Tausig
The Farandole and March of the Kings 'L'Arlésienne' Suite *Bizet*
- 3.10 London Programme relayed from Daventry
- 5.15 **The Children's Hour**
A tonic given in small doses. Please do not mix the ingredients which are 'A Visit to the Tyrol,' to learn the art of Toy-making (*Souter*), and The Trial Scene from 'Alice In Wonderland'
- 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 News)

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

- 12.0-1.0 THE NORTHERN WIRELESS ORCHESTRA
March, 'Huctamo'
Ancliffe
Overture, 'Carnival'
Suppé
- PAULINE RUSSELL
(*Contralto*)
I got a Robe (Negro Spiritual)
arr. Burleigh
At Dawning.. *Cadman*
- ORCHESTRA
Suite, 'The Three Musketeers' *Rosse*
Minuet; Gavotte; Dance; Melody
- PAULINE RUSSELL
June *Quilter*
Requiem .. *Sidney Homer*
I wonder if love is a dream.. *Dorothy Forster*
- ORCHESTRA
Three Light Pieces
Fletcher



H. N. van Wadenorpen

Mr. W. S. GWYNN WILLIAMS
talks on The Music of Wales from Cardiff this evening, at 7.0.

- 3.30 **A Concert**
THE NORTHERN WIRELESS ORCHESTRA
Overture, 'William Tell' *Rossini*
Barcarolle, No. 6 *Tchaikovsky*
- MARJORIE FARNHAM (*Soprano*)
Waltz Song ('Tom Jones') *German*
Faery Song ('The Immortal Hour') *Boughton*
Honey *Egbert Van*
- STRING ORCHESTRA and Piano
Vespérale *Cyril Scott*
A Summer Reverie *Walter Twinning*
Waltz, No. 2 *Cyril Scott*
- FRED C. HOLLIDAY (*Violin*)
Romance, Op. 22 *Wieniawski*
Mazurka *Drdla*
- ORCHESTRA
Selection, 'La Reine de Saba' ('The Queen of Sheba') *Gounod*
- MARJORIE FARNHAM
The Heart of the Sunset..... *Horatio Nicholls*
Good Morning, Brother Sunshine.. *Liza Lehmann*
I know where I'm goin'..... *Hughes*
- FRED HOLLIDAY
Liebeslied (Love's Grief)..... *Kreisler*
Souvenir *Drdla*
Pavane *Couperin, arr. Kreisler*
- ORCHESTRA
Three Country Sketches *Hovgill*
(Manchester Programme continued on page 293.)



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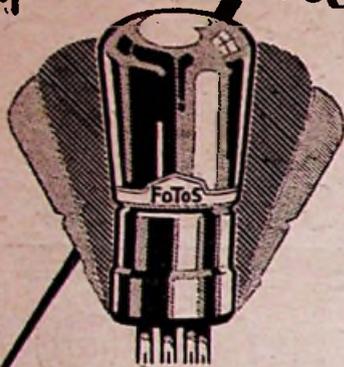
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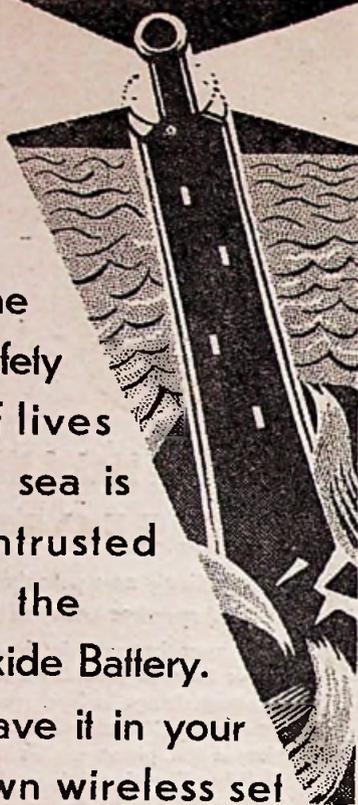


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ARKS S.L.A.1.

Saturday's Programmes continued (November 2)

(Manchester Programme continued from page 290.)

5.15 **The Children's Hour**
'THE BURGHERS OF CALAIS'—A Play by EDITH LYTTLETON

6.0 Mr. F. STACEY LINTOTT: An Eye-Witness Account of the Bolton Wanderers v. Sheffield Wednesday Association Football Match

6.15 S.B. from London

6.40 North Regional Sports Bulletin

6.45 S.B. from London

7.0 Mr. W. P. CROZIER: 'How the North Moves'
THE first of a monthly series of talks, in which Mr. Crozier will review what appear to him to be the most significant events and tendencies in the North during the preceding month.

7.15 The Royal Horticultural Society's Bulletin for Northern English Listeners

7.25 Musical Interlude

7.30 **VARIETY**

KITTY DARNELL (Old Musical Comedy Successes)
STAINLESS STEPHEN (The Punctuating Punchinello)
THE HARVEYS (GLADYS, LEO and a Piano)

8.30 S.B. from London

9.30 North Regional News

9.35 **A Light Orchestral Programme**

JOHN BRIDGE (Violin)

THE NORTHERN WIRELESS ORCHESTRA

Marche Militaire Granados
Overture, 'Lo Bon Vivant' Grunfeld

JOHN BRIDGE

Spanish Dance in E Minor de Falla
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10.35-12.0 S.B. from London

Other Stations,

5NO **NEWCASTLE.** 1,148 kc/s. (261.3 m.)

12.0-1.0:—S.B. from Manchester. 3.10:—London Programme relayed from Daventry. 5.15:—The Children's Hour. 8.0:—S.B. from Manchester. 6.0:—S.B. from Manchester. 6.15:—S.B. from London. 6.40:—S.B. from Manchester. 6.45:—S.B. from London. 7.0:—S.B. from Manchester. 7.25:—S.B. from London. 9.30:—North Regional News. S.B. from Manchester. 9.35-12.0:—S.B. from London.

5SC **GLASGOW.** 752 kc/s. (398.9 m.)

11.0-12.0:—A Recital of Gramophone Records. 3.30:—A Concert. The Octet: Hungarian Rhapsody No. 1 (Liszt). The Ossian Male Voice Quartet: Fill the Shining Goblet (Parry); Drink to me only (arr. Button); In Vocal Combat (Dudley Buck); Calm is the sea (Pfitel). Octet: Le Boutique Fantasque (Rossini-Respighi). The Ossian Male Voice Quartet: The Hardy Norseman (Pearson); O a' the Airts (Shore); When Evening's Twilight (Haton); Holy Night (Beethoven). Octet: Fantasia, 'Schubertiana' (arr. Finck). 4.45:—Organ Music by E. M. Buckley, relayed from the New Savoy Picture House. 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers.

6.0:—An Eye-Witness Account of the League International Association Football Match—Scotland v. England. 6.15:—S.B. from London. 6.40:—Scottish Sports Bulletin. 6.45:—S.B. from London. 7.0:—What is Wrong with Scotland? —IV, Dr. Robert Forgan, M.P. 7.15:—Musical Interlude. 7.30:—S.B. from London. 9.30:—Scottish News Bulletin. 9.35-12.0:—S.B. from London.

2BD **ABERDEEN.** 595 kc/s. (242.3 m.)

11.0-12.0:—A Recital of Gramophone Records. 3.30:—S.B. from Glasgow. 6.15:—S.B. from London. 6.40:—S.B. Glasgow. 6.45:—S.B. from London. 7.0:—S.B. from Glasgow. 7.30:—S.B. from London. 9.30:—S.B. from Glasgow. 9.35-12.0:—S.B. from London.

2BE **BELFAST.** 1,238 kc/s. (242.3 m.)

3.30:—Light Music. The Radio Quartet: Sulte, 'The Two Pigeons' (Messager); Three Dances ('Tom Jones') (German); Selection, 'Oh, Kay' (Gerahwin). 4.0:—R. M. Kent (Tenor): When I awake (Ellen Wright); Clorinda (Orlando Morgan); Shepherd's Gay (Sanderson); When first we met (Nichols); Charming Chloe (German). 4.12:—The Radio Quartet: Shrike in the Woods (Howard Carr); Sulte, 'Summer Days' (E. Coates); The Clifton Frook (Howard Carr). 4.33:—Albert Fitzgerald (Violin): Romanza Andaluza (Sarasate); Hejre, Kati (Hubay). 4.45:—Organ Music played by George Newell, relayed from the Classic Cinema. 5.15:—The Children's Hour. 6.0:—Gramophone Records. 6.15:—S.B. from London. 6.40:—Sports Bulletin. 6.45:—S.B. from London. 7.0:—Mr. E. Godfrey Brown: 'Next Week's Music'. 7.15:—The Royal Horticultural Society's Weekly Bulletin. 7.25:—Musical Interlude. 7.30:—'Sax Appeal.' George Hartley, Jean Barker, E. W. Sibbald Treacy's Dance Band. 8.30:—S.B. from London. 9.0:—The Second News. Weather Forecast; Second General News Bulletin and Sports Bulletin. 9.15:—S.B. from London. 9.30:—Regional News and Sports Bulletin. 9.35:—Melodies that Never Fade. 'The Sea.' The Radio Quartet: Life on the Ocean Waves. 9.40:—Herbert Thorpe (Tenor): Tom Bowling (Dibden); The Bay of Biscay (Davy); Nancy Lee (Stephen Adams). 9.50:—'Historic and Patriotic.' Quartet: The British Grenadiers. 9.54:—Chorus: Yankee Doodle; The Groves of Blarney (Milliken, 1799); Bonnie Dundee and I'll hang my harp on a willow tree (Trad.). 10.5:—Scottish and Irish. Quartet: The Campbells are coming. 10.8:—Nina Smith (Soprano): Ye Banks and Braes o' Bonnie Doon and Robin Adair (Trad.). 10.12:—Romance. Mark Hemingway (Cornet): Love's old sweet song (Just a song at Twilight) (Molloy). Herbert Thorpe: Sally in our Alley, Mary of Argye, and The Bloom is on the Rye (Trad.). 10.26:—'Home.' Chorus: Part Song, 'Sweet and Low' (Barbry). Nina Smith and Chorus: Home, sweet Home (Bishop). 10.35-12.0:—S.B. from London.

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Notes from Southern Stations.

THE ANCESTRAL HOME OF WILLIAM PENN.

'The Story of the Slannings'—The Effect of a Radio Play—Special Talks for Women—A Play for 'The Fifth.'

ON Tuesday, November 5, at 7 p.m., Mr. C. W. Bracken will give the third of his series of talks to West Country listeners on 'Old Plymouth, and Some Old Plymouthians.' This talk is entitled 'The Story of the Slannings.' The name 'Slanning' is familiar not only to those interested in the history of Plymouth, but even to the most casual reader of English history, as one of four of the most loyal supporters of that unfortunate monarch, Charles I.

ABOUT 200 years ago, when the turmoil of the so-called Reformation was at its apogee, a great exodus of conscientious objectors set forth to the New World to seek religious freedom. It was a cosmopolitan crowd. There were Huguenots from Rochelle, Waldenses from Piedmont, Catholics from French Flanders, Scots Presbyterians, English Independents, Anabaptists, Jews, and Quakers. One of the most notable of these early settlers in America was William Penn, Quaker and philanthropist, who left his ancestral home at Warminghurst in the Sussex Weald to found the great colony of Pennsylvania. Probably no other Englishman is held in greater veneration in the United States of America to-day than William Penn; and it is small wonder, therefore, that Warminghurst and the little Tudor homestead known as 'The Blue Idol,' where he obtained his inspiration for the development of a scheme for a colony in America, should be such a

popular place of pilgrimage for our American cousins. On Tuesday, November 12, at 7 p.m., Miss Florence E. L. Saunders, of Southsea, will describe in a talk from Bournemouth her impressions of this Tudor homestead in Sussex, and will tell how it came to acquire its curious name.

WHEN a club is started for the benefit of unemployed men, it is not usually possible to allocate much money for what many people call 'frills.' But, in the case of one club in South Wales, the superintendent realized the importance of making the place look bright and attractive and, as funds did not run to pictures, he used the artistic posters of the Empire Marketing Board and for flower vases he used jam jars and pickle jars with the addition of some bright enamel colours. A wireless set was lent to the club and on a particularly cheerless day, when employment seemed further off than ever, some of the young men listened to a talk on Canada. That night they heard the play *The Squirrel's Cage*. It made a profound impression upon them. A group of a dozen gathered together afterwards and one put into words the thought of all. 'That's us!' he said finally. They thought gloomily of their poverty-stricken homes and then someone remembered the talk on Canada. 'What about it?' he asked. Next day the whole dozen of them went to an Emigration Training Centre.

A NEW series of talks of great interest to women listeners will be given by Miss E. S. Simons, Chairman and V.C.O. for the Western Division of the Glamorgan Federation of Women's Institutes. Her subject is 'A Rural Industry for Welsh Women—Furcraft,' and the title of her first talk from Cardiff on November 7, is 'Home-Grown Fur Coats.' I have visited the Women's Institute tent at most of the Agricultural Shows in Glamorgan this year and I always found the crowd thickest about the stall where Miss Simons was demonstrating. She is one of those enthusiasts who make their subjects seem delightfully easy when they demonstrate and I fancy that many who watched her at the Royal Welsh and at the Gower Show will be glad of the opportunity of listening to the practical hints she will give, especially as the winter season will be soon upon us, and the subject of furs is one of great fascination for most women.

MEMBERS of the Plymouth Radio Circle will be delighted to hear that on 'The Fifth' there will be a play entitled *Little Wortleberry Keeps the Fifth* (C. E. Hodges.). On Thursday, November 7, there will be another new revue entitled *A Cornish Pasty*. This will include 'Tit-bits from Beyond the Tamar.' Saturday, November 9, being Mayor Choosing Day, our lot falls once more on 'Dick Whittington,' a new version of an old story (C. E. Hodges).

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| 'CAVALLERIA RUSTICANA' .. | Mascagni | 'PELLEAS AND MELISANDE' | Debussy | 'LA BASOCHÉ' | Messager |
| 'LA BOHEME' | Puccini | 'MADAM BUTTERFLY' | Puccini | 'SHAMUS O'BRIEN' | Stanford |
| 'FRANCESCA DA RIMINI' | Zandonai | 'PENELOPE' | Faure | 'THE BARTERED BRIDE' | Smetana |
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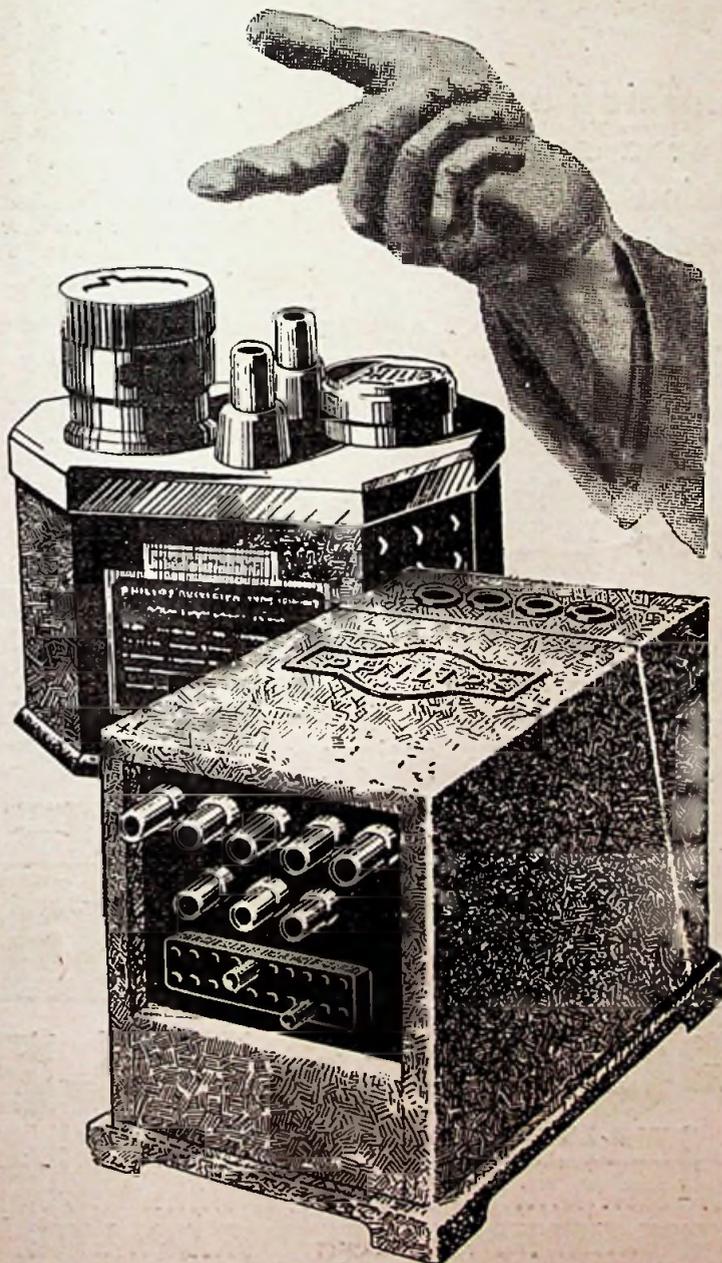
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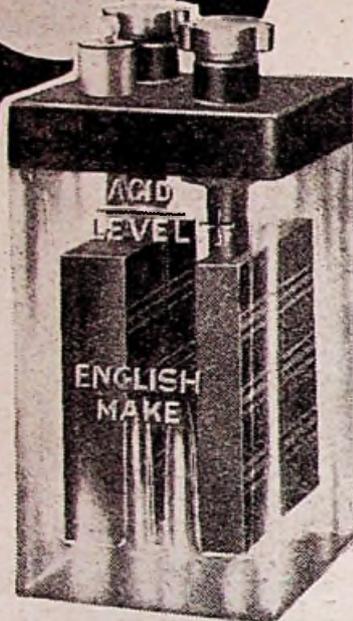
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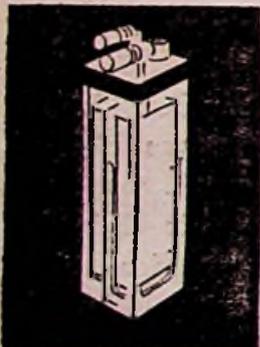
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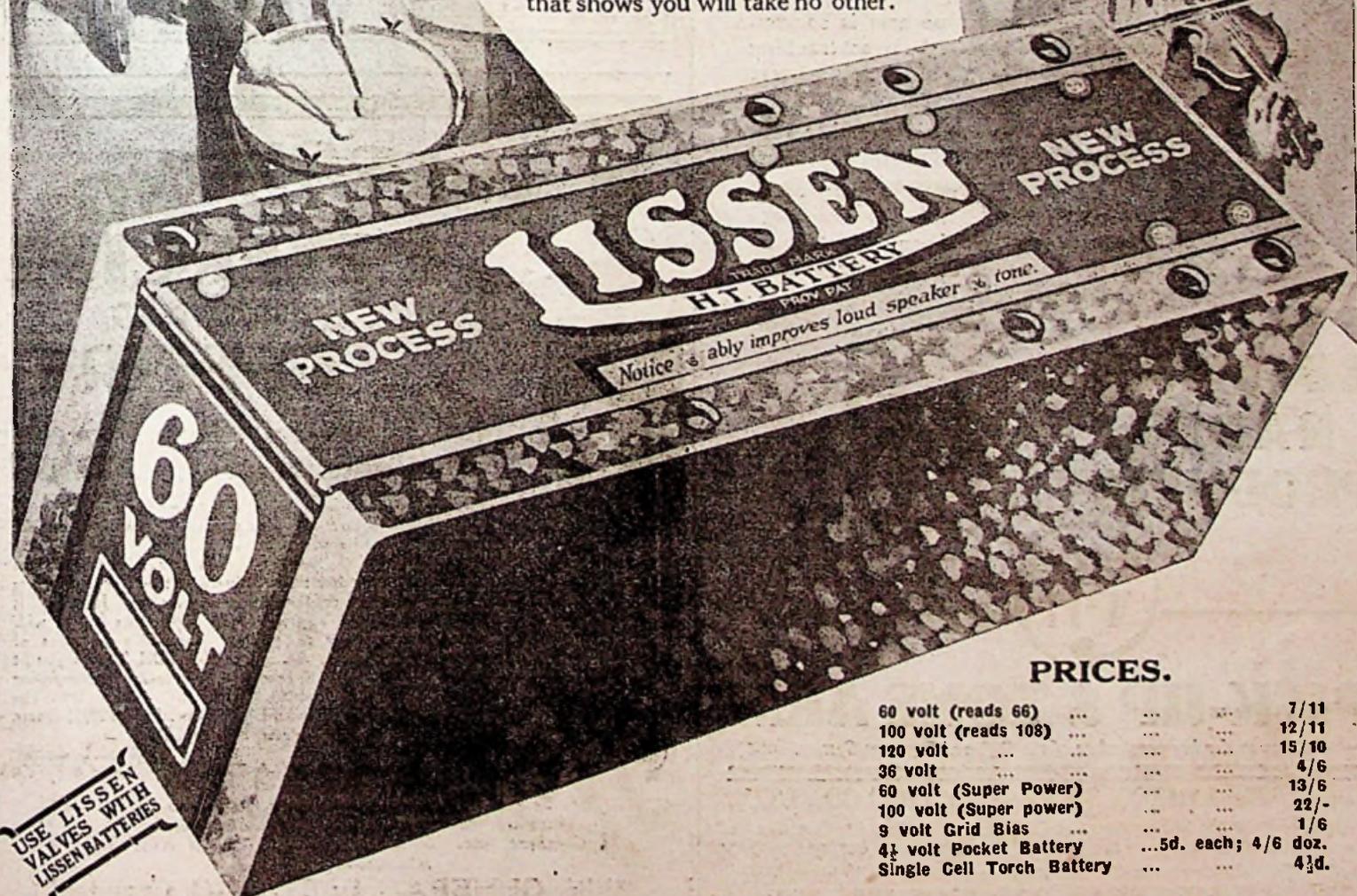
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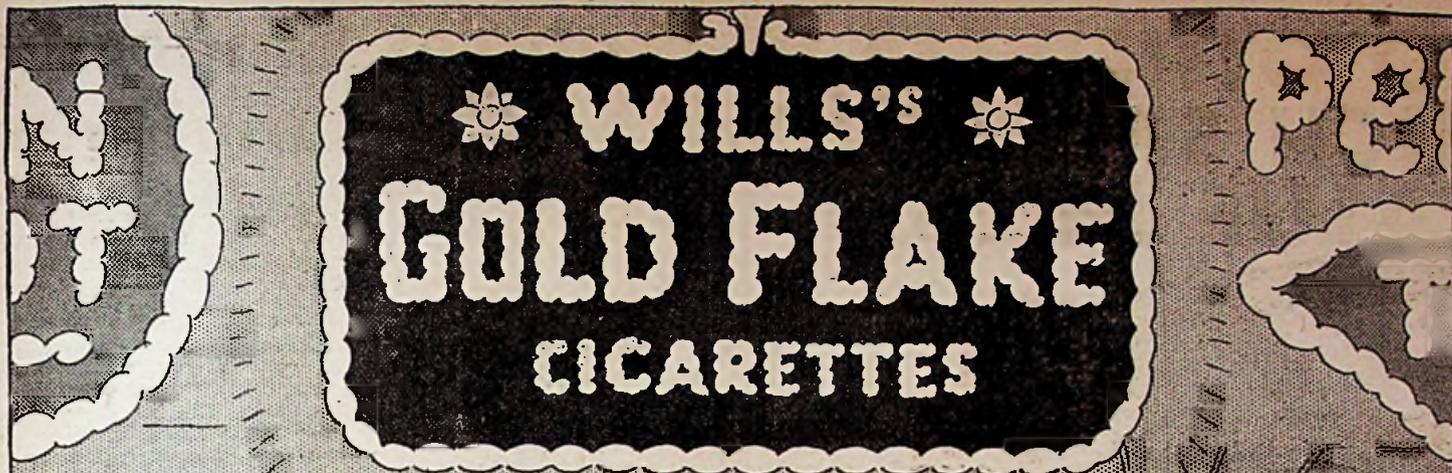


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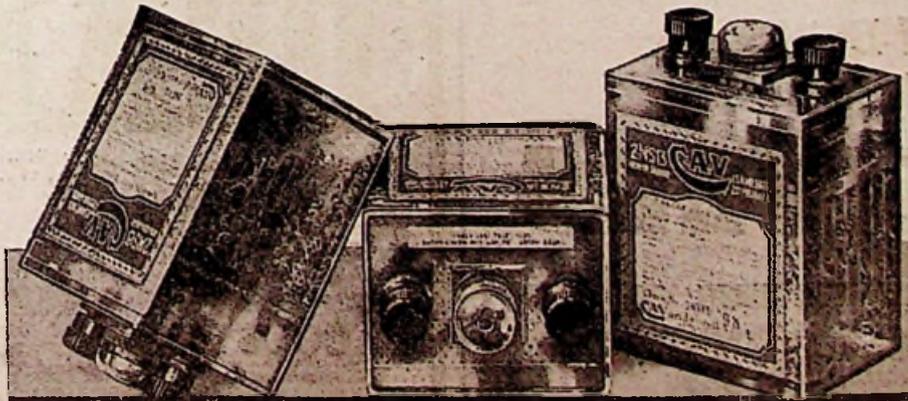
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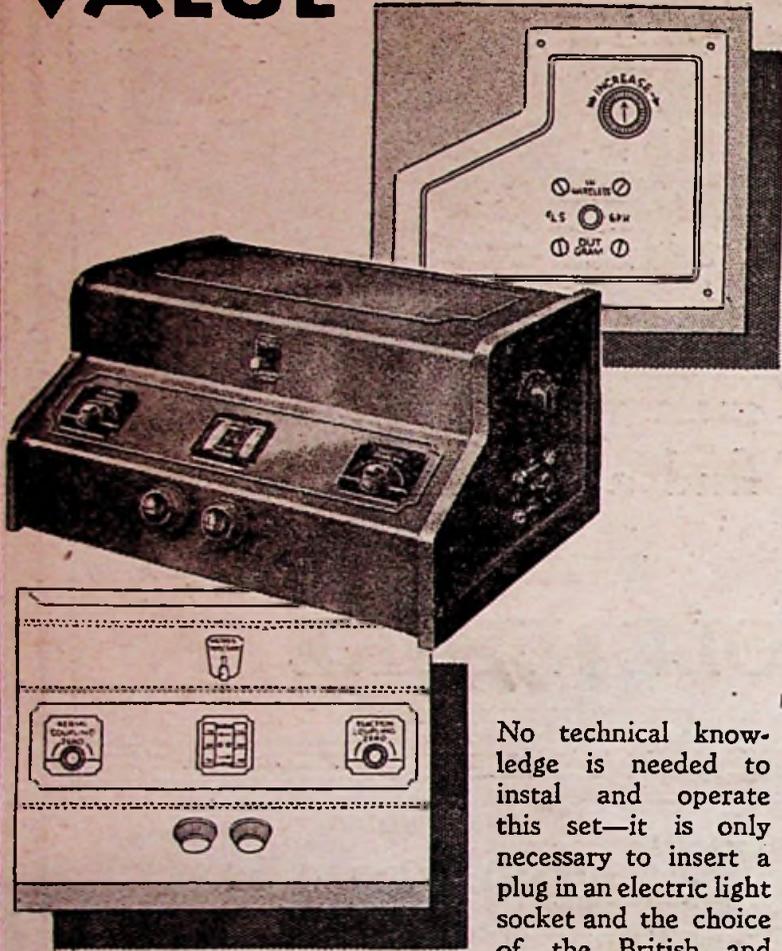
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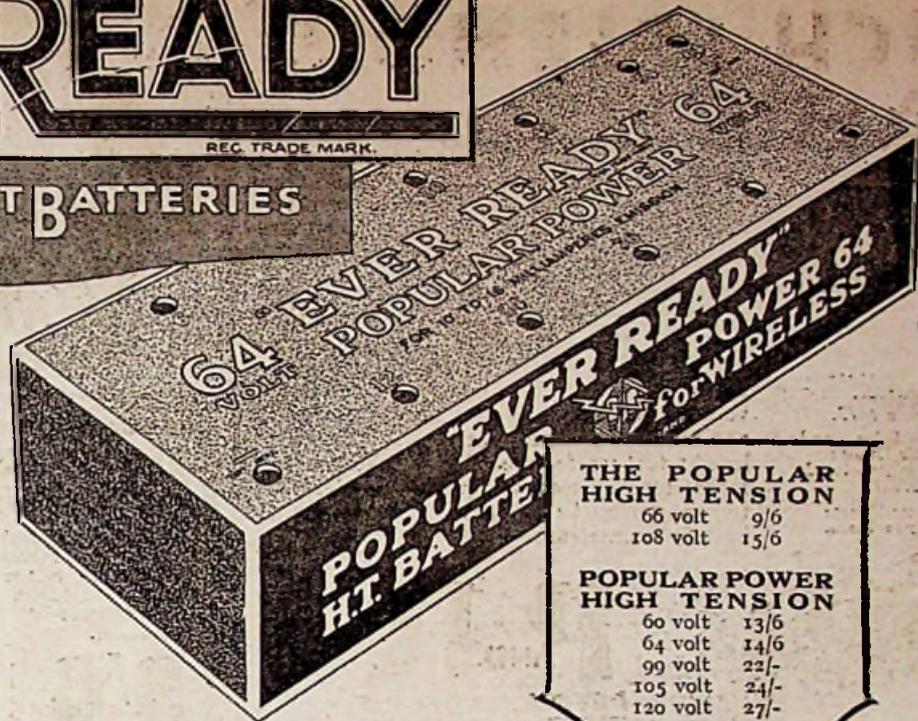
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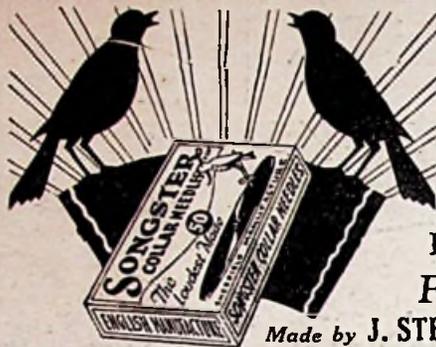
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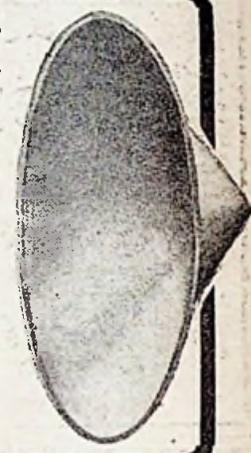
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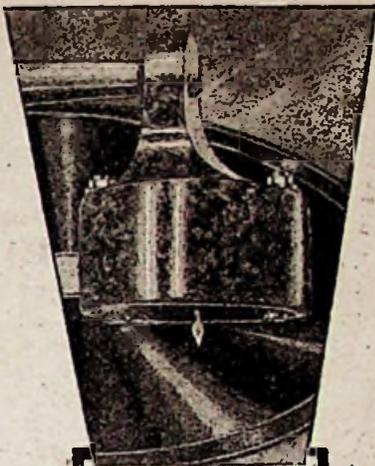
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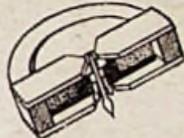
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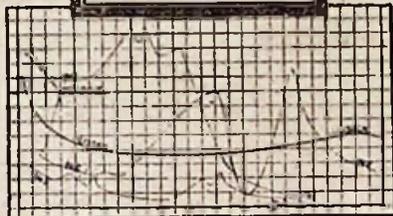


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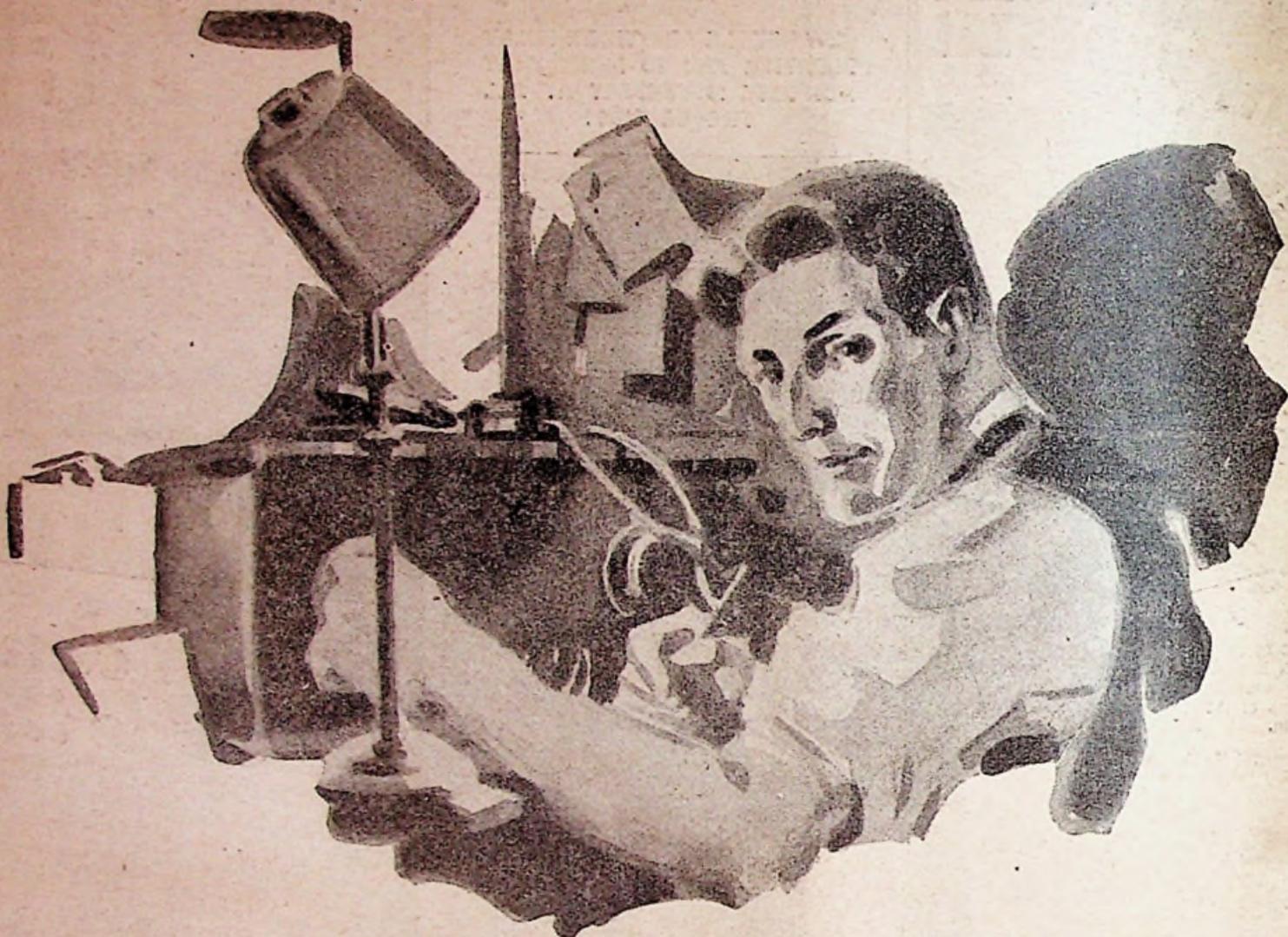
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