

THE BROADCAST PROGRAMMES FOR NOVEMBER 3rd—9th.

THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



NATION SHALL SPEAK PEACE UNTO NATION

Vol. 25. No. 318.

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

NOVEMBER 1, 1929

Every Friday. TWO PENCE.

Items for Every Listener in this Week's Programmes:

'CARNIVAL' REVIVED

London before the War—the old ways and the old tunes—hansom cabs—the pantomime—the ballet—studio parties in Chelsea—exile in Cornwall—*Carnival*, adapted from the novel by Compton Mackenzie, will be 'revived' on Monday and Wednesday.

POINTS OF VIEW—VII

The 'Points of View' have included challenging expressions of personal opinion by Shaw, Wells, Haldane, Lodge, and Inge, introduced by Lowes Dickinson. On Monday evening Mr. Dickinson, who originally introduced this symposium, 'sums up.'

FOR DANCE LOVERS

This week you can dance in the evenings to famous bands relayed from Covent Garden Opera House, the Tower Ballroom at Black-pool, Ciro's Club, the Café de Paris, the Kit-Cat and the Piccadilly Hotel—as well as to Jack Payne and the B.B.C. Dance Orchestra.

PEOPLE'S PALACE—I

The B.B.C.'s People's Palace Concerts, which proved so popular last Spring, are being continued as a series this Winter. The first concert is to be relayed to London, Daventry, etc., from the People's Palace, Mile End Road, E., at 8 o'clock on Thursday evening.

RAMSAY MACDONALD

One of the most important public speeches of the year is that made by the Prime Minister at the Lord Mayor's Banquet. This year's speech, by the Rt. Hon. J. Ramsay MacDonald, is to be relayed from the Guildhall at 9 o'clock on Saturday evening next.

RUSSIA-IN-LONDON

Those who visit the big European capitals may be familiar with the Russian cabarets established by exiles of the old *régime*. Less-travelled listeners will be able to eavesdrop at one of these exciting entertainments during the relay from 'Kasbek' on Thursday next.

SIR LANDON RONALD

On Friday Sir Landon Ronald conducts the third of the B.B.C.'s Winter Symphony Concerts, which includes Bach's 'Double Concerto' for Two Violins and Strings, with Adila Fachiri and Jelly d'Aranyi as soloists, and also Elgar's *Second Symphony* in E Flat.

A DIRT TRACK RACE

One of the phenomena of modern amusement is the Dirt Track Race with its roaring machines and slithering 'spills.' On Thursday evening we are to be taken over to Wembley Speedway for a graphic commentary on the 'star' race, Wembley v. All England.

N.B.—R. C. SHERRIFF'S FAMOUS WAR PLAY, 'JOURNEY'S END' IS TO BE BROADCAST ON THE EVENING OF NOVEMBER 11.

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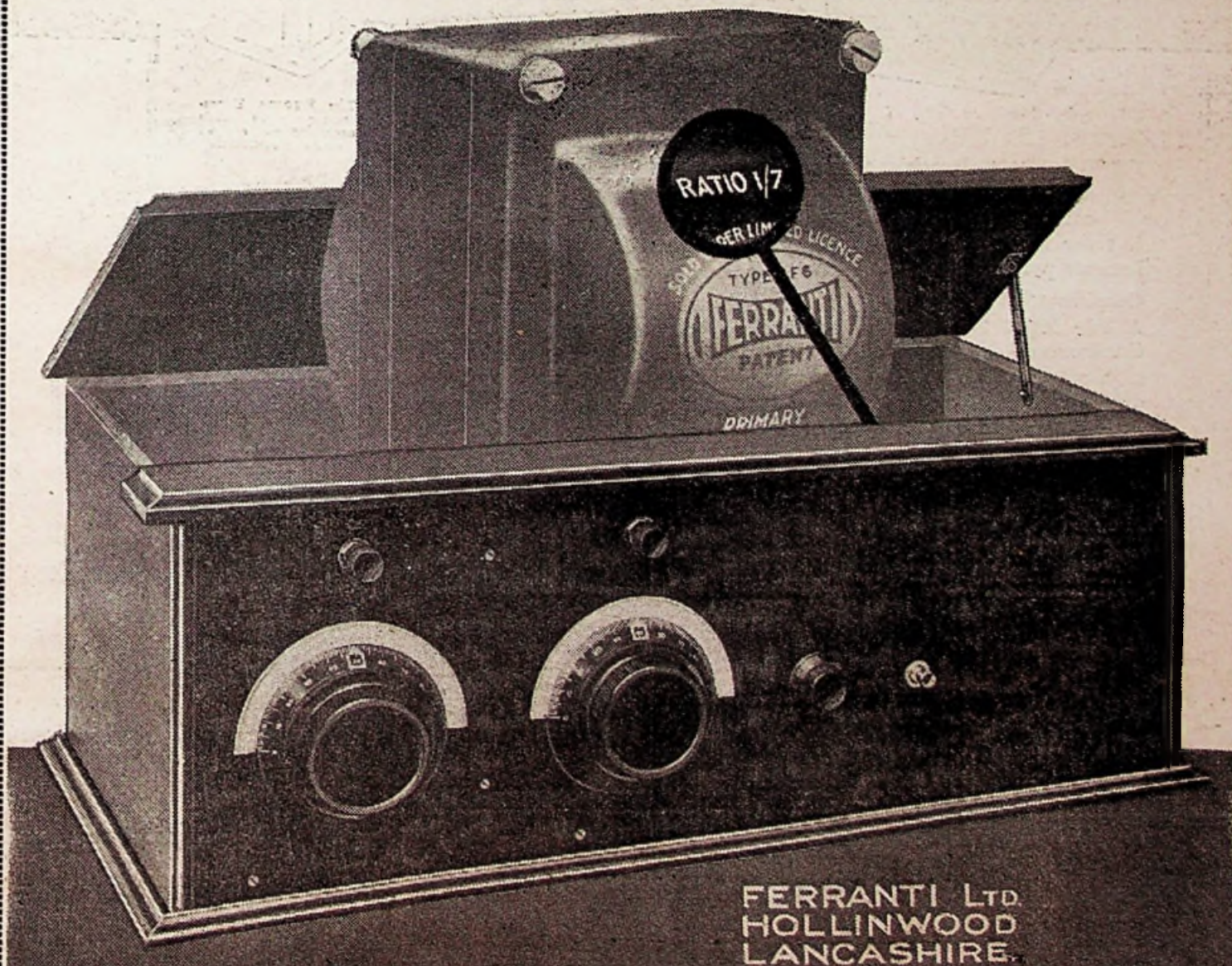
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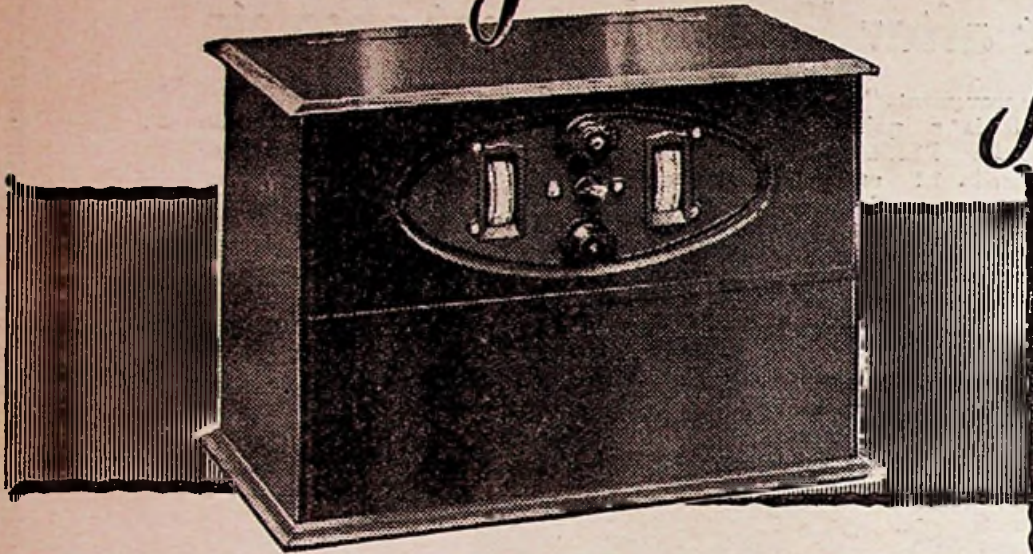
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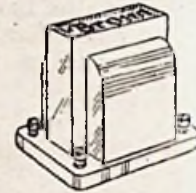
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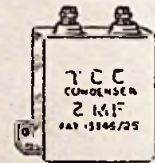
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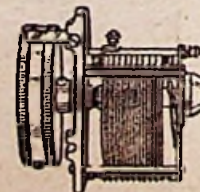
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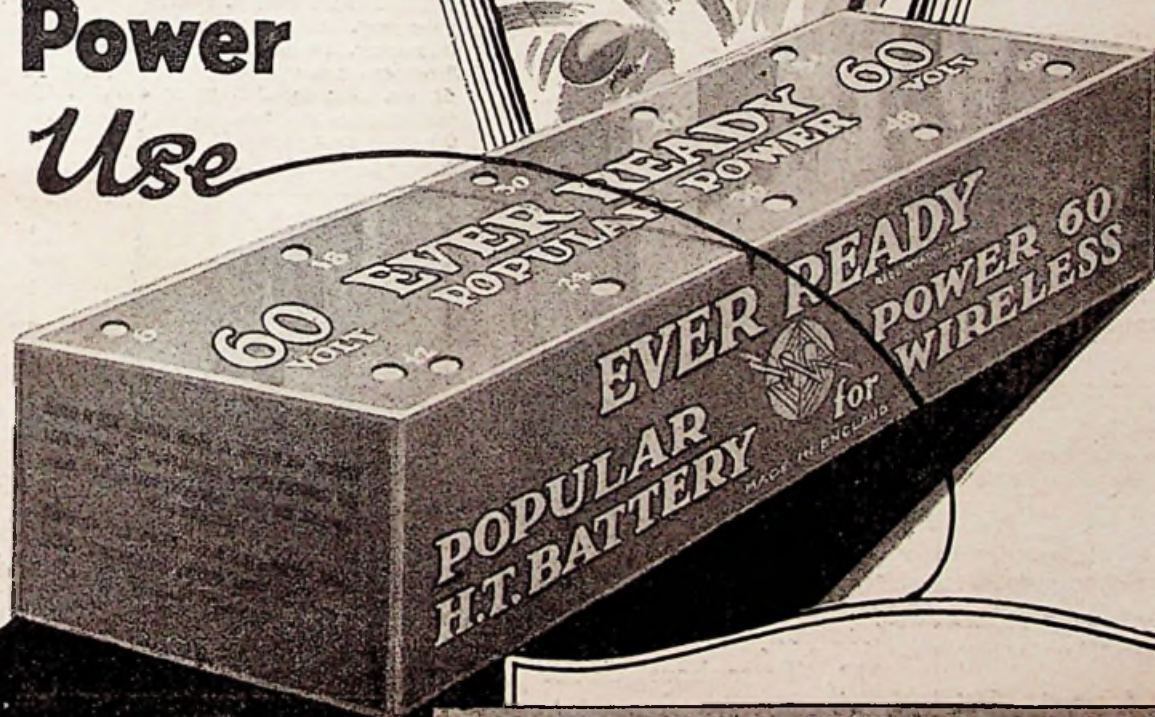
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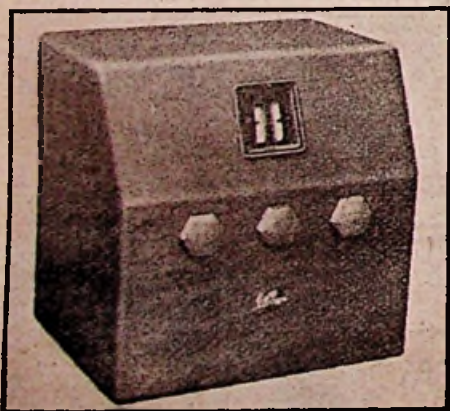
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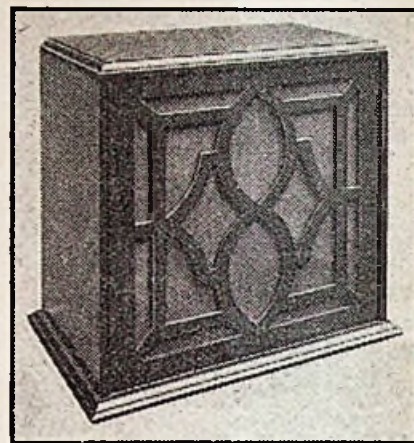
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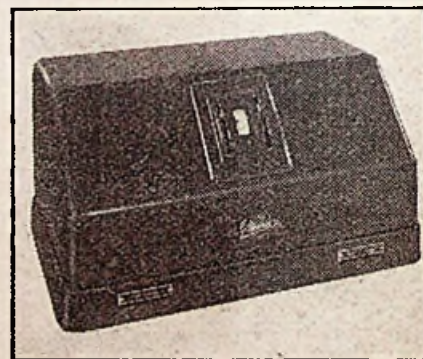
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THE TRUTH ABOUT THE DANCE-TITLES.

On March 1, 1929, the B.B.C. ceased to announce the titles of tunes played by 'outside' Dance Bands.

On Friday, November 1, this practice will be resumed. Here is the story behind these decisions.

THE suspension last March of the announcing of 'outside' dance music was the cause of some disappointment and criticism. The change of method arose out of a system which for a long time had troubled the B.B.C.—a system commonly known as 'plugging.' A famous dictionary describes 'plug' as 'a natural or morbid concretion.' This phenomenon was threatening the vitality of B.B.C. dance-music programmes.

Subsidized song plugging, as formerly practised, was a system in which those commercially interested in dance music succeeded in having the numbers they were anxious to 'boost' broadcast repeatedly by direct arrangement with orchestra leaders about to select the items of their programmes for broadcasting.

The commercial theory was that when the names of these tunes were announced, the public noted those they liked best (or heard most often) and selected their purchases of gramophone records and sheet music accordingly.

The origin of 'plugging' is lost in the antiquity of pre-wireless days; it may be that in the interludes of gladiatorial contests, balatrones, at the risk of immediate and painful death, were given to warbling such ditties as 'All by Yourself in the Forum,' 'Just a Night of Love in the Appian Way,' or 'Wanna Go Home to dear old Rome, Baby,' and if surviving the enterprise, disposing of the ditties for a handful of denarii to the victims; and perhaps down went the names on Agrippina's shopping list, as in fact they do to-day. One traces references to the system in the pages of Petronius Arbiter and even Cicero. At the Ludi, Roman aediles used to vie with each other in subsidizing entertainers to 'boost' them, and thus achieve promotion.

As a direct result of subsidized 'plugging,' not only was the B.B.C. placed in a position of tolerating a practice of which it strongly disapproved, but the listener was inflicted with a wearisome repetition of tunes played not solely on their merit. As necessary corollaries, the broadcasting repertoire was reduced, and many of the most popular 'hits' or possible 'hits,' if published by non-paying or less wealthy firms, were excluded partially or completely from the programmes. The behaviour of certain individuals associated with this practice led to the withdrawal of the microphone from hotels, etc., where some of the best bands in the country were playing. These bands were, thereby, lost to the listener.

Various developments of the system had been much in evidence. Vocalists employed by publishers had been supplied free of charge to dance bands for the sole purpose of singing and announcing a particular publisher's wares into the microphone in different places on the same day. Chorus-singing had been increased until it became almost unendurable, and references to the coming popularity of a song, or that it had been played by request used frequently to be made. The decline was not due to the playing (the dance bands were excellent), but to the nature of the programmes.

Now as to the position of some of these out-

side bands. The leaders were employed by the establishment with whom the B.B.C. had entered into broadcasting relations. It was an admitted fact that the bands were in general extremely well paid. It was not a case of necessity, therefore, but as some of them put it, of 'plain business.' 'The money is there,' they said in effect, 'why not take it?' Indeed the money was pressed upon them by agents of some of the publishers concerned. It is absurd to suppose that if the B.B.C. were to have paid leaders a fee to broadcast, their attitude would have shown any material change. Actually, there is definite evidence to the contrary. Moreover, those listeners who were loudest in their complaints of 'Why don't the B.B.C. pay?' would have been the first to cry out if they thought the B.B.C. spent their money without getting good value for it (and in America the broadcasting concerns would be receiving high pay from hotel bands to allow them to broadcast!). Were it not for the general desire of listeners to hear and compare the styles of different representative first-class bands, with the attendant atmosphere, it would have solved the problem if there were provided a second B.B.C. dance band in the studios, thus doing away with all such outside transmissions and giving the B.B.C. complete control over the programmes. It was obviously impracticable, indeed impossible, to 'dictate' their programmes to outside dance band leaders.

THE effect of the system became obvious as far back as early 1927. Representations were made to some of the leaders and promises received from them that the practice would cease. It was impossible to obtain proof of 'money passing,' because even such publishers as disapproved but had been forced into the system were disinclined to produce evidence, for the reason that this might lead to their victimization by the bands. It became increasingly evident that payments would have to be stopped at the source, *i.e.*, the publishers. That summer (1927), the suggestion was made by the B.B.C. to a publisher that he should combine with the others against the practice. In the meantime, action was taken against itinerant vocalists supplied by publishing houses, who had been 'touring the microphone.' The matter was brought to the attention of the proprietors of places from which broadcasting took place. While deploring the system these proprietors found themselves unable to abolish or even to modify it.

Early in 1928 studio dance music was re-organized and developed. Mr. Jack Payne was appointed to lead the new B.B.C. Dance Orchestra, the work of which has achieved great popularity and is free of any suspicion of the taint of 'plugging.'

Upon B.B.C. initiative, a meeting was arranged in March, 1928, at which most of the 'popular-music' publishers were present, to consider what action could be taken to put a stop to the abuse, both parties guaranteeing to co-operate to the limit of their power. All the publishers bound themselves, through their Association, to cease making any payments,

direct or indirect, from that time onwards. As a result of a resolution to this effect, the publishers formed a Vigilance Committee, whose duty it was to watch the position, obtain evidence of infractions of the agreement, if they occurred, and to report to the B.B.C. Broadcasting facilities were to be withdrawn from orchestra leaders proved to be receiving subsidies, and the publications of any firm found to be breaking the agreement were to be banned from transmission by wireless for some months.

The situation improved somewhat, but this was only temporary. The arrangement was given every chance. But on January 9, 1929, a letter was received from the committee of the Associated Publishers of Popular Music, saying that the agreement must be considered at an end.

The public interest demanded decisive action, and this was taken after several abortive meetings at the beginning of February. The result was the drastic remedy devised to cure a growing menace. A meeting of dance band employers was called, their agreement in detail obtained, due notice given, and the scheme put into operation throughout the country, commencing on March 1.

The basis of the scheme was this. By announcing what is going to be, or has just been played, listeners are prompted, as already remarked, to note the numbers that appeal to them, and select their future purchases of gramophone records and sheet music accordingly. This would not matter so much if the programmes were played only on merit. After March 1, publishers were deprived of the opportunity of 'plugging' their material, and dance band leaders were encouraged to put up as good a programme as possible to enhance their own prestige and the popularity of their bands.

It is only fair to state that, in general, the music publishers themselves strongly objected to the 'subsidy' system. It was in the legitimate course of healthy trade that the utmost push is directed to getting 'numbers' before the public, but the majority of publishers deplored the methods by which this object was being obtained, and many stood out of the system for a long time, to their own cost, before they felt forced to adopt the methods of competitors.

Nevertheless, the publishers concerned, though divided into willing and unwilling payers, were, perhaps, all alarmed at the solution. But they did not put forward a practical alternative which the B.B.C. might entertain.

Since March 1, therefore, the titles of dance music numbers in programmes played from outside studios have not been announced. But it was recognized throughout that this measure would be temporary in view of the undoubted desire on the part of the public to be given the titles as soon as the position could be regularized. Accordingly, negotiations have continued with leading publishers. *The B.B.C. has now decided to lift the ban on titles as from today, Friday, November 1, and it is believed that the future will not see the programmes prejudiced by the wearisome repetition from which they at one time suffered.*

G. A. C.

'The Broadcasters'' Notes on Coming Events.

BOTH SIDES OF THE MICROPHONE



Armistice Day.

THE principal feature of next week's programmes will be the celebration of Armistice Day. This will begin, as last year, with the relaying of the Cenotaph Service from Whitehall. This service begins at 10.30 a.m. with music by massed bands; it includes the striking of eleven o'clock by Big Ben and the Two Minutes' Silence. Then, in the evening, the country will hear a broadcast of *Journey's End*, by R. S. Sherriff, in the adaptation and casting of which the author is collaborating closely with the producer, Mr. Howard Rose. *Journey's End*, though it revives the memories of the war, is not in the least a 'harrowing' play. Hundreds of thousands have already witnessed the theatre presentation without any public outcry being raised against 'the revival of painful memories.' There must, however, be still some listeners to whom the mere mention of the facts of the war is upsetting. May we beg those listeners not to switch on, rather than to begin to listen and, later, blame the B.B.C. for lack of consideration of their feelings? *Journey's End* is the finest play as yet inspired by the war. The lesson which it teaches, without striving to make propaganda, is directed against the dull futility of fighting; it deserves to be heard as widely as possible. *Journey's End* will be the final item in the programme for November 11.

Earl Jellicoe and Sir Fabian Ware.

TWO talks directly connected with the celebration of the Armistice are to be broadcast—on Saturday evening, November 9, Earl Jellicoe is to speak about Poppy Day, while on the following afternoon Sir Fabian Ware talks on the War Graves. With Earl Jellicoe will speak one of the V.C.'s who, on the same evening, will be gathered in London at a dinner given by H.R.H. the Prince of Wales. Poppy Day, November 11, the greatest charitable appeal of the year, needs no recommendation here; we know that listeners will again pay generously for the scarlet flowers of remembrance. Sir Fabian Ware, of the War Graves Commission, has given a talk before Armistice Day for the past three years. He is constantly visiting British War cemeteries in all parts of the world (he has, in point of fact, just returned from a journey to Palestine and other parts of the East), and what he has to say about these memorials will be awaited by many.

Karel Capek—and Other Matters.

BROADCASTING has made another convert, in the person of Karel Capek, the Czechoslovakian author and dramatist. 'The radio receiver,' he says, 'is a magic casket in which a spirit hides.' He sees radio as keeping its listeners to the country life, rousing interest in literature



'We are the spirits in the casket.'

and music, binding nations together. We blushing confess that we ourselves saw all this some time ago, and mentioned it to one or two friends. But what a convert is Mr. Capek—he who until lately opposed with bitter satire everything which tended towards the mechanization of life! He had scrutinized radio and passed it as warranted free from any injurious influences. Let those who will continue to rant against 'canned music,' we are unafraid; we have Karel Capek on our side. He has declared that we at Savoy Hill are not Robots; we are the spirits in the casket.

A Model Orchestral Programme.

THE Fourth B.B.C. Symphony Concert (Wednesday, November 13) is as fine an example of the highest common multiple of popular taste in music as could be contrived. It begins with a *Concerto Grosso* by Handel and Mozart's *Symphony No. 34 in C major*; next, Cesar Franck's *Symphonic Variations* for pianoforte and orchestra—with Myra Hess as soloist (and who has made these rich variations more their own?); and lastly, perhaps the most mature and least melodramatic of all Strauss' orchestral tone-poems, *Ein Heldenleben*. (When *Ein Heldenleben*, by the way, was first produced, in 1898, the battle scene was certainly the loudest piece of music ever written; what would those same scandalized hearers have made of, let us say, Respighi's *Fêtes de Rome*—which, for sheer clash and bang, is probably without rival to-day?) Here is a programme which, if it has not the merit of adventure, has the merit of pure musical appeal in *excelsis*. Sir Thomas Beecham is the conductor.

Medley of Music.

A HARPSICHORD recital by Violet Gordon Woodhouse is announced for Sunday afternoon, November 10 (5GB). Mrs. Woodhouse's programme includes pieces by Purcell, Bach, Haydn, Handel, and Scarlatti. From London, on the same afternoon, comes a pianoforte recital by Pouishnoff, who, besides playing music by Godowsky, Glazounov, Medtner, and Scriabin, will also play two compositions of his own. Another London recital in the same week is that given by the Entente String Quartet, with Marcia Van Dresser as soloist, on Tuesday evening, November 12. Schumann's *Quartet in A Minor* and a Haydn *Quartet in G Minor* are the two main items. On Friday of the same week (also from London) Sylvia Nelis and Frederick Ranalow will give a recital of songs from the *Beggar's Opera*. At this concert the Wireless Orchestra will be conducted by Frederick Austin, who arranged the music and was the conductor of those memorable Hammersmith performances.

True Story.

A WELL-KNOWN broadcaster writes: 'I was talking to a man the other evening, and in the course of conversation asked him what he thought of a recent broadcast of Delius. He said, "I didn't hear it because we haven't a wireless set." I said, "Why ever not?" and he answered in perfectly good faith, "Because our little boy isn't old enough."

Moments in Broadcasting—III.

THROUGH the great floor-to-ceiling windows of the transmitter hall at Brookman's Park the masts can be seen, waiting to send out their first programme after the 'take-over' from Selfridges. At one of the two control tables (for there are two transmitters at Brookman's) sits an engineer, ready for the moment. He faces the transmitter itself—a shining steel cabinet so usual-looking that it is hard for the layman to realize the power that lies shut within. Upon him falls the sunlight of an October afternoon, slanting through the windows of this simple temple of machinery, mocking the detached and fearful efficiency. There is a roar of engines from the generators behind; and on the formidable main switchboard, pricked out with its coloured lamps, dials indicate electric power that would supply a whole town with light. Over everything there is a sense of expectancy. The eye roves round the hall and notes the predominance of the simple straight line, the abrupt angles, and the choice of unemotional steel-grey and white. Here is a building that seems the very symbol of the scientific mind. Then suddenly there sounds the familiar boom of Big Ben, chiming the half-hour. It is 3.30 p.m. on October 21: the tall masts outside are radiating London's programme: another great stride has been taken in the progress of broadcasting.

The Six Dots.

WHAT is your favourite item in the evening's programme? Sir Frank Dyson, the Astronomer-Royal, says that the 'six dots' (the last of which indicates that it is the hour at Greenwich) appeal to him most strongly. 'I look forward to those six dots every evening,' he said



'What is your favourite item?'

when we went to interview him. We were so delighted to hear this that we quite forgot to ask him what was his favourite flower.

Back-answers from the Staff.

FOR three hundred and sixty four days of the year, those who arrange the programmes and see to the transmission of them lurk in comparative obscurity at Savoy Hill, where, with exemplary meekness, they receive the blows aimed at them in the Press and by private correspondents. These poor helots never get a chance to reply to the listeners, who outnumber them by tens of thousands to one. However, their chance is to be given them on Thursday, November 14, the seventh anniversary of the inauguration of the B.B.C., when the Savoy Hill staff will, as usual, 'put over' a Birthday Programme. This year's Birthday Programme, which consists of an inconsequential revue entitled *We are Seven!* will, we hear, include a reply by the B.B.C. staff to their critics. The 'book' and music of *We are Seven!* has been written and composed by members of the staff; those taking part will include programme workers, an engineer, an announcer, several secretaries—and even a sub-editor from *The Radio Times*. Author, composers, and actors will remain anonymous. Perhaps they are afraid of being torn to pieces by infuriated licencees.

A New Kind of Concert Programme?

AN interesting avenue for speculation is opened in a letter which we recently received from a Birmingham listener. 'For something less than two hundred years,' writes our correspondent, 'musicians have been devising programmes for concerts. The constitution of these programmes was not particularly important so long as there were only a few to be arranged each week and the repertory of music was a large one. But today, with broadcasting from many stations, there are perhaps a hundred concerts to be arranged weekly, and to much music is heard by the average man that the constitution of programmes has become an increasingly important matter. For two centuries we have listened to much the same sort of programmes of miscellaneous works—or, on special occasions, the works of one composer. Surely the time has come for particular attention to be devoted to the design of programmes, so many of which seem monotonously similar. Though I should be the last to applaud the "pepping up" of music on the lines of American journalism and radio, I venture to suggest that a more specialized character might be given to concerts in order that the interest of the plain man may be gripped by them and they may not become just part of "a lot of broadcast music" which, since we are most of us humanly lazy, tends to go in as one ear and out at t'other. There must be another kind of programme, though I confess I don't know what it is. It might, perhaps, represent trends of musical development or the musical atmosphere of a period. It might even include a certain amount of informal talk (though I feel sure our more austere musical brethren will nib at the notion of "dressing up.")'



With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



From St. Anne's in Soho.

BRAHMS' *German Requiem* will be broadcast (5GB) from St. Anne's Church, Soho, on Saturday afternoon, November 16. It is thought that this work, in its original form of six numbers, was written as a monument for the Austro-Prussian War: the additional seventh movement was added a year later at the inspiration of a more personal grief. The whole composition was written at the peak of Brahms' maturity. Contemporary critics, however, seem to have spent their energies straining at a theological gnat and missing the incomparable beauty of the music; it was not, they declared at the first performance, a Requiem at all, but a sacred cantata; nor was there anything particularly German in the sentiment of the words. A year later, however, in 1868, the work was performed on Good Friday at the Great Church of Bremen, and to that performance musicians from Austria and Germany and Switzerland and England came, proclaiming it the lovely thing it is. Since then it has continually grown in favour until now it is acknowledged, despite its unevenness, to be among the finest sacred music of modern times.

This Week's Play.

FROM correspondence received after the last production of *Carnival* it appears that certain listeners, most of whom switched on shortly after the beginning of the play, failed to grasp the manner in which the prologue and incidental narrative fitted into the story. The prologue shows Sylvia Scarlett and Michael Fane, two lost souls cast up by the war in a Balkan town which, as they talk, is being entered by the enemy. Fane tells the tale of Jenny to his companion. Each time the narrative reverts to him we hear, behind his voice, the tramp of the Bulgarian Army entering Nish. This device emphasizes the remoteness of the 'story within the story,' for nothing could be further from the ruin of Nish than the ballet music of the Orient Palace of Varieties.

Verbatim Report.

OUR spies report that a special general meeting was held last week of the 'Letters to the Press' Section of the Grouse Club. In the chair was Major Porterhouse ('Paterfamilias') and those present included Mrs. Wobble ('Dance Music Lover'), Mr. Rabbidge ('Crystal-user'), Miss Fingle ('The Woman-in-the-Street'), the Hon. J. R. Kemp-Ponderbury ('Licence-holder'), and Miss Marjorie Slope ('One of Five School-girls'). 'Our purpose,' said the chairman, 'in bringing together all those who contribute letters to the correspondence columns of our noble Press is to investigate how our efforts to bring the growing dissatisfaction of the Great Public to the notice of the B.B.C. can be extended.' Miss Slope made an eloquent plea for more talks by male film stars.



'Major Porterhouse in the chair.'

She was planning, she announced, a perfectly ripping attack on the B.B.C. in the school mag. Mr. Rabbidge deplored the small percentage of cornet solos, which he estimated as forming less than .009 per cent. of the current programmes. Mr. Kemp-Ponderbury (who is, of course, the youngest son of Lord Fidget) said that he had heard of a man in South Uist who did not care for educational talks and what a scandal it was. 'John Peel' was sung, the health of the club was drunk, and the slogan 'Stop listening' unanimously adopted; after which everyone wandered vaguely home.

Berlioz and 'Welcome' Cellini.

NO conductor of today has done more to re-instate the music of Berlioz than Sir Hamilton Harty. As conductor of the Hallé Society's Concerts he rarely lets a season go by without performing some outstanding work of this fine master of colour-in-sound. Last year it was the seldom-heard *Trojans at Carthage*; this year's programmes are to be made memorable with a concert version of *The Damnation of Faust*. In addition, this year there are to be performances of shorter works, including the overture *Benvenuto Cellini* on the evening of November 14 (5GB). The sumptuous figure of Benvenuto Cellini (which, by the way, means 'Welcome' Cellini) was bound to attract Berlioz: the prodigal character of this Florentine artist, whose works in bronze and other metals are among the most exquisite ever contrived by the hand of man, must have appealed strongly to so inventive and sumptuous a composer. The other items in this particular Hallé programme are the favourite *Symphony in D* by César Franck, a Suite from Stravinsky's *Petrouchka*, and Dvorak's *From the New World Symphony*.

New Gramophone Records.

A NEW record of Handel's *Largo* sung by Emmy Bettendorf (Parlo. E10902) was included in Mr. Christopher Stone's programme of new gramophone records broadcast during the luncheon hour on Friday, October 25; a Strauss waltz, *Artist's Life*, played by the Vienna Philharmonic Orchestra (H.M.V. C1697) and his *Fledermaus Overture* (Zono. A366); Bach's *Suite No. 2 in B Minor*, by the Chicago Symphony Orchestra (H.M.V. D1673-4); and the *Keltic Suite* of Foulds (Electron 0299). Yehudi Menuhin was heard in a violin solo (H.M.V. DB1284) and W. F. Watt sang *The Gentle Maiden* (Col. 5575). The rest of the programme was devoted principally to songs and dances from *Whoopee, Follow Through, Hollywood Revue, Say it with Song, and The Pagan*, but it included the *Light Cavalry Overture* of Suppé played as an accordion trio by the Devey Brothers (Regal G9397), surely rather a novelty.

Library List.

THE new novels reviewed by Miss V. Sackville-West in her talk of October 17 were: 'The Near and the Far,' by L. H. Myers (Jonathan Cape); 'The Heaven and Earth of Dona Elena,' by Grace Zaring Stone (Cobden-Sanderson); 'Chariot Wheels,' by Sylvia Thompson (Heinemann); 'The Young Man,' by Stephen Potter (Jonathan Cape); 'The Necessary Man,' by Agnes Logan (Nisbet); 'Randall's Round,' by Eleanor Scott (Benn).

We have received the following contribution from A. J. Alan:—

TO-DAY'S FABLE.

There was once a letter attacking the B.B.C. which *The Daily Mail* refused to print.

Canon Woodward's Broadcast Stories.

NO branch of the art of story-telling is more difficult than that of telling stories for children. Many of us remember the priggish volumes in 'tooled boards' which were looked upon as 'improved reading' for Victorian toddlers. Our own time has produced children's classics from the pens of A. A. Milne, Kenneth Graham, Beatrix Patten, and Hugh Lofting. A delightful, though less secular addition to the shelf is Canon C. S. Woodward's newly published 'Dreams and Fables' (Longmans, 3s. 6d.), a collection of the stories which their author has already told to the congregation at his famous broadcast children's services at St. John's Church, Westminster. A delicate touch is required for the telling of such parables; Canon Woodward has succeeded entirely.

Covering Arm Chairs.

ON Saturday, November 16, Mr. Arthur J. Bendy's second talk on 'Odd jobs about the House' will consist of a few hints on loose cover cutting. A useful talk, is it not, for nothing looks ruder than an armchair improperly covered. There is a proper way of doing everything, as a



'An armchair improperly covered.'

governess of ours was for ever remarking. When covering a chair it is less than useless to drape your pieces of chintz over the thing and cut madly round its outline with a pair of scissors. This is the Korean method of preparing a marquee, and just does not work with armchairs. Mr. Bendy will tell us the proper way to tackle the job.

The Cabaret Kittens.

THE next revue down for production is *Up to Scratch (Third Edition)*, which Ronald Frankau and his 'Cabaret Kittens' present at 10.20 p.m. on Wednesday, November 13. The Cabaret Kittens include Kathleen Ingram, Ernest Bertram, Renée Roberts, Cynthia Reece, Maitland Moss, Conrad Leonard, Gwen Alban, and Ronald Frankau himself, who has quite a separate reputation as a broadcast entertainer. They will be sure of a specially warm welcome from those who saw them at Shanklin this summer.

Your Musical Dictionary.

OUR notes and articles, although written with a special eye to those listeners whose musical experience is not as yet considerable, inevitably make mention of musical terms, etc., which are strange to some of our readers. 'A Miniature Musical Dictionary' which is to appear in full in our issue of November 22, should therefore meet with a cordial reception. Make sure of your copy of this by placing an advance order for *The Radio Times*.

November Programmes.

TWO interesting programmes of the near future are *The Republic of Austria* (November 21) and *Typhoon* (November 19 and 20). The former will form one of the series of National Programmes, which has, this autumn, already included Spain and Norway. The Austrian programme is being prepared by the same hand which earlier in the year gave us the original 'statistical' Dominion Day Programme. *Typhoon* is an adaptation by John Watt of Joseph Conrad's 'story of the China Seas.' Conrad has proved a fertile source for radio 'adapters.' Mr. Watt is a member of the B.B.C. staff and dramatic producer at Belfast Station. *Typhoon* is to be produced by Peter Creswell.

Tailpiece.

WHEN H. G. Wells was talking the other evening, my old mother was making tea. There were only three of us listening, but I noticed that she had poured out four cups. 'Whatever are you up to?' I said, and mother replied, 'One for Mr. Wells. I'm sure he'll enjoy it.' So saying she placed the cup on the table by the loudspeaker.—*From a listener's letter.*

Mrs. Marion Cran, the popular broadcaster, has written her first novel. It is entitled 'The Lusty Pal.'

'The Broadcasters.'

THE REAL TRUTH ABOUT YOU ENGLISHMEN.

In unconventional (?) English, M. Louis Quiévreux, a young Belgian journalist and keen listener to 5XX, supplements the recent broadcast discussion between M. André Maurois and Dr. Madariaga.

IT may appear rather awkward of me—unknown toiler of the pen—to risk my own opinion on English character after two celebrities have uttered theirs.

I am nevertheless trying the game. 'A dog may well look at a bishop,' a French proverb runs.



Monsieur André Maurois and Professor Salvador Madariaga discussed during a whole hour before the microphone, dissecting the English mood, in the same ingenious way a student in mathematics is resolving an equation—yet with brilliancy and sideway sparkling reflexions.

I think the putative father of Colonel Bramble and Señor Madariaga know the Englishman too well, too perfectly. They are therefore fascinated by small points and have a propension to neglect the big characteristics of his mood, because they consider those characteristics as so evident that nobody may be allowed to ignore them.

And this may prove an error.

I have never met among Continental pressmen one man who could tell me in three sentences how the Britons are like. I have never succeeded in convincing one of my colleagues that the English are less materialistic than the French or any other nation.—'Oh, you don't know what you are speaking about! I was said, 'Haha! The Englishman a lover of ideas! Such a businessman as he!'

Alas! Mr. McCarthy, the way in which you *insulaires* are pictured on the Continent is the following. (How I wish I now had Strube's pencil or Poy's creative dexterity!) Imagine a lean soldier, dressed in red, with a long dry face, square teeth and dirty nails. Put a gun upon his shoulder, a whip in his hand, a stone in his chest, a ledger under his skull. *Voici Allion!* That is England. What about the 'letter to the editor concerning the first cuckoo song' in this grim portrait? Where are the anxious gentlemen wondering on which lane of Hyde-Park the first daffodil of spring will bloom?



Now, I wish to say this—without any philosophy. A man is a man, but he may be a martyr or a murderer. A woman is a woman, though she may look like a vamp or like Joan of Arc. But an Englishman is an Englishman, without any commentary. This means that he has for him pride and self-consciousness.

Hypocrite? Why? He does not want to get anything from the foreigner because he possesses the best. He despises begging because he is proud. What's then the use of

hypocrisy? Businesslike? You call it business, Mr. French So-and-So, I call it sporting arithmetic. When the Englishman has hit the football during a whole morning he likes to hit the figures in his banking account. The best wins. Why did the loser lose?

Now I wish to give the Continental a good advice. Do you want to beat an Englishman? Do you want to strip off his mask of cold indifference? Do not rush at him with clenched fists. Do not challenge him at cricket. Do not provoke him on international finance. He will have you down. But listen here.

Sentiment is the weak point of his clad armour. The spot is imperceptible. There on the left side, between two ribs, where the heart is beating. Reach that heart very gently, very simply—with none of your oratory effects, with none of your elaborate speeches.

But tell him, for instance, there is just above your heads, a lovely shaped cloud sailing in the blue sky. Go on, the man is nearly yours.

Tell him of a dog who cared for his master beyond the grave—of Disraeli's love for

primroses—of five sparrow-hawks picked up exhausted in the middle of the Atlantic and released at Southampton.

Tell him those tales of simplicity and kindness.

Then look at the gun, look at the teeth, look at the whip, at the wailing Indian, at the ledger in the brain.

Where? Where? Vanished! All gone!

I do not wish to flatter you, Britons. You hate adulation. And I know it is not a way to succeed in England. But I like you because—thinking of you—it does not cost me any effort to picture you marching gaily in the

path of life with a song in your eyes, and a flower between your lips.

This young Belgian fellow is wrong! I hear you say.

Because you do not like anyone disclosing your feelings.

That too belongs to your national character!

LOUIS QUIÉVREUX.



THE BROADCAST PLAYS—ARE THEY GETTING WORSE?

A Reply to a Newspaper Critic's Recent Attack.

IN a popular daily newspaper of recent date, the dramatic critic, who had actually listened to a whole evening's wireless entertainment, informed the world in general quite flatly that radio plays are getting worse. He added—quite gratuitously if his original statement is true—that this must stop. Obviously, if it is true, it must stop. For the moment, that side of the question can be ignored. The main question is: Is it true? Are wireless plays getting worse?

It seems to me to be a little unfortunate that the critic in question should have chosen to unmask his guns upon the wrong target. He was abusing a certain 'feature programme, called "Russian Twilight," for being a bad play. 'Russian Twilight' was not a play; it had no pretensions to being a play; and was not called a play. It was a slight atmospheric feature programme which enabled a collection of rather charming Russian songs to be linked together. The dialogue was accordingly extremely simple and entirely lacking in that 'pep' so dear to the majority of modern theatrical audiences. When, therefore, Mr. Swaffer—let us no longer conceal his name—attacks this dialogue as being puerile and worse, he is again firing at the wrong target. For this dialogue was practically a transcription from certain of Turgenev's stories. The further fact that certain Russians living in this country who heard the programme were extremely impressed by its atmospheric

qualities we will leave out of account. It might, however, be interesting to know how many actual wireless plays Mr. Swaffer has heard in the course of the last year to enable him to make this utterly damning statement. For if it is true it is certainly damning.

That the opposite of Mr. Swaffer's assertion is the case is less attributable to the work of the Productions Department of the B.B.C. than to the mere facts of the case of radio drama.

Radio drama is not yet set in any final recognizable mould. Even more than the films, both silent and talking, it is in a state of development and continual experiment. Inevitably developments and experiments alike result in valuable discoveries, and these various discoveries are applied from one production to another. To deny the immense debt that present producers owe to the work of past producers—to such pioneers, for example, as Cecil Lewis—would be as fantastic as it would be ungenerous. As a matter of pure fact, radio plays are bound for some time at any rate to improve and increase of their own volition. Technique, both in writing and production, must automatically improve as more and more experience is gained and more and more people are interested in a medium so new and so surprising.

It has been noticeable since the recent production of Mr. O'Casey's new play that most of the dramatic critics, while finding fault with it on various grounds, came out

(Continued on page 357.)

ON RE-READING 'CARNIVAL'

A Study in Nostalgia.

By WILFRED ROOKE-LEY.

A dramatic version of Compton Mackenzie's story of London-before-the-War is to be broadcast from 5GB on Monday and all other stations on Wednesday. This radio play was given its first performance in January last.

IT is not often that a novel—which mirrors so faithfully as 'Carnival' a particular moment of contemporary life—survives the generation about whom and for whose delight it was written.

It is true that 'Carnival' may be described as a picture of pre-war England, but it seems to me that Mr. Compton Mackenzie has achieved more than this. In the ballet *Carnival*, you remember, the unhappy Pierrot chases a phantom butterfly across the stage only to find that the cap in which he thinks he has caught it is empty and the creature flown. Mr. Mackenzie is more successful. He has chased that elusive butterfly—the fleeting spirit of youth—and imprisoned it within the pages of his fiction. I know of no novel in which the same thing is attempted. Not only is Jenny Pearl unique among the heroines of English novels, but the purpose and achievement of the novel are unique. It may seem fantastic to forecast future editions wherein the expression 'You date!' shall be explained in a glossary, and there shall be a learned note on the employment of the adjective 'unnatural' in Edwardian badinage, though not so fantastic as to imagine the book's early disappearance from the library-shelves. And this because you find in 'Carnival' what you find in no other novel: the capture of the fugitive. Jenny, and Maurice, and Fuz are all characters, certainly, but in a sense they are puppets: what informs the story, its motif, its 'hero,' if you like, is Youth.

Thus one finds oneself re-reading 'Carnival' with the wistfulness with which Keats contemplated the Grecian Urn. Obsessed with the transitoriness of all things mortal, he knew that the eternal is to be sought only in art.

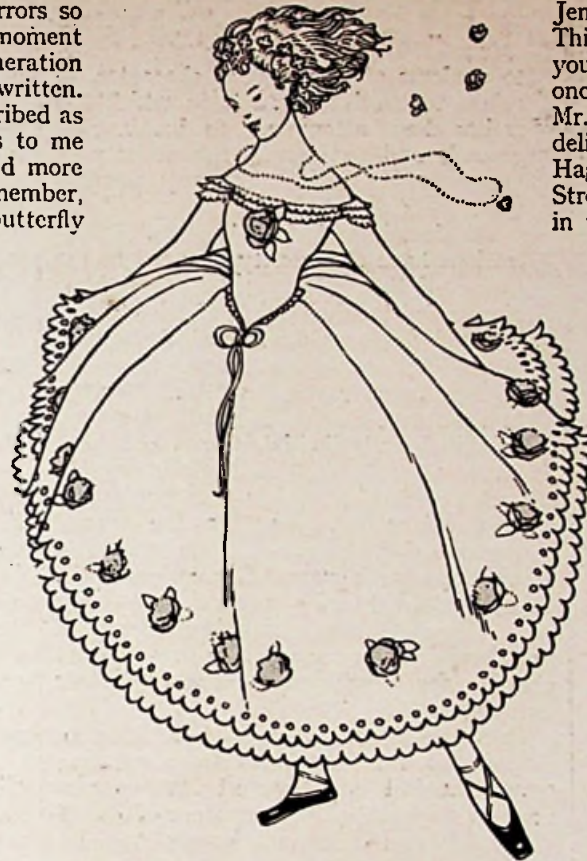
'What men or gods are these? What maidens loth?

What mad pursuit? What struggle to escape?

What pipes and timbrels? What wild ecstasy?'

he exclaims, looking at the beautiful, painted figures on the vase of lovers long dead; and these lines come into one's mind when one is reading of Maurice and Jenny, and with the poet one finds solace in the cry: 'For ever wilt thou, love, and she be fair!'

The book is so informed with eternal and spiritual values that any treatment of the story other than poetic would have failed. Jenny herself is incarnate London: the London that bred Chaucer and Dickens. She is the latest of the long gallery of London characters, which include Caddy Jellyby—Dickens's solitary heroine, perhaps, who is really flesh and blood—and Sam Weller. Dickens and the creator of Jenny have much in common: that constant, untiring awareness of character, of all that is odd and whimsical in the world. But Mr. Mackenzie's humour never deserts him, as it sometimes deserted Dickens, and it may be



This drawing, by Norman Wilkinson of Four Oaks, which appeared on the jacket-cover of an early edition of the novel, is reproduced here by courtesy of Mr. Martin Secker.

said that it is humour on the one hand and intense virility on the other that save him from the pitfalls which the poetic treatment of 'Carnival' might have involved. The danger to a Victorian novelist would have been sentimentality; to a contemporary novelist, aestheticism. Of aestheticism Mr. Mackenzie is the sleepless foe.

The poetic note is struck in the opening sentence of the first chapter: 'All day long over the grey Islington street, October casting pearly mists had turned the sun to silver and made London a city of meditation, whose tumbled roofs, and parapets, and glancing spires appeared serene and baseless as in a lake's tranquillity.' Was ever a more magic opening? How the drab word Islington glows, is transformed! Follows a page of matchless prose in which a mean street in a mean suburb is transmuted by the alchemy of words into just the beauty and radiance with which in fact the birth of

Jenny, on that October evening, robed it. This is the Dickensian method, the romantic, if you will; but it is the truthful, for—Keats once again—'beauty is truth, truth beauty.' Mr. Mackenzie, with a just instinct, chose deliberately an ugly name for his mean street: Hagworth Street. We know our Hagworth Streets. We have been down them many times in the company of other novelists, since ever Mr. Arthur Morrison surprised a vogue for such expeditions in his 'Tales of Mean Streets.' But they live for us in such books exactly as they are—in the eye of the novelist, or in our eyes as we should see them if we passed them on a bus, or in themselves. In many novels the name Hagworth would have invariably the same value of ugliness whenever it is mentioned; in 'Carnival' it is astonishing to note how its value may vary from something squalid to something enchanting, according to the light that plays upon it from the emotions of the characters through the medium of the author's poetic vision. Mr. Mackenzie's words take light from what his characters are suffering and play upon London, much as in the modern theatre, 'cloud capp'd towers and gorgeous palaces' are built up by means of light playing upon a blank backcloth. The illusions they create are nearer truth than the painted scenery of the realists.

As a picture of pre-war London, the book sets up the same acute nostalgia, in readers of its own generation, as the B.B.C. delights to inflict us with in its programmes of the popular songs of that period. From that point of view it may be said truly that re-reading it is a 'fearful' joy. One lives again in that elbow-room, care-free London (or so it seems to one now) of those years, when an excellent dinner could be had in Soho for 1s. 6d., when you were sure of a seat in a theatre without having to think of it days ahead, and you could cross a street without a period of limbo on the side walk; when the rich legacy of the 'nineties was not yet all spent. For, paradoxically, the period whose catchwords were 'fin de siècle' and 'decadent' was precisely the period of youth and looking forward. It made its contemporaries young and has kept them young ever since. There were banners in those days, and rallying cries—Ibsen, Wagner, Browning, latch-keys, and the rest—and people could be shocked. Much modern art, I know, is shocking, but nobody is shocked. There is less to fight for today: fewer 'Philistines,' and consequently fewer Davids.

'Carnival' is a late flowering of that period whose youth and enthusiasm Mr. Mackenzie inherited. I should not wonder if Posterity takes the view so neatly expressed by a contemporary reviewer, one of *Mr. Punch's* Learned Clerks: 'I shall put "Carnival" upon the small and by no means crowded shelf that I reserve for "keeps."'

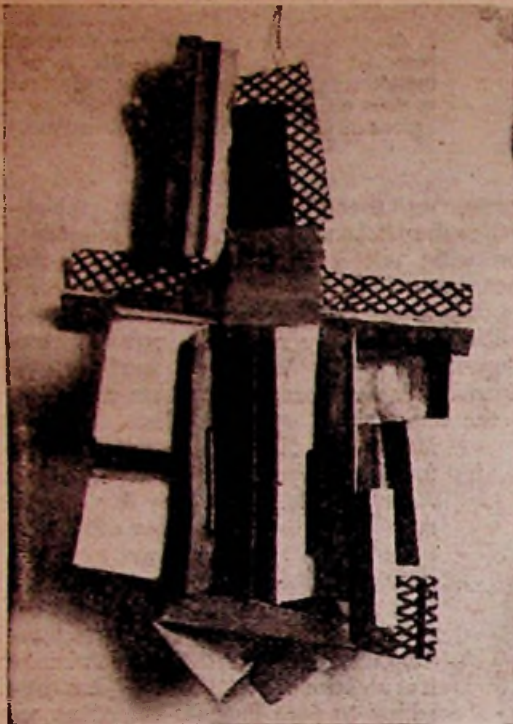
W. ROOKE-LEY.

The broadcast performance of
'CARNIVAL'
will be criticized in
'THE LISTENER'
Everyone who is keenly interested in Broadcasting should buy this popular weekly.
Every Wednesday. Price 2d.

A MINIATURE

BEING A BRIEF SURVEY OF EUROPEAN ART

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



A Cubist Construction in Metal by Picasso.

IN the fourteen years of the twentieth century that preceded the war there was no religious or social organization, either in France or England, that demanded art of a certain character for its own purpose, and was willing to pay artists to produce it. There was now instead an 'artistic' organization, consisting of the Academy, the Salon Jury, and the Academy Art School, which had assumed the right to dictate the character of the art of the age, though it was not a purchaser of works of art and had no public purpose for which to demand their creation. At various periods of art history we have seen religious and social organizations calling for art for religious or social purposes, dictating the character of that art, and paying the artists for their pains; we have, in a word, seen such organizations calling the tune and paying the piper. But during the nineteenth century the Academy organizations had become so firmly rooted (not only in France and England, but in most other European countries as well) that they were able to call the tune and not only *not* pay the piper, but draw large revenues for themselves by charging a shilling from every member of the public who attended the performance.

The Academy organizations, moreover, were bound, for their own protection, to work against all attempts to create original art. They were self-elected organizations of successful artists, priest-hoods in service of themselves; to justify their existence they had to propound artistic doctrine and denounce all experimental art as eccentric heresy; they had to refuse prizes in the schools

to students of independent character, to refuse to exhibit pictures in which the artists had attempted to break new ground, and to impede the activity of experimenting artists in every possible way.

The doctrines of these Academic organizations have of necessity changed in the course of their history; but they have always had the dual object of collecting as many shillings as possible at the annual exhibitions, and of representing the work of their members as Real Art. For the first purpose, the Academies have always exhibited portraits, landscapes and *genre* pictures on the Dutch models, because such pictures brought in gate money and commissions on sales; for the second purpose—as the art of their successful members was always an imitation of the experimental art of fifty years before—they have always used the experimental art of fifty years before as a rod with which to chastise the experimental artists of their own day.

Thus the French Academic doctrine to defend the members who were painting pseudo-classical imitations of David's pictures in 1830 called the 1780 art of David 'Real Art' and the Romantic art of 1830 an eccentric heresy; that Academy's doctrine of 1880 defending the Academicians who were then painting pseudo-Romantic pictures called the original Romantic art of 1830 'Real Art,' and the Impressionist experiment of 1880 an eccentric heresy; and both the French and English Academic doctrine of 1930, defending the pseudo-Impressionism of the present-day Academicians, calls the Impressionist experiment

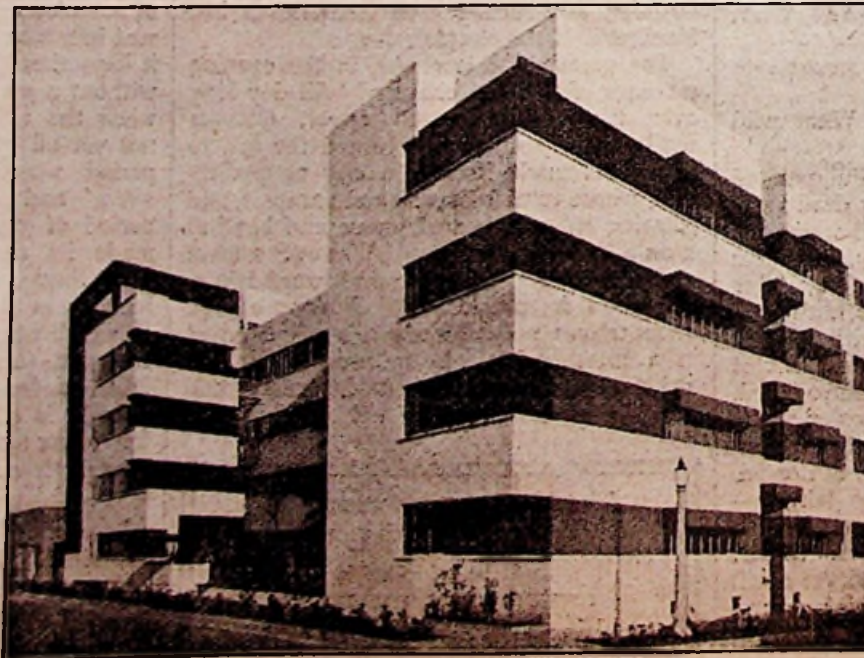
of 1880 'Real Art,' and the Post Impressionist and Cubist classical (or 'Modern') movements eccentric heresies. But the history of European painting of 1880 to 1930 is the history of the original 'heresies'; and the—quite literally—millions of pictures produced by Academicians and their followers in imitation of those heresies, fifty years later, are of no significance in art history at all.

At the turn of the nineteenth to the twentieth century, original artists tried to meet the obstructing Academic organizations by organizations of their own. In Paris, the Salon des Refusés, the Salon des Independants, the Salon d'Automne, the Salon des Tuileries, and so on, and in London the New English Art Club, the London Group, and so on, were successively created. But these counter organizations soon showed a tendency to develop the vices of the Academy organizations, and eventually original artists evolved the system of the one-man show in a dealer's gallery, which is their usual method of making known their work in all capitals today.

As things stand at present there is now in all countries a definite cleavage between the Academy organizations and the experimental artists; the first still draw large revenues from the once-a-year-art-inspecting public (and, in England, also from letting their galleries for functions like the Flemish, Dutch, and Italian Exhibitions); and the second have now, everywhere, their own small public of cultivated *dilettanti*, collectors, critics, and enterprising dealers.

I HAVE discussed the character of the experimental art of our century, which one may term a Cubist-classical Renaissance, in my book 'The Modern Movement in Art,' which was written to explain it. The movement was heralded by an artist called Seurat, who worked in the 'eighties. It is a reaction against the Romantic Individualism of the nineteenth century and a return to the classical idea of architecture as the Mother of the Arts—an idea which starts the assumption that painting and sculpture are, fundamentally, activities of the same character as architecture.

The artists of the movement have all been admirably educated—thanks to museums, to photographic reproductions, and to modern facilities for travel. They have studied the art of the past and set out to force art back to first architectural principles in order to be able



The 'cubist' simplicity of a fine modern building. A Los Angeles apartment-house with terraces and roof gardens. (Reproduced from 'The New Interior Decoration' (Batsford).)

HISTORY OF ART.

FROM PREHISTORIC TIMES TILL NOW

Conclusion : *The Modern Movement.*

Part VI:

to replace what seems to them the disordered emotional art of the nineteenth century by an ordered, intellectual, disciplined art in tune with what they feel to be the twentieth century's need. For this purpose they took the Parthenon as their first model and invented Cubism.

A young Spaniard called Pablo Picasso, domiciled in Paris, was the central figure of this Cubist-classical movement. Picasso had Romantic art in his pocket—as we can see from his early work. But the expression of sensibility, and the cult of the emotive fragment, were out of tune, he felt, with the attitude of the new age; and he laid the foundations of the new European art—which is, incidentally, also the art of the New York skyscraper—with those flat-pattern and box of bricks non-representational pictures that have since become famous. Later he built on that foundation in landscape, figure groups and portraits. As a Spaniard he escaped the war and was able to continue his experiments without interruption.

When the war came Picasso's attitude to art was seen to be the only possible attitude to life itself in the new conditions. The first shell blew nineteenth-century Romantic Individualism to blazes. Individual sensibility and individual freedom were clearly obsolete ideals in this new phase of life. Order, centralized control, co-operation and discipline became the new ideals. Cubism became the symbol of twentieth-century life.

IN England, before the war, there was one artist, Wyndham Lewis, who had seen the point of the Cubist experiments in France; Lewis tried to explain the Cubist attitude to young artists over here, and his influence prepared them for their trials and triumphs in the war.

All the young English artists of the Modern Movement served in the war; but, as luck would have it, the war created here a social organization that had need of art of a certain character, and was willing to pay for it. That organization was the Ministry of Information which decided that records of the war on a large scale might serve the social purpose of the moment and also have historical importance. The Ministry, accordingly, secured power to transfer a number of young artists from active service to its own ranks and to employ them on painting pictures of the war. Later, older artists who had not served, were also employed,

and the Canadian War Memorials Committee commissioned a series of war pictures from both types of artist for a War Memorial Hall in Ottawa.

The magnificent response of the younger artists to their opportunity was seen in one-man shows and large exhibitions organized by the Ministry and by the Canadian War Memorials Committee; and it can be seen today to some extent in the Imperial War Museum and the Canadian Galleries. Lewis painted gunners in the field; Paul Nash painted records of the devastated areas; C. R. W. Nevinson painted soldiers on the march and men in hospitals; W. Roberts painted a gas attack; Stanley Spencer mule convoys bearing wounded in Macedonia; and Eric Kennington, in a picture called 'The Victims,' showed Canadian soldiers marching through mountains of rusty scrap iron and barbed wire. These young artists, who had seen modern war from the inside, were yet able to grasp its configuration as a whole and to set that down in the pictorial language of their day because already, before the war, they had learned to look on the Cubist attitude as the symbol of twentieth-century life. The older artists painted the twentieth-century war in the old romantic spirit of the Napoleonic war-pictures by Gros, Wiertz, and Goya, and their records meant nothing to the twentieth-century mind.

Since the war the Cubist-classical Renaissance can be seen on every side. We see



'The Blind Man,' a romantic etching by Picasso.

it in painting all over the world, and more especially in Italy where the classical tree has often born such admirable fruit and where conditions at present are favourable to its development; we see it in popularized forms in publicity drawings and covers of fashion magazines; we see it in the streamlines of motor cars, and in the new arterial roads; above all, we see it in architecture and the applied arts. In spite of protests from old gentlemen, who still live mentally in the nineteenth century, team work, formal design, and formal order are gradually replacing the cult of personal expression and the search for the emotive fragment in all fields. Gradually, all the world is beginning to realize (as the Cubist artists realized at the turn of the century) that we live in an age of co-ordinated effort, of moving photographs and aeroplanes, of steel and concrete buildings, of large, light factories and scientific skill; and that this age has a pattern of its own as the Gothic age had its pattern and as there was a pattern in the Louis XIV age. Gradually we are all ceasing to be ashamed of this pattern. Gradually we are beginning to accept it and be proud of it and be resolved to develop it. Gradually, with more than a quarter of our century behind us, we are acquiring courage to say: 'This is the twentieth century. The nineteenth century is dead.'

The End.



'Making a New World,' a painting by Paul Nash. Mr. Nash was one of a number of modern artists commissioned by the Ministry of Information to paint pictures of the War.

[Issues containing previous instalments of this 'Miniature History' (September 27, October 4, 11, 18, 25) can be obtained on application to the publishers, Messrs. George Newnes.]

The lowbrow's fault is his pride; the highbrow's fault is his vanity.

TAR-BABIES

and

COMMON SENSE

by
RICHARD
CHURCH.



THACKERAY, in his 'Book of Snobs,' castigated the social vanities of Mid-Victorian England. The thing of most value in those days, and, therefore, most to be coveted, was social position. Barriers were set up between one layer of society and another. They were really the barricades erected by the despairing Feudal System to secure its safe retreat. Titles, genealogical trees, and suchlike gauds, were valuable assets, commanding front seats in the theatre of life.

Since it is only human nature—or perhaps the lingering relic of pre-human nature—to snatch by trick what we cannot win by patient endeavour, men and women, in all walks of life, were to be found manoeuvring for a better place. Mrs. Jones made it known that her husband's shop had been patronized by Lady Belgravia. Mrs. Brown, therefore, had to search her brains—and disorganize her household—in order to counter-move this counter-move. The talk was of 'family,' and being 'well-connected,' and when everyday folk who lacked the true pride of self-confidence also lacked these fashionable assets, they covered the lack by pretence. Coats-of-arms and country-seats were bought and maintained with the right amount of non-chalance. Such was Victorian snobbery.

Fashion has changed now, though the old mode may be found, perhaps, surviving in a few country villages and inland watering places. Families are no longer what they were, since they have become adulterated with the Stage and American dollars. Ancestral trees, father-to-son businesses in the City, place-hunting in politics and the Services; all these means of obtaining a spot in the sun of prosperity have vanished—or nearly so. With them has gone their particular form of snobbery, and also the self-righteous reaction of independent people against it. We no longer have the village atheist grinding his teeth against the patronising airs of the blue-blooded parson. Today the parson is often an ex-Board School boy, who plays billiards in the British Legion club-room with the ex-Service villagers to an accompaniment of loud-speaker and mild swear words.

It is not human nature, however, that has altered. The desirable bone is merely a different one. Things that last century were looked down upon by the worldly-

minded, have gradually begun to be regarded as the emblems of greatness and success. The Stage, Literature, Science, and Scholarship (I use capitals significantly), all offer chances of competence, and even fame and wealth. In consequence, the old covetousness and its reactionary jealousy are turned from land and family values, and a new jargon has arisen, in which we hear of *highbrows*, *lowbrows*, and *intellectual snobs*.

Meanwhile, the real and solid values remain, parallel to those lasting realities which survive the auctioning and juggling of an earlier age. It is these values which we have to find if we are to escape the unhappy possibility of becoming either a highbrow—the modern equivalent of Mrs. Jones mentioned above, or a lowbrow, who has taken, psychologically, the place of the Radical village atheist.

It will be seen, therefore, that it is often the lowbrow who is a more original and intelligent person than the highbrow, the latter being merely the familiar figure who wants to get something for nothing—in this case a reputation for mental distinction.

THESE two states of mind are difficult to deal with because they are mostly found, in varying ratios, in the same person, John or Mary Everyman. In dealing with the difficulty, any organizer of cultural schemes, of theatres, journals, and concerts, has the troublesome task of casting the mote out of his own eye before he can see clearly enough to discover what is wrong with his potential audience. The modern study of psychology—which is really charitableness writ scientific—is very helpful in the effort to put this trouble right. And since psychology has affected, either consciously or unconsciously, all people who have any authority in our modern life, we no longer condemn or ridicule the person who is ingenuous enough to show his or her shortcomings by betraying symptoms of highbrowism or lowbrowism. We regard these diseases, in fact, as being nothing but symptoms of a mental malady or maladjustment which is curable, and which it is our duty to tackle feelingly and understandingly, always with an eye on our own tendencies towards the same sickness.

Let us examine these symptoms. First, the highbrow is a person who insists upon a restricted diet of caviare; who scorns brown bread and bacon fat. Or he may be even more of a purist, fasting for three-quarters of the year until the autumn dews commence, when he goes barefoot down to Ditchling or Welwyn, and gathers mushrooms, picking them with his toes, and eating them raw. Such an absurd parable seems to be the quickest way of defining this genus.

On the other hand, the lowbrow is a fellow who cannot digest caviare, and to whom the

virginal flavour of mushrooms is insipid. He becomes sulky when he sees the other man enjoying these viands; and very ostentatiously he orders, and doggedly continues to order, sausage and mashed and porter.

It is useful to put the case in terms of food, because that takes the moral false issue out of it—an obscuration too frequently aggravated by both parties. Substitute Bela Bartok for caviare, and you have the intellectual problem clearly exposed. I do not quite know what the lowbrow's musical taste may be, but I remember that a correspondent, recently writing to *The Radio Times*, abused what he called classical music—it appears that he meant 'In a Monastery Garden'—and ended up by indignantly demanding, 'What's the matter with the Maiden's Prayer?'

It is hard to be serious with these people, because they *will* express themselves so angrily or with such superior disdain. There is no doubt, however, that they are suffering; that some condition of their minds prevents them from accepting broadly and genially life as it comes. You can see that they are both alike, the one who poses as a connoisseur, and the one who boasts of being an ignoramus, of his 'not knowing much about Art, but he *does* know what he likes.' The fact is that he doesn't know what he likes, and that because of some fantasy or imaginary grievance, he is wilfully restricting himself to a monotonous mental diet that is poisoning his spirit.

And what is this condition? It is simply self-consciousness and fear. To use the psychologist's jargon, the highbrow and the lowbrow both are people who suffer from an inferiority complex. In order to try and escape from this fear, one leaps to the right, and the other leaps to the left. The highbrow strikes an attitude before a work of art, and adopts a pseudo-technical turn of speech and an esoteric system of recognitions. The lowbrow sneers, drags in political and racial side-issues, and produces tar out of his own heart, and feathers out of his own brain, with which to besmatter the work of an artist such as Epstein, leaving this simple, hard-working craftsman utterly puzzled by the barbarous attacks for which his serene mind can discern no motive.

POOOR fools, we think, how miserable life must be for them, especially for the man who perversely boasts of his nearness to the æsthetic oblivion of the animals. At least the highbrow is a person who is aware of higher values, and who dreams of a strength of mind and an architectural inspiration which baffles his imagination. His is a very venial fault; the fault of imitative vanity. But the fault of the lowbrow is one of pride, and an obstinate indolence which will not let

(Continued on page 350.)

PAT, BERTHA, SALOME — AND THE GUINEA-PIGS.

As suggested in a broadcast talk, we stayed at home. Messrs. Squibs and Fibbs, beware!

IF Mr. Squibs, who recently broadcast a series of lectures on the charms of the English countryside, and Mr. Fibbs, who, about the same period, gave a few talks upon the advantages of staying at home, would care to send us their addresses we feel that we could add greatly to their knowledge of those subjects in which, apparently, they specialize.

It was through the combination of those persuasive broadcasts that Margery and I decided to take our autumn holiday at home. 'After all,' said Margery, 'there is nothing so beautiful as an English landscape.' 'And,' I added, 'where else but at home can you be really comfortable?'

The Simpsons were the first to hear of it. They keep goats—very expensive ones. Here is a portion of Mrs. Simpson's letter:—

" . . . We are going to the I. of W. and as you will be at home, could you possibly look after our goats? They are beautiful dears, though Bertha is inclined to butt—quite playfully, of course—and Salome requires humouring while being milked . . . if only you could manage it."

Well, after an appeal of that kind, we just had to manage it.

Then the Robinsons heard of it. They keep rabbits. The kind you clip for the fur-coat season. As they were considered (by Mrs. Robinson) far too valuable to leave in the gardener's care our presence at home was looked upon (by Mrs. Robinson) as a direct intervention of Providence. As it is neither easy nor prudent to interfere with Providence, seventeen hairy rabbits were added to the strength of our establishment. 'I do pray, said Margery, 'that the Dogberry-Smiths are not going to get nervous about leaving their guinea-pigs.'

It is hardly necessary to say that as soon as the Dogberry-Smiths heard of our resolve to stay at home we automatically became the caretakers of thirty-three guinea-pigs. Margery was so overcome that I thought it expedient to buy a new Bradshaw and re-open the holiday question. But Margery was adamant.

'It's all right,' she said, 'the worst is over. We've got everything we can get unless old Bugden elects to have a fortnight at Biarritz and hands over his cows to us.' As old Bugden hadn't left his farm for forty years this seemed an unlikely possibility, and as Margery had said, so far as the rest of the local livestock was concerned we had most of it already promised to our care. There were still, of course, a few oddments left.

We were out when Miss Tompkins left her Irish terrier. She left it, and a very nice note, on her way to the railway station. She was touring in Holland with no available address. Not quite playing the game.

That evening, having first most firmly agreed that any further arrival should be sent to the police station, we enumerated the lodgers. There were five goats, including butting Bertha and sully Salome, the latter evidently in a condition that necessitated a milkmaid; then came seventeen rabbits. This appeared fairly simple. Then came thirty-three guinea-pigs (Margery and I took a dislike to those guinea pigs from the moment of their introduction. We know nothing about guinea-pigs and we hate them

instinctively), and last on the list, Pat the terrier—'dear little Pat!' (*vide* Miss Tompkins' note). The housing arrangements were simple. The rabbit and the guinea-pig hutches were placed in the stable and the goats had the run of the paddock with a shed for retreat and purposes of milking. Pat had arrived complete with kennel, so he was arranged for satisfactorily. 'Not so bad, after all,' said Margery.

Punctually at 5.30 a.m. the day following the arrival of Salome, Bertha and Co., I was aroused by a stentorian voice in the garden. I thrust my head out of the window and perceived a

grass and the rabbits should be free to roam in the loose box. It's good for their constitution.'

So, under his direction, we laboured at a small portable compound by the aid of which the guinea-pig family could be folded over the lawn after the manner of sheep. The entire stable, two stalls and a loose box, was converted into a kind of indoor rabbit warren and that evening Archibald expressed himself completely satisfied, and assumed the insufferable air of one who has bestowed his gifts magnificently. I daresay that everything would have gone smoothly and well if Archie had suppressed his passion for perfection. He thought the last rabbit family might be better placed. The ideal spot for their residence occurred to him suddenly at dinner one night. After dinner he went out to put things right.

The next morning after her usual tour of inspection Margery came into breakfast. She sat down rather heavily and stared out of the open window to where the distant woodland lay.

'Well!' I said, 'how many rabbits today?'

'None,' was her unexpected reply. 'At least,' she added, 'not any which really count. You see, Archie left the stable door open last night and most of the rabbits found it this morning, and those who didn't find it in time had a surprise visit from Pat.'

We pulled Archie out of bed and paid a formal visit to the stable. We counted Pat's bag. It was thirteen.'

'This is frightfully unlucky,' said Archie.

'Yes,' I retorted, 'thirteen always is unfortunate. I suppose we must put them on ice and find the Robinsons. There is a little fur left.'

'But [the Robinsons are] travelling in Italy,' exclaimed Margery.

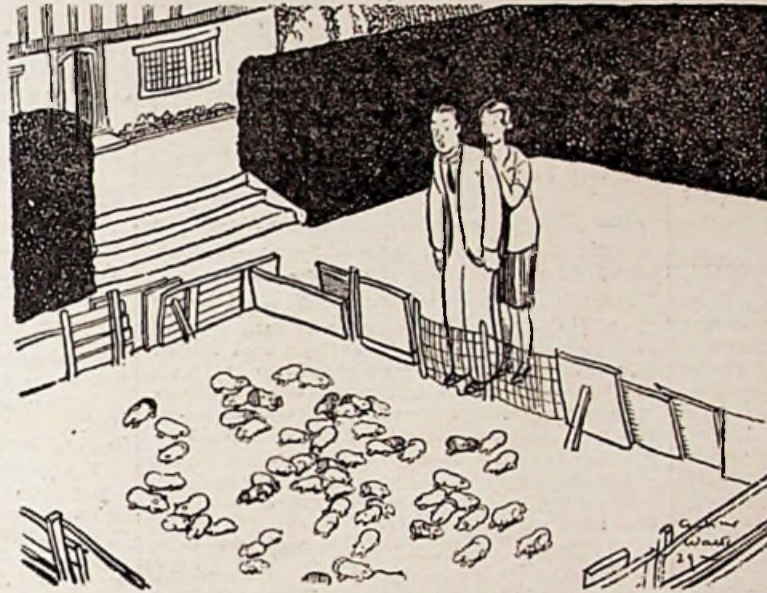
We went back to the house and held a conference. Firstly, Archibald was dismissed the service with degradation. Then we summed up the situation. There were five goats who were consuming everything edible in the neighbourhood; there were, on the last count, sixty-three guinea-pigs; the Robinsons had lost about four fur coats and the entire factory, and Pat had disappeared and, probably, was dying of that disease which arises from too much hair in the stomach. It was a gloomy outlook. I think we could have borne with the goats. I believe we might have lived down the tragedy of the rabbits.

We didn't care what happened to Pat. It was really the guinea-pigs that settled it. To go forth every day with a pencil and a ready reckoner to take the census was slowly breaking us down.

At present we are staying in the South of Spain patiently awaiting the congratulations of the Simpsons, the Robinsons, Miss Tompkins, and the Dogberry-Smiths upon our belated decision to take a well-earned holiday abroad. Our portable set stands in the corner of the room, also patiently awaiting the reappearance of Mr. Squibs and Mr. Fibbs.

Some day they may have the effrontery to do it again and then we shall have them—stone-gingered.

A. PRESTON-TEWART.



'A small portable compound by the aid of which the guinea-pig family could be folded over the lawn in the manner of sheep.'

dishevelled and excited person dancing on the lawn. It was old Bugden.

'Be they blamed goats yours?' he shouted, and, without waiting for me to reply, continued: 'They be all abroad in my roots in lower 'leven acres.' I didn't wait to hear anything further but slipping on a pair of flannels, a pullover, and the worst pair of shoes for the job I sallied forth to lower 'leven acres to pursue goats. If you, in a pair of old tennis shoes, have chased a few lively goats out of a large field of roots I need not say anything further on the subject. The next morning they were in the winter kale. Not so hard on the feet.

Two days later Margery, who had been mucking out the guinea-pigs and the rabbits, came into breakfast with a face like a Roman centurion. 'How many of those beastly guinea-pigs did the Dogberry-Smiths leave with us?'

'Thirty-three,' I replied.

'Well, I've just counted fifty-seven.'

Guinea-pigs are like that.

Margery helped herself to coffee. 'Also I may as well tell you,' she continued, 'that there are now twenty-eight rabbits.'

'For goodness sake!' I exclaimed, 'don't take a boiled egg and tell me something dreadful about the goat family.'

Then Archie came to stay with us. If Archie hadn't come to stay with us the future history of mankind, including our village, would be written differently.

'My good and dear friends,' he said, after his first tour of inspection, 'you evidently don't know how to manage these beasts. Guinea-pigs should be on the lawn eating the young

A PAGE OF HINTS FOR THE HOUSEWIFE

A Week's Menus

III.—Tuesday

TUESDAY morning finds us with only yesterday's beef mould as a 'left-over,' and this will be used for the midday luncheon.

Breakfast Orange, Porridge and treacle, Findon haddock or fresh haddock with mushrooms or cheese.

Luncheon: Tomato Soup, Beef mould (cold), Jacket potatoes and butter, Fairy pudding.

Supper: Brains on toast, Potatoes and baked beans, Coffee mould.

If you begin breakfast with an orange, it is nice to prepare it the evening before, as you do a grape-fruit, cutting in half and separating the pulp from the skin, afterwards sprinkling with sugar. If you are making oatmeal porridge in the old-fashioned way be sure to see that the meal is free from lumps, and that the water is boiling before the meal is sprinkled in.

One of the easiest ways to cook a Findon haddock is to put it either in a frying-pan, or baking-tin, with sufficient milk to cover the bottom.

Put a few pieces of butter or margarine on top, and keep the pan or tin well covered so that the fish may cook in the steam, and also that it may be kept soft. If fresh haddock is used it should be filleted, and it can be cooked in the same way. If some button mushrooms are put on top of the fish and the whole seasoned to taste, an easily prepared and quickly cooked dish is obtained.

And now for the tomato soup. In buying materials for Sunday's salad, 2lbs. of tomatoes were included, and these should be sufficient for the soup as well as the dish of eggs and tomatoes which appear in Friday's breakfast menu.

Tomato Soup.

1lb. tomatoes or 1lb. tin purée of tomatoes. Put tomatoes in enamelled pan with a teacupful water, and let simmer for one and a half hours. Rub through sieve into a basin; add one mustard-spoonful carbonate of soda, and allow to ferment for ten minutes. Put one and a half pints milk into saucepan, and thicken with one tablespoonful flour. When nearly boiling, add the tomatoes,

pepper and salt, and bring to the boil. Add one tablespoonful cream, boil up once and it is ready. If purée is used, five minutes boiling is all that is necessary.

With the cold beef mould we will have potatoes in their jackets, and eaten with salt and butter.

Fairy Pudding.

Put three teaspoonfuls cocoa in a pie-dish, add a little boiling water, stir well, then add a pint of boiling milk, a knob of butter, one dessertspoonful caster sugar, and three dessertspoonfuls of flaked tapioca, grate a little nutmeg on it, and bake in a slow oven about two hours.

For supper we have brains on toast. For this you will need about half a pound sheeps' brains, one egg and two tablespoonfuls cream. The top inch or two of your milk bottle will do excellently. Soak the brains in salt water, and remove the fibre, put into boiling water and boil for fifteen minutes, boil the egg hard, chop up the egg and brains together, pepper and salt, then add the cream. Make it very hot, serve on buttered toast.

If you have any cold potatoes, cheese potatoes are very easy to make.

Cheese Potatoes.

3 boiled potatoes. ½ oz. dripping or butter.
¼ gill milk. 1 oz. grated cheese.
Salt and pepper.

Mash the potatoes smoothly, add salt, pepper, milk and butter, and most of the grated cheese. Mix well and put in a greased pie-dish, sprinkle the remaining cheese and some browned breadcrumbs over the top. Brown in the oven or before the fire. A small tin of baked beans could be heated and served instead of potatoes.

For the sweet course we have coffee mould, which should be made when preparing the luncheon dishes.

Coffee Mould.

Take one tablespoonful of custard powder, one and a half tablespoonfuls of sugar and mix to a smooth paste with two tablespoonfuls of milk. Boil one pint of milk, stir in custard powder until it thickens, then add one dessertspoonful of coffee essence. Mix well, then pour into a mould to set. Half these quantities are sufficient for two people.—*From a talk on October 25.*

Store Cupboard Meals

THE store cupboard is chiefly used for storing a sufficient amount of dry goods to last a week or more, but I am going to suggest that just a small part of it should be kept for bottles and tins of prepared food so that at any time a meal can be served at short notice.

Here are a few of the most useful prepared foods: Soup, tongue, bottled or tinned fruits, meat and fish pastes, herring roes, prawns, asparagus, sardines, salmon, lobster.

The meals which have to be prepared usually at short notice are lunch and dinner, so I will give you a simple menu for each:—

LUNCH.

Oxtail Soup.
Salmon Kedgerce.
Fruit salad and junket.
Cheese and Biscuits.

There is no necessity to give you a recipe for the soup as directions for serving are always supplied. Salmon kedgerce can be made from the tinned salmon, and all the other necessary ingredients could be handy.

1 tin salmon. 3 ozs. butter.
2 ozs. boiled rice. Salt and pepper.
1 hard-boiled egg. Chopped parsley.

Flake the fish, carefully removing bones and skin. Melt the butter in a saucepan and add to it the fish, rice, salt and pepper. Make the mixture very hot, place it on a dish in the form of a pyramid, scallop it round with a knife, garnish with chopped parsley and the sieved yolk of egg.

The kedgerce can be served with a sauce, if liked. Fruit salad can be bought in either tins or bottles, and is quite ready for use, but if liked, fresh fruit, such as bananas or oranges, can be added.

For the junket all that is required is as follows:—
1 pint milk. 1 dessertspoonful caster
1 teaspoonful rennet. sugar.
Grated nutmeg. Any kind of flavouring.

Heat the milk to blood heat only, add the sugar and flavouring. Pour into a glass dish, add the rennet and stir it in quickly. Leave to set in a cold place, and before serving sprinkle with a little nutmeg or cinnamon.

DINNER.

Consommé.
Lobster au Gratin.
Ox tongue.
Asparagus.
Savoury Herring Roes.
Cheese and Biscuits.
Dessert.
Coffee.

The soup is easily prepared. The recipe for Lobster au Gratin is as follows:—

1 small tin lobster. Small piece onion.
1½ ozs. butter. 1 egg.
1 oz. flour. Anchovy essence.
½ pint milk. Salt and cayenne.
Chopped parsley.

Cut the lobster into small pieces. Melt the butter in a saucepan and lightly brown the chopped onion. Add the flour and cook together, then add the milk and bring to the boil; put in the lobster, parsley, anchovy essence, salt and cayenne, allow to cool slightly, then add the well-beaten egg. Put the mixture into buttered scallop shells, sprinkle with breadcrumbs, add a few pieces of butter and brown in the oven. Serve hot.

The tongue can be served with a salad if it is available, or with any kind of pickle or chutney. You will find the asparagus delicious, it only needs heating, and is served with melted butter. Herring roes are obtainable in either glasses or tins, both are good, and many excellent savoury dishes can be made with them.

Savoury Herring Roes.

1 tin or glass herring roes.
Seasoned flour.
Small rounds of toast.

Dip the roes into seasoned flour (seasoned flour is a mixture of flour, salt and pepper). Fry in a little butter, drain well and place on the buttered toast, garnish with parsley.—*From a talk by Miss Mabel Collins.*

THIS WEEK'S WORK IN THE GARDEN

WHERE herbaceous borders are being replanted no time should be lost in completing this important work. The plants in these borders should, as a rule, be lifted and replanted every three or four years, but many of the coarser-growing perennials require yearly attention. When the entire border is being planted it is advisable to trench or double dig the ground thoroughly, incorporating a good supply of well-decayed manure or vegetable compost as the work proceeds. Where only the most vigorous plants are being lifted, it will be quite sufficient to deeply dig the actual sites, adding manure, if necessary, before replanting.

When planting, choose the young, vigorous pieces from the outsides of the clumps, discarding the centre portions as they are usually exhausted. If a large stock of some special plant is required, the centre of the plant may be broken up into small pieces and grown in nursery lines for a year. Many herbaceous plants resent root disturbance and when once well-established are best left alone, except for an annual top dressing when the borders are being forked over during the spring. For the top dressing any old potting soil, with the addition of bone meal, will be found valuable.

Half-hardy perennials needing protection during winter should now be protected. Dry bracken or dry leaves will be found useful material for this purpose. Avoid placing heavy wet manure around

plants for it is useless as a protection for tender subjects.

The earlier-planted gladioli are now ripe enough to lift. They should be tied in bundles and hung up to dry in an airy shed. The corms can be dressed during wet weather before finally storing for winter.

Cuttings of bush fruits, such as gooseberries and currants, may be inserted now. Choose well-ripened shoots of the current year's growth, and prepare them by cutting off the top of each shoot just above a bud, and by cutting the bottom of each shoot just below a bud. Prepared cuttings of gooseberries and red currants should be about a foot long, and all buds, except the topmost four, should be removed so that the resulting bush may have a clear leg and no suckers. On the other hand, prepared black currant cuttings need be only six to eight inches long, and all the buds should be retained since black currants do best when grown as stools with vigorous suckers springing from below ground.

A position at the base of a wall facing north should be chosen for the cutting bed. Take out a trench about six inches deep with a spade, and scatter a little sand along the bottom of it so that the bases of the cuttings rest on the sand. The distance between the rows should be about one foot, and six inches between the cuttings in the row.—*Royal Horticultural Society's Bulletin.*



WHAT THE OTHER LISTENER THINKS.

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



THE UNIVERSAL LANGUAGE.

I WAS surprised to read such a pessimistic article as that in your issue of October 18, by Mr. A. Lloyd James. In so far as he thinks that the world will remain polyglot for centuries to come, I am in full agreement with him; but if he really thinks the world cannot find a language which all can speak as an addition to the national tongues, I can only wonder at his ignorance of well-established facts. He declines to discuss the merits of such tongues as Esperanto, but in so declining, he stultifies his article, since it is conclusively proved, by the fluent use of Esperanto among people of all nationalities that this is an International language which all can speak—and be mutually comprehensible to the last degree.—Bernard Long, 8, Great Russell Mansions, W.C.1.

BUT THEY DO TALK ESPERANTO.

KUN granda intereso mi legis la artikolon de S-ro A. Lloyd James en la nuna Radio Times. Pri la prononco de lingvo nacia, li certe pravus; lerni paroli fremdan lingvon en ĉiu detalo kiel indieno estas tasko tre malfacila.

Sed rilate Esperanton la problemo diferencas. Praktika sperto en Esperanta Kongreso, kie kunvenas reprezentantaro el 50-60 landoj, montras, ke fakte ĉiu raso ja parolas Esperante kun tiel malmulte da nacia nuanco, ke ofte, eĉ kutime, oni tute ne povas tion konstati, krom eble ĉe komencanto.

En la ekstrema okazo, neniam estas tia kontrasto, kiun oni aŭdas ekzemple inter Londonano kaj Skoto. Parenteze, Esperanto estas 'la vivanta lingvo de vivanta popolo.' Tion S-ro James povos konstati por si mem, se li vizitos la Esperantan kongreson en Oxford proksiman Aŭguston. Vidi kaj aŭdi estas kredi.—Montagu C. Butler, 'The Nook,' Penhryn Road, Kingston-on-Thames.

The Editor has received many letters from Esperantists and greatly regrets that he cannot print a larger selection from them. An article by Mr. H. W. Holmes of the London Esperanto Club in reply to Mr. Lloyd James will be found on a later page of this issue.

A DAY IN BED!

My eyes are dim with tears as I write this letter. I have been ill in bed all today listening to one gloomy item after another until I am about done. Just consider out of eight hours broadcasting the only cheerful item has been fifteen minutes of Tommy Handley! Though now I come to think of it, there was something else funny and that was the poor announcer's voice between 4 o'clock and 5.15; bravely though he tried to master his feelings, his boredom was so intense I could almost hear his eyelids drooping. Have you ever thought of giving the would-be



bright portion of your listeners a chance? Say alternate solemn and light items in the programmes.—M. Bailey, Longbridge, Woodcote, Valley Rd., Purley.

THE PROGRAMME GUILLOTINE.

WHY this slavish striving to finish any item of particular interest dead on time? Talks frequently are allowed to encroach five, and sometimes ten, minutes on other programmes. The other evening, at 6.30, the announcer was in such a hurry to get on with 'the Foundations of Music' that he could not pause to give the number of the gramophone record which had just been played, and which I particularly wanted to get. Then 'the Foundations of Music' only lasted for ten minutes, so we had an interval of five minutes!—J. H. S., Caledonia Road, Saltcoats, Ayrshire, N.B.

THE LAST ITEM.

LIKE 'F. R. Warren,' may I protest against the cutting of the last item of the programmes owing to lack of time? Fully appreciating the difficulty of timing the items, may I suggest that the last one should be 'selected'? Then we should not be disappointed in our enjoyment of the programmes.—E. M. Clarke, Amleth, 116, Eastern Road, Brighton.

NEWCASTLE RETIRES EARLY.

ONE small grouse from the 'Canny Toon'—why have such a delightful and instructive play as Captain Brassbound's Conversion, by the inimitable Shaw, broadcast so late at night. We Northerners 'work' and have to get up in the morning; consequently to sit up till midnight is a decided hardship. On the other hand, many thanks for all the enjoyable, instructive, and uplifting thoughts broadcast. The 'Points of View' series is excellent, and many of us here consider it a wonderful privilege to have the opportunity of hearing such men as are taking part in these talks, and we are greatly indebted to the B.B.C.—E. L., Rosewood Avenue, Newcastle-on-Tyne.

THE OLD-TIME WHEELWRIGHT.

THE other Friday I was very interested in the talk by Mr. J. H. Beal on the village wheelwright carpenter. His talk was ably given, true, and interesting. I was reminded of a time sixty-four years ago when I used to go into a wheelwright's shop in the evening and watch him working by candle-light. Of course, in Mr. Beal's short talk he could not tell us all that he would have liked. I think he told us the wheelwright used to saw the trees as he required them into pieces for his use. No doubt many did, but at that time I remember two men who were called sawyers, who went to various places sawing trees for wheelwrights and were 'don hands' at the job. I once said to one of them: 'It has taken you some time to make that chalk line down that tree' as it lay over the saw pit. He replied: 'It will take some time to cut out the chalk line that I have made, but when it is done we shall have parted the tree as true as death and rent day.' It certainly was surprising how accurately the work was done considering the difficulty of standing erect to use the saw.—Stephen Peake, Marshall House, 96, Station Road, Manchester.

THE TRUTH ABOUT 'AITCH.'

THE highbrow stuff under this heading in last week's Radio Times is merely 'casting pearls' before the ignorami, who contend that the 'h' following 'w' should not be sounded. How, then, do they convey their meaning in these sentences? 'Where were you when I called?' 'Why did you whine for wine when your wen was hurt?' 'The wind whined through the trees,' is another example which requires some explanation. It is difficult to understand why 'those English' shy at the aitch, where it should be used and introduced where it ought not to be. An English young lady, coming to spend a holiday in a house in the country near a wood in Scotland, complained next morning that she could not sleep 'for the 'owling of the howls!'—J. R., Bristol.

LISTEN IN DARKNESS.

READING over the page, 'What the Other Listener thinks,' it occurred to me that many lovers of music had perhaps not realised what an added joy it is to listen in complete darkness. I have tried this, notably with Beethoven and Wagner music, and found the experience a revelation.—M. de Schincoort.

'I AM DYING, EGYPT, DYING.'

I MUST protest against A. R. P.'s assumption that Shakespeare wrote 'I am dying, Egypt, dying' merely 'for the sake of pure rhythm.' To have written 'lady,' 'mistress,' 'Proud one'—any of the hundred and one available and obvious combinations of two syllables which fit the rhythm—that would have been the ordinary writer. But to have chosen 'Egypt' and so to have conjured up by one word all the splendours of Cleopatra's empire, all the passionate greatness of her love for Antony, all the piteous tragedy of the ending in death of passion and empire both alike—that was Shakespeare.—N. R., Hatchett, Hale, Sudbury.

CHECK MATE!

I SHOULD like to give my strong support to Mr. Kirk's plea that a little 'smaller brow' stuff should be broadcast. As a Public School and University man, I must surely rank, if anything, slightly above the 'average listener,' and yet I must confess that Symphony Concerts, Chamber Music, etc., leave me quite cold. My theory is that the number of people who really are able to appreciate 'serious music' is about the same as those who would appreciate chess instruction for example, and, though a keen chess enthusiast myself, I should not like to condemn the ordinary listeners to long talks on the Queen's Gambit Declined, or the Sicilian Defence. I agree with Mr. Kirk that what is missing is more of the 'plain and cheery' programmes.—BMJBSS.

LATIN READINGS.

I HAVE just arisen from listening to Professor Butler's Latin Readings. It was a treat to follow him as he read the Odes of Horace. The pronunciation, emphasis, and tone were most excellent and instructive. Let us have some more.—J. M. Moulton, Northants.

LONG LIVE THIS PAGE!

PLEASE allow me enough space to say—I have never in my experience come across such admirable opportunities for the presentation of conflicting opinions as those afforded by the genially unbiased Editor of The Radio Times. Who is this man in whose heart the tide of kindness warms? I claim he should be presented with an armchair by the selfish growlers who each week go into dark corners, whip themselves into wild furies of criticism, and their efforts (even worse than the Friday



mid-day organ recitals) are put into print. Sir, on behalf of the stone deaf, I thank you. Your admirably conducted page would make a stone deaf Aberdonian by a licence. Now, a closing word, 'C. Bennett' has never heard a cornet played, therefore he is not a fit and proper person to criticize. Long live the Editor, his page, and George Morrow.—William.

PLAYS WITHOUT HUMOUR.

CANNOT the B.B.C. be persuaded to give us plays with some humour some times, and so cheer listeners' instead of boring them with dreary things like 'The Squirrels' Cage' and 'The First Second'? What is the use of such plays? They are neither amusing nor edifying. We know that life is monotonous for most of us; why rub it in? 'The First Second' must have given a good many listeners bad dreams. Moreover, the imaginary experiences of the young man after death were, I believe, quite wrong; in any case, he would not go off shrieking when he realized that his physical body was dead. Does the B.B.C. think that it is catering for people without a sense of humour—that we are attracted rather by what is morbid?—A Listener.

SCOTTISH SERVICES.

I CANNOT help protesting very strongly against the suggestion by an Aberdeen listener that the B.B.C. should include more Scottish Services in the Sunday programmes; unless they are confined to stations over the border. We in England naturally prefer the English services while understanding Aberdeen's affection for Scottish preachers.—J. T., Stockport.

AT BREAKFAST TIME.

FRANKLY I can imagine nothing more horrible than music at breakfast. There may be certain people who cannot digest their eggs and bacon except to the strains of the Pathetic Sym-



phony, or who feel that they must fox-trot round the table between each cup of coffee. But would it not be easier for them to buy a gramophone than for the B.B.C. staff to rise from their beds at six in the morning in order to satisfy a rather eccentric, and I hope a very rare, taste? Or are the B.B.C. expected to carol gaily from beds in the studio? I should like to remind P. N. Davies and other merry breakfasters that the noise which comes out of the loud-speaker has to be made by someone.—C. R. Clifford, London, W.3.

EARLIER WEATHER FORECASTS.

I SUBMIT for your consideration altering the hour of the morning Weather Forecast. People unconnected with the B.B.C. begin their day considerably earlier than 10.30 and wish to make their plans and arrange their day's work before the above hour.—Brig.-General G. Meynell, Meynell Langley, Derby.

THE GREAT BLANKET CONTROVERSY.

I WOULD like to know if 'Romeo' has tried washing under-woollens in the really hot water she advises for blankets. I know a person who washes her blankets in hot water, and is proud of them, but, believe me, no one else is. It makes them run up and go very thick, and they do not fold straight. As for 'Romeo' scolding the old-fashioned way, I think, and so do many others, that it is far better than the present day methods of 'no toil only boil.' I pity anybody's hubby who has to play golf in woollens washed in 'Romeo's' way—but there, I dare say they would come in for the 'nipper.'—Yorkshire Lass.

THE NAVY KNOWS HOW.

WITH reference to this blanket washing argument, let 'Romeo' and others try this method, a method tried and found the best by every man and boy in His Majesty's Navy. The articles required are—A large tub or other receptacle, 'sugi mug,' hot water—plenty for 'dobby,' and rinse. Place blanket in the 'sugi' and tread it out with feet (bare feet, of course), the result is wonderful and your wife loves you all the more.—Bunts, Shadwell.

THE FOOTBALL COMMENTATOR.

AFTER listening to the running commentary on the Arsenal v. Derby County Match the other Saturday I was surprised to hear such a capable man as Mr. Allison persistently giving his personal views on how the game should be played, instead of keeping us informed as to how the game was being played. It appeared to me more like a lecture on football, and I hope that in future commentators will give us a true description of the play, and not a personal opinion, which invariably leans to one side or the other.—William Taylor, Johnson Street, Leicester.

LOOK ON THIS—

WHAT a disgrace to listeners' intelligence to broadcast such an item as the recent special 'Old Time Vaudeville' programme. To call it 'Old Time' was good, but it should have been buried long ago. Thank goodness you had the sense not to give the artists names who took part in the mess up. It would certainly have ruined them for good.—W. S., Wimbledon.

—AND ON THAT.

MAY we two thank the B.B.C. for the excellent 'Old Time Vaudeville' show which was broadcast the other evening? We thought it the very best programme which has been done so far, and it gave immense joy and satisfaction to these two listeners.—The Misses R. and N., Holland Park Avenue, W.11.

5GB Calling!

AN ORATORIO FROM THE ORATORIOS.

Sacred Music and a Play as Armistice Features—The Welfare of Birmingham's Ex-Service Community—Repeating a Revue—An Interesting 'Phone Call—The Annual Police Concert.

In Memory of the Fallen.

A SOMEWHAT unusual, but what promises to be a most impressive feature of sacred music is being broadcast from Birmingham on Sunday evening, November 10—the eve of Armistice Day. With the title of 'Comfortable Words,' it is described as 'An Oratorio from the Oratorios,' and consists of a selection of texts from such great works as *Elijah*, *The Messiah*, *St. Paul*, *Brahms' Requiem*, *Hymn of Praise*, and *The Woman of Samaria*. The programme has been arranged in continuity by Joseph Lewis, conductor of the Birmingham Studio Symphony Orchestra, and, in addition to the chorus and orchestra, Kate Winter (soprano), Rispah Goodacre (contralto), Tom Pickering (tenor) and Kenneth Ellis (bass) are the soloists.

'Young Heaven.'

THE wish to forget the horrors of war is widespread. The days of glorification of its battles and sufferings are over, but surely those moments of the past, when the soul rose triumphant over its afflictions, are to be enshrined for all time in one's memory. *Young Heaven* is a true story—a great deal of it set down word for word as it happened—at the request of those to whom it happened. It is passed on to the world by Jean Cavendish and Miles Malleson. Miles Malleson is a writer who, I feel, never puts pen to paper purely for the sake of writing. The sincerity of his message is an all-absorbing flame in his own heart, and in *Young Heaven* he has perhaps risen to his greatest heights. This play is to be broadcast from Birmingham, I believe for the first time from any station, on Friday, November 15, and will be preceded by Emile Cammaerts' poem *Une Voix dans le Desert*, to which music has been set by Sir Edward Elgar. Spoken by Gladys Ward, it should act as a fitting prelude to that which follows.

Help the Living in Memory of the Dead.

THE Birmingham Citizens' Society, for which Mrs. Agnes Taunton is appealing on Sunday, November 10, is the recognized Charitable and Social Service Organization of the City, and is affiliated to the National Council of Social Service. The primary object of the Society is to help Birmingham citizens in illness or distress; and it specializes in helping cases that are not eligible for assistance from the State Social services. In 1929 the Society has assisted over 6,000 families. Convalescent treatment was provided for some 300 men, women, and children; and 1,000 grants were obtained and administered for ex-service men. This appeal coming, as it does, so near to Armistice Day Celebration, should make a strong appeal to all interested in the welfare of the ex-Service community.

'X-Radiants.'

THIS revue was broadcast from Birmingham in July last. It had such a successful reception that it was felt worthy of a larger audience than the summer months usually provide, so that Wednesday, November 13, sees this 'Unknown Quantity of Ultra-Violet Items' on the air once more. The book is from the pen of Dorothy Eaves, the clever young Newport revue writer, whose *Romance Unlimited*, *Constellations*, and *Smoke Rings*, have been some of the brightest light features broadcast from Birmingham during the past six months. The band of artists on Wednesday, November 13, includes Colleen Clifford, Edith James, Alfred Butler, with Jack Venables and Frank Gough at the pianos.

'You're Through!'

BY the way, Clapham and Dwyer rang me up the other day. It is quite correct to say they both rang me up. Dwyer actually managed to get near the mouthpiece, but that idiot Clapham was dithering to such an extent in the background that it made it quite impossible to gather the object of the call. I caught something about transformers—valves—automatic radio-phones—Cissie's selectivity—and a lot of other technical information which left me in such a state of mental fog that I had to tell them that if they had a proposition to put forward would one of them kindly call, but—for the sake of clarity—not both. It will be interesting to see what happens.



CHRISTMAS GIFTS FOR BIRMINGHAM CHILDREN.

Mrs. Taunton, Hon. Secretary of the Birmingham Citizens' Society, is here seen distributing Christmas presents to poor children. She will appeal for the work of the Society from Birmingham on Sunday, November 10.

The Curfew.

HARRY BLOMELEY (bass) who appears in the programme of Light Music for 5GB listeners on Wednesday, November 13, like many other artists, suffered a severe handicap as a result of his war service. His hearing was affected, and for five years he had to rest and give up singing. On November 13, he is including Monk Gould's ballad *The Curfew*. This happened to be the last song he sang in the Dover Town Hall before going overseas—the curfew to a long night of five years. He has a fund of good stories, one of which refers to his appearance in *The Mikado* (he has played the principal parts in practically all the Gilbert and Sullivan operas). 'At the end of the Mikado's song,' he tells me, 'I introduced a gurgling, blood-curdling laugh. In the moment's silence which followed, there came from the pit a muffled female scream and a shuddering cry of "Oh, mother!" The audience demanded the song three times, whether to get the girl used to it, or to see if I choked I don't know—anyhow, we all enjoyed ourselves!'

A Young Banjoist.

ONE of the outstanding banjo artists of the present day is Tarrant Bailey, who will be heard in 5GB's vaudeville programme on Saturday afternoon, November 16. The son of a well-known West-Country banjoist, he made his first-public appearance on this instrument at the age of five, and his first broadcast at fourteen. He is also a composer and recently had the distinction to be chosen as one of the judges in the first National Banjo Contest at Blackpool. His programme on November 16 includes two of his own compositions—*Something Different* and *Minuet*. Also in the same bill is Jack Norman, the mimic, whose cat-fight is one of the most life-like and amusing imitations I have heard for a long time. My white mice have sent in a strong protest to the B.B.C. that such depressing features should be included in the programmes.

Symphony Concert.

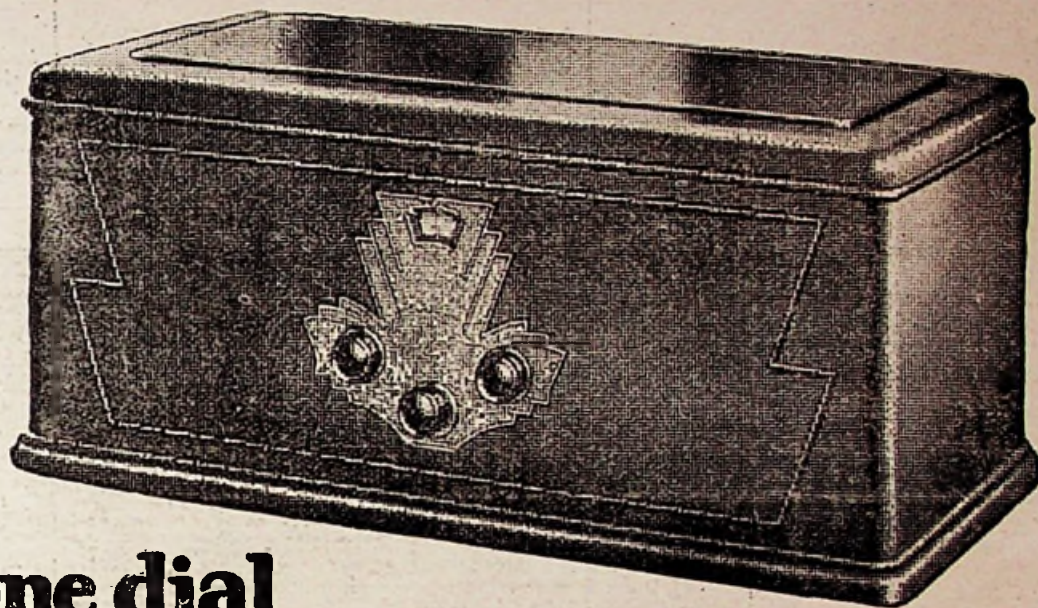
THIS takes place on Saturday, November 16, the chief features being the playing by Antonio Brosa of Frederic d'Erlanger's *Concerto* (for violin and orchestra) and Dvorak's lovely *New World Symphony*, produced in New York in 1893. It grew out of his study of Indian and Negro music, and within a few years it won to an almost unique position, standing second only to such older symphonies as the *Unfinished* of Schubert and the *C Minor* of Beethoven.

From the Town Hall.

THAT delightful interpreter of ballad, oratorio, and opera, John Coates, pays another visit to Birmingham on November 13, when he appears at the sixty-fourth annual Police Concert, which will be relayed by 5GB from the Town Hall. The other soloist is Miriam Licette, who will be heard with her fellow-artists in the duet from Act IV of *Romeo and Juliet*. It is an opportunity for the public to pay tribute to two great singers, and to a band which provides many pleasant hours for Midland listeners.

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8.45
HELP THE
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SUNDAY, NOVEMBER 3
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9.5
A CONCERT
OF
CHAMBER MUSIC

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

3.30 A MILITARY BAND CONCERT

MARGARET BALFOUR (Contralto)

LEONARD GOWINGS (Tenor)

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

Overture, 'Di Ballo' ('The Ball')...Sullivan

3.42 LEONARD GOWINGS

Aubade ('Lo Roi d'Ys') ('The King of Ys')

How fair this spot! *Rachmaninov*
The Serenade *Brahms*

3.50 MARGARET BALFOUR
Songs

3.58 BAND

Selection, 'Hérodiade'
Massenet

4.15 LEONARD GOWINGS

Ave Maria *Percy Kahn*
Murmuring Breezes *Jensen*

4.22 MARGARET BALFOUR

Songs

4.30 BAND

Hungarian Rhapsody. *Reindell*
Overture, 'The Rival Poets'
German, arr. Gerrard Williams

4.45 A PIANOFORTE
RECITAL

by
STEUERMANN

Sonata in A (Op. posth.)
Schubert
I, Allegro; II, Andantino;
III, Scherzo: Allegro vivace;
IV, Rondo: Allegretto

5.15 Talk on behalf of the 'Sponsors' Scheme of the Church of England for Training for the Ministry, by the Right Hon. Lord SANKEY, G.B.E., Lord Chancellor of England
(For 5.30-8.45 Programmes, see opposite page)

8.45 The Week's Good Cause
Appeal on behalf of Disabled Ex-Service Men's Factories by Lieutenant-General Sir WILLIAM FURSE, K.C.B., D.S.O.

FOR the past two years an Annual Exhibition has been held, in co-operation with the British Legion, of goods made by war-disabled men. Arrangements for the Exhibition have been made by Lieutenant-General Sir William Furse, K.C.B., D.S.O., and this year it is to be held at the Imperial Institute, South Kensington, the dates being November 5 to 16, inclusive. H.M. the King has been most interested in these Exhibitions and, when on a visit to one of them, said: 'I hope that many hundreds of people will visit the Imperial Institute and give practical help to the disabled soldiers by purchasing their Christmas presents at the Exhibitions.'

The following is a list of institutions where war-disabled men's goods are made:—

- Ashted Pottery, Ltd.
- British Legion Village.
- British Legion Poppy Factory.
- Cambrian Factory (British Legion).
- Disabled Sailors and Soldiers Workshops (Bournemouth).
- Disabled Soldiers Workshops (Cambridge).
- Disabled Soldiers Workshops (Church Army).
- Disabled Soldiers Embroidery Industry.
- Enham Industries.
- Ex-Service Men's Valeting Company.
- Horsham Co-Operative Wearing Industry.
- Hospital Ward Industries.
- King's Roll Clerks' Association.
- Lord Roberts' Memorial Workshops.
- Milton Home Industries.
- O.F.I.A.
- Painted Fabrics, Ltd., Sheffield.
- Papworth Industries.

Princess Alice Home (Slough).
Spero Leather Workers.
Spero Firewood Factory.
Sailors and Soldiers Home (Eastbourne).
St. Dunstan.
Vocal Therapy Society.
War Service Legion.
Willesden Handicrafts Centre.

8.50 'The News'
WEATHER FORECAST, GENERAL NEWS BULLETIN:
Local News; (Daventry only) Shipping Forecast

9.5 Chamber Music

MARGOT HINNENBERG-LEFEBRE (Soprano)

THE KUTCHER TRIO:

SAMUEL KUTCHER (Violin)

CEDRIC SHARPE (Violoncello)

REGINALD PAUL (Pianoforte)



THE WORK OF DISABLED MEN.

The Duke and Duchess of York are here seen inspecting the work of the Disabled Ex-Service Men's Factories, for which an appeal will be broadcast tonight.

McCorquodale & Co., Ltd.

Trio No. 2 in One Movement Ireland

ALTHOUGH in one movement, the Trio is full of varied interest, and many changes of rhythm as well as of sentiment. It begins slowly with a theme which the violoncello has alone at first, and with which the violin answers him, and soon there is a much livelier section with a good deal of independence in the different instruments. It reaches a sturdy climax, and then we are led back to a return of the opening which is now made the basis of a new and melodious section. Again there is a moment of serenity, and all the instruments sink to a very soft tone, but the close is full of energy and emphasis, all the instruments joining at the very end to present a powerful version of one of the themes already heard.

9.25 MARGOT HINNENBERG-LEFEBRE

Zwischen Mohn und Rittersporn
(Amid the Poppy and the Larkspur) *Maz Regér*
Der Postillon (The Postillion).....

Auch kleine Dinge
Nun lass uns Frieden schliessen
Du denkst mit einem Fädchen *Wolf*
Ich hab'in Penna einem Liebsten
wohnen

Auch kleine Dinge (Even little things):

ONE of the songs in the book of Italian lyrics, this tells, with wonderful tenderness and charm, how even the little things of the world may be full of beauty and happiness. Most of the way through there is a melody in the left hand of the piano-forte part along with the one for the voice, while the right hand has a gently rippling figure.

Nun lass uns Frieden schliessen (Let us now make peace):

ANOTHER of the Italian lyrics, this song, flowing with a very suave and quiet rhythm, as its subject demands, is a lover's plea for peace after a long and bitter cloud of misunderstanding.

Du denkst mit einem Fädchen (Thou'dst hold me with a thread):

ALSO from the Italian lyrics, this song, in slow measure with a wayward and capricious accompaniment to its simple and melodious setting of the words, has something ironic alike in its music and its text, which it would be unfair to the singer to give away before the effective last line is heard. It begins 'Thou'dst hold me with a slender thread and make me captive with a look.'

Ich hab'in Penna einen Liebsten wohnen (I have a sweetheart, lives in Penna):

THIS merry song, dancing along on swift steps, tells of one who has many sweethearts in different places. It is rounded off by a brilliant little postlude for the pianoforte alone.

9.45 KUTCHER TRIO

Grand Trio No. 1 in B Flat

Schubert

Allegro moderato; Andante un poco mosso; Scherzo; Allegro; Rondo; Allegro vivace

ALTHOUGH nobody, considering the question in cold detachment, could be quite sure which of the two splendid Trios by Schubert is his favourite, most people are quite certain, while actually hearing one or other, that it is not only the finer of the two, but among the best chamber music in existence. In the present age of hurry, when nobody has time to spare, it is sometimes criticized as being too long, and too full of repetitions. But all of it is so splendidly melodious, so full of all the grace and charm which Schubert, almost more than any other master, knows how to give us; that few would wish to have it shortened.

10.30

Epilogue

'LORD, WHAT IS MAN?'
'DEPENDENCE'

THE RADIO TIMES.
The Journal of the British Broadcasting Corporation.
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5.45
THIS WEEK'S
BACH
CANTATA

(For 3.30 to 5.30 Programmes see
opposite page.)

5.30 BIBLE READING

'PAUL OF TARSUS'—XII
'Paul and Felix,' Acts xxiii, 11,
to xxiv, 27

5.45-6.15 app. CHURCH
CANTATA (No. 139) BACH

'WOHL DEM, DER SICH AUF SEINEN
GOTT'

('BLESSED HE THAT TRUSTETH IN
HIS GOD')

Relayed from the GUILDHALL SCHOOL
OF MUSIC

The Singers

MARY HANLIN (*Soprano*)

DORIS OWENS (*Contralto*)

TOM PICKERING (*Tenor*)

STUART ROBERTSON (*Bass*)

THE WIRELESS CHORUS

The Players

S. KNEALE KELLEY (*Solo Violin*)

LESLIE WOODGATE (*Organ*)

THE WIRELESS ORCHESTRA

(*Oboe d'Amore, Trumpet and Strings*)

Conducted by STANFORD ROBINSON

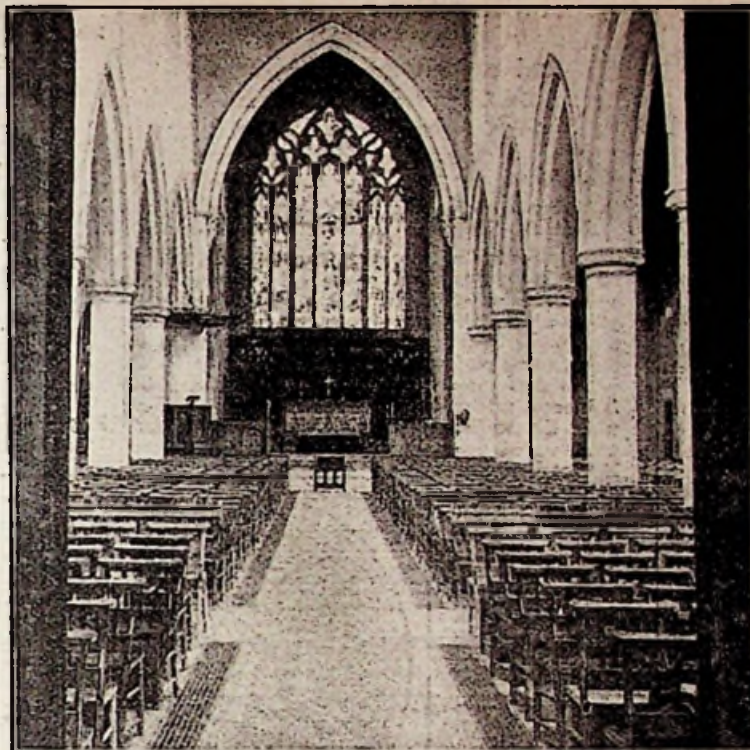
FOUNDED on a hymn by Johann Christoph Ruben, which Bach uses as the text of his opening chorus, this Cantata makes use in a very beautiful way also, of the old chorale—'Mach's mit mir Gott, nach deiner Güt' (Use me, Lord, according to Thy mercy). In the first chorus the tune of the chorale is given throughout to the soprano, while the other voices and the orchestra furnish melodious and beautiful commentaries on it. There is an orchestral introduction and more than one interlude for the instruments.

In the tenor aria which follows, the chorale melody can be heard running through the accompaniment, and it appears again in the immense bass aria which is number four. It is unusual in form as well as being of very big proportions, and there are frequent changes of movement. One very striking change is where the voice sings for the first time of the light that shines about him from afar. Oboe and solo violin have beautiful parts in the accompaniment, and the orchestra provides not only an introduction, but an interlude before the opening part is repeated at the end. Three contrasted themes are used in building up this great piece, first a twining figure which illustrates the heavy bonds about the spirit; second an upward rising theme which depicts the Saviour's helping hand; and last a theme, familiar in many of the Cantatas, which Bach uses as descriptive of the Celestial Light. It is this last which is used in the orchestral prelude to the aria again as its conclusion.

The chorale, which has been the basis of these three great numbers, is heard in its full and simple form at the end.

THE DAY OF REST
Sunday's Special Programmes

From 2LO London and 5XX Daventry.



Broadcast Churches—XXXIV.

ALL SAINTS, BOURNEMOUTH

from which a service will be relayed to-night at 8.0.

By the Rev. ERIC SOUTHAM.

ALL SAINTS, Bournemouth (or, to speak more accurately, West Southbourne), is probably the youngest of the Broadcast Churches. Only a few years ago the spot on which it stands was the home-farm of Stourfield House, the ancestral home of the Popham family. Part of the church actually stands on what was once the duckpond of the farm—the centre of a country picture of great beauty hidden among the pines. To-day the church stands in the middle of a huge parish with a rapidly-increasing population.

'Pokes-down' is merely a corruption of 'Pook's Down,' or the Hill of the Fairies. Just on this poetical spot about seventy years ago, the first Vicar of Bournemouth built the Church of St. James for his widely-scattered flock. It was designed by George Edmund Street, who later became celebrated for the beauty and dignity of his ecclesiastical architecture all over the country. It is considered to be a typical specimen of his early work. Planned to seat 174 people, it then supplied amply the needs of the few families who dwelt there, 'far from the madding crowd.' Today the tiny church looks down on the great highway from Portsmouth and Southampton to the west. The parish as at present constituted numbers well over 25,000 inhabitants, and the little mother on the hill has sent out two daughter-churches: St. Andrew's, Boscombe, which, having come of age this year (the twenty-first since its consecration), is to become next year an independent parish, and All Saints.

All Saints is a typical modern building, large and light, and in its own way very beautiful. It was designed by Mr. Oldrid Scott, a member of the family that has made his name celebrated. Built to hold about 1,000 people, it is frequently filled to overflowing. Being only fourteen years old, it has little history as yet to boast of, but it is already very dear to the folk of East Bournemouth, and is day by day making traditions to inspire the generations that are to come.

The east window, filled with the company of the Saints, is a memorial to the men who fell in the War; the very beautiful organ is but two years old. Many improvements are on their way, and there is a great family spirit among the people of All Saints, where the aim of the clergy has been to make everyone realize that to come to church is to meet together in the house of the Father of all men, who is the Source of all life, that they may have life more abundantly.

There is a poetical custom at this church. On Easter Day the altar is decorated with white lilies, every one of which has been offered in memory of some one who has been carried by the angels across the stream of death. Last Easter there were over three hundred lilies brought to the church.

On Sunday this church will be keeping its Annual Family Festival, the Feast of All Saints.

8.0
A SERVICE
FROM
BOURNEMOUTH

I.—Chorus:

How blest that man who sets his faith
Upon the Rock of Ages!
He fears not evil, strife nor death;
Tho' loud the tempest rages,
Him alway peace shall compass round,
Whoso with God hath refuge found.

II.—Aria (Tenor):

God is my Rock; in vain the raging,
The strife that evil foes are waging
From spite and hate my way is freed.
You speakers of untruth I hear not;
Your lying words I shall not heed,
Your malice, your despite I fear not.

III.—Recitative (Alto):

The Saviour sendeth His anointed
'Mid cruel rav'ning wolves to lie.
About me evildoers flocking,
Blaspheming Him and mocking,
Lay snares for me;
Yet thro' the Word, His saving help is nigh,
Unharm'd my spirit still shall be.

IV.—Aria (Bass):

The cruel world to grief had bound me,
And to a weary burden, chain'd.
I look to my Saviour whose hand hath sus-
tain'd,
Whose Light doth alway shine around me.
I know then surely none beside
Is man's true Comforter and Guide.

V.—Recitative (Soprano):

My load of sin, mine own most grievous foe,
Within my body liveth;
Yet mine the peace the Saviour giveth.
I yield to God what is His own, the spirit
He awaketh,
That to Himself He taketh; so is my sin
cast forth
And Satan overthrown.

VI.—Choral:

So can I bid thee, Satan, flee!
No more shall death appal me!
And from the world am I set free,
No evil shall befall me!
God is my Rock, mine Aid, my Shield;
How blest are they to Him that yield.

(English text by D. Millar Craig, Copyright
B.B.C., 1929.)

Cantatas for the next four Sundays are:—

November 10. No. 140—

Wachet auf, ruft uns die Stimme (Sleepers
wake.)

November 17. No. 111—

Was mein Gott will, das g'esseh' allzeit
(What my God wills, that be done always)

November 24. No. 26

Ach wie flüchtig, ach wie nichtig (Ah, how
fleeting, ah, how worthless)

December 1. No. 02—

Nun komm, der Heiden Heiland (Come Thou
Saviour of the heathen).

8.0 A RELIGIOUS SERVICE

Relayed from ALL SAINTS CHURCH,
Bournemouth

S.B. from Bournemouth

Address by the Rev. ERIC SOUTHAM

Hymn 24, 'Sun of my soul'

The Lord's Prayer

Versicles

Magnificat

Reading from Scripture

Nunc Dimittis

Prayers

Hymn 206, 'Lead, Kindly Light'

Address

Hymn 437, 'For all the Saints'

Blessing

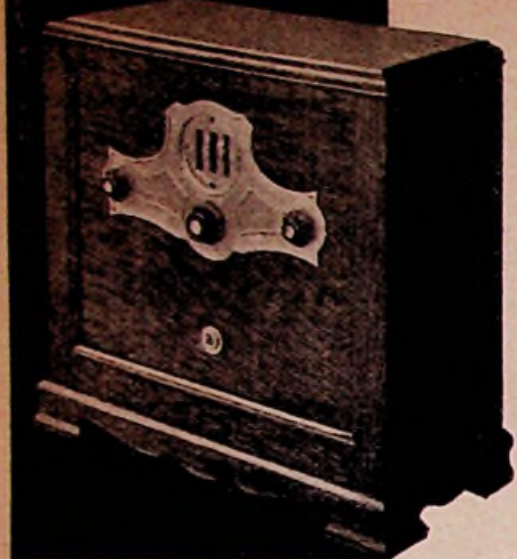
(For 8.45 to 10.30 Programmes see
opposite page.)

10.30 Epilogue

'LORD, WHAT IS MAN?'
'DEPENDENCE'

(For details of this week's Epilogue
see page 335.)

K-B 161 & 169



**FOR THE
KOLSTER-BRANDES
SUNDAY
CONCERTS**

K-B 161 or 169 All-Mains 3-Valve receiver, Price £17 10s., including valves and royalty, for best reception of the fortnightly Sunday Concerts broadcast from the Hilversum Vara station by the Kolster-Brandes Radio Orchestra, under the direction of Hugo de Groot.

KOLSTER-BRANDES CONCERT, November 3.
(1,071 metres) 5.40 p.m.

1. March. Hands across the sea J. P. Sousa
2. Waltz. Amoureuse R. Berger
3. Overture. "La Poupee de Neurenberg"
A. Adam
4. Three old Dances Arthur H. Wood
5. The Rosary (Song) Ethelbert Nevin
(Solo on the V.A.R.A. STANDAART Organ by
Joh. Jong).
6. Records
7. Selection from "The Merry Widow" Fr. v. Lehar
8. In a Japanese Garden H. M. Higgs
9. Joyous Youth. Suite Eric Coates
 - a. Introduction.
 - b. Serenade.
 - c. Valse "Joyous Youth."

**Kolster
Brandes**

RADIO MANUFACTURERS
CRAY WORKS · SIDCUP · KENT



**SUNDAY, NOVEMBER 3
5GB DAVENTRY EXPERIMENTAL**

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

**3.30
THE MIDLAND
STRING
ORCHESTRA**

3.30 A String Orchestral Programme

(From Birmingham)

THE MIDLAND STRING ORCHESTRA

Conducted by FRANK CANTELL

BARRINGTON HOOPER (Tenor)

EDA KERSEY (Violin)

ORCHESTRA

Suite arranged for String Orchestra from Ballet Music, 'Idomenco' Mozart, arr. Marshall

MOZART's opera *Idomenco*, composed in 1780, when he was twenty-four, has never had the success of some of his other works. But it contains several pieces which have always been popular and it has a complete ballet. This has been arranged as a Suite, to be played consecutively.

The first movement is a Chaconne, an old-fashioned, rather stately, dance in triple time, for which the music usually consisted of a short theme with variations.

Mozart has not adhered strictly to the form, although the variations can be clearly heard.

The second movement is a quite short, slow one. It begins with eight bars of solo, introducing the dance, which is also a solo. The tune is typical of Mozart's melodious grace.

A Gavotte follows, simple and straightforward and in the usual form, and the Suite is closed by a return of the Chaconne from the beginning, the same theme, but with different variations.

BARRINGTON HOOPER and Orchestra

Three Pastorals, 'Jillian of Berry' Brewer
At a Country Fair; There is a Lady sweet and kind; Jillian of Berry

EDA KERSEY and Orchestra

Academic Concerto Vaughan Williams
Allegro pesante: Adagio; Presto

4.15 BARRINGTON HOOPER

I know a bank Martin Shaw
Letho Phillips
Song of the Palanquin Bearers Martin Shaw
There is no Death Geoffrey O'Hara

ORCHESTRA

At the Cradle Grieg
Gavotte and Rondo Bach, arr. Forsyth
Four Novalettes for Strings, Tambourine and Triangolo Coleridge-Taylor

4.55-5.15 EDA KERSEY

Playora (Spanish Dance) Sarasate
Malaguena (Spanish Dance) Albeniz, arr. Krcialer

SARASATE was an outstanding figure in the concert world of the last generation. A Spaniard by birth, he was known all over the world as a brilliant executant on whom many honours and distinctions were conferred. He was the fortunate possessor of more than one Stradivarius violin, one of which was given to him by the then Queen of Spain, while he was still a mere boy. Many of his showy solo pieces and arrangements of gipsy airs are still popular with violinists, and this brilliant dance has always been a favourite.

ORCHESTRA

Folk Tune and Fiddle Dance Fletcher

8.0 A RELIGIOUS SERVICE

FROM THE BIRMINGHAM STUDIO

Conducted by Probandary B. F. RELTON (of Walsall)

Order of Service

Hymn, 'Sun of my soul, Thou Saviour dear' (Ancient and Modern, No. 24)

Prayers

Reading

Anthem, 'Lord, for Thy tender mercies' sake' Farrant

Address

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

BENEDICTION

8.45 The Week's Good Cause

Appeal on behalf of Disabled Ex-Service Men's Factories by Lieut - General Sir WILLIAM FURSE, K.C.B., D.S.O.

S.B. from London

A note on the work of the factories will be found in London's programme on page 324.

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN



BARRINGTON HOOPER (tenor) and EDA KERSEY (violin) take part in the String Orchestral Programme from Birmingham this afternoon.

9.0 A Ballad Concert

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA

Conducted by JOSEPH LEWIS

KATE WINTER (Soprano)

DENNIS NOBLE (Baritone)

ORCHESTRA

Selection of Guy d'Hardelot's Popular Songs

DENNIS NOBLE and Orchestra

My Old Shake Trotter

KATE WINTER and Orchestra

Spring's Awakening Sam'erson

9.30 ORCHESTRA

Selection of Haydn Wood's Songs

DENNIS NOBLE and Orchestra

The Trumpeter Dix

KATE WINTER and Orchestra

Fairy Pipers Brewer

9.55 ORCHESTRA

Selection of Dorothy Forster's Songs

DENNIS NOBLE and Orchestra

Tommy Lad Margelson

KATE WINTER and Orchestra

Valley of Laughter Sanderson

10.17 ORCHESTRA

Selection of Herman Lohr's Popular Songs

10.30

Epilogue

'LORD, WHAT IS MAN?'

'DEPENDENCE'

(For full details of this week's Epilogue see page 335.)

Sunday's Programmes continued (November 3)

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

3.30-0.15 app. *S.B. from London*
 8.0 *S.B. from Bournemouth*
 8.45 *S.B. from London*
 9.0 West Regional News
 9.5 **A CONCERT**
 Relayed from THE PARK HALL, Cardiff
 NATIONAL ORCHESTRA OF WALES
 (Corddoria Genedlaethol Cymru)
 (Leader, LOUIS LEVITUS)
 Conducted by WARWICK BRAITHWAITE
 Dance of the Tumblers *Rimsky-Korsakov*
 Valse Triste *Sibelius*
 Entr'acte Sevillana *Massenet*
 HOWARD FRY (*Baritone*)
 To the Forest *Tchaikovsky*
 It was a lover and his lass *Keel*
 My Love's an Arbutus (Old Irish Air)
arr. Stanford
 ORCHESTRA
 Symphonic Poem, 'Mazeppa' *Liszt*
 10.0 *S.B. from London*
 10.30 Epilogue
 10.40-11.0 The Silent Fellowship

5SX SWANSEA. 1,340 kc/s (178.5 m.)

3.30-0.15 app. *S.B. from London*
 8.0 *S.B. from Bournemouth*
 8.45 *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*

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

3.30-6.15 app. *S.B. from London*
 8.0 **A RELIGIOUS SERVICE**
 from ALL SAINTS' CHURCH, Bournemouth
 Relayed to London and Daventry
 Hymn 24, 'Sun of my Soul'
 Lord's Prayer
 Versicles
 Magnificat
 Reading from Scripture
 Nunc Dimittis
 Prayers
 Hymn 266, 'Lead, Kindly Light'
 Address by The Rev. ERIC SOUTHAM
 Hymn 437, 'For all the Saints'
 Blessing
 8.45 *S.B. from London*
 9.0 Local News
 9.5 *S.B. from London*

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

3.30-6.15 app. *S.B. from London*
 8.0 *S.B. from Bournemouth*
 8.45 *S.B. from London* (9.0 Local News)
 10.30 Epilogue

2ZY MANCHESTER. 757 kc/s (278.4 m.)

3.30 **A Symphony Concert**
 THE NORTHERN WIRELESS ORCHESTRA
 Conducted by T. H. MORRISON
 Capriccio Espagnol (Spanish Caprice)
Rimsky-Korsakov
 WILLIAM HAYLE (*Baritone*) with Orchestra
 Recit., 'I feel the Deity within' *Handel*
 Aria, 'Arm, arm ye Brave'
 ORCHESTRA
 Concerto for Violoncello and Orchestra in E
 Minor, Op. 85 *Elgar*
 Adagio—Moderato; Lento—Allegro Molto;
 Adagio; Allegro
 (Solo Violoncello, KATHLEEN MOORHOUSE)
 ORCHESTRA
 Ballet, 'Ascanio' *Saint-Saëns*
 WILLIAM HAYLE
 Sombre Woods *Lully*
 The Gentle Maiden *Old Irish*
 Linden Lea *Vaughan Williams*
 Invictus *Huhn*
 ORCHESTRA
 Overture, 'Carnival' *Glaounov*
 5.15 *S.B. from London*

8.0 A RELIGIOUS SERVICE

Relayed from THE CENTRAL HALL, Manchester
 Service conducted by Rev. HERBERT COOPER
 Hymn, 'Glorious things of Thee are spoken'
 (M.H.B., 673)
 Prayer and Lord's Prayer
 Reading from Scripture
 Hymn, 'Break, day of God, O Break' (M.H.B.,
 205)
 Address by the Rev. T. H. BARRATT, Principal
 of Didsbury College, Manchester
 Hymn, 'Just as I am, without one plea' (M.H.B.,
 -317)
 Benediction

8.45 *S.B. from London*
 9.0 North Regional News
 9.5 *S.B. from London*
 10.30 Epilogue

Other Stations.

5SC GLASGOW. 752 kc/s (398.9 m.)

3.30—*S.B. from London.* 5.15—Songs by Margaret Stephen
 (Soprano); Recit. and Aria from 'Dido and Aeneas' (Purcell);
 O Mithras (Handel); Air des Adieux (Jeanne d'Arc) (Tchaikovsky);
 Trees (Katherine Heyman). 5.30—*S.B. from London.* 6.30-
 7.45 app.—*S.B. from Edinburgh.* 8.45—The Week's Good
 Cause—Lady Haig; 'Scottish Ex-Service Men's Factories.'
S.B. from Edinburgh. 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.* 5.15—*S.B. from Glasgow.*
 5.30—*S.B. from London.* 6.30-7.45 app.—*S.B. from*
Edinburgh. 8.45—The Week's Good Cause—Lady Haig;
 'Scottish Ex-Service Men's Factories.' *S.B. from Edinburgh.*
 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.)

3.30-6.15 app.—*S.B. from London.* 6.30-7.45—*S.B.*
from Edinburgh. 8.45—*S.B. from London.* 8.50—Weather
 Forecast; General News Bulletin. 9.0—Regional News.
 9.5—*S.B. from London.* 10.30—Epilogue.

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.



PROFESSOR TUSH OF WIGAN OBSERVATORY
 predicts unprecedented astral activity, reaching a climax on November 5th. Multitudes of Comets and Meteors will be visible and loud explosions will be heard everywhere.
 The learned Professor must have "got wind" of PAIN'S FIREWORKS, which will be very much "in the air" on that date. See you get yours!!!

PAIN'S FIREWORKS
 Sold by dealers everywhere.

BUY VOX
 The Radio Critic and Broadcast Review
 Edited by Compton Mackenzie

The first issue of "VOX," the new weekly devoted to wireless topics, will be on sale on Friday, November 8th.

"VOX" will fill an obvious and urgent need for the vast audience of wireless listeners by giving an independent and authoritative criticism of the broadcasting programmes, and advice to listeners on what to hear in the following week.

Order your copy to-day

VOX
 6d. WEEKLY

Number One
 On Sale
 FRIDAY,
 NOV. 8th.

MUSIC
 DRAMA
 LITERATURE
 EDUCATION
 SCIENCE
 TRAVEL
 SPORT
 POLITICS
 RELIGION
 HOUSE-KEEPING
 CHILDREN

7-45
A BRASS BAND
FROM
MANCHESTER

MONDAY, NOVEMBER 4
2LO LONDON & 5XX DAVENTRY

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

9.20
A SUMMING UP
By MR.
LOWES DICKINSON

10.15 a.m. THE DAILY SERVICE

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

10.45 'Commonsense in Household Work'—IX. Mrs. WINTERFELD SPIELMAN RAPHAEL: 'What do you want to know?'

DURING this, the last of Mrs. Spielman Raphael's talks, replies will be given to some of the questions which have been put by listeners throughout the series.

11.0-12.0 (Daventry only) Gramophone Records

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

12.0 A Ballad Concert
VIOLET LEE (Soprano)
GABRIEL LAVELLE (Baritone)

12.30 Organ Music
Played by EDWARD O'HENRY
Relayed from TUSSAUD'S CINEMA

1.0 Light Music (London only)
LEONARDO KEMP and his
PICCADILLY HOTEL ORCHESTRA
From THE PICCADILLY HOTEL

1.0 (Daventry only) Pianoforte Interlude

1.15-2.0 (Daventry only) NATIONAL ORCHESTRA OF WALES
S.B. from Cardiff

2.0 FOR THE SCHOOLS
Mlle. CAMILLE VIFRE: French Reading—'La Fontaine'

2.20 Interlude

2.30 Miss RHODA POWER: 'Days of Old; The Middle Ages—VII, Shrove Tuesday in a School'

3.0 Interlude

3.5 Miss RHODA POWER: Stories for Younger Pupils—VII, 'Sing-Sun and the Tartar'—an Eastern 'Beauty and the Beast' (Chinese)

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
ALFRONSE DU CLOS and his ORCHESTRA
FROM THE HOTEL CECIL

5.15 THE CHILDREN'S HOUR
'Pas des Amphores' (Chaminade) and other Piano Solos played by CECIL DIXON
'Bigger than the Baker's Boy,' from 'Five Children and It' (E. Nesbit)
'The Fish Shop' (May Brahe) sung by ARTHUR WYNN

Some more Hints on How to Play Association Football, by George F. Allison

6.0 Miss ELSA MORE: 'The Proper Way to Plant Fruit Trees.'

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

6.30 Musical Interlude

7-45 A BRASS BAND CONCERT

THE WINGATES' TEMPERANCE BAND
Conducted by H. MOSS
S.B. from Manchester
Overture, 'Rienzi' Wagner, arr. Moss
Selection, 'Euryanthe' Weber, arr. Round
8.6 HERBERT RUDDOCK (Bass)

Blow, blow, thou winter wind Sergeant Hope, the Hornblower
Ireland
Song of the Volga Boatmen
Kocnemann

8.16 BAND
Trombone Solo, 'Mosquito' Moss
(Soloist, M. BYERS)
Tono Poem, 'Victory' Jenkins

8.30 HERBERT RUDDOCK
Peter the Ploughman Arthur Tate
Fed Up... Sterndale Bennet
The Cheery Philosopher Lidgely

8.40 BAND
Cornet Solo, 'Carnival at Venice' Arlan
(Soloist, ELGAR CLAYTON)
Waltz, 'The Blue Danube' Johann Strauss

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' VII—MR. G. LOWES DICKINSON
(See centre of page.)

9.50 A CONCERT
ALICE MOXON (Soprano)
THE VICTOR OLOF SEXTET
SEXTET
Three Norwegian Dances Grieg
Albumblatt Wagner

10.8 ALICE MOXON
The Hour of Dawn Mendelssohn
Batti, Batti (Beat me) ('Don Giovanni') Mozart

10.16 SEXTET
Slav Dance in E Minor Dvorak

Song, 'Obstination' Fontenailles
Aubado Lalo, arr. Salabert
Adagio and Gigue Bach, arr. Woodhouse

10.35 ALICE MOXON
Go from my window, go arr. Somervell
Spring Stanford
Cuckoo Martin Shaw
In an arbour green Peter Warlock

10.45 VICTOR OLOF SEXTET
Serenata Amorosa .. Bridgewater, arr. Irving
La Fringante (Bright and Fair) Fiocco, arr. O'Neill
Cherry Ripe Cyril Scott
Waltz
Russian Dance arr. Howard

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.
(Monday's Programmes continued on page 331.)

Tonight at 9.20

Mr. LOWES
DICKINSON,

whose photograph appears
on the right, will review
the opinions expressed in
the notable series of

POINTS OF VIEW.

The previous talkers in this series have been
(from top left to bottom right)

Bernard Shaw—J. B. S. Haldane—H. G.
Wells—Dean Inge—and Sir Oliver Lodge.

6.45 THE FOUNDATIONS OF MUSIC
OLD ENGLISH PIANOFORTE MUSIC
Played by ADOLPHE HALLIS

Pavane—The Earle of Salisbury
Corante William Byrd,
Sellinger's Round ed. Fuller-
Fortune Mailland and
Rowland Squire
O Mistress Mine
The Earle of Oxford's Marche

7.0 Mr. DESMOND MACCARTHY: Literary Criticism

7.15 Musical Interlude

7.25 Monsieur E. M. STEPHAN: French Talk—
A Special Demonstration with an English Student

The awkwardness of having to depend upon a phrase book on your visits abroad disappears when you have learnt to speak Foreign Languages by the new Pelman method. A book describing this method will be sent gratis and post free, to every reader using the coupon printed below.



HOW TO BECOME AN EXPERT LINGUIST.

Wonderful Success of New Pelman Method of Learning Foreign Languages.

COULD you pick up a book, written in some Foreign Language of which you do not know a syllable and read it through correctly without once referring to a dictionary?

Most people will reply "No. It would be impossible!"

Yet this is just what the new method of learning French, Spanish, Italian and German, taught by the famous Pelman Institute, now enables you to do.

A Personal Experience.

The present writer can speak with knowledge on this subject.

Calling at the Institute to inquire into this new method he was asked whether he knew any Spanish. He replied that with the exception of a few words like "*primavera*," which he knew meant "Spring," he was entirely unacquainted with the language.

He was then handed a little book of 48 pages, printed entirely in Spanish, and asked to read it through.

There was not a single English word in this book, yet, to his utter amazement, he was able to read it from cover to cover without making a mistake.

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

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

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

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

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

Matriculation Passed.

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

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

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

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

"THE BEST IN THE WORLD."

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

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

A Naval Commander writes:

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

"I think your (French) Course is the best method I have ever seen." (C. 272.)

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

"This is a perfectly delightful method of learning (Italian), and I shall not fail to recommend it to everyone I meet." (I.L. 108.)

"I am entirely satisfied with this (French) Course, and am especially pleased at the way in which all faults have been corrected and explained by your staff." (B. 1320.)

"How pleased I was when I heard that I had been successful in my examination. I attribute my success almost wholly to your methods, which are undoubtedly very good." (C. 885.)

"Having completed Part I. of your French Course, and thereby improving my knowledge of the language almost beyond belief, I should now like to take Parts II. and III." (S. 751.)

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

"Your method is the pleasantest method of learning a language imaginable. I always found languages a very difficult subject at school, but have had no difficulty whatever with the (French) Course." (P. 684.)

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

No Translation.

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

It enables you to learn a language as a Spaniard, Italian, Frenchman, or German learns it. There is no translation from one language into another.

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

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

No Grammatical Difficulties.

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

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

This makes the new method extremely interesting. The usual boredom of learning a Foreign Language is entirely eliminated.

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

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The new Pelman method of learning French, German, Italian and Spanish is explained in four little books.

One describes the Pelman French Course. Another describes the Pelman Spanish Course. A third describes the Pelman German Course. A fourth describes the Pelman Italian Course.



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

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

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TO THE PELMAN INSTITUTE
(Languages Dept.),
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Street, London, W.C.1.

Please send me a free copy of the book entitled "The Gift of Tongues," describing the Pelman method of learning.

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GERMAN,
ITALIAN,**

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three of
these

without using English.

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Do not be content with anything less than the high standard of quality created by the New Cossor Valve—vastly improved tone—greater volume—longer range. 2 volt series now obtainable from all Wireless Dealers.

The NEW COSSOR

8.0
A CONCERT
OF
MODERN MUSIC

- 3.0 THE GRANGE SUPER CINEMA ORCHESTRA
(From Birmingham)
Conducted by HAYDN HEARD
Selection, 'Show Boat .. Kern
Waltz, 'Liebeslieder' (Love
Songs)..... Johann Strauss
Overture, 'Peter Schmoll'
Weber
Entr'acte, 'In a Chinese
Temple Garden' .. Ketchby
Suite, 'Three Dances'
Coleridge-Taylor
Barbarian Ballet Music
Zamecnick
- 4.0 A Ballad Concert
MARGARET PRING (Soprano)
ROBERT CLOTWORTHY (Baritone)
ROBERT CLOTWORTHY
The Beggar's Song (Old Eng-
lish Melodies)..... Richard
Leveridge, arr. Lane Wilson
The Happy Lover (Old English
Melodies)
Anon., arr. Lane Wilson
Whilst I'm carousing
Richard Leveridge, arr. Newton
- 4.8 MARGARET PRING
The splendour falls Vaughan Williams
Good morrow, gossip Joan (Old English Song)
A. L.
- 4.15 ROBERT CLOTWORTHY
Birds in the High Hall Garden Somervell
Herdin' Song (Highland Air).....arr. Lawson
Good Ale Peter Warlock
- 4.22 MARGARET PRING
June Quilter
Nightfall at Sea Phillips
- 4.30 DANCE MUSIC
JACK PAYNE and THE B.B.C.
DANCE ORCHESTRA
- 5.30 The Children's Hour
(From Birmingham)
'The Soot Fairies' by Mildred Forster
JACKO and TONY in Duets
NORMAN NEWMAN (Saxophone)
'How a Camera Works,' by Hugo Van Wadonoyen
- 6.15 'The First News'
TIME SIGNAL, GREENVICH; WEATHER FORECAST,
FIRST GENERAL NEWS BULLETIN

- 6.30 Light Music
(From Birmingham)
THE BIRMINGHAM STUDIO
ORCHESTRA
Conducted by FRANK CANTELL
March, 'Children of the Regi-
ment' L'ucik
Overture, 'The Wanderer's
Goal' Suppe
LEWIS KNIGHT (Bass)
Lighterman Tom W. H. Squire
Mary Mine Löhr
The Bachelors of Devon
Maude Craske Day
ORCHESTRA
Selection, 'The Beautiful
Helen' Offenbach, arr. Petras
- 7.5 JAN BERENSKA (Violin)
Second Slav Dance in E Minor
Dvorak, arr. Kreisler
Ave Maria
Schubert, arr. Wilhelmj

MONDAY, NOVEMBER 4
5GB DAVENTRY EXPERIMENTAL

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

Tonight at 8 o'clock
CONTEMPORARY
MUSIC

The Second of the 1929-30
Season of Concerts
with
EDUARD STEUERMANN
(Pianoforte)
MARGOT HINNENBERG-
LEFEBRE
(Soprano)

(For programme see 8 p.m., col. 2)



Margot Hinnenberg-Lefebvre

- ORCHESTRA
Waltz, 'Thrills' Ancliffe
Descriptive Piece, 'The Little Clock on the
Mantel' Wheeler
LEWIS KNIGHT
The Great Game Coleman
The Fishermen of England Phillips

- 7.35 JAN BERENSKA
Introduction, Theme and Hungarian Dance
Sammons

- ORCHESTRA
Ballet Suite, 'My Lady Dragon Fly' .. Finck

8.0 Concerts of Contemporary Music
(Fourth Season, 1929-30)
Second Concert
MARGOT HINNENBERG-LEFEBRE (Soprano)
EDUARD STEUERMANN (Pianoforte)

THE programme has an interesting unity in this way that Eisler and Berg were both pupils of Schönberg. Both have already won for themselves positions of real importance in contemporary music, and the opera *Wozzeck* by Berg is regarded as one of the outstanding works by the younger generation of German musicians. Each of the Sonatas is the first published work of its composer's, although neither is in any sense an immature essay. Both may be taken as fairly representative of present-day tendencies.

8.30 MARGOT HINNENBERG-LEFEBRE and EDUARD STEUERMANN

- Fünfzehn Gedichte aus 'Das Buch der hängenden Gärten' Schönberg
(Fifteen Poems from 'The Book of the Hanging Gardens,' by Stefan George)
Unterm Schutz von dichten Blättergründen
(Beneath the shelter of the leaves)
Hain in diesen Paradiesen wechselt ab mit Blütenwiesen
(In this fair paradise wild heath and flowery mead are found)
Als Neuling trat ich ein in dein Gehege
(When first I passed within thy precincts)
Da meine Lippen reglos sind
(Because my lips are still)
Saget mir auf welchem Pfade heute sie vorüber-
schreite
(Tell me where the path, today, that she will tread)
Jedem Werke bin ich fürder tot
(Henceforth ev'ry other task I shun)
Augst und Hoffen wechselnd mich beklemmen
(Fear and hope in turn hold me in bonds)
Wenn ich heut' nicht deinen Leib berühre
(If today my arm may not enfold thee)
Streng ist uns das Glück und spröde
(Joy hath but a niggard hand)
Das schöne Beet betracht ich mir im Harron
(I wait, and gaze upon the garden flowers)
Als wir hinter dem beblühten Tore

(When behind that gate with
flow'rs o'ergrown)
Wenn sich bei heiliger Ruh' in
tiefen Matten
(When 'mid the blissful peace
and deepest languor)
Du lehnest wider ein Silberweide
am Ufer
(Thou leanest o'er a silv'ry
willow on the bank)
Sprich nicht immer von dem
Laub
(Speak not ever of the leaves)
Wir bevölkerten die abend-
düstern Lauben
(We two woke to life the
evening-twilit bower)

EDUARD STEUERMANN
Fantasia contrappuntistica
Busoni

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

9.15-11.30 'Carnival'



Compton Mackenzie

And at 9.15 tonight
'CARNIVAL'
A Story of London before the War
By
COMPTON MACKENZIE
and HOLT MARVELL

(From the famous novel of the same name
by Compton Mackenzie)

Carnival is being 'revived' at the re-
quest of many listeners who were unable
to hear it on the first occasion. The
experiment of presenting the complete
life-story of a character in a play of more
than two hours in length, was a daring
one. That it succeeded so admirably
was mainly due to the special qualities
of Mr. Mackenzie's story with its back
of London bohemian life.

The Play produced by PETER CRESWELL

Monday's Programmes continued (November 4)

SWA CARDIFF. 969 kc/s. (309.9 m.)

1.15-2.0 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, 'The Magic Flute' Mozart
- Ballet Music, 'Rosamunde' Schubert
- Divertimento, No. 17 in D Mozart
- Allegro; Minuet; Rondo
- Dream Pantomime ('Hänsel and Gretel')
- 'Witches' Ride' Humperdinck

2.0 London Programme relayed from Daventry

4.45 THE VENERABLE THE ARCHDEACON OF BRISTOL: 'Old Churches of the West—The Temple Church (Or Holy Cross)'

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

7.45 'The Barber of Bath'

An Operetta in One Act

by

J. OFFENBACH

Characters

Master Gilbert (a Retired Tradesman)

KENNETH ELLIS

Curlew (a Hairdresser and Barber)

HOWARD WINTLE

Sylvester (an Apothecary)... FREDERICK SLADE

Gertrude (Gilbert's Daughter)... LILY MORGAN

Time: The Early Part of the Nineteenth Century

THE NATIONAL ORCHESTRA OF WALES

Conducted by WARWICK BRAITHWAITE

8.30 ELIZABETHAN DAYS

A Dramatic Recital

by GEORGE HOLLOWAY

Taken from

The Ballad of the 'Royal Ann'... Crosbie Garstin

The Sign of the Golden Shoe ('Tales of the Mermaid Tavern')... Alfred Noyes

Will Shakespeare... Clemence Dane

The Night of Kirk o'Field R. N. Green-Armytage

9.0 S.B. from London

9.15 West Regional News

9.20 S.B. from London

9.50-11.0 An Orchestral Concert

Including Solos and Duets by Members of the

NATIONAL ORCHESTRA OF WALES

(Cerddorfa Genedlaethol Cymru)

(Leader, LOUIS LEVITUS)

Conducted by WARWICK BRAITHWAITE

Overture, 'William Tell' Rossini

HILARY EVANS (Piccolo)

The Comet Brewer

ORCHESTRA

Two Aubades Lalo

EDOUARD LALO, best known to us in this country by his sparkling *Symphonie Espagnole*, is recognized abroad as having blazed the trail for that modern French school of which Debussy, Dukas, and D'Indy were the illustrious founders. All three acknowledged his great influence, and all of them paid him the sincere tribute of studying his work deeply; it is recorded that each of them knew by heart his great masterpiece, the opera *Namouna*, produced in Paris in 1882.

Falling on the ear always with a happy sense of freshness, Lalo's music has those qualities of vivid colour which are proof against the staleness which repetition may involve, and does indeed involve, with music of less intrinsic charm.



THE VENERABLE THE ARCHDEACON OF BRISTOL, the Ven. WILLIAM WELCHMAN, talks on the old Temple Church from Cardiff this afternoon.

The Two Aubades, intended for performance either by ten solo instruments, or by a small orchestra, are both, though slight in structure, happy examples of his art.

The first, after a brief introduction, begins on the basses with a bustling theme in the softest tone, rising soon to a climax, and making way then for a long, suave melody, which bassoon and viola begin together.

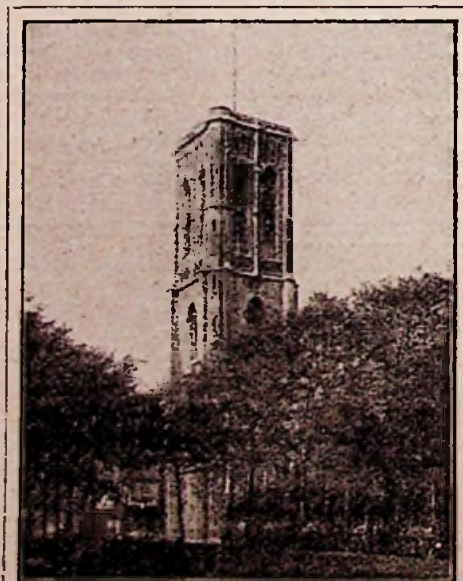
The second, in slower tempo, begins, after four bars of introduction, with a tune of the daintiest grace given to the first violins.

Aubade, of course, is a song for the morning, as a Serenade is, literally, evening music.

KEITH WHITTAKER (Flute) and F. H. CLEMENTS (Clarinet)

Duet, 'Lo! Hore the gentlo lark' Bishop

IN the first half of last century Sir Henry Bishop had a leading place in the music of this country, as composer for the stage, particularly Covent Garden Opera and Drury Lane; he was, too, one of the original members of the Philharmonic Society. His stage works are all practically forgotten, largely because their libretti had no enduring qualities, and he is best remembered today by one or two isolated songs. Some of



S. C. Sumner.

THE TEMPLE CHURCH,

Bristol, one of the most famous old churches of the West, about which the ARCHDEACON OF BRISTOL speaks from Cardiff this afternoon. An interesting feature of the church is the tower, which is five feet out of the perpendicular.

them have all the spontaneous charm and simplicity of folk songs.

A. H. TROTMAN (Trumpet)

Nono but the weary heart.....Tchaikovsky

ORCHESTRA

Capriccio Espagnol (Spaniso Caprice)

Rimsky-Korsakov

T. J. HARRIS (Glockenspiel)

Twilight DreamsThurban

ORCHESTRA

March, 'Pomp and Circumstance, No. 2, in A'

Elgar

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

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

7.45 S.B. from Manchester. (See London)

9.0 S.B. from London

9.15 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

7.45 S.B. from Manchester. (See London)

9.0 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

Don't forget—we continue the story from 'Five Children and It' (E. Nesbit) today, and hear the chapter 'Bigger than the Baker's Boy!'. Some short compositions by Mendelssohn

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.45 S.B. from Manchester

9.0-11.0 S.B. from London (9.15 Local News)

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

2.0 London Programme relayed from Daventry

3.25 An Afternoon Concert

THE NORTHERN WIRELESS ORCHESTRA

JACK HINDLE (Baritone)

HERBERT LEEMING (Entertainer)

5.15 The Children's Hour

FROM THE ROOF TOPS

Songs by DORIS GAMBELL and HARRY HOPEWELL

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.45 A BRASS BAND CONCERT

Relayed to London and Daventry

THE WINGATES TEMPERANCE BAND

Conducted by H. Moss

(Manchester Programme continued in col. 2, page 333.)



GEMS FROM THIS WEEK'S PROGRAMME ON "HIS MASTER'S VOICE" RECORDS

OVERTURE—"OPERA"—Symphony Orchestra (conducted by Albert Coates)—D1311, 6/6. London, Friday, 8.0. SYMPHONY NO. 2 IN E FLAT ("IGAR")—London Symphony Orchestra (conducted by Sir Edward Elgar)—D1230-5, 6/6 each. London, Friday, 9.15. SELECTIO—"THE NEW MOON"—New Mayfair Orchestra—C1660, 4/6. Daventry 5GB, Friday 6.35. S RENADE (Schubert)—Mavis Bennett—C1481, 4/6. Daventry 5GB, Friday, 6.45. INVITATION TO THE WALTZ—Philadelphia Symphony Orchestra (conducted by Leopold Stokowski)—D1285, 6/6. Daventry 5GB, Friday, 9.30. WATER BOY—Paul Robeson—B2187, 3/6. Daventry 5GB, Friday, 9.40. PROLOGUE—"I FAGLIACCI"—Granfort—DB104, 8/6. Daventry 5GB, Friday, 9.50. BOURRE (Handel)—G. D. Cunningham—C1650, 4/6. Daventry 5GB, Saturday, 4.30. OVERTURE—"ZAMPA"—Coldstream Guards Band (conducted by Lt. R. G. Evans)—C1421, 4/6. Daventry 5GB, Saturday, 6.45. WALTHER'S PRIZE SONG ("Maestralingers")—Symphony Orchestra (conducted by Eustace Goossens)—D1211, 6/6. Daventry 5GB, Saturday, 7.10. GAVOTTE (Bach)—Andres Segovia—D1255, 6/6. Daventry 5GB, Sunday, 4.40. AVE MARIA (Mahn)—De Groot, Bor and Calvé—B3035, 3/6. London and Daventry, Sunday, 4.15. MURMURING BREEZES—Leonard Gowlings—C1441, 4/6. London and Daventry, Sunday, 4.20. GRAND TRIO IN B LAT (Schubert)—Cortot, Thibaud and Casals—DB947-50, 8/6 each (Album Series No. 20, 21-14-0). London and Daventry, Sunday, 8.45. MALAGUENA—Bori—DA104, 6/6. London and Daventry 5GB, Sunday, 5.0. BLUE DANUBE WALTZ—Josef Lherinnc—DB1201, 8/6. London and Daventry, Monday, 9.0. RIENZI OVERTURE (Wagner)—Philadelphia Symphony Orchestra (conducted by Leopold Stokowski)—D1226-7, 8/6 each. London and Daventry, Monday, 7.45. HERDING SONG—Hislop—DA789, 6/6. London and Daventry 5GB, Monday, 4.20. NIGHTFALL AT SEA—Hislop—DA818, 6/6. Daventry 5GB, Monday, 4.25. BARBER OF SEVILLE—OVERTURE—State Orchestra, Berlin (conducted by Dr. Leo Blech)—L1291, 6/6. London and Daventry, Tuesday, 4.0. STANCIHEN (R. Strauss)—Schumann—DB1010, 8/6. Daventry 5GB, Tuesday, 4.50. EGMENT OVERTURE—New Light Symphony Orchestra—C1385, 4/6. London and Daventry, Wednesday, 7.45. CHERRY RIFE—Victor Olin Sextet—B2697, 3/6. London and Daventry, Wednesday, 8.22. MAGIC FLUTE OVERTURE—Berlin State Opera Orchestra (conducted by Dr. Leo Blech)—E464, 4/6. Daventry 5GB, Wednesday, 3.0. EYPTIAN BALLET MUSIC—New Light Symphony Orchestra—C1254-5, 4/6 each. Daventry 5GB, Wednesday, 7.50. T. NNHAUSER OVERTURE—State Opera Orchestra, Berlin (conducted by Dr. Leo Blech)—D1317-3, 6/6 each. London and Daventry, Thursday, 8.0. NUTCRACKER SUITE (Tchaikovsky)—Philadelphia Symphony Orchestra (conducted by Leopold Stokowski)—D124-6, 6/6 each. London and Daventry, Thursday, 8.10. BALLET MUSIC—"FAUST"—Royal Opera Orchestra, Covent Garden (conducted by George W. Hynn)—C1462-3, 4/6 each. London and Daventry, Thursday, 8.20. FLORAL DANCE—Peter Dawson—C1313, 4/6. Daventry 5GB, Thursday, 4.45. SONG OF THE FLEA—Challapine—DB322, 8/6. Daventry 5GB, Thursday, 5.10. PRELUDE AND FUGUE IN G (Bach)—Samuel—C1637, 4/6. Daventry 5GB, Thursday, 6.30. DIE FORELLE—Gerhardt—DAB35, 6/6. Daventry 5GB, Thursday, 10.25. GRETCHEN AM SPINNRADE, Op. 2—Oerhardt—DB916, 8/6. Daventry 5GB, Thursday, 10.30. ANDANTE CANTABILE (Tchaikovsky)—Elman String Quartet—DB1053, 6/6. Daventry 5GB, Saturday, 7.15. AVE MARIA (Schubert)—Heifetz—DB1047, 8/6. Daventry 5GB, Monday, 7.10. WALTZ—"THE ROSE BEARER" (Rosenkavaller)—Augmented Tivoli Orchestra, Queen's Hall (conducted by Richard Strauss)—D1094, 6/6. Daventry 5GB, Tuesday, 6.15. DRINK TO ME ONLY—Lawrence Tibbett—DAB86, 6/6. Daventry 5GB, Wednesday, 2.10. COME TO THE FAIR—Percy Heming—C1482, 4/6. Daventry 5GB, Wednesday, 3.20. IF I MIGHT ONLY COME TO YOU—Derek Oldham—B3046, 3/6. Daventry 5GB, Wednesday, 3.35. GENDARMES DUET—Walter Glynnne and Stuart Robertson—B3030, 3/6. Daventry 5GB, Wednesday, 4.15.

"His Master's Voice" The Gramophone Co. Ltd., London, W.1.

Programmes for Monday (Manchester Programme continued from page 332.) Overture, 'Rienzi'..... Wagner, arr. Moss Selection, 'Euryanthe'..... Weber, arr. Round HERBERT RUDDOCK (Bass) Blow, blow, thou winter wind..... Sergeant Hopo, the hornblower..... Ireland Song of the Volga Boatmen..... Kocneemann BAND Trombone Solo, 'Mosquito'..... Mos (Soloist, M. BYERS) Tono Poem, 'Victory'..... Jenkins HERBERT RUDDOCK Peter, the Ploughman..... Arthur Tate Fed Up..... Sterndale Bennell The Cheery Philosopher..... Lidgcy BAND Cornot Solo, 'Carnival at Venico'..... Arlan (Soloist, ELGAR CLAYTON) Waltz, 'The Blue Danube'..... Johann Strauss

9.0 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 The Compass Suite..... Alison Travers Meditation..... Glazounov 'A Family Matter' A One-Act Play By MAUD CASSIDY ORCHESTRA Overture, 'Opera Bouffe'..... Finck

Other Stations. 55C GLASGOW. 752 kels. (598.9 m.) 2.40:—S.B. from Edinburgh. 3.0:—An Hour with Mendelssohn The Octet: Bloss Heron and Edith Johnston (Duets): 4.0:—Viennese Waltzes. Played by the Octet: 4.45:—Dance Music by Charles Watson's Orchestra.elayed 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:—S.B. from Edinburgh. 6.40:—Bulletin of Juvenile Organizations. 6.45:—S.B. from London. 7.45:—A Chamber Concert, The Edinburgh Ladies' Instrumental Trio: Trio No. 4, in C (K.543) (Mozart). The Edinburgh Singers: England's Helicon (Ernest Walker). The Trio: Trio, Op. 6 (W. B. Moalle). The Singers: Allster McAlpine's Lament (arr. Vaughan Williams); Nursery Rhymes (Op. 10 and 23 (Walford Davies). 9.0:—S.B. from London. 9.15:—Scottish News Bulletin. 9.20-11.0:—S.B. from London.

2BD ABERDEEN. 995 kels. (301.5 m.) 2.40:—S.B. from Edinburgh. 3.0:—S.B. from Glasgow 6.0:—London Programme, relayed from Daventry. 6.15:—S.B. from London. 6.30:—S.B. from Edinburgh. 6.40:—Bulletin of Juvenile Organizations. 6.45:—S.B. from London. 7.45:—S.B. from Glasgow. 9.0:—S.B. from London. 9.15:—S.B. from Glasgow. 9.20-11.0:—S.B. from London.

2BE BELFAST. 1,238 kels. (242.3 m.) 12.0-1.0:—Light Music. The Radio Quartet: Fantasie, 'Rienz (Wagner, arr. Alder); The Brocaded Petticoat (Phillan); Suite, 'The Pagoda of Flowers' (Woodford-Finden). Rita Liggett (Mezzo-Soprano); Little Lady of the Moon (E. Coates); The Dandelion (T. Dunhill); My Mother bids me bind my hair (Hynnd); My brown boy is hiding away (F. Korbay). The Radio Quartet: Selection, 'Irene' (Tierney); Savoy Scottish Melody (Debroy Somers). 2.0:—London Programme relayed from Daventry. 3.30:—Sr Hamilton Harty, Orchestra: A Comedy Overture. 3.40:—An Irish Symphony ('The Ulster'). 4.10:—A Vocal Interlude by Adam Donaghy (Tenor): Love in her eyes sits playing (Handel); How shall I woo thee? (Coleridge Taylor); If-love's a sweet passion (Parcell); Love went a-riding (F. Bridge). 4.22:—Orchestra: Suite, 'The Royal Fireworks' (Handel, arr. Harty). Overture, Alla Siciliana; Bourree; Menuetto. 4.45:—Organ Music. Played by George Newell, relayed from the Classic Cinema. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.45:—A Pageant of Carrickfergus. Plays by S. H. Bolton, C. K. Ayre and Richard Hayward. 9.0:—Weather Forecast; Second General News Bulletin. 9.15:—Regional News. 9.20:—S.B. from London. 9.50:—A Concert. The Radio Brass Quartet: White Heather (arr. Ord Hume); Glee, 'In the Merry Month of May' (Benjamin Cooke, arr. Ord Hume). 10.5:—James Newell (Baritone): In Summer-time on Bredon (Somervell); Five-and-twenty saltmure (Coleridge-Taylor); When the swallows homeward fly (M. V. White); The King's Highway (Stanford). 10.17:—Mark Hemingway and Frank Martin: Duet for Cornet and Euphonium, 'Excelsior' (Halfe). 10.27:—Quartet: Tchaikovsky (arr. Ord Hume). 10.35:—James Newell: Nirvana (S. Adams); Young Tom o' Devon (K. Russell); Macushla (D. Macmurrough); Yarmouth Fair (P. Warlock). 10.47-11.0:—Quartet: In this hour of softened splendour (Piusuti); Forsters, sound the cheerful horn (Bishop).

Especially to men and women over Forty:



'PHYLLOSAN' will put New Life into you! IT IS NOT A DRUG!

No need now to take drugs or stimulants "to buck you up." Modern scientific research has found a better way. Through the genius of Professor E. Buergi, M.D., of Berne University, there is now available, in a readily assimilated form, the natural basic substance of all vital energy—"the most wonderful substance in our world."

Professor Buergi discovered a method of isolating this wonderful substance from the green leaves of plants and vegetables without loss of its vitalizing activity. It is presented in the form of tiny sugar-coated tablets under the name of 'PHYLLOSAN.'

A course of 'PHYLLOSAN' revitalizes the whole human organism, as a depleted battery is revitalized by a fresh charge of electricity. It re-invigorates the blood, accelerates the replacement of worn-out tissue cells, rejuvenates the arteries, fortifies the heart, strengthens the nerves and increases all the physical and vital forces of the body, irrespective of age!

'PHYLLOSAN' is NOT a Drug! Harley Street specialists, and doctors everywhere, recommend 'PHYLLOSAN' because it is NOT a drug, but a natural revitalizer. 'PHYLLOSAN' contains no deleterious chemicals, no strychnine, no animal extracts, has no unpleasant after-effects, causes no digestive disturbance, is non-constipating, tasteless, and can be taken with absolute safety even by the most delicately constituted.

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TUESDAY, NOVEMBER 5

2LO LONDON & 5XX DAVENTRY

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



10.15 a.m. THE DAILY SERVICE

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

10.45 Mrs. E. MARTINEK: 'Early Preparations for Christmas'

SHOPKEEPERS are not the only ones who are already deep in preparations for the Christmas festival: housewives, if they are to do justice to the culinary side of the occasion, must also begin to get ready. It is concerning this question of Christmas fare that Mrs. Edith Martinek will speak this morning.

11.0-12.0 (*Daventry only*) Gramophone Records

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

12.0 ORGAN MUSIC
 Played by EDGAR T. COOK
 Relayed from SOUTHWARK CATHEDRAL
 LESLEY DUFF (*Soprano*)
 Bach
 Prelude and Fugue in A Minor
 LESLEY DUFF
 Come, make my heart Thy Home
 EDGAR T. COOK
 Sonata No. 2 in C Minor
 Fugue in D Minor (violin)
 LESLEY DUFF
 My God, how long
 EDGAR T. COOK
 Choral Preludes
 (a) Ich ruf zu dir, Herr Jesu Christ (To Thee I call, Lord Jesus Christ)
 (b) Wenn wir in höchsten Nothen sein (When we are plung'd in sorest need)
 Passacaglia and Fugue in C Minor

1.0-2.0 LIGHT MUSIC
 ALPHONSE DU CLOS and his ORCHESTRA
 FROM THE HOTEL CECIL

2.25 (*Daventry only*) Fishing Bulletin

2.30 FOR THE SCHOOLS
 Sir WALFORD DAVIES: Music
 (a) A Beginner's Course
 (b) A Miniature Concert
 (c) An Advanced Course

3.30 Interlude

3.35 Monsieur E. M. STEPHAN: Elementary French

4.0 Organ Music
 Played by PATTMAN
 Relayed from THE BRIXTON ASTORIA

4.15 SPECIAL TALK FOR SECONDARY SCHOOLS
 Squadron-Leader W. HELMORE, M.Sc.: 'Flying—IV, The Uses of Commercial Aircraft'

4.30 LIGHT MUSIC
 FRED KITCHEN
 and
 THE BRIXTON ASTORIA ORCHESTRA
 Relayed from THE BRIXTON ASTORIA

5.15 THE CHILDREN'S HOUR
 Being GUY FAWKES DAY, we will celebrate suitably at FOLLY MANOR

6.0 Poems by J. C. SQUIRE
 Read by RONALD WATRINS

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

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
 OLD ENGLISH PIANOFORTE MUSIC
 Played by ADOLPHE HALLIS
 Fantasia ('Parthenia')
 Orlando Gibbons, arr. Bantock
 Nancie.. Morley, ed. Fuller-Maitland and Squire

walks he will find, literally, 'sermons in stones and an intenser interest in all about him.'

7.45 An Orchestral Concert

SUZANNE BERTIN (*Soprano*)
 THE WIRELESS ORCHESTRA
 Conducted by JOHN ANSELL
 ORCHESTRA
 Overture, 'Artovelde' Guiraud
 In the Steppes of Central Asia Borodin
 Cossack Dance, 'Mazoppa' Tchaikovsky

8.0-8.30 (*Daventry only*)
 Dr. WILLIAM BROWN: 'Mind and Body'—I
 Dr. BROWN is Wildo Reader in Mental Philosophy in Oxford University. He is the author of many books on psychology and psycho-therapy. His present series of talks is intended to give listeners an outline of what is known about mind and body—what the various sciences assume and the psychological considerations that arise therefrom. Tonight's introductory talk will define the scope of the series and sketch the work of the first psychologists

8.5 SUZANNE BERTIN with Orchestra
 Hamlet (Mad Scene)
 Ambroise Thomas

8.12 ORCHESTRA
 A Southern Rhapsody, 'Virginia'
 Haydn Wood
 Suite, 'The Two Pigeons'
 Messager

8.40 SUZANNE BERTIN
 L'Enlèvement (The Abduction)
 Saint-Saëns
 Air de Tarass Boulba .. Rousseau
 La feuille de Peuplier (The Poplar Leaf) Saint-Saëns
 Air d'Abla de Antar
 Gabriel Dupont

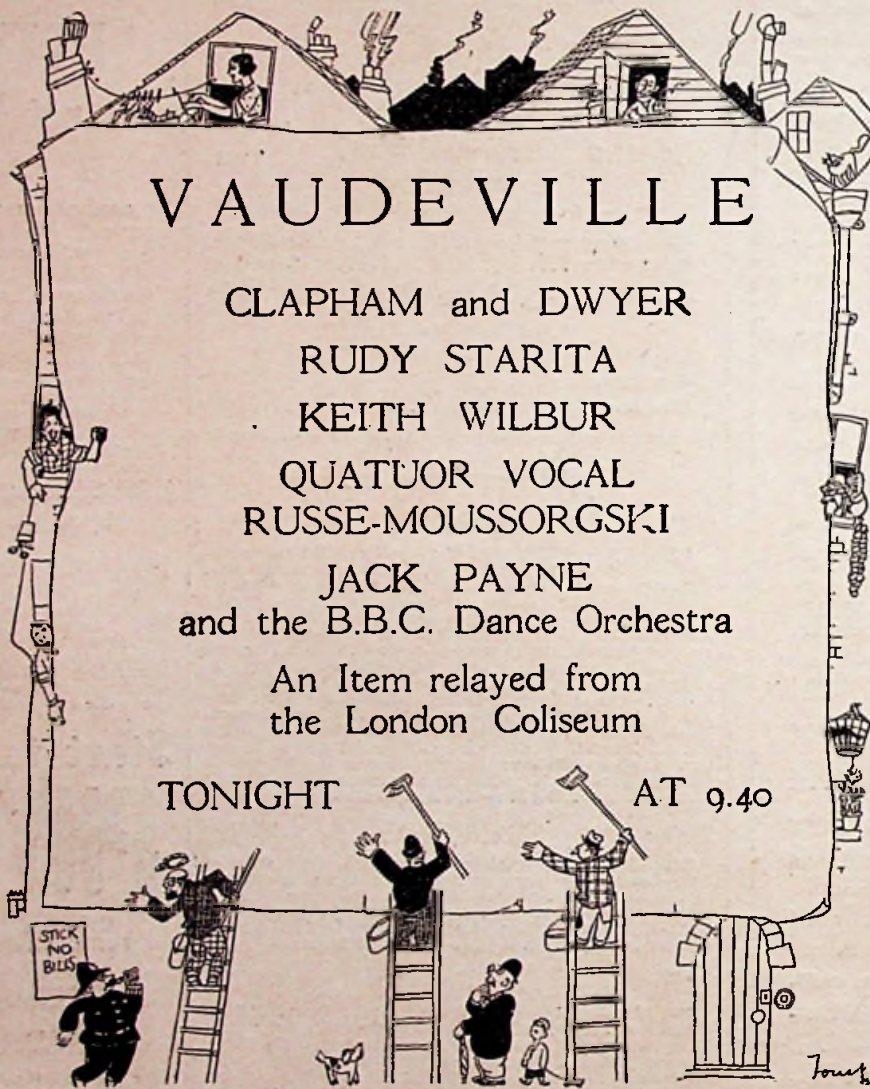
8.48 ORCHESTRA
 Waltz, 'The Emperor'
 Johann Strauss
 Serenades Victor Herbert

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 Vaudeville
 CLAPHAM AND DWYER (Another Spot of Bother)
 RUDY STARITA (Xylophone and Vibraphone Solos)
 KEITH WILBUR (The New Zealand Mimic)
 QUATUOR VOCAL RUSSE-MOUSSORGSKI:
 W. WERESTCHAGUINE (1st Tenor)
 A. TROUNENKO (2nd Tenor)
 B. ZAKHAROFF (Baritone)
 W. SALIVON (Bass)
 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
 A VAUDEVILLE ITEM
 relayed from
 THE LONDON COLISEUM
10.45-12.0 DANCE MUSIC
 BERTINI'S DANCE BAND, relayed from The EMPRESS BALLROOM, Winter Gardens, Blackpool (S.B. from Manchester)



Lachrymae Pavan (Thomas Morley's Version)
 Dowland
 Tempo di Gavotta William Boyce, arr. Craxton

7.0 Talks for the Motorist—IV, Mr. H. C. LAFONE:
 'Some Automobile Reminiscences'

7.15 Musical Interlude

7.25 Sir ARTHUR SMITH WOODWARD: 'The Origins of Life—I, The different ways in which the remains of plants and animals are preserved in rocks as fossils'

FOLLOWING on the series 'How the World Began,' a series will now begin on the Origins of Life itself, as shown in the remains of plants and animals preserved in rocks as fossils. The series will be contributed to by Professor A. C. Seward and Professor W. W. Watts, besides Sir Arthur Smith Woodward, who gives the talk this evening. When the series is ended, the average listener will surely find that he has had his eyes opened, so that, for instance, when he takes his

TUESDAY, NOVEMBER 5
5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

- 3.0 DANCE MUSIC
JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
- 4.0 From the Light Classics
(From Birmingham)
THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA
Conducted by FRANK CANTELL
Overture, 'The Barber of Seville' Rossini
CONSTANCE HARDCASTLE (Soprano)
Marionlied (The Virgin's Song) Marx
Paysago (Landscape)..... Hahn
Pastoral Carey
ORCHESTRA
Slav Rhapsody, No. 1, in D Dvorak
- 4.30 W. A. CLARKE (Bassoon) and Orchestra
Concerto Weber
ORCHESTRA
Rovorie, 'Forest Idylls' MacDowell
Serenade, 'Venetian Suite' Reed
CONSTANCE HARDCASTLE
Verborgtheit (Secrecy) Wolf
Ständchen (Serenade) Strauss
The Sprig of Thyme arr. Grainger
Venetian Song Bemberg
- 5.10 ORCHESTRA
Ballet Music, 'Hamlet' Ambrose Thomas
- 5.30 The Children's Hour
(From Birmingham)
'Gunpowder Treason'—a Guy Fawkes Play by Bladon Peako
Songs by PHYLLIS LONES (Mezzo-Soprano) and HAROLD CASEY (Baritone)
- 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 Seraglio' Mozart
Waltz, 'Der Rosenkavalier' ('The Rose-Bearer') Strauss
NORRIS STANLEY (Violin) and Orchestra
Final Movement, Concerto in G Minor
Max Bruch
ORCHESTRA
Fantasia, 'Madam Butterfly'
Puccini, arr. Tavan

7.45 Liverpool Philharmonic Society Concert

THE PHILHARMONIC ORCHESTRA
Conducted by Professor ABENDROTH
Relayed from The Philharmonic Hall
S.B. from Liverpool

Concerto Grosso in A Minor Vivaldi
In the early eighteenth century Vivaldi was a leading figure in the Italian world of music, and both as violinist and as composer for the Church he left his mark on the music of a good many generations to come. For many years he was in charge of the music at one of the four great schools which gave Venice of that day a pre-eminent place in Europe. The pupils were all religious novices and the choir and orchestra in each was composed entirely of girls. Dr. Burney, in one of his letters from Venice, writes of such a school as 'nightingales who poured balm into my wounded ears.'
Vivaldi's music was counted as of such importance that the great Bach himself studied it thoroughly and transcribed no fewer than sixteen of his concertos for pianoforte and four for organ, besides the one which he rearranged as a great piece for four pianofortes and strings.

7.45 LIVERPOOL PHILHARMONIC SOCIETY'S CONCERT

- 7.57 KEITH FALKNER (Baritone) with Orchestra
Pizarro's Air, 'Ha! welch' ein Augenblick' ('Fidelio') Beethoven
- 8.2 ORCHESTRA
Symphony No. 4 in E Flat Bruckner
THROUGH Bruckner's name has, as yet, appeared but seldom in B.B.C. programmes, they regard him in Germany as having a very important place of his own among the composers of the age which succeeded Beethoven, and whenever opportunities of hearing his work are given, its bigness and dignity can immediately be recognized. Born in 1824, dying in 1896, he spent most of his life in Vienna, teaching, playing the organ, and composing. He was a distinguished organist, and in 1871, when he gave a series of recitals here, at the Exhibition and at the Crystal Palace, his playing excited unusual interest. He was a devout Roman Catholic, and composed much church music, some of it in the largest forms; even his symphonic music is to some extent influenced by his religion and by his organ playing.
In almost all the symphonies an important part is taken by chorale-like themes. His orchestration has always been regarded as masterly, although his use of the wind instruments often recalls the organ. The way in which his movements are built up is a logical development of Beethoven's style, and there is this coincidence between his work and Beethoven's, that Bruckner also left nine symphonics.
- 9.0 A READING FOR THE FIFTH OF NOVEMBER
By Mr. RONALD WATKINS
- 9.20 Philharmonic Society Concert
(Continued)
THE PHILHARMONIC CHORUS and ORCHESTRA
Song of Destiny Brahms
- 9.35 KEITH FALKNER
To the Soul Stanford
Why so pale and wan, fond lover? Parry
The Bellman Christopher Edmunds
The Loveliest of Trees Butterworth
Reiving Ship arr. Kennedy Fraser
- 9.45 ORCHESTRA
Till Eulenspiegel Strauss
- 10.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
- 10.15 A Concert
EDA BENNIE (Soprano)
THE GERSHON PARKINGTON QUINTET
Suite Romanesque Besty
- 10.30 EDA BENNIE
The Lament Palmgren
The Quiet of the Woods Max Reger
The Cuckoo Clock Grant, arr. Schaefer
- 10.38 QUINTET
Tompo de Monuetto Pugnani, arr. Kreister
Nocturne in Mists Gray
Water Wagtail Cyril Scott
March of the Little Leaden Soldiers Piccini
- 10.52 EDA BENNIE
A Memory Goring Thomas
Myrto Delibes
To a Bird at my Window Tomlinson
- 11.0-11.15 QUINTET
Selection of Songs Landon Ronald
(Tuesday's Programmes continued on page 336.)

This Week's Epilogue:
'LORD, WHAT IS MAN?'
'DEPENDENCE'
Hymn, 'Lead, Kindly Light'
Job xxxviii, 1-7, xxxix, 19-30, and xl, 3, 4 and 5
Hymn, 'Lead us Heavenly Father'
Psalm xix, 13

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6. Prick lightly with a fork.
7. Bake ten minutes in a quick oven.

Robertson's Mincemeat
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Tuesday's Programmes continued (November 5)

5WA CARDIFF. 888 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—III, The Story of Peredur and the Addanc as filmed by Fritz Lang'

6.15 S.B. from London

7.0 S.B. from Swansea

7.25 S.B. from London

7.45 LEONARD HENRY (COMEDIAN)
In a further outbreak of frivolity

8.0 Through the Five Arches
SOME IMPRESSIONS OF A VISIT TO TENBY
by THE IMPRESSIONABLE PILGRIM
I.—The Arrivals
II.—Down St. Mary Street

7.25 S.B. from London
7.45 S.B. from Cardiff
9.0 S.B. from London
9.35 S.B. from Cardiff
9.40 S.B. from London
10.45-12.0 S. B. from Manchester

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

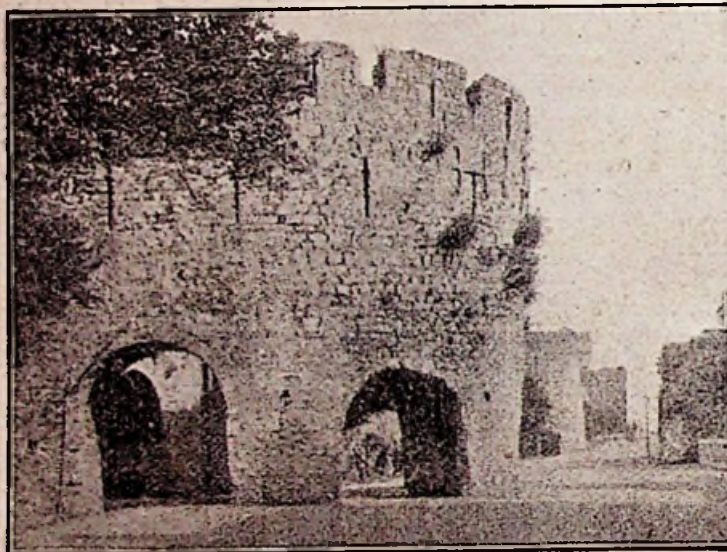
7.0 Mr. F. E. STEVENS: 'The Courts of the New Forest, Ancient and Modern'

7.15 S.B. from London

9.35 Local News

9.40 S.B. from London

10.45-12.0 S. B. from Manchester



Will F. Taylor

THE FIVE ARCHES OF TENBY form the background of a programme from Cardiff tonight, at 8.0.

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
FIREWORKS
'Little Wortleberry Keeps the Fifth'
(C. E. Hodges)

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 Mr. C. W. BRACKEN: 'Old Plymouth, and Some Old Plymouthians—III, The Story of the Slannings'

7.15 S.B. from London (9.35 Local News)

10.45-12.0 S.B. from Manchester

III.—On Castle Hill (An episode of the Civil War)
IV.—A Concert
V.—In the Moonlight

9.0 S.B. from London
9.35 West Regional News
9.40 S.B. from London
10.45-12.0 S.B. from Manchester

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 Egwyl Gymraeg
'Pynciau'r Dydd Yng Nghymru'
Can:
Yr Athro E. ERNEST HUGHES
A Welsh Interlude
'CURRENT TOPICS IN WALES'
A Review in Welsh by
Professor E. ERNEST HUGHES

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

12.0 A Gramophone Lecture Recital
By MOSES BARITZ

1.0 Gramophone Records

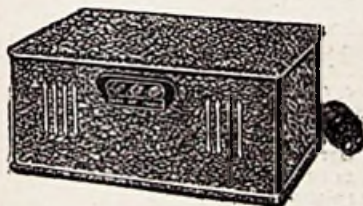
1.15-2.0 The Manchester Tuesday Midday Society's Concert
Relayed from THE HOULDSWORTH HALL
DOROTHY REID (Contralto)
MAUDE GOLD (Solo Violin)

2.30 London Programme relayed from Daventry

4.30 A Concert
By PRESENT STUDENTS OF THE ROYAL MANCHESTER COLLEGE OF MUSIC
HARRY BLECH (Violin)
Romance in G Beethoven
ALICE SMITH (Contralto)
Ye Powers that dwell below Gluck
Love Eternal Brahms
CHARLES MEERT (Violoncello)
Symphonic Variations Boellman
(Manchester Programme continued on page 339).



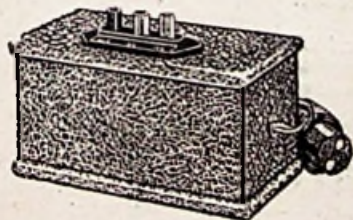
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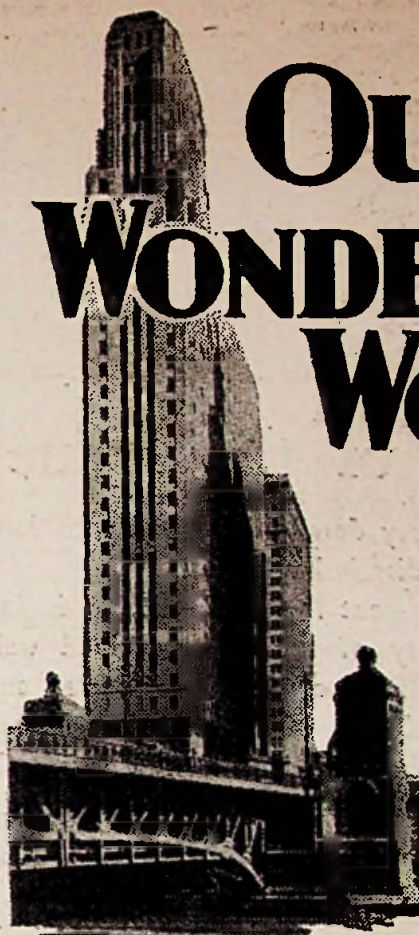
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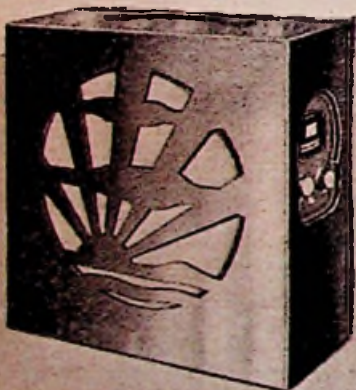
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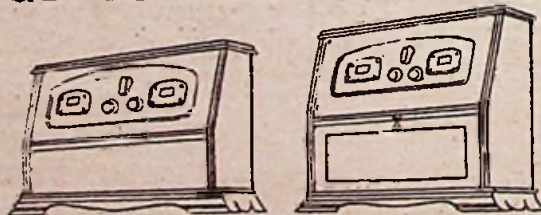
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Tuesday's Programmes continued (November 5)

(Manchester Programme continued from page 336.)

ALICE SMITH
Autumn Thoughts } Grieg
Two Brown Eyes }
My Mind is like a Mountain steep..... }

HARRY BLECH
Rondino *Beethoven, arr. Kreisler*
Hungarian Dance *Brahms, arr. Joachim*

5.15 **The Children's Hour**
A VERY YOUNG DAY

Nursery Rhymes by **BEATRICE COLEMAN**
Stories by **JEAN NIX**

6.0 Mrs. **MARGARET MASTFESON**: 'The Tragic Story of Guy Fawkes'

6.15 *S.B. from London*

7.0 **THE NORTH REGIONAL DIRECTOR**: 'The Northern Programme Service'

7.15 *S.B. from London*

Other Stations.

5SC GLASGOW. 752 kc/s. (398.0 m.)

10.45:—Mrs. Gunston: 'The Cooking of Coarse Cuts of Beef.'
11.0-12.0:—A Recital of Gramophone Records. Broadcast to Schools. 2.40:—M. Jean-Jacques Oberlin, assisted by Mme. Oberlin: 'Elementary French—VI, Dialogue. 3.5—Musical Interlude. 3.10:—S.B. from Edinburgh. 3.30:—A Scottish Concert. The Octet: Suite, 'In Scotland' (David Stephen). Boyd Steven (Soprano): 'The Carls of Dysart, The Wren's Nest, Are waukin' O', We'll hap and row, and I'll gar oor Guldman trow (Francis George Scott). Nan R. Scott (Reciter): 'The Visitation (Jan D. Colvin); The Boy in the Train (M. C. S.); The Broken Bow (Mrs. Morton); Schule in June (Robert Bain). The Octet: Suite, 'In Scotland' (continued) (David Stephen). Boyd Steven: 'Praise of Islay,' 'Little Litting Liar,' 'The Tcherless Lass,' 'Wee Willie Gray,' 'Logan Braes,' and 'Mally Lec' (Trad.). Nan R. Scott: 'Scene in the Post Office (From 'The Antiquary') (Sir Walter Scott). 4.30:—Favourites. The Octet: 'In a Chinese Temple Garden' (Ketilbey), 'Jesu Bennis (Violin); Slavonic Dance in E Minor (Dvorak-Kreisler); Canto Amoroso (Elman); Poem (Fibich-Kubelik). The Octet: Minuet (Boeckhlin); Barcarolle ('The Tales of Hoffmann') (Offenbach). 5.0:—Orzan 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:—Mr. Donald A. MacKenzie (Relayed from Edinburgh): 'Scottish Folk-lore—Its Distinctive Features.' 6.15:—S.B. from London. 7.0:—'What is Wrong with Scotland?'—V. Mr. Compton MacKenzie. 7.15:—S.B. from London. 7.45:—S.B. from Aberdeen. 9.0:—S.B. from London. 9.35:—Scottish News Bulletin. 9.40:—S.B. from London. 10.45-12.0:—S.B. from Manchester.



F. Davis

THE KING'S HOUSE, LYNDHURST,
where the New Forest Courts are still held. Mr. F. E. Stevens talks on 'The Courts of the New Forest, Ancient and Modern,' from Bournemouth this evening.

7.45 **The Liverpool Philharmonic Society's Concert**

From the Philharmonio Hall
Relayed to Daventry Experimental
S.B. from Liverpool

THE PHILHARMONIC ORCHESTRA
Conducted by Professor **ADENDROTH**

Concerto Grosso in A Minor *Vivaldi*

KEITH FALENER (Baritone), with Orchestra
Pizarro's Air, 'Ha! welch' ein Augenblick'
(Ah! the great moment) ('Fidelio') *Beethoven*

ORCHESTRA
Symphony No. 4 in E Flat..... *Bruckner*

9.0 *S.B. from London*

9.35 North Regional News

9.40 *S.B. from London*

10.45-12.0 **DANCE MUSIC**

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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. 6.0:—Relayed from Edinburgh (See Glasgow). 6.15:—S.B. from London. 7.0:—S.B. from Glasgow. 7.15:—S.B. from London. 7.45:—'Hamespua.' Written and produced by Arthur Black. The Cralson Vocal Octet. Alec Sim (Violin). The Aberdeen Radio Players. 9.0:—S.B. from London. 9.35:—S.B. from Glasgow. 9.40:—S.B. from London. 10.45-12.0:—S.B. from Manchester.

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

2.30:—London Programme relayed from Daventry. 4.30:—Light Music. The Radio Quartet. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.45:—A Light Orchestral Programme. Orchestra. Joan Coxon (Soprano). 9.0:—Weather Forecast; Second General News Bulletin. 9.15:—S.B. from London. 9.35:—Regional News. 9.40:—S.B. from London. 10.45-12.0:—S.B. from Manchester.

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WEDNESDAY, NOVEMBER 6
2LO LONDON & 5XX DAVENTRY

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

9.35
A REVIVAL
OF
'CARNIVAL'

10.15 a.m. THE DAILY SERVICE

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

10.45 Mrs. M. A. HAMILTON, M.P.: 'The Week in Parliament'

This is the first of a series of weekly talks on the week's proceedings in Parliament, to be given by women M.P.s. Mrs. Mary Agnes Hamilton is, of course, M.P. for Blackburn. Many listeners will remember her talks when she was the B.B.C. book critic. The series will continue throughout the Session, the second broadcast to be given by Her Grace the Duchess of Atholl.

11.0-12.0 (Daventry only) Gramophone Records

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

12.0 A Ballad Concert
LEVA LEACH (Contralto)
WEBSTER BOOTH (Tenor)

12.30 A Recital of Gramophone Records

1.0-2.0 LIGHT MUSIC
FRASCATI'S ORCHESTRA
Directed by
GEORGES HAECK
FROM THE RESTAURANT FRASCATI

2.25 (Daventry only) Fishing Bulletin

2.30 FOR THE SCHOOLS
Miss C. Von Wyss: 'Nature Study for Town and Country Schools—VI, More about Autumn Leaves'

2.55 Interlude

3.0 Miss MARJORIE BARBER
Stories and Story-Telling in Prose and Verse—VI, Legends of Heroes'

3.25 Interlude

3.30 Mrs. C. D. RACKHAM: 'How we Manage Our Affairs—I, How we Elect our Councillors'

3.45 A Light Classical Concert
MARGARET HARRISON (Soprano)
THE ENGLISH 'CELLO PLAYERS
ENGLISH 'CELLO PLAYERS
Suite for Four 'Cellos

Emmanuel Moor

Andante Sostenuto; Molto Allegro; Adagio; Allegro con brio

4.8 MARGARET HARRISON

Doh piu me non v'ascondete (No more from me canst hide thyself).....Bononcini
Moonlight.....Schumann
The Fairy Lough.....Stanford
Allelujah.....Mozart

4.22 ENGLISH 'CELLO PLAYERS

Requiem for Three 'Cellos and Pianoforte Popper
Sonata for Four 'Cellos Handel, arr. Susie Thomas
Allegretto; Sarabande; Rondeau; Gavotte
Waltz.....Volkmann, arr. Roth

4.45 ORGAN MUSIC

Played by ALEX TAYLOR

Relayed from DAVIS' THEATRE, CROYDON

5.15 THE CHILDREN'S HOUR

Songs at the Piano composed and sung by HELEN ALSTON

'Lost, Stolen, or Strayed' (no, this is not an SOS for a lost pet!)—the ta(i)lo of an atom by Tony Galloway

The Story of 'Bunny Sump'—one of the gnome family (Mabel Marlowe)

6.0 Musical Interlude

6.15 'The First News'

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

6.30 Musical Interlude

7.0 Mr. J. A. GLOVER, O.B.E., M.R.C.P., M.D.: 'The Hygiene of the Swimming Bath' (under the auspices of the Ministry of Health)

7.15 Musical Interlude

7.25 Sir RICHARD REDMAYNE, K.C.B.: 'Coal Mines: Past, Present, and Future—I, How Coal-mining began in Great Britain'

THE history of our coal mines to which we owe so much, but about which, as a rule, we know so little, is a matter of wide concern to us, particularly at this juncture. Sir Richard Redmayne, who is giving this series of talks on how coal-mining began in Great Britain, the early conditions of the workers, mining legislation before and after the War, and the modern equipment of the collieries, was H.M. Chief Inspector of Mines from 1908 to 1920. From 1916-20 he was Assistant to the Controller of Coal Mines; in 1919 he was Assessor to the Chairman of the Coal Industry Commission, and he has also been a member of numerous governmental Committees and Commissions on mines and mining.

7.45 A MILITARY BAND CONCERT

THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
Overture, 'Egmont'....Beethoven
First Movement, 'The Planets' ('Mars').....Holst

8.0 KENNETH ELLIS (Baritone)
The Adjutant....Howard Fisher
Full fathoms five....Martin Shaw
Trottin' to the Fair.....Stanford

8.8 BAND
Two Movements from 'Serenade,' Op. 48.....Tchaikovsky
In the form of a Sonatina; Waltz

8.22 PAUL BELINFANTE (Violin)
Cherry Ripe.....Cyril Scot
La Gitana (The Gypsy)....Kreisler
Roumanian Air and Gipsy Dance (Korosi l'Any).....Sammons

8.36 KENNETH ELLIS
Tides.....Martin Shaw
Tavern Song.....Howard Fisher

8.44 BAND
Three Dances.....Granados
Oriental; Andalous; Rondalla

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

9.15 Mr. C. R. ASHBE: 'The Devastated Areas of England'

MR. C. R. ASHBE is no stranger to listeners; he has broadcast several times before on various aspects of this vexing and pertinent question. One has only to watch the correspondence columns of the Press to see how rapidly the feeling is spreading that something must be done and quickly, to preserve our common heritage of rural beauty from the vandalism of unthinking commercialism. But much still remains to be done before it becomes a precept of common acceptance that, in the long run, beauty does pay.

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

9.35-11.50 'Carnival'
By COMPTON MACKENZIE
(See centre of page)

From London, Daventry, etc. Tonight from 9.35 to 11.50



'CARNIVAL'
A Story of London before the War
By COMPTON MACKENZIE
and Holt Marvell
The Play produced by PETER CRESWELL

6.45 THE FOUNDATIONS OF MUSIC
OLD ENGLISH PIANOFORTE MUSIC
Played by ADOLPHE HALLIS

Alman.....arr. Craxton
The Irish Ho-Hoano.....arr. Fuller Maitland and Squire

Muscadin.....
The Primerose.....
The Fall of the Leafe.....
} Martin Pearson, arr. Fuller
} Maitland and Squire

Rosapolis.....
Quodling's Delight.....
The Now Sa-Hoo.....
A Toyo.....
} Giles Farnaby, ed. Fuller
} Maitland and Squire

The Duchesse of Brunswick's
Toyo.....
The Duke of Brunswick's
Alman.....
The King's Hunt.....
} John Bull, ed.
} Fuller Maitland
} and Squire
} John Bull, arr. Craxton

WEDNESDAY, NOVEMBER 6

5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

3.0 A Military Band Programme

(From Birmingham)

THE BIRMINGHAM MILITARY BAND

Conducted by W. A. CLARKE

Overture, 'The Magic Flute'.....Mozart
Waltz, 'Hydropaten'.....Gungl

HERBERT THORPE (Tenor) and FOSTER RICHARDSON (Bass)

Drink to me onlyarr. Newton
When through life unblest we rove...arr. Hughes
Come to the FairEasthope Martin

BAND

Selection, 'La Gran Via' ('The Great Road')...Valverde

3.35 FOSTER RICHARDSON

If I might come to you...W. H. Squire
The Christening
Howard Fisher
Slow Coach
T. C. Sterndale Bennett

BAND

Air, 'Rinaldo'.....Handel
Minuet, 'Samson'.....Handel

HERBERT THORPE

Afton Water
Scots Air, arr. Henderson
The Wee Cooper o' Fife
Scots Air, arr. Thorpe
Molly Brannigan
Irish air, arr. Stanford

4.5 BAND

Selection, 'Rienzi' Wagner

HERBERT THORPE and FOSTER RICHARDSON

The Battle Eve
Bonheur
The Gendarmes
Offenbach

BAND

March, 'Entry of the Boyards' Halvorsen

4.30 DANCE MUSIC

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

5.30 The Children's Hour

(From Birmingham)

'Oh, my Hat!' by Gladys Ward
Songs and Duets by HERBERT THORPE (Tenor) and FOSTER RICHARDSON (Bass)
'Grizzle-wig, the Goblin Woman,' by Norman Timinis

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, 'Private Ortheris'.....John Ansell
Suite, 'Rustic Revols'.....Fletcher

CONSTANCE PEMBERTON (Soprano)

La Calandrina (The Simple One).....Jomelli
Star Vicino (To be near thee)... Salvator Rosa
Chanson Triste (Song of Sadness).....Duparc
Bonjour, Suzon! (Good day, Suzon!) Bernard Rolt

9.0 THE BIRMINGHAM STUDIO ORCHESTRA

ORCHESTRA

Serenade to NicoletteBernard Russell

7.10 TOM FREEMAN (Violoncello)

Air and MinuetNigel Dallaway
Waltz.....Nigel Dallaway

ORCHESTRA

Selection, 'The Grand Duchess'.....Offenbach

CONSTANCE PEMBERTON

The Enchanted ForestPhillips
AprilGraham Peal
A Feast of LanternsBantock

7.40 TOM FREEMAN

An Old Time Measure
Trowell

MinuetBecker

ORCHESTRA

Egyptian Ballet Music

Luigini

8.0 '5GB Calling'

(From Birmingham)
(See centre of page)

9.0 An Orchestral Concert

(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA

(Leader, FRANK CANTELL)

Conducted by JOSEPH LEWIS

Overture, 'Abu Hassan'.....Wolfer
Third Movement (Allegro risoluto alla Marcia), 'Antar' Symphony
Rimsky-Korsakov

ALTHOUGH the Suite, *Antar*, is an early work of Rimsky-Korsakov's, it is in many ways characteristic of his mature style. Except for the theme of *Antar* himself, most of the tunes were taken from a French collection of

Arab melodies. The story is briefly this: *Antar* has taken refuge in the solitude of the desert, swearing unending hatred of his fellow-creatures, who have always returned him evil for good. We find him among the grandiose ruins of Palmyra. A graceful gazelle appears; *Antar* rescues it from the pursuit of a monstrous bird. Gazelle and bird both vanish. *Antar* falls asleep, and in a dream the Fairy Queen of Palmyra, *Gul-Nazar*, appears to him. The gazelle was none other than *Gul-Nazar* in disguise, and in gratitude she now promises *Antar* life's greatest joys. *Antar* awakens, still amid the ruins.

Each of the movements sets forth one of these promised joys, and this vivid and forceful march is his taste of the joy of power.

WILFRED RIDGWAY (Pianoforte) and Orchestra
Spanish RhapsodyLiszt, arr. Busoni
Folies d'Espagne; Jota Aragonesa

ORCHESTRA

Suite, 'Alsatian Scenes'Massenet

10.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC

TEDDY BROWN and his BAND from CIRO'S CLUB

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

(Wednesday's Programmes continued on page 342)



Can you steam fish?

STEAM
Sole Halibut
Cod Megrin
Hake Saithe
Turbot Brill
Plaice Witch

There is no easier or more delicious way of cooking fish than steaming. Steaming requires no attention and cannot fail to be successful. All the

flavour is retained, the fish itself keeps firm, the full nourishment is preserved. If you have not a steamer you can steam any reasonably sized piece of fish by placing it on a plate, inverting another plate over the top and cooking over a saucepan in which water is kept boiling. Season any fish to be steamed with pepper and salt, put a little butter or margarine on the top, and cover with greased paper. This greatly improves the flavour. Steaming is the ideal way of cooking fish for children and invalids, because it makes it particularly digestible.

Try this simple delicious method and have a dish of steamed fish for dinner to-day.

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Wednesday's Programmes continued (November 6)

5WA CARDIFF. 968 kc/s. (309.9 m.)

1.15-2.0 A Symphony Concert
Relayed from THE NATIONAL MUSEUM OF WALES NATIONAL ORCHESTRA OF WALES (Cerddoria Genedlaethol Cymru)
Overture, 'Prometheus' *Beethoven*
Symphony No. 2, in C, Op. 61 *Schumann*
2.30 London Programme relayed from Daventry

3-45 Mozart Trios, No. 1
THE STATION TRIO
FRANK THOMAS (*Violin*)
RONALD HARDING (*Violoncello*)
HERBERT PENGELY (*Pianoforte*)
Trio in G (Köchel, No. 496)
Allegro; Andante; Finale (Allegretto)

4.5 EDITH GENTER (Soprano)
A Birthday *Cowen*
It was a lover and his lass } *Quilter*
Now sleeps the Crimson Petal }
TRIO
Miniatures, Set I *Frank Bridge*
EDITH GENTER
Sylvan *Landon Ronald*
My Wonderful Garden *Dorothy Bigelow*
O Na Byddain haf o hyd *William Davies*
TRIO
Serenade *Arensky, arr. Krein*
Waltz, 'Christmas Tree Suite' *Rebikov, arr. Krein*

4.45 London Programme relayed from Daventry
5.15 S.B. from Swansea
5.30 The Children's Hour
6.0 London Programme relayed from Daventry
6.15 S.B. from London
9.30 West Regional News.
9.35-11.50 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 The Children's Hour
5.30 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
9.35-11.50 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
9.35-11.50 S.B. from London

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

2.30 London Programme relayed from Daventry
5.15 The Children's Hour
OUR IDEA OF THE EAST
'Where the Temple Bells are Ringing' (*Wilcock*)
we hear 'Tales of the Khoja' (translated from the Turkish by Mrs. Ewing)

6.0 London Programme relayed from Daventry
6.15-11.50 S.B. from London (9.30 Midweek Sports Bulletin; Local News)

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

2.30 London Programme relayed from Daventry
3.45 A Light Symphony Concert
THE NORTHERN WIRELESS ORCHESTRA
Overture, 'The Merry Wives of Windsor' *Nicolaï*
MARY KAY (*Contralto*)
Ships of Arcady *Head*
Trees *Rasbach*
Starry Woods *Phillips*
ORCHESTRA
Symphony in F in Classical Style .. *Brusselmans*
Allegro con brio; Andante misterioso; Scherzo; Finale



MOZART,
whose trios are to be performed in a new series broadcast from Cardiff, the first of which will be given this afternoon.

MARY KAY
The Flower Song *Gounod*
Eriskey Love Lilt *arr. Kennedy-Fraser*
ORCHESTRA
Incidental Music to Shakespeare's 'Henry VIII' *Sullivan*
Allegro moderato; Graceful Dance; Song with Chorus; Water Music
Slav Dances I, II, III and IV *Dvorák*

5.15 The Children's Hour
6.0 London Programme relayed from Daventry
6.15 S.B. from London
7.45 PURSALL and STANBURY
(The Composer Entertainers)

8.10 Marches and Waltzes
THE NORTHERN WIRELESS ORCHESTRA
March, 'Under the Banner of Victory' *Von Blon*
Waltz, 'Venus on Earth' *Lincke*
March, 'Youth and Vigour' *Lautenschläger*
EDITH WEARING (*Soprano*)
Waltz Song ('Tom Jones') *German*
The Dancing Lesson *Herbert Oliver*
ORCHESTRA
March, 'Entry of the Boyards' *Halvorsen*
EDITH WEARING
Waltz Song ('Romeo and Juliet') *Gounod*
The Songster's Awakening *Fletcher*

ORCHESTRA
March Medley *arr. Winter*
9.0 S.B. from London
9.30 North Regional News
9.35-11.50 S.B. from London

Other Stations.

5SC GLASGOW. 752 kc/s. (398.9 m.)
2.40:—S.B. from Dundee. 3.0:—Dance Music by Charles Watson's Orchestra, relayed from the Playhouse Ballroom.
3.30:—London Programme relayed from Daventry. 3.45:—An Afternoon Concert. The Octet: Ballet Music, 'Siellian Vespers' (Verdi). 3.55:—J. B. Munro (Tenor): Linden Lea (Vaughan Williams); Now sleeps the Crimson Petal (Quilter); Go not, Happy Day (Frank Bridge). J. H. Shaw (Violoncello): Impromptu (Friskin); Serenade (Pierne); Minuet in G, No. 1 (Mozart). 4.15:—Octet: Overture, 'Semiramide' (Rossini). 4.30:—J. B. Munro: The Lark now Leaves his Watery Nest (Hatton); The Snowy Breasted Pearl (arr. Petrie); The Gentle Maiden (arr. Somervell). J. H. Shaw (Cantilena Concerto, Op. 14 (Goltermann); My Lodging is on the Cold Ground (Traditional); Arlequin (Popper). 4.50:—Octet: Suite, 'Casse Noisette' (Nutcracker) (Tchaikovsky). 5.0:—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:—Musical Interlude. 6.15:—S.B. from London. 6.30:—S.B. from Edinburgh. 6.45:—S.B. from London. 9.30:—Scottish News Bulletin. 9.35-11.50:—S.B. from London.

2BD ABERDEEN. 895 kc/s. (301.5 m.)
2.40:—S.B. from Dundee. 3.0:—S.B. from Glasgow. 3.30:—London Programme relayed from Daventry. 3.45:—An Afternoon Concert. The Octet, S.B. from Glasgow: Ballet Music, 'Siellian Vespers' (Verdi). 3.55:—J. B. Munro (Tenor): Linden Lea (Vaughan Williams); Now sleeps the Crimson Petal (Quilter); Go not, Happy Day (Frank Bridge). J. H. Shaw (Violoncello): Impromptu (Friskin); Serenade (Pierne); Minuet in G, No. 1 (Mozart). 4.15:—The Octet, S.B. from Glasgow: Overture, 'Semiramide' (Rossini). 4.30:—J. B. Munro: The Lark now leaves his Watery Nest (Hatton); The Snowy Breasted Pearl (arr. Petrie); The Gentle Maiden (arr. Somervell). J. H. Shaw: Cantilena, from Concerto, Op. 14 (Goltermann); My Lodging is on the Cold Ground (Traditional); Arlequin (Popper). 4.50:—Octet: Suite, 'Casse Noisette' (Tchaikovsky). S.B. from Glasgow. 5.0:—S.B. from Glasgow. 6.15:—S.B. from London. 6.30:—Mr. George E. Greenhowe: 'Horticulture'. 6.45:—S.B. from London. 9.30:—S.B. from Glasgow. 9.35-11.50:—S.B. from London.

2BE BELFAST. 1,238 kc/s. (242.3 m.)
12.0-1.0:—Gramophone Records. 2.30:—London Programme relayed from Daventry. 3.45:—Light Music, The Radio Quartet: Suite, 'Othello' (Coleridge-Taylor); Lament from 'Keltic Suite' (Foulds); Wedgwood Blue (Ketelbey); Selection, 'Princess Charming' (Charlig); March, 'Yankee Girl' (Lottor). 4.30:—Dance Music: Jan Ralith's Regal Band, relayed from the Plaza, Belfast. 5.0:—Gramophone Records. 5.15:—The Children's Hour. 6.0:—Gramophone Records. 6.15:—S.B. from London. 7.45:—British Composers. Herbert Simmonds (Baritone). The Symphony Orchestra, conducted by E. Godfrey Brown. Orchestra: A Birthday Overture (Landon Ronald). 7.55:—Herbert Simmonds and Orchestra: Songs of Travel (Vaughan Williams). 8.7:—Orchestra: A Carol Symphony (V. Hely-Hutchinson). 8.37:—Herbert Simmonds: The Skipper of the *Mary Jane* (David Richards); So Fair a Flower (Lohr); The Willow (Goring-Thomas); Home Sweet Home (Old Siellian Air) (arr. Edwin Pain). 8.50:—Orchestra: A Comedy Overture (Barrs Partridge). 9.0:—Weather Forecast; Second General News Bulletin. 9.15:—S.B. from London. 9.35-11.50:—S.B. from London.

The Listener

The B.B.C. Illustrated Weekly, containing Articles by well-known people on a wide range of subjects.

Wednesday, November 6.

'MY POINT OF VIEW'
by
J. B. S. HALDANE
and
Sir OLIVER LODGE.

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BROADCASTING AND ITS CRITICS.

A REPLY TO MR. BRABAZON HOWE.

By JOHN KNOWLES.

IN these pages last week Mr. Brabazon Howe lamented the decadent state into which professional criticism of the arts has fallen. He urged that broadcasting has suffered and still suffers because it is insufficiently criticized.

There is no need for anybody to quarrel with the bulk of what he wrote. It is only too true that in our newspapers often we find that books are reviewed superficially and without thought, and that dramatic criticism has become little better than irritating gossip. This, however, bears no relation to broadcasting and gives no help towards solving the problem of how the professional critic, sincere and well-informed though he be, can help the service.

One fears that Mr. Brabazon Howe, in common with many others who have tackled this subject, fell into the trap of applying old-fashioned and inapplicable ideas to a very modern and entirely new set of circumstances. It is quite impossible to criticize broadcasting as it has been developed in Britain as one criticizes books or plays. The service which has been created and adapted for the use of all manner of homes and all grades of society is now beyond criticism, in the sense that Roast Beef or the British Constitution are beyond criticism. You can have good Roast Beef and bad Roast Beef, but that has no bearing on its position as a National dish and a National Institution. In like manner you can alter and amend the British Constitution to meet changing needs, but you cannot change its outline, or undermine its strength, or alter its character.

Broadcasting is in a similar position. In the course of a few years this service has become as natural and essential and desirable an adjunct to the ordinary British home as the gas-cooking stove or the bathroom. This has happened rapidly because, on foundations well and truly laid, the people have built up for themselves the type of National service which they desired and which they know to be the best and most suitable to admit into their own homes. It is clear that Mr. Brabazon Howe, and others who have written in similar vein, do not realize this, or they would approach the criticizing of broadcasting with a much broader outlook.

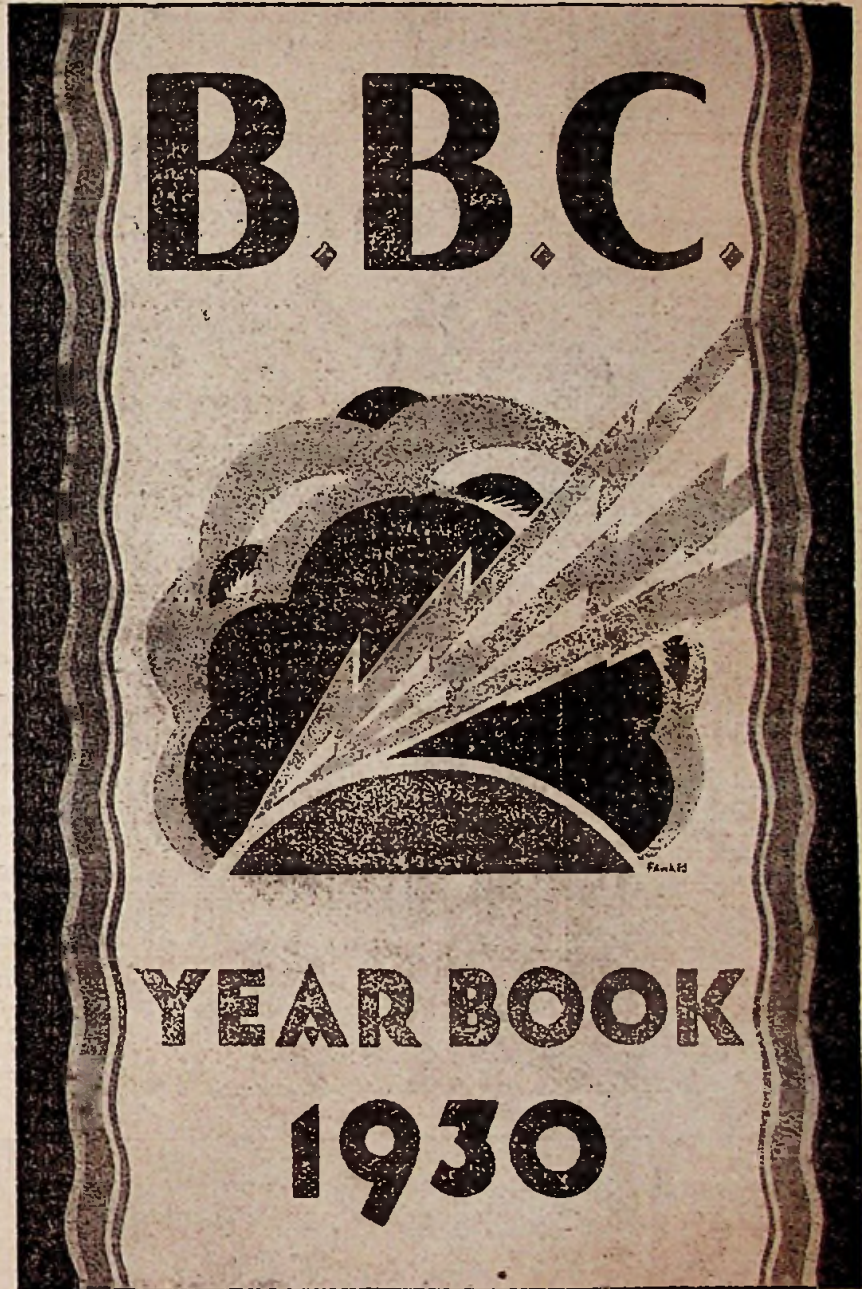
It will be said that even although broadcasting has become a National Institution, programmes and other details of the service can with advantage be subject to criticism. This is true, but again the work must be approached with great breadth of vision, and all thought that it bears any relation to any other form of criticism must be abandoned. Broadcasting is only in very minor degree itself an art, and is essentially only a machine to exploit and disseminate certain other arts. For example, broadcasting is greatly bound up with music; but if you set out to criticize a concert of Beethoven's music as broadcast you are not a critic of broadcasting but a critic of music. You may, perhaps, comment on the quality of the transmission, but then you turn yourself into a critic of radio engineering.

Other things are even less open to criticism. There are a number of talks in broadcast programmes. It is known that each one of them appeals to a section of those who listen. The only scope here for the broadcast critic is to discover whether or no those who deliver talks are expert in or acknowledged authorities on their chosen subjects. True criticism of such talks can only come from authorities of similar standing in those same subjects making reasoned

(Continued at foot of column 1, page 350.)

“THE QUICKEST SELLER OF THE YEAR”

will be reviewed in next week's issue



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THURSDAY, NOVEMBER 7

2LO LONDON & 5XX DAVENTRY

842 kc/s. (356.3 m.)

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

AT 9.35



10.15 a.m. THE DAILY SERVICE

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

10.45 'Parents and Children'—X, Miss E. C. MACLEOD. 'Difficulties of Speech,' II

This morning Miss Macleod will deal especially with difficulties in cleft palates, adenoids, breathing, and squeaky voices.

11.0-12.0 (Daventry only) Gramophone Records

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

12.0 A CONCERT

THEODORA WILTSHIRE (Soprano)
DAVID GREENBAUM (Violoncello)
PEGGI JOHNS (Pianoforte)

1.0-2.0 ORGAN MUSIC

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

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
—VI, Some Modern Travellers'

4.0 A CONCERT

HENRY WENDON (Tenor)
THE PARBINGTON QUINTET

5.15 THE CHILDREN'S HOUR

'The Story of the Princess from under the Lake'
(Own Butler), told by the author
Selections by THE GEORGIAN TRIO
'The Truth about the Dilemma,' as divulged by
DENIS MACEAIL

5.50 Musical Interlude

6.15 'The First News'

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

6.50 Market Prices for
Farmers

6.55 Musical Interlude

6.45 THE FOUNDATIONS OF
MUSIC

OLD ENGLISH PIANOFORTE
MUSIC

Played by ADOLPHE HALLIS
Prelude in C; Minuet in G
Purcell, ed. Norman and
William Cummings
Air on a Ground Bass
Purcell, arr. Crazton
The Golden Sonata in F
Purcell, ed. Norman and
William Cummings

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

7.15 Musical Interlude

7.25 Mr. A. V. JUDGES:
'Life and Labour in En-
gland, from Elizabeth to
Anne—I, Economic Change
under the Tudors'

FOLLOWING upon Dr. G. G. Coulton's series on 'England in the Middle Ages,' comes Mr. Judges' weekly series of talks on the England of Elizabeth to Anne. By the time the Tudors came to the throne, the economic structure of the Middle Ages was already undergoing certain modifications: there was a vital opposition apparent between the forces of the very old and those of the quite new. The clever administrators of Tudor Government adjusted certain of the difficulties, but scamped others. These are some of the points that will be discussed by Mr. Judges this evening. Mr. Judges is lecturer in the Department of History at the London School of Economics.

7.45 HELEN PERKIN (Pianoforte)

Study in F Minor Liszt
February's Child John Ireland
(1st performance)
Française Ibert

8.0 PEOPLE'S PALACE

(The first Concert of the 3rd Season, 1920-30)

FRANK TITTERTON (Tenor)
THE WIRELESS SYMPHONY ORCHESTRA
(Leader, S. KNEALE KELLEY)
Conducted by PERCY PITT

Relayed from THE PEOPLE'S PALACE, Mile End
Road

Overture, 'Tannhäuser' Wagner
Benedictus Mackenzie

FRANK TITTERTON

Aria, 'Lend me your aid' ('Queen of Sheba')
Gounod

ORCHESTRA

Symphony in B Flat (K 182) Mozart

ON Mozart's first visit to Italy, when he was in his early teens, the Pope received him in private audience and bestowed on him the order of the 'Golden Spur,' in virtue of which he became 'Cavaliere.' His father was prouder of the honour than the boy himself, and insisted on his making use of the distinction. During his second visit to Italy, when he was sixteen, he still signed himself on occasion with the title, although he dropped it soon afterwards. The autograph of this Symphony, which appeared in 1773, soon after his return home, is signed 'Signor Cavaliere Wolfgango Amadeo Mozart'—his good Austrian patronymic was evidently regarded as incapable of translation into Italian form. The Symphony, like three others which appeared at the same time,

is thought to bear traces of Italian influence, but it would be easily recognised as genuine Mozart, for all that. Slight in structure, it is throughout melodious and good-humoured, instinct with much of Mozart's delicate grace. There are only three movements, a spirited Allegro, a gracious and very tuneful middle movement in slower measure, and a vigorous Allegro as conclusion.

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

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

9.30 Local News; (Daventry only) Shipping Fore-
cast

9.35 A WEMBLEY SPEEDWAY MEETING

A Running Commentary on several handicap
races, concluding with the Final of Wembley v.
All England, will be given by Mr. J. S. HOSKINS.
Four riders take part in each race, the winner of
each heat going forward to the Final

Relayed from the Empire Stadium, Wembley

THE 'Wembley v. All England' match tonight has
been specially arranged for this commentary.
Mr. Hoskins, who describes the race, is an
'old hand' having been associated with 'dirt
track' racing since its inception on Australia.
Microphones among the crowd and on the track
will convey 'atmosphere.' The home team
includes such 'stars' as the Frogleys, Jack
Ormiston, Jack Jackson, Harry Whitfield and
Charlie Barrett.

10.0 A Russian Cabaret

The Kasbek Balalaika Orchestra

Relayed from the Kasbek Restaurant

Two Guitars—ORCHESTRA

Doubinushka (Little Oak Tree)—Solo by IVAN
VENETZUI

Veschi Oleg—Solo by ALEXANDER STRELSKY

Monotonously rings the Bell—Solo by Y. YAKOV-
SHEFF

Gay Merchant—Solo by ALEXANDER STRELSKY

Volga Boatmen—ORCHESTRA and CHORUS

Green Apple—ORCHESTRA and CHORUS

Koudiar (Twelve Robbers)
—Solo by IVAN VENETZUI

Troika (Three horsed car)
—Solo by ALEXANDER
STRELSKY

Red Sarafan—ORCHESTRA

Cossacks—ORCHESTRA and
CHORUS

10.30-12.0 DANCE
MUSIC

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

QUATUOR VOCAL RUSSE-
MOUSSORGSKY

W. WERESTORAGUINE (1st
Tenor)

A. TROUNENKO (2nd Tenor)

B. ZAKHAROFF (Baritone)

W. SALIVON (Bass)



A RUSSIAN BALALAIKA ORCHESTRA—

a really authentic one—in fact, the one that plays at the Kasbek Restaurant, whose music
will be relayed for half an hour tonight.

THURSDAY, NOVEMBER 7

5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

10.15

A CONCERT BY THE ÆOLIAN PLAYERS

3.0 Symphony Concert

Relayed from the Pavilion, Bournemouth (No. V of the thirty-fifth Winter Series)
THE BOURNEMOUTH SYMPHONY ORCHESTRA
 Conductor, Sir DAN GODFREY
 Overture, 'Bonvenuto Collini' *Berlioz*
 Symphony (No. 35), 'Haffner' *Mozart*
 Allegro con spirito; Menuetto; Finale
 Violin Concerto in E *Bach*
 Allegro; Adagio; Allegro assai
 (Soloist, GWEN LONES)
 Suite, 'L'Imperatrice aux Rochers' ('The Empress on the Crags' *Honegger*
 La chasse de l'Empereur (The Emperor's Hunt)
 La neige sur Rome (Snow on Rome) Orage (Storm) Le Jardin (The Garden) Orgie (Orgy)
 (First Performance at these Concerts)

4.30 ORGAN MUSIC

Played by GILBERT MILLS
 Relayed from THE CHURCH OF THE MESSIAH, Birmingham
 Choral Song and Fugue *Wesley*
 Humoresque
Pietro A. Ton
 MARK MELLERS (Baritone)
 The Arrow and the Song *Balfe*
 The Floral Dance
Katie Moss
 GILBERT MILLS
 Près de la Mer (Beside the Sea) .. *Arcsny*
 Toccata *Dubois*
 Cloche du Soir (Evening Bell) .. *Chauvet*
 MARK MELLERS
 Song of the Flea
Mussorgsky
 Simon the Collar
Hatton
 GILBERT MILLS
 Andantino } *Wolstenholme*
 Sonata in the style of Handel.. }

8.0

'SULTANAH'

A Curreant Tale of the East Told by DOROTHY EAVES

His Highness, the Sultan of Sultanah **ALFRED BUTLER**
 Princess Semoline, his Daughter **COLLEEN CLIFFORD**
 His Excellency, the Duke of Tapiokah. Chief Minister of the Interior **GEORGE BUCK**
 Prince Sagoe **JOHN RORKE**

The BIRMINGHAM STUDIO CHORUS and ORCHESTRA
 Conducted by **JOSEPH LEWIS**

The Scene is the Palace of Sultanah, on the eve of the Wedding of the Princess.

9.0 A MILITARY BAND CONCERT

OLIVE GOFF (Soprano)
THE WIRELESS MILITARY BAND
 Conducted by B. WALTON O'DONNELL
 Overture, 'Lurlino' *Wallace*
 9.12 **OLIVE GOFF**
 Rose softly Blooming *Spohr*
 A Lullaby *Harty*
 9.20 **BAND**
 Selection, 'The Mastersingers' *Wagner*
 9.42 **OLIVE GOFF**
 Evensong *Liza Lehmann*
 Do you know my garden? *Haydn Wood*
 Red, Red Rose *Cottelct*

9.50 **BAND**
 Suite de Ballet, 'La Korrigane' .. *Widor*
 Mazurka; Valse Lento; Finale

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

10.15 Chamber Music

AMY SAMUEL (Soprano)
THE ÆOLIAN PLAYERS:
JOSEPH SLATER (Flute), REBECCA CLARKE (Viola), GORDON BRYAN (Pianoforte)
 Allegro, Trio in G *Beethoven*

(Composed in Bonn about 1786)

10.25 **AMY SAMUEL**
 Dio Forollo (The Trout) }
 Gretchen am Spinnrade (Margaret at her spinning-wheel) } *Schubert*

10.30 **REBECCA CLARKE**
 Four Old French Dances
Marin Marais (1656-1728), arr. Aldis
 Rondeau—L'Agreable; La Provencale; La Musette; La Matelotte
JOSEPH SLATER
 La Flute do Pan (for Flute alone) ... *Debussy*
 Tityro ('Joueurs de Flûte') (Flute Players) *Roussel*

GORDON BRYAN
 Study in E *Roger, arr. Ducasse*
 Fileuses près de Carantee }
 (Spinnners near Carantee) .. } (Suite,
 Vieille diligence sur la route de Muzillac (Old Coach on the Road to Muzillac) ... } 'In Brittany')
Rhone, arr. Baton

10.55 **AMY SAMUEL**
 Dio Lotosblume (The Lotus Flower) }
 Du bist wie eine Blume (Thou'rt like a flower) } *Schumann*
 Widmung (Dedication) }

11.3-11.15 **ÆOLIAN PLAYERS**
 Terzettino *Dubois*
 Two Interlinked French Melodies ('Entente Cordiale') *Ethel Smyth*
 (Thursday's Programmes continued on page 346.)

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Thursday's Programmes continued (November 7)



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who
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Player's
gets
Quality



NCC 634

5WA CARDIFF. 968 kc/s. (308.9 m.)

- 2.30 London Programme relayed from Daventry
- 3.45 Miss E. S. SIMONS: 'A Rural Industry for Welsh Women: Furcraft—I, Homo Grown Fur Coats'
- 4.0 London Programme relayed from Daventry
- 4.35 SIDNEY G. HULL (*Banjo*)
Commonwealth March *Douglas Ames*
A Black Coquette *Arthur Grimshaw*
Stars and Stripes for Ever
Spanish Fandango *Sidney Hull*
- 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*
- 9.30 West Regional News
- 9.35-12.0 *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*
- 9.30 *S.B. from Cardiff*
- 9.35-12.0 *S.B. from London*

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

- 1.0-2.0 ORGAN MUSIC
Played by REGINALD FOORT
From THE REGENT CINEMA, BOURNEMOUTH
Relayed to London and Daventry
- 2.30 London Programme relayed from Daventry
- 3.45 Lieut.-Colonel J. H. COOKE: 'Sparks from Etna'
- 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*
- 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 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.15 The Children's Hour
A CORNISH PASTY
A New Revue containing Tit-bits from 'BEYOND THE TAMAR'
- 6.0 London Programme relayed from Daventry
- 6.15-12.0 *S.B. from London* (9.30 Local News)

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

- 12.0-1.0 A BALLAD CONCERT
S.B. from Newcastle
MAY CONN (*Pianoforte*)
PHYLLIS RHOEARD (*Contralto*)
JACK MACKINTOSH (*Oornet*)
- 4.30 An Orchestral Concert
Relayed from PARKER'S RESTAURANT
PARKER'S RESTAURANT ORCHESTRA
Musical Director, LADDIE CLARKE
RUTH KNOWLES (*Soprano*)
- 5.15 The Children's Hour
- 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*
- 9.30 North Regional News
- 9.35-12.0 *S.B. from London*

Other Stations.

5SC GLASGOW. 752 kc/s. (398.9 m.)

- 10.45:—*S.B. from Edinburgh.* 1.10-12.0:—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 Aberdeen.* 3.30:—Musical Interlude. 3.40:—Mid-Week Service, Conducted by The Rev. Marcus Spencer, B.D. (Sandyhills Church). 4.0:—A Nursery Programme. The Octet: Nettie Selander. (Soprano), Bertha Waddell (Mezzo): 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.* 9.30:—Scottish News Bulletin. 9.35-12.0:—*S.B. from London.*

2BD ABERDEEN. 995 kc/s. (301.5 m.)

- 11.0-12.0:—Relayed from Daventry. 2.30:—*S.B. from Edinburgh.* 3.0:—*S.B. from Glasgow.* 3.15:—Miss F. Marian McNeill: 'Franco-Scottish Domestic Terms.' 3.30:—*S.B. from Glasgow.* 6.15:—*S.B. from London.* 6.30:—*S.B. from Edinburgh.* 6.45:—*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.)

- 2.30:—London Programme relayed from Daventry. 4.0:—Light Concert Music. Orchestra. Hilda Crook (Soprano). 5.0:—E. W. Sibbald Treacy (Pianoforte Syncopations). 5.15:—The Children's Hour. 6.0:—Gramophone Records. 6.15:—*S.B. from London.* 7.45:—A Military Band Concert; The Mayfair Glee Singers; Station Military Band, conducted by Godfrey Brown. 9.15:—*S.B. from London.* 9.30:—Regional News. 9.35-12.0:—*S.B. from London.*

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The most difficult parts of the face to shave



THE temple, the chin, the edge of the jaw, the lower lip, the upper lip — these are the parts of the face which men find hardest to shave.

Even the most careful manipulation of your razor will sometimes result in discomfort at these critical points—if your blade is unreliable.

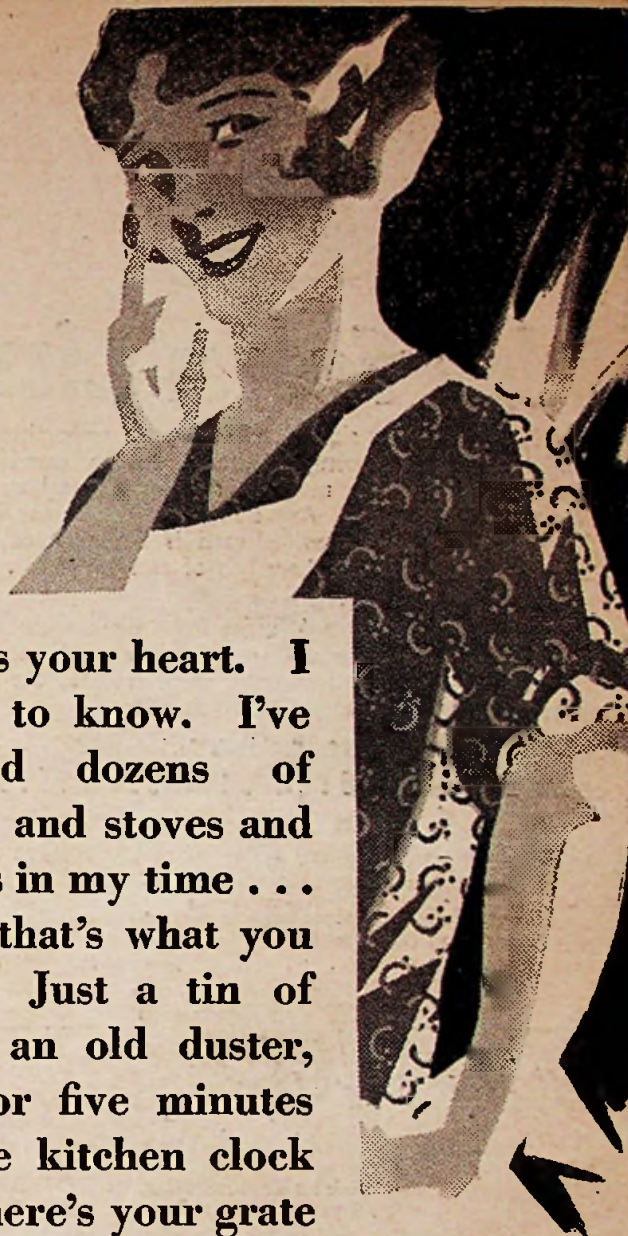
By trusting to a Gillette blade you can make sure of negotiating even these parts of the face, because its keen edge, made of Sheffield steel, will respond to every turn of the razor—and it will never tear the skin.

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- 50 Boxes of Suchard's Assorted Chocolates as Consolation Prizes.

Send in your effort on the coupon printed below, introducing the name Velma, and post on or before November 15th.



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Said the Guard of a long-distance train,
"From a meal you will have to refrain,
There's no Restaurant Car,
So if you're going far"

NAME

ADDRESS

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The Songs You've heard on the Wireless

Popular Airs of Yesterday and To-day

Songs our fathers and mothers used to sing; all those rollicking, lilting melodies that make the family sing-song the jolliest thing in the world

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Edited by PERCY PITT Fortnightly Parts 1/3 each

This new fortnightly part work will contain all those popular airs of yesterday and to-day which you have enjoyed so much on the gramophone and wireless. Songs for every member of the family, arranged in keys that all can play and sing; tuneful melodies from recent plays and from the operas, old-time plantation airs, haunting ballads and famous hits of the old-time music halls will be given in their entirety in this splendid new work. There will also be one or more full-length piano solos in each part.

BUY PART 2 TO-DAY

CONTENTS:

JOGGIN' ALONG THE HIGHWAY

Sung by Thorpe Bates Harold Samuel

WHEN YOU AND I WERE DANCING

Played by Debroy Somers' Band H. M. Tennent

MADAME POMPADOUR

(The well-known Serenade)

Piano Solo arranged by Percy Elliott Leo Fall

JOHNNY SANDS THE TWO OBADIAHS

Sung by Muriel George and Ernest Butcher John Sinclair Sung by G. H. MacDermott H. P. Lyste

KATJA (Try a Little Kiss)

Sung by René Mallory Piano Solo arranged by Ernest Vernon Duke Newton Balfe

KILLARNEY

THE COTTAGE WHERE DREAMS COME TRUE

Sung by Agnes Croxton Pat Thayer

OLD MUSIC HALL FAVOURITES

Piano Selection Herman Finck

Polly Perkins of Paddington Green. Slap, Bang, Here We Are Again. Sweethearts and Wives. One more Glass Before we Part. We are a Merry Family. Tommy make Room for your Uncle. Here upon Guard am I. Up in a Balloon Boys. Oh! You little Darling, I Love You. I'll Meet Her When the Sun Goes Down. Don't make a Noise or Else You'll Wake the Baby. Dear Old Pals.

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Both Sides of the Bristol Channel.

BRISTOL'S CIVIC CHURCH

And the City's part in Empire Building—A Series of N.O.W. Concerts at Swansea—An Important Appeal—The Miners' Appreciation of Broadcasting.

A Lord Mayor's Chapel.

BRISTOL is the only large city in the country which maintains a civic church. This building is on the north side of College Green, and was founded about 1230 by a grandson of Robert Fitzhardinge, who took the name of Gaunt on coming into his mother's inheritance. It was originally the chapel of the hospital known as Gaunt's hospital, and later it became a place of worship for Huguenot refugees. The chantry chapel, known as the Poyntz Chapel, has been called a perfect gem of the late Perpendicular style. Perhaps the most unusual feature of the building is that it stands nearly north and south in place of the more usual east and west. The whole estate was purchased from King Henry VIII by the Corporation of Bristol, and in 1722 the chapel was made ready as a place of worship for the mayor and his civic colleagues. The building was restored in 1888 at a cost of £4,000.

The Archives, Bristol.

TALK on the Lord Mayor's Chapel will be given by Miss N. Dermott Harding on Monday, November 11, at 4.45 p.m. Miss Harding is in charge of the City Archives Department, Bristol. She was given the task of organizing this department in 1924, and she has brought to light many priceless treasures which previously were not known to exist. She gave a series of talks in October, 1928, on some of her discoveries. Her talk on November 11 is the fourth in the series on 'Old Churches of the West.'

'Patti Proms.'

CONCERT will be given by the National Orchestra of Wales in the Patti Pavilion, Swansea, on Tuesday, November 12, at 7.45 p.m. This is the first of the regular series of concerts in Swansea. Tickets may be had at 1s. 2d., 1s. 6d., and 2s., and seats may be booked at Duck Son and Pinker, Ltd., 251, Oxford Street, Swansea. This concert will be broadcast from 7.45 to 9 p.m. The Pavilion in which the concert is to take place is named after Madame Patti, because the main part of the building was given by her to the town. It was originally her conservatory at Craig-y-Nos, her house in the Swansea Valley. The house itself has since been turned into a sanatorium. Her purpose in giving the pavilion was that it should be used as a hall for recreation and music. Swansea residents point out that it is only with the advent of the orchestra that the building has been used for the purpose for which Madame Patti gave it. Swansea gave a warm welcome to the orchestra when it played in the Pavilion in September, and it is gratifying to know that the recommendation by the Swansea Parliamentary Committee that the Swansea Council should contribute a sum of £250 to the appeal fund has now been passed by the Finance Committee. The title, 'Patti Proms,' has been given to the concerts, and it has quickly become popular, even although, for considerations of space, no promenade is possible!

Week's Good Cause.

THE Week's Good Cause Appeal on Sunday, November 10, at 8.45 p.m., will be on behalf of the Aberdare and District General Hospital, and will be made by the Chairman, Mr. John Prowle. This appeal is of special importance as the main portion of the building was destroyed by fire on Friday, September 27. Owing to the courage of the matron and her staff all the patients were removed to safety, but two members of the fire brigade lost their lives.

An Empire Night.

AN interesting programme will be relayed from the salon of the Royal Empire Society, Bristol, on Thursday, November 14, at 7.45 p.m. It will take the form of an Empire night, and is designed to indicate Bristol's part in Empire building. A series of historical sketches will be presented with incidental music illustrating memorable episodes in the records of the old city. The subjects selected include the scene aboard Cabot's ship when North America was sighted, John Guy's departure for Newfoundland, the return of Captain James from a voyage of discovery in Canadian waters, and the home-coming of the famous navigator, Woodes Rogers, with Alexander Selkirk, the original of Robinson Crusoe, on board. The dialogue for these stirring scenes has been written by Colonel E. W. Lennard, and Dr. Hubert Hunt, organist of Bristol Cathedral, will direct the musical features. The dramatic episodes will be presented by members of the Clifton Arts Club Players.

The Lucky Black Cat.

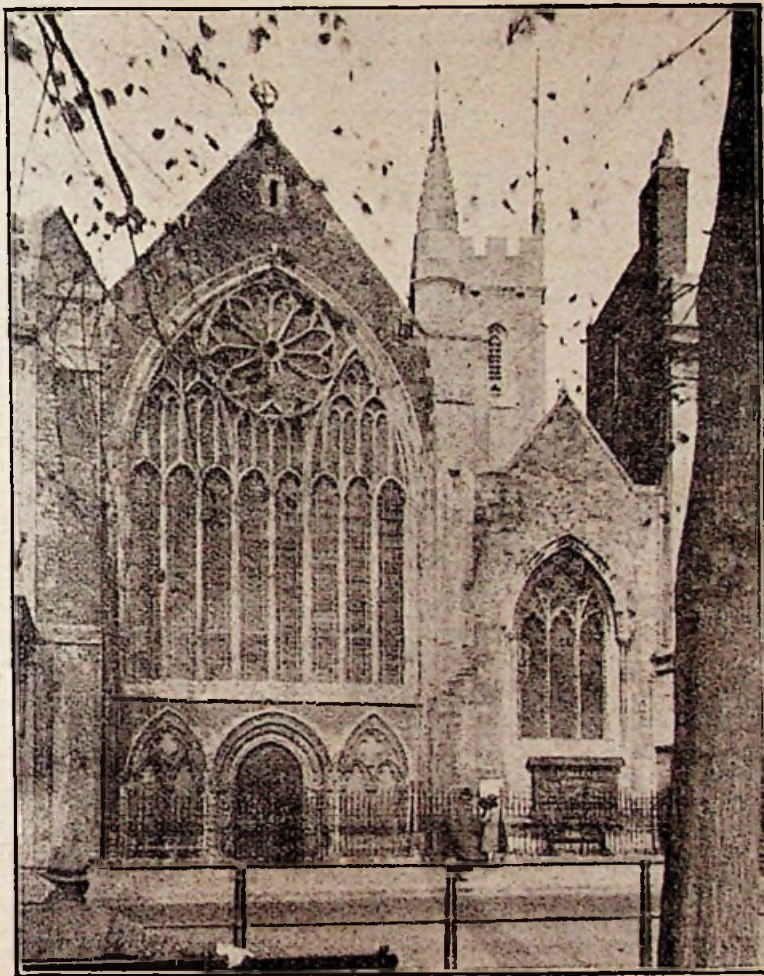
YVETTE will be welcomed by her many admirers in Cardiff when she appears before the microphone on Wednesday, November 13, during an afternoon programme which begins at 4.5 p.m. Her latest act was in the cause of charity, for dressed up as a black cat, she took part in a carnival in aid of the hospital. 'I consumed sundry saucers of milk,' writes Yvette, 'and one morning a kind milkman gave me a lift on his milk-bottle wagon, and even treated me to a good cup of tea in a small café. I was with him on his road for one and a half hours, and most of his customers patronized the "little black cat." I have since repaid his kindness by giving him fifty cigarettes—and a photo.'

The Story of a Loan Set.

CERTAIN workmen's institute in the Rhondda was provided with a wireless receiving set on loan, and the members were told when the set was installed in July that it could only be lent for a short time. When an engineer called to remove it in September, he found

about forty men listening to a programme of music, really listening as silently as if the artists were in the room. There was general dismay when the engineer told them what his unhappy business was. An optimist suggested that they should club together to buy a set, but the cost of a set like the one they had been using was—to them—prohibitive. Fortunately, the matter did not rest there. The Joint Committee in Cardiff heard of the tragedy and was able to allot one of the Carnegie sets to the institute. The engineer whose former errand was 'not a happy one' had the pleasure of being the Fairy Godfather, and when he installed the new set all the men who had been watching billiards slipped into the room, and by the time the installation was complete there was a full house for the opening concert.

'STEEP HOLM.'



I. S. O. Sumner

BRISTOL'S CIVIC CHURCH.

The Lord Mayor's Chapel in Bristol, which has many features of unusual interest, will be the subject of Miss N. Dermott Harding's talk—the fourth in the series on 'Old Churches of the West'—from Cardiff on Monday, November 11.

Welsh Variety.

WELSH variety programme on Friday, November 15, at 7.45 p.m., will bring many favourites to the microphone. If it be true that a prophet has no honour in his own country, singers must in general have better fortune, for Miss Gwladys Naish, who sings in this programme, is a native of Cardiff, and she is easily one of the most popular sopranos who visit the city. Another favourite broadcaster is Mr. J. Eddie Parry, whose sketch, *Entertaining America*, was broadcast during the summer. He gives songs at the piano in this programme, and he has also written a sketch. Miss Claudia Jones will play harp solos, and other artists will be the Welsh Mandoline Sextet and the Cenydd Glee Singers. These singers were originally unemployed miners, who sang in many concerts and at-homes in London.

TAR-BABIES and COMMON SENSE.

(Continued from page 318.)

him stand up on two legs instead of running on all four.

And what do they get from these rigid attitudes except an inward sense of shame; a spiritual shyness which blinds their eyes to reality and the miracle of everyday, just as the eyes of a shy young man at a party see only a vague blur of faces? If only these people could be content to be empty; to throw out preconceived ideas and prejudices; to settle their vanity or pride like mud at the bottom of their minds, so that the clear waters of intelligence could reflect the panorama of the worlds above! How much happier they would be; how much simpler the problems of art, science, and physical life would become. Highbrow and lowbrow would discover that all men, like themselves, are more or less ignorant in comparison with the source of All Knowledge; that the greatest geniuses, such as Beethoven, Leonardo, and Milton, are men of a marked simplicity and directness, whose only superiority, apart from their technical powers, is that they have discovered how to observe, to feel, and to think instinctively and without the self-conscious inquiry, 'What does the rest of the world think about it; and how can I ever understand it?'

By refusing to ask these poisonous questions, the highbrow and the lowbrow can become sane, common-sensible people; that is to say, of the same kind as the greatest artists and the humblest craftsmen; people who *do* something, rather than talk about it.

RICHARD CHURCH.

BROADCASTING AND ITS CRITICS.

(Continued from page 343.)

reply through that same medium of the microphone. There have been a number of plays written solely for broadcasting and not suitable for production on stage or film. Such plays give the only opportunity that I can see for the type of critic and the type of sectional criticism which Mr. Brabazon Howe has advocated.

It may be possible, given true realization of these difficulties and the true purpose of broadcasting and the manifold desires of its vast audience, to build up sound criticism of programmes outside the B.B.C. The danger is that any bold man undertaking the task will be tempted to support the tastes and opinions of some small section of listeners at the expense of other sections. There can be no doubt that the B.B.C., through trial and experiment and careful thought for all classes of listeners, has learnt how best to meet the needs of the British public as a whole. They have had assistance from many sources, not least from the listener himself who, despite Mr. Brabazon Howe's strange strictures on those who write critical letters, has indicated what he considers suitable and what he enjoys.

Perhaps Mr. Compton Mackenzie, who has plenty of courage and is himself, as we know, an excellent and popular broadcaster, will be able to define and create broadcast criticism in his new paper, *Vox or The Radio Critic*. It is a big task, and if he can accomplish it—well, the world of British radio will be all the richer. We do not want *Vox* to be but one more cover on the already overloaded bookstalls.

JOHN KNOWLES.

THE THIRD B.B.C. SYMPHONY CONCERT

Some of the Music you will hear from the Queen's Hall tonight (8 p.m.)

The Horns of Elfland ('Oberon') WEBER.

THAT was Robert Louis Stevenson's phrase for the loveliest sound which could fall upon mortal ears. And as Weber's 'Oberon' Overture begins with the call of Oberon's magic horn, music-lovers must often feel that no tone more beautiful has yet been awakened by the breath of man. There are indeed few things which any orchestral instrument can do with so real a magic in them as those three notes: they summon all the powers of Elfland to the player's aid, calling us, too, far from our world of strife and tumult, to the wonder and the charm of Oberon's realm. Strife and tumult also have their part in the Overture, to be sure, and the pomp and splendour of Charlemagne's great court, but the story and the music are both too well known and well beloved to need recalling. The opera has already been represented in this season's programmes, by the great aria for the heroine, which was sung at the first concert of the series.

But even apart from its own beauties, the work will always have a very sure place of its own in our affections; it is one of our own proud possessions in England, and Weber composed it for us, spending the last few weeks of his short and busy life in producing it at Covent Garden. Beset with trials and difficulties as such a task must always be, it was doubly so for Weber. The text of the opera was anything but helpful to its composer, and was, moreover, in a language of which he knew but little. A heavier handicap was his own sickness—fatal as he knew it was destined soon to be; at the last rehearsals he was already so weak as to be unable to stand up on his own feet without help. But his indomitable spirit, the birthright of his own proud race, carried Weber triumphantly over every obstacle, and *Oberon* was produced with a success which eclipsed all previous records of Covent Garden Opera. Meeting the author on the stage when a tumult of applause had at last come to an end, Weber embraced him warmly, saying, 'Now we shall go to work and write another opera together, and then they shall see what we can do.' As he knew only too well himself, he was to write no more operas; even his wish to see his home once more was not fulfilled, and it was among strangers, far from his own kith and kin, that he died in London on the night of June 4, 1826.

Bach's Universal Popularity.

THESE two great artists, Jelly d'Aranyi and her sister, Adila Fachiri, have done a great deal to prove how universally popular Bach's music can be. They have played the Concerto for two violins and string orchestra to audiences of almost every order, ranging from gatherings of devout Bach worshippers to the humblest working folk who have paid nothing for the privilege of listening. And everywhere, in their splendid hands, the sturdy vigour and cheerfulness of the first and third movements, and the serenity of the beautiful second, have made their effect with unmistakable certainty. Wholly in accord as they are with the great Bach's spirit, and with one another, they do

indeed present the Concerto as such noble music should be played.

Haydn in London.

WHEN the great Haydn came from Vienna to visit us, at the end of 1790, the journey took him more than a fortnight—some seventeen days of such fatigue and discomfort as the traveller of today would hardly care to face. But we did everything possible to make his visit a happy and successful one, and he used to say afterwards that it was not until he had been in England that he became famous in Germany. It was no more than a jest, of course; he had for years been looked up to by the whole world of music as the greatest living master. He crossed from Calais to Dover on New Year's

Day, 1791, and that part of his journey alone occupied nine hours; coming straight to London, he stayed in this country until the middle of 1792, fêted and honoured in every way which enthusiasm and

affection could devise. The Court and Society made much of him; he survived a Lord Mayor's banquet, and the University of Oxford made him an honorary Doctor of Music. Hoppner painted his portrait, and the whole of musical England united in doing him honour.

The visit was arranged by Salomon, indefatigable concert organizer and violinist, and for his concerts in London Haydn composed a set of twelve symphonies. More than some of the others, this one has traces of Croat folk-tunes. In the last two movements of this Symphony, especially, there are reminders of melodies which may well have come from that picturesque corner of the world. The last is like a country wedding march.

Elgar's Second Symphony.

DESIGNED early in 1910 as a loyal tribute to His late Majesty King Edward VII, this Symphony was afterwards dedicated to his memory, with the gracious approval of His Majesty King George. It is prefaced by the first two lines of Shelley's poem:—

'Rarely, rarely comest thou,
Spirit of delight,'

and though Elgar's music has probably no intention of following the whole poem closely, it is no doubt born of the idea set forth in these two lines. The first movement is built up, as in the first symphony, on groups of themes, rather than on simple tunes, and the impetuous opening suggests the Spirit of Delight itself rather than the sadness of its rare coming.

The slow movement is a big and impressive one, beginning with some suggestion of a solemn march, and passing in turn to other principal themes in the same dignified mood. The third movement, taking the place of the usual scherzo, hurries along vivaciously, and although there is a broad melody at one point with a hint of more serious things in it, it is for the most part merriment which prevails. The last movement, too, begins happily, and again passes to a noble and massive melody which the whole orchestra plays. There is a third theme also; and the movement is richly varied, coming to its close in the mood of the first line of the motto rather than as the Spirit of Delight.

Elgar's Second Symphony, claimed by many as the composer's greatest work, occupies the chief place in tonight's programme.

8.0 THE THIRD B.B.C. SYMPHONY CONCERT

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10.20 THIS WEEK'S SPECIAL SURPRISE ITEM

10.15 a.m. THE DAILY SERVICE

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

10.45 A Week's Menus, with Recipes—V

11.0-12.0 (Daventry only) Gramophone Records

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

12.0 A Sonata Recital SONIA MOLDAWSKY (Violin) ROY EILETT (Pianoforte)

Sonata, No. 2 Bach Sonata in A Fauré Allegro molto; andante; allegro quasi presto

12.30 Organ Music by CHARLES F. WATERS ORGANIST AND DIRECTOR OF THE CHOIR, ETSOM PARISH CHURCH Relayed from St. Mary-le-Bow Church

Prelude and Fugue in G .. Bach Two Preludes on tune, 'St. Columba' C. H. Kitson, and Robin Milford Canticle from Symphony VI

Widor Two Preludes on Turle's tune 'Westminster' Waters Finale Sonata in C Sharp Minor Basil Harwood

1.0-2.0 A Recital of Gramophone Records by CHRISTOPHER STONE

2.25 (Daventry only) Fishing Bulletin

2.30 FOR THE SCHOOLS Miss C. A. SIMPSON: 'Rural Survey—IV, Districts on Hard Rock, and what can be seen there'

2.55 Interlude

3.0 'Peoples of the World and their Homes—VII, Cato Clark: 'The Kaffirs of South Africa'

3.25 Hints on Athletics and Games—VII, 'Soccer'—Lieut. Colonel J. H. GETTINGS, D.S.O.

3.40 Interlude

3.45 Play for Schools 'Cranford'

4.30 LIGHT MUSIC MOSCHETTO and his ORCHESTRA From THE MAY FAIR HOTEL

5.15 THE CHILDREN'S HOUR 'POMONA IN LONDON' (W. M. Letts)

Arranged as a Dialogue Story, with Incidental Music by THE OLOF SEXTET

6.0 Mr. R. GAMBIER PARRY: 'How to Look After your Wireless Set—II'

THE value of these simple talks to all keen listeners is obvious: if you wish to get the most out of the programmes, first of all look to your set—is it giving you its best? Mr. Gambier-Parry will probably be better known to wireless readers as 'Diktron,' the author of 'Wireless, Step by Step.'

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

6.30 Dr. CYRIL NORWOOD: 'The Claim of the Boys' Clubs' (under the auspices of the National Association of Boys' Clubs)

Dr. CYRIL NORWOOD, the Headmaster of Harrow, was one of the earliest to become a Vice-President of the National Association of Boys' Clubs. His Royal Highness The Duke of Gloucester became President in October, 1926, when the Association was formally launched at a gathering of Club Leaders held in Chester. Since then, much has been achieved. As listeners will remember, not very long ago an appeal was made for £50,000 to establish the Movement and to endow it with an efficient and adequate administrative Headquarters. Towards this

7.15 Musical Interlude

7.25 The Rev. M. R. RIDLEY: 'Poetry and the Ordinary Reader—I'

THE position of poetry in the scheme of broadcast programmes is now fairly established: an ever-increasing interest is being taken in the poetry readings that now occupy a regular place in broadcasting. Mr. Ridley's series of talks is an attempt both to enlarge the pleasure of those who are already keen in their enjoyment of the readings and to open the fields of poetry to yet fresh corners. Mr. Ridley, who is a Fellow and Chaplain of Balliol College, Oxford, and Tutor in English Literature, will give six weekly talks, covering such phases of the subject as the enjoyment of poetry, the sound and devices and form of poetry, and the trend of modern poetry itself.

7.45 GEORGE PARKER (Baritone) Volkslied (Folk Song); Walddeinsamkeit (Woodland Solitude); Traum durch die Dämmerung (Dream through the Twilight); Lied eines Mädchens (A Maiden's Song); Das Dorf (The Village); Acolsharfe (Aeolian Harp); In einem Rosengarten (In a Rose Garden) Max Reger

THE greater part of Max Reger's short life was a series of conflicts with almost every section of the musical world, and only in his last years did anything like recognition of his great gifts come to him. He was not one who cared for honours and rewards and, though in his latter years these were accorded him in generous measure, it probably meant far more to him that the best intelligences of the world of music had begun to recognize him as an immensely sincere composer.

He was an ardent lover of his own country, and more than once refused tempting offers of appointments away from home. He did, however, undertake concert tours from time to time, and visited this country in 1909, taking part in two Chamber Concerts mainly devoted to his own works. The enormous volume of music which he left includes many songs in the most varied moods.

THE THIRD OF THE B.B.C. SYMPHONY CONCERTS

will be relayed from the Queen's Hall tonight at 8.0

JELLY D'ARANYI ADILA FACHIRI THE B.B.C. SYMPHONY ORCHESTRA Conducted by SIR LANDON RONALD

PROGRAMME

First Part—8.0 to 9.0

Overture, 'Oberon' Weber Concerto in D Minor for two Violins and String Orchestra Bach Vivace; Largo ma non tanto; Allegro

JELLY D'ARANYI, ADILA FACHIRI Symphony No. 102, in B Flat (No. 9 of the Salomon Set) Haydn

Second Part—9.15 to 10.0

Symphony No. 2, in E Flat (Op. 63) Elgar

Notes On This Programme Will Be Found On the Opposite Page



ADILA FACHIRI



JELLY D'ARANYI

amount a sum of a little under £11,000 has been received and handed over to Trustees. One of the chief objects of the Association is to establish Local Federations of Boys' Clubs and so to consolidate and extend the whole movement, especially in areas where little is done to cater for working boys between the ages of fourteen and eighteen.

The official organ of the National Association of Boys' Clubs is 'The Boy,' which is published quarterly, price 3d., and may be obtained, together with other particulars, from the Secretary, 27, Bedford Square, London, W.C.1.

6.45 THE FOUNDATIONS OF MUSIC OLD ENGLISH PIANOFORTE MUSIC Played by ADOLPHE HALLIS

Two Almandes (G Minor and G Major) Purcell, Siciliano cd. Norman and Cobell William Cummings A Now Irish Tune in G ... Sonata in G

7.0 Mr. ERNEST NEWMAN: The B.B.C. Music Critic

8.0 B.B.C. Symphony Concert—III

Relayed from THE QUEEN'S HALL (Sole Lessees, Messrs. Chappell and Co., Ltd.) (See centre of page and notes on the Concert on the opposite page)

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

9.15 B.B.C. Symphony Concert Part II

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

10.5 Mr. H. W. MAXWELL: 'Need cheap things be ugly?'

10.20 SURPRISE ITEM

10.35 DANCE MUSIC THE CAFE DE PARIS BLUE LYRES BAND from THE CAFE DE PARIS

11.0-12.0 BEN BURNIE and his BAND from THE KIT CAT RESTAURANT (Friday's Programmes continued on page 353.)

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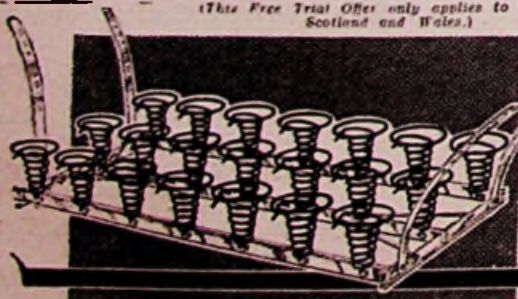
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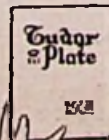
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Andante (Berenice) } *Handel*
Bourrees (Pastor Fido) }
ADELAIDE RIND (*Soprano*)
Bist du bei mir *Bach*
The Lord is my Shepherd *Dvorak*
O sleep, why dost thou leave me? .. }
O, had I Jubal's lyre } *Handel*
G. THALDEN BALL
Choral Preludes
To God alone be glory } *Bach*
All glory, laud and honour }

7.10 ALICE COUCHMAN (*Pianoforte*)
Concert Study in A Minor, Op. 28 *Dohnanyi*
A Watteau Landscape *Godovsky*
Rigaudon *Raff*
ORCHESTRA
Waltz, 'Joys of Life' *Johann Strauss*
ERNEST KEABLE
A Night Idyll *Loughborough*
A Dream *Bartlett*
Aileen *Loughborough*
ALICE COUCHMAN
Prelude in B Flat *Chopin*
Hungarian Rhapsody, No. 13 *Liszt*
7.45 **ORCHESTRA**
Overture, 'The Hebrides' *Mendelssohn*
Entr'acte, 'April Bloom' *John Ansell*

8.0 **VAUDEVILLE** 8.0
FROM BIRMINGHAM TONIGHT



(Above) Tommy Handley
(Below) Jack Rickards.



(Above) Helen Alston.
(Below) Winifred Dunk.

TOMMY HANDLEY
The Wireless Comedian
HELEN ALSTON
Songs at the Piano

JACK RICKARDS & WINIFRED DUNK
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PITT and MARKS
Original Songs and Humour
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ADELAIDE RIND
Ma douce Annette *arr. Decondray*
The Falling Star *arr. Stanford*
In stiller nacht *arr. Brahms*
Volez zephyre amoureux *arr. Weckerlin*
G. THALDEN BALL
Praise the Lord, my soul }
Sarabande } *Karg-Elert*
Now thank we all our God

4.0 **DANCE MUSIC**
JACK PAYNE and THE B.B.C. DANCE
ORCHESTRA
EUGENE EARLE (*Banjo Solos*)
5.30 The Children's Hour
(From Birmingham)
'Mountain Fairies,' by Cicely Fleming
Music by THE D'ALTON INSTRUMENTAL QUARTET
'The Magic of Words—The Work they Do,' by
Helen M. Enoch
HELEN ALSTON (*Songs at the Piano*)
6.15 'The First News'
TIME SIGNAL, GREENWICH; WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN

6.30 **Light Music**
(From Birmingham)
THE GRANGE SUPER CINEMA ORCHESTRA
Conducted by HAYDN HEARD
March, 'The New Colonial' *Hall*
Selection, 'The New Moon' *Romberg*
ERNEST KEABLE (*Tenor*)
In Love *Lohr*
Serenade *Schubert*
Aria, 'When stars were brightly shining'
('Tosca') *Puccini*
ORCHESTRA
Suite, 'Three Light Pieces' *Fletcher*

8.0 **Vaudeville**
(See above)
9.0 **A MILITARY BAND CONCERT**
(From Birmingham)

THE CITY OF BIRMINGHAM POLICE BAND
Conducted by RICHARD WASELL
The March of the Giants *Finck*
Overture, 'The Black Domino' *Auber*
JOSEPH YATES (*Baritone*)
Oh! for a breath of the Moorlands .. *Whelpley*
When a Maiden takes your fancy *Mozart*
MacGregor's Gathering *arr. Kahn*
BAND
Invitation to the Waltz .. *Weber, arr. Godfrey*
Exotic Dance *Mascagni, arr. Godfrey*
Kukuska *Lehar, arr. Winterbottom*
JOSEPH YATES
A Border Home *Phillips*
Water Boy *arr. Robinson*
Prologo, 'I Fagliacci' *Leoncavallo*
BAND
Selection, 'Merrie England' *German*

10.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN
10.15 **DANCE MUSIC**
THE CAFE DE PARIS BLUE LYRES BAND FROM
THE CAFE DE PARIS
11.0-11.15 BEN BURNIE and his BAND FROM THE
KIT CAT RESTAURANT
(Friday's Programmes continued on page 354.)

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6.0 Mr. IAN KYRLE FLETCHER: 'Problems of Production applied to Welsh Dramatists—V, 'Fantasy and Satire'

6.15 S.B. from London

6.30 Mr. F. W. HARVEY: A Reading of his own Poems

6.45 S.B. from London

10.0 West Regional News

10.5-10.35 S.B. from London

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6.15 S.B. from London

6.30 Mr. L. G. TROUP, (Agricultural Organiser for Hampshire): 'The Provision of Winter Forage'

6.35 S.B. from London

10.0 Local News

10.5-10.35 S.B. from London

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

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5.15 The Children's Hour
THE BABY'S OPERA

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6.15-10.35 S.B. from London (10.0 Forthcoming Events; Local News)

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 Famous Northern Women—V, Dr. ERNA REISS: 'Mrs. Gaskell'

6.15 S.B. from London

10.0 North Regional News

10.5-10.35 S.B. from London

Other Stations.

5SC GLASGOW. 752 kc/s. (398.9 m.)

2.30—Broadcast to Schools. 'Travellers' Tales of Other Lands—VI, Dr. James Clark: 'Up the Amazon.' 2.50—Musical Interlude. 2.55—My Day's Work—VI, Mr. J. L. Howie: 'As a Postman.' 3.10—Musical Interlude. 3.15—An Armistice Concert for Schools. 4.0—Musical Interlude. 4.5—Dance Music by Charles Watson's Orchestra, relayed from the Playhouse Ballroom. 4.30—A Light Concert. The Octet: Selection, 'Chu Chin Chow' (Norton). Dan Seymour (Tenor): The Devout Lover (M. V. White); The Heart of the Sunset (Frederick and Nicholls); The Kerry Dance (J. L. Molloy). The Octet: Morceau, 'Dreaming' (Haydn Wood); Intermezzo, 'Zara' (York Bowen). Dan Seymour: Two little tired hands (Leo T. Croke); I'll always be in love with you (Ruby, Green, and Sept); Mairé, My Girl (Aitken). The Octet: March, 'The Trumpet Call' (Fucik). 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. 10.0—Scottish News Bulletin. 10.5-10.35—S.B. from London.

2BD ABERDEEN. 995 kc/s. (301.5 m.)

2.30—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. 10.0—S.B. from Glasgow. 10.5-10.35—S.B. from London.

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

12.0—Organ Music. Played by Herbert Westerby, relayed from the Grosvenor Hall: Overture, '1812' (Tchaikovsky, arr. Evans); Elegy (Ernest Farrar); The Resurrection Morn (Ed. F. Johnstone); Heroic March (Saint-Saens). 12.30-1.0—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—John Hartley (Oboe). 5.15—The Children's Hour. 6.0—London Programme relayed from Daventry. 6.15—S.B. from London. 7.45—Sir Edward Elgar, May Blyth (Soprano); Hardy Williamson (Tenor); Tom Kinniburgh (Bass); The Chorus and Symphony Orchestra, conducted by E. Godfrey Brown. Orchestra: First Movement of Symphony No. 1 in A Flat, Op. 55. 8.0—Scenes from the Saga of 'King Olaf', by H. W. Longfellow and H. A. Asworth. Set to Music for Soprano, Tenor, and Bass Solo, Chorus, and Orchestra, Op. 30. 9.0—'The Second News.' Weather Forecast; Second-General News Bulletin. 9.15—Scenes from the Saga of 'King Olaf'. 10.0—Regional News. 10.5—S.B. from London. 10.20-10.35—S.B. from London.

WORLD-RADIO

(The Official Foreign and Technical Journal of the B.B.C.)

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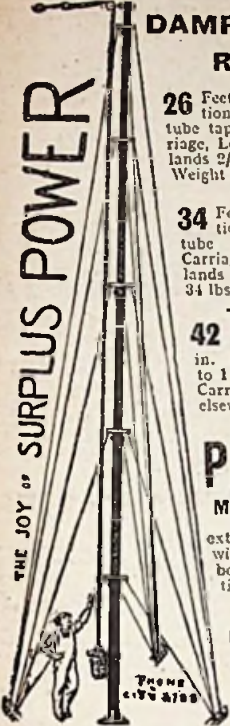
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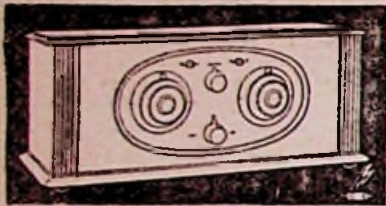
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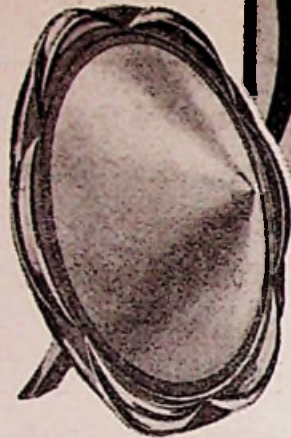
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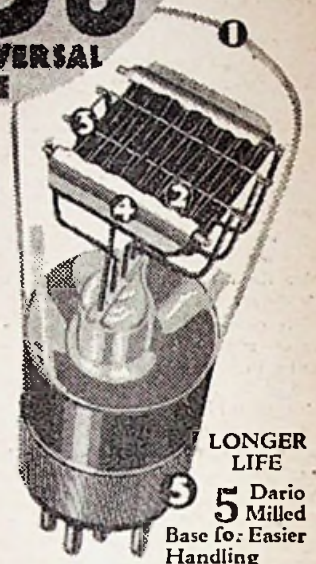
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A WORLD LANGUAGE?

An Esperantist's* Footnote to Mr. A. Lloyd James' recent article.

IT is not surprising that Mr. Lloyd James with his wealth of knowledge and experience says, in utter despair, that not for centuries will all mankind have free intercourse by means of speech. Only an ear such as his, more sensitive than a musician's, can distinguish the multitude of sounds which go to make up the host of languages at present existent.

Many of us know too from our own experience that even when our ear has enabled us to 'get the sound in our head,' we often cannot produce it with our voice. That is the cause of his pessimism, and is one of the important reasons why no so-called natural language such as English, French, German, or Chinese can ever be adopted for universal use.

Unless we are prepared to admit this fact and act accordingly, it is undoubtedly true to say that the present chaos of languages will continue for centuries, if not for ever.

It is just such difficulties that the skilful maker of an artificial language tries to remove. In Esperanto, for example, the vowels are 'A' (father), 'E' (there), 'I' (machine), 'O' (for), 'U' (rude, moon). These are placed so far apart in the scale of sounds that even if we say 'o' as Londoners do, instead of in the North Country fashion, there is no risk of being misunderstood owing to confusion with another sound.

While standing in a queue at Brussels station I overheard two strangers talking in Esperanto. I knew at once that one was English and the other German, but the difference in pronunciation in no way prevented them from fully understanding one another. With the passage of years and increased travelling facilities these differences tend to become less marked, especially in the younger generation of Esperantists.

A fortnight ago a Japanese visitor who dropped in casually at a London Esperanto Club smiled to the full extent of his countenance when told that the main excuse given by Europeans for their refusal to learn Esperanto was that it would be unsuitable for Orientals. After a fifteen-minute extempore speech, given at a rate which would have made a seasoned stenographer perspire, the reason for his smile was obvious. Every word was immediately intelligible, and the process of his thought was as familiar as a parson's firstly, lastly, and finally. He told of Japanese medical men who had lost the credit for their discoveries owing to the long wait for translation of their treatises. They are now writing direct into Esperanto, which is far easier for them to learn than any European language, and which is immediately available to all countries. He mentioned that in Japanese schools Esperanto was being taught as a basic language to prepare the way for the study of others. Even the villages have their classes, and if the enthusiasm were only as great in Britain as in Japan the universal language project would soon be an accomplished fact. If there were defects in his pronunciation, they caused nobody to misunderstand him. Were there any listeners who couldn't understand the famous professor a week or so ago when he urged them to 'twy to wemember ouw address'?

When one considers the dead weight of middle-age inertia and prejudice, which are making progress towards a universal language so slow, despair is indeed excusable. It is to youth that we must look for the energy and enthusiasm to solve the problem. Nothing was more pathetic at the recent Scouts' Jamboree than to see boys full of eagerness to talk to their visitors from abroad and yet not able to utter a word except through an interpreter. The freedom of speech enjoyed by the Esperantist Scouts of many nations was in striking contrast. Here, then, is a challenge to the boys and girls of today. The genius of the then Sir Robert Baden-Powell, coupled with the labours and fortitude of those pioneers who lived down the ridicule, scorn, and misrepresentation of the early days, has given them the great Scout movement which has attained worldwide popularity with such miraculous rapidity. A universal language is an essential for its continued and increased success.

* The author of this article is Mr. H. W. Holmes, of the London Esperanto Club.

ARE RADIO PLAYS GETTING WORSE?

(Continued from page 314.)

into the open in its favour, giving as their reason that this author has made an admirable attempt to break away from the ordinary, the conventional, and the commonplace. It would be perfectly possible to tear the second Act of Mr. O'Casey's *Silver Tassie* to pieces on precisely the same grounds that Mr. Swaffer saw fit to condemn a few isolated lines of the Russian programme. If I quoted on this page five or six lines of Mr. O'Casey's antiphonal psalm-like lines which he gives his soldiers, they would appear on the face of it as silly and as undramatic as the lines which Mr. Swaffer picked out and pilloried in the *Sunday Express*. That sort of thing is only too easy to do. It leads nowhere and means very little. If an improvement in broadcast drama is supposed to be found by merely speaking certain stage plays over a microphone, then I am afraid the decline of broadcast plays is not only in full swing but is likely to continue. The fact that it has been proved over and over again that for a microphone play to be successful it must be specially written for or specially adapted for the purposes of the microphone is no longer something to be argued about. Luckily, the steady-growing public which enjoys radio drama is unlikely to be moved in its opinion by this sort of wild statement. The reason is that such a public listens. It is only the opinions of listeners that can really have any value in their expression for those who are responsible for wireless programmes. It is naturally open to any casual person who listens once in a blue moon to say or write what he thinks about a medium of expression which he does not understand. But to abuse this liberty in the Press seems to me as useless as it is unfair. But I do not propose to enter into either a debate or a slanging match with Mr. Swaffer.

Let us look at the problem from the point of view of the unfortunate public, the people who incidentally are as a rule the last to be considered by critics. It would be not only extremely interesting but of the greatest possible value if we could get some positive

indication from the general body of listeners as to whether radio drama is gaining or losing ground. Naturally, it is our firm belief that it is gaining. Otherwise we should be trying something else or experimenting in different directions from the ones which we deliberately adopt.

It is possible, I think, to divide radio drama into three main categories: first, plays written directly for the microphone; secondly, the story which may in its original form have been either novel or play, adapted for the microphone; and thirdly, the classic drama of the spoken word which, just because it depends upon the spoken word rather than upon anything else for its merits and reputation as a classic, can be brought to the microphone almost exactly as it was written for the stage. It is only in the last two years that it has been possible to develop radio drama to the point at which such categories can firmly be established. Ever since Mr. Richard Hughes wrote 'Danger' in 1925, various attempts have been made to write plays specially for the microphone. It is no insult to these pioneers to claim that the first really successful microphone play was Mr. Guthrie's *Squirrel's Cage*, produced in the early part of this year. The original idea of adapting novels for the microphone lies to the credit of Mr. Cecil Lewis, who opened the gate into this vast field with the production of *Lord Jim*. But again, it was not before the production of *Carnival* this year that this type of radio play achieved anything approaching perfection.

I do not mean to claim that any special brilliance arose on the subject of radio plays in 1927. The spadework had been done. The seeds had been sown. It is inevitable that a certain fortunate stage must be reached when success arises based on other people's work. It will be time enough to complain of the bad choice of plays and the lowering of standard when there is a vast library of radio plays to choose from and a set standard has been achieved.

SAMUEL PEPYS, LISTENER

By R. M. Freeman

October 6 (Lord's Day).—Out, about noon, and to walk in St. James's Park. A most blustering day that swirls the leaves from the trees and sets the water lapping in waves on the North bank of the lake. Whereby in crossing the bridge, a horrid fright I had by a hasty gust that lifts my hat from my head (the new Trilby), and I had as good as given it over to the dux; but, hovering a moment in the air, by God's mercy grab it and did this time tighten it on by pulling it down to my very ears almost. Which makes, I doubt not, a pretty sketch of me; but better that than risque 21^o to the dux by these blasty squalls.

Turning on the wireless after tee, I heard Mr. Watkins read Tennyson's *Morte d'Arthur*, which he do mighty well, and is, methinks, noble poetry, for all the present fashion of disabling it.

October 7.—A letter from my wife from Frome. Aunt Susanna very sadly, the carbunkles increasing upon her, and the doctor bids them expect the worst. Whereof Aunt herself well ware, so now busy over her last dispositions, having a particular concern for Moggles, her pet pom, whom she shall bequeath him to with the surest prospects of a good home, and my wife ½ fears Aunt's picking on her. From which (unless the old lady sweat the damned little beast to us with a worthy legacy) good Lord deliver us!

October 8.—Meeting Squillinger in the Mall, the strange thing is his lady's being also gone to a sick relative: so we are both batchelour husbands and the question is, how make the most hereof? Resolving at length upon a dinner at Paganini's, then to the Hippodrome, finally to a night-club in Soho that he hears audacious rumours of, whereby is curious to see an it be so pink as 'tis painted.

Come to the night-club (having first supt after

the play) about midnight, and, after some parley with a Chinese door-keeper through a spy-hole, we pay 7^s 6^d each for our members' tickets, and he lets us in. So into an ill-lit dancing-chamber, thick with smook and reek, where 8 or 10 couples solemnly take the floor, others sit smoaking and drinking at tables round. We to a table by ourselves and to abide events. The waitress, not staying our concurrence, away and brings back something in a jug, for which she asks (God save us!) 35^s and is, I find a filthy sweat chepe champagne-wine, that did neare turn me sick in but once tasting of it. The impudentest way of bouncing a man out of 35^s that ever I did hear tell. By-and-by, we away, and like a tonic it was coming out of the stale reek into the fresh ayrs, whereof Squillinger, 'If these be the joyous gaities of vice,' quoth he, 'give me the dull sobrieties of virtue every time.' A discomfortable thing was my being in doubt whether to ask him for 17^s 6^d (½ of the 35^s), or to let it rest: being that he had previously paid supper, yet how much the charges therefor I know not, and whether my ½ of it be above or below 17^s 6^d. So, by this uncertainty, did in the end resolve to raise no questions; yet the thought that my reticence shall perhaps have cost me 4^s or 5^s troubled me to the heart.

October 10.—Mightily pleased this night in hearing *Reminiscences of Chevalier* from Birmingham. Brings me back vivid memories of how first he brook upon the town with *The Future of Mr. Awkins*; thereafter long a publicke idol both for comedy and sentiment, and church-organists would sometimes play *My old Dutch* and *The Nipper's Lullaby* for volunteers, having a sort of plaintive sweetness to them, like Mendelssohn, and often taken by pious worshippers for his musique.



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3.25 (Daventry only) Fishing Bulletin

3.30 An Orchestral Concert
STEWART GARDNER (Baritone)
THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL

Festival March Liszt
Overture, 'La Sirene' Auber

3.45 STEWART GARDNER
Fill a glass with golden wine Quilter
Wayfarer's Night Song Easthope Martin
Hatfield Bells }

3.53 ORCHESTRA
Selection from the Offenbach Operas
arr. John Ansell
Minuet for Strings Valensin
Danse Espagnole, 'Segoviauc' Lacomc

4.15 STEWART GARDNER
The Sandwich Man Willeby
The Fortune Hunter
The Lowland Sea arr. Branscombe

4.22 ORCHESTRA
Overture, 'The Land of the Mountain and the Flood' MacCunn
Three Pieces for Orchestra Pierné
Fantasinagorie; Grandmother's Song; Waltz

4.45 ORGAN MUSIC
Played by ALEX TAYLOR
Relayed from DAVIS' THEATRE, Croydon

5.15 THE CHILDREN'S HOUR
LORD MAYOR'S SHOW DAY
which we will celebrate according to
MABEL CONSTANDUROS

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

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
OLD ENGLISH PIANOFORTE MUSIC
Played by ADOLPHE HALLIS

7.0 Admiral of the Fleet
Earl JELlicoe, G.C.B., G.C.V.O.:
'Poppy Day'

NEXT Monday is Armistice Day—the day on which we try to express our gratitude to the survivors of the Great War. This evening Earl Jellicoe, who, as President of the British Legion, has a special claim to speak on this occasion, will say a few words about this year's Poppy Day. He will be accompanied in the studio by one of the holders of the Victoria Cross who are dining this evening with the Prince of Wales.

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

7.30 A Popular Concert
Arranged by ALLAN BROWN
Relayed from the KINGSWAY HALL
Accompanist, Mr. GEORGE ISON

MARION BROWN (Soprano)
Song, 'The Stars' Phillips
Aria, 'Vissi d'Arte' (I have lived for art) ('Tosca') Puccini

In the second act of Puccini's deeply tragic opera *Tosca*, the heroine implores divine aid in her many griefs, asking in this expressive song why so much unhappiness should fall upon her. 'I have lived for art, and for love,' she sings, 'I have given of my wealth to the Church and have helped the poor.'

MARGARET HOLLOWAY (Violin)
Caprice Viennois Kreisler
Feu Follet Papini

TOPLISS GREEN (Baritone)
Hungarian Folk Songs arr. Korbay
Had a Horse; Shepherd, see thy Horse's
Foaming Mane

ALEC MCGILL and GWEN VAUGHAN (Entertainers)
in Original Comedy Duets

GLADYS PALMER (Contralto)
Song, 'In the Silent Night' Rachmaninov
Aria, 'O Don Fatale' (O Fatal Gift) ('Don Carlos') Verdi

ALLAN BROWN (Grand Organ)
Madrigal Lemare
Finale in B Flat Wolstenholme

IVOR WALTERS (Tenor)
The English Rose ('Merrie England') German
When all the world is young Brewer
There is no Death Geoffrey O'Hara
(With accompaniment on the Grand Organ by
ALLAN BROWN)

KENNETH and GEORGE WESTERN (Entertainers)
Singing their own Songs

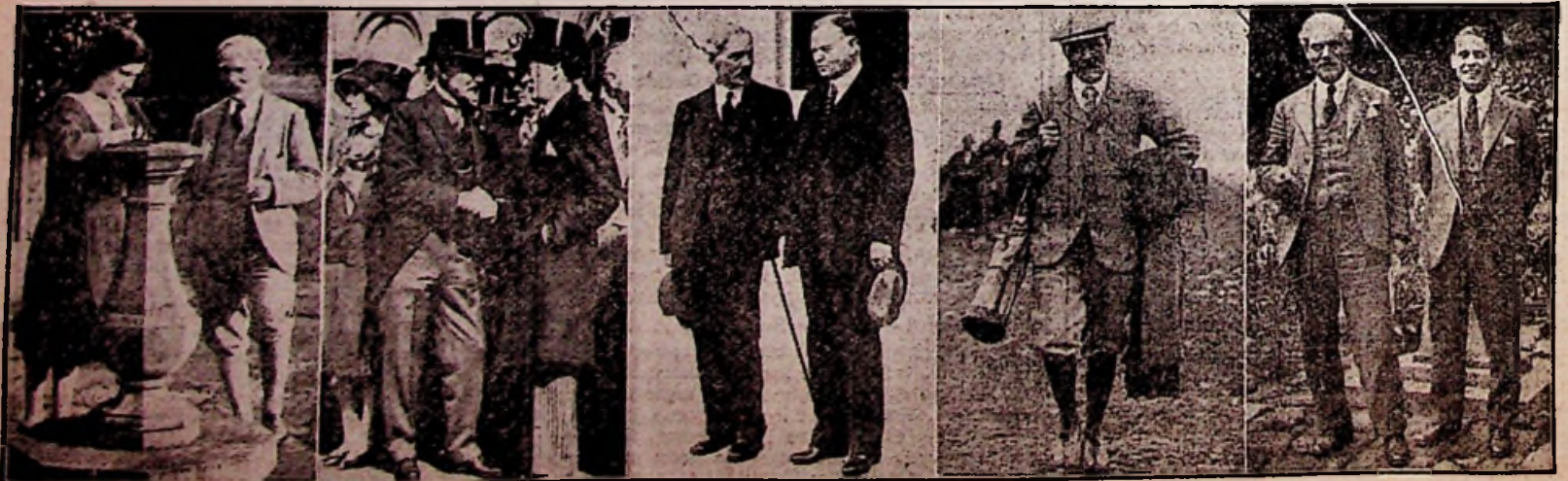
9.0 Speech
by
THE PRIME MINISTER
The Right Hon. J. RAMSAY MACDONALD
Following
THE LORD MAYOR'S BANQUET
Relayed from THE MANSION HOUSE

9.30 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN, Local News; (Daventry only) Shipping Forecast and Fat stock Prices

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

10.30-12.0 THE PICCADILLY PLAYERS, directed by AL STARITA and THE PICCADILLY GRILL BAND, directed by JERRY HOEY, from THE PICCADILLY HOTEL

THE PRIME MINISTER WILL SPEAK FROM THE MANSION HOUSE TONIGHT.



Mr. Ramsay MacDonald's speech at the Lord Mayor's Banquet will be relayed from the Mansion House tonight. The Premier is seen above in various moods—from left to right) with his daughter Ishbel at Chequers; greeting Mayor Walker of New York on his recent trip to America; with President Hoover; golfing at Spey Bay, and with his son Malcolm, who is M.P. for Bassetlaw.

SATURDAY, NOVEMBER 9
5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

9.0
A BIRMINGHAM SYMPHONY CONCERT

3.30 **DANCE MUSIC**
(From Birmingham)
BILLY FRANCIS and his BAND
Relayed from THE WEST END DANCE HALL
J. VERDI POPPLE (Entertainer)

4.30 **A Pianoforte and Violin Recital**
(From Birmingham)
WALTER RANDALL (Pianoforte)
HAROLD MILLS (Violin)

Sonata in F *Beethoven*
WALTER RANDALL
Sonata, No. 3, in E Flat *Haydn*
HAROLD MILLS
Bourrée *Handel, arr. Carse*
Cradle Song *Tor Aulin*
Hungarian Rhapsody *William Henley*
WALTER RANDALL and HAROLD MILLS
Sonata in D *Handel*

ORCHESTRA
Medley, 'Tunelandia' arr. Lodge and Franks

8.0 **Two Plays**
(See centre of page)
Incidental Music by the
MIDLAND PIANOFORTE TRIO

9.0 **A Symphony Concert**
(From Birmingham)
THE BIRMINGHAM STUDIO AUGMENTED
ORCHESTRA
(Leader, FRANK CANTELL)
Conducted by JOSEPH LEWIS
GEOFFREY O'CONNOR MORRIS (Pianoforte)

ORCHESTRA
Overture, 'Le Baruffe Chiozzoto' ('The Hubbub
at Chioggia') *Sinigaglia*



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TWO MODERN SHORT PLAYS

'EVENING DRESS' INDISPENSABLE'

By *Roland Pertwee*

Alice Waybury
Sheila Waybury
George Connaught
Geoffrey Chandler
Nellie

The Scene is Mrs. Waybury's drawing-room at Hampstead

'THE DUMB AND THE BLIND'

By *Harold Chapin*

Joe Henderson, of Mud Barge E.4
Liz, his Wife
Emmy, his Daughter
Tom, his Son, aged fourteen months
Bill Pepper, also of the Mud Barge, his Friend

The Scene is a top room in a tenement house in Bermondsey

From Birmingham tonight at 8.0

5.30 **The Children's Hour**
(From Birmingham)
'Snooky saves a Princess,' by Phyllis Richardson
HE and SHE in 'ODDS AND ENDS'
'The Man who Know What he Knew,' by Elizabeth Hallford
GEOFFREY O'CONNOR MORRIS (Pianoforte)

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**
PATTISON'S SALON ORCHESTRA
Directed by NORRIS STANLEY
Relayed from THE CAFÉ RESTAURANT, Corporation Street, Birmingham

Overture, 'Zampa' *Hérold*
Romance *Tchaikovsky*
JOSEPH BOURNE (Tenor)
Because of Thee *Tours*

ORCHESTRA
Fantasia, 'Samson and Delilah' .. *Saint-Saëns*
JOSEPH BOURNE
The Sea hath its Pearls *Charles Matthews*
NORRIS STANLEY (Violin)
Walter's Prizo Song ('The Mastersingers')
Wagner, arr. Wilhelmj

ORCHESTRA
Andante Cantabile (Quartet) *Tchaikovsky*
JOSEPH BOURNE
An Evening Song *Blumenthal*

GEOFFREY O'CONNOR MORRIS and Orchestra
Concerto, No. 20, in D Minor (K 466) .. *Mozart*
Allegro; Romance; Rondo—Allegro assai

ORCHESTRA
Clarinda's Delight..... } *Felix White*
Bumpkin's Danco }

(First Time of Broadcasting)

March Rhapsody on Original Themes *German*

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

10.15 Sports Bulletin (From Birmingham)

10.20-11.15 **Symphony Concert**
(Continued)

ORCHESTRA
Fourth Symphony in D Minor, Op. 120. *Schumann*

SCHUMANN, as listeners remember, had to overcome many difficulties and obstacles to win his bride, even having to go to law to overcome her father's objections. But towards the end of 1840, he was happily wedded to Clara Wieck, who afterwards became so famous a pianist herself, known to the whole world as Madame Schumann. The years immediately after his marriage produced some of the finest of Schumann's works in the larger forms, and this Symphony has always held a favourite place among them.

GEOFFREY O'CONNOR MORRIS
Variations on an Original Theme *Schubert*

ORCHESTRA
Suite, 'Carelia' *Sibelius*
(Saturday's Programmes continued on page 360.)

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Saturday's Programmes continued (November 9)

SWA CARDIFF. 968 kc/s.
(309.9 m.)

12.0-12.45 **A Popular Concert**
Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
(Cerdorfa Genedlaethol Cymru)
Egyptian Ballet *Luigini*
Berceuse (Cradle Song) } *Massenet*
Entr'acte Sevillana }
Introduction, Act III. 'Tannhäuser' } *Wagner*
Ride of the Valkyries

3.30 London Programme relayed from Daventry

4.45 **DANCE MUSIC**
by
THE CONEY BEACH FIVE
Relayed from the
THE DANCANT, Hotel Metropole, Swansea

5.15 **The Children's Hour**

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

6.40 **Regional Sports Bulletin**

6.45 *S.B. from London*

7.15 **Dr. T. HOPKIN EVANS;**
'The Music of Wales,
Welsh Choralism'

7.30 **Mischa Motte**
the Five-voiced Entertainer in Burlesque Impressions

(At the Piano. **RALPH JOHNSON**)

7.45 **A Popular Concert**

Relayed from
THE ASSEMBLY ROOM,
CITY HALL, Cardiff
NATIONAL ORCHESTRA OF WALES
(Cerdorfa Genedlaethol Cymru)

(Leader, **LOUIS LEVITES**)
Conducted by
WARWICK BRAITHWAITE

Overture, 'Fingal's Cave' *Mendelssohn*
JOHN TURNER (Tenor) and Orchestra
Your Tiny Hand is Frozen ('La Bohème')
Puccini

ORCHESTRA
Puck's Minuet *Herbert Howells*
On hearing the first Cuckoo in Spring .. *Delius*
Hungarian March *Berlioz*

BORN in 1892, in Gloucestershire, Mr. Herbert Howells had his first instruction at the hands of Dr. Herbert Brewer, of Gloucester Cathedral. He was himself an artiled pupil there for a time, coming in 1912 to the Royal College of Music in London with an open scholarship. After a brilliant career as a student, he joined the staff of the College, and has since earned a distinguished position for himself among the younger native composers. He is at home in every form of music, except opera, which he has not yet explored, and in all of them displays a sure hand and a real facility of invention. It may be that his happiest successes have been won in music of the more intimate order, and the little Minuet to be played this evening is a particularly happy example of the effective way in which he uses the slighter tones of the orchestra.

MORAVA (Violin) and Orchestra
Poeme *D'Eylander*
Moto Perpetuo *Novacek*
JOHN TURNER and Orchestra

E lucevan le stelle (The stars were radiant) ('Tosca') *Puccini*

THE unhappy hero of Puccini's *Tosca* is the painter, Cavaradossi, who is first tortured and then done to death by his jealous rival Scarpia, Chief of Police. In the third Act he is in prison and knows that he is to die, and in this song compares his unhappy fate with the blissful moment when first he met Tosca—a starlit night. In the operatic version the melody is played first by clarinet, and at the end where the singer rises to a climax of passionate grief, the strings of the orchestra combine with the voice to express the tragedy of the words.

ORCHESTRA
Waltz, 'The Blue Danube' *Johann Strauss*
Air for Strings *Bach*
Ballade in A Minor *Coleridge-Taylor*

9.0 *S.B. from London*

9.45 West Regional News

9.50-12.0 *S.B. from London*

SSX SWANSEA. 1,040 kc/s.
(788.5 m.)

12.0-12.45 *S.B. from Cardiff*

3.30 London Programme relayed from Daventry

5.15 *S.B. from Cardiff*

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

6.40 *S.B. from Cardiff*

6.45 *S.B. from London*

7.15 *S.B. from Cardiff*

7.30 *S.B. from London*

9.45 *S.B. from Cardiff*

9.50-12.0 *S.B. from London*



MISCHA MOTTE,
the five-voiced entertainer, will give a quarter of an hour's entertainment from Cardiff this evening.

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

12.0-1.0 Gramophone Recital

3.30 London Programme relayed from Daventry

6.15 *S.B. from London*

6.40 Sports Bulletin

6.45 *S.B. from London*

9.45 Local News

9.50-12.0 *S.B. from London*

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

12.0-1.0 **A Gramophone Recital**
SELECTIONS AND MEDLEYS

Selection, 'The Belle of New York' *Kerker*
Vienna by Night *Komzak*
Selection, 'The Geisha' *Jones*
Medley of Old Songs *arr. Leslie Jones*
Selection, 'Bitter Sweet' *Coward*
Tchaikovsky *arr. Herman Hand*
Selection, 'La Bohème' *Puccini*
Memories of Mendelssohn *arr. Scar*
Broadway Selection *Mitchell and Conrad*
Sir Harry Lauder Medley *Sir Harry Lauder*
Selection, 'Hit the Deck' *Youmans*

3.30 London Programme relayed from Daventry

5.15 **The Children's Hour**
MAYOR CHOOSING DAY
Our lot falls once more on 'Diek Whittington,' (A new version of an old story) (*C. E. Hodges*)

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* (9.45 Items of Naval Information; Local News)

(Saturday's Programmes continued on page 163.)

SENSATIONAL CASE

The Triumph of Radium over Rheumatism.

The well-known Authoress, Lilly Porthan, relates her experiences.

"A small grey piece of flannel that looked like worn-out home-spun." Thus begins the Authoress in her account of her experiences of "Radicura" radium pack. She continues:—

So simple and unassuming is the external appearance of the celebrated Radium pack "Radicura." But it contains radium, which substance for the human body means health and strength. And, therefore, the pack is worth far more than gold or jewels.

As I have myself been entirely cured of serious rheumatism in the joints by these packs, I wish to convince other sufferers of the wonderful and rapid paregoric qualities which the "Radicura" packs possess.

A year ago I fell ill with severe pains which began in both knees and quickly spread to all the joints of the body. The doctor declared that it was a most severe kind of rheumatism in the joints and very hard to cure. Medicines, compresses, electricity, nothing relieved or helped. The pains were horrible. The joints had become much inflamed, and I could not in the slightest degree move the left arm and the right leg. New ointments, new compresses. All in vain!

Every day I had fever, and the heart weakened through waking and pains. A burning headache gave me a presentiment that the rheumatism had already reached so high up.

It was placed on the most affected knee. And I waited. After about half an hour I fell asleep. When I woke up, after having slept for three hours, the pain in the knee had grown considerably less and the fever had disappeared. The pack was placed on the shoulder. Two days later I could move as I liked the arm which had hitherto been stiff, and no pain was to be felt in it any more. Now I knew that it was the little pack which had brought me relief in my illness. I ordered a larger one. And thanks to these two packs I got quite well, so that, after having used the same night and day for four weeks, I had no more pains whatever and slept excellently. And my sight has grown much stronger since I have worn the pack on the forehead during the night. It was the radium, that wonderful substance, which soothed and cured.—(Signed) LILLY PORTHAN

So much for the authoress. But it is not only against Rheumatism or its numerous forms that "Radicura" has proved its unique healing effect, but also against Gout, Lumbago, Sciatica, Neuralgia, Insomnia and other diseases which have their origin in defective metabolism. Our imposing collection of testimonials from persons in all ranks of society and in different countries bears witness to this. Every "Radicura" bears a sealed certificate signed by an eminent Government Geologist, attesting its Radio-activity. It can be kept in the home for years and used again and still retain its activity. The "Radicura" material may be purchased for a few shillings upwards, according to size.

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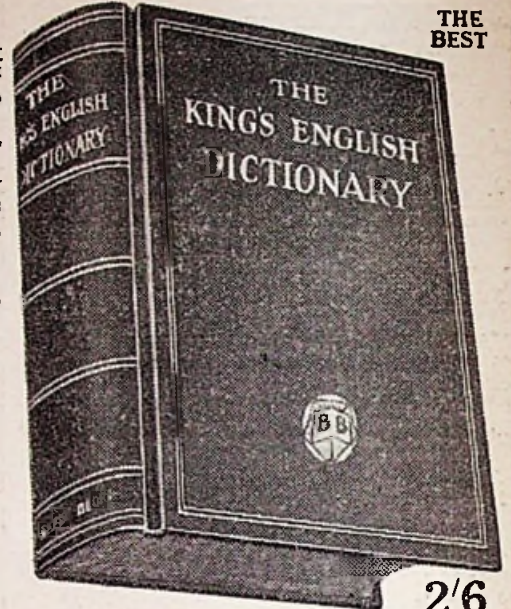


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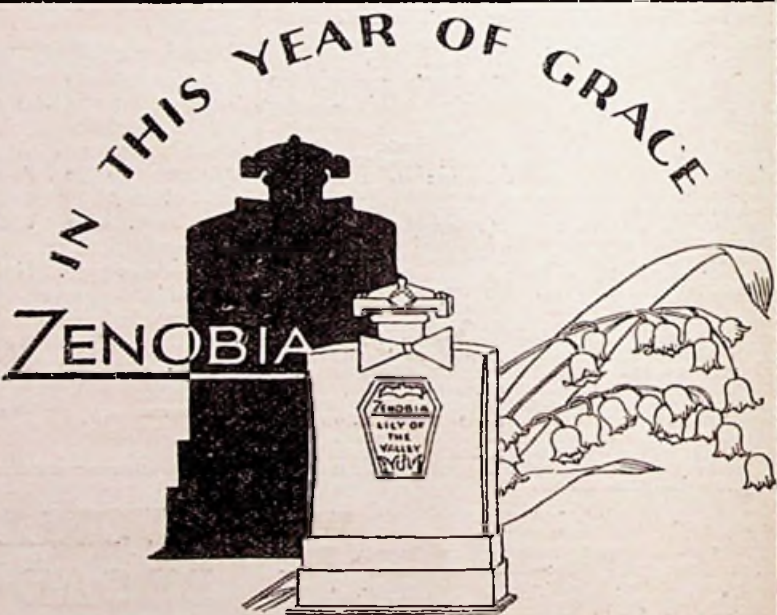
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FOLK TUNES OF WALES.

A Factor in Musical Development—Readings from Welsh Poets—A Programme for Little Patients—Birmingham Concerts for 5GB Listeners.

THE next talk in the series of Welsh Music by Welsh Musicians will be broadcast from Cardiff on Saturday, November 16, at 7 p.m., and will be given by Mr. E. T. Davies, Director of Music at University College of North Wales, Bangor. His subject will be Folk tunes. For many years Mr. Davies has been an authority in the musical life of Wales, and he has lately received an invitation to visit Canada next year to adjudicate at the Canadian provincial festivals. He is closely identified with a vigorous movement—started last year—for the reform of the Eisteddfod in Wales, the main object of which is to make the Eisteddfod function more effectively as a means of advancing musical culture and generally to improve the organization of the Eisteddfod. Mr. Davies is a great believer in the folk-song as a factor in the natural musical development of a nation.

MR. RICHARD BARRON, whose poetry readings are deservedly popular, is to give two readings from Welsh poets in the Cardiff Studio in the near future. The first, on Thursday, November 14, at 3.45 p.m., will consist of poems written in English by Welsh men and women, and the second, to be given later, will consist of English translations of poems written in Welsh. Mr. Barron says that his friend Mr. A. G. Prys-Jones, the poet, has described the point of view of the Welshman who writes in English in a preface to an anthology. 'It is for the most part a gathering together of the songs of those Welsh men and women who have adopted English as their medium of expression,' writes Mr. Prys-Jones, 'but who are Celtic in their creed and inspiration.'

PEERS COETMORE (violin) and Winifred Pecker (contralto) are the artists in the Light Music programme for 5GB listeners on Monday, November 11. The latter artist, who was frequently heard at regimental concerts in India before the war, is including two items which were most popular in those times—*The Arrow and the Song* (Balfe) and Handel's *Largo*.

THE Popular Concert of the National Orchestra of Wales, conducted by Warwick Braithwaite, at the Assembly Room, City Hall, on Saturday, November 16, will be broadcast from Welsh stations between 7.45 and 9 p.m. The artists will be Kate Winter (soprano) and Renée Sweetland (pianoforte). The Symphony Concert on Thursday, November 14, when the artists will be Astra Desmond (mezzo-soprano) and Paul Beard (violin), will not be broadcast.

THE fourth and last talk in his series on 'Old Plymouth and Some Old Plymouthians,' by Mr. C. W. Bracken, will be broadcast to West Country listeners on Tuesday, November 12, at 7 p.m., and will deal with famous men and historical characters who visited Plymouth and left a record of their impressions.

A SPECIAL programme will be broadcast from Cardiff on Tuesday, November 12, at the usual time, 5.15 p.m., for the Children's Ward, Cardiff Royal Infirmary. The Children's Ward has recently been re-wired, and this programme is specially to greet the little patients.

MR. IFAN KYRLE FLETCHER takes 'A rehearsal of the Comedy of Good and Evil,' by Richard Hughes, as the subject for his broadcast from Cardiff on 'Problems of Production.' The talk will be given on Friday, November 15, at 6 p.m.

HERE are some further items arranged by the Birmingham station for 5GB listeners:—Dorothy Daniels, a Birmingham pupil of Pouishnoff, appears with the Studio Symphony Orchestra on November 11 in Chopin's *Pianoforte Concerto in E Minor*. The singer is Wateyn Wateyns (baritone).

A Light Classical Concert is provided by the Studio Symphony Orchestra on Tuesday afternoon, November 12, with Mercia Stotesbury (violin) in Mozart's *Concerto in E Flat*. Miss Stotesbury was the first English artist to broadcast from a foreign station, and was specially engaged in January last to play at two symphony concerts in Kingston, Jamaica, with the Symphony Orchestra of the British West Indies.

An attractive programme of music by French composers is arranged for Tuesday evening, November 12. Sheridan Russell, the brilliant young 'cellist, plays Boellmann's *Symphonic Variations*, and the orchestral programme includes Saint-Saëns' Poem, *Phaeton*, which illustrates the story of how Phaeton lost control of the fiery chariot of his father the Sun, and was prevented from setting the earth on fire by Jupiter, who hurled a thunder-bolt, destroying the rash youth.

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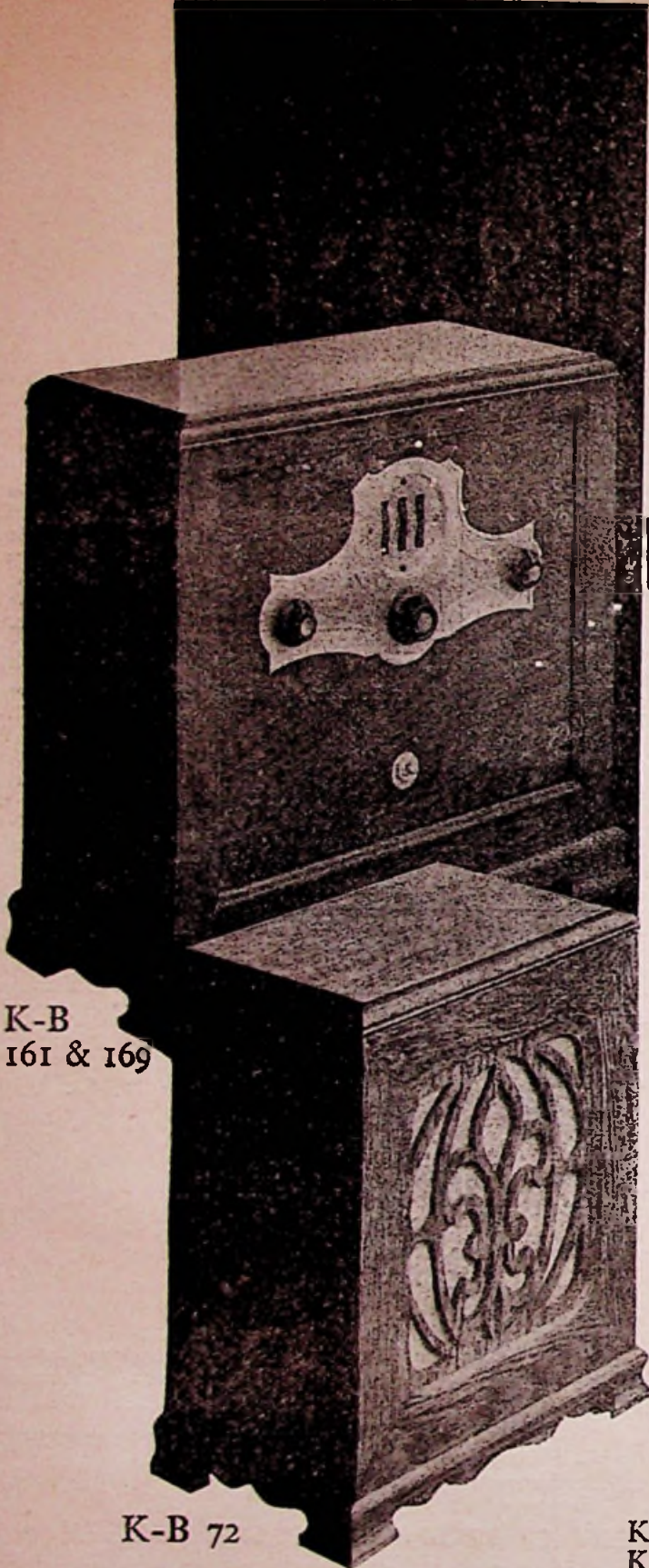
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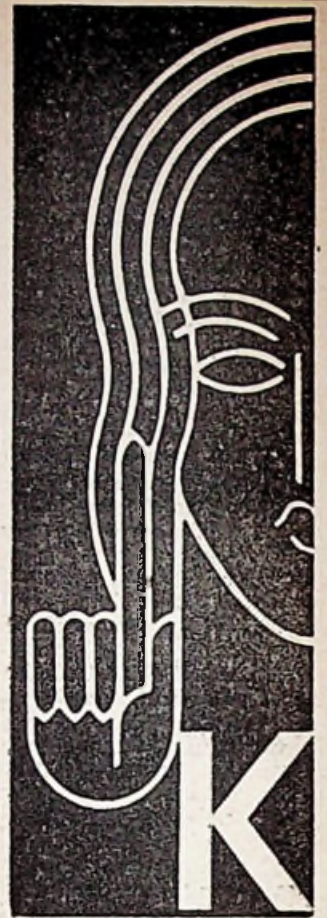


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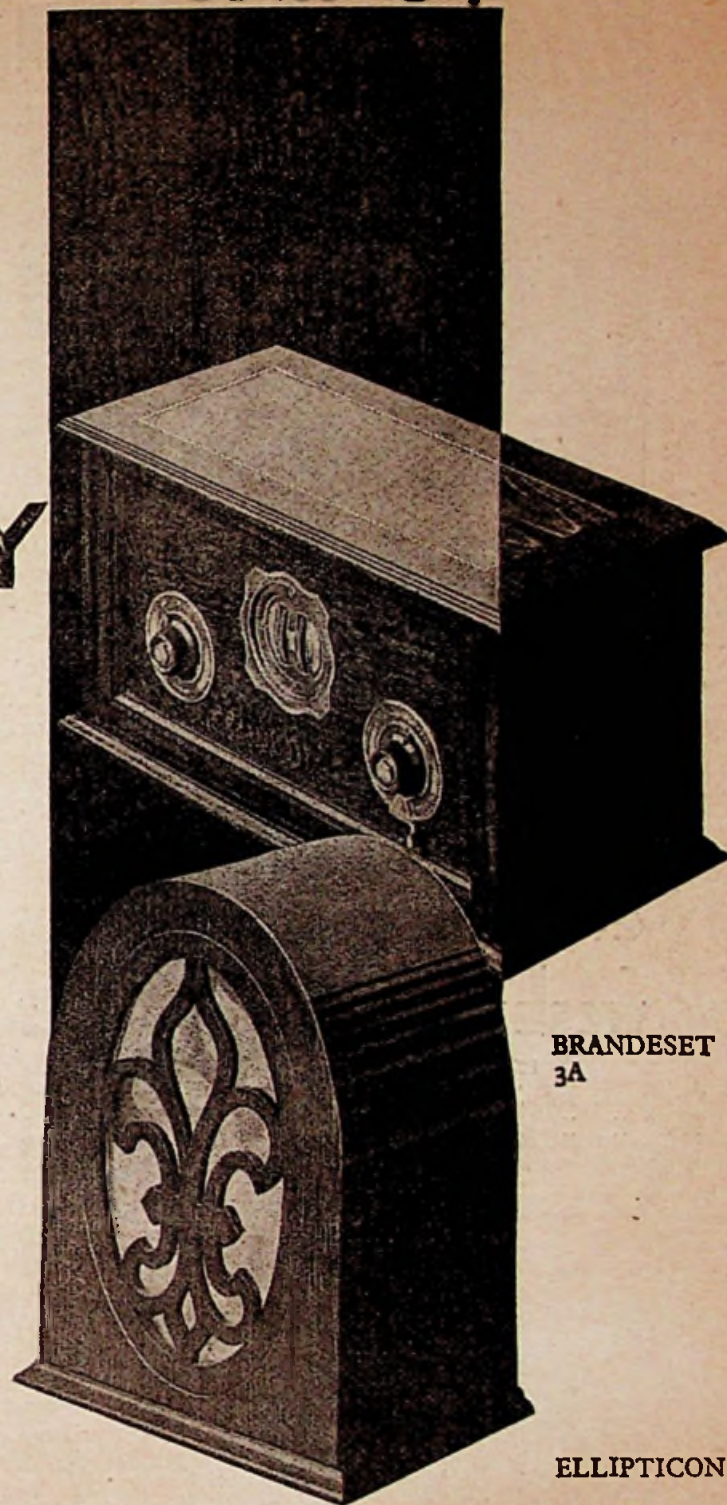
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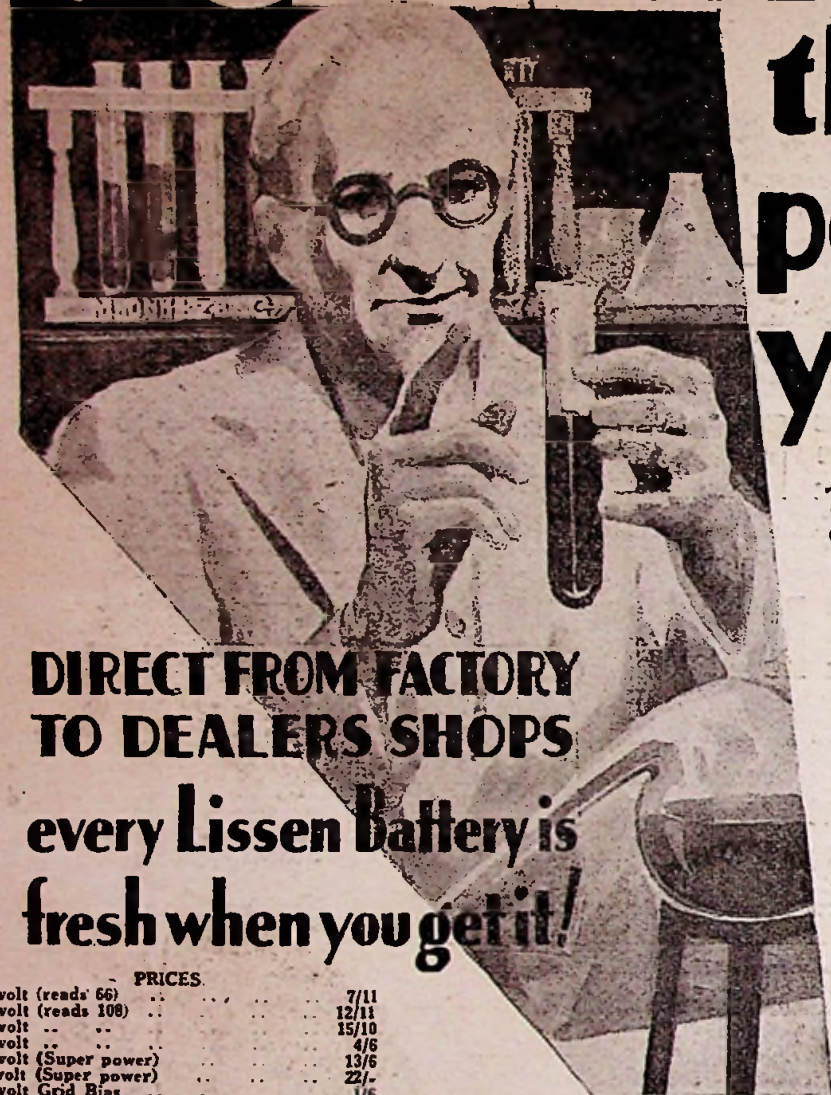
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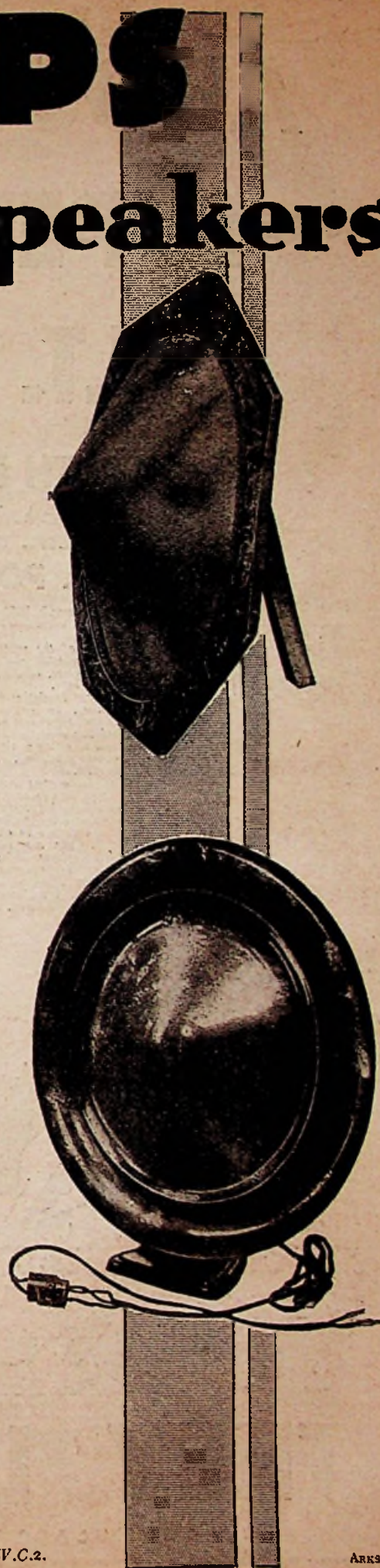
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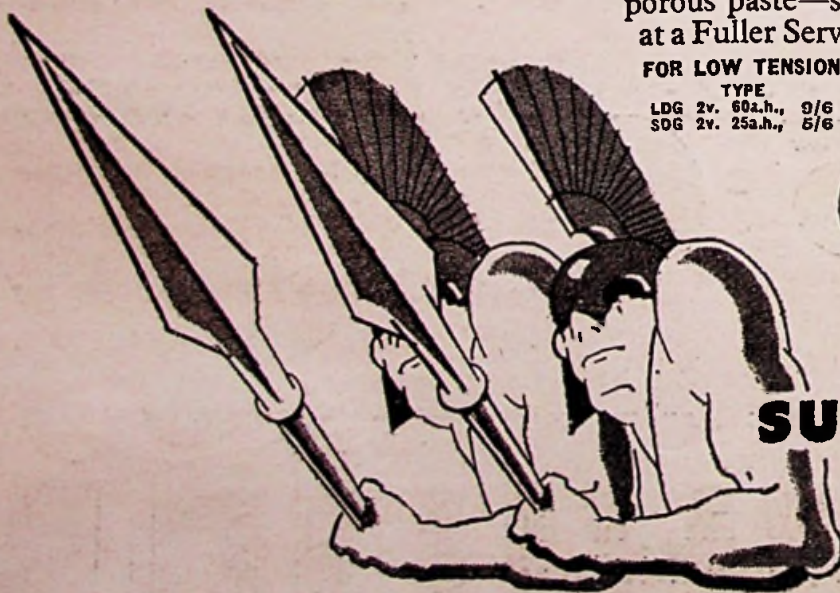
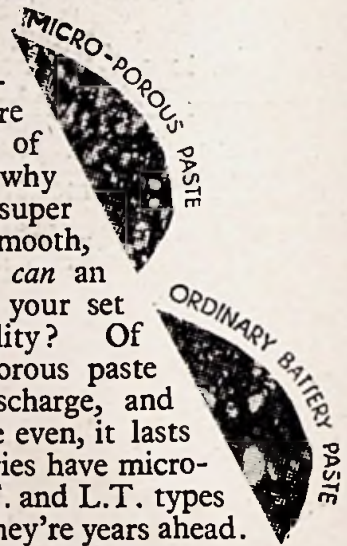
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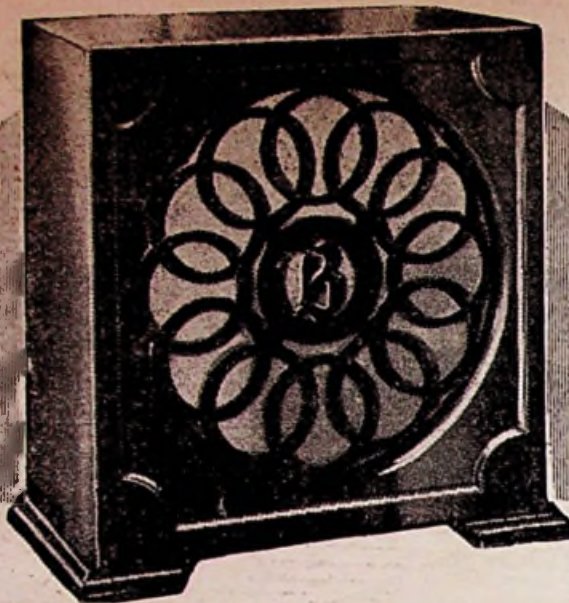
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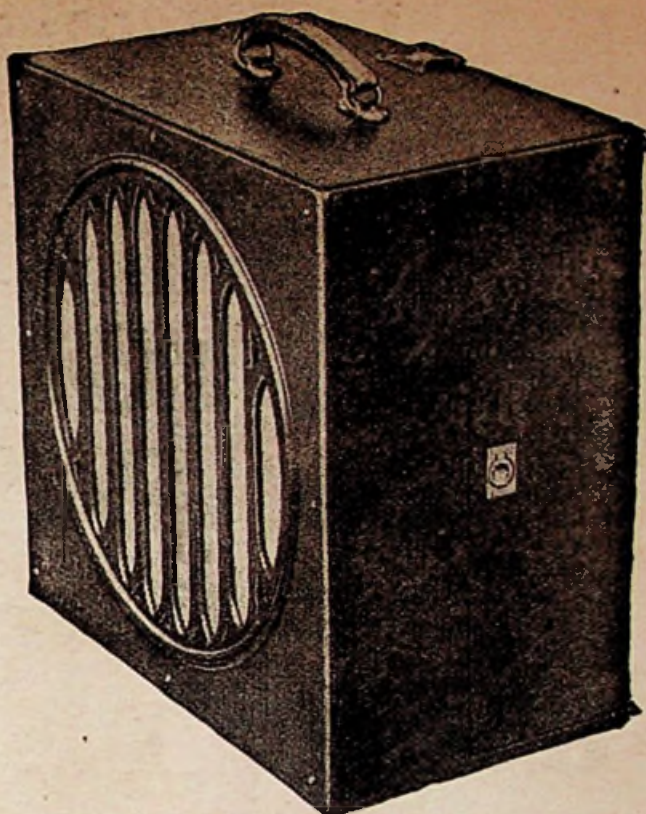
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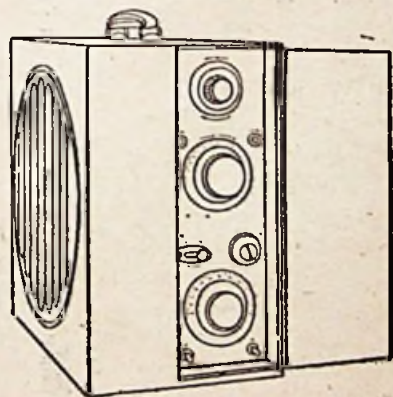
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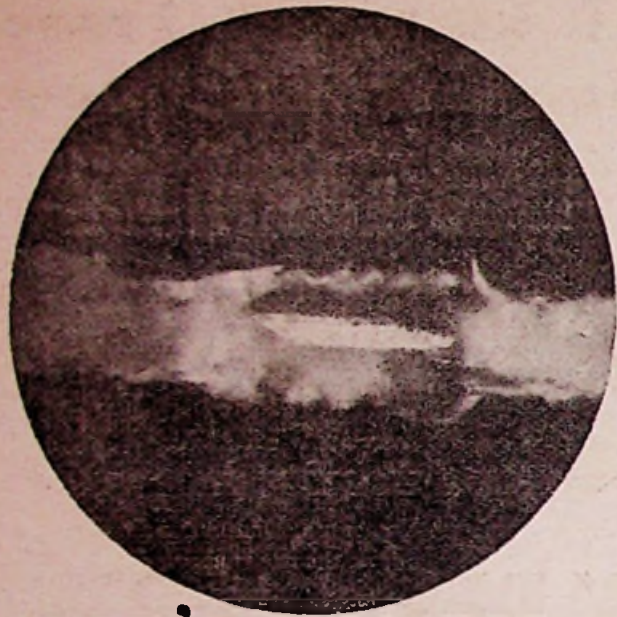
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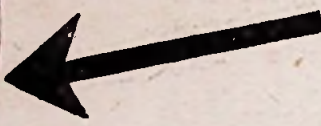
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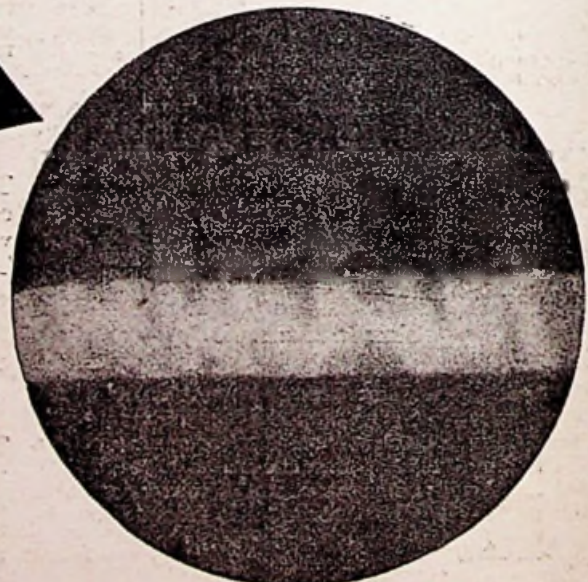
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TYPES and PRICES.

D.C. Model "A."

Employs 3 H.T. + tappings: H.T. +1 giving 80 volts for S.G. valves; H.T. +2 giving 60 volts at approx. 2 mA for detector valves; H.T. +3 giving 120/150 volts at 12 mA.

Price 27/6

D.C. Model "B."

Employs 3 H.T. + tappings: H.T. +1 and H.T. +2 are continuously variable (by means of two control knobs) and capable of giving any desired voltage up to 120/150 volts at approx. 2 mA.; H.T. +3 giving 120/150 volts at 12 mA. for power valves.

Price 39/6

A.C. Model "A."

Tappings as in D.C. Model A. LN 576 for A.C. Mains voltage

" 577 "	" "	" "	200-210
" 578 "	" "	" "	220-230
" 579 "	" "	" "	240-250
" 639 "	" "	" "	100-110

PRICE £3 : 0 : 0

A.C. Model "B."

Tappings as in D.C. Model B LN 579 for A.C. Mains voltage

" 580 "	" "	" "	200-210
" 581 "	" "	" "	220-230
" 582 "	" "	" "	240-250
" 640 "	" "	" "	100-110

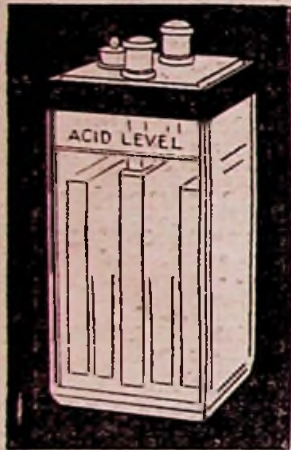
PRICE £3 : 15 : 0

LISSEN Ltd., Worpole Road, Isleworth, Middlesex. Factories also at Richmond (Surrey) and Edmonton. (Managing Director: T. N. Cole.)

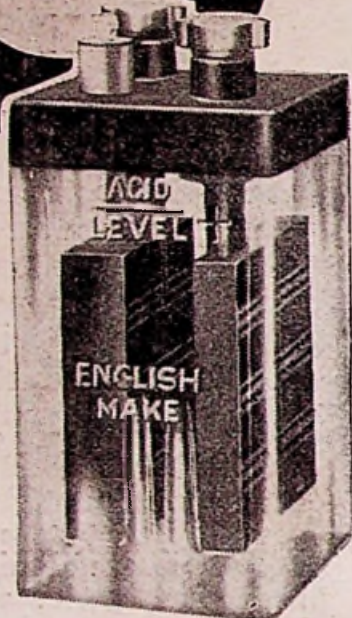
WHY PAY MORE ?

When you can buy Ediswan Accumulators at these prices!

EDISWAN LOTEN



Major Loten, 70 Ampere hours—11/-



Little Loten, 20 Ampere hours—4/3



Midget Loten, 12 Ampere hours—2/9



Minor Loten, 45 Ampere hours—8/-

Your accumulator worries are ended if you install an Ediswan Loten—your charging bills are reduced, too, because the new mass type plates ensure maximum life per charge. From the lead used in the plates to the glass of the container Loten accumulators are 100% British.

If it's EDISWAN

Ask your Radio Dealer. it's better

THE EDISON SWAN ELECTRIC CO. LTD.
123-5, QUEEN VICTORIA STREET, LONDON, E.C.4

SHOWROOMS IN ALL THE PRINCIPAL TOWNS.

B.4Ca

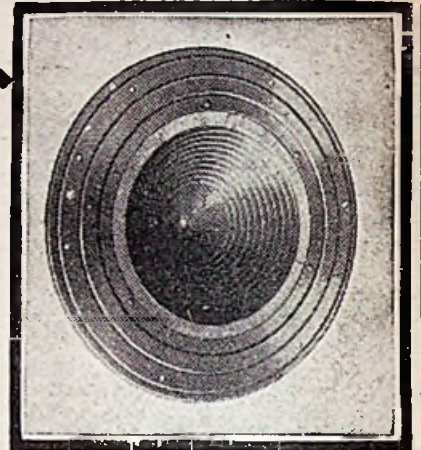
easy...

for the amateur to build his own Super Loudspeaker

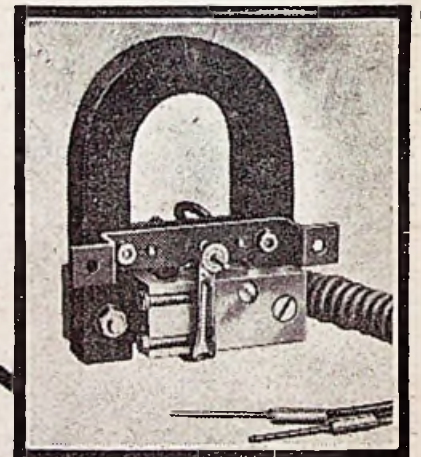
This cone unit and assembly now permits the amateur designer to construct a super-sensitive loudspeaker which is cheaper than a factory built model whilst at the same time allowing him to use his own ideas as to the type of cabinet or baffle to be used.

For the small sum of 15/- for the cone unit and 12/6 for the assembly he can build a loud speaker unequalled in its class for volume, tone and sensitivity.

Like all Ediswan products this unit and assembly combine typically British quality with life-long dependability.



Assembly—Price 12/6



Cone Unit—Price 15/-

with this EDISWAN CONE UNIT & ASSEMBLY

THE EDISON SWAN ELECTRIC CO. LTD.

Head Office Ediswan Radio Division and West-End Showrooms:

1a, NEWMAN STREET, OXFORD STREET, W.1.

Phone: Museum 9801.

SHOWROOMS IN ALL THE PRINCIPAL TOWNS.

W.35.

RADIO-GRAM

FULLOTONE

Set a new standard

★ ALL MAINS—NO BATTERIES

Once again the House of Fullotone conquers all competition with this magnificent instrument, combining Radio and Gramophone which operates direct from the mains, no batteries or accumulators necessary, and upkeep costs practically nil. Its ridiculously low price is made possible because all middlemen's profits are saved by selling direct from factory to home.

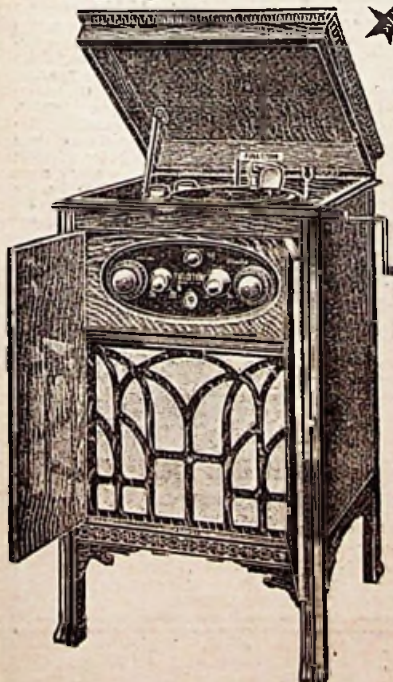
★ SCREENED 3-VALVE SET
Combined with Gramophone

The screen-grid Radio provides amazing selectivity and a new standard of purity of reception. With just a turn of the tuning dial British and a number of foreign stations are brought in at full loudspeaker strength. The Gramophone is fitted with a specially strong double strength silent Collaro Motor, which plays three 12-inch tunes at one winding, the B.T.H. pick-up fitted as standard conveys the music from the record through the wireless circuit, and amplifies it through the loud-speaker with enormous volume. The volume control regulates the strength of both Radio and Gramophone—and an automatic stop is fitted as standard.

D.C. MODEL IN OAK
£32
CASH CARR. PAID

★ PAYMENT OVER 2 YEARS

The cabinet work of these fine instruments is of the same high standard for which Fullotone have been famous for many years, and the components are of the finest quality British make throughout. To facilitate purchase, payment is spread over 2 years. A Fullotone is fully guaranteed for 12 months with exception of the valves.



D.C. MODEL IN OAK.
£32 or £4 down and 28/- per month for 23 months. In solid Mahogany £1 extra

A.C. MODEL IN OAK.
£35 or £4 down and 35/- per month for 23 months. In solid Mahogany £1 extra

WRITE, 'PHONE or CALL and arrange for free demonstration, or get free descriptive catalogue now.

FULLOTONE GRAMOPHONES (1929), LTD.
(Dept. RTR.1), 73, CAMDEN ROAD, LONDON, N.W.1.

Phone: North 0017
CROYDON.—41, George St.
E. HAM.—149, High St.
TOTTENHAM.—561, High Rd.
GLASGOW.—312, Argyle St.

Also Branches at
LIVERPOOL.—13, Paradise St.
MANCHESTER.—85, Oxford Rd.
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HULL.—Monument Bridge.



New & Improved Series

The Valves with the Amazing Performance

MAZDA RADIO VALVES

Write for Catalogue.

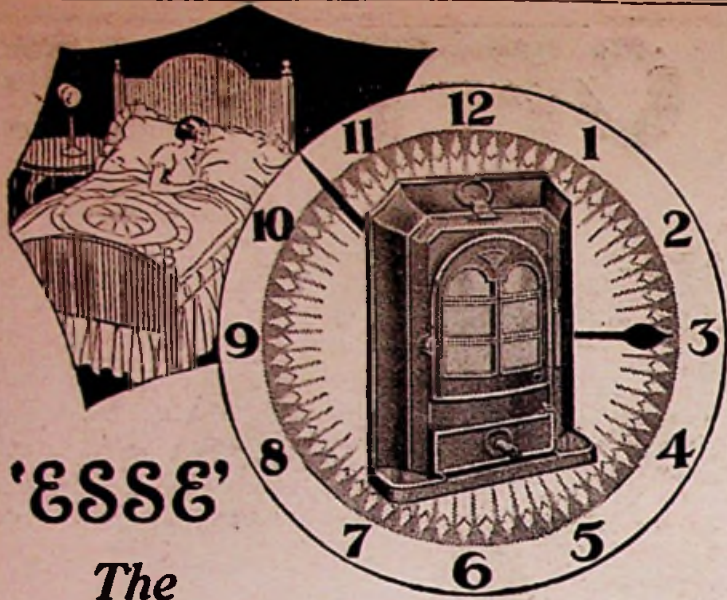
The EDISON SWAN ELECTRIC CO. LTD.

Head Office Edison Radio Division and West-End Showrooms:

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SHOWROOMS IN ALL THE PRINCIPAL TOWNS.

V.16



'ESSE'

The Silent Warmer of the night

An "ESSE" Stove heats the average room continuously throughout the winter for less than 6d. per day. Its safe fire needs only five minutes' attention every 24 hours, and burns Anthracite—that glowing, smokeless, sootless fuel. It ventilates the room and is easily regulated to maintain a healthy warmth.

Prices from £2 15s. upwards.

Ask your Stove Dealer for the interesting "ESSE" Book, or we will post to you with name of nearest Dealer.

'ESSE'

SMITH & WELLSTOOD, Ltd., BONNYBRIDGE, SCOTLAND. Estd. 1854.
Showroom: London, Liverpool, Edinburgh and Glasgow.

Thoroughly well designed

The Peto & Radford R.H.T. High Tension Accumulator was designed by people with 40 years of accumulator making experience—people who know a great deal about radio. Therefore the P. & R. R.H.T. is a first class wireless battery.

To give absolute purity of reception R.H.T.'s internal resistance has been kept low, so that its voltage remains constant under all variations of discharge rate. The R.H.T.'s terminals—which cannot be interchanged—are hollow, so that 10 volt tappings can be made by wander plugs. The plates are strong and so designed that they hold their charges for long periods. And the price is only 6s. 3d. per 10 volt unit of 5,000 Milliampere-hours capacity—or Type L.H.T., fitted with shrouds (as illustrated), price 7s. 6d. Like all P. and R. batteries, the R.H.T. is guaranteed for 6 months.

Send a post card for details of this and other P. & R. Batteries (L.T. & H.T.) to Peto & Radford, 93, Great Portland Street, London, W.1.

Telephone: Langham 1473.
London Sales and Repair Depot:
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W.T.O.

P AND R

PETO & RADFORD

ACCUMULATORS

The beginning and the end in POWER

This announcement is issued by The National Accumulator Co., Ltd.

Save Your Valves!

Few valves live to die a natural death. Buy CORTABS to-day and save the lives of your valves. Metal labels are corrosive and conductive. CORTABS (made of ivory) are non-corrosive and non-conducting. A carton of thirteen popular wordings costs only 9d.



Don't be put off with substitutes. See the special sets illustrated above. These enable CORTABS to slip on to battery cords without having to undo plugs and terminals. But they will not slip off! CORTABS can be obtained of all good dealers or (13d. postage extra) from—

MONEY HICKS, LTD.,
The Largest Makers of Radio Labels in the World
66-60, Britannia Road, Waltham Green, London, S.W.6.

Free to the Deaf



No matter how deaf you are, or how disappointed you have been with artificial aids—urge you to give the Danhill Aural Massage treatment a practical test. This treatment operates directly on the hammer and anvil bones of the ear. It is between these two delicately poised bones that adhesions take place owing to catarrhal or other conditions, so that the chain becomes incapable of conveying sound to the auditory nerve. Aural massage breaks down these adhesions and stimulates the nerve centres and thus restores normal hearing, also reduces head noises. It has done this for hundreds of others. WHY NOT FOR YOU? NOTHING TO WEAR—SIMPLE TO USE.

14 DAYS' FREE TRIAL without deposit. To convince you what this treatment will do we will send it for fourteen days' home trial absolutely free so that you may test it at our expense. SEND NO MONEY. LET A TRIAL CONVINCE YOU.

Send only this advertisement—with your name and address—and the instrument will be sent to you without obligation. There are no hidden conditions. We trust you—and have complete confidence in this treatment. If you keep it you can send the price 67/8 in one sum, or 3 monthly payments of 10/-. If it does not improve your hearing you can return it. We cannot be fairer than that—DON'T DELAY—SEND NOW.
D. & J. HILL, Ltd., 25, Danhill House, 267, Gray's Inn Road, King's Cross, London, or 483, Chester Rd., Manchester.
Suppliers of Hearing Aids to the National Health Insurance, Royal Surgical Aid Society, etc.

Read these extracts from letters received:
"You will be pleased to know my hearing is now restored, and I do not now need to use any aid."
"My friends are all surprised that I can hear so well now."
"I am pleased to say I am now much better and as I have only used it three weeks, I am sure it is doing good."



ENDLESS PLEASURE for a SMALL OUTLAY.

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Free Billiard Tables. Write for details and price list.

7/9 down brings you delivery of a 6ft. Riley Bagatelle table that will provide never failing entertainment for all your family. Balance in 17 monthly instalments paid as you play. Cash Price £6 10 0. There are two other sizes 7ft. and 8ft. All fold away when not in use. Accessories included. 7 days' Free Trial is given and Riley's pay carriage and take transit risks.

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HAVE YOU HEARD A SET YOU WOULD LIKE TO OWN?

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COMPONENTS for all Circuits supplied exactly as specified: Gossor 1936 Kit, Mullard, Orgola, etc. Loud-speakers, Mains Units, etc., etc.

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To Readers of RADIO TIMES who have any trouble with their skin, and who send us particulars of same, we shall be pleased to forward a

14" down BRINGS A RILEY BILLIARD TABLE . . . and gives you endless pleasure



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Riley's "Home" Billiard Table resting on dining table.

Your friends and family will revel in the enjoyment provided by a Riley "Home" Billiard Table to rest comfortably on your dining table. The popular 6ft. size costs only £11 15. 0. cash or can be obtained for a first payment of 14/-, the balance paid monthly as you play. Here are the prices of the full range.

E. J. RILEY, LTD., RAYMOND WORKS, ACCRINGTON. And at Dept. 5, 147, Aldersgate St., London, E.C.1.

4ft. 4in. x 2ft. 4in. ...	£7 0 0	or in 8/6
5ft. 4in. x 2ft. 10in. ...	£9 0 0	11/-
6ft. 4in. x 3ft. 4in. ...	£11 15 0	monthly 14/-
7ft. 4in. x 3ft. 10in. ...	£15 0 0	payments 18/-
8ft. 4in. x 4ft. 4in. ...	£21 10 0	of 26/-

RILEY'S "COMBINE" BILLIARD and DINING TABLE

can also be had on easy-payment terms. Prices from £22 10. 0. upwards. Send for list which shows all types. Riley's are the largest makers of full-size billiard tables in Gt. Britain.

7 days' Free Trial carriage paid and transit risks taken by Riley's. Write now for List.

FOR DEPTH OF TONE



IT'S depth of tone that makes music stir the hearts of men—it's depth of tone, made possible by Six-Sixty Valves, that preserves the living reality of music in wireless reception—it's that depth of tone, coupled with real reliability that makes Britain's leading Set Manufacturers standardise Six-Sixty Valves in their Receivers.

Write for illustrated leaflet containing full particulars of complete range of Six-Sixty Valves, including A.C. Valves and Gramophone Amplifying Valves.

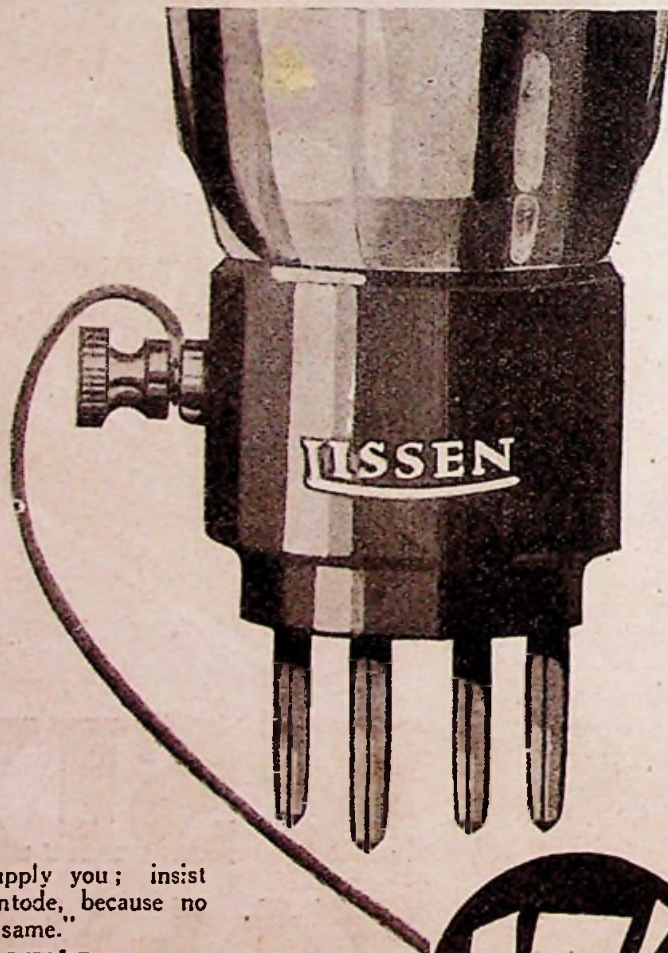
SIX-SIXTY VALVES

SIX-SIXTY RADIO CO., LTD.
122, Charing Cross Road, London, W.C.2.
Telephone: Regent 4366.

Added power from a 2 Valve set, added Power from a Portable set, Loudspeaker Power from signals previously weak, if you put the new Lissen Power Pentode in your set



NEW BATTERY-DRIVEN POWER PENTODE



Any two-valve set becomes at once a fine loudspeaker set when you put this new Lissen Power Pentode Valve into it.

Any portable set becomes a powerful set when you replace the last valve with this Lissen Power Pentode.

Any ordinary three-valve set will give you fullest loudspeaker volume even on the stations previously weak when you replace the L.F. valve with this new Lissen Power Pentode.

And you do not need to make a single other change in your set—you do not need more H.T. current—as long as you have at least 100 volts available—nor does this extra volume that you get cost you any more in running expenses. Because Lissen have produced at last a Power Pentode that is battery driven—the only Power Pentode of its kind on the market, the only Power Pentode Valve that you can economically run off ordinary H.T. batteries.

Most good dealers also have stocks of the following 2-Volt Lissen Valves:—

- H.210 R.C. and H.F. 10/6
- H.L.210 General Purpose 10/6
- L.210 L.F. Amplifier 1st stage . 10/6
- P.220 Power Valve 12/6

Most good dealers can supply you; insist upon a Lissen Power Pentode, because no other valve is "just the same."

PRICE 17/6

(2 VOLTS—CONSUMPTION ONLY 7 M.A.)

LISSEN, LIMITED, WORPLE ROAD, ISLEWORTH, Middlesex.

Factories also at Richmond (Surrey) and Edmonton (Managing Director: I. N. COLE.)

17/6

LISSEN
NEW PROCESS
VALVES

If you have a two-valve set—if you have a three-valve set—if you have a portable set—if you have any kind of set at all from which you want greater volume—get a Lissen Power Pentode Valve.