

THE BROADCAST PROGRAMMES FOR NOVEMBER 10-16.

THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



NATION SHALL SPEAK PEACE UNTO NATION

Vol. 25. No. 319.

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

NOVEMBER 8, 1929.

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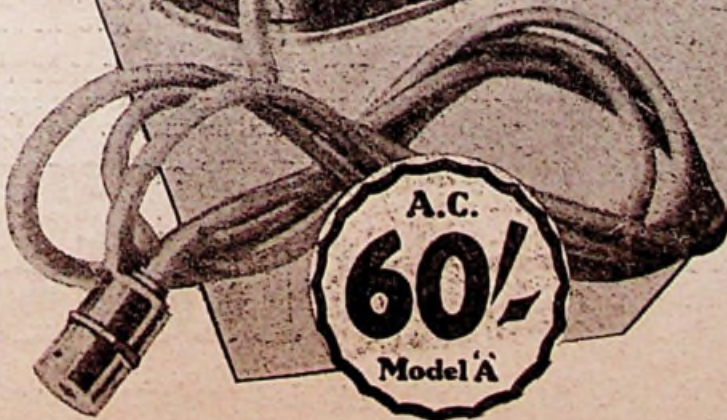
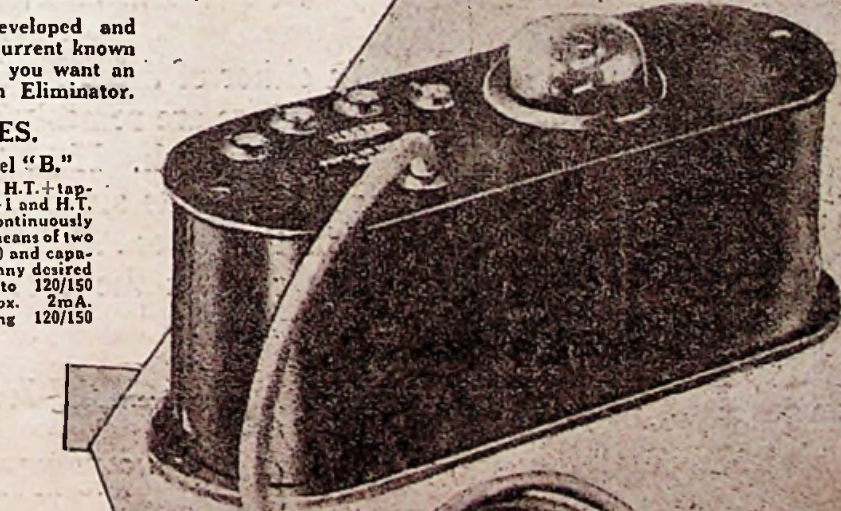
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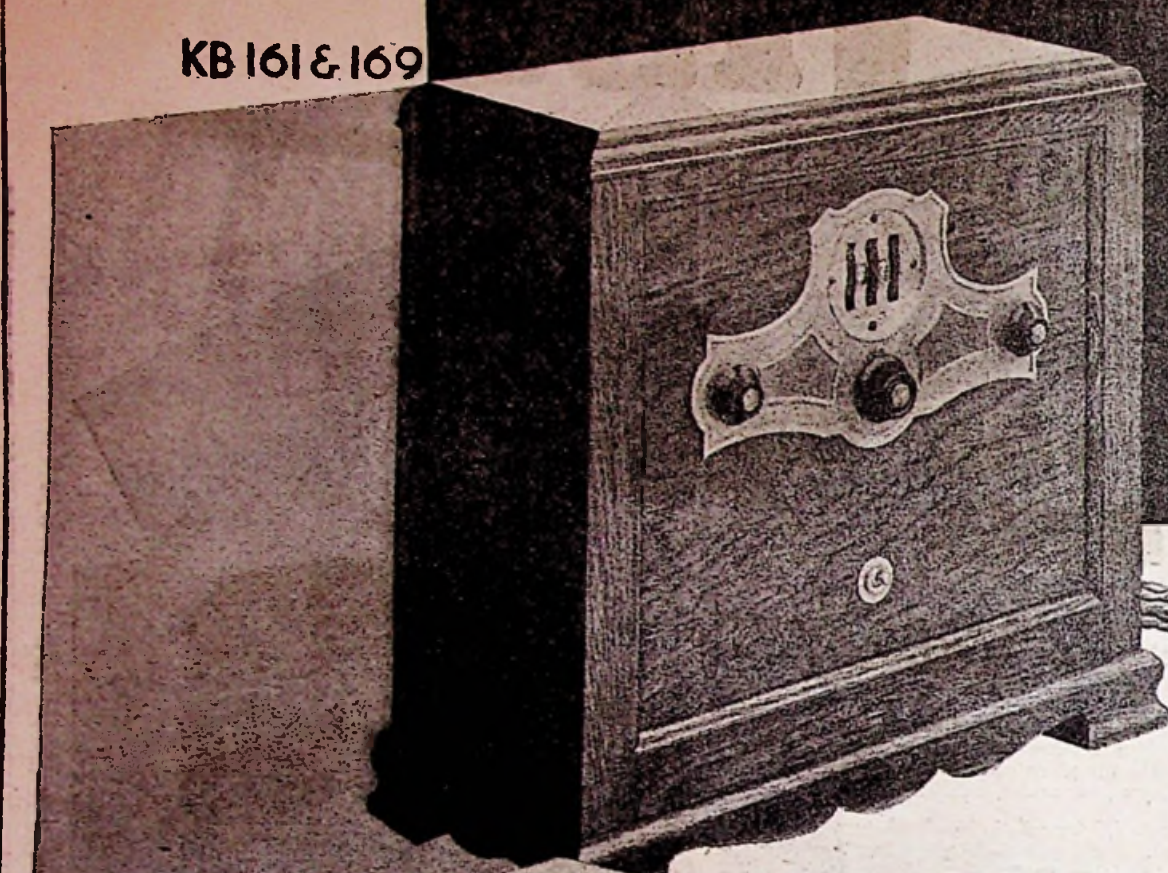
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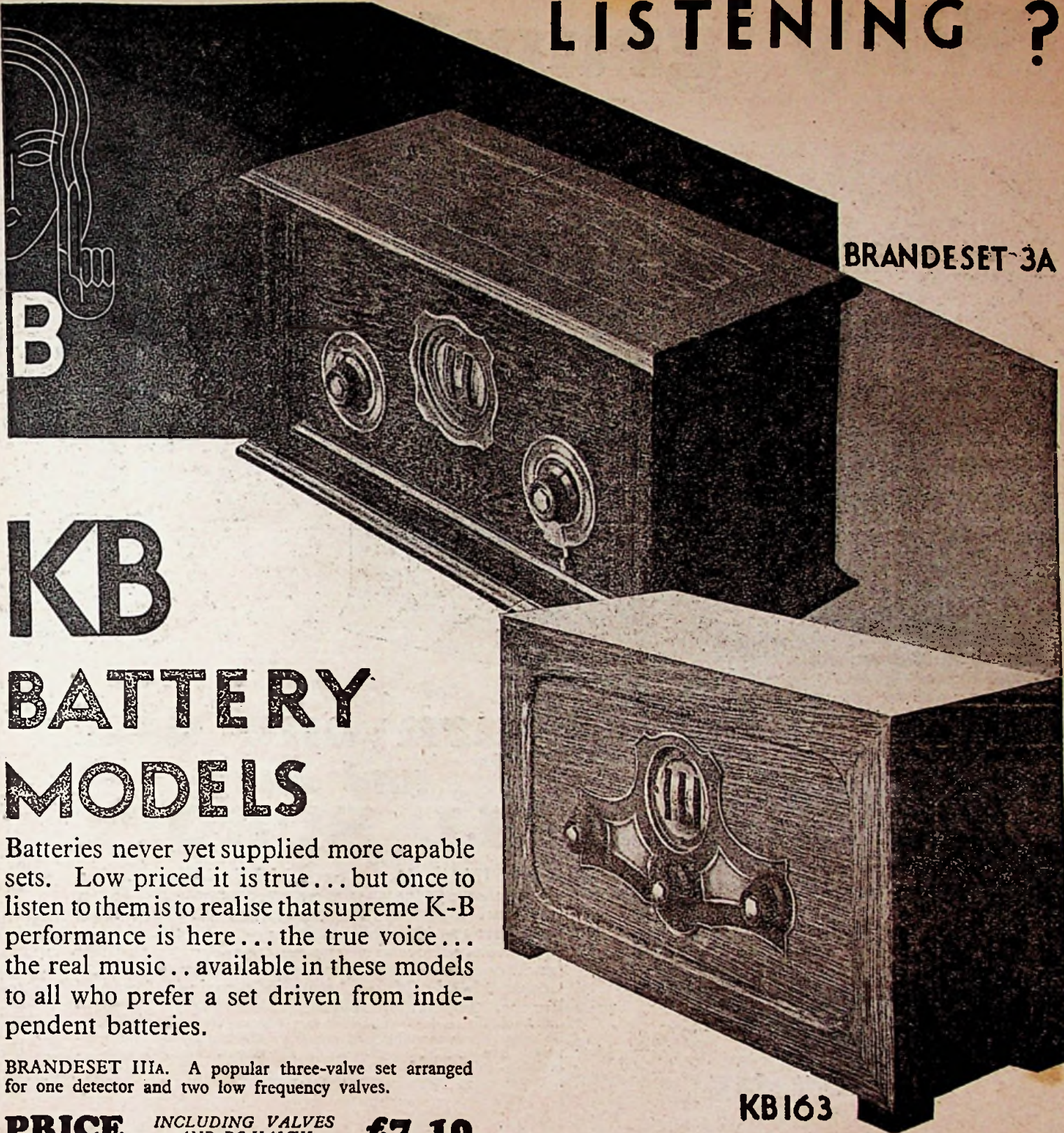
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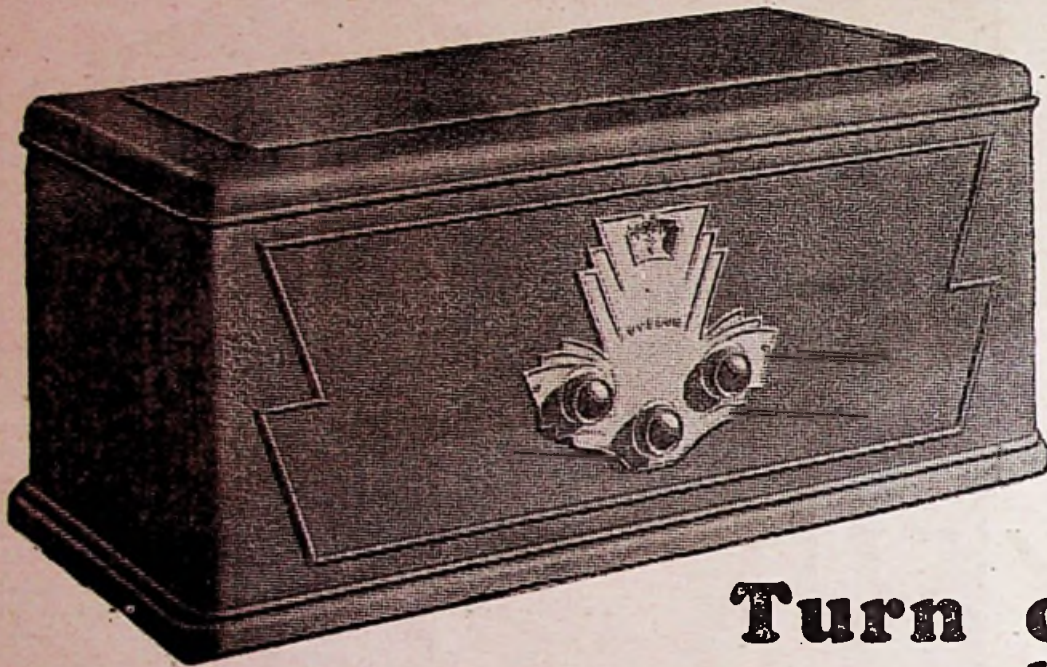
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
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THE RADIO TIMES

Vol. 25. No. 319.

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NOVEMBER 8, 1929.

Every Friday. Two Pence.

DO YOU LIKE BEING READ ALOUD TO?

The possibility of reviving by wireless a simple pleasure of our fathers.

'BICYCLES taken care of here,' ran a notice at a popular rowing meeting. Everyone knew what it meant, but its awkward sound shows how hard it is for an Englishman's grammar to be passive. My proper title has given me the same trouble: 'The pleasure of being read to' is a very jagged expression of a simple idea. This particular delight is passive, and it must be told by a picture, poorly named.

It is night already. A piece of window-pane shows black between the curtains where they are not quite drawn together. The fire makes the only noise; someone has lately thrown on another log, and the bark crackles in the new heat. Hat and stick and heavy shoes are in their places again, and though the eating and drinking were good to sit down to, they are done now for the night. Everything is done for the night. That tinkle outside is the last teaspoon falling into its drawer in the kitchen. In a minute or so a careful hand will join the curtains over the window, a poker will be set to hold the log on end among its white translucent ashes; the door will be shut and the chairs drawn up for the reasonable service of silence, arms resting on chair-arms, eyes looking on at the flame, feet idling on the cosiness of carpet.

That sigh is the wind under the stars.

The log slips, and flames blab against the chimney brick. Presently the silence flowers into talk for a time, and then the petals fall into silence again, and bloom again, in perfect ease of mind—till the careful hand touches a book at length, one that knows where to fall open for delight; and, without labour of hand or eye, in a deep, all-containing country of imagination, I shall wake and wonder while words make adventures for us. In Spain—long ago—in a pastoral country—on hills among robbers and shepherdesses! How, when it drew near to night, they came to a giant oak and sat down quietly under its boughs to tell tales together, unaware that they are nothing but a tale themselves.

There is the sombre night, and the face of the Don in the guttering firelight, and in the offing Sancho, busy with his donkey or his master's riding gear; and Rosinante sighing his broken wind out under the stars.

Now it is late. The light goes out and the last carbonized skeleton of the log clinks into coolness. I have not been idling under the oak alone, but step by step through all the stages of delight, two—reader and I—have mounted together. That is the pleasure of being read to. It is Domestic Adventure, and it is the crown of content.

There are people who cannot enjoy it, and some who say that they cannot endure it. This kind of person will explain that he is unable to concentrate; that he dislikes giving trouble; or that the voice irritates him. But the truth is that he fears he is subscribing to self-improvement, and in his heart he is proud. In the chasm of his soul is a little, bony-handed, black devil who craves notoriety and cannot rest without it. He longs to rise and snatch the book, to murder his self-consciousness, and perhaps to go on with the reading in the way it should be done. As a listener he is not being noticed, and this makes him uneasy. He cannot be content, but must be up and doing something.

For this outrage the penetrating reader will forgive me; no man knows any heart but his own.

I have just listened to a broadcast reading of the Death of Socrates, and somehow or other a broadcast reading is different. In the first place, there is not that sensitiveness for a reader's own feelings—the curse of politeness—which makes many a companion-listener uncomfortable. The physical presence of a person undoubtedly has its effect; at its rarest it adds pleasure, but unless there happens to be a fair amount of sympathy between reader and hearer in one room together all kinds of antipathies which are nothing to do with the voice or the literature may come in and spoil the game.

Over the wireless a reading can be listened to without these irrelevant disturbances: there is no need to be polite to phones, there is no temptation to run over to Savoy Hill and do it better. Phones indeed are best for this kind of listening; they even shut out the noise of the wind under the stars, and with them a listener can settle in for a good long spell of pleasure. But will he get it? He will get a quarter of an hour.

When you come to think of it, broadcast reading has only been tried half-heartedly. The programme editors still suffer from an unnecessary fear of not pleasing everybody all day long, and somebody has told them that the best way to avoid this is to give us just a little of everything—as though a restaurant-proprietor should give a customer a meagre taste of every dish on his huge menu in place of a good plain, satisfying meal. Until this year people were not supposed to be capable of enduring a talk for more than twenty minutes. But it was obvious that nobody who had anything to say could do more than pass the time of day with his subject in so short a time. I should like to see the experiment tried of giving really long readings, in serial form, from great novels—the whole of Pickwick in seven readings—time enough in each instalment for the listener to lose himself, to forget the wireless medium and get entangled in the story. Then the pleasure of being read to would be relieved of many of the conditions and circumstances which make it, in ordinary intercourse, a pleasure too rarely experienced. A small apple, as our gardener used to say, is only big enough to make a fool of your mouth. Twenty minutes is barely time enough for the human listener to settle down. The fullness of the joy of being read to does not come until the lapse of time itself has contributed something to that feeling of unusual repose, a delicious spell of legitimate laziness.

FRANK KENDON.



In the above article Mr. Kendon suggests that 'Pickwick,' and other such novels, should be read serially over the microphone. Here are some of the scenes that we should enjoy from Dickens' precious gift to us.



'The Broadcasters' Notes on Coming Events.

BOTH SIDES OF THE MICROPHONE



The Third National Lecture.

THE third of this year's National Lectures is to be broadcast at 9.20 p.m. on Monday, November 18, when Professor George Macaulay Trevelyan, C.B.E., Litt.D., LL.D., D.C.L., follows worthily in the footsteps of the Poet Laureate and Dr. Eddington. The title of Professor Trevelyan's lecture is 'The Historical Aspect of The Parliamentary Union of England and Scotland, 1707'—one which may, at first glance, read a little forbidding, until we recall the tremendous importance of the event in question and the lecturer's reputation as one of the wittiest and most human of modern historians. Professor Trevelyan is a member of a very distinguished family. His father, Sir G. O. Trevelyan, was famous as a politician and, in literature, for his 'life' of his uncle, Lord Macaulay. His brother is R. C. Trevelyan, the poet, whose translations of the Greek dramatists will be known to many. Professor Trevelyan himself is Regius Professor of Modern History at Cambridge. He may be called a 'popularizer' of history, though he has never surrendered his integrity as a scholar or descended to the 'near-historical' method of several contemporary historians and biographers.

He Wanted his Money Back—

THE recent broadcasting of *Aida* has prompted a Forest Hill listener to send in what strikes us as a very delightful story about its composer. A gentleman named Bertani, having attended two performances of *Aida* when it was first produced, wrote to Verdi demanding the repayment of his expenses on the following grounds: 'that the opera contains nothing that either inspires or electrifies. It may fill the theatre a few times more and then will rot away in the library. You will, therefore, my dear Mr. Verdi, understand my regret that I have spent 32 lire on these two performances. If you add thereto the depressing circumstance that I am dependent on my family, you will understand that this sum, like a fearful phantom, disturbs my rest. I therefore frankly entreat you to reimburse the sum expended. Here follows my account:—

Train to Parma	lire 2.60
Return	3.30



'A criminally deficient supper.'

Theatre	8.00
Criminally deficient supper at station restaurant	2.00

Total lire 15.90

The same multiplied by two 31.80

Hoping that you will rescue me from this dilemma, I greet you from my heart—Bertani.' We ourselves cannot quite understand why it cost Bertani 70 centesimi more to return from Parma than to go there. Perhaps he was so overcome that he went first class.

—and Verdi Sent It.

WE always liked Verdi, but it remained for his retort to the insufferable Bertani to convince us that he was a really great man. 'You may imagine,' he wrote to his publisher, Ricordi, 'that in order to save this pride and joy of his family from the pursuing phantoms, I will willingly pay the small account he sends me. I request you, therefore, to remit him the sum of lire 27.80. That does not represent the full amount he claims, but that I should be called upon to pay for his supper is about the limit; he could very well have eaten it at home. It is, of course, understood that he must send you a receipt for the amount received, and in addition I must ask for a written declaration that he will never again attend the performance of any of my operas, so that he may be free from the menace of further phantoms, and I from having to pay his future travelling expenses.'

All Austria in an Hour.

AS we hinted last week, the Austrian National Programme, on Thursday, November 21, will be a little outside the usual run of such programmes. By using music dialogue and prose reading 'kaleidoscopically' (a method which we personally consider extremely effective) it will endeavour to convey an impression of Austria, ranging from the optimistic gaiety of a slightly-chastened Vienna to the sunny peaks and valleys of the Tyrol (which, we are amused to see, the Austrian National Railways are advertising as 'The Country of The Constant Nymph'). Austria offers a peculiarly happy field to the programme designer—the music of Schubert and the Waltz Family Strauss—great history—much fine literature that has been written about the country (the authors quoted in this programme include G. K. Chesterton, T. S. Eliot, D. H. Lawrence, and Valéry Larbaud). As far as we are concerned, the Strauss waltzes represent a complete justification of the existence of the Republic.

A Conrad Thriller.

NEXT week's play is *Typhoon*, John Watt's adaptation of a story by Joseph Conrad. The villain of the piece is the typhoon itself, which almost sank the ss. *Nan-Shan* in the China seas. Two hundred coolies were aboard, paid off after seven years service, homeward bound to Fu-chau with their camphor-wood chests stuffed with dollars. Matters were not improved when those chests broke loose, smashed to pieces and scattered the dollars all over the deck. The boats were gone, the second mate had walked overboard, the seasick Chinks, terrified over the loss of their money, were scrapping down below—but the *Nan-Shan* got through to port, and Captain MacWhirr, an uncommunicative man, wrote to his wife in Clapham: 'Had a bit of bad weather this trip.' The adapter has cleverly put the story into shape for the microphone; it 'tells itself' without the aid of narrative. Conrad has, curiously, attracted the radio-dramatist. He has a story to tell; whatever the convolutions of his indirect narrative, his dialogue is always clear-cut and characteristic. *Typhoon* plays for about an hour. It will be heard by 5GB listeners on Tuesday, November 19, and by the rest of us on the evening following. The next dramatic production will be a revival of *Roland*, followed in December by Sygne's *Deirdre of the Sorrows*.

Intimate Snapshots.

OUR friend Mr. Lance Sieveking, of *Kaleidoscope* fame, is off again. Was there ever such a one for experiments? His latest programme, *Intimate Snapshots*, will be broadcast from 5GB on November 22. The idea of this is briefly as follows: two people are arguing



'The Life of a reporter.'

about life. One asserts that for so many people—he quotes as instances a charwoman, a lift-man on the Underground, and a reporter—life is a dull series of meaningless repetitions. His examples come to life to prove his point. Then follows the Second General News Bulletin (no, don't stop reading, this is all fact), which is embodied by the author as part of the plot. After the news, the programme continues. The second protagonist claims that the mere repetition of daily duties forms no part of the real life of those who perform them; they are no more than a trivial background. He then seizes upon his opponent's three examples, which are now made to take his side. The 'atmosphere' of the Tube station and the newspaper office will be reproduced with special realism—though how this is to be achieved we will not betray here.

What Mr. Wells Felt.

THERE has been considerable controversy as to what Mr. H. G. Wells really *did* say at the end of his 'Point of View.' In any case, it was plain that Mr. Wells was somewhat exhausted by his forty minutes at the microphone. He has confessed that he was worried. On his way up from the country to Savoy Hill, while waiting on the platform of his country station, he was recognized by a signalman who, poking his head from the signal-box, said 'Good evening, Mr. Wells. I don't mean to miss your talk tonight. In fact, I've got a set with me here in the box.' Mr. Wells was appalled. Behind this signalman he suddenly visualized, perhaps for the first time, a world of signalmen and other simple listeners—and he had written his talk for what he had imagined would be a much more specialised audience! He made certain hurried alterations to the script, but not until after the talk, when he was assured that the sincere simplicity of his point of view must have been intelligible to everybody, was his mind at rest.

'The Joy Ride.'

WE await A. J. Alan's next broadcast, on November 20 and 21 (5GB), with eagerness, for we so much enjoyed Harold Scott's imitation of the famous storyteller which formed an item in Gordon McConnell's *Airy Nothings*, and are anxious to judge how near to the original it came. The new 'A. J. A.' story is entitled 'The Joy Ride' more we cannot say, except that he is also contributing to our own Christmas Number.

With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



Moments in Broadcasting—IV.

THE time is 9.31 p.m.; the scene the Dramatic Control Room on the ground floor of Savoy Hill. The room is in half darkness except for a lamp flooding the indicator board of the D.C. Panel, that intricate piece of mechanism which allows a producer to use nine studios for his play, to mix and fade speech, music, and sound-effects in the manner which has been so effectively exploited by the radio-dramatists. At 9.35 the play is timed to begin. From a loud-speaker on the wall opposite 'the panel' comes the voice of the gentleman who is giving the 9.15 talk. He has already overshot his time by sixty seconds, and the producer has begun to fidget nervously. At last, he has finished. Local Announcements. 'Zero Hour' in the D.C. Room is drawing near. The engineer who is to operate the panel tests his controls to make sure that all the studios are correctly connected up. Beside him is an assistant whose business it will be to operate the electric switches which give the cue to the studios. Upstairs, in various studios, actors, the orchestra, a quintet, all wait anxiously for the flash of the green lamp which will warn them that the play has begun; downstairs the 'effects' team is putting a finishing touch to the 'railway train,' the 'hansom cab,' the 'cart' with the creaking wheels. London Announcements finished. Piano music. The producer studies the first page of his script with unnatural concentration. The music ends. The hiss of a studio 'coming on.' The play is announced. From the switchboard beside the panel a cue is given to the orchestra and, with the twist of a knob, the engineer 'fades in' the overture. The curtain is up. For an hour and a half they will sit at the panel, flashing 'light cues,' fading and cross-fading studios, their eyes glued to the complications of the script. Of all this, the listener, following the play beside the fire, is unaware.

Attitude to Life.

AT 10.45 a.m. on Monday, November 18, Miss Barbara Cartland, the young novelist, gives the first of a new series of talks on 'Making the Best of Oneself.' These talks will not deal with beauty hints, though



'An Inverness cape left us by an uncle.'

the care of personal appearance forms part of their general theme, which is that, in order to make the most of life, we must take care to make use of every gift in our power, among them the gift to attract and inspire others. How much truth there is in this we ourselves are keenly aware. Several years ago, when we used to go around with matted hair, wearing an Inverness cape left to us by an uncle, hardly anyone would speak to us, and we began to feel that life was a bubble. Things are quite different now.

The Popularity of Poetry.

THERE can be no doubt that the broadcast poetry readings and such talks as those given last year by Miss V. Sackville-West have combined to arouse considerable interest in poetry—a happy fact, for, as M. Maurois stated in a recent discussion, we are a 'nation of poets' and have produced a remarkable proportion of the world's great poetry. In this connection we recommend the present series of Friday talks by the Rev. M. R. Ridley. Mr. Ridley, who is a Fellow and Chaplain of Balliol College, takes for his title 'Poetry and the Ordinary Reader.'

Twentieth-Century Poetesses.

THERE is a small band of poetesses writing today whose contribution to poetry, if small in quantity, in quality is pure gold. Among them may be mentioned Sylvia Lynd, V. Sackville-West, 'H. D.,' Frances Cornford, and Muriel Stuart. A selection of the work of Muriel Stuart will be read by Robert Harris on Tuesday evening, November 19. It was not until quite recently that Miss Stuart's poetry came to be at all widely known: a few had watched her work, recognizing in it the hall-mark of true poetry—among them Thomas Hardy. Then 'The Seed Shop' found its way into the anthologies—those queer gleanings that are all most people know of the rich crop of modern poetry. But 'The Seed Shop' is not really a characteristic poem; Muriel Stuart's true genius is for the dramatic love poem, crisp, passionate, clear. Listeners should not miss this reading.

Chamber Music.

FROM 5GB a concert of chamber music will be broadcast on Sunday evening, November 17, by Frida Kindler (piano-forte), Hans Kindler ('cello), and Claire Croiza (mezzo-soprano). In addition to the 'cello part of sonatas by Handel and Beethoven, Hans Kindler will play some unaccompanied 'cello music by Bach. Claire Croiza will sing two groups of Debussy's songs. On the following day in the evening a programme will be broadcast by Alice Ehlers (harpichord) and the Amstad Sisters, who specialize in Italian music of the sixteenth and eighteenth centuries.

New Gramophone Records.

RACHMANINOFF with the Philadelphia Symphony Orchestra in his Second Pianoforte Concerto in C minor (H.M.V., DB1333-7) was heard in the lunch-time programme arranged by Mr. Christopher Stone on Friday, November 1, and the Delius celebrations were represented by the Serenade from Hassan played by Lionel Tertis (viola) on Col. L2343. Other records were a scene from *Rosenkavalier*, Richard Mayr and Anni Andrassy, Col. L2340; Dvorak's *Slavonic Dance No. 8*, Parlo. E10910; Quilter's *Children's Overture*, Parlo. E10912; and Ketelbey's *Men of England*, for choir and orchestra, Col. 9865. The second half consisted of Gloria Swanson (H.M.V. B3168); Bruno Sarti (Electron O301), and Will Fyffe (Regal G9390) in songs; *Old Time Favourites*, the London Orchestra (Zono. 5403); Ernest Jones (banjo) in *Nigger Town* (Col. 5583); Jesse Crawford (cinema organ) in *Singin' in the Rain* (H.M.V. B3153); a fox-trot by Ambrose and his Orchestra (Decca M75), and a remarkable *West End Blues* by Louis Armstrong's Hot Five (Parlo. R448).

Phenomenal Goings-on.

SCREAMS and cries of 'Let me go!' were heard coming from an apparently empty house in Kensington. Three police officers were dragged to the scene—only to discover that the sounds heard had emerged from the loud-speaker of the caretaker in the



'Brought round the breakdown gang.'

basement; they were part of the dialogue of *The Monkey's Paw* as broadcast by the B.B.C. The caretaker was extremely annoyed at this interruption to his listening. He told a *Daily Mail* reporter, 'I'd like to find the person who thought that there had been a murder in this house!' We have since heard a better one than this. Two men who had been to a cycling club dinner were walking down a deserted road in Rutland when they heard a railway-smash inside a lonely cottage. One of them tottered four miles and brought round the 'breakdown-gang' only to find that they had overheard the 'sound effects' in Peter Godfrey's play *The First Second*.

Hindemith's Viola Concerto.

ONE of the most memorable performances at this year's Proms was Paul Hindemith's playing, one Thursday evening, of William Walton's new viola concerto. Herr Hindemith's fine interpretation suggested that, as a composer himself, he had more than a casual liking for this astonishing young Englishman's work. At the Fifth Symphony Concert, on Friday, November 22, Hindemith will again be heard in a viola concerto—this time his own. For many listeners this item will be the most interesting in the programme; for, although Hindemith's music has not yet the vogue in England that it has in the composer's own country, there is an awakening realization here that in Hindemith we have one of the most important composers in Europe today. The remainder of this concert's programme consists of a Bach Suite, Sibelius' *En Saga*, and Beethoven's *Fourth Symphony*—one of the gayest and most graceful, if least profound, of them all.

'The 'Ole in the Road.'

FORTHCOMING vaudeville includes a more than usually generous quota of 'stars.' The programme for Saturday evening, November 23, for instance, consists of Mischa Motte, Naunton Wayne, Norah Blaney, Arthur Young and Geoffrey Gaunt (a very clever pair of young pianists), the Bayan Vocal Sextet (Russian singers), and George Graves and Miles Clifton in *The 'Ole in the Road*, by the late Austin Small ('Seamark').

'The Broadcasters.'

THE BIRTHDAY CHILDREN



Betty Siddorn.

Many listeners to the Children's Hour must have wondered about the children behind that daily list of 'birthdays.' The author of this article has been with her camera to visit some of the children who, on Thursday next, November 14, share their birthday with the seven-year-old B.B.C.



Irene Chesterman.

(Every afternoon the Children's Hour concludes with a list of birthday greetings to children of eighteen or under who are members of the Radio Circle, and to any listeners who have reached the honourable age of ninety. There are more than 50,000 members of the Radio Circle, membership of which costs 9d. and entitles a child to have his or her birthday 'called' and to a badge of membership. The proceeds of this scheme are devoted to the Children's Hospital Wireless Fund, which was started to equip children's hospitals and children's wards in general hospitals with wireless sets. The oldest listener ever greeted was 103 years of age. Dogs, cats, and even parrots with human names have been known to belong to the Radio Circle, but, once discovered, are ruthlessly ejected. On rare occasions, 'triplets' are called out. This event, like others of great importance in the Children's Hour, is celebrated by the playing of a special tune called 'La Diana,' which, we understand, originates from South America.)



Heather Irvine.

DRAWN together by the bond of a common birthday, twenty-one children, parties and families all

forgotten, have taken flight to a magic room to share their birthday with the B.B.C.

The spell will not last long—only so long as it takes the Aunties and Uncles to read the birthday lists; so come and peep.

Sitting very quietly near the loud-speaker is Gwyneth Jones of Thornton Heath. Her rather small face, with slightly pointed chin, straight nose, hazel eyes and bobbed hair, has a serious expression for a maid of six. She will take complete stock of you in a few minutes.

Gwyneth has found a companion in Eileen Brown of Dollis Hill, who is a year older. They are discussing school, an absorbing topic. Eileen already has a leaning toward mathematics, with which her neatly brushed, straight bobbed hair, steady blue eyes and precision of movement seem to be in keeping.

That typically English schoolboy of eleven is Cyril Laming of Stratford—fair-haired, blue-eyed, shy, but gallant. He is going in for a Scholarship next year, and is contemptuous of masters who 'let the boys play.' Cyril plays football, goes to Sunday School, has just read 'Treasure Island,' and likes science.

Dancing into the room comes Gladys Binks of Leyton; brown as a berry, lithe and laughing, with a fringe which accentuates the mischief in her brown eyes, and a most saucy wink—which probably accounts for her eliciting from Cyril the fact that they are the same age. She wants to be a dressmaker

Three girls are surrounded by drawing

books containing their artistic efforts. Alice Coleman of Brixton is very serious about being an artist. She is thirteen, and is sitting for a Supplementary Scholarship. (Good luck, Alice!)

Muriel Hunter of Chadwell Heath wants to be either an artist, a teacher, or a librarian. Muriel has long, chestnut hair streaked with auburn. Her large brown eyes look at you very seriously while she settles her business with you before proceeding to enjoyment. At ten years old this augurs well.

She has just discovered that the quiet, dark, reserved little girl next to her actually lives at a Library, and questions are flying fast. Betty Earl of Putney is only eight, but her finely chiselled features and rather long face make her look older. Betty, who can dance and paint, wants to be a teacher and hopes to win a Scholarship.

Heather Irvine of Wallington is also eight—a happy little soul with a round, brown face and a radiant, confidential smile. She loves school and takes a great pride in her work, but will show you more than a trace of archness if you ask her to recite to you.

In the soft light of a lamp are two circles of radiance, emanating from the masses of long, shining, wavy auburn hair on the heads of Ivy and Violet Wall, aged thirteen. (Hullo! Twins!) Blue-eyed and freckled, they have eager, intelligent faces, and are as alike as twins should be. They have lost much schooling, for their backs are not straight and strong, but wireless is helping to teach them now.

Mary du Bois of Ealing, a pretty little girl of six, with dark eyes and a rosy face, is full of life and spirits, but she too must rest for six months to make her back quite strong and well. She has a talent for music, and sings to herself as she lies on her bed.

Tony Monk, with brown eyes and tousled hair, unconquerably shy, has been persuaded to execute his best party trick of standing on his head, much to the delight of two very pretty little girls, Betty Siddorn of Dollis Hill and Joan Boustred of Palmers Green. If he is not careful Tony will begin to forget his interest in things mechanical, for Betty, who is six, is admiring his antics with a frank delight on her face. Betty almost lives in the open air, has about thirty dolls of different nationalities, and is a very well-informed little lady on matters of dress.

Joan, who is nine, is practising on Tony the wiles of her sex. Although at first shy,

her mass of fair, bobbed hair, blue eyes, decisive little chin, her haughty way of throwing back her head, her coquettishness, remind you of an actress.

Two little boys of five have discovered two little girls of four. Keith Marlow of Higham's Park is usually very shy, but Irene Chesterman of Cricklewood has not only listened while he explained the complicated series of wireless stations he has established in the garden, but has tidied up his demonstration bricks, has told him about her favourite Teddy on a bicycle, has executed for his especial benefit some dances of her own invention, and now their fair heads are quite close together, and he is thinking her brown eyes are prettier than his blue ones.

Peter White of Wandsworth has one great ambition in life—to be a Wireless Uncle one day. He will certainly not be at a loss for words, for they call him 'Sandy Jaw-me-dead.' His sensitive, mobile face is alight with intelligence, and he will waste no time in making friends with you.



Peter White.

Marian Proehl of Stroud Green, in her frilly party frock, looks wonderfully like Princess Elizabeth. After a few minutes' grave scrutiny Marian will take you to her heart, and will sit quietly beside you with her dolly or demand a breathless romp according to her fancy.

Shy of speech, but inquisitive of mind, six-year-old Estella Spitzel of Amhurst Park has fair, bobbed hair, and nothing will escape her inquiring blue eyes. She likes arithmetic.

Rolling on the hearthrug is the baby of the company, Nancy Chunn of Kensington, aged three. She has fair, curly hair and brown eyes, and romps through life without any regard for her personal safety.

Who is standing in the doorway? It is Betty Hodgson of Ealing, tall and fair, small, featured, blue eyed, and—nineteen. She cannot bear to leave the birthday company, and is having one more peep before she leaves her childhood behind.

The Aunties and Uncles have begun the birthdays. Chatter is stilled; every face is expectant. There are a few minutes of magic, and then. . . . Hey presto! the scene has vanished, the children are back by their own firesides, a look of wonder still in their eyes—and another Birthday told.

'Many happy returns to the B.B.C. and all the Birthday children!'

MARGARET CROSS.



Irene Chesterman.

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DIARY OF THE WEEK

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Marian Proehl.

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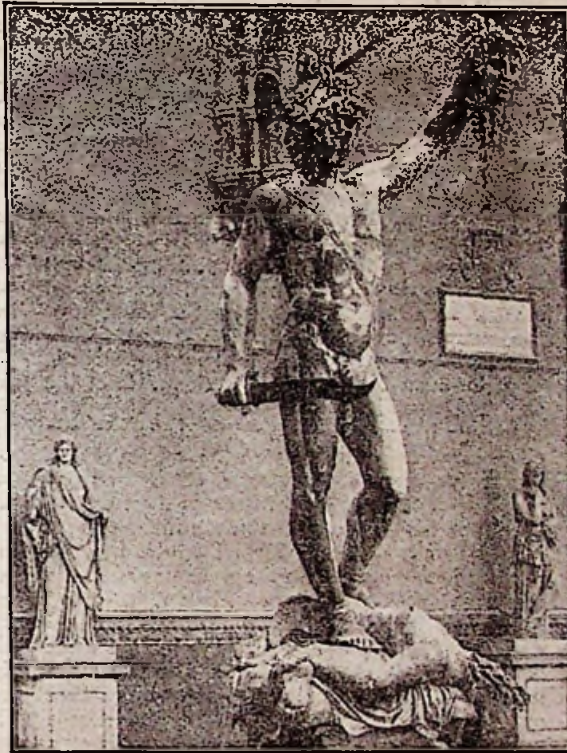
Master Benvenuto Cellini, who wrought Perseus in bronze and shot the Prince of Orange.

[Benvenuto Cellini (1500-1571), whose name is celebrated by the Berlioz overture to be performed in Thursday's Hallé Concert, was one of the most fantastically picturesque figures of the picturesque Italian Renaissance. His parents had been childless for eighteen years, hence his name, Benvenuto ('Welcome'). Apprenticed to a worker in metals, Cellini soon established himself as an artist-craftsman of extraordinary genius. Working for various masters—Pope Clement VII, the State of Florence, Francis I, etc.—he became involved in the complications of politics. He was seldom out of trouble, for he was as neat a hand with a dagger as with a chisel. His autobiography, to which Kenneth Bell refers here, is an extravagant, though quite truthful, sequence of broils, murders, love-affairs, and spasms of artistic inspiration. He left many exquisite works of art in metal and stone, one of which, the 'Perseus,' is reproduced on this page.]

FROM Cellini's comments on one Lattanzio Gorini, one would gather that the latter was deficient in vitality. A 'dry and meagre' man, when told to provide materials for Cellini's workshop, he sent enough stone, sand, and lime to build a pigeon-house with careful management. 'This flimsy little fellow, with his tiny spider's hands and small gnat's voice, went about his business at a snail's pace; prodding him to go faster was like shouting to a pack of lame asses driven by a blind dwarf.' Hence some friction between him and the sculptor. For Cellini was not one of those morbid men who are 'with what they most possess contented least.' He admired his own type, and it was not Gorini's. If his autobiography were a pack of lies, they would be those of a liar on a grand scale; if it is a truthful record, the man who wrote it lived hard and fast as well as long. And a pack of lies it certainly is not. Again and again its statements can be confirmed; there are other men who saw the author substantially as he paints himself; he has left enough of his own work in stone and metal to tell the same tale: as a whole the man reflects the book and the book the man. He tells of a safe-conduct; the safe-conduct has been found; he gives an anecdote of an anxious Pope; we know, as he cannot have known, why just at that time the Pope was ill at ease; his character-sketches chime with masses of other data; his Francis I, his Mme. d'Estampes, his Paul III, his Duke Cosimo, his Michel Angelo, his Clement VII, snapshotted as they are by his miniature camera, are authentic portraits. Truth is everywhere in the book, the kind of truth that is forced on a man whose memory cannot let go of what his eye cannot help seeing, who is much too proud of himself to pretend he is someone else. Whatever else it may be, Cellini's autobiography is not a fake; the things happened; the man is what he says he was.

But vitality implies imagination: it puts colour into a drab world. Cellini's geese are not swans, but were there ever such geese? He does not turn sand to gold; his sands are golden already. The events are real events, and not one but is the Lord's doing and marvellous in his eyes. He is continually surprising himself; by another incredibly good shot at a pigeon—he could only just see its eye and it was at full range—yet he hit it through the head; by yet another inspiration for a medal or a statuette, just the thing to make his rivals'

blood boil; by another signal proof of the malign influence of the stars, or of the truth that his enemies are also the Almighty's. A piece of poisonous gossip makes the fever swoop upon him; the resulting homicide is a masterpiece. An imbecile quack gives him wine instead of a bloodletting, and four days later a tornado of fever carries him to the very jaws of death; he is only saved by the sudden impulse to swallow a quart of ice-cold water and by vomiting up from the depths of his stomach a



'Perseus holding up the head of Medusa,' Cellini's famous bronze in the Loggia de' Lanzi, Florence.

large, hairy and highly-coloured worm. His study of the Bible in prison astonishes him by its effects on his character. The distance he manages to crawl with a broken bone in his leg in the course of his escape from St. Angelo partakes of the miraculous. At 58, when he sits down to write, he does not reflect or criticize, he remembers; his memory brings back not only minute details, exactly where his dagger went in behind Pompeo's ear, exactly what colour Bandinello's face turned when the fool realized he was unarmed, exactly what strange shapes the necromancer raised in the Coliseum at midnight, exactly what the old woman looked like when she told him, cursing at being woken up in the middle of the night, that his father had died of the plague; but also the excitement, the horror, the fever, the glee, and the passion in which so long ago these things were soaked like wool in dye. The colour is every bit as fresh as the material, for the two are inseparable. How clearly he has seen, how intensely he has felt, whatever was important to himself, is proved by the way he remembers it. He has the egoist's focus and the artist's eye.

Vitality, too, keeps one's conscience in its place. Having lost a law-suit in Paris, Cellini attacked the plaintiff with a fine large dagger and, taking care not to kill him, deprived him of the use of both his legs. 'Returning thanks to God for this and every other dispensation,' he then got on with his work, which the scoundrel

had sadly interrupted. Being insulted by an innkeeper and so deprived of a single wink of sleep in an excellent bed, he at last hits on a satisfactory form of revenge, and having got his baggage clear away, goes back to the inn on the pretext that he has left his slippers there, and does fifty crowns' worth of damage by cutting the bed-clothes on four beds to ribbons with a little knife as sharp as a razor. After his brother's death in a brawl, when he finds that the fever caused by always seeing the murderer about is depriving him of sleep and appetite, he 'overcomes his reluctance to a not quite praiseworthy enterprise,' steals up behind his enemy, as he stands at his house-door after supper, and, with a large Pistoian dagger, deals him a back-handed stroke, which, however, only breaks his collar-bone, though, as he fled, Benvenuto finished him off with a downward blow, which catches him exactly at the juncture of the nape-bone and the neck. Having found his trusted servant and his model, Caterina, in *flagrante delicto*, he would have disposed of the former, but for the half of his fury ebbing away at the feeble creature's idiotic exclamation of 'Mother, Mother, help me'; for so mean-spirited a victim it was enough to force him to marry the 'vicious drab' on the spot, and, by retaining her as his own model and mistress, to humiliate them both. The man who cast the statue of Perseus, springing from his sick-bed to sacrifice two hundred of his own pewter plates and dishes by hurling them into the furnace at exactly the right moment; the man who carried through unaided that incredible escape from St. Angelo, and was saved from suicide in prison for want of a sight of the sun by a direct interposition of Providence; the man who pointed the gun which killed the Prince of Orange at the siege of Rome; the man, too, who left a splendid job at the Court of France to save six nieces and a sister from destitution in Florence, such a man could look

back with complacency on honour vindicated and forward with confidence to divine aid against his enemies. If he had a fault it was too scrupulous an adherence to his code, too eager a response to the calls of honour; this had got him into trouble with Popes and others in the past and might do so again, but he could not help that.

His book is not a penitent's confession, nor a *littérateur's* paradox, nor a cynic's exposure; it is not merely a good story well told; it chronicles the struggles against adversity of one who as an artist and as a man could honestly say that he had done his best. He knew the difference between good and bad, between his master, Michel Angelo, and himself, between himself and that fraudulent bungler, Bandinello. He was still unmarried, and, as far as he knew, his children were being looked after by their mothers. Those ladies were doubtless proud of their brief association with himself. His nieces were without exception virtuous, and he himself, thank God, in spite of some bad bouts of illness and all his adventures, was still about the most accomplished craftsman of his age.

So, before he was sixty, and though his hands were more at home with the dagger and the chisel than with the pen, he would write his book. He wrote it, and of all the masterpieces of the Renaissance it is, perhaps, the clearest mirror of vitality's Golden Age.

Although, as Frank Howes shows in this article, Richard Strauss's genius seems to have withered just when it should have reached maturity, his tone-poems, his songs, his opera, 'Der Rosenkavalier,' were never more widely appreciated than now.

HE PORTRAYED HIMSELF IN MUSIC

and then, with unique audacity, called his portrait 'The Life of a Hero'

RICHARD STRAUSS is sixty-five. Contemporary opinion on the whole regards him as a spent force. The merits of his post-war works are admitted to vary considerably, but putting the highest value on *Die Aegyptische Helen*, produced last summer, no one now expects him to say anything new, nor even to be capable of producing a masterpiece comparable to Wagner's *Parsifal* or Verdi's *Otello* and *Falstaff*, each a work of its composer's old age. Yet it is no more than fifteen years ago since Strauss's music was furiously discussed for its revolutionary and problematic nature. There is some justification for thinking that the quality of his mind has deteriorated owing to a certain worldliness in money matters which long ago showed itself. But if we discount this, as we may, we are left astonished at the pace at which the world has moved and the distance music has travelled since *Salome* (1903) and *Elektra* (1908) were regarded as the last word in dissonance and violence. Stravinsky has taught many a young man to go better than either of these operas in sheer cacophony, which is nowadays accepted as quite harmless. It is a curious fate to have overtaken a composer who has unbounded vitality, a rare gift for the musical portrayal of every kind and degree of emotion, and command of every resource in every species of musical composition from songs to operas, chamber music to symphonic poems.

The War has, of course, changed the face of the world, including the musical world; or, at any rate, it has completed the tendencies which before its outbreak began to differentiate the twentieth from the nineteenth century. In this country especially we had a rest of almost ten years from Strauss's music, during which we made the acquaintance of Scriabin, Stravinsky, and our own Holst. Strauss meantime continued to work quietly along the lines which had led him to *Ein Heldenleben* (1898) and *Der Rosenkavalier* (1911). It is extremely interesting to observe his attitude towards the War in his

letters to Hofmannsthal,* who took a more active part in it than he did. There may be more than a trace of egotism in it, but it shows more clear sight than was found in most belligerent countries. He regards 'the present great upheaval' as a nuisance which interferes with the production of serious art because it allows all manner of nationalistic mediocrity to flourish, and he says, after a tour in neutral countries, 'it is like a healing balm to know that there are still a few human beings left in other countries. God grant that the whole world may once more come to its senses!' He thought that the Central Powers would win, but he showed extreme annoyance at the humbug which raged in Germany as elsewhere. In short, the War made no effect whatsoever upon him or his art. Is it surprising that he is out of touch with a post-War world?

But when we listen to him as the spokesman of the opulent pre-War generation, then we hear a voice with an authentic message. Several of the symphonic poems, the opera *Der Rosenkavalier*, and a few songs form a distinctly personal contribution to the great music of the world.

Strauss began his musical life in the strictest classical tradition, and for all the battles fought round his person on behalf of programme music with the war-cry 'Music as Expression,' he has all his life remained in the main current of German tradition, following on—it may be at a distance—but still in the same line with the great masters from Mozart to Wagner. (Mozart, indeed, is his idol.) This accounts for the detached feelings about the War which most Englishmen to whom politics is so much more important than art, find incredible. The rather oppressive seriousness of the German attitude to music is further illustrated in Strauss's own symphonic poem, *A Hero's Life*, in which the composer depicts an ambitious man, energetic and determined, but nimble-witted and mercurial in temperament (this is all in the music), shows him in relation to his enemies and his mate, and then, with a cool conceit that is extraordinary even for a musician, reveals the identity of the 'hero' by copious quotations from his own works. But there is no doubt that a passionate seriousness which puts artistic creation higher than the destructive frenzy of passing wars has achieved in his 'works of peace' a number of masterpieces.

The first of these was *Don Juan*, which appeared in 1887 and was a deliberate turning aside from the abstract music of sonata and symphony, which as a clever young man he had been writing, to the illustration in music of a non-musical programme. Any sort of music has, of course, some emotional basis, but no sort of music will express the facts which provoke the emotion. Music has, however, almost limitless powers of illustration, and these Strauss discovered and exploited. 'There is no such thing as Abstract Music,' he said; 'there is good music and bad music. If it is good it means something; and then it is Programme Music.' This is too summary a dismissal of a far-reaching problem, but Strauss showed by his works, *Till Eulenspiegel*, *Don Quixote*, *Death and Transfiguration*, that Programme Music did not end with Liszt and Berlioz, but that it has every right to an independent exist-

ence, and that a symphonic poem is not necessarily inferior music to the most correct symphony. The last of these symphonic poems before the *Alpine Symphony*, which belongs to the War period, was the *Symphonia Domestica* (1904), after which Strauss suddenly conceived a positive dislike for symphonic writing—he says in a letter to Hofmannsthal that he finds it 'less amusing than shaking down cockchafers,' and again, in pressing him for a new libretto, says, 'I have no longer any pleasure in writing symphonies.'

In September, 1905, *Salome* appeared, and added fuel to the flames of controversy which raged round his name. The point at issue really is, how far music may portray what is disgusting and how far express disgust. For its theme is sadistic lust. One of the most interesting things about Strauss from a psychological point of view is the subtle interplay of fascination and disgust which is found not only here but in a milder form in *Don Juan*, in the ballet *Whipped Cream*, in *Death and Transfiguration*, and nowhere else in the whole realm of music. *Elektra* followed in 1909, in which he first began his collaboration with Hugo von Hofmannsthal—a partnership which has always been more cordial than the similar collaboration of Gilbert and Sullivan. It is still bearing fruit.

Violent emotions could go no further. The two artists, poet and musician, therefore turned to a new field and produced the 'comedy of music,' *Der Rosenkavalier*. In it Strauss offers his tribute to Mozart. There is a kind of golden loveliness in the music, more limpid in Mozart, more burnished in Strauss, but recognizably the same in both. *Der Rosenkavalier* is one of the most delightful operas in existence. 'As our *Elektra* has slain her thousands, so our new venture will slay its ten thousands, like Saul and David in the Bible,' wrote Hofmannsthal to Strauss. Both criticism and prophecy have been shown to be true.

FRANK HOWES.



Don Quixote, the poor knight-errant of Spain—



and Don Juan; both drawn in music by Strauss.

* Correspondence of Richard Strauss and Hugo von Hofmannsthal. Published by Secker.

'YOU WILL SOON BE ASHAMED TO GROUSE'

says W. R. ANDERSON in this review of *The B.B.C. Year Book, 1930*—which you can buy today.

FROM even such a beneficent work as the publication of the 'B.B.C. Year Book for 1930' (2s.), I foresee that one sad evil may arise: its appearance may deprive the British people of that merriest of pastimes for the long winter evenings—grouching at broadcasting. For anyone who even skims this fat book of over four hundred and fifty pages, and uses a trifle of imagination, must surely be so ashamed to grouse any more, that the Editor of *The Radio Times* will be reduced to writing the comminatory half of his correspondence page himself, since he cannot, for modesty, print nothing but praises.

The new 'Year Book' blows no trumpets; it is Britishly modest and almost casual about the most astonishing achievements. By March next there will be a cool three million licensees, to minister to whose pleasure well over half a million pounds a year will be spent on programmes alone; and for this service of music, drama, story, talk, humour, instruction, and general stimulation of the spirits, going on from 10.30 a.m. until dewy eve (and some days, it seems, almost until time is ended and eternity is growing grey)—for all this the Corporation monstrously exacts from the oppressed listener about a third of a penny a day. If you buy all its journals and other publications, you may groan under the fiction of a tax amounting to, maybe, as much a week as you spend on an ounce of tobacco. And yet there are people who have the heart to bang an extra three ha'pence in writing to abuse the programme-makers!

The subtle objectors can always find something to occupy them; indeed, I try to do a little in that way myself, sometimes, just to keep the B.B.C. from growing outsize haloes; but seriously, the breadth and catholicity, the constant, unwearied provision of amusement for idle hours, or construction for those we wish to make busy and profitable, wins our applause, and would compel it from the surliest.

A mere mention of a few of the surveys undertaken by this 'Year Book' reinforces wonder at the B.B.C.'s work. That wonder grows when we read how the work grew from the pioneer days of 1922, when a little band of people, each doing ten jobs in one, toiled all day until five to prepare programmes, and at five launched their tiny but stout craft for its five-and-a-half hour trip each night. One of the survivors from those days, we are told, cherishes the memory of a monotonous evening diet, consisting dreadfully of beer and meringues, 'presumably the only one available, which could both be obtained and consumed in an extremity of haste.' This chapter, 'The Old B.B.C.', is full of back-flashes which many readers will recall with keen pleasure. A picture of a group of early Aunts and Uncles accompanies it, and there is one, also, of two duettists (possibly making impassioned love), who are separated by the width of the room, each chastely using a separate microphone. The book is full of pictures, over a hundred and thirty of them—all manner of shots, showing the diversity and sometimes the trials of the officials' labours.

Besides a survey of the year, and several special articles, amongst which I like that by

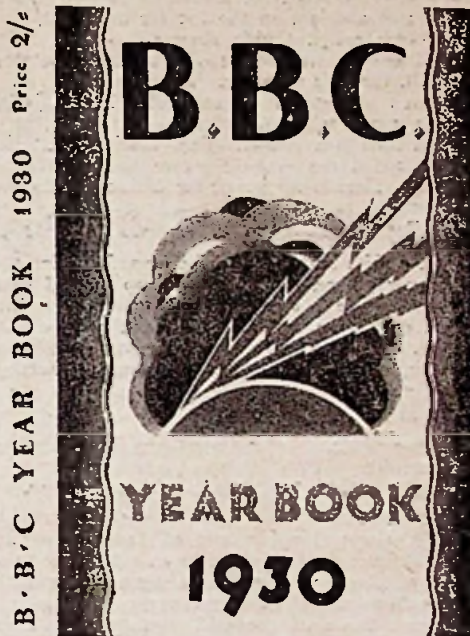
Mr. Charles Morgan, because it seems to be as wise and balanced a word about radio drama as can yet be said, there are scientific contributions by Professors J. Arthur Thomson, E. V. Appleton, and A. V. Hill, Dr. Smith-Rose, and others, some characteristically common-sensible words on 'Intelligent Listening,' by Filson Young, and a charming little dementi, printed opposite a photograph of the Corporation's charter, which reminds us (and possibly

in which the children are being brought up to be better citizens than their parents are? One of the best bits of news is that, with the development of distant relaying, we can hope for extracts from foreign programmes (the prospects of operas are exciting); 'music lines through Belgium to the whole of Germany, with possible extensions to Austria, Czechoslovakia, Holland, Hungary, and Poland, are envisaged for the autumn of 1930, while it may also be possible to link up to Scandinavia through Hamburg.' A noble prospect, truly!

Compare this generous vista with the tawdry meanness of the system described on page 55—'song plugging,' about which the B.B.C. gave out a piquant communiqué a few weeks ago. It was because of this scoundrelly scheme (by which bands and singers are paid, unknown to you and me, by some publishers to play their publications), that the B.B.C. stopped announcing the titles of dance pieces—which, of course, was an annoyance to the public; but it seemed the best way of trying to fight the peddling song-pushers. Some bands refuse to play anything but subsidized music. Why do we stand this?

All reviewers know that the great thing is to find something to object to. I am afraid that, putting aside natural inquisitiveness about what announcers live on, how they go on at home, and where they go to when they die, how many people there are at Savoy Hill, and what they all do, who really is the angelic Uncle Cleophas, and whether he really once said a bad word before the announcer could cut off, whether 'The Broadcasters' is (or are) Mr. Filson Young, and what the B.B.C. will do when there are no more Surprise Items to be found (read the remarkable list of a year's bag on page 122, and then try to invent a dozen new ones)—apart from such trifles as these, I can find only this one large complaint after reading the 'Year Book'—I am left with so great admiration for the B.B.C. that it will cut me to the heart to criticize it ever again, and not to criticize is obviously death to a critic; his end may be a boon to the rest of mankind, but it's bad for the coo. So I shall have to steel my heart, and try, like the rest of the B.B.C.'s well-wishers, to stimulate it, by stings in season, to leap ever more swiftly towards the pinnacle of perfection. But, ever as we sting, we cannot forbear to cheer: and we are happy to believe that our criticism will never be resented whilst it is as friendly as it is frank, as cordial as it is keen. And with all our stinging goes a balm of real affection (let it not be unexpressed, as is our too common British way) for the gaiety and gallantry of our entertainers, and the warm heart and humanity of them, that every now and again peeps out (do you remember 'For those in peril on the sea,' last November 16?), and helps to unite us with them, spite of all our little tiffs, in an unbreakable bond of sympathy.

W. R. ANDERSON.



surprises some by insisting) that the B.B.C. is not a Government department. That is not news, of course, but if it were, what good news it would be! I suppose it is in order gently to remark that it sometimes acts like one—but then, we all have our off-days.

The technical section, with endless diagrams, occupies nearly half the book, and all I can say, as an ignorant layman, is 'It looks good to me.' I have already made progress as far as C in the Dictionary of Terms, which runs to twenty-three pages, and hope, with diligence, some day to achieve the mastery of Ohm's Law, which is set out on page 418, complete with square roots, wiggles that look like strawberry roots, and a full panoply of π . How true, still, is dear old Albert's remark: 'East, West, Ohm's best.'

It warms the heart to read that, for 'The Week's Good Cause,' 1928 improved on the splendid total of 1927 (£40,000) by over fifty per cent., the grand total being £64,000. For this, B.B.C., be all thy sins of jazz forgiven thee (other brows, for 'jazz,' read 'chamber music').

I am delighted to know that when the remaining Regional Stations are complete, two and a half years hence, 'only 4 per cent. of the population will be unable to get any alternative, and about 80 per cent. should be in receipt of an alternative by the use of the simplest type of receiving apparatus'; and astonished to hear that the Soviet intends to have *twelve million* sets for transmission and reception. Is this what caused Mr. Shaw to throw his last-sentence bombshell, in 'Points of View,' by remarking that Russia is the only country

Don't forget to order 'The Radio Times' in advance for November 22; this issue will contain an eight-page illustrated 'Dictionary of Musical Terms.'

HINTS FOR HOME, HEALTH, AND GARDEN.

Difficulties of Speech.

I.

By Miss E. C. MacLeod.

AS soon as a little baby begins to take notice of his mother's voice, he has begun to learn to speak, because it is through the ear that training first starts. Then follows a period when the baby can understand quite a lot of what is said to him, although he cannot yet talk himself. During this time he will be babbling and crowing; that is to say, uttering meaningless sounds. Then comes the time when baby begins to hear the resemblance between his sounds and those of his mother. Baby's babbling 'mum, mum, dada, aboo, lalla, nanna,' are spontaneous exercises for his lips, voice, tongue, and soft palate, but not true speech, because these noises have no real meaning.

Now some sounds are easy to make, but other sounds are much more difficult. Sounds such as 'S' and 'R,' and these more complicated sounds are imperfectly mastered in early days, and become a stumbling block which persists after the child can talk quite fluently, and thus a bad speech habit is formed, which, unless corrected, remains throughout the child's life.

Mothers often think that the mispronunciation of a little child is pretty, and do not wish to spoil it; but they do not look ahead and see that when the boy or girl goes to school, he or she will be teased by the other children, and scolded by the teachers for a fault which could so easily have been put right in a short time if the mother had just taught her little one how to say the difficult sound properly.

I hope I have said enough to show the extreme importance of training a little child in good speech habits, firstly, by using simple, clear speech to babies, so that they may be able to imitate easily; secondly, by avoiding too much baby-talk; and, thirdly, by correcting at once any sounds which the older child repeatedly makes wrongly. When I say 'the older child,' I mean a child of two and a half or three, who has learnt to talk fluently in small sentences; before the age of three or thereabouts, faulty sounds may be looked upon as attempts at the correct sound, but after that age, if there are sounds obviously wrong, a little help should be given.

'S' is one of the sounds which often give trouble. There is frequently what is commonly called a lisp, the tongue-tip is too far forward, and the sound is 'th' instead of 's.' If you will look in your hand-mirrors you will see this. This defect is easily corrected: all you have to do is to slide the tongue gradually a little farther back whilst saying that sound, until you hear the 'th' change into a clear 's,' and you then have the correct position.

There may be others who are saying a whispered 'l' sound. You will not be able to see the tongue-tip, but if you say that sound forcibly you will feel the air coming out of one or both sides of the mouth; the tongue is in a wrong position. To correct this side-emission of air into a proper 's' sound it is best to start with the sound of the letter 't'—'tttt,' with plenty of breath, 't^h, t^h—yes, now get ready to make a 't' sound, with the tip of the tongue behind the upper front teeth, but instead of moving your tongue quickly move it very slowly, allowing the air to trickle through on to the back of the middle two teeth like this—'ts, ts, ts,' yes, now make the breathy part of that very long, like this, 'tsssss, tssssss, tssssssssss,' and you have a good 's' sound. Whatever 's' fault your child may have, it can be put right by one of these two exercises, if it is done properly—but (a big 'but'!) when the right sound has been learnt it must be practised before and after vowels, and in all kinds of positions until the child can make it quite easily, and then it may be used in words; even then patience and constant reminders are necessary before the new sound becomes natural and the old, wrong one is forgotten.

(To be continued.)

[Those interested in the problem of speech defects may be glad to know that the Spectator has published a supplement dealing with the subject, which may be had free on application to C. A. Beddwell, King's College Hospital, Denmark Hill, S.E.5.]

The Home Book you really need.

'HOUSEHOLD TALKS'

Price 1s. (By post from B.B.C., 1s. 3d.)

A Week's Menus

IV.—Wednesday

CONTINUING our week's menus, on Wednesday morning, for a change we have boiled rice and jam on the list for breakfast, with a new dish called Guide Royale.

For luncheon we have rabbit in milk, potatoes (mashed), Queen's pudding.

Supper: Chops à la casserole, baked jacket potatoes, prune whip.

When time is a consideration, the breakfast rice may be boiled the evening before and warmed in the oven. Here is the recipe for Guide Royale:—

Guide Royale.

Make a thick batter and add chopped parsley and a slice per person of well-broken-up corned beef. Mix well. Use a small frying pan, covering the bottom each time with a fairly thick layer of the mixture. Fry to a golden brown each side and cut into four, serving on dish with garniture of parsley.

Rabbit in Milk.

1 young rabbit.	2 dessertspoonfuls cornflour.
1 pint milk.	Salt and pepper.
1 large onion.	A little chopped parsley.

Prepare the rabbit and put it in a saucepan with the milk, chopped onion, and salt and pepper to taste. Simmer gently for an hour. Add chopped parsley, stirring it well in. Then mix cornflour with a little cold water and pour into the pan, stirring until it thickens. Serve with mashed potatoes which have had half a teaspoonful of chopped parsley added.

Queen's Pudding.

2ozs. breadcrumbs.	1oz. butter.
1oz. sugar.	Half-pint milk.
1 egg.	Grated rind of lemon.

Heat milk and butter in a saucepan, pour over the breadcrumbs and sugar; when cool, add beaten yolk of egg and mix together. Then pour into a pie-dish that has been previously lined on sides and edge with 'short crust' pastry. Pour over the top of the mixture two tablespoonfuls of jam, slightly warmed; then beat the white of egg to stiff froth and put on the top of the jam in pyramid shape. Place in the oven till a golden brown. Serve either hot or cold.

When choosing meat for the casserole dish it is best to buy best end of neck and cut the chops from that. The following is a good way to cook them: Put in casserole or baking pan, season with pepper and salt, and place on each chop a thin slice of onion, and on top of that a thin slice of lemon. Cover all generously with tomato catchup or sauce and bake half an hour.

Another delicious way is to cover the meat with slices of carrot, swede, turnip, and onions and cook in a very little water. A handful of peas, either fresh or soaked overnight, is another welcome addition, or haricot beans may be used instead.

Prune Whip.

½lb. well-cooked prunes (without sugar).
4 tablespoonfuls caster sugar (heaping).
2 whites of eggs.
1 tablespoonful almonds, sliced thin.
Vanilla to flavour.

Stone and drain the prunes, then chop not too fine. Whip the egg whites very stiff, then add sugar, vanilla, and almonds. Then turn into a larger bowl and mix in the prunes very lightly. Pour into baking dish and bake in only moderately hot oven about twenty minutes, or till it feels just firm. Can be eaten warm or cold.—(From a talk on October 25).

A Business Woman's Dinner.

THE simplest dinner may be made very attractive if careful attention is paid to the arrangement of the table; all the appointments should be very well cleaned, the cruets properly filled, and the glasses carefully polished. When flowers are very expensive a really nice bowl of fruit placed in the centre of the table forms an economical but effective decoration.

The following menu is intended for a meal for six persons, and the approximate cost is 1s. 3d. per head. It should be easily prepared, and most of it can be done on the day before it is required.

Grape Fruit.
Tomato Soup.
Casserole of Rabbit.
Chocolate Ratafia Junket.
Stuffed Eggs.

Grape Fruit

Allow half a grape fruit for each person and one glace cherry. Carefully prepare the grape fruit, being careful to cut it so that it can be easily eaten with a spoon. Put a little sugar and one glace cherry in the centre.

Tomato Soup

1 tin tomatoes or ½lb. fresh tomatoes.	Pepper and salt.
Bunch of herbs.	1 quart stock or water.
1 carrot or pieces.	1½ozs. margarine.
1 onion.	1½ozs. flour.
	1 teaspoonful sugar.

Boil tomatoes, carrot, onion, herbs, and cook gently thirty-five minutes. Remove from fire and sieve or strain. Melt the margarine, add flour, then carefully stir in the sieved tomato purée. Season, add sugar, bring to the boil, and serve.

Casserole of Rabbit

1 rabbit or chicken or 1½lbs. veal.	Potatoes.
1½ozs. margarine.	Pepper and salt.
1½ozs. flour.	1 pint water.
Onions.	Bacon.
	Carrots.

Melt the margarine and dry the onion. Lift the fried onion on to a plate. Dip each piece of rabbit in a little flour and fry a golden brown. Lift on to the plate. Add the flour and fry a dark brown colour. Add carrot, onion, and water. Bring to the boil, return pieces of rabbit to the pan, then cook gently one and a half hours in a fireproof glass dish. Add the potatoes three quarters of an hour before serving.

Bacon should be served with rabbit, veal, or chicken. The easiest way is to cut each slice of bacon in two or three pieces and roll it, then put on a skewer and place over a frying pan to cook. When cooked, and just before serving, place the rolls of bacon in the casserole and sprinkle the top with parsley.

Chocolate Junket

1½ pints milk.	1½ teaspoonfuls rennet.
3 sticks chocolate.	Few ratafia biscuits.
2 teaspoonfuls sugar.	Apricot jam.
	Cream.

Dissolve the sticks of chocolate in a little of the milk, but do not boil, as boiled milk will not form a junket. Add the rest of the milk and sugar, heat to just blood heat, remove from fire, add the rennet, stir it well in, and set in small glasses. Decorate with ratafia biscuits, two placed together with jam, and the cream.

Stuffed Eggs

4 hard-boiled eggs.
1oz. margarine.
Pepper and salt.
4 small rounds of bread-and-butter.
Little mustard and cress or parsley.

Remove shells from the eggs and cut carefully in half. Remove the yolk and mix with the margarine, pepper, and salt. Replace this mixture in the white and fork it up neatly. Place each half on a round of bread-and-butter. Decorate with cress.—(From a talk by Miss E. Randall.)

[This Week in the Garden will be found on page 431.]

WITH THE O.B.'S

The Outside Broadcast Department of the B.B.C., which has given us some of the most attractive programmes of the year, works sometimes under strange and difficult conditions. 'But we do see life!' says the O.B. Director in the first of this new series of Articles.

WE do not enjoy the luxury of working in studios with carefully regulated acoustics in which lines lead from permanently adjusted microphones direct to the control room. Ours the task of collecting programmes from the four corners of the country; our microphones are slung as best they may be in the roofs of cathedrals, the tops of mountains, at the bottom of coal pits, on launches bobbing about the river, even (as on one occasion) in the cabins of aeroplanes in flight; 'trunk lines' to the control room are such as the Post Office can manage to give us, often at very short notice; we work on strange territory, under conditions where the B.B.C. generally has to take second place. *But we do see life.*

One of our greatest problems is that of how best to convey 'atmosphere.' The background of incidental sound is often a very important part of an Outside Broadcast; it, so to speak, 'places' the programme and stamps it as the genuine article. Those who have heard the Boat Race commentary will understand how much the incidental sounds picked up by the microphone—the hooting of sirens, the chugging of engines, the applause from the river-bank—contributed to the effectiveness of the spoken commentary. The microphone is a temperamental creature; one can never be sure exactly what sounds it is going to pick up. But even when it has done its work—and we, through our head-phones at the 'control point,' can hear each sound perfectly—we are a long way off final success, for between us and the listener are the telephone lines to Savoy Hill (and thence to the London, Daventry, and other transmitters), which may play us false. This is no place for a technical disquisition; let it suffice to say that for relaying purposes a telephone line must have a certain minimum range of frequencies, must be balanced, and not noisy.

One of our most trying experiences was in connection with the recent commentary on the return of the R.101 to Cardington. The organization of this broadcast—a very detailed and complicated business—had been completed before the airship had left her shed on the previous Saturday. Despite the Cassandra-like attitude of a section of the Press, we were pretty sure that the first flight would be successful. The factory authorities—Squadron-Leader Colmore, Major Nixon, Colonel Richmond, the designer, Major Scott, and all their staff at Cardington—had been kindness itself. They had even

arranged the time of the trial flight so that listeners might have a chance of hearing about the result. Owing to the cynical attitude of certain newspapers, the public was beginning to wonder what would finally emerge from the shed—an airship or a white elephant.

What a day! To begin with, the lift which runs to the top of the 170-foot mooring mast, overcome, perhaps, by the importance of the occasion, decided to burn out a coil at the very moment when we were about to remount the tower for our final test over the lines to London. The airship could be seen hovering in the air a few miles to the South. Squadron-Leader Helmore (the commentator), the engineers, and myself had to sprint up 170 feet of spiral staircase! We did it, though it took us ten minutes to recover our breath when we finally reached the gallery running round the cupola of the tower. It was three o'clock—the time at which our line to London was supposed to 'come through.' The airship was planned to arrive at 4 p.m. Both 4 o'clock and the R.101 drew nearer, but our line had as yet not come through. At last we were connected, but the line was so unsatisfactorily 'noisy' that we had to abandon all idea of using it. As always we had a pair of lines at our disposal, a 'programme line' and a 'control line' (through which our engineers can talk to headquarters during the actual relay). When the airship arrived, we had to use the control line for the commentary, which meant that until the end of the broadcast we were entirely cut off from London except *via* the microphone, which, of course, could not be used for *liaison* work.

That line was a traitor of the deepest dye. It obstinately refused to carry all those 'atmospheric' sounds which we had reckoned would make such an expressive background. Even the words of the commentary were distorted and, at moments, lost altogether. The whole of our plan for the relay was rendered useless. We had intended the sounds around the mooring-tower to tell their own story—the shouts of the officer in charge of the landing party, the whirr of the electric winch winding in the airship on its cable, the roar of the engines, etc. As it was, the interval had to be filled up, on the spur of the moment, with semi-technical talk until Major Scott, emerging from the airship (it has a mouth which opens like a shark's), could come and give his account of the trial. We are, through experience, steeled to most situations—but in this hour of crisis, with the relay going out to the whole Empire, I was in a cold perspiration, while Helmore, pacing to and fro like a caged lion, was a pathetic sight.

A word here to those who do not realize the immense size of an airship like the R.101. It is so huge that when it



THE HEROINE OF A VERY TRYING 'O.B.'
The R.101 attached to the mooring-tower at Cardington, near Bedford.

sailed away in the morning it seemed to us below that it had left a hole in the firmament. If the R.101 was placed in Trafalgar Square, it would be as tall as the Nelson Column, while its length would reach right down Northumberland Avenue to the river.

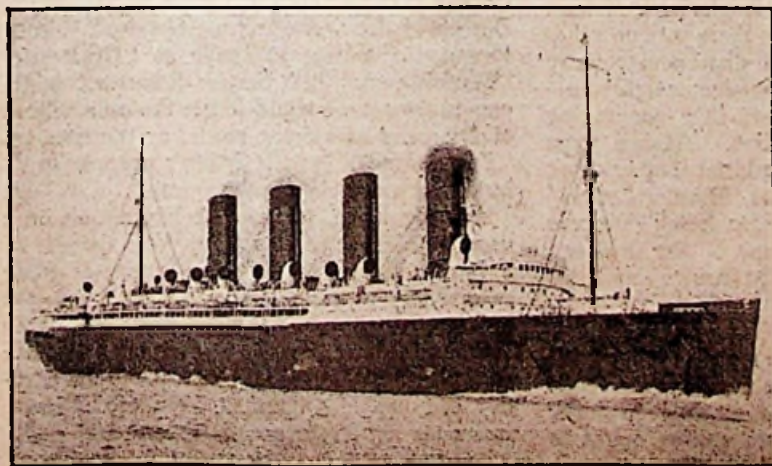
Our experiences are not always so uncomfortable. A 'rush job' which was particularly enjoyable was the relaying of a talk by Captain McNeil of the *Mauretania*, following the liner's record crossing of the Atlantic. An hour before the broadcast we had the idea of enlisting the *Mauretania* herself to take part. Her captain was broadcasting from a room in the South Western Hotel, Southampton. We sat listening on board with a portable set borrowed from a friend of the B.B.C. in the town. The metal bridge-house acted as a 'screen,' so we had to post ourselves outside on the deck. When we heard Captain McNeil call to his ship to say goodnight, I signalled the Chief Officer, who sounded three blasts on the siren, which were picked up by the microphone in the hotel.

An unconventional O.B. was the recent 'surprise item' from a Telephone Exchange. Did we 'fake' this broadcast? Only to the extent of having girls present at the exchange at a time when the male night operators would normally have 'taken over.' This was done to preserve an atmosphere more familiar to listeners. Otherwise we were relaying the Gerrard and 'Trunk' Exchanges under working conditions.

In September we gave certain listeners an amusing informal programme. We were testing all the arrangements for the Schneider Trophy relay, making sure that the loud-speaker system at various points round the coast could pick up our broadcast. We talked to the various receiving points and to the s.s. *Orford*, anchored a mile off Ryde Pier. Several listeners along the South Coast rang up to thank us for the programme!

The carrying out of such intricate tests may seem a duplication of work. Actually, it is only by these means that we can insure accuracy of timing and clarity of transmission. The Schneider relay was, I think, one of our best efforts. Its reputation was only enhanced by the brilliant little skit by 'Flight-Lieut. Gag' and 'Squadron-Leader Tellmore' from 'Rude Pier' which enlivened a recent radio revue

(To be continued.) G. A. C.



THE MAURETANIA—A NEW RECRUIT TO BROADCASTING
She behaved herself beautifully—and said goodnight like a perfect lady.

ALL THINGS CONSIDERED

The First of a New Short
Series of Weekly Causeries

THE Editor has allowed me to undertake a short series of articles under the standing caption, 'All Things Considered.' He suggests that I should adopt a *nom de plume*. Unfortunately, his fertility in suggestion dries up at that point. Probably he thinks that the choice of a *nom de plume* is a simple matter. But we lesser folk who do not edit, but are merely edited, know better. The supply is running short, as is proved by the fact that in the London Press there are at least two daily causerie writers known as 'The Londoner.' No fewer than three gossip merchants have seen the appositeness of naming themselves 'Autolycus,' after the original 'snapper up of unconsidered trifles' in 'The Winter's Tale'; three, (perhaps more) reviewers of gramophone records have perceived that the word 'Discus' describes both the thing reviewed and the discursive method of reviewing it; and among the many hundreds of local papers with which the country is plastered there are few without a Looker-on, Scrutator, Criticus, Tatler, Junius, Observer, Candidus, or Chatter-box, with his (and almost as often her) 'By the Way,' 'On dit,' or the like caption. Clearly, then, a *nom de plume* with a touch of freshness is hard to come by.

Here let me interrupt myself and make my peace with the purists before going further. I am well aware of all that may be said against the term *nom de plume*.

It is not used by the French. Astonishingly (as is the way with foreigners) they choose to call the thing a *nom de guerre*. Why not 'pen name'? asks a 'let's-have-plain-English' crusader. Well, 'pen name' doesn't sound very English, after all; it suggests a too literal translation of a foreign term, and is, in fact, little better than 'name-of-pen'—a dreadful school-booky compound.

What's wrong with 'pseudonym'? somebody asks. Only that (1) it has never become sufficiently Anglicized to lose the obvious Greek origin of both halves of it; (2) nobody ever uses it in speech, probably because it smells of pedantry, besides sounding almost as ugly as it looks; and (3) the suggestion of the spurious that attaches to 'pseudo' somehow recalls 'alias,' with its police-court associations.

So we are thrown back on *nom de plume*, with its pleasant reminder of the days when people really wrote with a plume, a feather. 'Pen,' on the other hand, has long ago lost its original signification—so much so, that I believe some singers essaying the air 'On mighty pens the eagle soars aloft,' from *The Creation*, find it expedient to sing 'On mighty wings' instead. This is natural, perhaps, in an age dominated by the fountain pen—which is neither a fountain, nor a pen, and is daily responsible for at least three-fifths of the world's bluest profanity.

(For it contains the merest squirt—say three drops; and of these three drops two mysteriously disappear when the implement is left unused for a few moments. You fill it—if such a word as fill may be used when there is practically no space to fill—write a postcard or sign a cheque, leave it for an hour, take it up to write another postcard, or to sign another reluctant cheque, and find its supply of ink is

limited to that which has transferred itself from the outer cover to your finger.)

So (not to wander further) there is everything to be said for *nom de plume*, and my job is to set about finding one.

When you come to think of it, by the way, very few *noms de plume* have long remained effective as disguises. When Harold Regbie died recently the paragraphists told us in chorus it was now possible to reveal the fact that he was 'The Gentleman with a Duster.' But, bless their innocent hearts! most of us have known it for years. Even in the past, when (one would suppose) anonymity might more easily be preserved than it is today, very few *noms de plume* remain effective. Apparently only one—'Junius'—is still a mystery.

It is a curious fact that, on the whole, the *nom de plume* is beaten by the genuine article. It would be hard to invent names so full of character, so calculated to stick in the mind, and even in a curious way to suggest something of the character of the writer, as a whole list of real names famous in English literature. Geoffrey Chaucer, Phineas Fletcher, Francis Quarles, Abraham Cowley, Edmund Waller, Daniel Defoe, Jonathan Swift, Laurence Sterne—these are only a few that at once come to mind. Of those that suggest the writer's quality one thinks at once of the author of 'The Pilgrim's Progress,' who was well fitted with so homely-sounding a name as John Bunyan; and Tobias Smollett, something of whose grossness is surely hinted at by his label. Charles Dickens was happily named, too. (What a good thing he dropped that 'Boz' early! Think of 'David Copperfield,' by 'Boz'!) There is a touch of his dynamic restlessness and his humour in the 'Dickens'—a centuries-old expletive of the good-humoured, harmless sort, although we think of it as having been derived from him. ('I cannot tell what the dickens his name is,' says Mistress Page.)

The mention above of Swift is a reminder that, not content with the possession of a real name that sounds like an extraordinarily good *nom de plume*, he invented and wrote under two that made history—one political, the other literary. As 'B. M. Drapier,' an imaginary Dublin shopkeeper, he wrote a set of letters that set Ireland on fire and added a lively chapter to the history of Anglo-Irish history. It was a thin disguise, for there was no other controversial writer in the distressful country—or even in her oppressive neighbour—capable of turning out Swift's penetrating blend of logic and invective. (Legal steps against him were considered, but they couldn't be taken; the author of the 'Drapier Letters' was too much of a popular hero: Walpole was convinced that an army of ten thousand men would be needed to bring about his arrest.)

As for his other successful invention, we are apt to forget that 'Gulliver's Travels' appeared under a *nom de plume*—one that for a long time hid Swift's identity from all but an inner literary ring. No modern edition ought to appear without the original title, properly spaced. These are among the trifles that matter more than the casual reader imagines. (There ought to be no casual readers.)

TRAVELS
into several
Remote Nations
of the
WORLD

In Four Parts

By LEMUEL GULLIVER,
First a Surgeon, and then a
CAPTAIN of several SHIPS.

Nobody reads 'Drapier' now, and all too few 'Gulliver,' Bowdlerized or otherwise; and probably only an isolated Swiftian here and there even knows of his 'Polite Conversation,' for which he adopted yet another name: 'A Complete Collection of Genteel and Ingenious Conversation, according to the most Polite Mode and Method now used at Court, and in the best Companies in England, in Three Dialogues, by Simon Wagstaff, Esq.'—a stream of utilities that suggest a mercilessly-accurate reporter rather than a parodist.

But this will never do. Here am I, digressing instead of meeting the Editor's request for a *nom de plume*, or at least a set of initials.

Initials, by the way, are cold symbols beside a good, fictitious name. Think of 'Elia,' for instance, and compare it with the bald single initial with which Addison signed his *Spectator* essays. (And he made it worse by using several. In No. 221, he pulls the legs of his readers concerning 'those single Capital Letters, which are placed at the End, and which have afforded great Matter of Speculation to the Curious.' He seems to be on the point of giving the show away, but disappoints the Curious Speculators by saying:—

'IN Answer to these inquisitive Gentlemen, who have many of them made Inquiries of me by Letter, I must tell them the Reply of an ancient Philosopher, who carried something hidden under his Cloke. A certain Acquaintance desiring him to let him know what it was he covered so carefully: *I cover it, says he, on purpose that you should not know.* I have made use of these obscure Marks for the same Purpose.'

An interesting chapter might be written on '*noms de plume* once removed'—I mean those adopted in the course of a work as a camouflage for the author himself. Carlyle was an inveterate user of the device. But his choice was often too obvious; 'Smelfungus' is almost as crude as 'Dryasdust.' 'Teufelsdröck' in 'Sartor Resartus' might pass muster if we could forget the unlikelihood of Diogenes as a front name, or translate the 'Teufelsdröck' (which I don't propose to do in this respectable family journal).

All this while, however, I haven't hit on a *nom de plume* for myself. Why should I? I have hitherto written under a *nom de plume* as ordinary as John Brown. Yet I am the owner of a real name that looks and sounds too good to be true. It is, in fact, so much like an invention that it may well prove an effective disguise. All things considered, then, I screw up my courage and sign myself—

Matthew Quinney



WHAT THE OTHER LISTENER THINKS.

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

WHERE ARE THE WHIPS AND SCORPIONS?

If 'Brabazon Howe' means what he so cleverly says, it will be in accordance with his principles to print or cause to be printed one criticism which I have to make of something in his recent article. So here goes. 'Most important of all it must be readable.' If criticism of music must be 'readable' it will have to be written by fine writers who, in 999 cases out of 1000, have little or no music in them. 'The world's supreme music critic was Liszt—he was, comparatively speaking, infallible, and perfectly quick' but he could not compare with, say, Mr. Compton MacKenzie in turning out a 'readable' matter. Heaven forbid, with all due respect to Mr. Compton MacKenzie, that his judgment should prevail over a Liszt's—I am not denying the former musical talent, nor Liszt literary ability, but—well, all I wanted to say further, has probably already crossed the reader's mind.—*H. P. Morgan-Broome, Liverpool.*

THE ONE WHO CAME FROM SHEFFIELD.

ONCE upon a time there were ten men who, having finished their day's work, went to hear some music. Nine of them liked to hear nice music which they could enjoy easily, but the tenth man, who came from Sheffield—a town also noted for a policeman who 'don't like football'—had 'intellectual capacity' and liked music which was hard to appreciate. So all the ten men had to have chamber music. But the nine men who didn't come from Sheffield found they hadn't enough intellectual capacity with them, so they went home and read Edgar Wallace.—*C. D. H. Barn, Bedford Road, Sandy, Beds.*

TWO CHARMING OPERETTAS.

MAY I second Mrs. Huttenbach's and Sir Algernon Aspinall's suggestion that you should give your listeners another opportunity of hearing Mr. Graham Robertson's charming operetta, *The Fountain of Youth*, and that his *Pinkie and the Fairies* should also be broadcast? They supply humour and music that can be appreciated by listeners of all ages.—*Radio, Shorncliffe Road, Folkestone.*

THE BARTERED BRIDE.

I SEE that there is some possibility that the B.B.C. may include *The Bartered Bride* of Smetana in their programme of opera for the first half of next year. I sincerely hope that the possibility may be realized, for I have singularly happy memories of a performance of this opera in Prague last year. Wireless audiences are by now familiar with the Overture, and they would find the same happy, healthy spirit running through the whole work. 'The laughter of the Bohemian countryside runs through all Smetana's melodies, and I feel that to hear this opera would be not only an enjoyable, but a salutary experience for many tired and city-ridden listeners.—*T. C. Ackland, Monmouth Street, Oxford.*

WHEN BABY CRIES.

I WONDER if many babies of three months old broadcast their wants as ours does. She is a good baby, but still she sometimes wakes up in the evening in her nursery (we have no nurse) and her mother has had to sit there a long time till she was sound asleep. Her nursery fortunately is wired for broadcasting, and by putting a loudspeaker there, her movements or cry are now heard loud in the sitting-room some



distance away on ground floor, where our valve set is placed, and where her mother can join in conversation and society, instead of being banished to solitariness, dim light, and silence in company with baby.—*Grandfather.*

YORKSHIRE SAYS 'SUMMAT.'

I HAVE followed 'What the other listener thinks' very interestedly ever since its very welcome introduction, and cannot remember ever seeing any contribution from this part of the country. Lest, therefore, the assertion that we of the 'broad acres' are content to 'hear all and say nowt' should assume an aspect of the truth, I would like to thank the B.B.C. for making rural life more endurable for those whose interests extend a little beyond the plough and the bar parlour. Especially would I like to say how much I appreciate that heaven-inspired series of talks on 'Points of View.' To be able to hear men like Dean Inge, H. G. Wells, and the one and only G.B.S. in the comfort of one's own armchair, and this for the princely sum of ten shillings per annum, is a privilege indeed. May the good work continue.—*Tyke, Howden, E. Yorks.*

THE OLD-TIME MUSIC-HALL.

I REALLY must offer an objection to Mr. Ridgway's conception of old-time vaudeville. Nothing like his conception has ever been seen on earth. I have been closely connected with music-halls and their 'artests' for some sixty years, and I am, therefore, privileged to express my opinion as to the falsity or otherwise of Mr. Ridgway's picture. As for the chairman of his imaginary music-hall, he would have been summarily hanged without the benefit of clergy, and serve him right.—*Hal Ficke, Glenister Park Road, Stratham Vale, S.W.16.*

THE FIDDLER OF ILMINGTON.

ON reading a recent issue of *The Radio Times* I noticed a short article on the Fiddler of Ilmington. In that day he would be quite an important man, and many an old dance have my people had with his playing. I have at the present time one of his old violins, bought of him by my grandfather, which used to hang on the wall at Stratford-on-Avon until such time as I could play it. I have played at many an old time dance with the same, but regret that I had the finger board removed for a new one, it being worn in ruts by the fingering. It is in splendid preservation, and not only myself, but my daughter have used it, for the same purpose.—*J. H. Rose, Tower Road, Aston, Birmingham.*

SYNCHRONISING GRANDPA.

ONE item that I wish were unfailing daily is Big Ben at noon. Often some musical item overlays and cuts Ben out. 'To one in the country the melodious 'bong, bong,' is delightful, and it



also enables me to synchronise all my clocks, by name Grandpa, Joey, Emily (always slow), Ansonia, and so forth. I should rather see one of Christopher Stone's records cut than miss the daily time.—*F. W. D'Eclyyn, Aylton, Bullleigh Salterton, Decon.*

TELEPATHY?

IN the surprise item for Friday, October 25, a passage of English poetry was rendered in fifteen foreign languages. I have not the faintest smattering of any of them, yet the lines 'Rock-a-bye-Baby' had flashed into my mind in the third and fourth rendering. Whether it was caused by the intonation of the voice or not it seems a clear case of telepathy. Anyhow, it gave me an uncanny feeling and great amusement after telling my mother, who was the only other listener in the room, it was 'Rock-a-bye-Baby' to hear the announcer announce the fact.—*F. M., Southsea.*

HOW TO PLEASE EVERYBODY.

I THINK it is all very well for people to say, 'If you don't like the "high brow" stuff' then shut it off and turn on again when something to your liking is on, but by your recent programmes it would mean shutting off and shutting on every fifteen minutes, which would be very irritating. I quite agree that it is impossible to please everybody, so may I suggest the following to you—give us on Monday and Tuesday light music, such as dance selections from well-known operas, and well-known songs; for Wednesday and Thursday do just what you like; for Friday and Saturday, give your lovers of classic music all they want. This seems to me a way of pleasing everybody, and nobody should have cause to complain.—*R. Davis, Pall Mall, Leigh-on-Sea.*

MORBID PLAYS.

It seems a pity that my opinion expressed by your correspondents should pass unchallenged—I must, therefore, reply to 'A's' letter in praise of *The First Second*. I thought this play a morbid and unprofitable production—of which parts, at any rate, were too well done. I have a near neighbour who lost a young son in a motor accident. I wonder with what feelings she can have listened to the last ghastly scream?—*S. The Avenue, Colchester.*

'POISONED YOUTH.'

WHAT a pity 'Poisoned Youth' does not die, for then he could grumble no more. Your programmes are a pleasure, especially such cinema organ recitals as those given by Reginald Foot. My best thanks to you and to him.—*W. H. L., Richmond House, Clevedon, Somerset.*

THE DEATH OF SOCRATES.

THE reading by Mr. Ronald Watkins of Plato's account of the death of Socrates appeared to me to be the high-water mark in broadcasting. To hear noble words so beautifully spoken is a pleasure indeed! Would it be possible to let us have further extracts from the Classics? The poetry readings always delight me. Could readings be given of the modern American poets with talks, as these poets are not always easy to understand?—*Mary Goodyer, Forester Road, Thorneycroft, Nottingham.*

ROMEO IS RIGHT.

I HAVE just read 'Juliet's' letter in *The Radio Times*. Now, I have always flattered myself I could wash blankets successfully, though not 'in hot water' as so strongly recommended by Romeo some weeks ago. But having a blanket that had never been washed, I decided to try this new method, keeping faithfully to the instructions regarding hot water. It was so hot that for twenty minutes I could not bear my hands in it, and I honestly confess, I was very worried about that blanket during the process, but the result was all the writer had promised, exactly like a new one, and I, for one, am very grateful for a good tip.—*M. L. C., Clyde Road, Alexandra Park, London, N.22.*

ONWARD AND UPWARD!

I WAS dubious at first about 'Romeo's' hint about washing new woollens and flannels in hot water. However, I tried the method, and I am happy to say the result was most satisfactory. 'The flannels were beautifully soft and fluffy after the attempt.—*Onward, Forest Hill, S.E.23.*

PITY THE POOR ZULU!

THE fine-drawn polemics of Mr. Lloyd James are too much for this poor but practical Man With The 'Phones. Supposing an Englishman can't chuck (vocally, of course) like a Zulu; supposing he can't even gab *aba* to a Yoruba; supposing a Spaniard can't say *jazz* or a Frenchman *imperturbable*—what does it signify? We can't even speak our own language. Else why do we ask each other, 'Can you say: "Sixty thick thistle sticks," "I'm only copper-bottoming it," mum,' or "Does this shop stock shot socks with spots?" knowing full well that nine people out of ten will make a mess of it? Admitted that we are not 'within centuries of obtaining a universal speech,' why worry? When the Zulu has installed a valve set in his kraal, and the labours of the Siamese are enlivened by a portable in his paddy field, and the Yoruba conducts his tribal dance to the notes of a loud-speaker, and the Esquimaux await the weather report before they venture forth in their kayaks, then Mr. James may have some cause to complain that there is no utterly universal language to utter. But do we want a universal language? Not a bit of it. What we want, now, is a second language which is immediately practicable. I've spoken Esperanto to Frenchmen and Dutchmen, and Spaniards and Czechs, and Germans and Belgians, and Japs and Italians, and an Icelander, and a few other nationalities and it works. Let the millennium look after itself.—*W. R. Wood, Gunnersbury Park, London, W.3.*

PROFESSOR DE BURGH ON ETHICS.

I SIMPLY must write what I think about Professor de Burgh's Talks on Ethics. I feel sure that nothing better could be than his treatment of the subject. Each word rings true. Each thought comes with clear-cut conviction, and with the simplicity of all really great things. Every thought is confirmed by one's own deepest experience, and the whole is a masterpiece of truth of thought, clear reasoning, and beautiful expression.—*J. Mc.S.Q., Herringham, Whitehaven.*

MILITARY MARCHES.

I DEEPLY regret for my own part that so little of the programme broadcast by the Wireless Military Band is given to Military Marches. It is fully appreciated that this type of music would not be gladly welcomed by the whole of the listening public, but no type would suit the tastes of all listeners, as with all things in life. Surely the Military Band in the first place was responsible for the march, and yet this very rarely features in your programmes.—*Hopeful!*

William E. Bauckham also writes suggesting that he would like to hear more Military Marches broadcast.—*Ed. Radio Times.*

A LONG-DRAWN-OUT DEATH.

As a listener for over four years, I must support your correspondent who asked for a little more of the 'smaller brow' stuff. No doubt there are plenty of sympathy concert supporters, but do not be misled, there are far more supporters for a working man's programme and proper music to cheer us up. This page of the *Radio Times* is full of 'high brow' grouseers booming their likes, which are only fit for snake charming. Anyhow, ask the normal man or woman what they think. I



work in a textile factory and know a number of listeners, but never have I heard one person say anything nice if asked how they enjoyed such things as symphony, promenade concerts, etc. Take it from me, it's a long-drawn-out death.—*W. T., Beckmonditch.*

TWELFTH NIGHT.

MAY I, as an interested listener, living in the tiny but delightful island of Alderney, just say 'Thank you very much indeed for the splendid broadcast of *Twelfth Night* given on October 23'? Please give us more.—*The Youngest at the Manse.*

TALKS FOR HOUSEWIVES.

I WOULD like very much to be able to listen to the series of Talks for Housewives, but really at 10.45 a.m. I cannot spare the time to listen in! At that time I am very busy, as I suppose most other housewives are. Of course, the talks are only for a quarter of an hour, but then one's work cannot be left off to listen to the wireless, even for such a short time. I think that if these talks could be listened to in the evenings, when one has more time than in the morning, that they would be very much appreciated and enjoyed.—*Housewife, Leeds.*

ABOLISH THE ANNOUNCERS!

ARE the above necessary? For instance, what are their duties? To usher in the various items on the programme, and to read half an hour of news. Now I am sure someone on your staff or the B.B.C.'s could spare half an hour every evening for the news, and the various artists would not mind announcing themselves. That would effectually dispose of the announcers. The above is a serious effusion, not an addition to the ranks of the comic (!) letters.—*M. W., Wincaster.*

5GB Calling!**A MERRY EVENING AMONG THE WORKMEN.**

Listeners as 'Guests' at the Annual Dinner—Plays for Saturday Evening
black—French Songs, old and new—Symphony and Brass Band Concerts.

'Fed Up.'

HERE is no more popular entertainment for the worker in the industrial towns of the Midlands than the annual works dinner, the occasion when employer and employees meet together socially for an evening's enjoyment round the festive board. Speeches and songs, not forgetting the repast itself, form the major part of such an event, and the thought has occurred to Graham Squiers, who was recently responsible for the successful *Made in Brummagem*, that an affair of this nature would make an attractive broadcast for listeners scattered throughout that part of England in which, thanks to James Watt and Matthew Boulton, engineering may be said to have been born, and also for listeners in the South who have not, perhaps, been fortunate enough to be a guest at one of these merry evenings. It has therefore been arranged to relay the dinner of United Works, Ltd., from a Birmingham hotel on Wednesday, November 20. The artists engaged for the evening include Edith James, Alfred Butler, Charles Herbert, Leonard Henry, and I believe Aerbert and Gaertie will have a hand in the proceedings. This hour's broadcast has been given the title of *Fed Up*, which I would impress upon you refers only to the probable physical state of the assembled company after the really serious portion of the evening's programme is over and done with, before the entertainment proper commences.

A Plucky Nottingham Artist.

NOTTINGHAM makes an interesting contribution to the programme of light music to be given on Wednesday evening, November 20, when the solo violinist will be David Lilliman, the brilliant young player from the city on the Trent. Listeners will be able to appreciate the artist's accomplishment the more fully when they know that behind it lies a fine record of pluck and determination surmounting serious obstacles. Mr. Lilliman, who comes of a Russian family, lost his sight at an early age, and his success in his art, as displayed on concert platforms both in London and in the provinces, is especially remarkable in view of the severe handicap in face of which it has been achieved. Also in the programme for this occasion are contralto songs by Jo Tucker, and instrumental music by the Birmingham Studio Orchestra, conducted by Frank Cantell.

The Symphony Concert.

THE weekly Symphony Concert takes place on Tuesday, November 19, when the artists will be Ethel Bartlett and Rae Robertson. These two pianists, whose names inevitably spring to mind whenever duets for two pianofortes are mentioned, will play Bach's *Third Concerto in C Minor* (for two pianofortes and orchestra). Later in the programme they give duets by Infante, Schumann, and Arensky. The symphony is Schubert's *Symphony No. 4 in C Minor* ('The Tragic'), written apparently for the Amateur Orchestral Society of Vienna in April, 1816, and not as often heard as it deserves to be.

Two Short Plays.

A *MAN OF IDEAS*, Miles Malleon's unusual little drama, is being broadcast from 5GB on Saturday, November 23. It deals with the queer turn events may take where a burglar and a houseowner are concerned. It will be followed by F. Morton Howard's joyous West Country Comedy *Money Makes a Difference*. This was broadcast from Birmingham with a Gloucestershire cast in January last, and was so successful that it has been decided to give a revival, for which nearly all the original players have been booked. For those who know and love Gloucestershire and the Cotswold country here is an entertaining half-hour.

French Chansonnettes.

OLD French songs of the country have a distinctive flavour of their own. Whether their mood is tenderly gay or soberly plaintive, whether they tell of budding or of falling leaves, of peasant loves or joys or hardships, they have—words and tune—a charm recalling the landscapes of Corot, and as characteristically French. Few languages gain more from presentation by a native than French, and listeners to 5GB in the early evening of Monday, November 18, will be fortunate in hearing a number of old, as well as of newer, French songs, sung by Valentine Chausson, who has sung with success in Paris and in England. Mlle. Chausson, as might be expected from the daughter of a distinguished French Consul, is a fluent speaker of English and Spanish, as well as of her native language.

Saturday Fare.

THE programmes of Saturday, November 23, finish with a Popular Orchestral Concert followed by a Ballad Concert. In the first the Birmingham Studio Symphony Orchestra accompanies Mary Abbott (pianoforte) in Liszt's *Hungarian Fantasy*, and Muriel Sotham in 'My Heart is Weary' (*Nadeschda*) by Goring Thomas and 'O Don Fatale' from Verdi's *Don Carlo*. In the second programme the Midland Quartet, consisting of Emilie Waldron (soprano), Alice Vaughan (contralto), Geoffrey Dams (tenor), and James Howell (bass) present *A Bunch of Shamrock*, an Irish Song Cycle, by Alicia A. Needham, while Cedric Sharpe, a member of many famous chamber music ensembles, plays 'cello solos.

Various.

FOR the Sunday evening service, which is to be relayed from the Albert Hall, Nottingham, on November 17, the organist who will accom-

pany the singing on the fine instrument in the hall will be Harold Percival. In the programme for Friday evening, November 22, appears, beginning at 8.30 p.m., an hour of vaudeville, and among the names of the artists taking part in this will be found Percival and Syms (entertainers with a piano). Syms, it may be noted, is a former boy chorister of Manchester Cathedral, whose voice has developed, in manhood, into a fine bass-baritone. As for Percival, it will be interesting to compare his two roles.

A Crystal Palace Success.

THE WIGSTON TEMPERANCE BAND, which, under the direction of Charles Moore, provides the instrumental music in the Brass Band Concert on Sunday afternoon, November 17, was awarded second place in the competition for the Challenge Cup at the Crystal Palace this year. Among previous victories has been a first prize at Belle Vue, Manchester. The concert also includes songs by the well-known tenor, Parry Jones.

'MERCIAN.'

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We somehow feel that a central exchange which will enable listeners to be plugged in to any station is anticipated by this card, handed in to us by the first-named gentleman, who wore a monocle, blathered a lot, and left us carrying a milk can. Our engineers are investigating, and we will report in due course.

One of the Old Brigade.

JOHN BUCKLEY (baritone) who sings in a Light Classical Programme on Tuesday afternoon, November 19, describes himself as a 'hardy pioneer' of broadcasting—hardy, because of the uncertainties of the life in those days, when one's friends would subsequently report, like little Red Riding Hood, 'My dear, How strange your voice sounds.' His first broadcast was from Marconi House, from a room draped in funereal black, when the pianist-cum-announcer would trot backwards and forwards in his shirt sleeves between the microphone and pianoforte with the steady lap-time of a Brooklands racer, and every now and again an engineer would pop his head round the door and make frantic signals which no artist ever understood. Also in the programme on November 19 is Horace Ralph (violin) who will play Mendelssohn's solitary violin *Concerto in E Minor*, written under the happiest possible conditions after a phenomenally successful visit to this country and containing some of Mendelssohn's most tuneful passages. It was completed largely in consultation with his friend David, the foremost violin master of the day.

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As a general guide the following Table has been compiled.

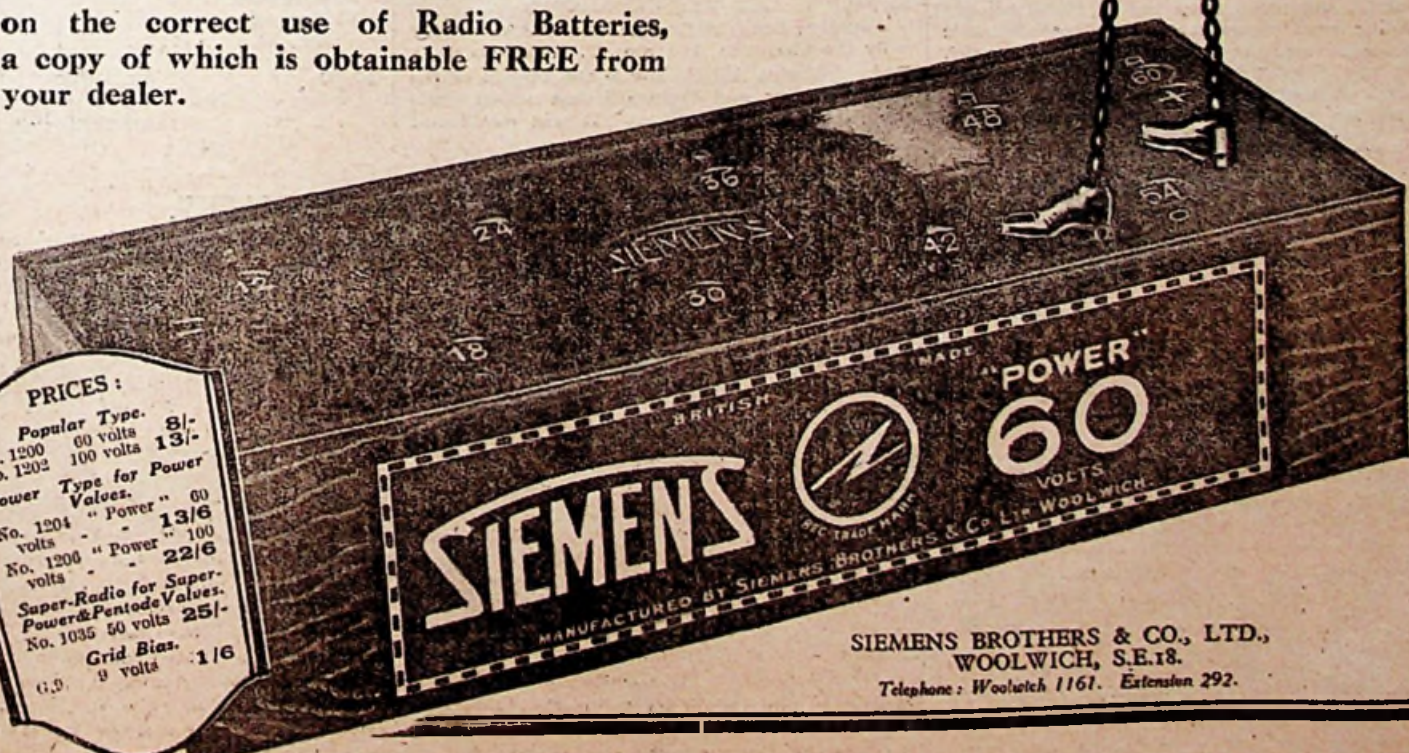
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3.45
A RECITAL
BY
POUSHNOFF

SUNDAY, NOVEMBER 10

2LO LONDON & 5XX DAVENTRY

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

4.15
BAND CONCERT
WITH
DORA LABBETTE



10.30 a.m. (*Daventry only*) TIME SIGNAL, GREENWICH; WEATHER FORECAST
(For 3.0 to 3.30 Programme see opposite page)

3.45 A PIANOFORTE RECITAL
by
POUSHNOFF

A RUSSIAN by birth, and a brilliant student of Petrograd Conservatoire, where he won all the chief prizes, including a concert grand pianoforte, Loff Poulischnoff is one of those whom London has succeeded in holding prisoner for a good many years. He played first in this country at the Wigmore Hall in London at the beginning of 1921, and since then has been heard wherever good music is made in Britain. He is at home in almost every school and age of pianoforte music, and is besides a composer of distinction, not merely for his own instrument, but for orchestra.

- Three Dances..... } Godovsky
- Gamelan..... } Glazounov
- Gavotte..... } Poulischnoff
- Quand il pleut (When it rains)..... } Poulischnoff
- Prelude in G Minor..... } Poulischnoff
- A Fairy Tale, Op. 20..... } Medtner
- A Fairy Tale, Op. 14, No. 1..... } Medtner
- Two Poems, Op. 32..... Scriabin
- Moment Musical in E Minor .. Rachmaninov

4.15 A MILITARY BAND CONCERT

DORA LABBETTE (*Soprano*)
HEDDLE NASH (*Tenor*)

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

Brandenburg Concerto, No. 3
Bach, arr. Gerrard Williams
Allegro; Allegro molto

DORA LABBETTE
Aubade ('Le Roi d'Ys') ('The King of Ys') *Lalo*
The Nightingale..... *Grieg*
Klein Venevil..... *Delius*

BAND
Selection, 'Turandot' *Puccini, arr. Howgill*

THE last of Puccini's operas, *Turandot*, was left unfinished at his death. It was completed by Alfano, an operatic composer himself, who is less well known in this country than in Italy, and the opera was triumphantly produced at Milan in 1926. Already, in *Madam Butterfly*, Puccini had made some use of 'local colour,' having gramophone records of Japanese music beside him while he composed it. For *Turandot*, he was even more anxious that something genuinely Chinese should be embodied in the score, and actual records of Chinese music made

by native performers were furnished to him. Many of these melodies are actually incorporated in the score, and the music as a whole does have some genuinely Chinese atmosphere.

HEDDLE NASH
Ah, Moon of my Delight ('In a Persian Garden')
Liza Lehmann

BAND
Gopak (Russian Dance) ('The Fair at Sorotchinsk')
Musorgsky, arr. E. T. Walton
Scherzo, Op. 45 *Goldmark, arr. Guirne Creith*

LIKE many another of the race to which music owes so much, Goldmark spent his early years in very humble circumstances, and had little chance of education, in music or in anything else, until his own talent and his own hard work brought it within his reach. Even after a measure of recognition and success had come to him he never lost the faculty of taking pains; stern criticism of his own work went hand in hand always, with slow and careful labour.

DORA LABBETTE
The Watermill..... *Vaughan Williams*
Come unto those yellow sands..... *Nicholls*
Spring, the sweet Spring..... *Delius*

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

HEDDLE NASH
Serenade..... } *Tchaikovsky*
Ichabod..... } *Tchaikovsky*

BAND
Ancient Airs and Dances
Transcribed by Respighi, arr. Howgill
Galliard; Rustic Dance; Passo Mezzo and Mascarada

5.45-6.0 Major-Gen. Sir FABIAN WARE, K.C.V.O., C.B., C.M.G.:
'The Price of Peace'

THIS is the eve of Armistice Day, and thoughts turn naturally to the thousands of graves abroad that mark some spot 'that is for ever England.' Sir Fabian Ware, who is Permanent Vice-Chairman of the Imperial War Graves Commission, will give an appropriate reminder of the significance of these graves in his talk tonight.

(For 6.0 to 8.45 Programme see opposite page)

8.45 The Week's Good Cause
Appeal on behalf of THE CHILDREN'S AID SOCIETY by the Chairman, the Rev. T. WELLARD, B.D. THE Children's Aid Society is the branch of the Reformatory and Refuge Union which deals particularly with children. It was established

in 1856 and has been instrumental in helping more than 90,000 boys and girls since then, apart from invalid children, for whom there is other provision. Any needy child, of whatever creed, age, or means, is eligible for the help of the Society. Tonight's appeal is particularly for funds towards a much-needed additional Home for boys between ten and school-leaving age. For this Home, which is to be opened in December, £5,000 is needed, in addition to the normal annual expenditure of £12,000.

Donations should be sent to the Children's Aid Society, Victoria House, 117, Victoria Street, S.W., and marked 'Wireless.'

8.50 'The News'
WEATHER FORECAST, GENERAL NEWS BULLETIN; LOCAL NEWS; (*Daventry only*) SHIPPING FORECAST

9.5 An Orchestral Concert

THE WIRELESS CHORUS
THE WIRELESS SYMPHONY ORCHESTRA
Conducted by STANFORD ROBINSON

ORCHESTRA
Overture, 'Cockaigne'..... *Elyar*

9.20 CHORUS and ORCHESTRA
Brown Earth..... *Cyril Bradley Rootham*

9.35 ORCHESTRA
Suite from 'Bonduca'
Purcell, arr. Stanford Robinson

9.50 KEITH FALKNER (*Baritone*)
Solos with Pianoforte:
The Land of the Leal..... *Traditional*
Love is a Bable..... *Parry*
Is my team ploughing?..... } *Butterworth*
Think no more, lad, laugh, be jolly..... } *Butterworth*

10.0 THE CHORUS
Unaccompanied Folk Songs:
Yeo, Yeo, Yeo, Yeo, Sir! *arr. Ernest Bullock*
I love my love..... *arr. Holst*
Sir John Fenwick..... *arr. Whittaker*
The Lawyer..... *arr. R. O. Morris*

10.10 KEITH FALKNER, CHORUS and ORCHESTRA
Five Mystical Songs:
Easter..... } *Vaughan Williams*
I got me flowers..... } *Vaughan Williams*
Love bade me welcome... } *Vaughan Williams*
The call..... } *Vaughan Williams*
Antiphon..... } *Vaughan Williams*

10.30 Epilogue
'LORD, WHAT IS MAN?'
'FRIENDSHIP'

A CHANCE TO HELP TO MAKE SOME CHILDREN HAPPY.
An Appeal on behalf of the Children's Aid Society will be broadcast from London and Daventry tonight at 8.45.



6.0
THE WEEK'S
BIBLE
READING

3.0-3.30 CHURCH CANTATA (No. 140) BACH

'WACHET AUF, RUFT UNS DIE STIMME'
('Sleepers, wake, for night is flying')

Relayed from THE GUILDHALL SCHOOL OF MUSIC

Singers :

ELSIE SUDDABY (Soprano)
TOM PURVIS (Tenor)
KEITH FALKNER (Bass)
THE WIRELESS CHORUS

Players :

S. KNEALE KELLEY (Solo Violin)
JOHN FIELD (Oboe)
LESLIE WOODGATE (Organ)
THE WIRELESS ORCHESTRA (Obocs,
Cor Anglais,
Trumpet and Strings)

Conducted by PERCY PITT

(For the words of the Cantata see below.)

ONE of the few Bach Cantatas which we in this country can claim to know at all well, this is certainly among the finest of the 190 which we possess. It is based on a fine old hymn by Philipp Nicolai, with whose deeply reverent spirit Bach was in the sincerest sympathy. And the hymn was clearly one for which Bach had a special affection; he uses it as the basis of one of his finest chorale preludes.

It deals with the parable of the Ten Virgins, the gospel for the 27th Sunday after Trinity—one which occurs only when Easter falls very early in the year.

The first chorus, sets forth the idea of the awakening, with great animation and power. The coming of the Bridegroom, and the awakening, one after another, of the Virgins, is as fine an example of picturesque music as even the great Bach ever wrote. The idea of awaking dominates the first

THE DAY OF REST
Sunday's Special Programmes

From 2LO London and 5XX Daventry.

chorus, though the lino which tolls of the watchman on the tower is accompanied by a simple, almost dancelike, tune, with an effect of rustic simplicity, into which the cry of the watchman breaks with striking effect. That second verse of the chorale comes ho-

6.0-6.15



W. F. Stauch

THE CONVERSION OF ST. PAUL

Murillo's famous picture of the scene on the Damascus road which Paul narrated to Festus and Agrippa. The story of Paul's first appearance before Festus will be told in the Bible Reading this afternoon.

tween two duets in which dialogues between the Saviour and a pleading soul are set forth very beautifully and solemnly, and the Cantata is rounded off by a splendidly dignified and simple form of the chorale itself.

(For 3.45-6.0 Programmes see opposite page.)

7.55
ST. MARTIN-
IN-
THE-FIELDS

BIBLE READING

PAUL OF TARBUS—XIII

'Festus'

Acts xxv, 1-27

7.55 A RELIGIOUS SERVICE
From ST. MARTIN-IN-THE-FIELDS
THE BELLS

8.0 Order of Service

Hymn, 'Jesus lives, Thy terrors now' (Ancient and Modern, 140)
Confession and Thanksgiving

Psalm 46

Lesson

Deus Misericatur

Prayers

Hymn, 'When I survey the wondrous Cross' (Ancient and Modern, 108)

Address, The Rev. H. L. JOHNSTON

Hymn, 'O valiant hearts, who to your glory came' (Songs of Praise, 163)

Blessing

(For 8.45-10.30 Programmes see opposite page.)

10.30 Epilogue

'LORD, WHAT IS MAN?'
'FRIENDSHIP'

(For details of this week's Epilogue see page 438.)

(Daventry only)

The Silent Fellowship

S.B. from Cardiff



KEITH FALKNER.

THIS WEEK'S BACH CANTATA.

No. 140. 'WACHET AUF, RUFT UNS DIE STIMME'

('SLEEPERS, WAKE')



ELSIE SUDDABY.

I.—Chorus.

Sleepers wake! for night is flying,
The watchmen on thy walls are crying:
Thou city of Jerusalem!
Hear ye now ere comes the morning,
The midnight call of solemn warning:
Where are ye, O wise virgins, where?
Behold the Bridegroom comes,
Arise! and take your lamps,
Alleluia! yourselves prepare,
Your Lord draws near,
He bids you to His marriage feast.

II.—Recitative (Tenor)

He comes, the Bridegroom comes! and Zion's daughter shall rejoice,
He hast'eth hither! from the mountains, our land shall hear His voice.
The Bridegroom comes, and like a roe or a youthful hart upon the lofty hills He treads, your soul with heav'nly food He feeds.
Arise, and linger not! With songs of gladness greet Him: 'lo! 'tis He! Come ye forth to meet Him.

III.—Duet (Soprano, Bass) :

Soprano.
I seek Thee, my Life!
I tarry with lamp ever burning.
O show me Thy face,
Thy mercy and grace,
Come, Jesu!

Bass.

Behold Me, thy Life,
I show thee My face,

My mercy and grace,
Behold Me, I am thy Salvation!

IV.—Aria (Tenor) :

Zion hears her watchmen's voices,
Their gladning cry her soul rejoices
The shadows of her night depart.
In His might her Lord appeareth,
His word of grace and truth she heareth,
The day-star riseth in her heart.
O come, in splendour bright,
Lord Jesu, Light of Light!
Hosanna!
We follow Thee, Thy joy to see,
Where everlasting bliss shall be.

V.—Recitative (Bass) :

Come, enter in with me,
O thou my chosen bride:
Our faithful vows shall in eternity abide.
For thus upon my heart, and on my arm
E'en as a seal I set thee.
In thine affliction ne'er forget thee.
Behold, beloved, weep no more,
for grief or fears that did distress thee,
upon my left hand shalt thou rest,
And with my right will I embrace thee.

VI.—Duet (Soprano, Bass) :

Soprano.
My Friend is mine!
Our love no pow'r shall sunder.
Thou leadest me, by heav'nly streams to wander,
There joy in its fulness, there rapture shall be.

Bass.

And I am thine!
Our love no pow'r shall sunder.
Thus lead I thee by heav'nly streams to wander,
There joy in its fulness, there rapture shall be.

VII.—Chorus :

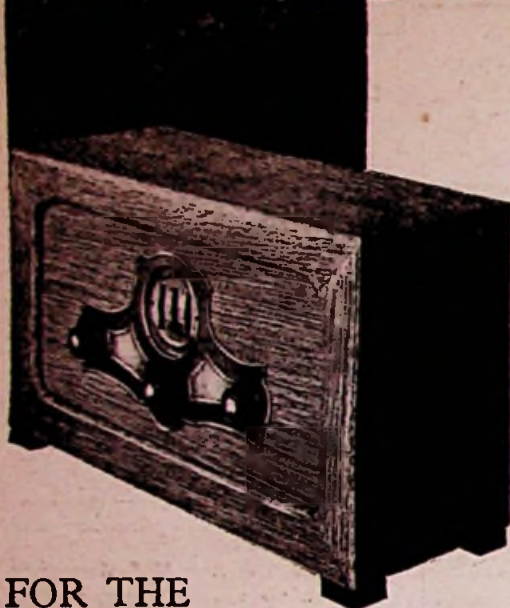
Glory now to Thee be given,
On earth as in the highest heaven.
With lute and harp in sweetest tone.
All of pearl each dazzling portal.
Where we shall join the song immortal,
Of Saints and Angels round Thy throne.
Beyond all earthly joys
Those wondrous joys remain,
That God prepares.
Our hearts rejoice, I-O!
Ever in dulci júbilo.

(The text is reprinted by courtesy of Messrs. Novello and Co. Ltd.)

Cantatas for the next four Sundays are:—

Nov. 17. No. 111.
Was mein Gott will, das g'scheh' allzeit
(What my God wills, that be done always.)
Nov. 24. No. 26.
Ach wie flüchtig, ach wie nichtig
(Ah how fleeting, ah how worthless.)
Dec. 1. No. 62.
Nun komm, der Heiden Heiland
(Come, Thou Saviour of the heathen.)
Dec. 8. No. 107.
Was willst du dich betrüben
(Why would'st thou grieve?)

KB-163



FOR THE KOLSTER-BRANDES CONCERTS FROM TOULOUSE

Kolster-Brandes are broadcasting concerts every other Sunday from Toulouse, to alternate with the well-known Sunday programmes from Hilversum. For fine reception use the K-B 163 3-valve screened-grid pentode receiver. Price £10 15s. including valves and royalty. (This receiver will also give first-class results when a Power Valve is used in place of the Pentode.)

PROGRAMME OF CONCERT 10th NOVEMBER, 1929.

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

1. The Yellow Princess (Overture) *Saint-Saens*
2. Romance. Violin and Orchestra *A. Kunc*
(Soloist, Fred. Muccioli.)
3. In a Persian Market *A. Ketelbey*
4. Coppelia (Ballet) *Leo Delibes*
5. The Nile (Melody) *Lavier Leroux*

ENTR'ACTE: GRAMOPHONE MUSIC.

- (i) Broadway Melody *Brown*
- (ii) You were meant for me
- (iii) I hold you in my heart *Nixols*
- (iv) Otono *Bianco*
- (v) Corazon
- (vi) In Persia *Ager*
6. Impressions of Italy.... *G. Charpentier*
7. Sweet Vows (Intermezzo).... *Paul Leduc*
8. A Night of Love *Waldteufel*
9. Samson and Delilah *Saint Saens*
10. Violet's Sister *John Savasta*

Kolster-Brandes

CRAY WORKS: SIDCUP: KENT
BRITISH MADE BY BRITISH LABOUR

SUNDAY, NOVEMBER 10 5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

9.0 SELECTIONS FROM THE ORATORIOS

4.0 Chamber Music

GABRIELLE JOACHIM (*Singer*)

THE CHARLES WOODHOUSE STRING QUARTET
CHARLES WOODHOUSE (*Violin*), HERBERT KINSEY (*Violin*), ERNEST YONGE (*Viola*), CHARLES CRABBE (*Violoncello*)

Quartet for Strings in F *Mozart*
Allegro moderato; Allegretto; Menuetto, Allegretto; Allegretto

4.20 GABRIELLE JOACHIM

Die Soldatenbraut (The Soldier's Bride) *Schumann*
Aufträge (Messages); Immer leiser wird mein Schlummer

(Ever fainter grows my slumber); Klago (Plaint); Das Mädchen spricht (The Maiden speaks); Über die Haide (Over the Heath); Von waldbekrönter Höhe (From the wood-crowned height) *Brahms*

4.35 QUARTET with ANTHONY COLINS (*Viola*) and DOUGLAS CAMERON (*Violoncello*)

Sextet for Strings *Frank Bridge*
Allegro moderato; Andante con moto; Allegro ben moderato

5.0-5.30 VIOLET GORDON WOODHOUSE (*Harpsichord*)

Toccata *Purcell*
Fantasio } *Bach*
Marche and Musette }
Sonata *Haydn*
The Harmonious Blacksmith *Handel*
Piece for Harpsichord *Delius*

8.0 A RELIGIOUS SERVICE

(See London)

8.45 The Week's Good Cause

(From Birmingham)

An Appeal on behalf of the Birmingham Citizen's Society by Mrs. AGNES TAUNTON
Contributions should be forwarded to the Society at 161, Corporation Street, Birmingham

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 'Comfortable Words'

(From Birmingham)

An Oratorio from the Oratorios
Being a Selection of Texts from the Holy Writ—the Music from the Oratorios:

'ELIJAH' (*Mendelssohn*), 'MESSIAH' (*Handel*), 'ST. PAUL' (*Mendelssohn*), 'REQUIEM' (*Brahms*), 'HYMN OF PRAISE' (*Mendelssohn*), and 'THE WOMAN OF SAMARIA' (*Sterndale Bennett*)

Arranged in continuity by JOSEPH LEWIS
THE BIRMINGHAM STUDIO CHORUS and AUGMENTED ORCHESTRA
(Leader, FRANK CANTELL)
Conducted by JOSEPH LEWIS
KATE WINTER (*Soprano*)
RISPAH GOODACRE (*Contralto*)
TOM PICKERING (*Tenor*)
KENNETH ELLIS (*Bass*)

God is a Spirit, and they that worship Him must worship Him in spirit and in truth
See what love hath the Father bestowed on us in His Goodness
He shall feed His flock like a Shepherd

Come unto Him all ye that labour, and I will give you rest
For the mountains shall depart and the hills be removed, but My kindness shall not depart

Ho, watching over Israel, slumbers not nor sleeps
I praise Thee, O Lord my God, for great is Thy mercy towards me

The Lord Ho is good, He will dry your tears and heal all your sorrows
Ho counteth all your sorrows in

the time of need, Ho comforts the bereaved with His regard

The Lord is mindful of His own; He remembereth His children

Cast thy burden upon the Lord and He shall sustain thee

O rest in the Lord, wait patiently for Him
Ho that shall endure to the end shall be saved
Then shall the righteous shine forth as the Sun in their Heavenly Father's realm

How lovely is Thy dwelling place, O Lord of Hosts
O come every one that thirsteth—come unto Him—hear and your souls shall live for ever

Be thou faithful unto death and I will give to thee a crown of life

Happy and blest are they who have endured; for though the body dies, the soul shall live for ever

I know that my Redeemer liveth, for now is Christ risen from the dead

Hallelujah—for the Lord God omnipotent reigneth

10.30 Epilogue

(From Birmingham)

'THE SYMBOL OF OUR FAITH'

Hymn, 'Soldiers of Christ Arise'

I Corinthians, Chap. xv, v. 45 to 55

Hymn, 'Jerusalem'

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Sunday's Programmes continued (November 10)

5WA CARDIFF. 988 kc/s. (309.0 m.)

3.0-3.30 S.B. from London
 3.45-6.15 app. S.B. from London
 7.55 S.B. from London
 8.45 The Week's Good Cause
 An Appeal on behalf of the Aberdare and District General Hospital by Mr. JOHN PROWLE, Chairman of the Hospital
 8.50 S.B. from London
 9.0 West Regional News

9.5 String Orchestral Programme
 NATIONAL ORCHESTRA OF WALES
 (Cerdoria Genedlaethol Cymru)
 (Leader, LOUIS LEVITUS)
 Conducted by WARWICK BRAITHWAITE
 Overture, 'The Secret Marriage'.... Cimaroso
 Air and Gavotte Bach
 WYNNE AJELLO (Soprano)
 Nymphs and Sylvans Beethoven
 A Pastoral ('Rosalinda')
 Veracini, arr. A. L.
 GLYN EASTMAN (Baritone) and Strings
 Song Cycle, 'By Footpath and Stile'
 Gerold Finzi
 THE ORCHESTRA
 Suite in E Minor..... Bridge
 Prelude; Intermezzo; Nocturne;
 Finale
 WYNNE AJELLO
 Orpheus with his Lute..... Sullivan
 Après Un Rêve (After a Dream)
 Faure
 THE ORCHESTRA
 Ballet Music, 'Idomeneo'.... Mozart

10.30 Epilogue
 10.40-11.0 The Silent Fellowship

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

3.0-3.30 S.B. from London
 3.45-6.15 app. S.B. from London
 7.55-8.45 S.B. from London
 8.50 S.B. from London
 9.0 West Regional News. S.B. from Cardiff
 9.5 S.B. from London
 10.30 Epilogue
 10.40-11.0 S.B. from Cardiff

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

3.0-3.30 S.B. from London
 3.45-6.15 app. S.B. from London
 7.55 S.B. from London
 8.45 The Week's Good Cause
 An Appeal on behalf of THE BOURNEMOUTH BLIND AID SOCIETY
 By Mr. L. V. C. HOMER, B.A., LL.B.
 8.50 S.B. from London
 9.0 Local News
 9.5 S.B. from London
 10.30 Epilogue

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

3.0-3.30 S.B. from London
 3.45-6.15 app. S.B. from London
 7.55-8.45 S.B. from London
 8.50 S.B. from London (9.0 Local News)
 10.30 Epilogue

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

3.0-3.30 S.B. from London
 3.45 'Peace and Goodwill'
 THE NORTHERN WIRELESS ORCHESTRA
 Conducted by T. H. MORRISON
 THE NORTHERN WIRELESS CHORUS
 Chorus Master, S. H. WHITTAKER
 Symphony and First Chorus, 'All that hath life and breath' ('Hymn of Praise')... Mendelssohn
 ORCHESTRA
 Judex ('Mors et Vita') ('Life and Death')
 Gounod
 DALE SMITH (Baritone) with Orchestra
 Peace Eric Fogg
 By Music ('Odo on St. Cecilia's Day' by Popo)
 Parry
 The Song of Momus to Mars Boyce



THE SMOULDERING RUINS of the Aberdare and District General Hospital after the recent disastrous fire. An appeal on behalf of the Hospital is being made from Cardiff tonight at 8.45.

STRING ORCHESTRA
 Andante Cantabile Tchaikovsky
 CHORUS and ORCHESTRA
 Hear My Prayer Mendelssohn
 (Soloist, LEAH RIGBY, Soprano)
 ORCHESTRA
 Benedictus Mackenzie
 DALE SMITH
 A Dream of Spring Schubert
 Courage Schubert
 Love's Message Schubert
 Serenade Schubert
 ORCHESTRA
 Selection, 'Messiah' Handel
 CHORUS and ORCHESTRA
 Hallelujah Chorus ('Messiah') Handel

5.45-6.15 S.B. from London
 7.55 S.B. from London
 8.45 The Week's Good Cause
 An Appeal on behalf of THE LIVERPOOL MATERNITY HOSPITAL by Mr. TOM TEMPLE. S.B. from Liverpool
 Donations should be sent to the Hon. Treasurer, Liverpool Maternity Hospital, Liverpool
 8.50 S.B. from London
 9.0 North Regional News

9.5 Chamber Music
 THE NORTHERN WIND QUINTET: JOSEPH LINGARD (Flute); PAT RYAN (Clarinet); ALEC WHITTAKER (Oboe); ARCHIE CAMDEN (Bassoon); OTTO PAERSCH (Horn)
 Suite: Canon; Allegretto Scherzando; Allegro Leggiero Charles Lefebvre
 BERTHA ARMSTRONG (Soprano)
 Adieu, Forêts! (Farewell, Forests!) ('Jeanne d'Arc') ('Joan of Arc') Tchaikovsky
 MICHAEL DORÉ (Violin)
 Spanish Dance Sarasate
 Liebesleid (Love's Grief) Kreisler
 Elfentanz (Elves' Dance) Popper
 JOSEPH LINGARD, PAT RYAN, and ARCHIE CAMDEN
 Trio for Flute, Clarinet and Bassoon
 Couperin, arr. Sciacchi

JOSEPH LINGARD, ALEC WHITTAKER, and PAT RYAN
 Trio for Flute, Oboe and Clarinet
 arr. Val Hamm
 (At the Piano, ARCHIE CAMDEN)
 BERTHA ARMSTRONG
 When'er a snowflake leaves the sky
 Liza Lehmann
 The Knight of Bethlehem
 Cleghorn Thomson
 A Blackbird singing Healy
 Allolua arr. O'Connor Morris
 MICHAEL DORÉ
 Hungarian Dance in G Minor Brahms
 Air on the G String Corelli
 Variations on a Theme by Corelli
 Tartini, arr. Kreisler

QUINTET
 Aubade Barth
 Minuet Golancz
 Walking Tune Grainger
 Scherzino Sobcock
 Pastorale Pierné

10.30 Epilogue

5SC GLASGOW. 752 kc/s. (394.9 m.)

3.0-3.30 S.B. from London. 3.30-4.00 Old Orchestral Concert. Relayed from the Usher Hall, Edinburgh. S.B. from Edinburgh. The Reid Symphony Orchestra. Conducted by Prof. D. F. Tovey. 4.30 app. - Piano Solo, played by Andrew Bryson. 4.45 - Mr. John Warrack: 'The Scottish National War Memorial.' 5.0 - 'A Scottish Tribute of Remembrance.' 5.45-6.15 - S.B. from London. 7.55-8.45 - S.B. from London. 8.50 - S.B. from London. 9.0 - Scottish News Bulletin. 9.5 - S.B. from London. 10.30 - Epilogue.

2BD ABERDEEN. 925 kc/s. (301.5 m.)

3.0-3.30 S.B. from London. 3.30-4.00 Old Orchestral Concert. Relayed from the Usher Hall, Edinburgh. S.B. from Edinburgh. The Reid Symphony Orchestra. Conducted by Prof. D. F. Tovey. 4.30 app. - Piano Solo, played by Andrew Bryson. S.B. from Glasgow. 4.45 - Mr. John Warrack: 'The Scottish National War Memorial.' S.B. from Glasgow. 5.0 - 'A Scottish Tribute of Remembrance.' S.B. from Glasgow. 5.45-6.15 - S.B. from London. 7.55-8.45 - S.B. from London. 8.50 - S.B. from Glasgow. 9.0 - Scottish News Bulletin. S.B. from Glasgow. 9.5 - S.B. from London. 10.30 - Epilogue.

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

2.45 - Salvation Army Anniversary Meeting. Relayed from the Ulster Hall, Belfast: Hymn, 'Let Earth and Heaven adore' (No. 16, S.H.). Rev. J. C. Robertson - Scripture Reading. Prayer. Introduction of James Franks, K.C., by Brigadier William Armstrong, Divisional Commander for Ireland. Massed Songsters. 'The Royal Blarney' (H. J. French). Commissioner Henry W. Mapp, Chief of the Staff, 'The Salvation Army - The Secret of Its Success.' Massed Bands. 'A Song of Hope' (Bastide, arr. Hawkes). 4.0 app. - May Johnson (Pianoforte). Prelude, Chorale and Fugue (Franck). 4.15-6.15 - S.B. from London. 7.55-8.45 - S.B. from London. 8.50 - Weather Forecast, General News Bulletin. 9.5 - S.B. from London. 10.30 - Epilogue.

8.0
A READING
FOR
ARMISTICE DAY

MONDAY, NOVEMBER 11
5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

8.30.
BIRMINGHAM
STUDIO
ORCHESTRA

10.30 TIME SIGNAL FROM GREENWICH
10.30-11.10 app.

The Cenotaph Service
Relayed from Whitehall
S.B. from London
(See London)

3.0 THE GRANGE SUPER CINEMA ORCHESTRA
(From Birmingham)

Conducted by HAYDN HEARD

Overture, 'Si j'étais Roi' Adam
Selection, 'No, No, Nanette' Youmans
Waltz 'Aquarellen' (Water Colours)

Johann Strauss

March, 'The 23rd Regiment' Lascalle
Selection, 'Parisian Life' .. Offenbach, arr. Fctras
Two Little Dances Finch

4.0 A Ballad Concert

ANNIE REES (Soprano)

There's a Land Allitsen

Sonny Arthur Meale

A Song of Gladness Lewis Barnes

RICHARD FORD (Baritone)

The Fishermen of England Phillips

The Yeomen of England German

ANNIE REES

Your England and Mine Nellie Simpson

Three Green Bonnets D'Hardelot

A Prayer in Absence Brahe

RICHARD FORD

Son of Mine Wallace

The Soldier Ireland

4.30 DANCE MUSIC

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

5.30 The Children's Hour
(From Birmingham)

'The Escape,' by Estelle Steel-Harper
JANET MACFARLANE (Soprano)

CHRISSE THOMAS and her Musical Glasses

'Further Tales of Heroism and Daring' by
Robert Ascroft, M.B.E.

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

6.30 Light Music
(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA

Conducted by FRANK CANTELL

Fantasy Overture, 'Three Days' Lotter

PEERS COETMORE (Violoncello)

Sonata Brevai, arr. Moffat

Allegro—Adagio—Rondo

ORCHESTRA

Selection, 'Eugene Onegin' Tchaikovsky

7.5 WINIFRED PECKER (Contralto)

The Arrow and the Song Balfe

Largo Handel

Turn once again Giordani

ORCHESTRA

Humoresque Dvorak

Trepak Rubinstein

PEERS COETMORE

Arioso Bach, arr. Franko

Pastorale Couperin, arr. Cassado

7.35 WINIFRED PECKER

Now sleeps the Crimson Petal Quilter
Sweet and low (A Cradle Song) Wallace

ORCHESTRA

Suito, 'Cobweb Castle' Liza Lehmann

8.0 A POETRY READING FOR ARMISTICE DAY
By Ronald Watkins

8.30 An Orchestral Concert
(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED
ORCHESTRA

Conducted by FRANK CANTELL

Overture, 'Roman Carnival' Berlioz

WATCYN WATCYN (Baritone) and Orchestra

Aria, 'Non più andrai' ('So, Sir Pigo')

Mozart

8.45 DOROTHY DANIELS (Pianoforte) and Orchestra
Pianoforte Concerto in E Minor, Op. 11 .. Chopin

WATCYN WATCYN

The Erl King Schubert

The Pibroch Stanford

Song of the Flea ('Faust') Mussorgsky

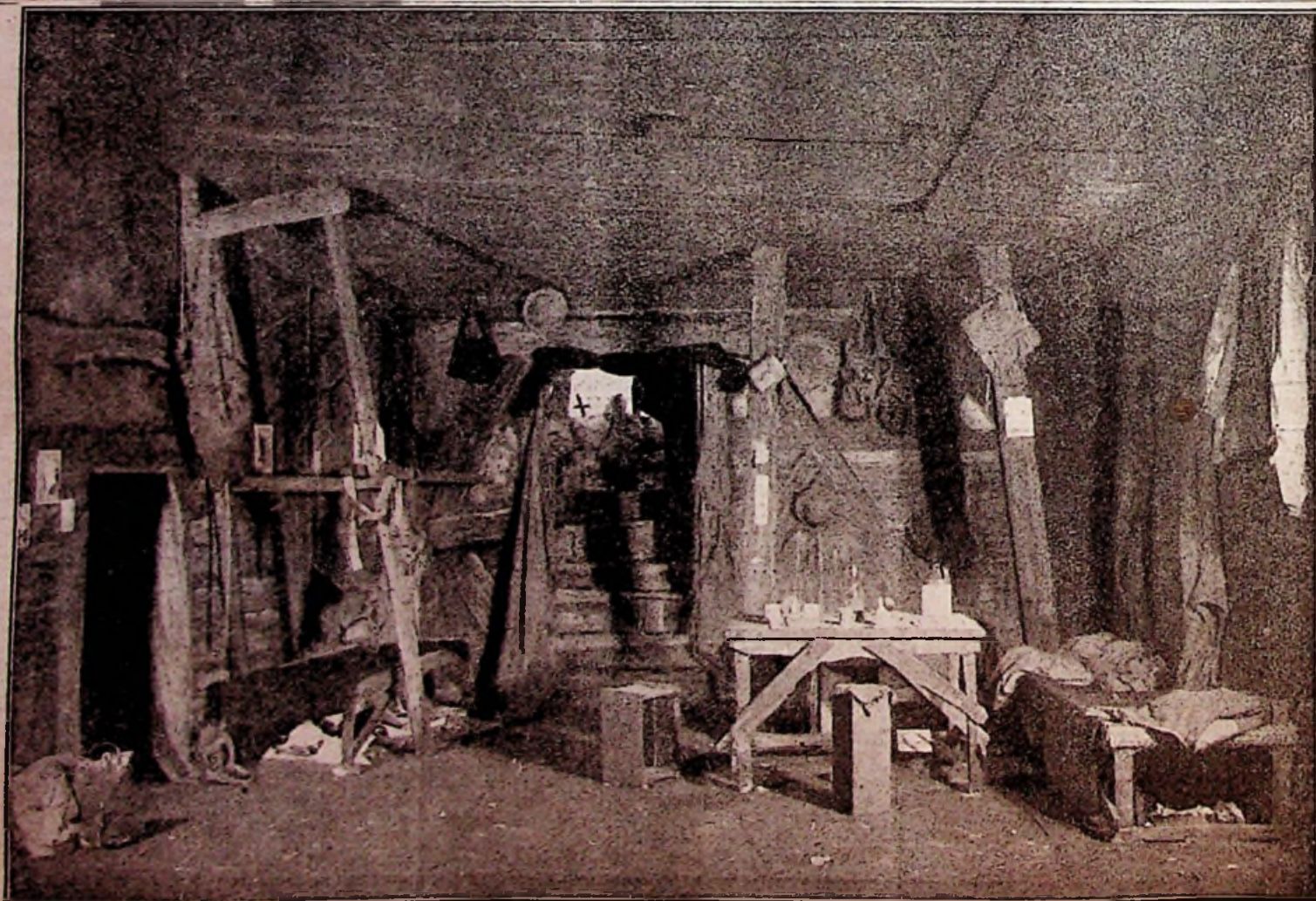
9.35 ORCHESTRA

Dream Music ('Hänsel and Gretel') Humperdinck

Meditation Glazounov

Bacchanale ('Samson and Delilah') Saint-Saëns

10.0-10.15 WEATHER FORECAST, SECOND
GENERAL NEWS BULLETIN



THE WAR PLAY THAT IS TO BE BROADCAST TONIGHT AT 9.5.
THE SINGLE SCENE OF 'JOURNEY'S END.'

Stage Photo Co.

10.30 a.m.
THE
CENOTAPH
SERVICE

ARMISTICE DAY
November 11, 1929
2LO LONDON & 5XX DAVENTRY
842 kc/s. (356.3 m.) 193 kc/s. (1,554.4 m.)

9.5.
THE PLAY
'JOURNEY'S
END'

10.15 a.m. WEATHER FORECAST
10.30 TIME SIGNAL FROM GREENWICH
10.30-11.10 app.

The Cenotaph Service
Relayed from Whitehall
(See centre of page and page 406)

12.0 A Ballad Concert
GWEN CAYLEY (Soprano)
HARRY HOWARD (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

1.0-1.15 (Daventry only)
Pianoforte Interlude

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

2.0 FOR THE SCHOOLS
Professor HAROLD E. BUTLER:
Latin Reading — Ovid:
Livy: Virgil

2.20 Interlude

2.30 Miss RHODA POWER
'Days of Old: The Middle
Ages—VIII, Innocents' Day
in a Nunnery'

3.0 Interlude

3.5 Miss RHODA POWER:
'Stories for Younger Pupils—
VIII, How the Peacock
got his Feathers (Khasi)

3.20 Interlude

3.25 (Daventry only) Fishing
Bulletin

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

4.15 LIGHT MUSIC
ALPHONSE DU CLOS and his ORCHESTRA
From THE HOTEL CECIL

5.15 THE CHILDREN'S HOUR
Pianoforte Solos by CECIL DIXON
'Scalps,' another adventure from 'Five Children
and It' (E. Nesbit)
'The Larceny of Abjecla,' written and told by
ALAN SULLIVAN
Songs to suit the occasion by TOPLESS GREEN

6.0 'New Careers for Boys and Girls'—IV.
Professor J. A. SCOTT WATSON, Professor of
Rural Economy, University of Oxford: 'Agriculture'

Mr. J. A. SCOTT WATSON will speak on the
present opportunities for boys in agricultural
pursuits.

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

0.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
HANDEL'S ARIAS
Sung by STILES-ALLEN

ONE of the earliest criticisms of Handel's arias is
quoted by Mr. Newman Flower in his great book
on the Master. It came from Johann Mattheson,
the young Hamburg musician with whom Handel
fought a duel. 'Handel came to Hamburg
rich in ability and good intentions,' he says.
'I was almost his first acquaintance and, through
me, he was taken round to all the organs, choirs,

later, in 1749, and the Cantata *Acis and Galathea*, much better known to present-day listeners than either of these other two, made its first appearance as a Cantata in Italian as early as 1708, while Handel himself was in Italy. In its English form it was first given with the singers in costume, but without action; that was in London in 1732.

Solomon came before *Theodora*; it was finished in Handel's sixty-fourth year. It is a long and elaborate Oratorio in three acts with only five personages in its story, two of whom, the Queen of Shoba and Pharaoh's daughter, are sopranos.

Rodolinda, an earlier work, which appeared in London in 1725, with the most brilliant cast which the London world of music could bring together, was broadcast in February of last year, and its melodious numbers are no doubt still remembered by our listeners.

Saturday's programme includes two of the most impressive numbers from the *Messiah*, which everybody knows, as well as other arias from less known works; but the number of these, as of the operas and oratorios from which Wednesday's programme is chosen, do something to make it clear what a great store of music is there to draw upon for any who are compiling a series of Handel programmes.

7.0 Mr. JAMES AGATE:
Dramatic Criticism

7.15 Musical Interlude

7.25 Dr. A. R. PASTOR:
Spanish Talk

7.45 An
Orchestral Concert

OLIVE KAVANN (Contralto)
THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL
ORCHESTRA
Overture Joyeuse Malichevsky
Introduction, Act III, 'The
Jewels of the Madonna'
Wolf-Ferrari
OLIVE KAVANN, with Or-
chestra

Softly awakes my heart.....*Saint-Saëns*
Berceuse (Cradle Song).....*Gretchaninov*

ORCHESTRA.

Mascarade, 'The Merchant of Venice' Sullivan

OLIVE KAVANN, with Pianoforte

Silver Ring.....*Chaminade*
In her old-fashioned way.....*d'Hardelot*

ORCHESTRA

Overture, 'Le Roi l'a dit' ('The King has said
it').....*Delibes*
Scherzo in C (No. 1).....*Cui*
Torcedor and Andalouse.....*Rubinstein*

8.45 'The Second News'

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

9.5-10.50 'Journey's End'

A Play by R. C. SHERRIFF

(See opposite page and pages 406 and 407)

(Monday's Programmes continued on page 408.)

At 10.30 a.m. from all Stations
THE CENOTAPH SERVICE



From 10.30 to 10.50 a.m. the Massed Bands
of the Grenadier, Coldstream, Scots, and
Irish Guards will play the following pro-
gramme:—

1. Hymn, 'O Gladsome Light' ('The
Golden Legend').....*Sullivan*
2. Judex ('Mors et Vita') ('Death and
Life').....*Gounod*
3. Serenade, 'In this hour of softened
splendour'.....*Pinsuti*
4. Anthem, 'I will arise and go to my
father'.....*Rev. Cecil*

10.50 H.R.H. THE PRINCE OF WALES will
place a wreath on the Cenotaph on behalf
of H.M. THE KING, after which will be
played:—

Chanson Triste.....*Tchaikovsky*

This will be followed by
God Save the King

THE TWO MINUTES' SILENCE

The Last Post

A Short Service conducted by the Right
Reverend and Right Honourable the Lord
Bishop of London

The Blessing

Reveille

God Save the King

operas, and concerts. He composed long, long
arias and absolutely endless cantatas, but he had
not yet got the knack of the right taste. Handel
was only eighteen, but could already claim some
experience in composing. He had some success,
too, in those early Hamburg days, seeing one of
his own operas on the stage—and such youthful
experience must have been of the utmost value to
him. And the tireless industry which is one of
the things we remember best about him, was
already showing itself in the unceasing production
of music. But, so far from his arias being long, as
Mattheson suggests, listeners will very likely
feel that many of those, specially from the operas,
are quite short. And they do show his wonderful
fertility of invention, flowing melodies often
springing from only a few words.

Hercules, from which this evening's arias are all
taken, was composed in less than a month in the
summer of 1744. Before its appearance it was
heralded as 'a Musical Drama,' but when
published, it was called an Oratorio. It was first
performed at the King's Theatre, Haymarket,
early in 1745.

Theodora, also an Oratorio, came five years

TONIGHT'S BROADCAST OF 'JOURNEY'S END.'

Mr. Sherriff's Play and What it Stands For. By CHARLES MORGAN.

ALTHOUGH *Journey's End* was written for stage representation and is, therefore, not in the more restricted sense a 'wireless play,' there are special reasons for its being suited to broadcasting. I am not thinking of the value which some attribute to it as peace propaganda. Though it may, by a side wind, have the effect of making men more reluctant to enter into war, to consider it from that point of view is to misinterpret it. What gives it peculiar strength as a play to be broadcast is that its scene is, and always was, remote from the visual experience of all Englishwomen and of the greater number of Englishmen. Those who served in the trenches were a minority even in the years of war; as time advances, that minority shrinks. The period is not far distant when, except to a few old men, the struggle of 1914-1918 will be no more than a tale that is told.

Even on November 11, 1929, there will be relatively few among those listening to the play who feel that a reality of sight is being denied to them. To the majority of listeners the play will be precisely what the trenches once were to them, a distant and unattainable scene, a life from which they are, and were, shut off. Indeed, the fact that they cannot see may increase, rather than decrease, the significance of what they hear, for now the individuality of no actor will visibly intervene between the listener and his own imagination. A few names—Trotter, Osborne, and the rest—will emerge from the receivers. But they are inconsiderable; millions of listeners may disregard them, and believe themselves—or almost believe themselves—to be overhearing, not drama, but life, to be listening to the conversation of men they themselves have known and loved.

A listener who permits himself to make this personal transmutation of *Journey's End* will submit Mr. Sherriff's work to an exceptional test. I believe the play will survive it. It is one of the simplest, the most sincere, and the least spectacular plays that have ever been written. It is not, in my opinion, great tragedy. The unequalled effect that it has had upon audiences throughout the contemporary world is not to be taken as evidence of that universality which is the mark of tragic writing of the first order. It has succeeded because its subject is one which at present occupies all men's minds, and because its treatment of that subject is at once passionate and restrained, never sacrificing truth to theatrical effect. In a word, it is written by a man whose balance of vision and integrity of character are apparent in every word he writes. It is true; it is magnificent, imaginative recording; and it is undistorted, as a work of art, by any suspicion of pamphleteering. But its truth is truth within boundaries. It

'Journey's End,' by R. C. Sherriff, has been called 'the play of the year' and 'the greatest play as yet produced by experience of the war.' It is at this moment being performed in six different languages: audiences abroad have acclaimed it as warmly as those who have seen it at the Savoy and Prince of Wales Theatres.



Stage Photo Co.

THE YOUNG AUTHOR OF TONIGHT'S PLAY.

R. C. Sherriff, ex-officer, business man, and rowing enthusiast, photographed in his home. *Journey's End* was written for amateur performance by the Kingston Rowing Club; it has since become a classic of the theatre.

tells about men and about the last war; it does not tell about all war and all humanity. To put the same distinction in another way: it is so splendid an example of the naturalistic manner of playwriting that it is bound within the limitations of that manner. It does not transcend them as tragic poetry transcends them. For all these reasons, I cannot believe, though I and my whole generation have been deeply moved by it and though I have the highest admiration for it, that it will survive as a work of art. It will survive as a document. But, as the years pass, it will, I think, fail to maintain its present significance—partly because it does fall short of the compression and intensity of great tragic poetry, and partly because, when actors are actors merely, and not men who have themselves served in the trenches, it will steadily become more and more difficult to discover a cast that is capable

of putting aside theatrical mannerisms (which are fatal to a performance of this particular play) and of performing in that tone of self-suppression which is the making of the present production.

Whatever place *Journey's End* may ultimately occupy as a work of art and whatever may be its effect upon men's minds fifty or a hundred years hence, its present influence is beyond question. Whoever hears it in whatever country is spellbound, just as the audience was at the first performance by the Stage Society. I have heard one objection to it—that it lays too great an emphasis upon cowardice and drunkenness among the men who fought. This objection seems to me extravagantly blind and unjust. The suggestion that *Journey's End* does dishonour to the memory of soldiers who died is fantastic. It is true that fear and the use of drink to make endurance possible do appear in the play. Why not? They appeared in the trenches. They were part of the suffering of those days; they are, each in their own way, evidence of heroism. Without fear, there is no meaning in courage; and all the world, except the sentimentalists who will not see, knows that the struggle for self-respect, the fight against personal deterioration, was fiercer than the war against the enemy. These scenes in the play, if rightly performed and not used for their own theatrical sake, should exalt the tragedy rather than debase it, just as Mr. Sherriff's determination to use ordinary men, and not heroes exempt from human frailty, as his material, has given an added poignancy to their suffering and an added reality to the illusion of the audience.

It is of genuine importance that, when we listen to *Journey's End* on the wireless, we should listen to it in an appropriate mood. It is not a memorial service; nor, at the other extreme, is it light entertainment; nor, if we are wise, shall we remember too carefully that it is a play whose popularity has swept the world. Like every other work of art, it is a communication between one artist and one hearer or spectator. Whoever listens to the play by wireless ought, I think, to do his utmost to put out of his mind all recollection of actors in a studio, of the means of transmission, and of other members of the audience. He ought to listen, if possible, by ear-phone rather than by loud-speaker. He ought to imagine that by some miracle personal to himself, he is enabled to overhear what is being said in an officers' dug-out in the neighbourhood of St. Quentin just before a great German attack. And when he has heard, he may perhaps remember that these men, whose voices he hears, are now either dead or nearly half a generation older; but that the sons and daughters of some of them must live on in the world.

CHARLES MORGAN.

To be broadcast at 9.5 p.m. on
Monday, November 11th

JOURNEY'S END

A Play by

R. C. SHERRIFF

THE CHARACTERS

Hardy	Reginald Smith
Osborne	Lindsell Stuart
Mason	Osmund Willson
Raleigh	Charles M. Mason
Stanhope	Leslie Mitchell
Trotter	Michael Hogan
Hibbert	Harman Grisewood
Sergeant-Major	Percy Walsh
Colonel	A. Scott Gatty
German Boy	L. de Pokorney
Soldier	Wilfred Babbage

*A dug-out in the British trenches
before St. Quentin in March 1918*

Produced by HOWARD ROSE

Monday's Programmes continued (November 11)

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

10.30-11.10 app.
The Cenotaph Service
Relayed from Whitehall
S.B. from London
(See London)

1.15-2.0 A CONCERT
Relayed from THE NATIONAL MUSEUM OF WALES
Relayed to Daventry
NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITRWAITE
Overture, 'The Merry Wives of Windsor' *Nicolai*
Ballet Music ('Faust')..... *Gounod*
Irish Tune *Grainger*
Polovtsian Dance *Borodin*

2.0 London Programme relayed from Daventry
4.45 Miss N. DERMOTT HARDING, of the City Archives Department, Bristol: 'Old Churches of the West—The Lord Mayor's Chapel, Bristol'
5.0 Light Music
JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA
Relayed from THE CARLTON RESTAURANT
5.15 The Children's Hour
6.0 London Programme relayed from Daventry
6.15 S.B. from London
9.0 West Regional News
9.5-10.50 S.B. from London

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

10.30-11.10 app.
The Cenotaph Service
Relayed from Whitehall
S.B. from London
(See London)

1.15 S.B. from Cardiff
2.0 London Programme relayed from Daventry
5.15 S.B. from Cardiff
6.0 London Programme relayed from Daventry
6.15 S.B. from London
9.0 West Regional News. S.B. from Cardiff
9.5-10.50 S.B. from London

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

10.30-11.10 app.
The Cenotaph Service
Relayed from Whitehall
S.B. from London
(See London)

2.0 London Programme relayed from Daventry
6.15 S.B. from London
9.0 Local News
9.5-10.50 S.B. from London

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

10.30-11.10 app.
The Cenotaph Service
Relayed from Whitehall
S.B. from London
(See London)

2.0 London Programme relayed from Daventry
5.15 The Children's Hour
The following topics will be discussed
Hockey (*G. F. McGrath*); Mumps and the Magic (*Ralph de Rohan*); and Bad Ballads for Badish Babes (*Collison*)
6.0 London Programme relayed from Daventry
6.15-10.50 S.B. from London (9.0 Local News)

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

10.30-11.10 app.
The Cenotaph Service
Relayed from Whitehall
S.B. from London
(See London)

2.0 London Programme relayed from Daventry
3.25 An Afternoon Concert
THE NORTHERN WIRELESS ORCHESTRA
EDWARD B. POPPLE (Baritone)
ANNIE PIMBLOTT (Contralto)
5.15 The Children's Hour
6.0 London Programme relayed from Daventry
6.15 S.B. from London
9.0 North Regional News
9.5-10.50 S.B. from London

Other Stations.

5SC GLASGOW. 995 kc/s. (301.5 m.)

10.30-11.10 a.m.—The Cenotaph Service. Relayed from Whitehall. S.B. from London. (See London). **2.40**—For the Schools. Dr. R. Stewart MacDougall: 'Natural History round the Year'—VII, The Broad-leaved Trees in Winter. S.B. from Edinburgh. **3.0**—A Scottish Commemoration from Blind Harry's 'Wallace' and Barbour's 'Brus.' Arthur Geddes (Reading). Isobel Bonar Dodds (Improvisation on the Celtic Harp). S.B. from Edinburgh. The Octet. **4.0**—Music by Coleridge-Taylor. The Octet. Ena Barty (Soprano). **4.45**—Dance Music by Charles Watson's Orchestra, relayed from the Playhouse Ballroom. **5.15**—The Children's Hour. **5.57**—Weather Forecast for Farmers. **6.0**—London Programme relayed from Daventry. **6.15**—S.B. from London. **6.30**—Bulletin of Juvenile Organizations. **6.45**—S.B. from London. **9.0**—Scottish News Bulletin. **9.5-10.50**—S.B. from London.

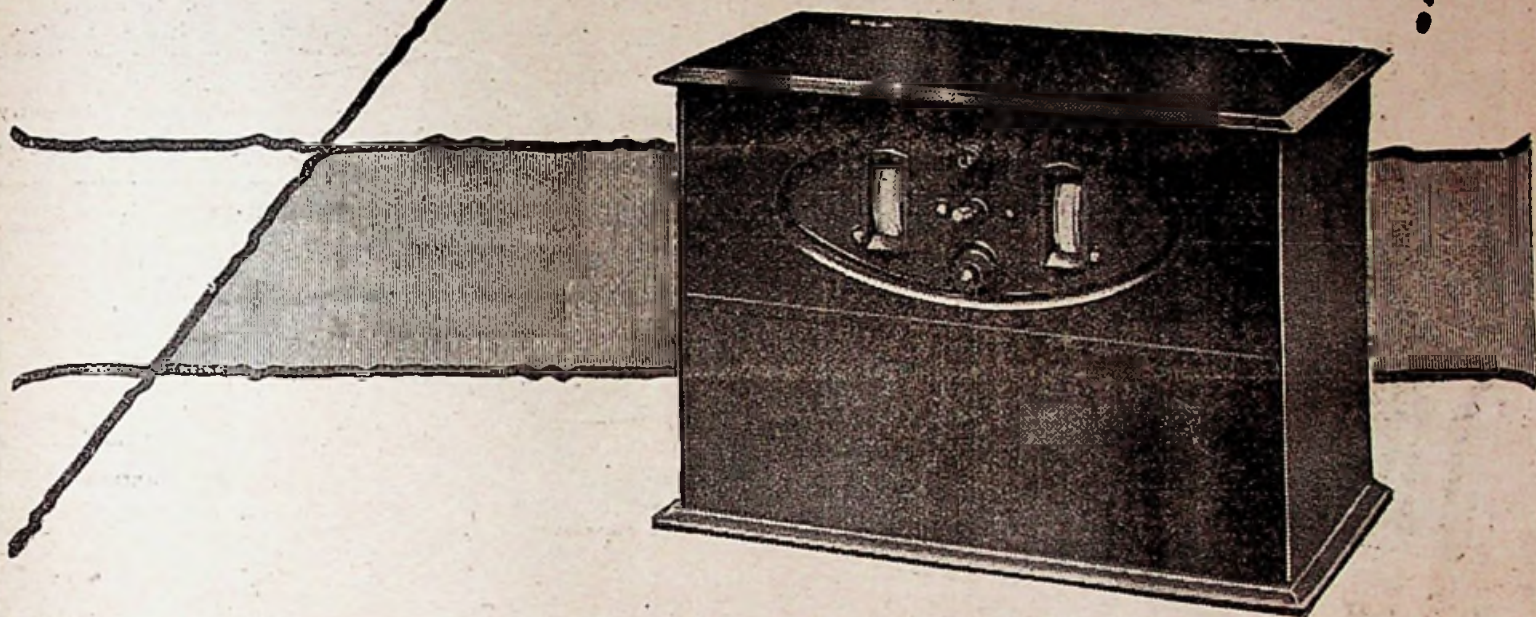
2BD ABERDEEN 995 kc/s. (301.5 m.)

10.30-11.10 a.m.—The Cenotaph Service. Relayed from Whitehall. S.B. from London. (See London). **2.40**—For the Schools. S.B. from Edinburgh. **3.0**—S.B. from Edinburgh. The Octet. S.B. from Glasgow. **4.0**—Music by Coleridge-Taylor. S.B. from Glasgow. Ena Barty (Soprano). The Octet. **4.45**—Dance Music. S.B. from Glasgow. **5.15**—The Children's Hour. S.B. from Glasgow. **5.57**—Weather Forecast for Farmers. S.B. from Glasgow. **6.0**—London Programme relayed from Daventry. **6.15**—S.B. from London. **6.30**—Bulletin of Juvenile Organizations. **6.45**—S.B. from London. **9.0**—Scottish News Bulletin. S.B. from Glasgow. **9.5-10.50**—S.B. from London.

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

10.30-11.10 a.m.—The Cenotaph Service. Relayed from Whitehall. S.B. from London (See London). **12.0-1.0**—Light Music. The Radio Quartet. Robert Graham (Baritone). **2.0**—London Programme relayed from Daventry. **3.30**—Clifton Hellwell and Orchestra. Elsie McCullough (Soprano). Marjorie Brown (Violoncello). **4.45**—Organ Music. **5.15**—The Children's Hour. **6.0**—London Programme relayed from Daventry. **6.15**—S.B. from London. **7.45**—A Concert. Master Mariners, Five Songs for Baritone, Chorus, and Orchestra. **8.5**—Ernest A. A. Stonely and Orchestra: Rapsodia Piemontese, for Solo Violin and Orchestra (Sintaglia). **8.18**—Stuart Robertson: Yeomen of England (German); Drake's Drum (Stanford); Border Ballad (Cowen). **8.30**—Orchestra: Three Fantastic Dances (Turina). **9.0**—Regional News. **9.5-10.50**—S.B. from London.

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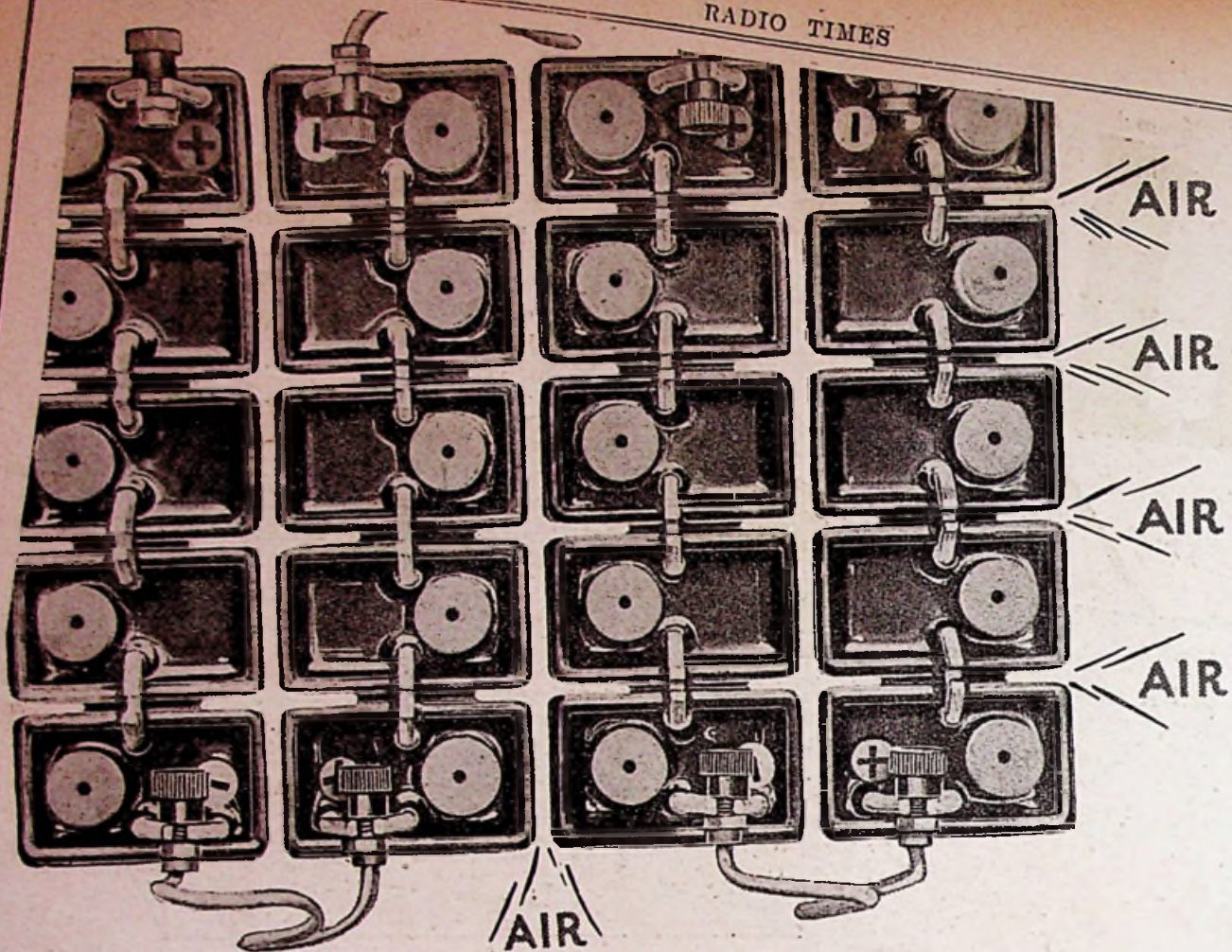
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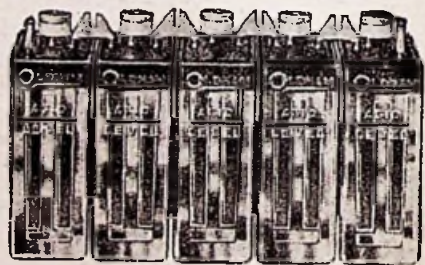
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WHY WELSHMEN SING.

The Influence of the Gymanfa Ganu—Religious Service in Welsh—Preparations for Bristol Radio Week—Concert by Eisteddfod Winners.

Newport Choral Society.

FOR the second year in succession the National Orchestra of Wales will play at the concerts of the Newport Choral Society. The first concert this season will be given on Tuesday, November 19, at 7.45 p.m., when *Cavalleria Rusticana* will be performed. Mr. Sims, the conductor, tells me that this opera was given ten years ago by the society, and that he anticipates a very much higher standard of performance on this occasion. Like many another choral conductor in Wales, he used to view with dismay the advent, or rather the inclusion, of a body of instrumentalists who were not only not accustomed to his beat, but were strangers to each other. The usual changes have taken place in the choir; some members have gone away and some new members have come, but Mr. Sims is very optimistic, for the new arrivals promise well musically. The artists will be May Blyth, Hughes Macklin, Constance Willis, and Herbert Simmonds, and the concert will be broadcast from 7.45 to 9 p.m. Only two concerts will be given this season. At the second, which is to take place in spring, Verdi's *Requiem* will be given.

Our Heritage of Song.

DR. DAVID EVANS, the Professor of Music at the University College of South Wales and Monmouthshire, gives a talk in the series 'The Music of Wales' on Saturday, November 23, at 7.0 p.m. The title will be 'Our Heritage of Song.' Communal singing, which is now generally advocated by musicians and enthusiastically practised in many parts of England, has been a special feature of Welsh musical life for over sixty years. Wherever Welshmen congregate—be it at Eisteddfod, political meeting, or football match—the crowd will sooner or later break forth into song—usually the melody (and harmony) of a popular hymn tune. Another feature which impresses the stranger to the Principality is that in most Welsh chapels the musical part of the religious service is entrusted entirely to the congregation.

Discipline and Training.

GRANTING that the Welsh people have a peculiar gift of song, to produce such fine singing as is often heard at the Eisteddfod and other places needs discipline and some training. This is provided by the Gymanfa Ganu. It has taught the Welsh nation to sing and has influenced the musical life of Wales in various ways. Professor David Evans will give its history and trace its influence. He was appointed head of the Music Department at the University College of South Wales and Monmouthshire in 1903. Among other musical activities he was the Editor of *Y Cerddor* from 1915 to 1921. He has edited three different hymnals and for over thirty years has been a leading adjudicator at Eisteddfodau and a conductor at leading musical festivals. Among his compositions, *Alceste* was produced at the Classical Association, *Rejoice in the Lord* and *Orchestral Overture* were produced at the Caernarvon National Eisteddfod, *Orchestral Suite* was produced at the Merthyr National Eisteddfod, and *Coming of Arthur* was produced at the Cardiff Triennial Festival.

From Swansea.

A WELSH Service from the Tabernacle, Morriston, will be relayed to Cardiff, Swansea, and Daventry on Sunday, November 17, at 6.30 p.m. The preacher will be the Rev. J. J. Williams, minister of the Church.

Bristol Radio Week.

PREPARATIONS are being made for the third annual Bristol Radio Week, which will be held from December 8 to 14. This radio week differs from radio weeks in other parts of the country, for the civic authorities, education bodies, musical, artistic and literary groups, manufacturers, wholesalers and retailers, all co-operate with the B.B.C. Programmes during the week are almost entirely devoted to Bristol; either they are provided by Bristol artists or they take the form of relays of important happenings in the city. This year the city is taking a keener interest in the week than ever, and a special committee, with the Sheriff of Bristol as President, is making detailed arrangements. It is hoped to begin the week with a special service at the Cathedral.

A Sixteenth-Century Commercial Traveller.

MR. A. R. DAWSON has given many thrilling talks on Smugglers, but when he returns to the microphone on Friday, November 22, at 6.0 p.m., he will forsake stories of lost treasure-ships and wrecks, and will tell the story of 'A Sixteenth-Century Commercial Traveller.' This unexciting title, however, hides a story as thrilling as any that Mr. Dawson has told, for this commercial traveller is no other than Anthony Jenkinson, who lived before the romantic Elizabethan age and whose daring doubtless inspired many other voyagers. His object was to find new markets for English goods and, with a large assortment of wares, he rounded the North Cape, travelled to Moscow, sailed down the Volga to the Caspian Sea, and traversed the wilds of Central Asia to Bokhara. Even today such a journey would be outstanding, but four centuries ago it involved rescue from murderers and fighting bands of robbers and danger of death from thirst.

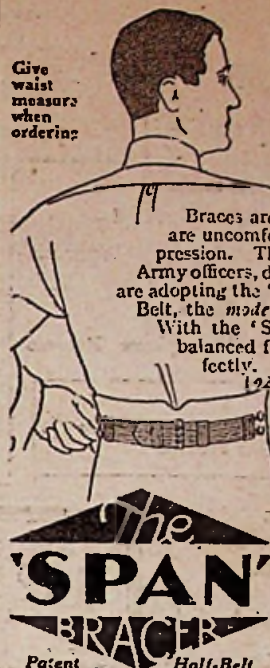
A Vanished Bristol Church.

CANON COLE gives a talk in the series 'Old Churches of the West' on Monday, November 18 at 4.45 p.m. His talk will tell us of a now vanished church of Bristol—and the church is that of St. Ewens. The Canon has been Rector of Christ Church with St. Ewen, Bristol, since 1903. He is Rural Dean of Bristol City, Hon. Chaplain to the Bishop of Bristol, and he is an honorary member of the Bristol Society of Architects.

The Miners' Sacrifice.

THE second Male Voice Choral Competition at the National Eisteddfod of Wales this year attracted seven choirs, three of which travelled up from South Wales. These male choirs, which are composed for the most part of working miners, reflect the real eisteddfodic enthusiasm. Some of the men came straight from the coal pits to Liverpool to compete and returned overnight in order not to lose time from their work. The prize went to the Gwent Glee Singers from Nantyglo, who are miners, some of them, unfortunately, unemployed. The cost of bringing the choir from South Wales to compete is about £75 and the prize £50, so that many sacrifices had to be made to collect the money necessary for the bare expenses of the journey. These singers will be heard at a concert by victors of the Liverpool National Eisteddfod on Wednesday, November 20, at 9.40 p.m. The Aubrarian Trio, Miss Blodwen Thomas (violin), Miss Doris Price (violin-cello), and Mrs. Aubrey Rees (pianoforte) will play, and other artists will be Eluned Jones (soprano) and Nora Wilson (viola).

'STEEP HOLM.'



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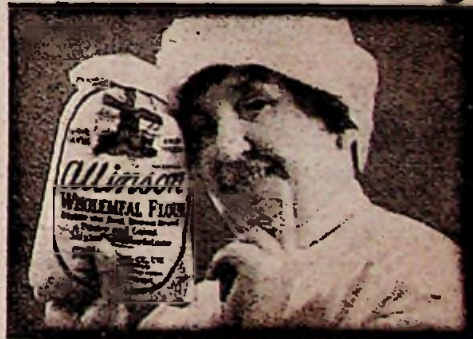
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9.40 'MOONSHINE AT MIDNIGHT'

- 10.15 a.m. THE DAILY SERVICE
10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST
10.45 Recipes for Christmas Cakes
11.0-12.0 (Daventry only) Gramophone Records

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

- 6.30 Musical Interlude
6.45 THE FOUNDATIONS OF MUSIC HANDEL'S ARIAS Sung by STILES-ALLEN
7.0 'While London Sleeps'—III, by P. C. HARRY DALEY
7.15 Musical Interlude
7.25 Sir ARTHUR S. WOODWARD: 'The Origins of Life—II, Fossils'

MARCIA VAN DRESSER
O kuhler Wald (Thou cool wood) ... } Brahms
Botschaft (Message) ... }
Sommernacht (Summer Night) ... } Erich Wolff
To the Queen of Heaven ... } Dunhill
A Visit from the Moon ... }
When I bring to you coloured }
toys ... } Carpenter
The sleep that flits on Baby's }
Eyes ... }

- 12.0 ORGAN MUSIC
Played by EDGAR T. COOK
Relayed from Southwark Cathedral
Funeral Music (The Third Mode Melody) Thomas Tallis, arr. Martin and Geoffrey
Prelude and Angel's Farewell ('Gerontius') ... Elgar
GRACE BODEY (Contralto)
A Prayer ... Hiller
EDGAR T. COOK
Verdun (Sonata Eroica) ... Stanford
Cortège ... Debussy
Resurgam ... Grace
GRACE BODEY
Alleluia ... O'Connor Morris
EDGAR T. COOK
Funeral March and Hymn of Seraphs ... Guilman
Psalm Tune Postlude, ('The Old Hundredth') (O God our Help in Ages past) ... Grace

9.40 VAUDEVILLE 10.45

CLARA EVELYN and GORDON CLEATHER
GEORGE PIZZEY SINGING COMPERE
ERNEST SEFTON and BETTY LE BROCK
HARRY HEMSLEY CHILD IMPERSONATOR
DAVID WISE VIOLIN SOLOS
RONALD FRANKAU ENTERTAINER

'MOONSHINE AT MIDNIGHT'



A Sketch by MABEL CONSTANDUROS and MICHAEL HOGAN
Servant MABEL CONSTANDUROS
Butler MICHAEL HOGAN
Shepherdess OLIVE GROVES
Shepherd HAROLD KIMBERLEY



It is not easy to describe in words, as a listener recently asked the B.B.C. to do, what is meant by 'Romantic' music. To any who listens attentively, Schumann's music itself answers the question much better than words could do, and nowhere more convincingly than in the string quartets. They are full, even fuller than most of Schumann's music, of those poetic qualities for which no better term could easily be found than 'Romantic' and they had a good deal to do with enhancing his reputation when they appeared in 1842, as practically his first essay in writing chamber music. They were clearly composed under genuine impulse; all three were written within a month, and the last two movements of the third occupied Schumann only one day each. They are dedicated to Mendelssohn, and the Leipzig world of music took them up with enthusiasm.

8.0-8.30 (Daventry only) DR. WILLIAM BROWN: 'Mind and Body—II, The Nervous System'

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

- 1.0-2.0 LIGHT MUSIC ALPHEONSE 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. STÉPHAN: Elementary French
4.0 ORGAN MUSIC Played by PATTMAN Relayed from THE BRINTON ASTORIA
4.15 Special Talk for Secondary Schools: Mr. VERNON BARTLETT, 'Current Affairs—IV, Towards Disarmament'
4.30 LIGHT MUSIC FRED KITCHEN and THE BRINTON ASTORIA ORCHESTRA Relayed from THE BRINTON ASTORIA
5.15 THE CHILDREN'S HOUR The Story of 'The Fugitive' (H. Mortimer Ballen) Violoncello Solos by BEATRICE EVELINE 'Fear and the Animals,' by LESLIE G. MAINLAND
6.0 Poems by SIR HENRY NEWBOLT Read by RONALD WATKINS
6.15 'The First News' TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

long periods of time and large areas of former land and sea that still remain unknown by fossils, much has been learned that is not only of interest to the scientist, but to the man-in-the-street. In this talk, the second of Sir Arthur Smith Woodward's contributions to the series, he will carry on the story of fossil-study, some of his examples including observations among fishes, extinct flying reptiles, horses, deer, and elephants.

- 7.45 Chamber Music MARCIA VAN DRESSER THE ENTENTE STRING QUARTET CECIL BONVALOT (Violin); DOROTHY CHURTON (Violin); JAMES LOCKYER (Viola); EDITH CHURTON (Violoncello)
Quartet No. 74 for Strings in G Minor (Op. 74, No. 3) ... Haydn
Allegro; Largo assai; Menuetto, Allegro; Finale, Allegro con brio

- 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 with JACK PAYNE and THE B.B.C. DANCE ORCHESTRA (See centre of page)

- 10.45 DANCE MUSIC JACK HYLTON'S AMBASSADOR CLUB BAND, Directed by RAY STARITA, from THE AMBASSADOR CLUB
11.0-12.0 JACK HARRIS' GROSVENOR HOUSE BAND, From GROSVENOR HOUSE, PARK LANE
(Tuesday's Programmes continued on page 415.)

"FEAR IS DEAD—KILLED BY PELMANISM"

How A Clergyman Recovered His Lost Nerve

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

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

"Three years ago I completed a course of Pelmanism.

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

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

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

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

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

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

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

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

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

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

A WEAVER writes: "The benefits I have derived are that I look towards almost everything with Courage, Sincerity and Enthusiasm."
(M 32,664.)

A SHORTHAND TYPIST writes: "I have now a definite aim in life. I have abolished my fears. I can think out a knotty problem and give my judgment fairly. My sense of Perception has vastly improved; also Memory. Lastly, Life has become interesting."
(V 33,015.)

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

A CHIEF CLERK writes: "Have lost my fears, which were nothing more than a bad habit. I can now concentrate my thoughts and arrive at decisions quickly. I have derived great benefits from the Course and shall recommend it to my friends—to my mind it is perfect."
(C 32,670.)

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

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

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

For there is no more pleasurable feeling than that which comes with the knowledge that you are doing good work, that your mind is working efficiently and that, whatever call is made upon your powers, you will be able to respond to it successfully.

Moreover, Pelmanism helps to open your eyes to the finer things of life, and thus enables you to live a fuller, richer and happier existence.

Pelmanism is exceedingly simple and interesting, and takes up very little time. Readers who would like to know more about the subject should write to-day for a free copy of "The Efficient Mind." You can obtain a copy of this book, gratis and post free, by filling up the following coupon and posting it to-day to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1.

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TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

- 3.30 **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 JOSEPH LEWIS
- Overture, 'Lucia Silla' Mozart
GWLDYNS NAISS (Soprano) and Orchestra
Aria, 'Non mi dir' ('Tell me not') ('Don Giovanni') Mozart
MERCIA STOTESBURY (Violin) and Orchestra
Concerto in E Flat Mozart
Allegro moderato; Un poco adagio; Rondo
- 4.40 **ORCHESTRA**
Slow Movement and Finale, Fourth Symphony in B Flat Minor (The 'Welsh') Cowen
GWLDYNS NAISS
Aria, 'Voi che sapete' ('Yo who know') ('Figaro') Mozart
Hark! Hark! the Lark Schubert
Peace []
- 5.0 **ORCHESTRA**
First and Second Norwegian Dances Grieg
Ballot Music, 'William Tell' Rossini
- 5.30 **The Children's Hour**
(From Birmingham)
'My Word! The Return of Queen Carmina'—
a Play by Norman Timmis
Songs by HAROLD CASEY (Baritone)
ARTHUR LINDSAY will Entertain
- 6.15 'The First News'
TIME SIGNAL, GREENWICH;
WEATHER FORECAST, FIRST
GENERAL NEWS BULLETIN
- 6.30 **DANCE MUSIC**
JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
- 7.0 **Light Music**
(From Birmingham)
PATTISON'S SALON ORCHESTRA
Directed by NORRIS STANLEY
Relayed from THE CAFÉ RESTAURANT,
Corporation Street
- Overture, 'William Tell' Rossini
Invitation to the Waltz Weber
- NORRIS STANLEY
Souvenir of Moscow Wieniawski
- ORCHESTRA**
Fantasia on the Music of Rossini .. arr. Tavan
Hymn to Saint Cécile Gounod
Selection, 'The Mikado' Sullivan
- 8.0 **DANCE MUSIC**
JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
- 8.30 **Music by French Composers**
(From Birmingham)
THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA
(Leader, FRANK CANTELL)
Conducted by JOSEPH LEWIS
- Overture, 'Le Roi l'a dit' ('The King has said it') Delibes
SHERIDAN RUSSELL (Violoncello) and Orchestra
Symphonic Variations Böllmann



SHERIDAN RUSSELL is the violoncello soloist in the concert of music by French composers to be broadcast from Birmingham tonight.

- 8.55 **ORCHESTRA**
Symphonic Poem, 'Phaëton' Saint-Saëns
VIOLET CLIVE (Mezzo-Soprano)
Paysage (Landscape) Hahn
Nicolette Ravel
Le Temps des Lilas (Lilac Time) Chausson
ORCHESTRA
Ballet Music, 'Cephale and Procris' Grétry
- ALTHOUGH Grétry was a Belgian, there is nothing inappropriate in the inclusion of some of his music in a programme devoted to France; he is accepted as belonging to the French school. The son of a violinist, he began his musical career as a choir-boy, but it was the stage rather than the church which interested him for the greater part of his life. As a young man he spent some time in Rome, and had an operetta of his own successfully produced there. But he was determined to make his name in French opera comique, and set out for Paris. Meeting Voltaire in Geneva, he asked him to provide an opera comique libretto, a task which Voltaire declined, no doubt wisely. Voltaire, however, encouraged him to push on to Paris, and after some trials and disappointments there, he gradually won his way to a foremost place among composers for the stage. The list of his operas and smaller dramatic works is a very long one, and though they are slight in structure and conception, they are full of the most pleasing melody, and their popularity is quite easy to understand.
- It was said of him by Méhul that 'what he wrote was very clever, but it was not music,' and another critic alleged that his harmonies were so thin that 'you could drive a coach-and-four between the first fiddle and the bass.' None the less, he excelled in simple and straightforward subjects, both in pathetic and in comic directions, and many of his characters have a real sense of being drawn from life. Witty and good-humoured, he had a host of friends, and was accorded many honours; in 1785 a street in Paris was named after him, and he was a privy councillor of his native city, Liège. There is a huge statue of him there, not, according to those who knew him personally, a good likeness of him.
- 9.25 **SHERIDAN RUSSELL**
Les Chorubins Couperin
Plainte Caix d'Hervey
Allegro Spiritoso Senaille
VIOLET CLIVE
J'ai pleuré en rêve (In my dreams I have wept) Huc
Romance Debussy
ORCHESTRA
Suite, 'Scènes de Fécier' ('Fairylad Scenes') Massenet
Cortège; Ballet; Apparition; Bacchanale
- 10.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
- 10.15 **DANCE MUSIC**
JACK HYLTON'S AMBASSADOR CLUB BAND,
Directed by RAY STARITA,
from THE AMBASSADOR CLUB
- 11.0-11.15 **JACK HARRIS' GROSVENOR HOUSE BAND**
From GROSVENOR HOUSE, PARK LANE
(Tuesday's Programmes continued on page 416.)

8.30
MUSIC BY FRENCH COMPOSERS

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R.T. 8/11/29.

Tuesday's Programmes continued (November 12)



TWELVE TALKS ON MELODY
by Sir **WALFORD DAVIES**

SIR WALFORD DAVIES has re-recorded his Talks on Melody in revised form. Not only does he copiously illustrate them with his inimitable pianoforte playing, but he is again assisted by Miss Marjorie Hayward. Sir Walford's talks are full of ripe wisdom, of humour and humanity, and will appeal to everyone in his world-wide circle of listeners.

- SIR WALFORD DAVIES, Mus. Doc., L.D., F.R.C.O. (Violin—MARJORIE HAYWARD).
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C1760—3. On Scales. 4. On Musical Meanings
C1761—5. On Adventure, Part 1. 6. On Adventure, Part II.
C1762—7. On Balance, Part I. 8. On Balance, Part II.
C1763—9. Finishing Touches. 10. On Cadence.
C1764—11. On Complete Melody. 12. Beethoven at Work.

Supplementary Illustration Records
Three 12-inch Records at 4/6 each.

- SIR WALFORD DAVIES (Piano) & MARJORIE HAYWARD (Violin).
C1765—"Berenice," Largo in E Flat (Handel).
Adagio in E Flat from Sonata No. 10, Op. 96 (Beethoven).
SIR WALFORD DAVIES (Piano), MARJORIE HAYWARD (Violin), and CEDRIC SHARPE (Cello).
C1766—Suite of Melodies from "Alcina," "Alexander's Feast" and "Otho" (Handel).
Largo in E Flat from Trio No. 4, Op. 11 (Beethoven).
C1767—Presto in E Flat from Trio No. 1, Op. 1 (Beethoven).

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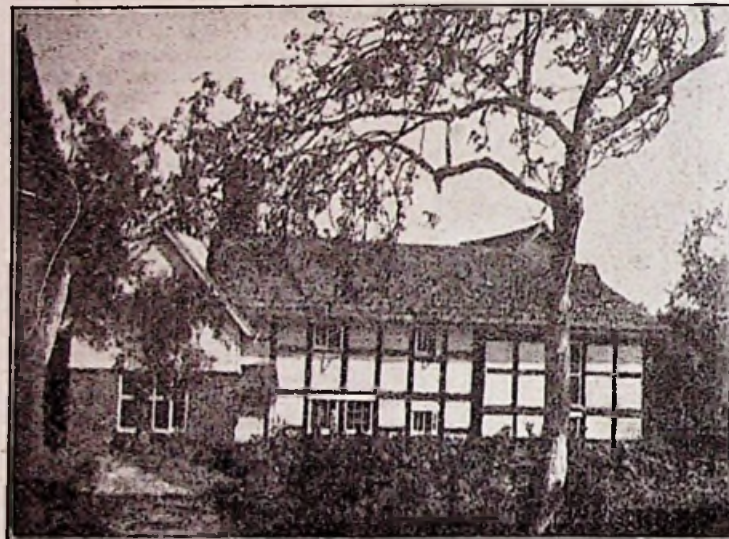
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- 2.30 London Programme relayed from Daventry
5.15 The Children's Hour
6.0 Mr. F. O. MILES. 'Y Mabinogion as Modern Film Producers might see it—IV, The Story of Blodenwedd as filmed by Cecil B. de Mille'
6.15 S.B. from London
7.0 S.B. from Swansea
7.25 S.B. from London

7.45 **A CONCERT**
Relayed from THE PATTI PAVILION, Swansea
NATIONAL ORCHESTRA OF WALES
(Cerdorfa Cenedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE
Overture, 'Tannhäuser' Wagner



AN AMERICAN SHRINE IN SUSSEX.

The old meeting-house in which William Penn preached, of which Miss Florence E. L. Saunders talks from Bournemouth this evening at 7.0.

HORACE STEVENS (Baritone) and Orchestra
'Credo' ('I believe') ('Othello') Verdi

THE words of this air begin 'Credo in un Dio crudel che m'ha creato' (I believe in a cruel God, who has created me in His image). It is sung in the second act of the opera by Iago, the adjutant of Othello, who, as those who are familiar with their Shakespeare will remember, hates his chief, and plots to do him bitter wrong.
This air is not the counterpart of anything in the Shakespeare play, but was an original interpolation by Verdi's librettist, the composer Boito. It has long been popular as a powerful baritone solo, and the orchestral accompaniment, with its vivid trumpet part, is not the least attractive feature of it.

ORCHESTRA
Symphony No. 1 in C Minor Brahms

BRAMHS kept the world of music waiting for a long time for his first symphony. We know from his letters that it was finished by 1862, but it was not played until fourteen years later, at Karlsruhe with Otto Dessoff conducting. Brahms himself elected to hear his work 'for the first time in the little town that holds a good friend, a good conductor, and a good orchestra.' Brahms conducted it soon afterwards in many of the German centres, and it was first played in this country by the Cambridge University Music Society, to whom Brahms sent the score and parts still in manuscript. The first performance in the United States offers a good instance of the way in which they regard music there. There were two rival organizations in New York, one conducted by

Theodore Thomas and one by Dr. Damrosch. Each was keen to be the first to introduce the new work, and Mr. Thomas hoped to score off his rival by inducing all the local dealers to provide him only with the score and parts and to deny them to Dr. Damrosch. The work had just been published, and Damrosch arranged for an unknown friend to buy a copy of the score. It was torn into pieces and handed out to four speedy copyists, who worked so strenuously that Damrosch after all succeeded in playing the symphony a whole week earlier than his rival.
Dignified, noble, music, it is the great Brahms at his very best, rather stern and austere at times, but full of that great breadth and sanity of outlook which we look for from him.

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

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

- 2.30 London Programme relayed from Daventry
5.15 S.B. from Cardiff
6.0 London Programme relayed from Daventry
6.15 S.B. from London
7.0 A Welsh Interlude
EGWYL CYMRAEG
A Penillion Recital by GUNSTONE JONES
Accompanied on the Harp by NAN DAVIES
7.25 S.B. from London
9.35 West Regional News—S.B. from Cardiff
9.40-12.0 S.B. from London

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

- 12.0-1.0 London Programme relayed from Daventry

- 2.30 London Programme relayed from Daventry
6.15 S.B. from London
7.0 Miss FLORENCE E. L. SAUNDERS: 'The Blue Idol—An American Shrine in Sussex'
7.15 S.B. from London.
9.35 Local News
9.40-12.0 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
GLIMSES FROM THE PAST
The anniversary of the death of Sir John Hawkins today, brings memories of 'Westward Ho!' (Charles Kingsley), and we hear of Salvation Yeo's Escape
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—IV, Famous Plymouth Visitors and their Impressions'
7.15-12.0 S.B. from London (9.35 Local News)
(Tuesday's Programmes continued on page 417.)

VOX

The Radio Critic and Broadcast Review

"VOX," the new weekly devoted to wireless topics, will give a CASH PRIZE of

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Friday, Nov. 8th

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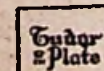
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Programmes for Tuesday

(Continued from page 416.)

2ZY MANCHESTER. 197 kc/s. (376.4 m.)

- 12.0 THE NORTHERN WIRELESS ORCHESTRA
ISAAC DEAN
(Lancashire Dialect Entertainer)
- 1.15-2.0 The Manchester Tuesday Midday Society's Concert
Relayed from THE HOULDSWORTH HALL
THE ALAN RAWSTHORNE TRIO
SYLVIA PICKFORD (Contralto)
- 2.30 London Programme relayed from Daventry
- 4.30 An Afternoon Concert
THE NORTHERN WIRELESS ORCHESTRA
- 5.15 The Children's Hour
- 6.0 Miss NELLIE KIRKHAM: 'Out of Memory of Man'
- 6.15 S.B. from London
- 7.0 Mr. F. J. MARQUIS: 'The Development of Civic Enterprise.' S.B. from Liverpool
- 7.15 S.B. from London
- 9.35 North Regional News
- 9.40-12.0 S.B. from London

Other Stations.

- 55C GLASGOW. 752 kc/s. (398.9 m.)
10.45.—Mrs. Gunston, 'The Cooking of Coarse Cuts of Mutton.' 11.0-12.0.—A Recital of Gramophone Records. 2.40.—For the Schools. Mr. Jean-Jacques Oberlin: Elementary French—VII, Prose Reading: 'Les quatre filles du Docteur Marsh,' Chapter XIV. 3.5.—Musical Interlude. 3.10.—Mr. P. H. B. Lyon: 'The Discovery of Poetry—VII, Poetry and the World of Nature.' S.B. from Edinburgh. 3.30.—An Operatic Concert. The Octet. Webster Gibson (Tenor) 4.30.—'Cranford' (Mrs. Gaskell—Died November 12, 1865). The Octet: Three English Dances (Peter Warbeck). Madeleine Christie (Reciter): The Captain (Mrs. Gaskell) ('Cranford,' Chaps. I and II). Octet: Three English Dances (Peter Warbeck). Madeleine Christie: A Tea Party, Mrs. Gaskell ('Cranford,' Chap. VIII). Octet: Set of Act Tunes and Dances (Purcell). 5.15.—The Children's Hour. 5.57.—Weather Forecast for Farmers. 6.0.—Mr. Donald A. MacKenzie: 'Scottish Folk-lore: Its Historical Value.' Relayed from Edinburgh. 6.15.—S.B. from London. 7.0.—'What is Wrong with Scotland?'—VI, Mr. E. Rosslyn Mitchell. 7.15.—S.B. from London. 9.35.—Scottish News Bulletin. 9.40-12.0.—S.B. from London.

- 2BD ABERDEEN. 895 kc/s. (331.5 m.)
11.0-12.0.—Relayed from Daventry. 2.40.—For the Schools. M. Jean-Jacques Oberlin: Elementary French—VII, Prose Reading: 'Les quatre filles du Docteur Marsh,' Chapter XIV. S.B. from Glasgow. 3.5.—Musical Interlude. S.B. from Glasgow. 3.10.—Mr. P. H. B. Lyon: 'The Discovery of Poetry—VII, Poetry and the World of Nature.' S.B. from Edinburgh. 3.30.—An Operatic Concert. (S.B. from Glasgow.) Webster Gibson (Tenor): The Octet. 4.30.—'Cranford,' S.B. from Glasgow. (Mrs. Gaskell died November 12, 1865.) Madeleine Christie (Reciter). The Octet. 5.15.—The Children's Hour. S.B. from Glasgow. 5.57.—Weather Forecast for Farmers. S.B. from Glasgow. 6.0.—Mr. Donald A. MacKenzie: 'Scottish Folk-lore: Its Historical Value.' Relayed from Edinburgh. 6.15.—S.B. from London. 7.0.—'What is wrong with Scotland?'—VI, Mr. E. Rosslyn Mitchell. S.B. from Glasgow. 7.15.—London. 9.35.—Scottish News Bulletin. S.B. from Glasgow. 9.40-12.0.—London.

- 2BE BELFAST. 1,238 kc/s. (242.3 m.)
2.30.—London Programme, relayed from Daventry. 4.30.—Dance Music. Jan Ralpin's Regal Band. 5.0.—Nancy Wright (Pianoforte). 5.15.—The Children's Hour. 6.0.—London Programme relayed from Daventry. 6.15.—S.B. from London. 7.0.—Her Grace The Duchess of Abercorn: 'A Talk to the Women of Ulster.' 7.15.—Musical Interlude. 7.25.—S.B. from London. 7.45.—A Military Band Concert. The Station Military Band, Conducted by Harry Dyson. Samuel Adams (Bariitone). George Simpson (Clarinet). 9.0.—S.B. from London. 9.15.—S.B. from London. 9.35.—Regional News. 9.40-12.0.—London.

THE RADIO TIMES.

The Journal of the British Broadcasting Corporation.

Published every Friday—Price Twopence.

Editorial address: Savoy Hill, London, W.C.2.

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TONIGHT'S SYMPHONY CONCERT

Sir Thomas Beecham conducts the Fourth B.B.C. Symphony Concert, which will be relayed from the Queen's Hall tonight. Below are descriptive notes on the music which will be played.

Concert and Concerto.

IN matters of music, our vocabulary is largely made up of foreign words—mainly Italian. The same thing is true of most languages, though not quite to the same extent: it is, of course, a constant reminder of Italy's erstwhile dominion over the world's music. And our dependence on words which end with ante, endo, ino, and the rest, as no self-respecting English word should do, is used in evidence against us, on the charge that we are not musical. Had we been, we should have devised our own good Saxon terms, we are told. But we score over most of our European neighbours in one way: we have two words for the two things which we call Concert and Concerto. Elsewhere there is but one, which has to do duty for both, and it would be pretty safe to claim that it is because we alone in Europe knew what a Concert was, in the age of Bach and Handel, when the Concerto was beginning to find its way into favour.

Foreshadowing the Symphony, rather than the Concerto, of a later age, the Concerto Grosso relied on its effect on contrasts between a little group of solo instruments, called the Concertino, and the main body. In Handel's there are, besides, two cembali (or harpsichords), whose job it was to form the solid foundation of bass and harmony, one for the solo instruments, one for the full orchestra. They never made any claim to be the real soloists; the harpsichord is much too modest and retiring to thrust itself forward in that way. Nowadays the modern concert grand pianoforte has sometimes to be reminded of its subordinate rôle: its tone can soar above a good many fiddles played together. But it is the strings to which the listener should lend his ears—two violins and a cello in the Concertino, and the usual four parts in the main body—first and second violins, violas, and cellos and basses playing together.

This Concerto of Handel's—splendidly sane, wholesome music—begins with a broad, majestic slow section (Larghetto), passing straight into a more sprightly movement (Andante) with a nimble, running tune. A bold, vigorous Allegro comes next, a big and solid movement, and then there is, in Handel's spelling, a Polonoise, a graceful dance with three beats in the bar, like a Sarabande rather than the Polonoise of more modern times. The last movement is a sturdy Allegro in which the instruments indulge in merry imitations of one another.

A 'Magnifique' Performance.

IN one of his letters, in 1781, his twenty-sixth year, Mozart says: 'I quite forgot to tell you that the symphony had a magnificent performance, and the most complete success.' (Though he was writing in German, he used the words 'magnifique' and 'success.') 'There were forty violins, the winds were all doubled, ten violas, ten double basses, eight cellos, and six bassoons—an impressive orchestra for those far-off days. For years he had been familiar with success of that order, though not with prosperity nor substantial rewards: he might well forget to mention a thing so usual as to be almost a matter of course. It is not certain which Symphony it was, but it must have been either this one or Number 319 in

Köchel's Catalogue; they were composed, along with many other fine things, in the two years which he spent in his native Salzburg after the ill-fated journey to Paris and other centres. He was not specially happy, but there is very little in the music of those years which reflects his disappointments, nor his grief at the death of his mother. There is an interesting point about the score: it includes the first page of a Minuet which has been ruled out after it was written.

As the Symphony has come down to us, there are three movements—an Allegro in which emphasis alternates with grace, an Andante in Mozart's melodious vein, and a vivacious Finale.



MYRA HESS

Lassalle

who is playing César Franck's 'Symphonic Variations' this evening.

'Father' Franck.

SO his disciples called him. And the phrase is more eloquent than many pages could hope to be, of the reverent affection in which they held him, of the way in which they looked to him as more than a teacher, as a wise and gentle guide. One has spoken of him as a shepherd, tenderly leading his flock back to the calm sanctuary of the fold, after the terrors and bewilderments of a storm. The storm was Wagner and the engulfing of older standards and traditions in his tempestuous wake: to his pupils, Franck showed that there were still paths of quiet serenity they might follow, and the world at large is realizing more and more how much beauty he found there, for himself and for his followers. In almost all his music there is a sense of aloofness from the noisy world of everyday, an atmosphere of peace: even when he seems to tell us something of strife and conflict we win through them in the end to soar above the commonplace which

is our daily round, and catch a glimpse of the serener heights on which his own great spirit dwelt.

The Symphonic Variations, among the best-known and most popular of his music, do not form a series of different presentations of a tune, as we expect of variations; they are rather like a long, smooth, flowing improvisation. They begin with a full-sized introduction in which hints of the coming tune can be heard. The theme itself when it comes is simple and expressive, and then the Variations follow on it without breaks, and very naturally.

'Peace hath her Victories.'

THE German 'Held,' which we translate as 'hero,' means something more. A 'Held' is one who towers above his fellows by dint of great achievements, in which the valour of the fighting man is not the only factor; there are 'Helden' of the study or the council chamber as well as on the battlefield. The conflict set forth in Strauss's tone poem, *Ein Heldenleben* (The Life of a Hero), is one of ideals rather than of sword and lance, and if it tells us, as some have thought, of Strauss's own battles and final victory, it is not claiming for him a special share of martial hardihood.

There are six sections in the work, of which the first is the Hero himself. A great theme which is heard at the very beginning should be kept in mind all through: it, either in whole or in part, is transformed into many different guises, to describe the great man's trials and final victory.

Next we are introduced to his enemies—the worldly elements of baseness against which his spirit strives. For a time the music suggests that they will prevail, but in the end he overcomes them, and this section too, closes with part of the 'Hero' theme emphatically sounded.

The third part is his 'Helpmate'—a finely lyrical section, rich in gracious melody. His enemies can be heard muttering in the distance, and at the end, a blast of trumpets breaks in on the love music, to summon us to the battlefield. Later music has accustomed our ears to still more imposing cataracts of sound, but when this work appeared, these pages of it could fairly claim to be the loudest orchestral scoring in existence. A striking figure on the drums persists rhythmically through most of the 'battlefield' section, and the trumpets, with a variation of one of the 'enemies' themes, have an important share. Victory, in the end, is with the Hero, though a new theme at the end of the section tells of doubt and questioning.

Section five, like a meditation, is 'The Hero's Works of Peace.' We hear one of the themes which stand for him, and that of his Helpmate, but the most interesting feature is a series of quotations from Strauss's earlier tone poems—*Don Juan*, *Macbeth*, *Death and Transfiguration*, *Till*, *Sprach Also Zarathustra*, and *Don Quixote*, from the opera *Guntram*, and the song, *Dream through the Twilight*.

In the last section the Hero reaches a full realization of his spiritual being, and the music is mainly in serene mood. Towards the end there is a vivid storm scene, but at last, with echoes of his victories and his happiness, he passes away.

8.0
THE FOURTH
B.B.C.
SYMPHONY CONCERT

WEDNESDAY, NOVEMBER 13
2LO LONDON & 5XX DAVENTRY

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

10.20
THE CABARET
KITTENS
ONCE AGAIN

10.15 a.m. THE DAILY SERVICE
10.30 TIME SIGNAL. GREENWICH; WEATHER FORECAST
10.45 Her Grace THE DUCHESS OF ATHOLL, M.P.: 'The Week in Parliament'
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
PHYLLIS WRIGHT (Contralto)
MELVILLE SMITH (Tenor)
12.30 A Recital of Gramophone Records

1.0-2.0 LIGHT MUSIC
FRASCATI'S ORCHESTRA
Directed by GEORGES HAECQ
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—VII, Sailing with the Wind; Seeds and Gossamer Spiders'
2.55 Interlude

3.0 Miss MARJORIE BARBER: 'Stories and Story-telling in Prose and Verse'—VII, 'Epic Horner—the Iliad'
3.25 Interlude

3.30 Mrs. C. D. RACKHAM: 'How we Manage our Affairs.—II, How the Councillors hold their Meetings'

3.45 A Light Classical Concert
DOROTHY ROBSON (Soprano)
THE HENRY BRONKHURST Trio
Trio in E Flat, Op. 70, No. 2

Beethoven
Poco sostenuto—Allegro ma non troppo: Allegretto: Allegretto ma non troppo: Allegro

4.15 DOROTHY ROBSON
An die Nachtigall (To the Nightingale).
Meine Lieder (My Songs) } *Brahms*
Gang zum Liebchen (The Way to the Beloved) }
Nanny } *Chausson*
Le Colibri (The Humming Bird) }
Dansons la Gigue (Let us Dance the Gigue) } *Bordes*

4.30 TRIO
Andante un poco mosso: Scherzo (Trio in B Flat, Op. 99) *Schubert*

4.45 ORGAN MUSIC
Played by ALEX TAYLOR
Relayed from DAVIS' THEATRE, CROYDON

5.15 THE CHILDREN'S HOUR
'SPIKE'S HOLIDAY'
Written for broadcasting by FRANKLYN KELSEY

6.0 Musical Interlude

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

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
HANDEL'S ARIAS
Sung by STILES-ALLEN

7.0 Mr. KENNETH LINDSAY: 'Peopling the Empire—II.' Under the auspices of the Oversea Settlement Committee

7.15 Musical Interlude

7.25 SIR RICHARD REDMAYNE, K.C.B., 'Coal Mines: Past, Present and Future—II, Early Conditions of the Workers; The Industrial Position'

7.45 A RECITAL
by
THE WIRELESS SINGERS
Conducted by STANFORD ROBINSON



All creatures now are merry-minded *John Bennet*
Come again! sweet love doth now invite *Dowland*
Ah! dear heart, why do you rise?

Orlando Gibbons
Midsummer Song *Delius*
My bonnie lass she smileth *German*
It's oh! to be a wild wind *Elgar*
Richard of Taunton Dene (Folk Song)
arr. Gerrard Williams

JOHN BENNET, the only composer in this programme of English music for voices of whose career listeners have not already been told, is one of whom we know very little apart from his music. Our only clue as to the date of his birth is on the title page of his 'Madrigalls to Foure Voyces,' which appeared in 1599. He calls them 'first fruits of my simple skill,' and later, 'indeauours of a young wit.' Five years later he contributed five tunes to Barley's Psalter, and when these were reprinted in Ravenscroft's Psalter in 1621, there was a pleasing reference to Bennet in the preface:—

'Maister Iohn Bennet, a Gentleman admirable for all kindes of Composuros, either in Art, or Ayre, Simple or Mixt, of what Nature soeuer. I can easily belieue he had somewhat more then Art, euon some Naturall instinct or Better Inspiration, by which, in all his workes, the very life of that Passion, which the Ditty sounded, is so truly exprest, as if we had measured it alone by his owne Soule,

and inuented no other Harmony, then his owne sensible, feeling in that Affection did afford him.'

He contributed a number of Madrigals to the 'Triumphes of Oriana,' the most popular of which is probably 'Weep, O mine eyes.' But they are all simple and melodious in character, and finished with fine workmanship, although such big men as Weelkes and Morley outstripped him in originality.

The Madrigal in this programme is the fourth in the series 'The Triumphes of Oriana,' published in 1601.

8.0 B.B.C. Symphony Concert
No. IV

(6th Season, 1929-30)

(For Notes on this Concert see opposite page.)

B.B.C. SYMPHONY ORCHESTRA
Conducted by

SIR THOMAS BEECHAM
ARTHUR CATTERALL (Principal Violin)

MYRA HESS (Pianoforte)
Concerto Grosso, No. 14, in E Minor, Op. VI, No. III

Handel
(For three solo strings with string accompaniment)

Larghetto; Allegro; Polonaise (Andante); Allegro, ma non troppo

Symphony No. 34, in C (K. 338)
Mozart
Allegro vivace; Andante di molto; Finale: Andante vivace

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

9.15 B.B.C. Symphony Concert
Part II

Symphonic Variations for Pianoforte and Orchestra
Frank

(Pianoforte, MYRA HESS)
Tone Poem, 'Ein Heldenleben'
('The Life of a Hero'), Op. 40
Strauss

(Solo Violin, ARTHUR CATTERALL)

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

10.5 Talk Topical

10.20 'Up to Scratch'

Third Edition

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RONALD FRANKAU
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CABARET KITTENS

Why be bored, depressed, morose,
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Which makes the oldest people scold
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RONALD FRANKAU

KATHLEEN INGRAM

ERNEST BERTRAM

RENEE ROBERTS

CYNTHIA REECE

MAITLAND MOSS

CONRAD LEONARD

GWEN ALBAN

11.0-12.0 DANCE MUSIC

TEDDY BROWN and his BAND from CIRO'S CLUB
(Wednesday's Programmes continued on page 421.)

Suchard's
Limerick
Competition.
No. 3.



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NAME.....

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WEDNESDAY, NOVEMBER 13

5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

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2.30 The 64th Annual Police Concert

Relayed from THE TOWN HALL, Birmingham

THE CITY OF BIRMINGHAM POLICE BAND

Conducted by RICHARD WASSSELL

MIRIAM LICETTE (Soprano)

JOHN COATES (Tenor)

BAND

Imperial March Elgar. arr. Godfrey

Overture, 'The Merry Wives of Windsor' Nicolai

JOHN COATES

First and Last Mary Sheldon

Why dost thou wound and break my heart? Havergal Brian

BAND

First Movement, The 'Unfinished' Symphony Schubert, arr. Evans

MIRIAM LICETTE

Aria, 'Ah fors e lui' ('The one of whom I dreamed') ('La Traviata') Verdi

BAND

Tono Picture, 'Komarinskaja' (Wedding Dance) Glinka, arr. Winterbottom

MIRIAM LICETTE

Lullaby..Cyril Scott

Ecstasy

Walter Rummel

BAND

Selection, 'The Gondoliers' Sullivan, arr. Godfrey

JOHN COATES

Come away, Death Arne

Lawn white as driven snow

BAND

Coronet Solo, 'Adieu' Schubert

(Soloist, P.C. COOK)

MIRIAM LICETTE and JOHN COATES

Duet, Act IV, 'Romeo and Juliet' ..Gounod

BAND

Tarantella (Petite Suite de Concert) Coleridge-Taylor

4.30

DANCE MUSIC

JACK PAYNE and THE B.B.C DANCE ORCHESTRA

5.30

The Children's Hour

(From Birmingham)

'Tiny—the Circus Pony,' by Hilda Redway

JACKO and a Piano

GWEN LONES (Violin)

'Pinnacle Climbers—Plato—on a very high one,' by Nicolina Twigg

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, 'Rosamundo' Schubert

HARRY BLOMELEY (Bass)

The Windmill Nelson

The Storm Fiend Rocchel

ORCHESTRA

Four Cornish Dances W. R. Collins

7.5 CHALFONT WHITMORE (Pianoforte)

Prelude in C Chopin

Nocturne in F Sharp Chopin

Waltz in E Minor Chopin

HARRY BLOMELEY

The Bandolero Leslie Stuart

The Curlew Monk Gould

ORCHESTRA

Selection, 'Polly' Frederick Austin

7.40 CHALFONT WHITMORE

Andante and Rondo

Capriccioso

Mendelssohn

ORCHESTRA

Empire March Elgar

8.0 'X-Radiants'

(From Birmingham)

(See centre of page)

9.0 From the

Musical Comedies

(From Birmingham)

THE BIRMINGHAM

STUDIO ORCHESTRA

Conducted by

JOSEPH LEWIS

Selection, 'A Princess of Kensington' German

FLORENCE MCHUGH

(Soprano) and

Orchestra

Bohemia, ('The Happy Day')

Rubens

In an old World

Garden,

Harry Pepper


There's a light in

your eye ('Kissing Time')

Caryll

ORCHESTRA

Selection, 'A Country Girl' Monckton



An Unknown Quantity of Ultra-Violet Items brought into focus by DOROTHY EAVES and projected by EDITH JAMES COLLEEN CLIFFORD ALFRED BUTLER JOHN RORKE FRED GIBSON At the Pianos JACK VENABLES and FRANK GOUGH (From Birmingham at 8.0)

FLORENCE MCHUGH and Orchestra

Cute little Flat ('The Show's the Thing')

Hackforth and Pepper

Love's own kiss ('High Jinks') Hartley

Spread a little Happiness ('Mister Cinders')

Ellis

ORCHESTRA

Selection, 'Betty' Rubens

10.0

'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.15 DANCE MUSIC

BILLY FRANCIS and his BAND, relayed from the

WEST END DANCE HALL, BIRMINGHAM

(Wednesday's Programmes continued on page 422.)

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

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Wednesday's Programmes continued (November 13)

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

1.15-2.0 A Symphony Concert
Relayed from
THE NATIONAL MUSEUM OF WALES
NATIONAL ORCHESTRA OF WALES
(Cerdorfia Genedlaethol Cymru)
Venusberg Music ('Tannhäuser') Wagner
Symphony No. 41, in C ('Jupiter') Mozart
Allegro vivace; Andante cantabile; Minuet and Trio; Allegro molto

2.30 London Programme relayed from Daventry

3-45 Mozart Trios, No. II
THE STATION TRIO
FRANK THOMAS (Violin); RONALD HARDING (Violoncello); HUBERT PENGELLY (Pianoforte)
Trio in B Flat
Allegro; Larghetto; Allegretto

4.5 RONALD J. MADGE (Baritone)

Molly of Donegal ... Austin
Give a man a horse he can ride Head
Come, let's be merry
arr. Lane Wilson

YVETTE (The Quaint Comedienne) with a Song, a Sigh, and a Smile

TRIO
Pieces Nos. I and II, Op. 83
Bruch

MAX BRUCH's career was a very happy and comfortable one, and its events were really no more than the series of interesting appointments which he held, and the successful production of his music. For three years he lived in this country, coming in 1880 to accept the post of conductor of the Liverpool Philharmonic Society. During those years he introduced more than one of his own works, and conducted a performance of his big Cantata, *Odysseus*, by the London Bach Choir. Much of his best work was for choirs, especially male voice choirs, and, though these are admirably laid out for the enjoyment both of the singers and of the audiences, they have somehow failed to keep their hold on the affections of the present day. It is almost solely by his violin music that we remember him in this country, and these pieces for violin, violoncello, and pianoforte will no doubt be new to most listeners. Like all Bruch's music, with its foundation rooted in simple, melodious folk-song, they are as grateful to play as they are to hear.

RONALD J. MADGE
Sea Fever Ireland
Maire, my girl Aitken
My Lovely Celia arr. Lane Wilson
TRIO
Praeludium Järnefelt
Lullaby, No. II Elgar

4.45 London Programme relayed from Daventry

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 S.B. from London

10.0 West Regional News

10.5-11.0 S.B. from London

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

1.15-2.0 S.B. from Cardiff

2.30 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

10.0 West Regional News S.B. from Cardiff

10.5-11.0 S.B. from London

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

2.30 London Programme relayed from Daventry

6.15 S.B. from London

10.0 Local News

10.5-11.0 S.B. from London

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

PLYMOUTH.

2.30 London Programme relayed from Daventry

5.15 The Children's Hour
A LIST OF 'WHYS'
—Some answered and some not

Why the Elephant Walks Alone (Guy Brown)

Why Monkeys live in trees (Guy Brown)

Why the Whale insists on Swallowing ('The Whale') (Fisdell)

Why the Hippopotamus is the Cleverest Animal (Carlton)

6.0 London Programme relayed from Daventry

6.15-11.0 S.B. from London
(10.0 Mid-week Sports Bulletin; Local News)

2ZY 101 kc/s. (276.4 m.)

MANCHESTER.

2.30 London Programme relayed from Daventry

3-45 An Afternoon Concert

THE NORTHERN WIRELESS ORCHESTRA

March, 'Indiana' Boldi
Waltz, 'A Southern Maid' Fraser-Simson
Overture, 'Wood-Nymph' Sterndale Bennett

GERTRUDE FERBER (Soprano)
What a Wonderful World it would be Löhr
The Greatest Wish in the World del Rio
The Silver Moon Löhr

ORCHESTRA
A Celtic Idyll Hart
Suite, 'Egypta' Haydn Wood

GERTRUDE FERBER
As thro' the Streets Puccini
My life is like a garden Walker
Just because the violots Kennedy Russell
I go my way singing Smith

ORCHESTRA
Selection, 'Molodions Memories' Finck
Two Spanish Dances Moszkowski

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 S.B. from London

10.0 North Regional News

10.5-11.0 S.B. from London

(Wednesday's Programmes continued on page 425.)



YVETTE as she appeared in a recent Cardiff carnival. She takes part in the programme from Cardiff this afternoon.

No 1
TO-DAY

Something REALLY NEW this time!

THE MOST ORIGINAL, INTERESTING
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FRANKLY we find it almost impossible to describe this new weekly paper. Nothing like it has ever appeared before. There is no paper to compare it with. It strikes an absolutely new note. What do you want to know about this and that? How many queries crop up daily in the course of conversation or friendly argument? How often does a newspaper article or paragraph awaken your curiosity to know more of the matter

dealt with? Here in this new paper you will find week by week just what you want to know - answers to all your queries - information on every subject under the sun - set out clearly, brightly, entertainingly and with a wealth of pictures. **THIS AND THAT** is for men and women of all ages and classes. It is unique. Some idea of the interest and variety of its contents can be gathered from the list below of features which appear in No. 1.



IF GUY FAWKES HAD SUCCEEDED IN 1929

What England would do without a Parliament.

WHO INVENTED THE BANANA?

A Fruit unknown in England when Father was a Boy.

WE MUST HAVE SLAVE LABOUR

No great public Work possible without it.

ARE WOMEN GOING BALD?

What Science has to say on this important subject.

CAN WE DRAIN THE MEDITERRANEAN?

A Vast Vision of New Power and Prosperity.

MUTINY AT DARTMOOR PRISON

How a Gang of Americans rushed the gates.

TEN THOUSAND TONS OF GOLD

What would happen if it was suddenly dumped on the world.

WHO THREW THAT SQUIB?

A Knotty Firework Problem for the Lawyers.

THE STRANGE STORY OF CHARLEY ROSS

The Most Mysterious Kidnapping - Incident of Recent Times

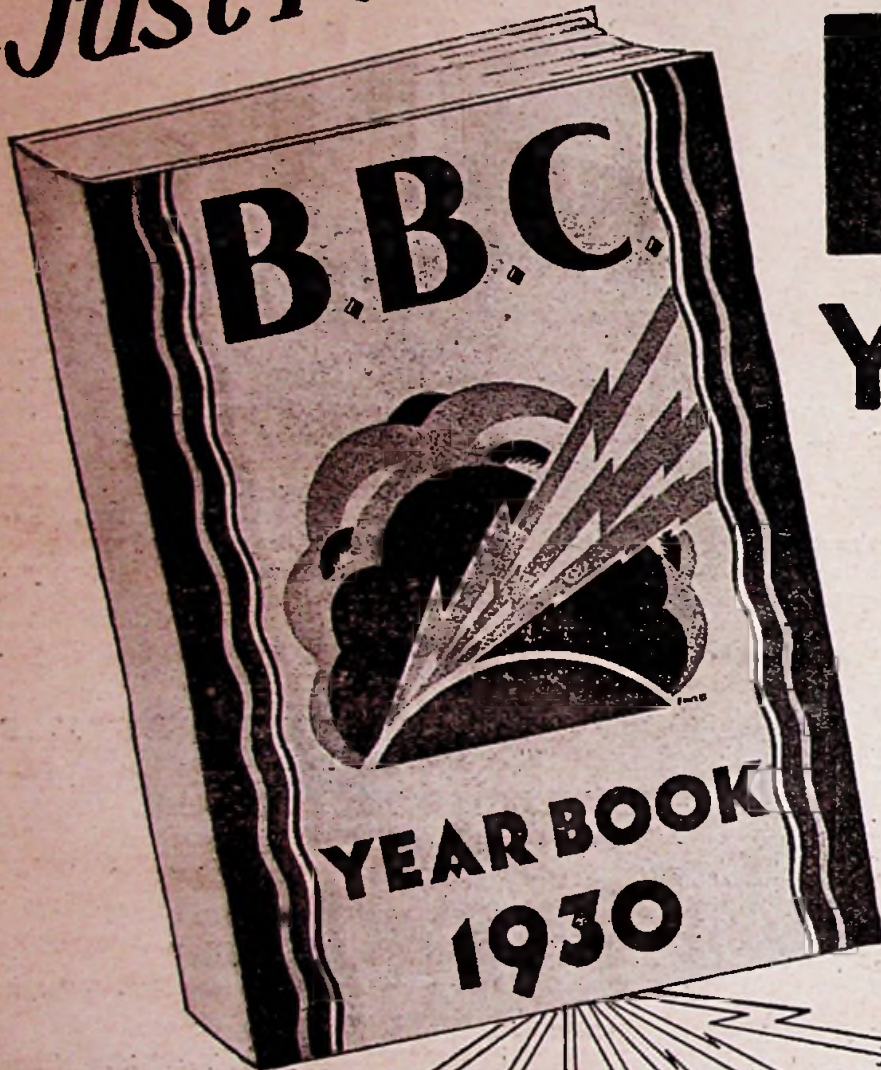
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Programmes for Wednesday.

(Continued from page 422.)

Other Stations.

5SC GLASGOW. 752 kc/s. (398.9 m.)
 2.40:—For the Schools. S.B. from Dundee. 3.0:—Dance Music by Charles Watson's Orchestra. 3.30:—London Programme relayed from Daventry. 3.45:—A Light Concert. The Laing Trio. Edward Woolard (Baritone). Nora Atkins (Soprano). S.B. from Aberdeen. 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:—Mr. J. S. Chisholm, "Rose Planting" and Topical Gardening Notes. S.B. from Edinburgh. 6.45:—London. 10.0:—Scottish News Bulletin. 10.5-11.0:—London.

2BD ABERDEEN. 995 kc/s. (301.5 m.)
 2.40:—For the Schools. S.B. from Dundee. 3.0:—Dance Music. S.B. from Glasgow. 3.30:—London Programme relayed from Daventry. 3.45:—A Light Concert. The Laing Trio: S.B. from Glasgow. Edward Woolard (Baritone). Nora Atkins (Soprano). 5.0:—Organ Music S.B. from Glasgow. 5.15:—The Children's Hour. S.B. from Glasgow. 5.57:—Weather Forecast for Farmers. S.B. from Glasgow. 6.0:—Musical Interlude. S.B. from Glasgow. 6.15:—London. 6.30:—Mr. George E. Greenhow: "Horticulture." 6.45:—London. 10.0:—Scottish News Bulletin. S.B. from Glasgow. 10.5-11.0:—London.

2BE BELFAST. 1,238 kc/s. (242.5 m.)
 12.0:—Organ Music. 12.30-1.0:—Gramophone Records. 2.30:—London. 3.45:—Light Music. The Radio Quartet. The Harmony Quartet. Frederick Amor (Viola). 5.0:—Gramophone Records. 5.15:—The Children's Hour. 6.0:—Gramophone Records. 6.15:—London. 7.45:—An Orchestral Concert. Symphony Orchestra, conducted by E. Godfrey Brown. Topliss Green (Baritone). 9.0:—London. 9.15:—"Paddy and Mac." An Irish and Scots Programme. 10.0:—Regional News. 10.5-11.0:—London.

SAMUEL PEPYS, Listener
 By R. M. Freeman.

Oct. 13 (Lord's Day).—Mr. Blick home from his honeymooning, he made the sermon this morning from Rom. XIII, 1, 'Let every soul be subject to the higher powers'; which he do apply to the indiscipline now everywhere observable, laying it to the present decay of religion among us and hath always been, says he, one of the marks of an irreligious age. A notable thing is his being closer cropt, trimmed and generally spruced up than ever before I saw him, wherein cannot but espy the disciplinary hand of Madam, that sits for the first time in the Vicarage pew under pulpit, looking mighty sure of herself. Set me thinking of her as the very particular higher power to which old Blick now be subject, and like to remain soe, or she will make him skipp. Listening-in this night to St. Martin-in-the-Fields, had a very good address from Pat McCormick.

Oct. 14.—Writing from Frome, my wife acquaints me of Aunt Susannah's now suffering pains so sharp that they have to give her morphia, and sometimes, when she is unconscious of herself by the morphia, do let out all the naughty swear-words under the sun, worse than a navy almost, yet how she learnt them is more than my wife can guess.

Oct. 15.—Golping to Selsdon with Mr. Mullings, the course softens a good deal by the late rains and present dews, which do ease a man's putting but shortens his drives, especially his top drives, by 40 yds. or 50 yds. Which is the same as life that seldom gives you a kiss in one place but it fetches you a kick in another, and the kicks often rougher than the kisses be sweeter, like eating damsons. Staying ½ way to drink tee in Selsdon Park Hotel, here sitting opposite us a Mis that makes a studious business of pulling her skirt below her nees; which, the modesty of it for a modern mis, Mullings do commendably remarque upon, but told him, for his education, that I did less suspect modesty than cotton-tops. Wherein if I do Mis a wrong, may Heaven forgive me.

Oct. 16.—Held within doors of a biley colick, did this afternoon turn-on the wireless, with great pleasure in hearing excerpts from Mr. Fraser-Simson's *Maid of the Mountains*, as good tuneable musick, for the lighter sort of musick, as was, I believe, ever writ. So why the managers shd. be so set, as they are, on importing from abroad what they can get better at home, the Devill onelic knows.



THE BEST RECORDS OF THIS WEEK'S WIRELESS MUSIC

Orchestral and Band.

Monday: JEWELS OF THE MADONNA—Intermezzi, Acts 2 and 3 (Percy Pitt and H.B.O. Orchestra) (Nos. 9091-4s. 6d.). Lon. & Dav.
Tuesday: NORWEGIAN DANCES (Schneevogel and London Symphony Orchestra) (Nos. L1733-L1734-6s. 6d. each). Dav. Exp.
WILLIAM TELL—Overture (Sir Henry J. Wood and New Queen's Hall Orchestra) (Nos. 5058-5059-3s. each). Dav. Exp.
INVITATION TO THE WALTZ (Weingartner and Basle Symphony Orchestra) (No. 9691-4s. 6d.). Dav. Exp.
MIKADO—Selection (Court Symphony Orchestra) (No. 994-4s. 6d.). Dav. Exp.
Wednesday: SYMPHONY No. 34 IN C (Sir Thomas Beecham and Royal Philharmonic Orchestra) (Nos. L2220-L2222-6s. 6d. each). Lon. & Dav.
MERRY WIVES OF WINDSOR—Overture (Sir Henry J. Wood and New Queen's Hall Orchestra) (No. L1723-6s. 6d.). Dav. Exp.
"UNFINISHED" SYMPHONY (Sir Henry J. Wood and New Queen's Hall Orchestra) (Nos. 9513-9515-4s. 6d. each). Dav. Exp.
PETITE SUITE DE CONCERT—Tarantelle (John Ansell and New Queen's Hall Light Orchestra) (No. 9341-4s. 6d.). Dav. Exp.
ROSAMUNDE—Overture (Sir Hamilton Harty and Hallé Orchestra) (No. L1998-6s. 6d.). Dav. Exp.
Thursday: TANNEHAUSER—Overture (Menzelberg and Concertgebouw Orchestra) (Nos. L1770-L1772-6s. 6d. each). Lon. & Dav.
BETHOVEN'S FOURTH SYMPHONY (Sir Hamilton Harty and Hallé Orchestra) (Nos. L1875-L1789-6s. 6d. each). Lon. & Dav.
KELTIC SUITE (H.M. Grenadier Guards Band) (Nos. 9249-9250-4s. 6d. each). Lon. & Dav.
WELL GWYN DANCES (H.M. Grenadier Guards Band) (Nos. 9271-4972-3s. each). Lon. & Dav.
"CLOCK" SYMPHONY (Sir Hamilton Harty and Hallé Orchestra) (Nos. L2088-L2091-6s. 6d. each). Dav. Exp.
GRIEG CONCERTO IN A MINOR (Friedman and Orchestra) (Nos. 9446-9449-4s. 6d. each). Dav. Exp.
TRUMPET VOLUNTARY (Sir Hamilton Harty and Hallé Orchestra) (No. L1986-6s. 6d.). Dav. Exp.
Friday: BEGGAR'S OPERA—Selection (H.M. Grenadier Guards Band) (No. 927-4s. 6d.). Lon. & Dav.
GOLLIWOG'S CAKE WALK (B.B.C. Wireless Military Band) (No. 9744-4s. 6d.). Dav. Exp.
FLEDERMAUS (NIGHT BIRDS)—Selection (Johann Strauss and Symphony Orchestra) (No. 9247-4s. 6d.). Dav. Exp.
"HENRY VIII." DANCES (Sir Dan Godfrey and Bournemouth Municipal Orchestra) (No. 5577-3s.). Dav. Exp.
Saturday: SAY IT WITH SONGS—Selection (Jack Payne and B.B.C. Dance Orchestra) (No. 9897-4s. 6d.). Lon. & Dav.
OVERTURE 1812 (Sir Henry J. Wood and New Queen's Hall Orchestra) (Nos. L1764-L1766-6s. 6d. each). Lon. & Dav.
PRINCE IGOR—March (Sir Thomas Beecham and Royal Philharmonic Orchestra) (No. L2058-6s. 6d.). Dav. Exp.
"NEW WORLD" SYMPHONY (Sir Hamilton Harty and Hallé Orchestra) (Nos. 9770-9774-4s. 6d. each). Dav. Exp.

Instrumental.

Sunday: SIX BRAHMS WALTZES (Barnett and Cornick—Piano Duet) (No. 9231-4s. 6d.). Lon. & Dav.
Monday: TOREADOR ET ANDALOUSE (J. H. Squire Celeste Octet) (No. 5218-3s.). Dav. Exp.
HANDEL'S LARGO (J. H. Squire Celeste Octet) (No. 9179-4s. 6d.). Dav. Exp.
HUKOBESKE (Pattman—Organ) (No. 9181-4s. 6d.). Dav. Exp.
Tuesday: HARK, HARK, THE LARK (Musical Art Quartet) (No. 9475-4s. 6d.). Dav. Exp.
DEBUSSY'S ROMANCE (W. H. Squire—Cello) (No. D1569-4s. 6d.). Dav. Exp.
Wednesday: SCHUBERT TRIO IN B FLAT (d'Aranyi-Salmond-Hess) (Nos. 9509-9512-4s. 6d. each). Lon. & Dav.
Thursday: TOCCATA AND FUGUE IN D MINOR (Pattman—Organ) (No. 9136-4s. 6d.). Dav. Exp.
Friday: LIEBESTRAUM (E. Howard-Jones—Piano) (No. 9651-4s. 6d.). Dav. Exp.
BUSTLE OF SPRING (Leslie England—Piano) (No. 4114-3s.). Dav. Exp.
Saturday: WHISPERING FLOWERS (J. H. Squire Celeste Octet) (No. 3768-3s.). Dav. Exp.
LIEBESTRAUM (Antonia Szla—Cello) (No. 3675-4s.). Dav. Exp.
ON WINGS OF SONG (J. H. Squire Celeste Octet) (No. 9275-4s. 6d.). Dav. Exp.

Vocal.

Sunday: ELIJAH—Excerpts from Oratorio on Columbia Records. Dav. Exp.
MESSIAH—Complete (Sir Thomas Beecham and Orchestra, with Famous Singers) (Nos. 9320-9337-4s. 6d. each). Dav. Exp.
Monday: MARRIAGE OF FIGARO—Non piu andrea! (Mariano Stabile—Baritone) (No. L2185-6s. 6d.). Dav. Exp.
EL KING (Frank Titterton—Tenor) (No. 9431-4s. 6d.). Dav. Exp.
Tuesday: MARRIAGE OF FIGARO—Voi che sapete (Paupaulini—Soprano) (No. D1605-4s. 6d.). Dav. Exp.
Wednesday: LA TRAVIATA—Ah! fors o lui (Giuciolmetti—Soprano) (No. D1603-4s. 6d.). Dav. Exp.
STORM FIEND (Norman Allin—Bass) (No. 5396-3s.). Dav. Exp.

Now on Sale at all Stores and Dealers.
 Complete Catalogue of Columbia "New Process" Records—post free—COLUMBIA, 102-108, Clerkenwell Road, London, E.C.1.

9.15
SPEECHES FROM
THE
GUILDHALL

10.15 a.m. THE DAILY SERVICE
10.30 TIME SIGNAL, GREENWICH. WEATHER
FORECAST
10.45 'Parents and Children'—XL Miss E. C.
MACLEOD: 'Problems of Speech'—III
11.0-12.0 (Darenty only) Gramophone Records

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

12.0 A CONCERT
PETER HOWARD (Baritone)
MARIE DARE (Violoncello)
HORACE SOMERVILLE (Pianoforte)

1.15-2.0 A LUNCH HOUR CONCERT
Relayed from THE TOWN HALL, Birmingham
THE CITY OF BIRMINGHAM ORCHESTRA
Conducted by ADRIAN BOULT
Overture, 'Tannhäuser' Wagner
Two English Idylls Butterworth
Finale, Fourth Symphony in B Flat... Beethoven
Entr'acte, 'Carmen' Bizet
Gopak (Russian Dance) Mussorgsky

2.25 (Darenty only) Fishing Bulletin

2.30 FOR THE SCHOOLS
MR. A. LLOYD JAMES: 'Speech and Language'
2.50 Talk on the Maintenance of Sets by THE
B.B.C. SENIOR EDUCATION ENGINEER: 'The Use
of Battery Eliminators: Inside the Set—III'

3.0 EVENSONG
FROM WESTMINSTER ABBEY
3.45 Mr. J. W. ROBERTSON SCOTT: 'Our Great
Grandfathers' Countryside—I. What it looked
like'

MR. J. W. ROBERTSON SCOTT, who is no newcomer
to the microphone, has as extensive a knowledge
of the English countryside as anyone—and he
has this advantage over many other experts,
that his knowledge is as great of yesterday as
of today. This afternoon's talk is the first of
a series of six, during the course of which he will
describe the countryside of our great grand-
fathers—the countryside that is, in fact, little
more than a legend to most of us now. Mr.
Robertson Scott, incidentally, is the proprietor
and editor of an individual quarterly called *The
Countryman*.

THURSDAY, NOVEMBER 14
2LO LONDON & 5XX DARENTY

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

4.0 A Concert
MURIEL HERBERT (Soprano)
SYDNEY NORTHCOLE (Tenor)
ANDREW BROWN'S QUINTET

5.15 THE CHILDREN'S HOUR
'THE WHITE RABBIT AND BILL THE LIZARD'
From 'ALICE IN WONDERLAND' (Lewis Carroll)
Arranged as a dialogue story
With Incidental Music by
THE GERSHOM PARRINGTON QUINTET

6.0 Musical Interlude

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

6.30 Market Prices for Farmers

6.35 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
HANDEL'S ARIAS
Sung by STILES-ALLEN

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

7.15 Musical Interlude

7.25 Mr. A. V. JUDGES: 'Life and Labour in
England from Elizabeth to Anne—II, Tudor
Village Life and Husbandry'

By Tudor times, the peasant had freed himself
from the old obligations which had bound him
to the soil in enforced labour for the manorial
lord; but by gaining personal freedom, he had
lost his security. New methods of husbandry
were another feature of the transition; rack-
rents and evictions disturbed the tenure of the
copyholder, and a new class of wealthy men,
unhindered by social tradition, played an
increasingly vigorous part in agrarian changes.
One other point to be broached tonight by Mr.
Judges is the place of Tudor women in the home
and in the fields.

7.45 A MILITARY BAND CONCERT
KATE WINTER (Soprano)
JOSEPH FARRINGTON (Baritone)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
Celtic Suite Foulds
The Clans; A Lament; The Call

10.5
THE STAFF
HAS A
BIRTHDAY

8.4 KATE WINTER
Dream-o'-Day Jill German
Morning Hymn Henschel
Serenade Strauss

8.12 JOSEPH FARRINGTON
Down among the dead men Early England
To Anthea Hatton
The Wolf Shield

8.20 BAND
Selection from the Ballet, 'Sylvia'.... Delibes

8.36 JOSEPH FARRINGTON
Roundaway Down..... Leo Peter
A Cradle Song Mary Sheldon
Captain Harry Morgan Bantock

8.43 KATE WINTER
The Maiden Parry
I love thee Grieg
Cupid Sanderson

8.50 BAND
Three Dances ('Nell Gwyn') German
Country Dance; Pastoral Dance; Morry-
makers' Dance

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

9.15 Peace Commemoration Dinner
Organized by THE LEAGUE OF NATIONS UNION
Relayed from THE GUILDHALL
The speakers are
The Rt. Hon. Viscount CECIL OF CHELWOOD
The Rt. Hon. PHILIP SNOWDEN, M.P., Chancellor
of the Exchequer
General the Rt. Hon. J. C. SMUTS
SIR JOHN POWER
Sir HERBERT MORGAN, will then auction
the manuscript of
'JOURNEY'S END'

10.0 Local News; (Darenty only) Shipping Fore-
cast

10.5 Staff Birthday Programme

10.30-12.0 DANCE MUSIC
JACK PAYNE and the B.B.C. DANCE ORCHESTRA
JANET JOYE (Impersonator)

THE PEACE COMMEMORATION DINNER TONIGHT



The speeches at the Peace Commemoration Dinner organized by the League of Nations Union will be relayed from the Guildhall tonight at 9.15. The speakers are (from left to right) General Smuts, Lord Cecil, Mr. Philip Snowden, and Sir Herbert Morgan, who will auction the MS. of *Journey's End*.

THURSDAY, NOVEMBER 14

5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

7.30

TONIGHT'S HALLÉ CONCERT

3.0 Symphony Concert

Relayed from THE PAVILION, Bournemouth (No. VI of the 35th Winter Series)

THE Bournemouth MUNICIPAL SYMPHONY ORCHESTRA

Conducted by Sir DAN GODFREY

- Overture, 'Gozzi' *Joachim*
- Symphony No. 4, 'The Clock' *Haydn*
- Adagio: Andante; Menuetto; Finale
- Pianoforte Concerto in A Minor *Grieg*
- Allegro: Adagio: Allegro marcato (Soloist, SIDNEY HARRISON)
- Tone Poem, 'November Woods' *Bax*

4.30 ORGAN MUSIC

Played by T. W. NORTH
Relayed from THE CHURCH OF THE MESSIAH, BIRMINGHAM

- Grand Chœur in D *Guilmant*
- Gavotte in A *Elgar, arr. Lemare*
- Fantasia in E Flat *Saint-Saëns*
- MADELINE DARALL (Soprano)
- Four Years Old *Lühr*
- I pitch my lonely Caravan *Eric Coates*

T. W. NORTH
Trumpet Tune and Air *Purcell, arr. Ley*- Cantilena .. *Wolstenholme*
- Toccata *Widor*

MADELINE DARALL
Down in the Forest *Landon Ronald*- Carissima .. *Arthur Penn*

T. W. NORTH
Elegy *Parry*- Scherzo *Hoffmann, arr. Lemare*
- Concert Overture in C *Hollins*

5.30 The Children's Hour

(From Birmingham)

- 'Fairy Music'—a Playlet by Mona Pearce
- Songs by MARJORIE HOVERD (Soprano)
- SYDNEY HEARD (Flute and Piccolo)
- TONY will Entertain

6.15 'The First News'

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

6.30 ORGAN MUSIC

Played by Dr. HAROLD RHODES
Relayed from COVENTRY CATHEDRAL

- Toccata and Fugue in D Minor *Bach*
- Allegretto (Sonata in G) *Elgar*
- Dithyramb *Harwood*
- Largo in E *Handel, arr. Wood*
- Fugue in D *Guilmant*

7.0 DANCE MUSIC

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

7.30 Hallé Concert

THE HALLÉ ORCHESTRA
Conducted by SIR HAMILTON HARTY

Relayed from the Free Trade Hall
Relayed from Manchester

Overture, 'Benvenuto Cellini' *Berlioz*

7.45 Symphony in D Minor *Franck*
Lento—Allegro non troppo; Allegretto; Allegro non troppo

CÉSAR FRANCK'S only Symphony bears the date 1889. It is unlike the classical models in this,

that the principal theme appears in all the movements, and in this too, that the materials are developed with a freedom such as the classical masters did not anticipate.

The first Movement begins with a slow section, in which the lower strings foreshadow the principal tune of the main first Movement. There is another theme which the attentive listener will recognize as furnishing the material for the chief tune of the last Movement. After the first section of the chief part of the first Movement, in quick time, the slow tune from the introduction is repeated, and when the quick part has been heard again, it gives way to a new theme. After this we hear the great second tune which has

a large share in the course of the Symphony. The whole orchestra plays it with noble emphasis.

In the slow Movement, the English horn has the first tune, and the second is really a modification of the big second tune of the first Movement. There follows a section which is in form and tunes like a Scherzo with its alternative Trio, and then the slow Movement returns. Again the attentive listener will hear two of the earlier themes played together.

The last Movement begins with a new tune, a joyous one in the major mode, but much of the Movement is based on tunes of the earlier part of the work, and again the second tune from the first Movement is prominent.

8.25 'What the Old Man Docs is Always Right,' by Hans Andersen. Read by RONALD WATKINS

8.40 HALLÉ CONCERT (Continued)

Suite 'Petrouchka' *Stravinsky*

9.5 Symphony No. 5 in E Minor. 'From the New World' *Dvorák*

9.40 Some Folk Songs (From Birmingham) By MARIE and FRANK HOWES

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

10.15 A CONCERT THE GERSHON PARKINGTON QUINTET
Overture, 'Phèdre' *Massenet*
Moreau, 'Le Dernier Sommeil de la Vierge' ('The Virgin's Last Sleep') *Massenet*

10.30 GLADYS RIPLEY (Contralto) Sappho's Farewell *Gounod*

10.38 QUINTET By the Tamarisk *Eric Coates*
Love's Dream *Czibulka*
Melody in F *Rubinstein*
Canzonotta *Herbert*

10.53 GLADYS RIPLEY Sunday *Molly Carew*
Sapphic Ode *Brahms*

11.0-11.15 QUINTET Philomela *Brahms*
Aubado *Lalo*
Wind in the Trees *Goring Thomas*
(Thursday's Programme continued on page 428.)



GLADYS RIPLEY
sings in the concert to be broadcast from 5GB tonight



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A.M.

Thursday's Programmes continued (November 14)



**'We've broke
the record, Mum!'**

—says Mrs. Rawlins

"Everything's done and it's not gone four o'clock yet. And I think you'll be pleased with 'ow I'm leaving everything, Mum. These things are not 'alf white. Like a bit of driven snow, aren't they? That's what comes of bluein' them in Reckitt's Blue. And then I get a lot of help from my Robin Starch, Mum. Credit where credit is due, I say! And what with Robin being so easy to mix—and your iron not sticking—well, you don't know you're born, if you've Robin 'elping you along. And the finish it gives, Mum! Just look at this tablecloth. Proper gleam on it, isn't there? That's Robin right enough."

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5WA	CARDIFF.	98.1 kc/s. (309.9 m.)
2.30	London Programme relayed from Daventry	
3.45	Mr. RICHARD BARRON: 'English Readings from Anglo-Cymric Poets'	
4.0	London Programme relayed from Daventry	
4.45	Light Music BOBBY'S STRING ORCHESTRA Relayed from BOBBY'S CAFÉ, Clifton, Bristol	
5.15	The Children's Hour	
6.0	London Programme relayed from Daventry	
6.15	S.B. from London	
6.30	Market Prices for Farmers	
6.35	S.B. from London	

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	
10.0	West Regional News. S.B. from Cardiff	
10.5-12.0	S.B. from London	



THE ROYAL EMPIRE SOCIETY'S HEADQUARTERS at Bristol, from which Cardiff is relaying a programme, entitled 'Empire Builders,' this evening at 7.45.

7.45	'Empire Builders'
	The Story of Bristol Merchant Venturers (Introduction spoken by Col. E. W. LENNARD) relayed from THE SALON OF THE ROYAL EMPIRE SOCIETY, Bristol
	Episode I Aboard Cabot's ship when North America was sighted
	Episode II John Guy's departure for Newfoundland
	Episode III Return of Capt. Thomas James from Canada
	Episode IV Home-coming of the famous Navigators, Woodes-Rogers and Dampier, with Alexander Selkirk Dialogue written by Col. E. W. LENNARD Episodes played by the CLIFTON ARTS CLUB PLAYERS
	Incidental Music arranged and conducted by Dr. HUBERT HUNT
9.0	S.B. from London
10.0	West Regional News
10.5-12.0	S.B. from London

6BM	BOURNEMOUTH.	1,040 kc/s. (288.5 m.)
1.15-2.0	London Programme relayed from Daventry	
2.30	London Programme relayed from Daventry	
3.45	Mr. GEORGE DANCE, F.R.H.S.: For Gardeners: 'On Roses'	
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	
10.0	Local News	
10.5-12.0	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 Everybody motors nowadays, so 'ERBERT TAKES HIS FAMILY TO THE MOTOR SHOW' (C. E. Hodges)	
6.0	London Programme relayed from Daventry	
6.15-12.0	S.B. from London (10.0 Local News)	
2ZY	MANCHESTER.	797 kc/s. (376.4 m.)
12.0-1.0	A Ballad Concert S.B. from Sheffield BERTA RADFORD (Contralto) JESSIE BELL (Pianoforte) F. CARNELLEY LEE (Baritone)	
4.30	An Orchestral Concert Relayed from PARKER'S RESTAURANT PARKER'S RESTAURANT ORCHESTRA (Musical Director, LADDIE CLARKE) MARJORIE FARNHAM (Soprano)	
	(Manchester Programme continued on page 431.)	

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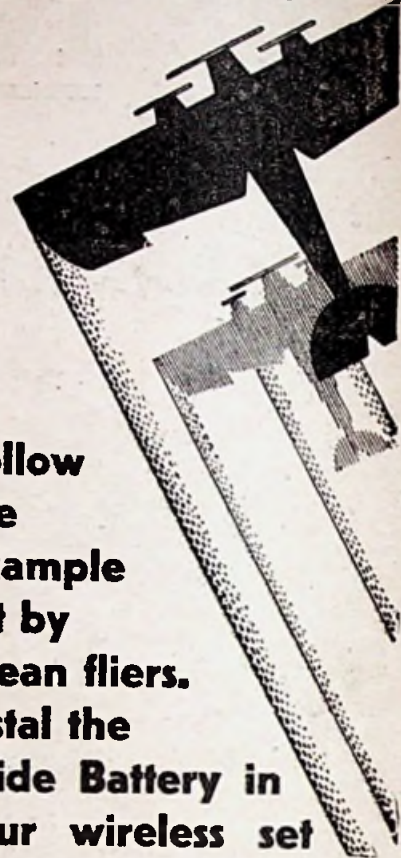
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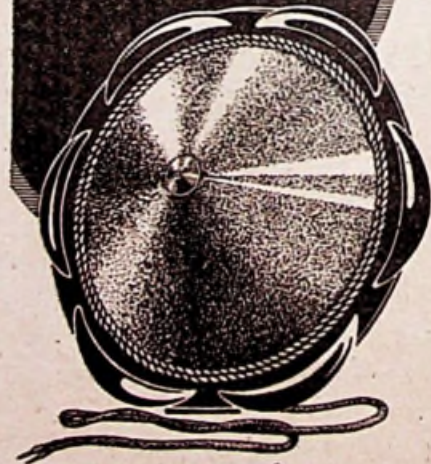
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Programmes for Thursday.

(Manchester Programme continued from page 428.)

- 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
7.45 Hallé Concert
(Relayed to Daventry Experimental)
Relayed from THE FREE TRADE HALL
THE HALLÉ ORCHESTRA
Conducted by Sir HAMILTON HARTY
8.30 HUMORISTS OF THE NORTH
J. THORNLEY DODGE (the well-known Actor-Entertainer)
J. WOODS-SMITH (The Yorkshire Humorist at the Piano)
CULLEY and GOFTON (Broadcast Grins in Broad Yorkshire)
9.0 S.B. from London
10.0 North Regional News
10.5 PIANOFORTE DUETS
'Then and Now' (1777-1926)
Played by
JOHN TOBIN and TILLY CONNELLY
10.30-12.0 S.B. from London

Other Stations.

- 55C GLASGOW. 752 kc/s. (398.9 ra.)
10.45:—Mrs. C. E. Hughes Hallett. S.B. from Edinburgh.
11.0-12.0:—A Vocal of Gramophone Records. 2.30:—For the Schools. S.B. from Edinburgh. 3.0:—Dance Music by Charles Watson's Orchestra. 3.15:—Miss Betty Bartholomew. S.B. from Edinburgh. 3.30:—Musical Interlude. 3.40:—Mid-Week Service. 4.0:—The Octet. Wilson Jeffrey (Baritone). Heston Paton Brown (Recler). 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.15:—S.B. from London. 6.30:—Special Talk for Farmers. S.B. from Edinburgh. 6.45:—S.B. from London. 7.45:—For the Love o' Mike. A Radioptic Conglomeration. 9.0:—S.B. from London. 10.0:—Scottish News Bulletin. 10.5-12.0:—S.B. from London.

- 2BD ABERDEEN. 995 kc/s. (301.6 m.)
11.0-12.0:—Relayed from Daventry. 2.30:—For the Schools S.B. from Edinburgh. 3.0:—S.B. from Glasgow. 3.15:—S.B. from Edinburgh. 3.30:—S.B. from Glasgow. 6.15:—S.B. from London. 6.30:—Special Talk for Farmers. S.B. from Edinburgh. 6.45:—S.B. from London. 7.45:—S.B. from Glasgow. 9.0:—London. 10.0:—S.B. from Glasgow. 10.5-12.0:—London.

- 2BE BELFAST. 1,238 kc/s. (242.3 m.)
2.30:—London. 4.0-5.0:—Children's Concert. 5.0:—Lionel Millard (Saxophone). 5.15:—The Children's Hour. 6.0:—Gramophone Records. 6.15:—London. 7.45:—For the Love of Mike. S.B. from Glasgow. (See Glasgow.) 9.0:—London. 9.15:—London. 10.0:—Regional News. 10.5-12.0:—London.

THIS WEEK IN THE GARDEN.

CHRYSANTHEMUMS are now displaying a wonderful amount of bloom under glass. Crowding in the house should be avoided, and the plants should be given as much room as possible so that air may circulate freely between them. Overcrowding and dampness favour the development of mildew, and also conduce to thin, spindly growth of the suckers, which will be required later on for cuttings. A dry atmosphere is most favourable for the preservation of the flowers. Atmospheric moisture should therefore be reduced to a minimum, ventilation should be given freely except during foggy weather, and all watering should be done in the early morning.

Where plants are to be forced during the next few months, suitable subjects should now be potted. Astilbes, or 'spircas,' as they are commonly called, *Dicentra spectabilis*, Solomon's seal, lilies of the valley, and Canterbury bells are among the many herbaceous plants that are easily forced with very little fire heat and make a welcome addition to the greenhouse in spring.—*Royal Horticultural Society's Bulletin.*



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9.20 GERMANY AND ENGLAND

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10.45 SOMETHING TO SURPRISE YOU

- 10.15 a.m. THE DAILY SERVICE
- 10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 10.45 A Week's Menus with Recipes—VI

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

- 11.0-12.0 (Daventry only) Gramophone Records
- 12.0 A Sonata Recital
DAVID WISE (Violin)
SHULA DONIACH (Pianoforte)
Sonata Bloch
Agitato; Molto Quietto; Moderato
- 12.30 Organ Music
Played by LEONARD H. WARNER
Relayed from St. BOTOLPH'S, Bishopsgate
Sonata No. 14 in C, Op. 165 Rheinberger
(i) Prelude; (ii) Idylle
A Benediction (Wedding Souvenir) Hollins
Sonata (Continued) (iii) Toccata ... Rheinberger

- 1.0-2.0 A Recital of Gramophone Records
By CHRISTOPHER STONE
- 2.25 (Daventry only) Fishing Bulletin
- 2.30 FOR THE SCHOOLS
Dr. B. A. KEEN: 'Farming Talk, IV—Sheep'
- 2.55 Interlude
- 3.0 'Peoples of the World and their Homes'—
VIII. ERNEST B. HADDON, 'A Native State of
Central Africa—The Baganda'
- 3.25 Hints on Athletics and Games—VIII,
'Hockey': Miss MAJORIE POLLARD
- 3.40 Interlude
- 3.45 Concert to Schools
Sir WALFORD DAVIES
VICTOR HELY-HUTCHINSON
CHRISTINE McCLURE
- 4.30 LIGHT MUSIC
MOSCHETTO and his ORCHESTRA
From THE MAY FAIR HOTEL

- 5.15 THE CHILDREN'S HOUR
THE WICKED UNCLE
Carries his researches into the
Farmyard
with startling results!
- 6.0 Mrs. D. B. SHERIDAN:
'Planning a Small Party'
- 6.15 'The First News'
TIME SIGNAL, GREENWICH;
WEATHER FORECAST, FIRST
GENERAL NEWS BULLETIN
- 6.30 Ministry of Agriculture
Fortnightly Bulletin
- 6.45 THE FOUNDATIONS OF
MUSIC
HANDEL'S ARIAS
Sung by STILES-ALLEN
- 7.0 Mr. ERNEST BETTS: Film
Criticism
- 7.15 Musical Interlude
- 7.25 The Rev. M. R. RIDLEY:
'Poetry and the Ordinary
Reader'—II

The constant broadcasting of poetry has made it clear to many, who never realized it before, that poetry is essentially meant to be heard as well as seen. Poetry, in fact, has its roots in the

9.20 GERMANY and ENGLAND

A Conversation between Count HARRY KESSLER and Mr. J. L. GARVIN

THE present and future relationships of Germany with England, and a comparison of the general effects of the war on the social life, the literature, and the outlook of the younger generations of both countries, will probably form the main topics of tonight's discussion—a discussion rendered the more noteworthy as being the first occasion on which the subject has been freely discussed in front of the microphone. Count Harry Kessler, who is making a special journey from Germany in order to take part in this broadcast, was, before the war, attached to the German Embassy in London; he is a leading German publicist. Mr. Garvin is, of course, the Editor of the *Observer*.

spoken word: the written word is only a means of saving poetry from the oblivion of time. No small part of the appeal of poetry is in the very sound, and Mr. Ridley's second talk will consider, among other kindred aspects of the subject, how poetry may best be read.

7.45 An Orchestral Concert

EDA KERSEY (Violin) THE WIRELESS ORCHESTRA Conducted by JOHN ANSELL

- Overture, 'The Gypsy Baron' Strauss
 - Symphonic Sketch, 'En Roze' Gabriel Marie
 - Polonaise, Op. 11 Pogojeff
 - 8.0 EDA KERSEY
Introduction and Rondo Capriccioso *Saint-Saëns*
 - 8.12 ORCHESTRA
Stella-Mary Dances Ernest Austin
Selection, 'Sylvia' Delibes, arr. Tavan
- THE Stella-Mary Dances were written in memory of the composer's daughter who died on May 30, 1917, in her thirteenth year. For the passing of a young and beautiful life the gloom of funeral

music seems unsuitable, and this wish to preserve a happier and more vivid remembrance of a vanished child-presence is expressed in those dances and in a short series of poems, 'Songs in Memory of Stella-Mary Austin,' written by her father. It is not possible to quote the verses here in full, but the following lines show that their author contemplated some musical memorial to the daughter he had lost:

'Now would I keep her living,
Imprisoned in bars of tone'
and again:
'You were music to my eyes!
And music to the lips!
Music, from your ribbon'd hair,
To your dainty finger tips!'

- 8.34 EDA KERSEY
Hebrew Melody Achron, arr. Auer
Three Hungarian Dances Brahms, arr. Joachim
Nos. 13, 11, and 12
- 8.47 ORCHESTRA
Intermezzo Pichnié
The Ballet of Flowers Hadley
- 9.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN: Local News (Daventry only) Shipping
Forecast and Fat Stock Prices

9.20 'Germany and England' A Conversation between Count HARRY KESSLER and Mr. J. L. GARVIN (See Col. 2)

- 10.15 Music from 'The Beggar's Opera'
Arranged and composed by FREDERIC AUSTIN
SYLVIA NELIS
FREDERICK RANALOW
THE WIRELESS CHORUS
CHORUS-MASTER, STANFORD ROBINSON
THE WIRELESS ORCHESTRA
(At the Harpsichord, ELEANOR WILKINSON)
Conducted by FREDERIC AUSTIN

THIS, one of the most popular stage pieces with music which the English theatre has ever known, is not an opera in the ordinary sense. The book was made by John Gay, and the music consisted of popular ballads of the time, some seventy of them, which were fitted to the text by Dr. Pepusch, a leading London musician of his day. The opera had a long and successful run when it first appeared, and has been so often revived since, that only short periods have elapsed when it was not on the stage somewhere.

Frederic Austin, who is responsible for the brilliantly successful arrangement of the opera known to the present generation, has had an unusually varied career. Making his reputation first as a cultured baritone singer, he has been an organist, conductor, director of the British National Opera Company, as well as of other important musical undertakings.

His successes in all those directions have tended rather to overshadow his gifts as a composer, but in that sphere, too, he has done really distinguished work.

10.45 SURPRISE ITEM

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

(Friday's Programmes continued on page 435.)

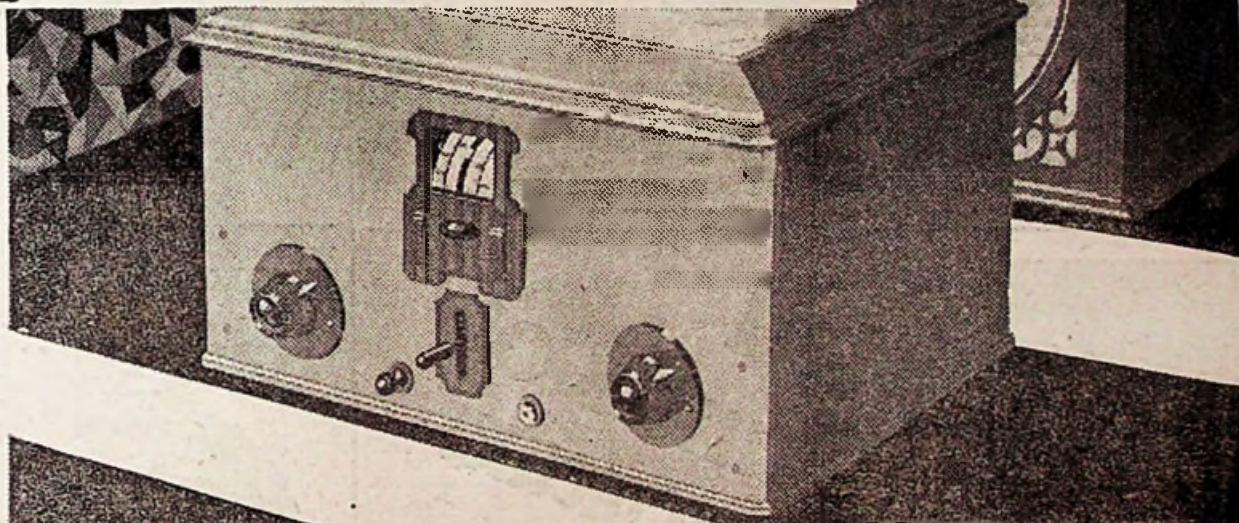


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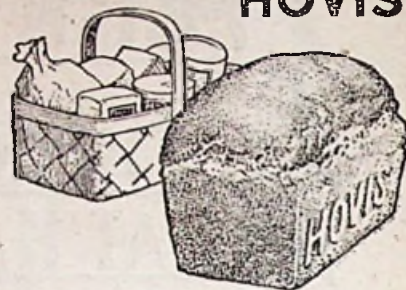
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FRIDAY, NOVEMBER 15
5GB DAVENTRY EXPERIMENTAL

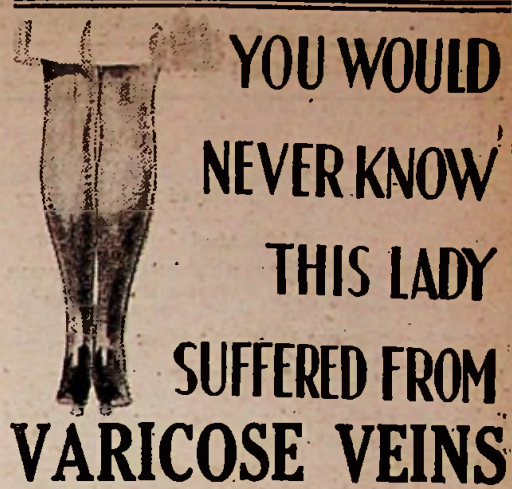
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9.0
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3.0 **ORGAN MUSIC**
Played by **LEONARD H. WARNER**
Relayed from St. BOTOLPH'S, Bishopsgate
Overture, 'Occasional Oratorio'
Handel, arr. Best
Andante and Allegro; Adagio; March
HEBE SIMPSON (Soprano)
Songs
LEONARD H. WARNER
Spring Song *Hollins*
Caprice *Cuthbert Harris*
Air and Variations (Symphony in D)
Haydn, arr. Wodehouse
HEBE SIMPSON
Songs
LEONARD H. WARNER
Two Chorale Preludes *Parry*
Melcombe; Old 104th

7.35 **JOSEPHINE LEE**
Liebestraum (A Dream of Love)..... *Liszt*
Frühlingsrauschen (The Rustle of Spring)
Golliwog's Cake Walk *Debussy*
ORCHESTRA
Suite, 'Rustic Revels' *Fletcher*

8.0 'Une Voix dans le Desert'
(From Birmingham)
Followed by
'Young Heaven'
A Play in One Act by **JEAN CAVENDISH** and **MILES MALLESON**
(See below)



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From Birmingham

Tonight at 8.0

'UNE VOIX DANS LE DESERT'

Poem by **EMILE CAMMAERTS**

Music by **SIR EDWARD ELGAR**

Spoken by **GLADYS WARD**

Followed by

'YOUNG HEAVEN'

A Play in One Act by **JEAN CAVENDISH** and **MILES MALLESON**

Daphne
'Fred,' her Charwoman
Dan

The Scene is a Studio Somewhere in London

'Young Heaven' is a true story—a great deal of it is set down word for word as it happened—at the request of those to whom it happened

Incidental Music by **The Midland Pianoforte Sextet**

4.0 **DANCE MUSIC**
JACK PAYNE and **THE B.B.C. DANCE ORCHESTRA**
5.30 **The Children's Hour**
(From Birmingham)
'Wooden Houses,' by **Dorothy Willison**
Songs by **EMILIE WALDRON (Soprano)** and **BERNARD SIMS (Baritone)**
'Mervyn the Minstrel,' by **E. M. Griffiths**
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 **FRANK CANTELL**
March, 'God of Thunder' *Howgill*
Overture to a French Comedy *Keler-Bela*
EVA TOLLWORTHY (Contralto)
Where Corals lie *Elgar*
Devotion *Strauss*
Fair House of Joy *Quilter*
ORCHESTRA
Selection, 'The Boy' *Monckton and Talbot*
7.10 **JOSEPHINE LEE (Pianoforte)**
Prelude in G Minor *Rachmaninov*
Refrain de Berceau (Cradle Song).... *Palmgren*
Waltz in G Flat *Chopin*
ORCHESTRA
Barcarollo *Tchaikovsky*
EVA TOLLWORTHY
Unmindful of the Roses } *Coleridge-Taylor*
Life and Death }
Homing *Del Riego*

9.0 **A Concert**
THE GERSHOM PARKINGTON QUINTET
Overture, 'The Night Birds' *Johann Strauss*
As conductor of the Court Balls at Vienna, himself a true Viennese of the old school, Johann Strauss the younger has left in his immortal dance music a picture of the life and laughter of that gay city much more vivid, and no doubt more true, than history will ever show us.
Die Fledermaus, produced in 1874, was, like every one of his little operas, played and sung all over the world a generation ago. In this country it was given the name *Nightbirds*. Full of sparkling gaiety, instinct with all the spirit of carefree youth, it is just such music as one looks for from the hand which gave us *The Blue Danube*.
TOM KINNIBURGH (Bass)
Come to the Fair } *Martin*
Hatfield Bells }
QUINTET
Selection, 'The Geisha' *Jones*
TOM KINNIBURGH
Royster Doyster *Mathieson*
Tavern Song *Howard Fisher*
QUINTET
Réverie } *Debussy*
Nuit d'Etoiles (Night of Stars) }
Three Dances ('Henry VIII') *German*
10.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
10.15-11.15 **DANCE MUSIC**
ALAN GREEN and his **BAND**, and **ART GREGORY** and his **ST. LOUIS BAND** from the **ROYAL OPERA HOUSE DANCES, COVENT GARDEN**
(Friday's Programmes continued on page 436.)



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Friday's Programmes continued (November 15)

5WA CARDIFF. 988 kc/s (209.9 m.)

12.0-1.0 London Programme relayed from Daventry
 2.30 London Programme relayed from Daventry
 5.0 Light Music
 JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA
 Relayed from THE CARLTON RESTAURANT
 5.15 The Children's Hour
 6.0 Mr. IAN KYRLE FLETCHER: 'Problems of Production applied to Welsh Dramatists'—VI. 'A rehearsal of "The Comedy of Good and Evil," by Richard Hughes'
 6.15 S.B. from London
 7.45 A Welsh Variety Programme
 (See centre of page.)

9.0 S.B. from London
 9.15 West Regional News
 9.20-11.0 S.B. from London

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

2.30 London Programme relayed from Daventry
 5.15 S.B. from Cardiff
 6.0 London Programme relayed from Daventry
 6.15 S.B. from London
 9.15 West Regional News. S.B. from Cardiff
 9.20-11.0 S.B. from London

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

2.30 London Programme relayed from Daventry
 6.15 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.)

2.30 London Programme relayed from Daventry
 5.15 The Children's Hour
 A REQUEST DAY
 6.0 London Programme relayed from Daventry
 6.15-11.0 S.B. from London (9.15 Forthcoming Events: Local News)

ZZY MANCHESTER 191 kc/s (278.4 m.)

2.30 London Programme relayed from Daventry
 4.30 Organ Music
 Relayed from THE TOWER BALLROOM, Blackpool

4.50 'THE SILENT GAME'

Radio Monologue written and recited by HAROLD MELVILLE
 (From the Studio)

5.2 Organ Music

Relayed from THE TOWER BALLROOM, Blackpool

5.15 The Children's Hour

Late Again!

Songs by DORIS GAMDELL and HARRY HOPEWELL, including 'The Cuckoo Clock' (Taylor), 'Before Tea' (Fraser-Simson). A Story, 'The Caves' (Olsen Bowen)

6.0 Famous Northern Women—VI, Dr. ERNA REISS: 'Gertrude Bell'

Other Stations.

5SC GLASGOW 782 kc/s (384.9 m.)

2.30:—For the Schools: 'Travellers' Tales of Other Lands'—VII, Mr. G. Ryle Smith, 'From Aleppo to Baghdad by Caravan.' S.B. from Edinburgh. 2.53:—Musical Interlude. 2.55:—'My Day's Work'—VII, Miss M. M. Ruxton: 'At a Telephone Exchange.' 3.10:—Musical Interlude. 3.15:—A Concert, 'Wayfaring.' The Octet: March, 'British Grenadiers' (Trad.). Robert Watson (Baritone): The Vagabond; Bright is the Ring of Words and The Roadside Fire (Songs of Travel). (Vaughan-Williams). Jean Downs (Reclter): The Tewkesbury Road (John Massfield). The Octet: Suite, 'The Four Ways' (Eric Coates). Robert Watson: Loveliest of Trees; There pass the Careless People and Think no more, Lads, Laugh, Be Jolly ('A Shropshire Lad') (A. Somervell). Jean Downs: The Great North Road (Alfred Noyes). The Octet: The Road to the Isle; (arr. Kennedy-Fraser). 4.0:—Dance Music by Charles Watson's Orchestra, relayed from the Playhouse Ballroom. 4.30:—A Scottish Concert, The Octet: Overture, 'The Little Minister' (A. C. Mackenzie). Richard L. Maguire (Baritone): Jenny's Bawbee and Th' Water It is part (Hannah MacCunn); The Wee Wee German Lairdie (arr. J. M. Black). The Octet: Suite, 'Highland Memories' (Hannah MacCunn). Richard L. Maguire: The Piper o' Dundee (arr. J. M. Black); The Isle of Mull (arr. A. Mottat); The Wee Cooper o' Fife (arr. J. M. Black). The Octet: Romance, 'The Piper's Wedding' (Kennedy Thayne); Intermezzo, 'The Kiltie's Courtship' (Mackenzie). 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. 9.15:—Scottish News Bulletin. 9.20-11.0:—S.B. from London.

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

2.30:—For the Schools: 'Travellers' Tales of Other Lands'—VII, Mr. G. Ryle Smith: 'From Aleppo to Baghdad by Caravan' S.B. from Edinburgh. 2.50:—Musical Interlude. S.B. from Glasgow. 2.55:—'My Day's Work'—VII, Miss M. M. Ruxton: 'At a Telephone Exchange.' S.B. from Glasgow. 3.10:—Musical Interlude. S.B. from Glasgow. 3.15:—A Concert, 'Wayfaring.' S.B. from Glasgow. Robert Watson (Baritone). Jean Downs (Reclter). The Octet. 4.0:—Dance Music. S.B. from Glasgow. 4.30:—A Scottish Concert. S.B. from Glasgow. Richard L. Maguire (Baritone). The Octet. 5.15:—The Children's Hour. S.B. from Glasgow. 5.57:—Weather Forecast for Farmers. S.B. from Glasgow. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—Bulletin of Scottish Market

Prices for Farmers. S.B. from Glasgow. 6.40:—Musical Interlude. S.B. from Glasgow. 6.45:—S.B. from London. 9.15:—Scottish News Bulletin. S.B. from Glasgow. 9.20-11.0:—S.B. from London.

2BE BELFAST. 1,238 kc/s (242.5 m.)

12.0-1.0:—Gramophone Records. 2.30:—London Programme relayed from Daventry. 4.30:—Dance Music. Jan Raffini's Regal Band, relayed from the Plaza, Belfast. 5.0:—Nina H. Smith (Soprano). 5.15:—The Children's Hour. 6.0:—Miss Florence Irwin: Household Talk: 'Removal of Stairs from Household Goods.' 6.15:—S.B. from London. 7.45:—Clifton Hillwell (Pianoforte). 8.0:—Belfast Philharmonic Society (Second Subscription Concert). Relayed from the Ulster Hall. Isobel Ballie (Soprano); Norah Dahl (Contralto); Trevor Jones (Tenor); Roy Henderson (Baritone); John Crowther (Leader). The Society's Chorus and Orchestra of 400 Performers. Conducted by E. Godfrey Brown. 8.10:—'The Kingdom.' An Oratorio by Sir Edward Elgar. 9.0:—S.B. from London. 9.15:—'The Kingdom' (Continued). 9.55:—Orchestra. 10.20 app.—Regional News. 10.25:—Dance Music: Jan Raffini's Regal Band, relayed from the Plaza, Belfast. 10.45-11.0:—S.B. from London.

7.45 — A WELSH VARIETY PROGRAMME — 9.0

GWLADYS NAISH Soprano	THE DIWIFRAU PLAYERS in 'MARGED NEARLY BREAKS A RECORD' a Radio Sketch by SQUIBS	CLAUDIA JONES Harp Solos
THE CENYDD GLEE SINGERS Conducted by D. TOWYN JONES		J. EDDIE PARRY in songs at the Piano

THE WELSH MANDOLINE SEXTET

6.15 S.B. from London

7.45 A Musical Comedy Programme

THE NORTHERN WIRELESS ORCHESTRA
 Selection, 'The Sunshine Girl' Rubens
 EVELYN BURY (Soprano)
 Lullaby ('The Beloved Vagabond')
 Portrait Song } Dudley Glass
 Love's Own Kiss ('High Jinks') Friml

ORCHESTRA
 Selection, 'Going Up' Hirsch
 Selection, 'Gipsy Love' Lchar

EVELYN BURY
 Bubbles ('High Jinks') Friml
 Alice Blue Gown ('Irene') McCarthy
 Sail my ships ('The Rebel Maid') Phillips

ORCHESTRA
 Selection, 'Follow Through'
 De Sylva, Brown and Henderson

9.0 S.B. from London

9.15 North Regional News

9.20-11.0 S.B. from London

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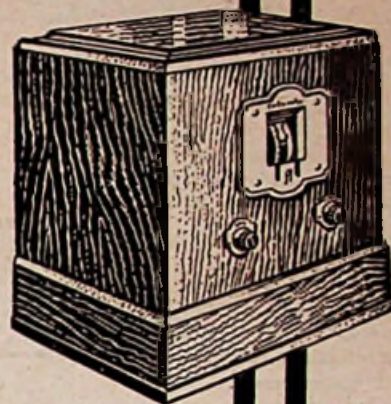
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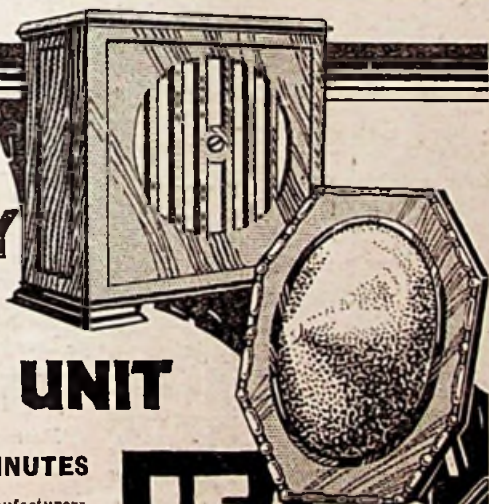


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10.45
BEN BERNIE
AND
HIS BAND



10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45-11.0 Mr. ARTHUR J. BENDY: 'Odd Jobs about the House—II, A Few Hints on Loose Cover Cutting'

1.0-2.0 LIGHT MUSIC
MOSCHETTO and his ORCHESTRA
FROM THE MAY FAIR HOTEL

3.25 (Daventry only) Fishing Bulletin

3.30 A CONCERT
ALICE LILLEY (Soprano)
ASHMOOR BURCH (Baritone)
REGINALD KING and his ORCHESTRA
Suite, 'Bergamasque'.... Debussy

EXACTLY what Debussy meant when he called this Suite *Bergamasque* is not quite clear. The word really means, as readers of the *Midsummer Night's Dream* know, a dance, and it takes its name from Bergamo. Such dances, sometimes with words, appear in old sixteenth-century collections, and violoncellists know it from the one which Piatti wrote for his instrument. He was himself a native of Bergamo.

Debussy's Suite has no more to do with the old dances than a certain old-fashioned flavour which is, of course, blended with his own dainty and delicate freshness. There are four movements—Prelude, Minuet, Moonlight, and Passepied.

3.45 ALICE LILLEY
The Message of the Sea
Marjorie Slaughter
O Happy Childhood.....*Carsc*
Damon.....*Max Stango*

3.54 ASHMOOR BURCH
Song of the Rover
Alexandre Georges
Slow, Horses, Slow.....*Jalowicz*
Old Mrs. Jarvis....*Leslie Woodgate*

4.2 ORCHESTRA
Say it with Song
Henderson, arr. King
Prayer and Temple Dance....*Grieg*

4.18 ALICE LILLEY
Down in the Woods
Valentine Henry
All in the morning early...*Nedham*
The Sun God.....*William James*

4.25 ASHMOOR BURCH
Angelus at sea.....*J. St. A. Johnson*
I Travel the Road.....*Pat Thayer*

4.32 ORCHESTRA
Praying for Rain.....*Eckersley, arr. King*
Musical Snuff Box.....*Liadov*
Malaguena (Spanish Dance).....*Moszkowski*

4.45 ORGAN MUSIC
Played by ALEX TAYLOR
Relayed from DAVIS' THEATRE, CROYDON

5.15 THE CHILDREN'S HOUR
Selections by THE CHOIR and ORCHESTRA of
THE FEATHERSTONE ROAD BOYS' SCHOOL,
Southall

'ENGLAND FROM THE FOOTPLATE,' a personal
adventure related by JOHN HEYGATE
'When the Wind Blew' (*Joyce M. Westrup*)

6.0 Musical Interlude

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
HANDEL'S ARIAS
Sung by STILES-ALLEN

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

9.15 Mr. GERALD BARRY: 'The Week in London'
9.30 Local News; (Daventry only) Shipping Forecast and Fat Stock Prices

9.35 Oddfellows Concert
CONCERT OF THE NORTH LONDON DISTRICT OF THE MANCHESTER UNITY OF ODDFELLOWS
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL

Relayed from THE QUEEN'S HALL
(Sole Lessees, Messrs. Chappell and Co. Ltd.)

BAND
Overture 1812.....*Tchaikovsky*
LEONARD HENRY
Frisolous Drive

BAND
Tarantelle de Belphigor...*J. Albert*
KATHLEEN HILLIARD (Soprano)
and GEORGE BAKER (Baritone) in duets—

(a) Say no more (Monsieur
Beaucaire')
(b) Trot here and there } *Messenger*
('Veronique')

ANDRÉ MESSAGER, who died in the spring of this year, at the good old age of seventy-six, was for long a familiar figure in the London musical world, apart from the successful productions here of some of his best light operas. The first of these, *La Bearnaise*, enjoyed a long run at the Prince of Wales Theatre with Miss Florence St. John and Miss Marie Tempest in the principal parts. Some years later he achieved a still more important success with *La Basoche*, which was given in an English version at d'Oyly Carte's Royal English Opera House. In later years we remember his *Little Michus* and *Veronique*, and his ballet *The Two Pigeons* is often heard as orchestral music.

IVOR VINTOR
The Diminutive Comedian
BAND
March of the Dwarfs.....*Brieg*
GOD SAVE THE KING

10.45 DANCE MUSIC
BEN BERNIE and his BAND
in his last broadcast from the
KIT CAT RESTAURANT
before his return to America

11.15-12.0 JACK HARRIS' GROSVENOR HOUSE BAND
relayed from GROSVENOR HOUSE, PARK LANE
(Saturday's Programmes continued on page 441.)

This Week's Epilogue:
'LORD, WHAT IS MAN?'
'FRIENDSHIP'
Psalm lv, 1-17
II Samuel i, 17-27
Hymn, 'He wants not friend'
St. John zv, 14, 15

THE CONCERT OF THE
NORTH LONDON DISTRICT
OF THE
MANCHESTER UNITY
OF ODDFELLOWS

will be relayed from the Queen's Hall
(Sole Lessees, Messrs Chappell & Co. Ltd.)

TONIGHT AT 9.35

The Wireless Military Band, conducted by
Mr. B. WALTON O'DONNELL, will play
Miss KATHLEEN HILLIARD and Mr. GEORGE
BAKER will sing; Mr. LEONARD HENRY and
Mr. IVOR VINTOR will entertain.
(For programme, see Column 3.)

7.0 Mr. BASIL MAINE: 'Next Week's Broadcast Music'

7.15 This Week's Work in the Garden, by the Royal Horticultural Society

7.30 Vaudeville
MARRIOTT EDGAR (Comedian)
NANCY LOVAT (In Light Ballads)
FLORENCE MARKS (Irish Entertainer)
STAINLESS STEPHEN (Comedian)
ERNEST JONES (And his Banjo)
ALEC MCGILL and GWEN VAUGHAN
(The Cheerful Chatterers)
ATHOL TIER, assisted by FRANK DENTON and
NORA SAVAGE, in a Sketch, 'SUPPER'
JACK PAYNE AND THE B.B.C. DANCE ORCHESTRA
And a relay from
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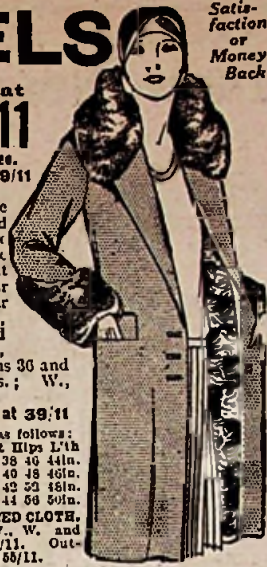
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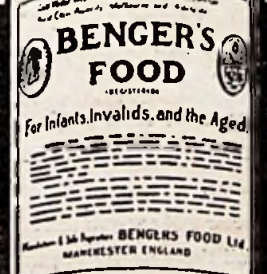
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SATURDAY, NOVEMBER 16

5GB DAVENTRY EXPERIMENTAL

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TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

9.0 A BIRMINGHAM SYMPHONY CONCERT

- 3.15 Brahms' 'Requiem'**
Relayed from ST. ANNE'S CHURCH, Soho
Conducted by Mr. ERIC WARR, A.R.C.M.
Soloists
MARGERY DAVIES (Soprano)
A. BROUGH (Baritone)
- 4.30 Vaudeville**
(From Birmingham)
JACK NORMAN (Novolty Mimic)
TARRANT BAILEY, Jr., and his Banjo
LESLIE ROMNEY and MONA WASHBOURNE
(Pianisms and Modern Melodies)
OSBORNE and PERRY (Comedy Duo)
DAVID JENKINS and SUZETTE TARRI (Light Songs)
PHILIP BROWN'S DOMINOES BAND

- 5.30 The Children's Hour**
(From Birmingham)
'Buffo the Buffalo,' by
Mary Haras
TARRANT BAILEY, Jr.,
in Banjo Solos
'The Strange Experience
of a Botanist,' by
Margaret Dangerfield
JACK NORMAN
in Mimicry

- 6.15 'The First News'**
TIME SIGNAL; GREEN-
WICH; WEATHER
FORECAST; FIRST
GENERAL NEWS
BULLETIN; An-
nouncements and
Sports Bulletin

- 6.40 Sports Bulletin**
(From Birmingham)

- 6.45 Light Music**
THE WIRELESS ORCHES-
TRA
Conducted by JOHN
ANSELL
March ('Prince Igor')
Borodin
Overture, 'Cœur As'
Kunneke

- Scène Dansante *Glasounov*
HARRY SENNETT (Tenor)
I pitch my lonely Caravan *Eric Coates*
Mopsa *Stanford*
Dolorosa *Phillips*

- ORCHESTRA
Selection of Songs by T. C. Stordalo Bennett
arr. Chignell
One little one more; Drake is going to sea;
It's a beautiful day; I love someone in Zum-
merzet; There's another little girl I'm fond of;
Jones of the Lancers
Suite, 'Harvest Time' *Haydn Wood*
HARRY SENNETT
Go not, Happy Day *Frank Bridge*
I had a flower *Kellie*
Just Her Way *Aitken*
- ORCHESTRA
Weiner Luft (The Air of Vienna) *Ziehrer*
March, 'The Children of the Regiment' *Fucik*

- 8.0 A BAND CONCERT**
MEGAN THOMAS (Soprano)
THE BAND OF H.M. ROYAL AIR FORCE
(By permission of the Air Council)
Conducted by
Flight-Lieut. JOHN AMERS
March, 'Old Panama' *Alford*
Selection, 'Classical Memories' *arr. Ewing*
Idyl, 'The Whispering of the Flowers' *Von Blon*

- 3.18 MEGAN THOMAS**
Oh! Tell me, Nightingale *Liza Lehmann*
The Wonderful Isle *Julian Herbage*
Come out, come out, my dears *Dessaucr*

- 8.26 BAND**
Suite, 'Les Deux Pigeons' ('The Two Pigeons')
Messager
Entrée des Tziganes (Entrance of Gipsies);
Divertissement (Dance); Danse Hongroise
(Hungarian Dance)
Schön Rosmarin (Fair Rosemary)..... } *Kreisler*
Liebesfroud (Lovo's Joy)..... }

- 8.40 MEGAN THOMAS**
On Wings of Song *Mendelssohn*
Spreading the News *Herbert Oliver*
When Love is Kind
arr. A. L.

- 8.48 BAND**
Morceau, 'Two Guitars'
Horlick
Ballet Divertissement,
'A Day in Naples'
Byng
The Boatmen's
Chorus and Serenade;
Dance of the Fish-
wives; Dance of
the Macaroni Boys;
Tarantella

- 9.0 Symphony
Concert**
(From Birmingham)
THE BIRMINGHAM
STUDIO AUGMENTED
ORCHESTRA
(Leader, FRANK CAN-
TELL)
Conducted by JOSEPH
LEWIS
ANTONIO BROSA (Violin)
ORCHESTRA
Romantic Prelude
d'Erlanger
Siegfried Idyl... *Wagner*
ANTONIO BROSA and
Orchestra
Concerto... *d'Erlanger*

- 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
Symphony, No. 5, in E Minor ('From the New
World') *Dvorak*
Adagio, allegretto molto; Largo; Scherzo,
molto vivace; Allegro con fuoco

This Symphony has four movements, the first
beginning with a short, slow introduction, and
proceeding to a quick section in the usual way,
with two chief themes, both characterized by
strong, virile rhythm.

The slow movement has also two main tunes,
the first played by the English horn, the big
brother of the oboe, the second by the clarinet.

The Scherzo, which follows, is so full of tunes,
that where tradition demands repetitions,
Dvorak gives us very often new tunes instead.
It is full of gaiety and bright spirits, and at
the end there is a little reminder of the first
movement. This is true of the last move-
ment also, snatches of the other movements
making their way into it here and there. But,
like the first, it has two main tunes, both making
their effect largely by vivid rhythm.

(Saturday's Programmes continued on page 442.)



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Saturday's Programmes continued (November 16)

5WA 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 (Cerdlorfa Genedlaethol Cymru)
Valse Triste Sibelius
Two Hungarian Dances Brahms
Valse Gracieuse Geyman
Suite, 'L'Arlesienne' ('The Maid of Arles') No. 2 Bizet

3.30 London Programme relayed from Daventry

4.45 **DANCE MUSIC**
DON GABRIEL and HIS EMBASSY PLAYERS
Relayed from the THE DANSANT, COX'S CAFE, CARDIFF

5.15 **The Children's Hour**

6.0 S.B. from Swansea

6.15 S.B. from London

6.40 Regional Sports Bulletin

6.45 S.B. from London

7.0 Mr. E. T. DAVIES: 'The Music of Wales: Folk Tunes'

7.15 S.B. from London

7.45 A Popular Concert

Relayed from THE ASSEMBLY ROOM, CITY HALL, Cardiff
NATIONAL ORCHESTRA OF WALES (Cerdlorfa Genedlaethol Cymru) (Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE

Overture, 'Peasants and Peasants' Suppé

KATE WINTER (Soprano) and Orchestra
Waltz Song ('Romeo and Juliet') Gounod

ORCHESTRA
Chant sans Paroles (Song without words) Tchaikovsky
Two Aubades Lalo

RENEE SWEETLAND (Pianoforte) and Orchestra
Concerto No. 1 in G Minor, Op. 25 Mendelssohn

ORCHESTRA
Japanese Suite Holst

KATE WINTER and Orchestra
Solweig's Song Grieg

ORCHESTRA
Carnival in Paris Strindberg

9.0 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.)

12.0-12.45 S.B. from Cardiff

3.30 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 Mr. ROWE HARDING: 'Topical Sport in South Wales'

6.15 S.B. from London

6.40 S.B. from Cardiff

6.45 S.B. from London

7.0 S.B. from Cardiff

7.15 S.B. from London

7.45 S.B. from Cardiff

9.0 S.B. from London

9.30 West Regional News. S.B. from Cardiff

9.35-12.0 S.B. from London

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

12.0-1.0 Gramophone Recital

3.30 London Programme relayed from Daventry

6.15 S.B. from London

6.40 Sport Bulletin

6.45 S.B. from London

9.30 Local News

9.35-12.0 S.B. from London

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

12.0-1.0 THE NORTHERN WIRELESS ORCHESTRA
GWEN RODGERS (Soprano)

3.30 **An Afternoon Concert**
THE NORTHERN WIRELESS ORCHESTRA
CHARLES ELLAM (Pianoforte)
FRANCES MORRIS (Soprano)

5.15 **The Children's Hour**

6.0 Mr. ERNEST EDWARDS ('BEE'): An Eye-Witness Account of the Everton v. Huddersfield Association Football Match. S.B. from Liverpool

6.15 S.B. from London

6.40 **The North Regional Sports Bulletin**

6.45 S.B. from London

7.0 Mr. A. K. HOLLAND: 'The Future of Opera' S.B. from Liverpool

7.15 The Royal Horticultural Society's Bulletin for Northern English Listeners

7.25 Musical Interlude

7.30 Playwrights of the North—VII

'Mary's John'
A Comedy in Three Acts
By HAROLD BRIGHOUSE
The Play adapted for broadcasting and produced by VICTOR SMYTHE
Incidental Music by THE NORTHERN WIRELESS ORCHESTRA

9.0 S.B. from London

9.30 North Regional News

9.35-12.0 S.B. from London

Other Stations.

5SC GLASGOW. 895 kc/s. (331.5 m.)

11.0-12.0:—A Recital of Gramophone Records. 3.30:—A Light Concert. The Octet. Helen McKay (Soprano). Douglas Steen, James Urquhart, and Two Pianofortes. 4.45:—Organ Music by E. M. Buckley, relayed from the New Savoy Picture House. 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—Mr. R. E. Kingsley: 'An Eye-Witness Account of the Association Football Match—Queen's Park v. Partick Thistle.' 6.15:—S.B. from London. 6.40:—Scottish Sports Bulletin. 6.45:—S.B. from London. 7.0:—The Rev. D. C. Stewart: 'Scottish Humour.' S.B. from Edinburgh. 7.15:—Musical Interlude. 7.30:—Two Plays. 9.0:—London. 9.30:—Scottish News Bulletin. 9.35-12.0:—London.

2BD ABERDEEN. 895 kc/s. (331.5 m.)

11.0-12.0:—A Recital of Gramophone Records. 3.30:—A Light Concert. S.B. from Glasgow. Helen McKay (Soprano). Douglas Steen, James Urquhart, and Two Pianofortes. The Octet. 4.45:—Organ Music. S.B. from Glasgow. 5.15:—The Children's Hour. S.B. from Glasgow. 5.57:—Weather Forecast for Farmers. S.B. from Glasgow. 6.0:—Mr. R. E. Kingsley: 'An Eye-Witness Account of the Association Football Match—Queen's Park v. Partick Thistle.' S.B. from Glasgow. 6.15:—S.B. from London. 6.40:—Scottish Sports Bulletin. S.B. from Glasgow. 6.45:—S.B. from London. 7.0:—The Rev. D. C. Stewart: 'Scottish Humour.' S.B. from Edinburgh. 7.15:—S.B. from Glasgow. 9.0:—London. 9.30:—Scottish News Bulletin. S.B. from Glasgow. 9.35-12.0:—London.

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

3.30:—Promenade Favourites. The Orchestra. 4.0:—Interludes. Bertie Woodburne (Baritone). 4.12:—Vivien Gray (French Horn). 4.24:—Promenade Favourites (Continued). 4.45:—Organ Music. Played by George Newell, relayed from the Classic Cinema. 5.15:—The Children's Hour. 6.0:—The Royal Horticultural Society's Weekly Bulletin. 6.15:—S.B. from London. 6.40:—Sports Bulletin. 6.45:—S.B. from London. 7.15:—Mr. E. Godfrey Brown: 'Next Week's Music.' 7.25:—Musical Interlude. 7.30:—Varied Waltzes. The Orchestra. 8.0:—'Up West.' Olive Groves; Harold Kimberley; Harvey Brabant; Philip Herbert; A. E. Loxton; Arthur Malcolm; Douglas Stewart; S. Weir McCormick. The Orchestra and Chorus, conducted by Philip Whiteway. 9.0:—S.B. from London. 9.15:—London. 9.30:—Regional News and Sports Bulletin. 9.35-12.0:—London.



RENEE SWEETLAND (left) and KATE WINTER (right) are the soloists in the concert which Cardiff is relaying from the City Hall this evening at 7.45.

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

12.0-1.0 **A Gramophone Recital**
of NEGRO SPIRITUALS AND DANCE MUSIC
Swing Low, Sweet Chariot
adapted from F. H. Huntley's arrangement
Couldn't hear nobody pray... arr. Jubilee Singers
Water Boy arr. Robinson and Doney
Go Down, Moses..... arr. Edna Thomas
Little David, Play on your Harp
arr. Emory Glee Club

O Listen to the Lam Curtis Burlin
Latest Dance Music

3.30 London Programme relayed from Daventry

5.15 **The Children's Hour**
'THE DRAGON'S TOOTH'
(A. Thatcher) arranged as a Dialogue Story
Instrumental Music by THE PLYMOUTH LADIES' TRIO

6.0 London Programme relayed from Daventry

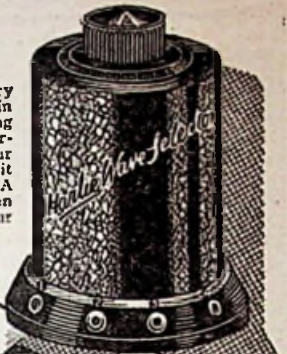
6.15 S.B. from London

6.40 Sports Bulletin

6.45-12.0 S.B. from London (9.30 Items of Naval Information; Local News)

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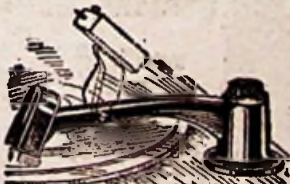
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The Columbia "Layerbilt" Battery is made by a patented process now famous all over the world. Every "Layerbilt" is full of current, the flat cells packed closely together cut out all waste. You get a hundred per cent. battery for your money. The "Layerbilt" gives you three times as much H.T. as an ordinary battery and half as much again as any other battery of the same size and type. This means a proportionately longer life. That's what makes the Columbia "Layerbilt" the world's most economical as well as the world's best battery.

Columbia "Layerbilt"

J. R. MORRIS,
 IMPERIAL HOUSE, 15, KINGSWAY,
 LONDON, W.C.2

Scotland: J. T. Cartwright, 3, Cadogan St., Glasgow.

Make your set
ALL ELECTRIC
 with



MODEL W.I.B.-S.G.,
 170 volts at 20 m/a.
 £4 : 10 : 6.
 Other A.C. Models from £3 : 5 : 0.

All you have to do is to remove your old H.T. Batteries and connect up the same leads to a Regentone H.T. Unit. After that it's only a question of switching-on just as you do the electric light. So much for the H.T. Now connect up a Regentone Permanent Charger to your L.T. Accumulators and it keeps them automatically charged, or substitute A.C. valves and get the necessary output from a Regentone mains unit for A.C. valve heaters. That's all. No more worry, no more inconvenience, no more batteries to think about, and absolute reliability—Regentone will do all this for you, at a total running cost of only a few shillings a year.



PERMANENT CHARGER (with L.T. coupler)
 2, 4 and 6 volts, 1 amp.
 47/6

Our new Art Booklet will tell you which Units are best suited to your requirements—write for free copy to-day.

12 months guarantee with every Regentone Product.

(without L.T. coupler)
 2, 4 & 6 volts, 1 amp.
 42/6



for RADIO from the MAINS

REGENT RADIO SUPPLY CO. 21, Bartlett's Bldgs.,
 Holborn Circus, London, E.C.4. Telephone Central 9661

A PORTABLE GRAMOPHONE WITH PEDESTAL TONE

£3:7:6



Just think what fun you can have with a portable gramophone—you can use it any time, anywhere. Think of the dull moments it will fill in.

And this portable that Lissen have produced for you is literally organ-voiced, as deep and mellow in its tone as many expensive pedestal gramophones. Because Lissen have found a way to put a horn of really great length into this portable gramophone—a horn longer than that of many full-sized cabinet models. The Lissen soundbox is extremely sensitive and in perfect track alignment, so that there is tonal truth from every record. Finely adjustable dial speed regulator enables you to play every record at exact recording-room speed.

Have this fine Lissen Portable Gramophone on 7 days' approval. Try it at home; let your friends hear it. If you are not entirely satisfied, Lissen will refund every penny you have paid—you simply send the machine back to the factory within 7 days. Order to-day—send cash with order or fill in Coupon below for extended credit.

CASH PRICE **67/6**

or 5/- deposit and 8 monthly payment of 8/8.

ORDER ON THIS COUPON FOR EXTENDED CREDIT TERMS

To LISSEN Ltd., Worples Rd., Isleworth, Middx.

I enclose 5/- deposit for one Lissenola Portable Gramophone Model No. 4 as illustrated, and agree to pay the balance in 8 consecutive monthly payments of 8/8, to you at your Isleworth address.

Signed (full name).....

Address.....

Are you a Householder?.....

Date.....

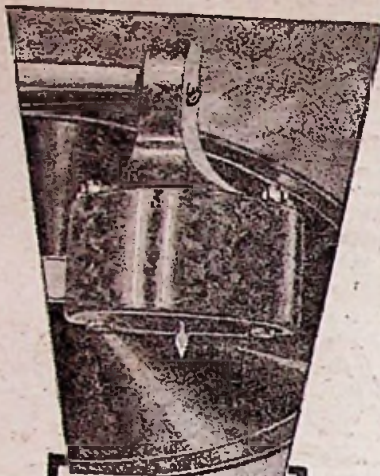
Retailer's Name.....

(If no retailer selected at time of ordering, leave this blank.)

R. T.

Revolutionary new Lissen Pick-up

NEW NEEDLE ARMATURE FULLY FLOATING AND SO LIGHT THAT RESPONSE IS PERFECT AT ALL FREQUENCIES!

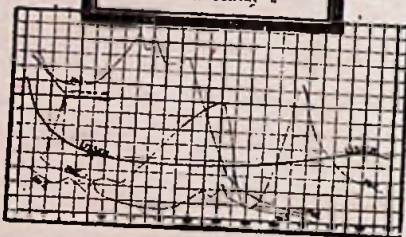


HOW THE NEEDLE IS SUSPENDED



Held in position by magnetic attraction, without restriction by mechanical contact.

Three other well-known pick-ups were tried against the Lissen. Note the even Lissen curve, meaning that you get true musical values from one end of the scale to the other.



"Better than 'Talking' Picture reproduction"—that is what everybody says who hears a gramophone record played by this new Lissen Pick-up. And actually the reproduction is better than the film experts have achieved—more natural, nearer to reality, because no longer are the high notes thinned out or the lower bass lost.

The Lissen Pick-up is so responsive that even the perfect electrical recordings of to-day can hardly do it justice. It responds to the most minute indentation on the record—the needle-armature is so light that the needle point actually feels its way along the record groove. And you'll find your records almost everlasting when you use this new Lissen Pick-up, because the needle-point actually feels and does not plough its way along.

If you want every single record to sound much better than those you hear at demonstrations—if you want radio-gramophone reproduction that comes so near to reality that in a darkened room you would suspect the presence of the artist—get this new Lissen Pick-up and learn what perfection means. Any Lissen radio dealer will demonstrate it for you.

LISSEN

NEEDLE ARMATURE PICK-UP 30/-

LISSEN LTD. WORPLE ROAD, ISLEWORTH, MIDDLEX.

Factories also at Richmond and Edmonton. (Managing Director: Thos. N. Cole.)

LISSENOLA COMPETITION MODEL

16 GUINEAS CASH OR £1 DOWN



HOW can Lissen do it?

Because Lissen make every radio part in immense quantities; because Lissen are famed for the keen value-for-money of every component; and because the Lissenola Competition Model 5-valve Portable Receiver is made entirely of parts produced within the Lissen factories—it is sold at a price which astonishes those who test its performance and compare it with receivers costing pounds more.

Consider the claims of this Lissenola Competition Model 5-valve Portable Receiver:—

FOR SIMPLICITY—one dial tuning, instant change-over switch, NO AERIAL, NO EARTH. FOR SELECTIVITY—you can get all the Home and Continental stations you want.

FOR VOLUME and TONE—the loud-speaker is capable of giving great volume and truth of tone.

FOR APPEARANCE—the set is housed in a handsome morocco leather cloth case, with bright nickel fittings.

FOR PRICE—Lissen value for money in the fullest sense.

The Lissenola Competition Model 5-valve Portable complete and all inclusive price **£16.10**

Or £1 down and 11 monthly payments of 32/-.

De-luxe model, in super-hide case, £19 10 cash.

RADIO and MUSIC DEALERS—write for attractive terms and get your name put on our list for Demonstrations.

RADIO AND MUSIC DEALERS

LISSEN LIMITED, Worples Road, Isleworth, Middlesex. (Managing Director, Thos. N. Cole.)

POST THIS COUPON FOR EXTENDED CREDIT TERMS.

To LISSEN LTD. (Dept. R.T.), Worples Road, Isleworth, Middlesex.

Please deliver to me at my address below one Lissenola Portable Receiver as described above, at convenient terms price of £18 12 0 as illustrated and enclosed 20/- and agree to pay the balance of £17 12 0 to you at your address above at the rate of 32/- per month, my next payment to be made to you on next. (N.B.—Here fill in a date convenient to you) and my succeeding payments to be made on the corresponding day of each subsequent month.

Signature (in full).....

Permanent Address.....

Date.....

Are you a householder?.....

Retailer's Name and Address.....

(Leave this blank if no retailer selected at time of ordering)

Notes from Southern Stations.**CHORAL CONCERTS WITH THE N.O.W.**

When hundreds were turned from the doors—'The Refusals of Margaret'—Bach's 'French Suites' in the 'Foundations'—Two famous duettists.

AS the National Orchestra of Wales gives both Symphony Concerts and Popular Concerts its patrons are naturally divided into three classes. The first class despises Popular Concerts, and only patronizes Symphony Concerts. The second class reverses the order, but for 'despise' the verb should read 'fear.' The third class likes both and patronizes both. That accounts for the 'regulars' who are known to door-keepers and attendants. It is sometimes difficult to account for the difference in the numbers of what restaurants describe on their bills as *chance*. But there is one factor that always helps—that is the introduction of choral music. On Saturday, October 19, Act I, Scene 2, of *Rigoletto* formed part of the programme and some hundreds had to be turned away. Some of those who came for the first time and were able to secure seats were enchanted with the playing of the *Unfinished Symphony*. At two other concerts this season, excerpts from operas are included, namely *Faust*, on November 2, and *Die Walkure* on December 19.

THERE are few more fascinating subjects of study for the antiquarian than the old registers and other documents which are stored in the muniment chests and safes of our churches. They not only give an insight into the lives and manner of living of our ancestors, but throw most valuable sidelights on history. The contents of some of these chests will be the subject of a talk from the Bournemouth Studio by Mrs. Gould on Tuesday, November 19.

THE REFUSALS OF MARGARET, in eight scenes by John Palmer, is to be broadcast from Cardiff. The first instalment consists of two 'Refusals,' and will be given during a Musical Comedy Programme at 7.45 p.m. on Monday, November 18. The author, John Palmer, was dramatic critic of *The Saturday Review* in succession to Max Beerbohm, and he filled that post until the outbreak of the war. He was also dramatic critic for several years on *The Evening Standard*. At present he is at the Secretariat of the League of Nations in Geneva. Joan Maxwell (soprano) will be the vocalist at this programme, and the orchestra will play items from *This Year of Grace*, *Hit the Deck*, and other well-known musical comedies.

MISS E. S. SIMONS gives the second talk in her series, 'Furcraft,' on Thursday, November 21, at 3.45 p.m. Miss Simons studied this craft at a school for Women's Institutes at Hereford in 1924. Later, she passed the tests for work and for demonstrating. 'I started rabbit-keeping in 1925,' says Miss Simons, 'to test its possibilities as a profit-making business for country women, and I have found it a success when economically run.' She tells me that she only keeps a small head of stock and at present she is specializing in marten sables. Miss Simons will give such details as the time needed daily to attend to the stock, an important matter, as many people fear to take up a side-line which may prove to be a full-time occupation.

THE 'Foundations' for the week beginning November 18, will consist of Bach's French Suites, played by Victor Hely-Hutchinson. Why these particular Suites should have gained the label 'French' no one knows: if one must have a reason, perhaps it was because they are so neat and compact and dainty. Anyway, the French Suites are among Bach's happiest music. Five of the groups are synonymous with many of the pieces included in the little book of music by him for his wife, Magdalena, a pretty gift, and intended to help her delicate musical aptitude. It is surely not sentimental to read into this music something of the tender relationship that existed between the Kappelmeister and Anhalt-Cöthen and his admiring and devoted wife. Each Suite consists of about six numbers—usually dances—all of them brimming over with melody and often sparkling with a sly and gentle humour. Incidentally, there is a tiny minuet included among the pieces, written by Bach for his son Friedemann, who afterwards became a brilliant organist; this minuet is as happy a trifle as the Great Master ever wrote—a bubble of joy.

ETHEL BARTLETT and Rae Robertson, those superb duettists, are playing at the 5GB Symphony Concert on Tuesday evening, November 19. Their contribution is Bach's *Concerto for Two Pianos* (No. 3 in C minor)

AIDS TO STUDY PAMPHLETS

Commencing November 6

THE COAL MINES

(Past, Present, and Future)

by

Sir Richard Redmayne

This series of Talks commenced on November 6. Sir Richard Redmayne is an authority on the Coal-mining industry. These Talks, which promise to be of unusual public interest, are sub-divided under the following headings: How Coal Mining began in Great Britain—Early Condition of the Workers.—The Industrial Position—Mining Legislation—Post-war Legislation—Modern Equipment of Collieries—What of the Future?

A 28-page illustrated booklet has been prepared for use in conjunction with these Talks. Supplies may be obtained as below, price one penny, post free twopence.

Commencing November 5

MIND AND BODY

by

Dr. William Brown

The Science of Psychology is of first importance, for the science of the mind will enable us to understand and, ultimately, to control human behaviour. Psychology is still in its infancy and presents a sea of unsolved problems. What is Mind? What is Body? Are they one or two entities? Such are the problems to be discussed in these Talks.

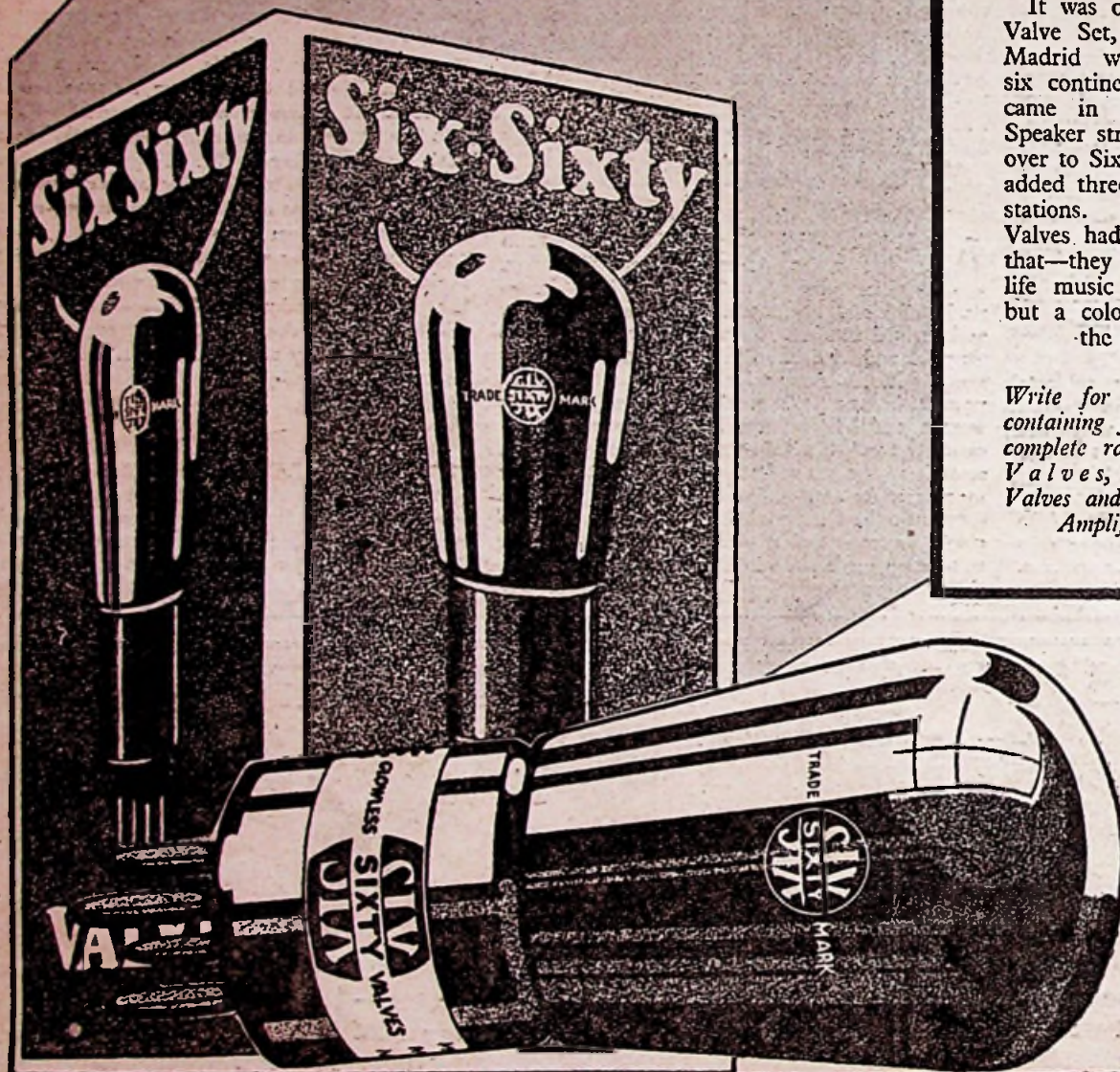
An illustrated booklet of 20 pages may be obtained as below, price one penny, post free twopence.

Supplies of the booklets on the two previous talks in this Session, *The Meaning of Ethics*, by Prof. W. C. de Burgh, and *The Village and The Village Craftsman*, by Lieut.-Col. W. B. Little, are also available, price one penny, post free twopence.

Apply to

The B.B.C. BOOKSHOP, Savoy Hill, W.C.2.

THEY REACH OUT TO DISTANT STATIONS



It was only a straight 3-Valve Set, but Vienna and Madrid were two of the six continental stations that came in at good Loud Speaker strength. A change over to Six-Sixty Valves had added three of these foreign stations. But Six-Sixty Valves had done more than that—they had brought to life music that before was but a colourless shadow of the real thing.

Write for illustrated leaflet containing full particulars of complete range of Six-Sixty Valves, including A.C. Valves and Gramophone Amplifying Valves.

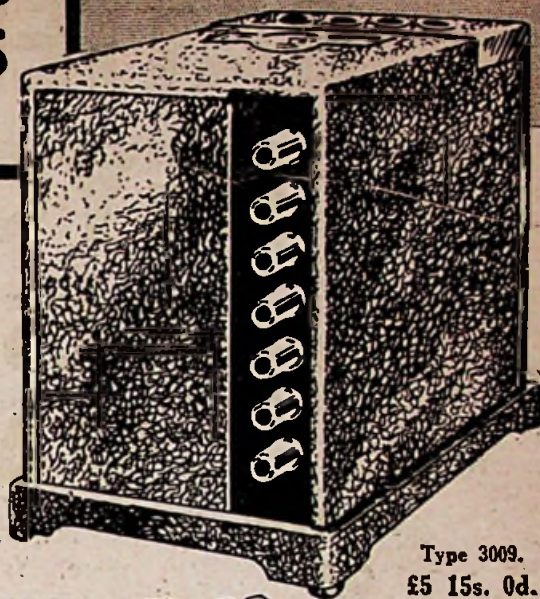
SIX-SIXTY VALVES

SIX-SIXTY RADIO COMPANY, LIMITED, Six-Sixty House, 17-18, Rathbone Place, Oxford Street, W.1.
Telephone: MUSEUM, 6116-6117 PBX.

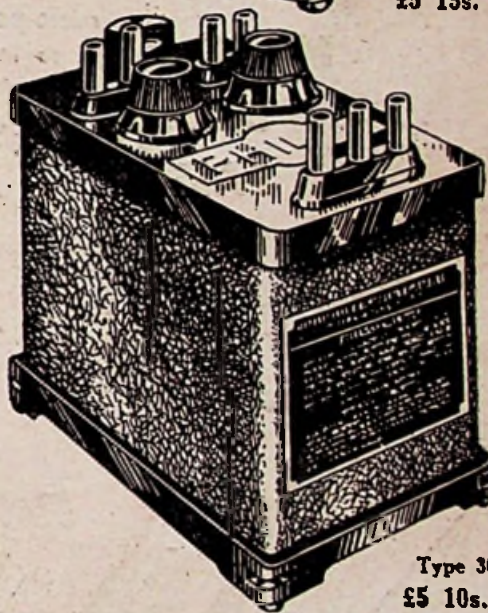
PHILIPS

BATTERY ELIMINATORS (H.T. UNITS)

Get the *best* out of your receiver—volume, tone quality, distance—by using a Philips Battery Eliminator and thus taking your H.T. current from the electric mains. Also it's *cheaper* than having to pay for new batteries every now and then. One of the three types of Philips Battery Eliminators meets your needs. Type 3009 and 3002 work off A.C. Mains, Type 3009 giving grid bias as well as H.T. For D.C. Mains there is Type 3005.



Type 3009.
£5 15s. 0d.



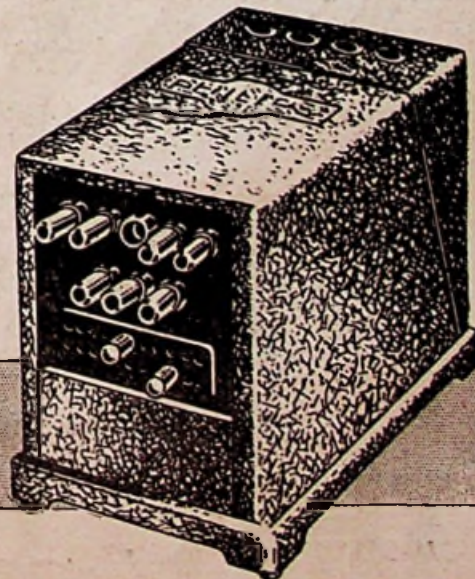
Type 3002.
£5 10s. 0d.

PHILIPS

for Radio

For 10/- down you can have any of these on Philips easy payment system.

Type 3005.
£3 17s. 6d.



PHILIPS RADIO, PHILIPS HOUSE, 145, CHARING CROSS ROAD, LONDON, W.C.2.

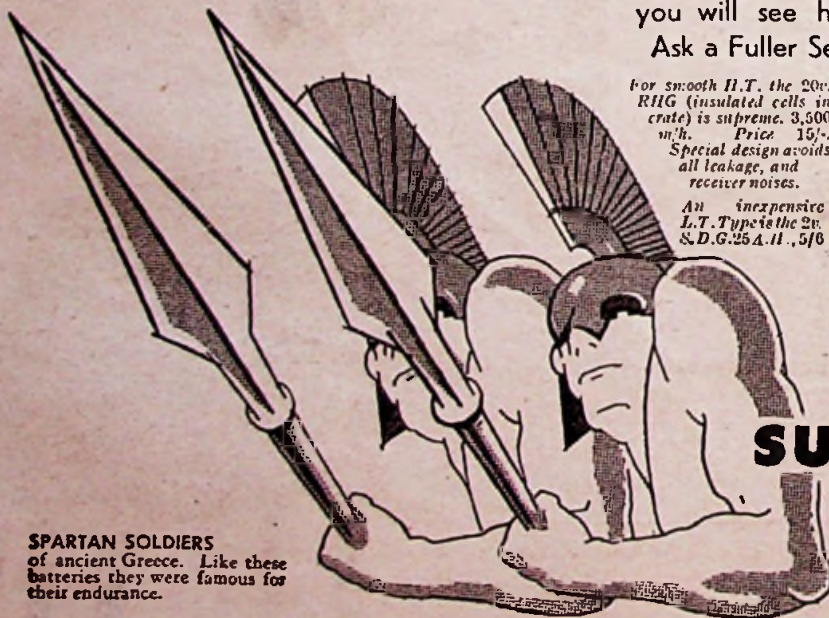
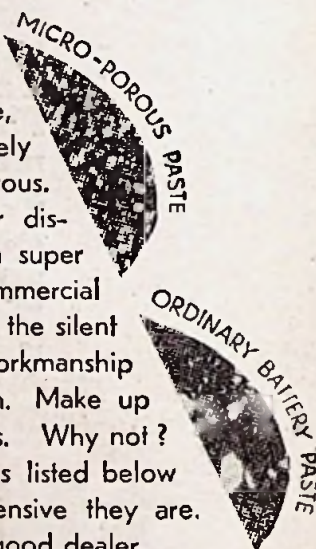
BATTERIES BEYOND PRESENT STANDARDS



Above is the LDG, 2r., 60 a.h., 9/6d—a master-piece. Below: the monobloc 10v. DMIG with special elements, 6,500 m.h., 0/9d.

THE MARVEL OF MICRO-POROUS PASTE

Why not buy a super-battery—they really cost no more. Yet each one has the benefit of Fuller's micro-porous paste—examine its fine, even structure in the photograph alongside, taken under a microscope. Compare it with the coarse, modern paste. Its evenness makes it immensely stronger; its fineness makes it more porous. Which means—far longer life; far bigger discharge capacity. On both these points a super battery is quite beyond all present commercial standards. Give yourself the comfort, the silent reliability of these beautiful pieces of workmanship—both for Low and for High Tension. Make up your mind to have super batteries. Why not? If you study the types and prices listed below you will see how really inexpensive they are. Ask a Fuller Service Agent, or good dealer.



SPARTAN SOLDIERS of ancient Greece. Like these batteries they were famous for their endurance.

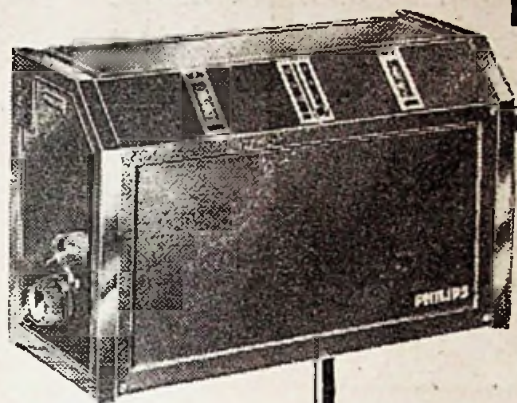
For smooth H.T. the 20v. RHG (insulated cells in crate) is supreme. 3,500 m.h. Price 15/-. Special design avoids all leakage, and receiver noises. An inexpensive L.T. Type is the 2v. S.D.G.25A.11., 5/6



THEY LAST LONGER

FULLER ACCUMULATOR CO. (1926) LTD CHADWELL HEATH ESSEX

PHILIPS Radio Receivers and Loudspeakers

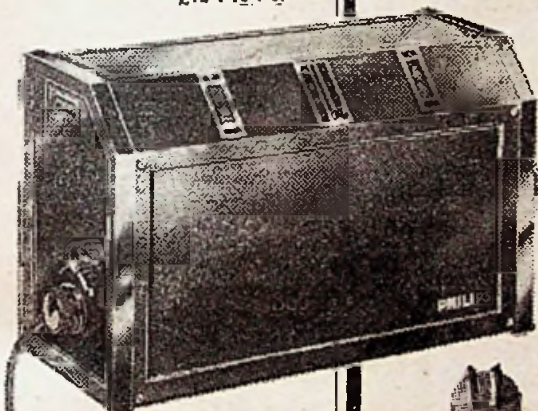


General Purpose Receiver. Type 2502
£12 : 10 : 0.

If you have D. C. Mains or if no electric current is available, ask for this receiver with its corresponding Speaker.



Loudspeaker Type 2016.
£2 : 10 : 0.

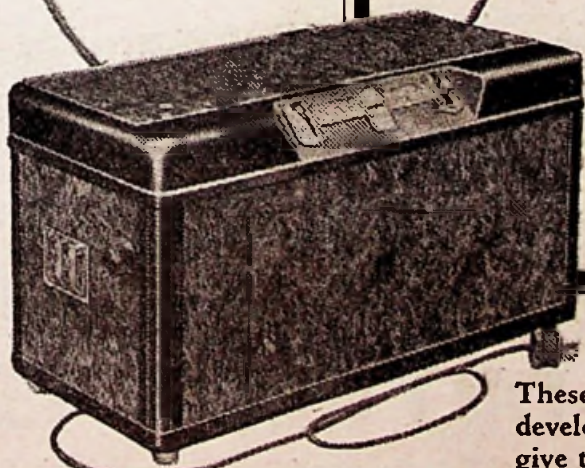


All-Electric Receiver Type 2514.
£23 : 0 : 0.

This is the famous Philips All-Electric 3-Valve Receiver 2514 with loudspeaker 2007. Just plug into A.C. Mains.

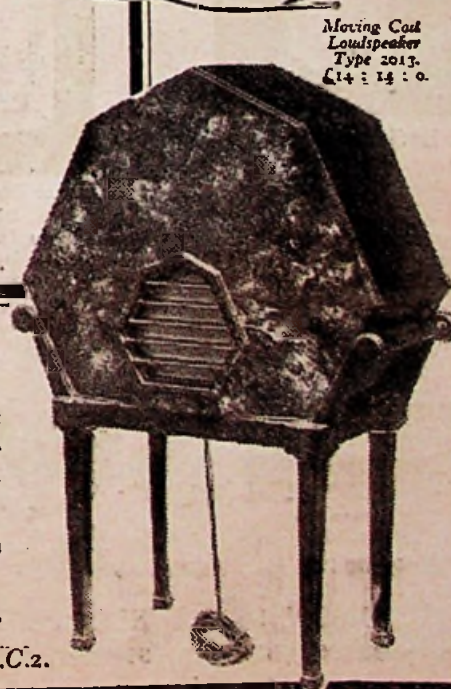


Loudspeaker Type 2007.
£5 : 5 : 0.



All-Electric Receiver Type 2511.
£37 : 10 : 0.

Philips De Luxe 4-Valve All-Electric Receiver with moving coil speaker 2013.



Moving Coil Loudspeaker Type 2013.
£14 : 14 : 0.

These receivers embody the latest developments in Radio science and give the finest reproduction from British and Continental stations.

Deferred payments may be arranged through any dealer.

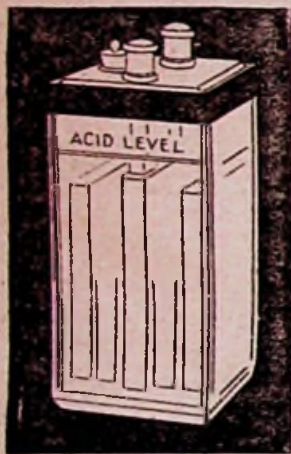
Write for illustrated brochure.

PHILIPS RADIO, PHILIPS HOUSE, 145, CHARING CROSS ROAD, LONDON, W.C.2.

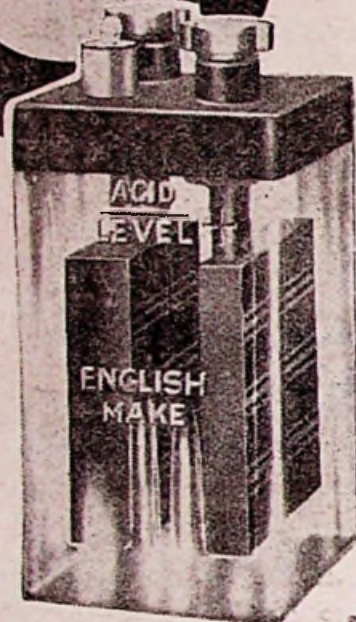
WHY PAY MORE?

When you can buy Ediswan Accumulators at these prices!

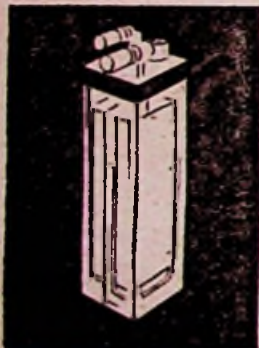
EDISWAN LOTEN



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 instal 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.

D.46a

EVERYTHING **G.E.C.** ELECTRICAL
your guarantee



Now take the Topical Talk

A masterpiece of education truly rendered by the GECOPHONE Receiver. For the listener who wants a reliable set capable of getting a wide variety of stations without the slightest trouble or skill at delicate tuning, a GECOPHONE set is ideal. "Earth's End" stations can be received, of course, if you are energetic and find your fun in knob twisting.

AN EXAMPLE FROM THE GECOPHONE RANGE

B.C. 3032. 3-valve Screen Grid Receiver, in solid mahogany or oak. Price including Royalty and OSRAM VALVES **£17**



Made in England. Sold by all Wireless dealers.

GECOPHONE

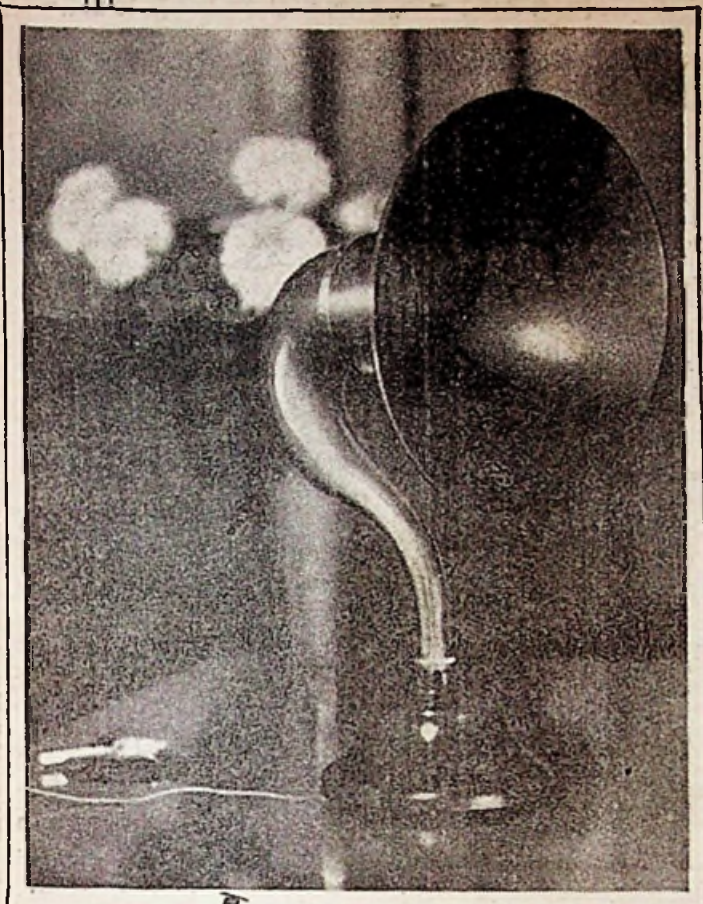
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In perfect harmony

Here is a loudspeaker of moderate price which, in addition to giving an excellent quality of reproduction, has a graceful appearance and tasteful colouring that will harmonise with any surroundings.

See and hear it at your dealer's.

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 P.G.5 (as illustrated) 20 a.h., 2s. 9/-
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Guaranteed service, —wonderful value

Nine shillings for a 20 amp.-hour accumulator, *guaranteed for six months of perfect service*—that is the Peto & Radford P.G.5.

Consider these features. The capacity—20 amp. hours—is the real, valve-working capacity. The plates are sturdy, with interlocking grids to hold the paste. Terminals have acid-proof glands and cannot be reversed. Plates are held in place by glass keyways. Vent is large, splash-proof and spray-tight, and screws in. The lid is made of crack-proof Dagenite and is hermetically sealed to the box. There's no better value than this—and the battery is *guaranteed for six months*.

It can be supplied with our patent indicating floats—they tell you at a glance whether the cell is charged, half-charged or run down—for 2/9 extra.

Send for particulars of these and other P. & R. Batteries (including H.T.) to

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P AND R

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The beginning and the end in

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"ALL POSITION" C.A.V. NON-SPILLABLE

Weight for weight and size for size the C.A.V. Jelly Acid Battery has a better capacity and higher efficiency than other non-spillable types. The special construction of the container, and the use of Jelly Acid allows it to be placed and used in any position, without the risk of spilt acid. It is both the safest and best for your portable. Recommended in the constructional articles of the Wireless Press, and standardised in many popular portable sets, the C.A.V. Jelly Acid Battery provides the most reliable and the safest non-spillable battery obtainable.

The New C.A.V. H.T. Accumulator
Have you had details of our new range of high tension accumulators? Supplied in 10 volt units or 30 volt groups of 2500, 5000 and 10,000 milli-amp hour capacity, this entirely new and original H.T. is suitable for every class of receiver.

The New C.A.V. H.T. Accumulator
To those seeking a perfect source of H.T. current we recommend the new C.A.V. H.T. Accumulator. Absolutely silent in operation, handsomely compact, and inexpensive in first cost and cheaply maintained.

The new C.A.V. Radio Accumulator Catalogue and Battery Maintenance Handbook will be supplied free on application.

C.A.V. Vandervell & Co. Ltd.
ACTON, LONDON, W. 3.

*The Original
Jelly Acid
Battery.*



*The Perfect
Battery for
all Portables*



An
**Economical
Stick**

Though Erasmic Shaving Stick is so economical it gives a generous lather. Its savings are in cash and time. It lasts longer and saves a man many a minute when moments are precious. It helps the razor to shave so closely that a second shave in the evening is unnecessary.

ERASMIC SHAVING STICK

Gets you out of a Scrape

*In the Blue Tin - - - 1/-
Nickel Container 1/3, Refill 10d.*

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The Easu Wau TO PERFECT RADIO

Every known Radio receiver, accessory or component supplied on

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KOLSTER BRANDES 193 5-valve S.G. Receiver, including valves. Send only 35/-, balance in 11 monthly instalments of 18/-.

ROVER S.G. IV. TRANSPORTABLE. The Ideal Set. Send only 79/-, balance in 11 monthly instalments of 32/-.

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REES MACE GNOME PORTABLE 4-valve S.G. suitcase model. Weighs only 20 lbs. Remarkable in performance. Send only 79/-, balance in 11 monthly instalments of 32/-.

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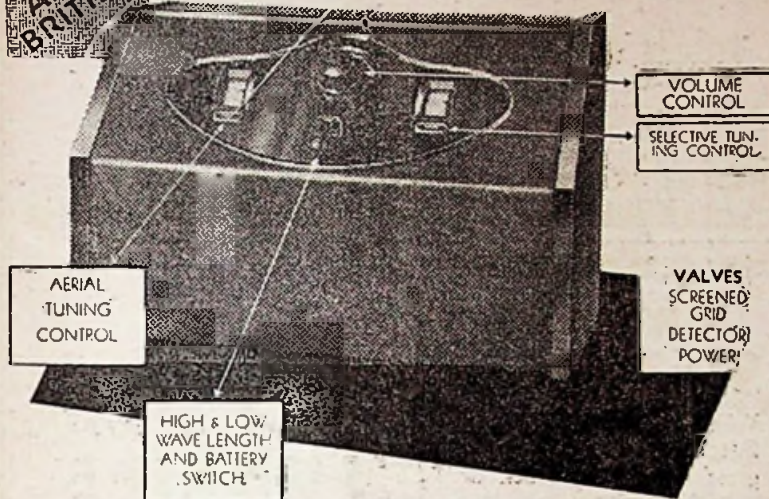
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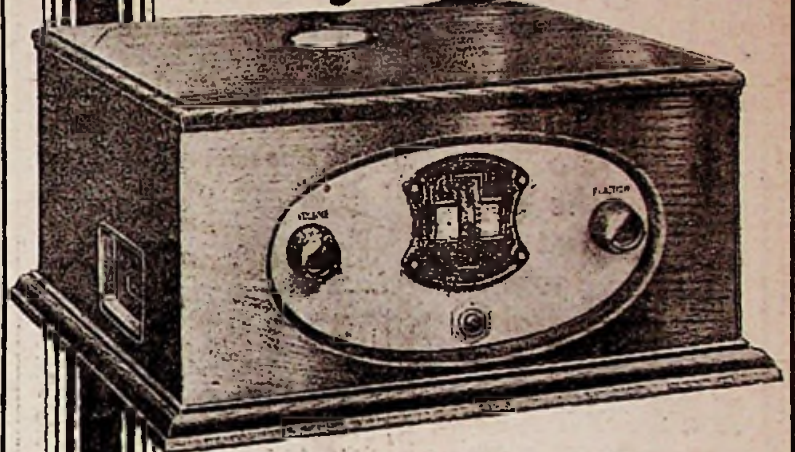
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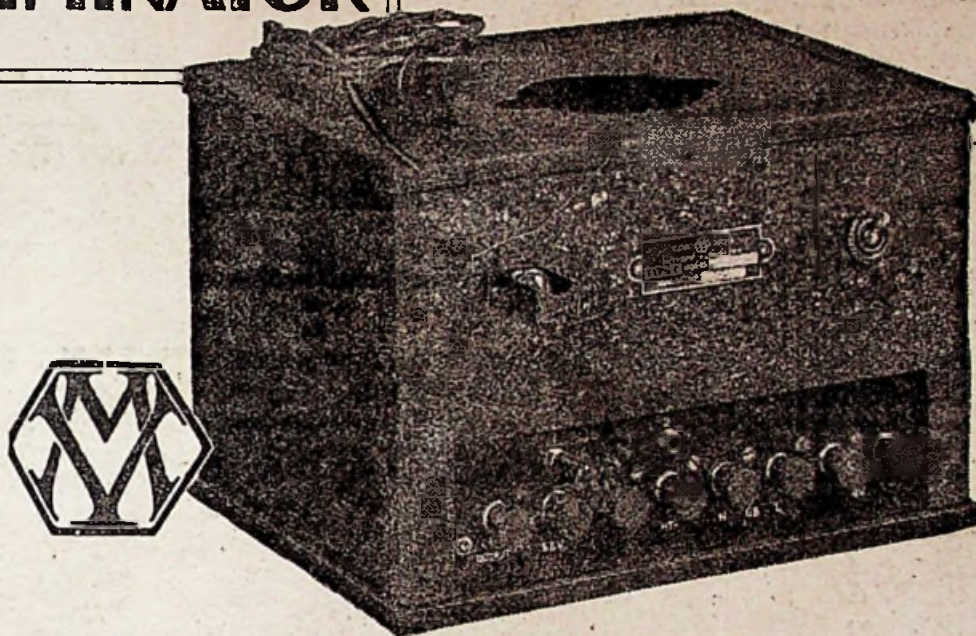
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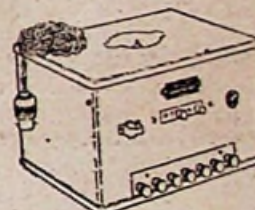


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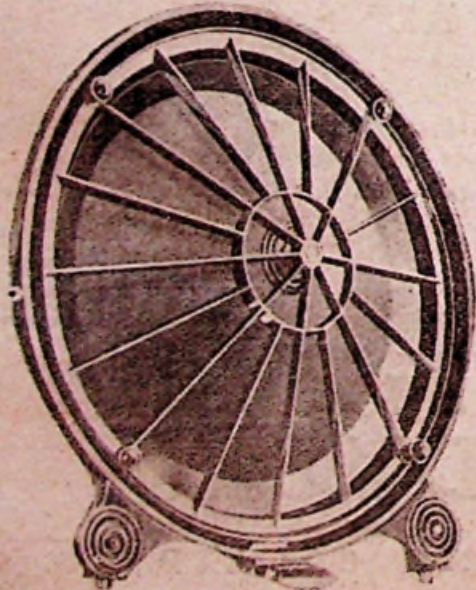
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