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THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



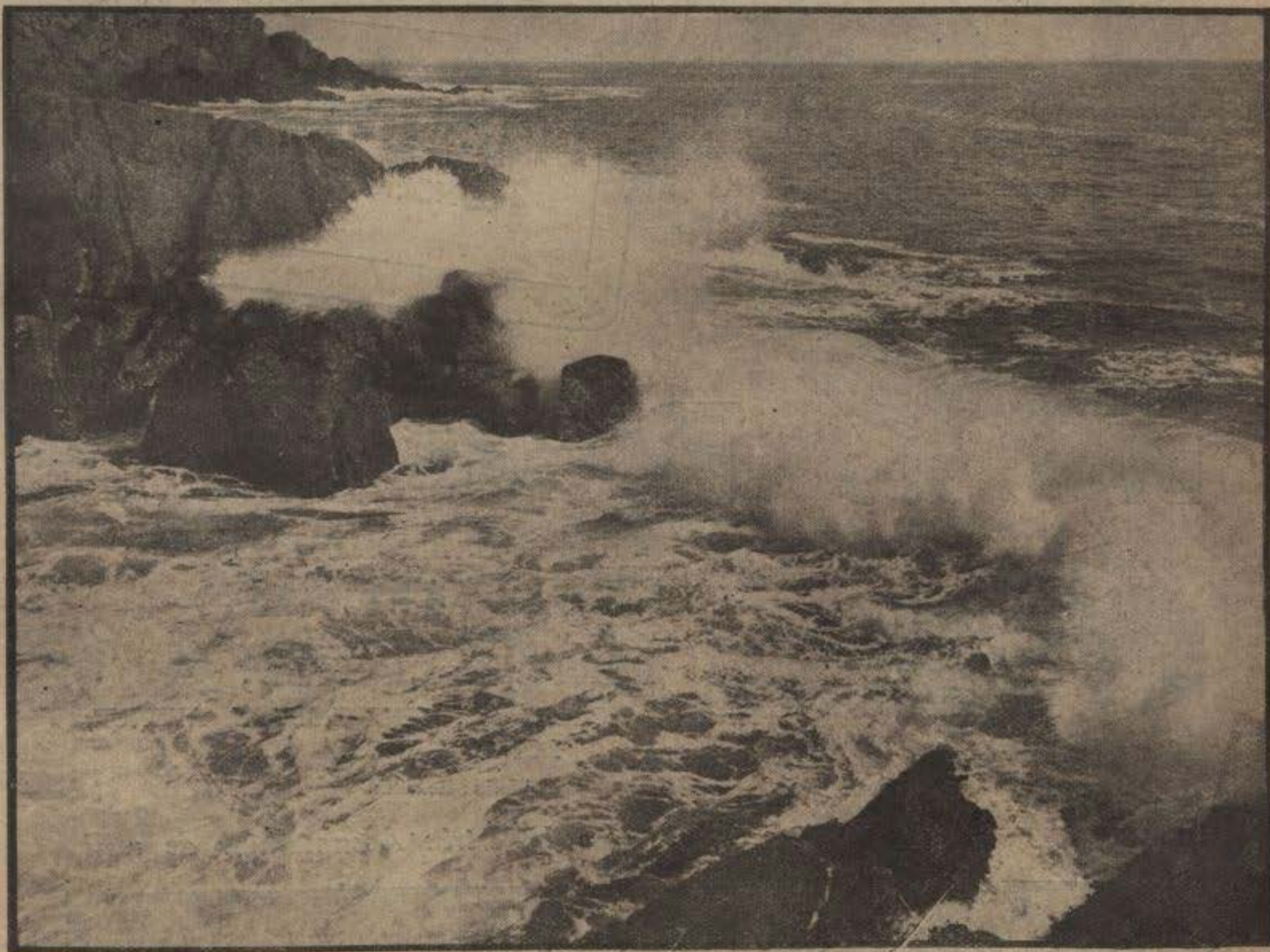
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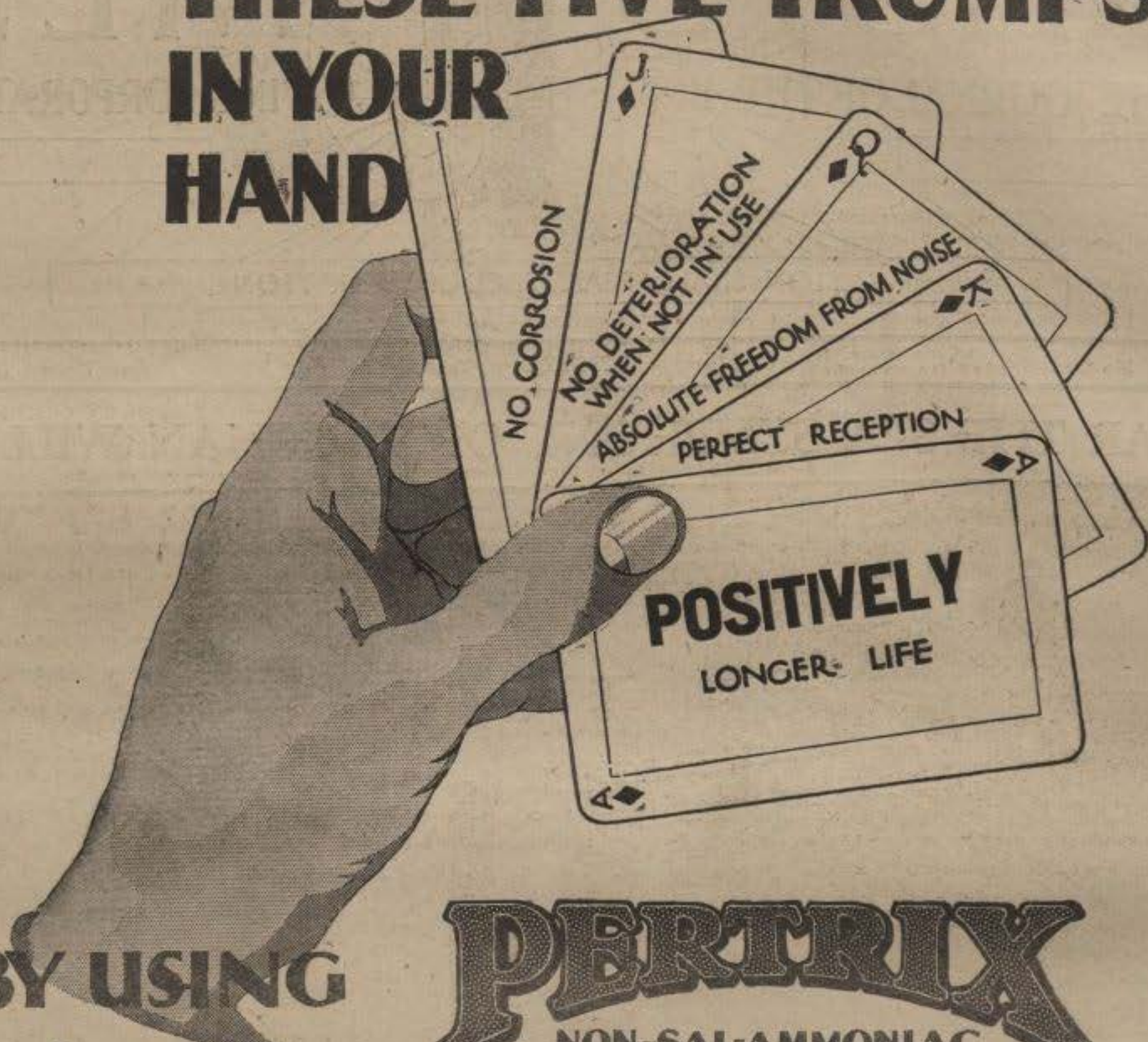
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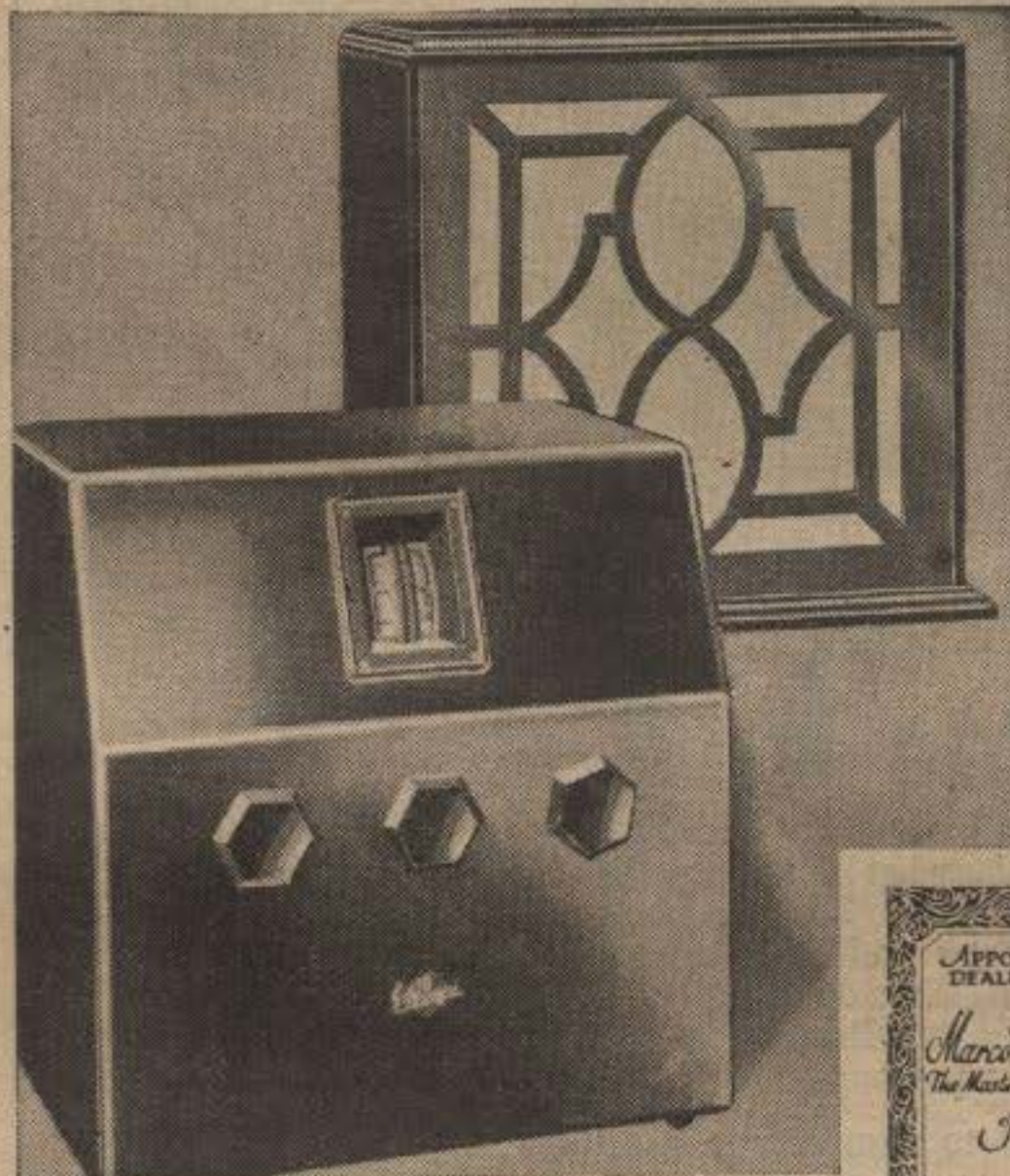
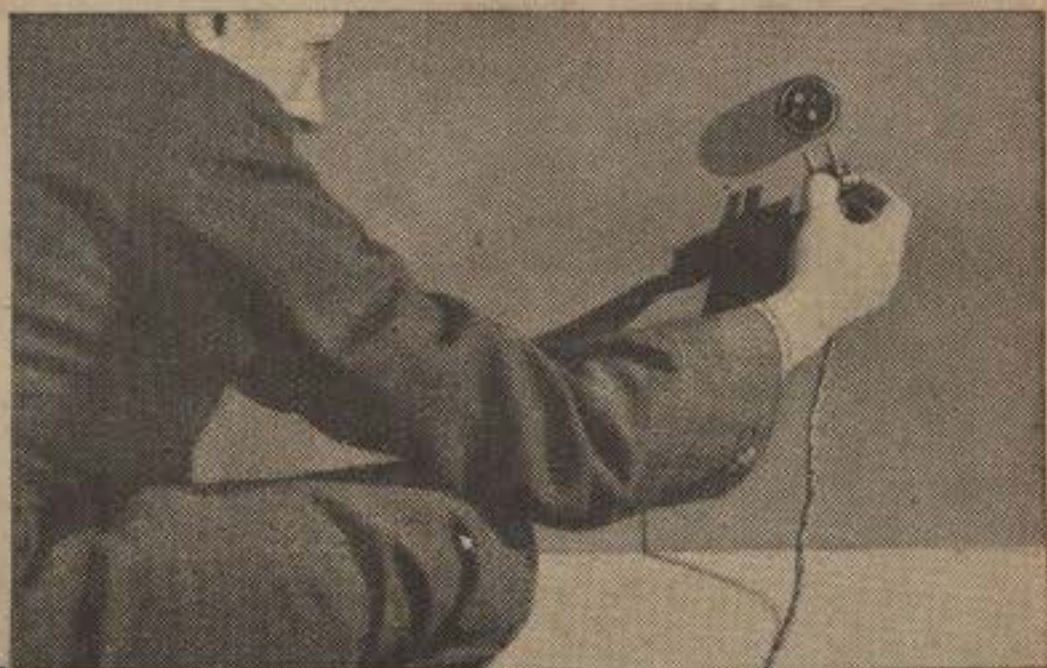
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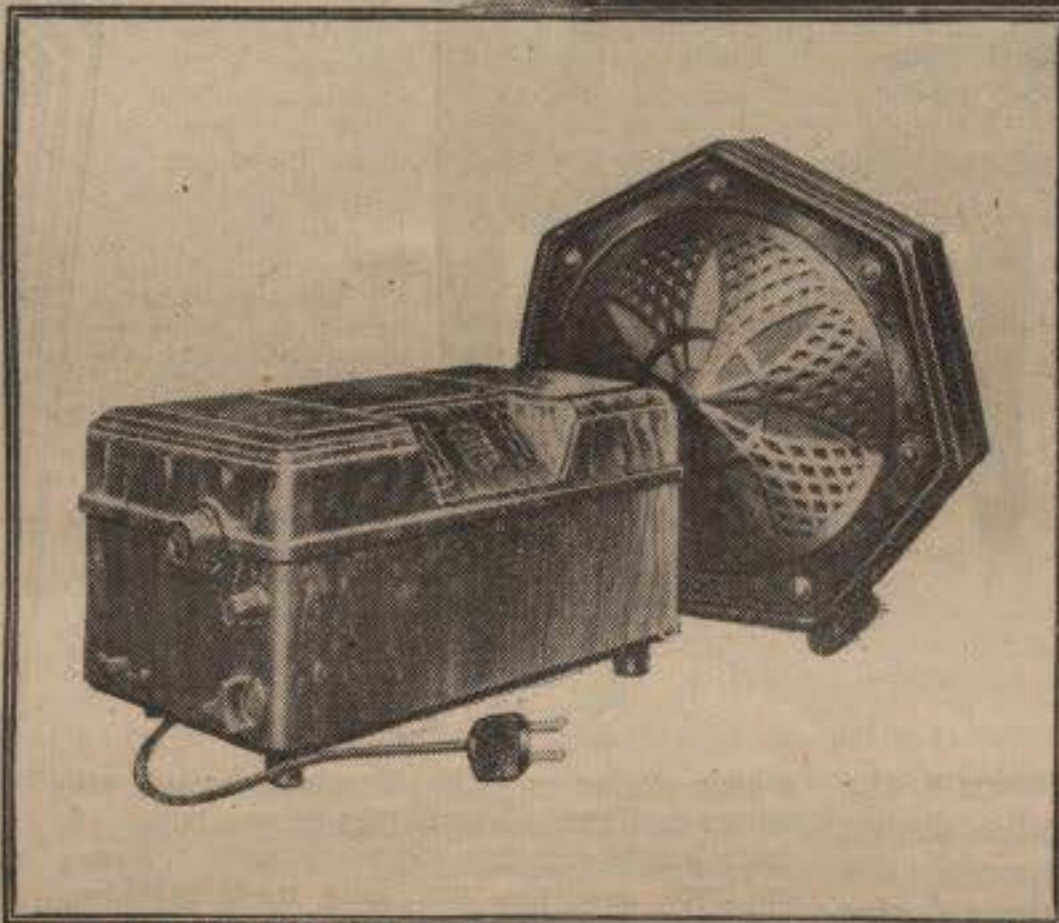
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THE RADIO TIMES

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OCTOBER 31, 1930.

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THE CONTINENTAL RELAY: AFTER SALZBURG — ?

TOWARDS the end of July, 1927, B.B.C. engineers went over to Belgium, taking with them a considerable amount of apparatus, microphones, amplifiers, etc., to co-operate with the engineers of Radio-Belgique in an investigation of the possibilities of relaying programmes from Ostend to London. This relay involved the use of only two intermediate repeaters, one at La Panne and the other at Canterbury, and the total length of the circuit was only about 150 miles. For the relays from Salzburg in August, 1930, the B.B.C. had only to order the circuit from Salzburg to London from the General Post Office a short time in advance. This circuit contains some twenty-one repeaters and is about 1,200 miles in length. Listeners have now been able to judge for themselves the success attending these transmissions.

A brief review of the development of the past three years is interesting, but it is well first to appreciate some of the problems involved and the difficulties which have to be overcome in transmitting musical programmes over long lengths of telephone line. In general, it may be said that the problems are two—first, to ensure the transmission of an adequate band of frequencies (representing a range of musical notes), so that a faithful picture of the original musical sounds may be assured, and, second, to ensure that the extraneous noises, inevitably present in long telephone circuits, do not rise above a predetermined level—so chosen in comparison with the level of the wanted music that they are inaudible to the listener; in other words, the line must be 'clean.'

In practice, it is becoming accepted that modern long-distance cables, containing special broadcasting circuits, should cover the frequency gamut from 50 to 6,400 cycles per second, or in some cases, from 30 to 8,000 cycles per second, without distortion.

In such new cables line-noise is reduced to a minimum, either by placing a metallic screen round the broadcasting circuits or, alternatively, by so spacing them in the cable with regard to the other circuits that a balancing effect is obtainable for the noise. Both these systems also reduce induction or crosstalk between the circuits—a further necessity.

There is loss or 'attenuation' in a telephone circuit which increases as the frequency of the note transmitted increases, a frequency value finally being reached at which this loss becomes infinite and the cable is then said to 'cut off.' By suitable special design and construction the cut-off frequency can be raised to an acceptable value, but in order to transmit musical frequencies in their correct proportion, artificial loss has to be added at all frequencies to bring up the total loss at any one frequency to that given by the cable at the highest frequency it is desired to transmit. This addition of artificial attenuation is generally known as

'equalization' or 'correction' of the circuit. The interval at which such equalizers are introduced into the cable is governed by the total attenuation which can be tolerated before the unwanted line noise, which increases with the length of circuit, becomes too great. In practice, it is found necessary to equalize the circuit and to make good the loss every forty-five miles or so by an amplifier. This is the function of the 'repeater stations.' The amplifiers used must, of course, be designed for an adequate frequency gamut. It will be seen then that if the music output of a forty-five mile section of circuit is, after equalization and amplification, a faithful copy of the input to that section, it should be possible, almost indefinitely, to add on sections and so to reach any distance desired.

Four or five years ago, it was considered almost an idle dream on the broadcaster's part and quite outside commercial possibilities, in Europe at any rate, to hope for long-distance cable circuits capable of an adequate performance as indicated above. The normal band of frequencies transmitted in commercial telephony, where the criterion of performance is intelligibility and good articulation, is from 200 to 2,800 cycles per second, and naturally, the equalizers and amplifiers were designed only for such a performance.

In July, 1927, M. Braillard, President of the Technical Committee of the Union Internationale de Radiodiffusion and Consulting Engineer to Radio-Belgique, suggested to the B.B.C. that the submarine cable between Dumpton Gap, in Kent, and La Panne, on the Belgian coast, offered a possible link between the two countries—especially if the repeaters in the circuit were altered to deal with a wider frequency band—the cable itself being already fairly suitable. Tests were immediately carried out, and after some measurements had been made, music was transmitted experimentally from Ostend by taking some of the dance music from the Kursaal there. It was well received in London and was broadcast from London and Daventry for forty-five minutes on the afternoon of August 27, 1927.

Following this initial success, the cable throughout Belgium was tackled, and experimental transmissions from Brussels were made in October, 1927, and from Liège and Cologne in March, 1928. On these occasions engineers of the B.B.C., each with a special portable repeater (amplifier), were sent to La Panne, Ostend, Bruges, Ghent, Brussels, Tirmont and Liège. This could be done on one or two occasions experimentally, but obviously could not be undertaken on each occasion it was desired to take a relay. The Belgian Telephone Administration was not at the time prepared to instal the necessary new amplifiers, but readily consented to them being provided by Radio-Belgique and installed permanently in their repeater stations so that they could be brought into use on demand by the broadcasting organ-

izations wishing to use the international circuit through Belgium. On the completion of this work during 1928, a circuit capable of transmitting frequencies from 50 to 5,000 cycles (the upper limit being imposed by the existing cable between La Panne and Brussels) became available on a commercial basis from London up to the German frontier at Aachen. From there to Cologne there was already a new cable, capable of transmitting up to 8,000 cycles, laid down to feed the relay broadcasting station at Aachen with programmes from Cologne. Thus was the London-Cologne link achieved, and during August, 1929, a series of tests were carried out between Cologne and London to ascertain the reliability of the circuit. Brussels also took part, and on two occasions the circuit was extended to Berlin. The result of these tests was entirely satisfactory, and a meeting of the three broadcasting organizations concerned, assisted by representatives of the three national post offices, was held in Brussels to formulate detailed procedure to be adopted in the future and to discuss problems of mutual interest.

The German Post Office had embarked on a most extensive system of cable development all over Germany, special high-quality broadcast circuits being provided in these cables. These new circuits were taken into use towards the end of 1929 and early in 1930, so that it was almost immediately possible to reach the whole of Germany through Cologne. Relays from Berlin, Frankfurt, Leipzig, and Stuttgart followed very soon—and, due to Germany's central position in Europe, cable circuits also became available up to the frontiers of many of her neighbours—*viz.*, Switzerland, Austria, Czechoslovakia, and Poland. Their use only awaited the provision or completion of similar cables in these countries. That in Austria was finally completed in July of this year, and thus the Salzburg relays were made possible. Tests carried out by the General Post Office in July showed that the circuit from Salzburg to Brussels was satisfactory from 50 to 6,400 cycles per second, and that the overall circuit, Salzburg to London, was only limited by the Brussels-La Panne section transmitting frequencies up to 5,000 cycles per second. It is gratifying to know that this limitation is soon to be removed, by the provision of a new Anglo-Belgian cable, in which broadcasting circuits are to be provided, to be completed during next year.

The 'idle dreams' of the broadcasters are already coming true, and in a few years' time all European countries will undoubtedly be linked by cables having suitable circuits for high-quality broadcast transmission. In the interim, new circuits will be utilized, after adequate tests, as they become available. The day of novelty in relays as relays is already past, and they receive consideration solely on their programme value.

L. W. H.

The problems faced by those who are working to link up Europe by landline



On the Creation of Talk.

IT was once held that broadcasting would mean the death of conversation. While possessing no statistics of the amount of conversation in any given year, we are inclined to believe that since the inauguration of broadcasting, in 1922, it must have increased consider-



'A peep at the stereoscope.'

ably. Presumably no man or woman with a flair or partiality for good talk has been prevented from talking by the presence of a wireless set in the house—while thousands, perhaps millions, who formerly had nothing to talk about, must have had their brains, closely followed (or even preceded) by their tongues, set moving by the controversial sounds which came from the loud-speaker (for despite the B.B.C.'s utmost precautions almost everything broadcast remains controversial!). This brings us to the recollection of that nineteenth-century device, the Conversation Peppermint. We have never seen a Conversation Peppermint, but we have always understood that this was a sweetmeat bearing printed upon it some motto, moral exhortation, or item of information. The printing, we believe, extended right through the heart of the peppermint, much as the names of seaside towns are printed through sticks of 'rock.' The method of stimulating conversation by means of these comfits was to hand them round, thus providing all present with appetizing and improving ground from which to launch away into chatter. Young Mr. X, his mouth cheered by a peppermint stamped with the statement that 'The Japanese are a wonderful little people,' would then have no hesitation in delivering to Miss Y, his sweetly pretty neighbour, a homily on the advantages of foreign travel which would, in turn, lead them across the room for a peep at the stereoscope and so to other innocent convivialities. This peppermint must have developed from the Epigrammatic Lozenge of the eighteenth century, of which we read in Burke, and have fathered the Cupid's Kiss, a late Victorian love-philtre still to be purchased in small sweetshops.

New Gramophone Records.

GOUNOD'S *Mors et Vita—Judex*, played by the Royal Opera Orchestra, Covent Garden (H.M.V. C/969) was the chief orchestral record in Mr. Christopher Stone's programme on Friday, October 24, which began with a descriptive sketch, *Their Golden Wedding Day* (Winner 5149) and Vaughan Williams's *Linden Lea*, sung by Robert Gwynn (Imperial 2330); Will Fyffe in *Daft Sandy* (Col. DX107), North and South in *Tuning In* (Parlo. R748), Quentin Maclean playing the *Rhapsody in Blue* on a cinema organ (Col. DX116), Billie Richardson in dialect songs (Regal MR153), Len Fillis in a banjo medley (Col. DB256) and the Cabaret Dance Orchestra in *Accordion Joe* (Parlo. R758) were among the lighter records.

'The Broadcasters' Notes on Coming Events. BOTH SIDES OF THE MICROPHONE



Overture from a Modern Satire.

THE special winter series of Sunday evening orchestral concerts is now well under weigh. Paul Hindemith is the 'feature' of the programme for November 9 (Regional). Not only will he be heard as soloist in his own Viola Concerto (a work already broadcast over here), but an overture of his will be included, *Neues vom Tage*. We do not know this opera, but, from what we can gather, it is a satire on modern divorce—indeed, on modern life altogether. With no other motive than merely to be fashionable, two young people decide on a divorce. The ironically humorous situations for which this decision is responsible make up 'the plot' of Hindemith's opera. There is an amusingly dramatic incident in a Berlin museum, where the divorcee crashes a famous statue in his fury; and thus what started as nothing more than an escapade, becomes (so fickle is fame) an affair focusing the eyes of the world. Finally, the couple are overwhelmed with offers from actor-managers to 'do their stuff' on the halls; and, of course, being good modern cynics, they do not refuse. There are choruses by typists who sit round the stage, clicking away at their machines, and by actor-managers who appear on parade. All of which sounds rather nightmarish and a pretty strong light on the state of things today.

The Great House of Ashridge.

ASHRIDGE, in Hertfordshire, the famous house from which we shall hear Mr. Baldwin speak on Saturday evening, November 8 (Regional), has a history dating back to the thirteenth century, when it became the first monastery in England of the Order of Grey Friars. Today it is the Bonar Law Memorial College, founded, in memory of the great Conservative statesman, as a University of Citizenship. During this year's summer session alone nearly two thousand men and women have passed through its doors as students. The monks held Ashridge for two hundred and fifty years until the Reformation forced them to surrender the monastery and its revenues. A quaint picture of that monastic life remains to us in the shape of the rules of the monastery. 'No singularity in eating and drinking is allowed. No noise is to be made; for instance, if there are nuts, they are not to be cracked with the teeth, but a monk is privately to open them with his knife.' Henry VIII seized Ashridge for himself. His children, Mary and Elizabeth, were brought up there. In the course of centuries various great country houses rose upon the old foundations. The estates passed first into the hands of the old Earls of Bridgewater, later, in the last century, into those of Lord Brownlow. The great park, with its magnificent trees, has seen much history.

For Your Library List.

IN her talk on October 20, Miss V. Sackville-West reviewed the following books: 'The Press and the Public,' by George Blake (Faber and Faber); 'William Shakespeare,' by E. K. Chambers (Oxford University Press); 'The Dickens Advertiser,' by Bernard Darwin (Elkin Matthews and Marrot); 'Arabia,' by H. St. J. Philby (Benn); 'Rough Islanders,' by Henry Nevinson (Routledge); 'My Early Life,' by Winston Churchill (Thornton Butterworth).

M'Kenna on Money.

THE National Lectures were inaugurated last year to bring to the microphone on three occasions in each year leading authorities on matters of art, politics, literature, science, economics, law, etc., who should broadcast a lecture of greater length than a normal talk, and of an importance comparable to that achieved by the famous endowed lectures of the universities. Contributors to the series have so far included the late Dr. Robert Bridges, Dr. A. S. Eddington, Lord Hewart, Prof. G. M. Trevelyan, and Sir J. J. Thomson. The next National Lecture will be broadcast on Friday, November 28, by the Rt. Hon. Reginald M'Kenna, who takes for his subject, 'Monetary Policy.' Mr. M'Kenna will speak about world finance with the authority of great experience. As Chairman of the Midland Bank, he is one of the leading financial figures in the City. Among offices which he has held in the Governments of the past twenty years is that of Chancellor of the Exchequer (1915-16). He will be followed in the series by Sir Walter Morley Fletcher, K.B.E., C.B., Sc.D., M.D., LL.D., F.R.S., Secretary of the Medical Research Council of the Privy Council, on 'Biology and Statecraft' (January 12), and Sir William H. Bragg, K.B.E., D.Sc., LL.D., D.C.L., F.R.S., on March 4 on Michael Faraday, the famous English physicist, the centenary of whose most important discovery is to be celebrated next year.

Three Musical Plays.

THE publication of Compton Mackenzie's article on Musical Comedy has drawn to us many charming letters from older listeners, recalling vanished plays and players, and supporting the author's plea for the revival of Victorian and Edwardian successes. A tuneful musical play is always a popular item in the programmes; there will, no doubt, be as many revivals of this kind in the future as there have been in the past. In the meantime, plans are on foot for the presentation of three new musical productions from the studio. It is perhaps indicative of the reaction from jazz that two of these will have music of a far from ultra-modern type; *Mizzi*, a musical romance by John Watt, owes its score to Johann Strauss and other melodious Viennese, while *Phi-Phi* will include



'Satire on certain minor royalties.'

many numbers from Christiné's delightful opera of the same name, accompanying an entirely new book and lyrics by Holt Marvell. Mr. Marvell has abandoned the Greek setting of the original *Phi-Phi*; his story takes place in Paris, and his theme will take the form of a satire on the recent vagaries of certain minor royalties. The third of the trio mentioned above is *Evelyne*, adapted by John Watt from the German play which has recently had a tremendous success on the Continent. The score of *Evelyne* is syncopation to the *n*th degree.

With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



Little Economies which Bring Happiness.

ON Saturday, November 15, in the morning when we, tragically, shall be at our office, Mrs. J. Webb is to give her talk, entitled 'Christmas Presents from Remnants.' There is nothing like a Christmas present made from a remnant, nothing; in this way is the



'Aunt, who is easily pleased anyway.'

age-old, full-blooded, almost paganly generous spirit of Christmas perpetuated in our own time. Supposing you have a green, old bowler hat (and it is a matter of interest that bowler hats, in inverse ratio to the bay tree, grow greener as they grow older), and supposing, further, that you wish to convert this same hat into a stand for pot-plants, so giving pleasure to an aunt whose hall is a very mangrove of aspidistras, all you have to do is to cut the top off the hat, embroider an improving motto in Berlin wools round the base of the crown, stand a pot in the thing and send it off by carrier to your aunt, who is a simple soul and easily pleased, anyway. If all this proves anything it is that Swinburne never wrote a finer line than 'Look after the pence and the pounds will look after themselves.'

A Bach Score for Two Shillings.

IT was a brilliant idea to devote the entire programme of the fourth B.B.C. Symphony Concert (National, November 12) to the performance of Bach's six Brandenburg Concertos. Seldom, indeed, do we have the opportunity of hearing these outstanding examples of Bach's genius played, as it were, at one sitting. Nor need it be feared that the result will prove monotonous; there is variety enough for anybody in these amazing works. They were originally written for the Margrave Christian Ludwig, youngest son of the great Electoral Prince, a man passionately devoted to music, and the maintainer of an excellent orchestra. Hearing Bach play one day, he was so enthusiastic that he there and then asked the composer to write something for his orchestra. Two years later Bach sent these six concertos. How they were received and what was thought of them, we do not know. But when the prince died and his large musical library was valued and inventoried, the concertos were priced at four groschen a piece, i.e., about two shillings in our time. What would any one of those autographed copies fetch now, in public auction! The increasing popularity of these concertos makes the coming performance of them, *en masse*, particularly happy. It is Schweitzer's opinion (and who knows his Bach better?) that they will one day become popular possessions in the sense that the Beethoven symphonies already are. Harold Samuel, Keith Falkner, Arthur Catterall, Alec Whittaker, Ernest Hall, and Aubrey Brain will be the soloists. Sir Henry Wood conducts. Those intending to be at the Queen's Hall should take their tickets early, for this year the audiences for these concerts are larger than ever.

How Can We Tell?

LISTENERS have asked us how we are able to assess their reaction to the programmes with sufficient accuracy to be justified in saying (as on occasions we have said) 'Such and such a programme proved popular' or 'this or that play is to be revived at the request of the listening public.' It has been asserted truthfully, that we cannot possibly obtain the opinion of even a majority of the twelve million who listen in this country—a disability which we share with all departments of the B.B.C. Our judgment in these matters has, therefore, to be based upon the quite considerable (though, comparatively, inconsiderable) correspondence which reaches the Editor, upon many casual conversations about broadcasting with people we meet here and there in our lives outside Savoy Hill, and upon our own estimate of the sort of programmes likely to attract and interest the ordinary man. The letters of correspondents for or against programmes are, if taken too literally, apt to be misleading, for the general public is not by nature 'vocal,' except for a small minority which has a penchant for expressing its opinions and thereby provides the correspondence columns of our contemporaries. But there come occasions on which the letters of these professionals are supplemented by letters from listeners not so used to expressing themselves on paper, who have been moved by their enjoyment or resentment of a programme to tell us what they feel about it. From a careful consideration of these much can be learned of the taste of the public for which they speak.

Not 'Pretty Hearing.'

IT is upon such grounds as those mentioned in the previous paragraph that we feel justified in saying that the play *Brigade Exchange*, which is to be broadcast Nationally on Monday, November 10, is being 'revived by public request.' *Brigade Exchange* was first broadcast in the spring of this year, through what was then 5GB only. It was given in this way for reasons of experiment, for here was a 'strong' war play—and a German war play at that—which, it was thought, might prove distasteful to listening ears. That *Brigade Exchange* was a fine work of art could not be doubted by any who had read the text and visualized its microphone production, but, despite the general interest aroused by the announcement that it was to be broadcast, it was held that the play should be given to the smaller audience. Since that first performance, requests for a national broadcast have been constant—not only from those who did not have the opportunity to hear it last May, but from many who wished to hear it a second time. Despite the general request for the revival, we would repeat once more our suggestion that those who do not wish to hear a realistic play about war should either switch off their sets or seek an alternative programme. The play tells the story of a party of German signallers in a brigade telephone exchange, on the Western front in August, 1918. It is not precisely 'pretty hearing' but, as a mordant retort to the romantic view of war, it quite properly finds a place in the programmes on the eve of Armistice Day. On November 11, H.R.H. the Prince of Wales will appeal for Poppy Day, the most popular cause of the year. Give generously for your poppy; this year's collection must make a record.

Armistice Day: 'Enigma.'

ARMISTICE Day itself, Tuesday, November 11, is to be celebrated in three national programmes: the Cenotaph Service between 10.30 and 11.10 a.m., the British Legion Festival of Remembrance from the Albert Hall at 8 p.m., and a studio programme entitled *In Memoriam* at 9.20 p.m. *In Memoriam*, which is to conclude with a relay from Ypres of the sounding of the Reveille and the Last Post outside the Menin Gate, will consist of poems of the war linked together with music from Sir Edward Elgar's 'Enigma' Variations. These variations are woven round a theme which the composer calls the 'enigma'; a tune never heard completely, of which the symbolism remains unexplained. In its intensely English quality and in the wide range of its emotion between the human and the heroic, this music should make a moving accompaniment to the poetry of the programme.

Wonders of the Modern Organ.

MR. REGINALD FOORT sat at the organ of the New Victoria Cinema. A chorus in spangled tights rehearsed on the stage. Charwomen flicked their dusters over the stands of the orchestra. And in the vast auditorium dim figures moved about their various businesses. The building had only just been opened and a good deal was still to be done before everything was quite shipshape. So, amid the disturbances, Mr. Foort did his best to explain to our amateurish ears the ins and outs of that monster organ over which he so ingeniously presides. We confess we were rather dazzled and dazed by it. There sat Mr. Foort, his swift fingers twinkling over the manuals, and round us echoed such sounds as Bach would never have dreamed of: motor horns, harps, church chimes, saxophones, cycle bells, human voices, Chinese gongs, and carillons were conjured out of the air from nowhere by that magical touch. Peering closer at this cathedral-organ-cum-jazz-band-cum-symphony-orchestra under one man, we counted the half-circles of stop-keys which are all his to play with: they numbered at least two hundred. We shut our eyes, and he conjured up for us snow-scenes and weddings, city street scenes and Spanish ballets at will. There seemed no end to what he could do. We watched him playing



'This cathedral-organ-cum-jazz-band.'

on three manuals with (apparently) two hands, and when we asked how it was done, 'Second touch,' he said. But these things are beyond us. Here, said Mr. Foort, was at last the organ of his dreams; he had designed it himself and it was everything he could wish. It is all-British. Mr. Foort will be broadcasting from this cinema in future—his first broadcast being on Tuesday, November 4 (National).

'The Broadcasters.'



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IRRRESPONSIBLE comments on the value of broadcast religious services are apt to take one of two lines, either that broadcast services are so far from reality that they do not carry conviction to the mind of the listener, or that they are so powerful in their attractive force as to be leading worshippers away from church. Obviously both these criticisms cannot be true; in fact, they seem to cancel out. It is the hope and belief of the B.B.C. that the services it broadcasts not only help and comfort vast numbers of listeners who are unable, by reasons of health or locality, to attend worship in person, but also that they are heard with pleasure and profit by a number of non-churchgoers, who may be led thereby to enrol themselves definitely under some church organization. The B.B.C. has never pretended that listening to broadcast services can satisfy the complete claims of religion, nor, indeed, that the listener is necessarily a worshipper. At the present moment a Committee of the Canterbury Lower House of Convocation is sitting under the chairmanship of the Bishop of Ely to consider the service that broadcasting can do to organized religion, and its report, when it appears, will be the first authentic utterance of the Church on the point. Hence it is not necessary to take too seriously the Bishop of Durham's recent *obiter dicta* in the course of a sermon at St. Nicholas' Church, Durham. The Bishop was uttering general lamentations of a familiar type about the decreased attendance at church. He spoke of 'the hurried secularist times in which we live,' and said we were 'breaking away from the tradition of the Apostles when we absent ourselves from the congregation of our fellow-Christians.' The tradition of the Apostles in regard to broadcast services is a little difficult to determine on evidence. It might seem not irreverent to suggest that St. Paul would have been among the first to welcome the opportunity of broadcasting a message to Macedonia. The Bishop goes on to say that 'listening-in is a form of self-indulgence—legitimate, if you will, refined, even edifying—but still essentially a form of self-indulgence, like taking a country walk, or reading a novel, or going to a concert.' It is hard to accuse the Bishop of Durham of being illogical. But why drag in the novel? Why should hearing a religious service not be compared with the reading of the Prayer Book? Does the Bishop mean that going to church is a painful duty, a kind of penance, containing no element of pleasure, when he says that public worship can never come under the description of self-

indulgence? He says public worship is an action of the assembled church, and cannot be an individual concern in a private house. These are fine-spun arguments indeed. Is private worship not acceptable, and can a form of worship which draws listeners in multitudes of small homes together in one great invisible congregation, be other than a manifestation of the working of the Holy Spirit? We hope that no action of the B.B.C. will diminish the custom of corporate attendance at church. The B.B.C. has gone out of its way to avoid this possibility. In spite of repeated protests from non-religious listeners it has put its broadcast services outside the hours of customary attendance at church, and it steadfastly refuses to offer secular alternatives. It is therefore a thousand pities that a churchman in the responsible position of the Bishop of Durham should have gone out of his way to belittle the value of broadcasting as an adjunct to religion. Broadcast services mean so much to thousands of good Christians that on their behalf we feel bound to utter this protest. There are many who regard the B.B.C. as one of the strongest bulwarks against the secularisation of Sunday.

THE WORLD WE LISTEN IN

The observant student of the programmes will have noticed that next Wednesday evening

A Silent Prelude

there is a silence of a quarter of an hour before the Symphony Concert from Queen's Hall. That represents not an accident, or a failure to get the right kind of item, but a deliberate policy. It is felt that the considerable number of short and varied items which precede a big event like a symphony concert are apt to have a restless and disturbing effect on the listener; that what is wanted is a little space of peace and preparation for the majestic event that is implied in the presentation of a symphony concert of great music performed by a superb orchestra. Hence this definite break in the programme. Part of it is complete silence, and the remainder, when the microphones in the Queen's Hall have been energized, provides a gradual crescendo of expectation, from the faint sounds of voices and movement in the hall, and the sounds of the orchestra, to a culmination in the burst of applause that greets the entrance of the conductor.

I am aware that many of my readers will think that this is nonsense and waste of time.

Infinity and the Inane

There are a good many people who think that all time is wasted that they do not employ in being busy about something. These are the people who, if they were sitting in a sylvan glade in a forest, would like to bring a portable wireless set, so that they might escape from the silence about them. These are the people who cannot face the shortest railway journey without something to read, and who can even be seen poring over printed matter going down in the tube lifts. Such people have I seen picnicking on one of the most savage shores in Cornwall, with a splendid spectacle before them of the long Atlantic rollers coming in from the sapphire distance and hurling themselves on the shore in bursts of thunder, and who were not content with that great music of the crashing surf and the crying birds, but had set up a

small portable gramophone which was faintly rasping its little inanities into the face of Nature. Such people are afraid of silence, just as they are afraid of solitude. What they are really afraid of is themselves, and of Life; they wish continually to be escaping from both. They do not wish to think; they wish to be thought at. They do not wish to play or sing; they wish to be played or sung at.

I can well imagine the embarrassment caused to listeners like this by the sudden interruption of the programme by a silence of a quarter of an hour. They may be to some extent right.

Use of an Interval

A quarter of an hour may be too long; silence seems to prolong time when one is listening to broadcasting, and it may be that five or ten minutes are enough to arrest the attention and to represent a definite pause of preparation and expectation. But this silence would be wasted if it merely represented a blank, and something negative. It is a positive thing in itself; it is a definite opportunity to sit without the distraction of voice or sound, and think the thoughts that are within oneself—it may be about the concert that is coming, or about something quite different. For it would certainly be a poor way of spending an evening to think only the thoughts that are supplied by other people or suggested by what they are doing. Like everything else, silence in broadcasting can be used or abused. But I think that to those listeners who realize its significance and use it properly, it will be found to add very considerably to their enjoyment of what follows.

There is not really enough broadcasting of silence and peace. We broadcast sounds and effects, arguments, music, talk,

The Broad- casting of Silence

and speech of every kind; we broadcast time; but we do not broadcast silence. That ancient repository of human as well as divine wisdom, the Catholic Church, understands very well the value of silence, and has for ages been in the habit of broadcasting it. At the supreme moment of the Mass, amid the dead silence of the congregation, the bell is rung, and its voice floats over the countryside to remind the worker and the wayfarer of the Word that was made flesh. What is that but the broadcasting of silence? The method of a Catholic congregation saying the Lord's Prayer is equally touching, equally impressive. The voice stops at 'Our Father'; the rest is silence until the words 'And lead us not into temptation,' which are answered by the congregation's 'but deliver us from evil.' There is something far more intensely prayerful in that silence than in the mutter of a thousand voices. And I can imagine no circumstances in which this method would be more telling than at a broadcast service, when the listener would know that those few seconds of silence represented the united thought of millions. When we broadcast a service of Benediction from a Catholic Church, this effect may be experienced when, after the Benediction hymns, in the silence that ensues, are heard the strokes of the bell. To many a stricken Catholic who may never enter a church again, this sound of the bell in the midst of silence, like silver against a background of black velvet, has meant infinite blessing and consolation. To the layman, for whom it has no special meaning, it, nevertheless, has its own merit; it is the broadcasting of silence.

F. Young.

MAGIC AND MEDICINE IN THE MIDDLE AGES

Dr. G. C. Coulton, F.B.A., gives a picture of how the 'science' of medicine was practised in the Middle Ages, thus throwing an interesting light on the series of Monday evening Talks now being broadcast (National): 'The Future of Medicine.'

THERE is a traditional dialogue between two worthy citizens of a hundred years ago. 'Dr. Brown has made a wonderful cure of my wife's rheumatism.' 'Don't say that; it is the Lord in His mercy who has cured her.' 'No doubt, no doubt, but I expect Dr. Brown will send in the bill!'

We find that same combination of ideas in mediæval medicine. In a Latin treatise of 800 A.D., by a cleric and perhaps by a monk, the author takes great pains to confute, mainly from the Bible, those ultra-pious souls who are apt to regard the doctor almost as a man who flies in the face of Providence. On the other hand, a printed fly-sheet of about 1472, in German, puts the theological remedies first and the medical in the second place. It is illustrated by a woodcut in two compartments; on the right a multitude wallowing in the plague, symbolized by the arrows which have smitten them from heaven; on the left St. Sebastian, that martyr who had been shot to death with arrows, and who was therefore the tutelary saint against pestilence. And the rude rhyming letterpress begins:—

Many men would be plague-free if only they knew a right remedy. Hear, therefore, what I will tell thee, when such mortality is nigh unto thee. It seemeth no small security that, in such case, one should call upon God; that is surely a great help. Forget not also St. Sebastian, for his help is very certain; that is the counsel of all wise masters who are at Paris University. After these, look also unto thyself, both early and at eventide and at night, etc., etc.

Yet the common belief that monks and friars were the physicians and surgeons of the Middle Ages will not bear serious examination; it is a mere hasty inference from exceptional cases.* The monk or the friar was not only not encouraged to study or practise medicine outside his own cloister, but he lay under actual prohibition. In nearly all cases where we find one named as physician, we either know or have reason to surmise that this had been his pro-

* I have quoted at length from one of these remarkable exceptions in Vol. IV of 'Life in the Middle Ages,' p. 83. For medicine and magic, see Vol. I, p. 41.

fession before he entered the monastery (just as another monk might have been a tradesman, or soldier, or artizan, or even agricultural labourer), and that he had taken the vows only later in life. The larger monasteries often kept their professional non-monastic doctor on the premises, just as they kept a non-monastic schoolmaster for the choir school or a barber for shaving them. It is true that monks were among the mediæval translators of ancient classical works on medicine; readers of Chaucer may remember the merchant's allusion to 'the cursed monk, Dan Constantine,' and his somewhat disreputable medical treatise. Again, monastic library catalogues seldom lack one or more medical books, and we have evidence that the monks used these to some real extent in their own infirmaries, and grew healing herbs in their gardens; but that is little more than what careful housewives did in large country houses until quite recent times. The beautiful little grape-hyacinth is found sometimes wild in England; it is said that this is usually on grounds that have once been monastic, as its root has definite purgative qualities. There was also regular medicinal bleeding among the monks, followed by a 'recreatio,' or a period of repose and more delicate invalid fare to repair their strength, in some pleasant outlying possession, if the house were large and wealthy. And in this matter they, like other folk, paid special attention to times of year; we have illustrations in ancient medical manuscripts to guide the phlebotomist for favourable or unfavourable seasons. Bede tells us how St. John of Beverley, Bishop of Hexham, visited a convent, where he found a nun at death's door with an inflamed arm which had gone wrong after bleeding. Learning that she had been bled on the fourth day of the moon, he said: 'You did very ill and unskilfully to bleed her on that day; for I remember that Archbishop Theodore (of York), of blessed memory, said that bleeding was very dangerous when the light of the moon and the tide of the ocean is increasing.' He touched and blessed her and she recovered.

In medicine we may trace the composite character of mediæval civilization more clearly, perhaps, than anywhere else. Dr. Singer had brought this out in his book on the history of medicine, and in his paper read before the British Academy (January 28, 1920). In its earliest stage it is almost inseparable from magic; and some of these early features survive all through the Middle Ages and beyond. Dr. Singer thus analyzes the sources of our Anglo-Saxon medicine books: (1) Greek medicine, filtered through Latin. (2) Ecclesiastical elements. (3) Texts from Salerno (where a Roman school of medicine had survived in a somewhat debased form). (4) Teutonic magic and herb-lore. (5) Celtic magic. (6) Herb-lore from Southern Italy. (7) Byzantine magic and religious spells. (8) Pagan Roman spells. In addition to these, there were many translations or adaptations from the ancient Greek physicians. The philosophical basis of mediæval medicine, is the doctrine of the four world-elements and the four humours of the body. Men assumed a close relation between man (the microcosm) and the universe outside him (macrocosm); between the four ages of man and the four seasons, the bodily humours and the solstices and equinoxes, and so on; it was in virtue of this theory that times and seasons were so carefully observed for blood-letting, for instance. Another theory which explains a good deal is that of demoniac

possession. Disease was due to the entrance of a demon into the patient; therefore we have not only ecclesiastical formulas of exorcism, but (since anything bad for the demon must be good for the patient) 'hence arose the idea of nauseous drugs to disgust the demon and weary him of his habitat' (Singer). An equally natural idea was that of a worm, invisible but deadly, gnawing at the part affected; especially at the teeth. The old Welsh book of recipes called 'The Physicians of Myddfai' gives the following: 'Against Toothache. Take a candle of mutton-fat, mingled with seed of sea-holly; burn this as close as possible to the tooth, holding a basin of cold water beneath it. The worms will fall into the water to escape the heat.'† The tallow candle, however, afforded no more permanent relief than the oil of cloves of our own day; therefore the tooth-drawer was needed then, as now. A British Museum manuscript, written a little before Chaucer's birth, shows us one of these practitioners at work, with a triumphal sash over his shoulder for the display of past trophies.

The greatest weakness of mediæval medicine, as of their science in general, was the comparative lack of careful observation and experiment. Here and there we find what may truly be called the scientific spirit, and very considerable dexterity in operation; but these were rather exceptional. We have two conclusive texts at least for the use of a hatchet to amputate a limb. Moreover, the Church's prohibition of blood-shedding by a priest, even by way of surgical operation, and her still wider prohibition of dissection, had a distinctly retardatory effect. Here, for instance, are the introductory words of Guido of Pavia, who was physician first to Dante's hero, the Emperor Henry VII (d. 1133), and then to Queen Jeanne of France. Guido, who wrote his treatise for the King of France, begins: 'Seeing that the Church forbids the practice of anatomy on the

(Continued on page 352.)

† I have printed a number of similar recipes on pp. 506 ff. of 'Social Life in Britain.'



Figure from a fifteenth century Heidelberg MS.: the seasons of the year for blood-letting.



A page from a mediæval book of anatomy: a doctor diagnosing by touch.

IVOR BROWN: MASK TO MICROPHONE

The Theatre of the New Century in which Glamour is supplanted by Realism and Controversy.



Constantin Stanislavsky, Director of the Moscow Art Theatre, as Vershinin in Tchekov's *Three Sisters*.

(From 'My Life in Art,' by C. Stanislavsky (Bles).)

MR. SHAW'S work was realistic in matter rather than in method. He dramatized the issues of today and of tomorrow. He defrocked romance, threw its gold lace on the floor, and danced the nimblest ballet of wit on top of these familiar trappings of the painted stage. He brought the theatre back into the minds of reasoning adults; no longer was it to serve only the senses of the voluptuary or the 'unreflecting' torpor of the tired business man. So far he was realist; but his characters, for the most part, are Shaw and speak Shaw. They are too wise or too witty to be actual. What a delicious universe it would be if every dull dog did indeed possess the Shavian bark, if the English aristocracy did really breed Lady Waynfletes and Lady Utterwords, and if the parsonage did really have a Candida behind the cassocks! Mr. Shaw's realism is intellectual, not mimetic. The romantic drama, which he superseded, was emotionally larger than life; Mr. Shaw's drama is also of the exaggerative order. But his drama surpasses life only in its intelligence and not in its parade of feeling or in its use of circumstance to ensure the tedious nonsense of 'happy endings.'

But he brought realism back into fashion, and his followers in England shaped their plays to be the exact representations of common speech and the social scene. Mr. Granville-Barker, for instance, in *The Voysey Inheritance* and *The Madras House*, mirrored the family life of his times and its problems of law and commerce with a relentless fidelity to fact; while Mr. John Galsworthy approached with a similar technique and with a rarely compassionate spirit the problems of all time as seen in the light of their immediate application. Perhaps he has never

surpassed in justice of comment and irony of treatment his first play, *The Silver Box*, which drives home with many a delicate thrust the comment of King Lear:—

Through tatter'd clothes small vices do appear;
Robes and furr'd gowns hide all; plate sin with gold
And the strong lance of justice hurtless breaks,

In *Justice* Mr. Galsworthy so potently arraigned the solitary confinement of criminals as to secure an alteration of the penal system; while in *Strife* he set forth with clearness and impartiality the eternal futility of industrial warfare. After immense loss and suffering the parties of the dispute have to make peace on terms that could have been had without a blow delivered or a wound suffered.

This new drama, dismissed as pamphleteering by the lovers of the well-made play, and later on censured as being only 'the rags and tatters of pretended fact' by the supporters of the more fantastic or 'expressionist' drama of the Left Wing, was never a financial success. But its influence was out of all proportion to its income. Its home was in the Sunday night shows of special producing societies in London, at the Vedrenne-Barker season at the Court Theatre, London, in 1905 and onwards, and in the new provincial repertoires of which Miss Horniman's experiment in Manchester was the most remarkable. The general public might not be greatly attracted; they retained their faith that a play should take people 'out of

themselves' instead of throwing light on their poverty and their personal problems. The following conversation is reported of a young couple standing outside the Gaiety Theatre, Manchester. The man suggested going in to see the show, but the girl retorted: 'Oh, don't let's go in there; it's just like being at home.' The criticism was just. The dramatists were not going to let the audience off with Ruritanian adventures or the happy musical make-believe in which the whole company lives halcyon days and hilarious nights on yachts and in mansions of prodigious luxury and then moves at will to Monte Carlo or the Lido. That kind of entertainment continues always; it changes its musical mode from Austrian waltz to American jazz, but it changes nothing else, and is justified in its conservatism by the unflinching loyalty of the public. But what the repertory drama did do was to attract young, fresh and vigorous minds to the service of the theatre; its sobriety did not deter them; its sincerity powerfully appealed to them. Hence the entry of such dramatists as Stanley Houghton, St. John Ervine, and, among the seniors, Allan Monkhouse.

This new type of drama, which substituted a quiet appeal to reason for the old assault on the emotions, naturally introduced a new type of acting and production. The producer endeavoured to realize the atmosphere of the play in terms of natural and unstressed effect. When Mr. Basil Dean stages a play by Mr. Galsworthy, he makes you feel that you are actually in a magistrate's court or a country house. He has pulled down the fourth wall and made you privy to the actuality of its contents. The dramatists of the Shavian school wrote careful and precise accounts of every

scene and character down to the kind of clock on the wall and the necktie of the solicitor's clerk. They did not say 'Scene, a wood, or scene, a palace, or scene, a court,' and then leave it to the men of the playhouse to get a broad effect of woodiness or palatial splendour or magisterial gloom. The acting, accordingly, had to accommodate itself to the detailed realism of the scene. It had to lay aside the old tricks of the trade, to forswear eloquence and the touch of bravura. It was frankly representational instead of presentational. Mr. R. C. Sherriff's famous war-play *Journey's End* evoked from all the English teams of actors who played it in London, abroad, or on tour a wonderful essay in quiet naturalism, which proved that this mode of acting, when applied to a play of native quality, is particularly well suited to show English theatrical talent at its best. Let others lead in rhetoric; ours is the still voice, and we need not be ashamed of it.

The chief producers in this school, Mr. Granville-Barker and Mr. Basil Dean, did evoke from the players some remarkable feats of counterfeit. They built up teams of actors who could be trusted to play right in the mood of Mr. Galsworthy's writing, to be the 'dead spit' of country gentlemen, or magistrates, or prison warders, or profiteers. The substitution of probability for glamour was relentlessly and cleverly pursued. One young actress, who worked mainly under Mr. Basil Dean, Miss Meggie Albanesi, might have restored something of the old theatrical allure of personal magnetism and lustre of individual brilliance. In the process of fitting herself, glove-like, to all her rôles, Miss Albanesi did somehow transcend them. Her flame was too bright for the containing vessel of the part ever to subdue its radiance to the art of imitation merely. A wonderful future awaited her. But the keenness of the flame seemed to consume the frail body.

Well could we quote Webster over her dead body:—

Mine eyes dazzle; she died young.



ONE WHOM THE GODS LOVED
Meggie Albanesi, whose early death robbed the Theatre of a genius

VI: SEEING THROUGH THE FOURTH WALL

Ivor Brown discusses the Theatrical Methods of Shaw, Galsworthy, and Stanislavsky.

The quiet type of acting was apt to be ineffective in any but the repertory play. The performers trained in this school have gone out into pieces written for the theatre of entertainment rather than for the theatre of art, and they do not always succeed in the livelier, flashier environment where the players, who combine reliance and personality with a technique acquired by wide experience, are usually seen to more advantage. Of this type Miss Marie Tempest remains the sovereign example; her essays in waywardness are the perfection of technique in scoring light comedy effects.

The realistic, post-Shavian mode of writing and acting has been charged with being merely 'photographic.' It is often implied that there is some sort of peculiar vice in photography. But photography, though it uses mechanism, is an art; the virtue lies in the selection of subject and in the creation of atmosphere. The 'photographic' dramatists failed or succeeded according to their selective power. Realism can be immensely dull or immensely exciting. It all depends on what the author and player select for emphasis. This was particularly proved by a Russian of genius, one Constantin Stanislavsky, whose direction of the Moscow Art Theatre carried the new movement in the theatre to its greatest delicacy of expression. Stanislavsky, assisted by a Russian connoisseur of the arts, Nemirovich-Danchenko, founded the Art Theatre in Moscow in 1897, and it has lived on amid difficulty and persecution through the War and the Revolution. The starting point was similar to that of the other Free Theatres of the period—disgust with the old shoddiness of theatrical emotion, with the stale plots, and the lazy acting which relied on certain routine antics of emotional exaggeration to get its effects. The Russian theatre had contained distinguished and sensitive writers such as Ostrovski and Turgenev. One has only to read or see *The Storm* by the former and *A Month in the Country* by the latter to realize that the beautiful quality of Chekhov's social portraiture was no sudden growth or unparalleled achievement. But the Russian theatre, as a whole, was contemptuous of its native qualities, and the Court influence, which



JOAN OF ARC AS SHAW SEES HER
A scene from that most brilliant of dramatic 'tracts,'
St. Joan, by George Bernard Shaw.

was naturally powerful in a despotic country, favoured adaptations from the machine-made melodramas and comedies of the French. It was against this tyranny of exotic and artificial entertainment that Stanislavsky led the revolt.

It is difficult to say whether the new movement made its dramatist or was made by him. Stanislavsky found Anton Chekhov in despair; the public would not accept his plays. The real reason was that his plays would not fit into the old-fashioned theatrical technique. They needed a fresh vision and the utmost delicacy of interpretation, and they had received only

conventional handling. Stanislavsky's ideal was 'spiritual realism.' He made his settings as realistic as possible, but he never believed that this alone was of any artistic value. He believed that an actor appointed to play a country doctor should look, externally, like a country doctor. But that was not enough. He was to soak himself in the whole mood and temper of country-doctorhood.

One result of Stanislavsky's theatre was to evoke the full genius of Anton Chekhov, whose tragi-comedies of Russian bourgeois life are now played all over the world. Chekhov wrote in prose, but there is a poetic quality about the patterns he weaves from the idle, futile, unhappy lives of the sinking landlord class. He saw all the humour of this futility as well as the pains of the frustrated, and it is a great mistake to produce his pieces as though they were merely sombre. Stanislavsky's productions were as rich in their gentle comedy as in their gentle pathos. When I saw his team act *The Cherry Orchard* in Paris, I suddenly felt, although I know no word of Russian, that I was spectator of the most lucid and most persuasive acting that I had ever seen. Ignorance of the language scarcely mattered, so graphic was every move, such meaning was in every look. To watch Chekhov's widow as the ruined owner of 'The Cherry Orchard' was to see pathos with all the familiar tricks of emotional acting burned clear away by the flame of the performer's spirit. Under Stanislavsky, the realistic movement reached its peak; with Chekhov it had found its master-dramatist. The art of the theatre, however, never rests. New forces are felt; new men lead revolts. The social upheaval of the Russian Revolution was to have its counterpart in the theatre. Realism and quietude, having triumphed, were mocked and overthrown. In Russia and Central Europe new men proclaimed new modes. The idea of opening a chink in the fourth wall and giving the audience a glimpse of the quiet life within was abandoned by the rebels, who wished to remodel the playhouse from top to bottom, to restore theatricalism, and to make the actor an orator, a dancer, a clown, a prophet—anything but a portrayer of normal human beings in the normal human scene.

IVOR BROWN.



Back to Methuselah: the epic work with which 'G.B.S.' broke all dramatic rules by making a play last for five nights.



WHAT THE OTHER LISTENER THINKS

*Selections from the Editor's Post Bag
Enlivened by George Morrow.*



UNMUSICAL BRITONS.

THE B.B.C.'s determination to make England outlive the epithet of 'Das Land ohne Music' is fraught with considerable danger. As we progress in music we shall probably deteriorate in everything else, and sink to the level of the musical nations. What country famed for its music has ever been able to compete with Great Britain in science, invention, and exploration? Certainly a native of musical Germany got the credit for accidentally discovering the X-Ray, through pottering about with a Crookes' vacuum tube, a discovery already made by Sir William himself; and certainly Marconi, a pupil of Sir William Preece, made a discovery which, by the unfortunate aid of an Englishman, made possible the broadcasting of music; but with these, and one or two other small exceptions, every important invention and scientific discovery have been made by unmusical Britons. May we never become musical.—*R. Tattersall, Mill Hill.*

THE FUN OF THE FAIR.

MR. W. E. CUNNINGTON, of Clapham, moves me to tell him that music is not measured in the scale of values by reference to f.s.d. One has no doubt that thousands of pounds have been lavished on the cinemas in which their organs have been installed, and that the result, from the aesthetic point of view, is as disastrous as the instruments they contain. The trouble lies not in the ingenuity displayed by the organ builders or the organists, which doubtless is immense, but in the hurdy-gurdy tone which, for some reason or other, is always to be found in these cinematic abominations. We have steam roundabouts that pay us visits here, which produce an almost identical tone,



to the joy of those present. But they may be forgiven their canned music because it is not heard over the radio (which faithfully produces, in a good set, every imperfection of tone and quality equally with all perfections), but in the open air where fun and merriment find what is considered their appropriate accompaniment in noise. We get more than our fair share of cinema organs, but, at least, in the interests of music in this country, let us realize that their artistic merit as heard over the wireless lies very low down in the scale of values other than that of f.s.d.—*E. A. Ley, Essex.*

'STRIFE' AND THE MICROPHONE.

I WAS sadly disappointed in the recent crude and amateurish presentation of *Strife*. In the scene in the board-meeting my impression was that the microphone was in the midst of the directors. Identification of the speakers was rendered difficult by the fact that all voices were apparently the same distance away. Aware of this, the producer introduced into every sentence the name of the person addressed, giving the dialogue a very stilted sound. Further, it is very artificial for artists to have to broadcast a running commentary on their activities. Asides such as 'I'll go into the dining-room,' for example, could be avoided by the sound of female steps receding and a door shutting. A Galsworthy play should always be natural, or it loses its uncomfortable realism.—*R. H. G., Cambridge.*

THE OXFORD WELSH ACCENT.

AFTER listening for as long as possible to to-night's performance of *Strife*, may I enquire if Mr. Galsworthy has ever heard the dialect spoken in the Welsh industrial areas, and if the actors and, still more, the actresses have ever heard a Welsh accent? They may have, of course, but no one familiar with either dialect or accent would think so. The combination of Oxford accents with the owner's version of the inflections characteristic of Welsh voices was most happy, and I would recommend the present company to tour Wales (in person) with this play. Its reception by Welsh audiences should be interesting.—*C. W. James, Sutton.*

MUSIC FOR MUSIC'S SAKE.

I WONDER if I am one of a small or large class of listener, neither knowing nor wanting to know anything about Music scientifically, but loving it intensely as a subdued and artistic wallpaper background to thought and conversation—as opposed to chattering. A loud wallpaper is a perpetual neuralgia; the right one never challenges analysis or even accurate knowledge of its pattern. Thus jazz, Hela Bartok, singers of solos (operatic, comic or erotic) demanding concentrated attention or nerves of piano wire, simply excruciate us and we switch them off; together with all discussions, dissections or criticisms of music. We love a rose but do not count its petals or want to analyse the soil which fed its beauty. Even so we are profoundly uninterested by the sordid poverty of great musicians; their domestic misadventures; their 3rds and 5ths, and all the other tricks of their trade. But we adore their symphonies, and because you give us these (with lavish generosity of late) let me thank you for my class, be it large or small.—*A. G. Greenfell, Wirral.*

OPEN LETTERS TO BROADCASTERS. *

TO COMMANDER STEPHEN KING-HALL.

DEAR COMMANDER KING-HALL,—It was a great pleasure in the Children's Hour last Friday to hear you at the microphone once again. There are no children in our family, but we have always been very entertained by that attractive little programme at 5.15 p.m. We have made many friends during our tea-time hour, and shall look forward, as we are sure the children will, to Friday as bringing another very welcome personality into our midst. May we wish all good luck and success in what promises to be a very interesting series of Talks.—*F. M. Dobson, Moseley.*

TO BROADCASTERS OF TALKS.

DEAR BROADCASTERS,—I am delightfully entertained by broadcast music, but, on the other hand, as regards speech, I only hear a word or two here and there, as I am nerve deaf. I am appealing to you on my own account and on that of others like myself who number about 50,000. I should esteem it an advantage if you would get about a foot nearer to the microphone and then, I believe, we should hear you in entirety. I have had the latter experience, but it only happens once in a blue moon. It has been proved that if you get nearer to the microphone you thus cater for the deaf, and, incidentally, for everybody else as well.—*E. Poole, Brosshill.*

TO MR. ALLAN SULLIVAN.

DEAR MR. SULLIVAN,—I was much interested in your talk on October 17 on 'Life in the Forest—The Railway Pioneers. You referred to a word you had heard only among railway men in Canada which meant alertness and resourcefulness. You had never seen the word in print, but in your notes you had spelt it 'Kirjean.' Now in the Isle of Man there are two surnames which bear a striking resemblance to 'Kirjean'; one is 'Cojeen' and the other 'Crogeen'; the accent in both cases being on the last syllable. It has occurred to me as possible that one of my countrymen in Canada may have been so remarkable for the qualities referred to that his name has become a current word to express them.—*J. Conn, Isle of Man.*

TO MR. JACK PAYNE.

DEAR MR. PAYNE,—Like so many other 'straight' musicians, I abhor jazz and all its works. Upon arriving home at 11 p.m. last Thursday evening, and consulting my *Radio Times*, I found that all stations were closed except Daventry National, which was broadcasting Jack Payne and his Dance Orchestra. Rather than listen to the acoustic abomination trading under the name of Dance Music (sic), I tried foreign stations. Finding that the jazz hounds were also braying over there, I was about to switch off in disgust when I heard a voice coming over from an illimitable distance, saying something about a 'Concert arrangement of the Song of the Dawn'; as I am particularly fond of this song, I tuned in, and found that it was your broadcast, and that I had turned from it in despair. I hereby acknowledge myself a convert to you and your treatment of dance numbers. Your rendering of 'Song of the Dawn' was a sheer delight from beginning to end.—*E. E. Walters, N.W.5.*

TO MR. SCOTT GODDARD.

DEAR MR. GODDARD,—In your article on Bach's Toccata and Fugue in D Minor you state that music entered hardly at all into R. L. Stevenson's range of aesthetic experience. May I point out that this was not the case? Stevenson loved music. He played the piano and even tried his hand at composition. He once said that 'Wealth is useful only for two things—a yacht and a string quartette!'.—*R. O. Williams, Oxshott.*

TO THOSE RESPONSIBLE FOR DANCE BAND SINGERS

INQUISTORS.—Your powers of judging quality in voices are non-existent. Why must you invariably select singers whose voices are void of one single merit? Nightly they inflict



on our ears their fiendly wailings, ruining the few tunes that are worth hearing. Many a time in my imagination I have strangled their burbling throats. Perhaps one day before I die the joy of actually doing so may fall to my lot.—*P. H. Sandifer, London, W.1.*

THE BOURNEMOUTH MUNICIPAL ORCHESTRA.

I SHOULD like to express my very warm thanks to the B.B.C. for permitting me to hear again the Bournemouth Municipal Orchestra. I have heard many British orchestras, but I have yet to discover one outside London which can surpass that of Bournemouth. Long may Sir Dan Godfrey be spared to carry on his great work.—*A. W. Douglas, Newington.*

AN OLD SEAMAN'S THANKS.

I SHALL be most grateful if you will kindly permit me through the medium of your paper to express my sincere thanks to all those who have so kindly and generously responded to my Appeal on October 12, particularly those who have sent me such nice personal messages. My old shipmates here would also like to express their great appreciation. I wish I could reply to all those kind letters, and will endeavour to do so, but we old sailors are poor hands at letter writing, though our appreciation is none the less sincere. I realize that I am asking you a great favour in soliciting your help in this manner.—*W. Howard, Belvedere.*

Editors' Note:—Listeners will recall the Appeal which Mr. Walter Howard, himself a resident of the Royal Alfred Home for Aged Merchant Seamen, made on behalf of the Institute on Sunday, October 12.

'TO WED OR NOT TO WED—'

THAT is the question—which haunts me as I sit, eternally confined to a sofa, listening to the B.B.C. announcers. Why does the B.B.C. allow its announcers to marry? I wonder, thus deliberately irritating the all-time listener. For instance, the announcer with the golden voice, is he tall and fair, with a kindly word for everybody? Surely he is not married, for he is ever cheerful, he smiles upon his staff, jokes with the artists, and, after bidding us a genial 'Goodnight, everybody,' hurries home rejoicing to an evening of peaceful bachelorhood. This is the perfect announcer. On the other hand there is the announcer of the Oxford accent; is he tall and dark, inclined to be silent and moody? Does he lounge in an armchair between his announcements, hands in pockets,



thinking regretfully of his breakfast of blackened bacon and eggs—the work of his recently acquired bride? As the day goes on he becomes more and more despairing, his movements more snail-like, and his voice more melancholy and spiritless. Finally the dreaded hour arrives when he must go home. He dawdles before the shops in the Strand, his feet dragging wearily, his head drooping, and his whole appearance one of the most abject gloom. What will his wife have done to the dinner? What, oh what shall he do with himself until bedtime? May I protest against the melancholy atmosphere which prevails among some of the B.B.C. announcers, who, I suspect, must be seriously entangled in the meshes of matrimony and all the additional domestic mysteries.—*All-time Listener.*

THE WOBBLY CINEMA ORGAN.

WE have heard a good deal at times concerning our wobbly sopranos, but what about our wobbly cinema organists? Being a great enthusiast for organ music, both sacred and secular, I fail to understand why cinema organists should consider it necessary to play practically everything with the tremolo stop drawn. I know of only one exception to this, and I find it in Mr. Reginald New, who uses this stop so judiciously that it is a pleasure to listen to his music.—*Anti-Wobbler.*

A VARIABLE BREEZE.

IN your issue for October 3, Mr. H. N. Brailsford concludes his article, 'The World We Listen In' with the words: 'We do not discard a word because a poet has used it . . . we cherish it, for within it lingers the perfume of that poet's wine.' This passage arouses in me once more the wonder as to the nature of the authority by which our singers have turned the 'wind' of my young days into the 'wind' of the present. When Kingsley wrote 'Wind of the Western Sea,' had he 'wind' or 'wind' in his mind? I imagine that had 'wind' only been possible, he certainly would not have used it. The poem calls for the word 'wind.' Why should the singers alter it? Did Scott write 'The way was long, the wind was cold'? Whatever one may think of the line, 'wind' does not seem to improve it. And what will our singers do with 'Blow, blow, thou winter wind'? Will they sing 'wind'—and also 'unkind,' or say 'confound the rhyme'? I believe that these poets, and others, wrote their lines with the sound of the long 'i' present in their consciousness, though I must confess to some doubt in the case of Longfellow's 'The Lighthouse.' It sees the wild winds lift in their grasp, appears to call for the long 'i'; while 'The din of wings and winds and solitary cries' asks assuredly for 'winds,' at least, so it seems to me.—*W. Rimmer Tears, Birkenhead.*

NOW WE KNOW!

I CONSIDER that far too much space is allotted to the letters-press in *The Radio Times*. Why not cut out the page given to 'What the Other Listener Thinks,' which is of little interest to anyone, and irritating to most people who use the paper? A better name for it would be 'The Piffle Page.'—*F. D. P. G., Cheshire.*

Mark your letter 'What the Other Listener Thinks,' or 'Open Letters to Broadcasters,'* and address it to the Editor, 2, Savoy Hill, London, W.C.2.

Musical Masterpieces of the Week—XI

SURGE AND STING OF THE SEA IN A SYMPHONY

Neville Cardus writes on the 'Sea Symphony' of Vaughan Williams, to be played at Wednesday's Symphony Concert (National)

TWENTY years ago, when the *Sea Symphony* of Vaughan Williams was given at the Leeds Festival, the music made a strong impression—for two reasons. It was the first real choral symphony ever written—one which exploited voices and orchestra with equal freedom and continuity. Also, the music did contrive to depict the sea, and use the sea as a protagonist. Composers of our island race have usually been pathetically inept at expressing a true sea atmosphere and psychology. As a rule they have not gone much deeper than the bogus nauticalisms of a hornpipe, or some ballad about Tom Bowling or Four Jolly Sailormen. It has been left to the landlubbers of the Continent to put into music the sting of real salt, the multitudinous heavings of oceans, the stillness that falls on the face of the waters at the time of the change of the tide; Wagner, in *Tristan* and *The Flying Dutchman*, is the greatest of all makers of water music.

Vaughan Williams, in his choral symphony, takes up, during the first movement, the challenge laid down in the 'Dutchman.' His music actually does surge: the ebb and flow of its harmonies are sufficiently realistic, while the calm that enters his slow movement is evocative of the sense of a lonely, silent air, a mysterious vacancy, a distant horizon. To musicians of the present time much of the texture of the *Sea Symphony* may seem a matter of out-worn formulae, of a bluff sort of pictorialism. But the sincerity of Vaughan Williams is always to be felt—and no composer has had more than his sincerity. The work is really transitional; those of us who admire the *Pastoral Symphony* will be especially interested to hear again this music, if only to feel how far and how bravely the composer has gone beyond the idioms which were not at all obsolete in 1910. There are a few hints in the *Sea Symphony* of the modalism of the authentic Vaughan Williams. In the last movement, a Dorian melody is employed expressively. And during the scherzo there is a dash of the atonalism which is to-day all the fashion, if, indeed, it has not already become *old-fashioned*. All in all, though, the work is quite straightforward and familiar in melodic and harmonic material; the substance of the discourse, too, the emotional stuff of it, is an affair of emotions universal and easily understood and felt by the ordinary man. From the point of view of style and technique, the symphony is likely to fail to satisfy the critical ear because at the time of its composition the composer had not entirely adapted purely symphonic treatment to his personal and often picturesque intentions. Now and then we feel that the composer is halting between the requirements of his music *qua* symphony, and the requirements of his poetic plan. For example, the fourth movement becomes prolix; we lose the thread of the argument if we listen to it as a symphonic movement primarily. The urge of the music sweeps the composer onward:



W. F. Taylor

he seems imbued with the spirit of his text—'The Explorers.' 'Sail forth, reckless soul, exploring, I with thee and thou with me.' It is Whitman's idealism, and the naïve courage of it impels Vaughan Williams to sudden and perhaps discursive episodes which, interesting though they are in themselves, give the impression that the work as a symphony has fallen into what the old lady, in Dickens, called 'meandering.' Poetically, the breathless adventures and misadventures of the music are justified. But they do not help the illusion that we are listening to a work the design of which was intended to satisfy us in terms of an ordered music. The first three movements are more or less 'classically' planned; the fourth rather ignores considerations of balance, because, apparently, the composer had by now set himself to do Whitman 'proud' at the risk of disturbing the symphonic poise of his work as a whole. The defect is perhaps one which can be only academically emphasized. Yet it stresses the old problem—how far may a composer go hand in hand with a free poet and yet remain a symphonist? The music of this 'sea' symphony possibly gains in a power to please the imaginative layman by its very want of a purely musical unity. Vaughan Williams shares with Whitman a way of making everything, even metaphysics and music, very natural and 'unfinished.'

The first movement begins with an introduction, *andante maestoso*. In 4-4 time the chorus sings against the orchestra's 12-8 time. 'Behold the sea itself, And on its limitless breast the ships.' At the word 'sea' there is a surging upward figure, and, when the voices sing 'See the steamers coming and going,' the composer's use of cross-rhythms make for us a pleasantly naïve realism. A six-note figure is heard when the baritone solo sings 'Today a rude, brief recitative of ships sailing the seas, each with its special flag, or ship-signal.' This figure is a leading motive, for we hear it also in the second and fourth movements. The soprano solo enters to sing: 'Flaunt out, O Sea.' There is a descending phrase (*andante*) to the words 'When of all brave ships'; this phrase is inverted, and then the chorus becomes

fugal. Towards the movement's end, soloists and choir sing, 'One flag above all the rest,' and the descending phrase I have just mentioned bursts out with the full strength of the orchestra. The movement ends 'misterioso' 'Behold the sea'; only voices are employed here—the chorus in nine parts.

The second movement, 'On the beach at night alone,' needs no explanation. The music dwells on the wonders of science and the enigmatical relation of material things. 'As I watch the bright stars shining I think a thought of the clef of the universe and of the future.' We hear the horns play a variant of the leading-motive referred to above. The music is very apt in its shifting, dreamy harmonies.

The third movement, 'The Waves,' is a scherzo. The attack of the opening bars (*allegro brillante*) recalls the salt flick of the beginning of the symphony. A vigorous climax is built at the words 'Waves undulating waves'; the basses in three parts lead the way, and the tenors follow, also in three parts. In quick time we are swept from *piano* to *fortissimo*. The music is now flashing like waves in sunlight. Vaughan Williams works out his material in sonata form, and the whole movement is a very successful blend of free formal treatment and vivid impressionism. There is a beautiful *largamente* passage: 'Where the great vessel sailing and tacking.' The scherzo ends, as a scherzo ought to end, with breath-snatching arbitrariness.

Voices in unison are heard at the outset of the closing movement; they sing 'A vast Rondure, swimming in space.' Unaccompanied, the voices conclude this episode with the words, 'Now first it seems my thought begins to span thee.' As the movement goes onward, the style becomes more and more reflective. The burden of the music is the voyage of the soul of man into the infinite. A duet, chromatically treated, gives way to simple choral passage: 'Greater than the stars or suns, Bounding O Soul, thou journeyest forth.' The composer, despite his quasi-metaphysical intent, keeps to a lyrical mode of expression; but strengthens it by means of his many devices of counter-point. A distant choir of sopranos is used to mystical ends. The symphony goes to a quiet close; voices sigh an eight-part chord, and the orchestra dies away, *pppp*, deep in the bass. There is a clenching honesty about the music of the conclusion. And it is this downrightness of manner, this manly faith in unambiguous modes of expression which makes Vaughan Williams a lovable writer even to those of his critics who find his music wanting in the colours and fine stylish preening which render a work cosmopolitan, and easy to listen to anywhere between London and Vienna.

Our Music Editor introduces

the Music of the Week

FROM HANDEL TO WALTON IN A WEEK

Handel's Occasional Overture—A Pianoforte Quartet by Walton: written when he was sixteen—A Horn Trio and a Pianoforte Quartet by Brahms—Uniting the Arts in the service of Religion—A Symphony of the Sea—and Chopin's Pianoforte Concerto.

The Occasional Overture.

(*National*, Sunday, 4.15.)

THE occasion which gave this Overture and the Occasional Oratorio their name was, so far as we can now be sure, the failure of Bonnie Prince Charlie and his Highlanders to reach London during the rising of 1745. Handel's position in the music of that day was practically parallel with that of the poet laureate; on all occasions of public rejoicing or mourning, appropriate music was looked for from his hands. He rose to the occasion, although it was the year of his second bankruptcy and bad health had driven him to Tunbridge Wells in the hope that he might find rest and renewed strength there. The Oratorio had its first performance in February, 1746. The Overture is on a big scale in accordance with the tradition of Handel's age, and is cast in four movements. The first is slow and solemn, with one little stately tune running throughout. Without a break the second brisk movement follows, a fugue on one short concise subject. The third movement is a little slow air, serving as a prelude to the march which is the fourth movement. It is in two clear-cut sections, each of them repeated.

Franck's 'Redemption.'

(*National*, Sunday, 4.15.)

'REDEMPTION,' the second of César Franck's oratorios, had a very unlucky introduction to the world. At the first rehearsals it was clear that the parts had been very badly copied, and although only two days remained before the second rehearsal, Franck's devoted pupil d'Indy, along with two others, carried out the big task of going over all the parts and having them put right. Even so, the performance was not a satisfactory one, singers and players failing to understand the work, and by the end of the performance all but some fifty of the audience had drifted away. Franck himself was far less concerned than his pupils, and it was only after repeated pleadings on their part that he agreed to make some changes in the work. The most important of these was in this Symphonic Piece, which he began by altering and ended practically by rewriting. In its original form it set forth first of all the world's joy in its redemption and the triumph of faith over persecution and trials; and it went on to describe in music a later day when belief had faded and mankind had once more turned to pagan joys.

In the new form of the interlude which we now know, it depicts only the joy of the world, which has been transformed by the coming of the Saviour. Its poetic meaning is thus much simpler and more easily followed; it is certainly set forth with all César Franck's eloquence and melodic beauty.

Reger's Mozart Variations.

(*London Regional*, Sunday, 9.5.)

FOR the greater part of his short life Reger was involved in one conflict after another with most sections of the musical world, and only in his last years did anything like recognition of his great gifts come

to him. He was not one who cared for honours and rewards, and though in his latter years these were accorded him in generous measure, it probably meant far more to him that the best intelligences of the world of music had begun to recognize him as above everything else an immensely sincere composer with a profound reverence for beauty. Uncompromisingly honest in character, as in his music, he had, too, a rich sense of humour, and that finds its way into his music no less certainly than his earnestness. These Variations and Fugue are among his most impressive work; interest and excitement are piled up all through, so that the whole piece mounts steadily over one summit



CHOPIN STATUE ROUND WHICH THE CHILDREN PLAY.

Poland recently erected this striking memorial to a Polish genius. It stands in the Aleja, the beautiful park of Warsaw. Chopin is represented in this week's programmes by a Pianoforte Concerto (Friday, National).

after another, to reach its greatest climax at the end. And it is all done with simple means; there is no extravagance either of harmony or orchestration, although full and skilful use is made of both. The theme, one of Mozart's simplest melodies, comes from a pianoforte sonata; Reger gives it us first on the woodwinds. Eight variations follow, in some of which the kinship with the theme is not quite easily discerned at first, though all are full of interest of their own. The Fugue, which follows on them, is a gigantic one, worthy of the great tradition of Bach, of which Reger is now recognized as a direct descendant. That is not a claim which he would ever have made for himself, faithfully though he followed in the steps of the Great Master.

Brahms' Horn Trio.

(*National*, Monday, 9.40.)

IT used to be said of Brahms that he was so deeply concerned with what he had to say that he cared too little how it should be said—that his melodies mattered far more to him than the instruments which were to play them. In some ways he rather encouraged that idea by making arrangements of his own orchestral music for pianoforte, and sometimes by suggesting alternative instruments which might take part in chamber music. This Trio, for instance, is provided with alternative parts for the viola or the 'cello should a horn not be available; but no one has the slightest doubt that when the horn part is adequately played, the effect is infinitely better than when it has to be replaced by a string instrument. The horn part is not only admirably laid out to display its beautiful qualities; it blends amazingly well with the violin and pianoforte, and the resulting tone combination, when three good players join to perform the work, is as lovely as anything in the whole realm of chamber music. The first movement, instead of being the usual lively one, is rather slow, and the very simple tune which the violin begins and the horn imitates, has something of wistfulness in it. It is more than once interrupted by a livelier section, and each time the return of the opening makes an effect which it is no exaggeration to call wonderful.

The second movement is a big and strenuous scherzo, with a trio in much slower and mellower mood; the third movement is, like the first, mainly quiet in tone and eloquent of contemplative sadness. But the last dispels any thought of gloom, with its thoroughly cheerful vigour and energy. There are times when it seems even to shout with joy. It, too, has a contrasting middle section, and again the return of the opening has a splendidly tonic effect.

Walton's Pianoforte Quartet.

(*London Regional*, Tuesday, 9.0.)

STILL in his twenties, William Walton has already an assured place among the most original of our native composers, one whose work is already favourably known abroad, too. He was only twenty-one when he had a string quartet selected for performance by the International Festival at Salzburg in 1923. This Quartet, composed in his sixteenth and seventeenth years, won a Carnegie award in 1924, the judges reporting on it as: 'Clear and transparent in texture, restrained in feeling, well written throughout, and rising at moments of climax into a strain of great beauty and nobility. It is a work of real achievement.' There are four movements. The violin begins the first softly with a melody in the Dorian mode, which is soon repeated with strong emphasis. It leads to a more tranquil second subject, and on these the short movement is vigorously built up. The second movement takes the place of the usual scherzo, but the contrasted section is interchanged with the opening all through, instead of forming a

(Continued on page 310.)

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MUSIC OF THE WEEK

(Continued from page 308.)

distinct piece of the movement. A broad, slow movement comes next with more than one fine melody, and the last opens with an emphatic theme on the pianoforte, accompanied by robust chords from the strings. An expressive melody enters soon, on the 'cello first, and leads through a concise development to a fugal section in which the opening theme is interwoven. Its working out is interrupted by a brief return of the second melody, now played by the viola, and the movement works up to a strenuous close.

Brahms' Tragic Pianoforte Quartet.

('London Regional,' Tuesday, 9.0.)

IT is known that Brahms had drafted the last of his three pianoforte quartets at the same time as the first two, although it was not given to the world until long afterwards. How far he altered the first draft, no one can guess, but an explanation he gave of the mood of the opening, is certainly applicable to the form in which we know the work. He spoke of it as meaning a resignation to utter despair. It is a very big and impressive movement, standing out even among Brahms' broad conceptions by its noble dignity. The scherzo, which follows, is short and vigorous, contrasting with the tragic end of the first movement, and the beginning of the slow movement is always thought of as one of Brahms' most splendid melodies. The last movement, simple and eloquent, is again in something of the mood which Brahms described as having inspired the opening of the quartet, fitly rounding off a work which his admirers agree in counting among the finest pieces of sincerely tragic music which we possess.

Scriabin.

('National,' Wednesday, 3.30.)

SCRIABIN, born and brought up in the Russia of the last quarter of the nineteenth century, was in many ways unlike his contemporaries in what we call 'the Russian school.' Making his name first as a brilliant pianist, playing much of his own music, he retired from the concert and teaching world at the age of thirty-two and gave himself up to composition. It was a time when the air was full of religious, philosophical aspirations, vague and rather dreamy, though utterly sincere. It was as though youth had a vision of spiritual, unworldly things, and reached out eagerly, questing and striving after a way towards some higher plane, on which art and life itself would weld themselves into a beauty more ethereal than anything mankind had known. Scriabin, glowing as his temperament was with ardent enthusiasm, was very soon the arch-priest, in music, of the new ideals; until his untimely death at the age of forty-four, he consecrated all his zeal and energy to one high purpose, a great 'Mystery'—so he called it—in which all art would be united in the service of religion. His later work was all devoted to that end, and though he himself would no doubt have thought of his big orchestral symphonies and poems as coming nearest to a realization of his ideal, it is gradually becoming clearer to the present generation that he moved more confidently, with a more assured certainty, in his pianoforte pieces. Himself a consummate master of all the resources of the pianoforte, he did a great deal to extend the scope of its technique, and in that way, too, his pianoforte pieces have an importance which musicians of today are beginning to deny to his orchestral work. And they need no sympathy with his avowed ideals for their enjoyment. Regarded simply as music, they are rich in a finely lyrical joyousness, eloquent, to

borrow a title which he used himself, of a soaring ecstasy.

Vaughan Williams' Sea Symphony.

('National,' Wednesday, 9.15.)

WHITMAN'S rugged poetry and Vaughan Williams' straightforward music have more than once been happily mated. The choral and orchestral 'Toward the Unknown Region,' produced at the Leeds Festival of 1907, aroused wide interest, and this Symphony, also heard for the first time at Leeds, in 1910, made an even greater impression. The composer has told us that he was at work on it for about seven years, but the effect of his music is far more spontaneous than that suggests; rich in wholesome melody and sonorous harmony, it sounds as though it flowed very naturally from its poetic texts. These are all



Lambert of Bath

VAUGHAN WILLIAMS,

the composer of the 'Sea Symphony' which is to be broadcast on Wednesday (National).

from 'Leaves of Grass,' and the words as well as the music are treated symphonically: the orchestra has an equal share with the chorus and soloists (soprano and baritone). The first movement begins with massive strength, full orchestra, organ, and chorus—'Behold the Sea itself, and on its limitless, heaving breast, the ships,' from 'Song of the Exposition,' section 8. The baritone voice enters with the beginning of the 'Song for all Seas, all Ships' (from 'Sea-Drift'), which gives the movement its name, as the majestic opening makes way for a rhythmic allegro: the speed changes more than once, with the moods of the poem, and the soprano sings first 'Flaunt out, O sea, your separate flags of nations.' At the end, the first phrase is heard again majestically, but now very softly. The second movement, 'On the Beach at Night Alone' (also from 'Sea-Drift') is solemn and tranquil, with only a moment of animation here and there, and the third is a scherzo 'The Waves.' Its text is once more from 'Sea-Drift,' the poem called 'After the Sea-Ship,' but the restless energy of the music is vividly descriptive without the help of words, and it is easy to understand why this movement is the most popular of the four. The fourth is on a very big and impressive scale. Its words are excerpts from the fifth, eighth, and ninth sections of 'Passage to India.'

Beginning very solemnly, 'O vast Rondure, swimming in Space,' it passes to a mysterious andante at the words 'Down from the Gardens of Asia,' and, as in the first movement, the changing images of the text are vividly reflected in the music. The end is profoundly impressive.

General Reid.

('National,' Thursday, 8.0.)

EDINBURGH UNIVERSITY owes its Chair of Music to a distinguished soldier, who was himself a composer and a keen amateur of music. One of the Perthshire Robertsons, he adopted the name Reid in later life, and it was as a Robertson that he first saw service in the '45. He was afterwards in the 42nd Highlanders (The Black Watch), and served with distinction in many campaigns as far afield as Martinique, Havana, and North America, as well as in Flanders. He left a considerable fortune, bequeathing it to his *alma mater*, Edinburgh, to found a professorship of music, with the proviso that every year after his appointment the said professor should 'cause a concert of music to be performed on the 13th February, being my birthday.' He laid it down also that in each of these concerts some of his own compositions were to be played 'by a select band.' The March by General Reid, which is usually the piece chosen to comply with his own wish, is apt to sound naive and simple alongside of the music with which it finds itself in company, but its performance is a pious rite of gratitude to one whose feats of arms would long have been forgotten had it not been that he sincerely loved music, and the city where he was a student.

A Chopin Concerto.

('National,' Friday, 7.45.)

CHOPIN spoke of his own career as 'an episode with no beginning and with a sad ending.' The episode was his friendship with George Sand, of which a somewhat fanciful account is given in two of her own books. But although the ending of that relationship, as of Chopin's own life, was something of a tragedy, it is far from true that it was his only romance. About the time when this Concerto was being composed he was deeply in love with another lady. She was Constantia Gladkovska, a singer who afterwards deserted the concert world in favour of matrimony, though not with Chopin. At his last concert before setting out on his first big tour, he played this concerto, and Gladkovska sang between the movements of it. Warsaw at that date could evidently not be trusted to listen to a whole concerto without breaks.

The pianoforte part of the work is genuine Chopin, real pianoforte music, admirably laid out, as his always is, to display the most poetic qualities of the instrument. The orchestra plays a rather humble part, and the interest of the solo part completely overshadows it. There are three main tunes in the first movement, the first two in minor, the third in major; all three are heard in the orchestral introduction before the soloist has his first innings.

Of the slow movement Chopin himself said, 'It is intended to convey the impression which one receives when the eye rests on a beloved landscape which calls up in one's soul beautiful memories, for instance on a fine moonlit spring night.' The movement is a Romance in which the pianoforte has again the chief share.

The last movement was written some time after the other two, because, as Chopin said, 'the right inspired mood has till now been wanting.' At the first rehearsal, however, listeners thought it the most effective of the three movements, and it certainly forms a brilliant close to the work.



★ TWO ★ MUSICAL MADMEN

frowning on music, Eccles sold all his instruments and music. But, mark his consistency. Thinking things over, he came to the conclusion that in selling these evil toys he was placing the soul of the buyer in danger of hell fire. He promptly bought them back, therefore, and made a bonfire of them on Tower Hill. This was only the prelude to a long course of suffering for his opinions. It must have been a heavy sacrifice for so good a musician to eschew his art, to say nothing of the considerable profits therefrom. (His earnings as a teacher amounted to about £200 a year—a very large sum in those days.) And he paid for his sincerity in other and even more painful ways. He seems to have been a frequent prisoner in Bridewell, sent there for preaching sedition; and, while perambulating the city streets during the Plague he was fair game for anybody with a stick and no mercy. Folk smote him 'grievously on his naked back, but that could not allay his fervid zeal,' says the Quaker historian, Sewell. In 1661 he accompanied George Fox to the Colonies, only to get into further trouble with the authorities there.

I wonder if there is in any museum or second-hand bookshop a copy of Eccles' one publication, 'A Musick-Lector, or, The Art of Musick—discoursed of, by way of dialogue between three men of several judgments; the one a Musician—zealous for the Church of England, who calls Musick the gift of God; the other a Baptist who did affirm it to be a decent and harmless practice; the other a Quaker (so called) being formerly of that art doth give his judgment and sentence against it, but yet approves of the Musick that pleaseth God.' I would give much to read that work.

Poor, crazed, but Valiant-for-the-Truth (as he saw it) Solomon came back to England, and died in 1683, finding peace at last in the graveyard at Spitalfields. Sewell says that he knew him well, and found him a zealous man, truly pious, despite his fanaticism.

Concerning the musician I know too little to venture an opinion; but to the man I take off my hat, as to one who, being convinced that a line of conduct was right, followed it regardless of the cost. There ought to be room in the Kalendar for such splendid maniacs as Eccles; a kind of minor order of canonization should be devised. Solomon ought to be the patron saint of musicians, for the reason that, so far as I can discover, a large proportion of the greatest of composers had at least a touch of madness. They were on the borderland, and some of them passed it.

LEAVING a professional for an amateur, let me end with a few words concerning one who was the very antithesis of poor Solomon—Ludwig II of Bavaria. We have been reminded of him lately by the death of Cosima Wagner, so he is topical. I am told that the art of music owes much to Ludwig, because of the munificence with which he befriended Wagner. Looking him up in the Encyclopædia Britannica, I find that the Bavarian public of that time called his lavish outlay on Wagner and music by



a less complimentary name; but then they had to foot the bill, a painful process that easily causes munificence to be seen for what it sometimes is—extravagance. So strong was public opinion against his association with Wagner that the King had to drop the composer. A cynical commentator might see in Ludwig's passionate devotion to opera signs of the mental instability that ended at last in madness and suicide. Apparently he added murder to his final exploit, for the end came when he was with his medical attendant alone. The two were drowned together, and as we read that 'Ludwig's physical strength was enormous' there can be little doubt that when he made a hole in the water he took the attendant with him.

NEXT to music, King Ludwig's hobby was the building of magnificent castles, in which he resided turn and turn about. As his madness developed he became more and more solitary. He took wild and lonely rides at night, and could not bear to see even his Ministers of State; he communicated with them only in writing.

The musical side of his madness showed itself in a queer way. Music is usually regarded as the most social of arts; I am even told that there are some distinguished performers who cannot properly let themselves go save when spurred on by the applause of an audience. But Ludwig took a contrary view. For him music was something to be monopolized, not shared. So, in his castles scattered up and down the country, he arranged for operatic and other performances that were in the strictest sense of the term private. There he sat, a solitary figure in his theatre, while the best performers that the money of the taxpayers could buy exerted themselves for his delight.

It is an interesting speculation as to what would have happened had certain famous characters in history been born at another time. For instance, had Solomon Eccles been, not an Englishman of 1660, but a Bavarian of a century later? . . . Well, for one thing, he would probably not have become a Quaker; and, for another, there would have been no Plague to put the finishing touches to his mental collapse; he would probably have remained a mere eccentric musician. Like to like; the eccentric professional might have become right-hand man to the mad amateur. His undoubted gifts helped by royal favour, he might have risen to such heights that in the history of nineteenth century German music we should have seen bracketed with the name of Richard Wagner that of Solomon Eagle.

MATTHEW QUINNEY

HERE is a question with which I have stumped every one of the musical friends to whom I have put it (try it on yours): 'What prominent English musician became a famous public character during the Plague of London, and has since become a well-known character in fiction?' I suppose most of the middle-aged among us have read Harrison Ainsworth's 'Old St. Paul's,' and (a smaller number) that wonderful work of Defoe's, 'A Journal of the Plague Year.' In both we find Solomon Eagle, the fanatic who dashed about the stricken city, clad only in a brazier of burning coals, worn hat-wise, and prophesying further woes. Ainsworthized, he is a barely credible figure—almost a figure of fun, indeed; the few simple paragraphs about him in Defoe somehow give us a more vivid picture of him: 'the famous Solomon Eagle' [says Defoe] 'who, as I mentioned before, had predicted the Plague as a Judgment, and run nak'd thro' the Streets, telling the people that it was come upon them, to punish them for their sins.'

Probably everybody—even school children—when reading about the Great Plague, hear all about Solomon Eagle; but I have found none, even among my musical friends, who are aware that he was one of the most eminent musicians of his period. In musical history, however, his name is given as Eccles, with Eagles or Eagle as alternatives—a reminder of the accommodating way in which old-time folk spelt and pronounced their names.

ECCLES was (I read) not only a first-rate performer on the virginal and the viols. He was also a successful teacher, a descendant of three generations of good musicians, and the ancestor of some more. (His son, Solomon II, composed music that, I gather, is still performed and highly esteemed.) The invaluable Pulver ('Biographical Dictionary of Old English Music') holds that 'he would have undoubtedly left a far greater impression upon English music had religious fanaticism not deranged his mind.' Fanaticism is an unpopular quality in these easy-going days, but there is much to be said for the sterling honesty and consistency of this mad musician; for when after a number of spiritual adventures and experiments, he became a Quaker, he gave up his virginals and viols as savouring too much of the world, and became a shoemaker, regarding that homely craft as the least vain and ensnaring of pursuits, just as there are manufacturers today who consider that there is less moral risk in making cocoa than in brewing beer and blending tobacco. So, the Quakers of that period



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

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"I should like to tell you how very interesting and enjoyable I have found the (German) lessons. I am both pleased and astonished at the amount I have learned since the beginning of the Course in January, and I am particularly pleased that I can speak German easily and without hesitation." (G.C. 503.)

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"You may be interested to hear that although I knew no Italian when I started these lessons I have just read a novel with ease and enjoyment—it was 'Vae Victis,' by Vivanti." (I.B. 329.)

"A short time ago a Spanish lady was staying in this neighbourhood. I practised my Spanish on her, and she congratulated me both on my fluency and also upon my accent, and was amazed to hear that I had learnt it all from correspondence." (S.S. 173.)

"The (French) Course is a wonderful thing and I shall do all in my power to recommend it to others." (B. 105.)

"Some time ago I completed Part I of your Italian Course and I found it very useful on a visit I paid to various cities in Italy. I think your system is an excellent one." (I.C. 116.)

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November 2

DAVENTRY

193 kc/s (1,554.4 m.)

SUNDAY

NATIONAL PROGRAMME

10.30-10.45 A.M. TIME SIGNAL, GREENWICH;
WEATHER FORECAST

3.0 CHURCH CANTATA (No. 180)

BACH

SCHNÜCKE DICH, O LIEBE SEELE
(DECK THYSELF IN RADIANCE HOLY)

Singers

ELSIE SUDDABY (Soprano)

DORIS OWENS (Contralto)

TOM PURVIS (Tenor)

STANLEY RILEY (Bass)

THE WIRELESS CHORUS

MICHAEL MULLINAR (Harpichord)

LESLIE WOODGATE (Organ)

THE B.B.C. ORCHESTRA

(Two flutes, two oboes, trumpet and strings)

Conducted by STANFORD ROBINSON

(For the words of the Cantata, see page 314)

3.45 CHILDREN'S SERVICE

From ST. JOHN'S, SMITH SQUARE, WESTMINSTER

Conducted by The Rev. Canon C. S. WOODWARD

Hymn, Praise the Lord, ye Heavens adore Him
(English Hymnal, 535; Ancient and Modern, 292)

Prayers

Psalm 24

Lesson, St. Matthew v, 1-10

The Creed

Prayers

Hymn, The Son of God goes forth to War
(English Hymnal, 202; Ancient and Modern, 439)

Address by CANON WOODWARD

Hymn, Ye Watchers and ye holy Ones (English
Hymnal, 519)

The Blessing

4.15 THE WIRELESS MILITARY BAND

Conducted by B. WALTON O'DONNELL

ARTHUR CRANMER (Baritone)

BAND

Occasional Overture *Handel*

4.27 ARTHUR CRANMER

The Song of Momus to Mars (from
Dryden's Secular Masque)

Dr. Boyce

Here she her sacred Bowor adornea

Thos. Campion

Si tra i ceppi (If amid the Chains)

Handel

4.36 BAND

Three Humoresques

Walton O'Donnell

Pride and Prejudice; Prevarica-
tion; Petulance and Persuasion

4.49 ARTHUR CRANMER

The Street sounds to the Soldier's
Tread (A Shropshire Lad)

Somervell

Earl Bristol's Farewell

C. A. Lidger

There be none of Beauty's
Daughters *Quilter*

Sea Fever *Ireland*

4.58 BAND

Symphonic Prelude, Redemption

Frank Williams

Cortège on a Ground Bass

Gerrard Williams



Drawn by Glinbury

The Very Rev. H. R. L. SHEPPARD,
Dean of Canterbury, speaks in the 'Science
and Religion' series this afternoon at 5.45.

5.15

A RECITAL

by

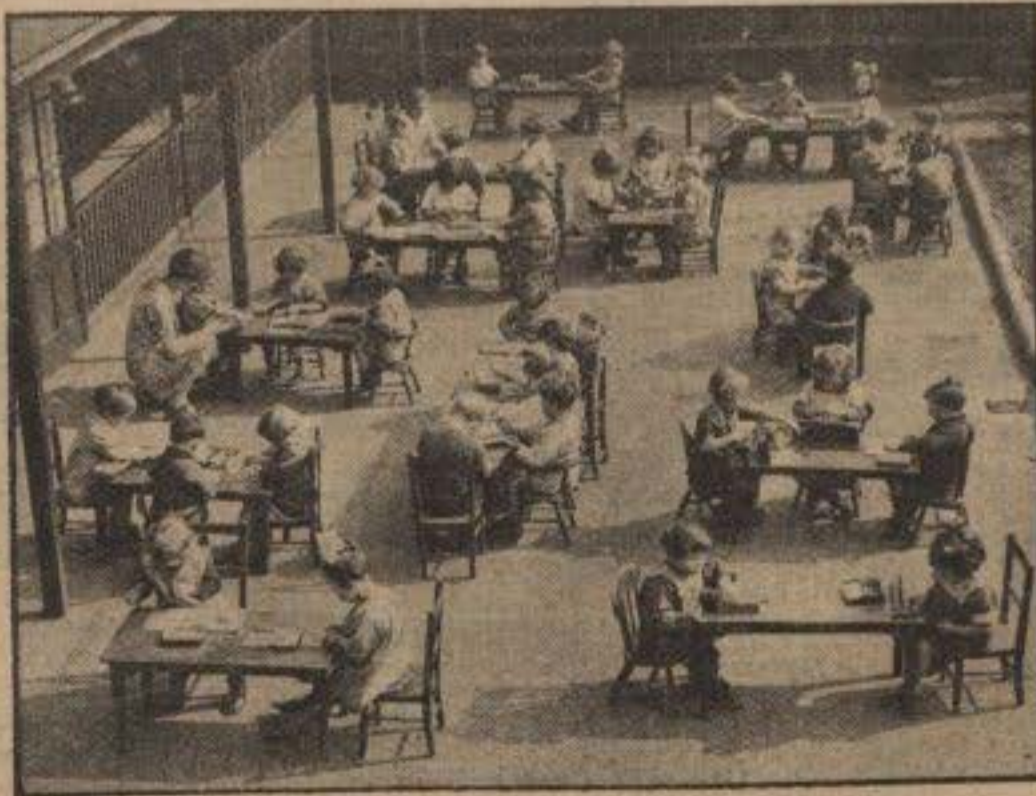
CLIFFORD CURZON

Sonata in E Flat (Kö. 282) *Mozart*

Adagio; Menuetto I, Menuetto II; Allegro

Four Moments Musicaux *Schubert*

F Minor; A Flat; C Sharp Minor; F Minor



A VISION OF THE FUTURE FOR NORTH KENSINGTON.

A typical nursery school such as the Kensington Council of Social Service,
on behalf of which Canon Woodward appeals tonight, hope to
found in the future.

5.45-6.15 'SCIENCE AND RELIGION'—VI

The Very Rev. H. R. L. SHEPPARD, C.H., D.D.,
DEAN OF CANTERBURY

8.0 A STUDIO SERVICE

'THE INTERPRETATION OF NATURE'

Conducted by The Rev. THOMAS CAMERON

Hymn, Hark, hark, my Soul (Ancient and
Modern, 223)

Hallowing Introduction

Thanksgiving

Hymn, O Love that wilt not let me go (Ancient
and Modern, 699)

Bible Reading: II Samuel xiv, 1-14

Anthem, O Lord, my God *Wesley*

Prayer from Scripture

Petitions

Hymn, When on my Day of Life (set to music
by Jessie Dalzell Young)

Address by the Rev. THOMAS CAMERON

Hymn, God moves in a mysterious Way (Ancient
and Modern, 373)

Evening Prayer

Blessing

(The text of the above service is based on No. 7
in Services for Broadcasting, page 28)

8.45 The Week's Good Cause

Appeal on behalf of the Kensington Council of
Social Service by the Rev. Canon C. S.
WOODWARD

Contributions will be gratefully received by Canon
Woodward, Kensington Council of Social
Service, 138, Portobello Road, London, W.11.

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BUL-
LETIN; Shipping Forecast

9.5 ALBERT SANDLER

and

THE PARK LANE HOTEL ORCHESTRA

From THE PARK LANE HOTEL

GEORGE BAKER (Baritone)

ORCHESTRA

Overture, A Midsummer Night's
Dream *Mendelssohn*

GEORGE BAKER

O that it were so ... *Frank Bridge*
Sigh no more, Ladies *Aiken*

ALBERT SANDLER

Concerto in G Minor for Violin
..... *Max Bruch*

GEORGE BAKER

Cobbler's Song ... *Frederick Norton*
Yeomen of England *German*

ORCHESTRA

Selection on famous Works by
Schubert

10.30 Epilogue

'THE KINGDOM OF HEAVEN'

'ENDURETH FOR EVER'

(For details of this week's Epilogue
see page 323)

SUNDAY

LONDON PROGRAMMES

November 2

NATIONAL

1,148 kc/s (261.3 m.)

For fuller details see National Programme (Dayentry, page 313)

3.0 CHURCH CANTATA (No. 180) BACH
(For text of this week's Cantata see foot of page)

3.45 CHILDREN'S SERVICE
From St. JOHN'S, SMITH SQUARE, WESTMINSTER
Conducted by The Rev. Canon C. S. WOODWARD

4.15 A Military Band Concert
ARTHUR CRANMER (Baritone)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL

5.15 A Pianoforte Recital
by
CLIFFORD CURZON

5.45-6.15 'Science and Religion'—VI
The Very Rev. H. R. L. SHEPPARD, C.H., D.D.
Dean of Canterbury

8.0 A STUDIO SERVICE
'The Interpretation of Nature'
Conducted by the Rev. THOMAS CAMERON

8.45 The Week's Good Cause
Appeal for the Kensington Council of Social Service by the Rev. Canon C. S. WOODWARD. Donations will be gratefully received by Canon Woodward, Kensington Council of Social Service, 138, Portobello Road, W.11

8.50 'The News'
WEATHER FORECAST, GENERAL NEWS BULLETIN;
SHIPPING FORECAST

9.5 Albert Sandler
and
THE PARK LANE HOTEL ORCHESTRA
Relayed from THE PARK LANE HOTEL
GEORGE BAKER (Baritone)

10.30 Epilogue
'THE KINGDOM OF HEAVEN ENDURETH FOR EVER'

LONDON REGIONAL

842 kc/s (356.3 m.)

3.30 THE GERSHOM PARKINGTON
QUINTET

MARGARET BALFOUR (Contralto)
ANDREW CLAYTON (Tenor)

QUINTET
Selection, Manon Massenet

3.42 ANDREW CLAYTON
Un aura amorosa (A tender Zephyr)
(Cosi fan Tutte) (The School for Lovers) Mozart
Il mio tesoro (My Treasure) (Don Giovanni)

3.49 QUINTET
Theme and Variations Tartini, arr. Kreisler

3.54 MARGARET BALFOUR
Songs

4.1 QUINTET
Fantasy on Grieg's Music arr. Urbach

4.13 ANDREW CLAYTON
The Dream } Gambogi
The Letter

4.20 QUINTET
Iberia Albeniz

4.27 MARGARET BALFOUR
Songs

4.36 QUINTET
Traumerei (Reverie) Schumann

4.41 MARGARET BALFOUR and ANDREW CLAYTON
Duet

4.46 QUINTET
Serenade to Columbine Pford

5.0-5.15 BIBLE READING
THE LETTERS OF ST. PAUL—XIV
Philemon

7.50 A ROMAN CATHOLIC
SERVICE
Conducted by The Very Rev. Canon JOHN
ROSKELL

Relayed from ST. CHAD'S CATHEDRAL,
BIRMINGHAM
(From Midland Regional)
THE BELLS
Order of Service

Organ Prelude
Prayers and de Profundis
Psalm 129
Reading
Qui Lazarum resuscitasti Crookall
Sermon
Hymn, Help, Lord, the Souls which Thou hast made
Benediction of the Blessed Sacrament
O salutaris Hostia Miller
Responsary, O vos omnes Vittoria
Tantum Ergo sacramentum Palestrina and Chant
Benediction
Adoremus in Aeternum
Organ, Solemn March Loycock

8.45 National Programme

8.50 'The News'
WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 Regional News

9.5 Sunday Orchestral
Concert—II
THE B.B.C. ORCHESTRA
(Leader, ARTHUR CATTERALL)
Conducted by LESLIE HEWARD

Variations and Fugue on a Theme of Mozart
Reger

9.35 OLGA OLGINA (Soprano) and Orchestra
Aria, Una voce poco fa (The Barber of Seville)
Rossini

9.42 MARCELLE MEYER (Pianoforte) and Orchestra
Concerto for Pianoforte and Orchestra in D
Minor (K. 466) Mozart
Allegro; Romanza; Rondo-prestissimo

10.15 THE ORCHESTRA
Dance Rhapsody, No. 1 Delius

10.30 Epilogue

THIS WEEK'S BACH CANTATA

Cantata No. 180, SCHMÜCKE DICH, O LIEBE SEELE (Deck thyself in Radiance holy)

THIS Cantata is founded on a communion hymn by Johann Franck (1618-1677), one of the greatest of the old German hymn writers of the Reformation era. The same melody inspired one of Bach's noblest choral preludes, the one of which Mendelssohn said to Schumann that if life had robbed him of all hope and faith, this music alone would restore it. Schumann's admiration of it was no less sincere, and musicians since his day have been of the same mind.

The great opening chorus is pervaded by a feeling of mystery, delicately, even tenderly, presented. The thought of the soul's adornment is reflected, too, in the accompaniment, where three flutes have a gentle, swinging, triplet figure. As Sir Hubert Parry said, Bach was clearly at work here on one of his favourite melodies.

The Tenor aria which follows is in striking contrast to the contemplative mood of the first chorus; a sense of joy and of haste, suggested by the words, is admirably depicted by the flute; it plays a lively form of one of Bach's motives of gladness.

In a beautiful *arioso*, the Soprano voice then sings a version of the chorale, following it with a noble hymn of praise round which the accompaniment flows in sweeping, majestic lines.

The chorale at the end is dignified and simple.

I.—Chorus:

Deck thyself in radiance holy,
Leave thy sinful darkness lowly,
Come to joyous light and gladness,
Change to glory all thy sadness;
For the Lord, on High who reigneth,
At His feast thy soul sustaineth,
He from whom no thing is hidden,
To His table hath thee hidden.

II.—Aria (Tenor):

Oh, rouse thyself; thy Saviour kneels
And open thou thy heart unto Him!

For very joy though thou be dumb,
Nor worthy reverence canst do Him,
Thy Jesus calleth, bid Him come.

III.—Recitative and Arioso (Soprano):

How precious is Thy sacramental blessing,
Yea, like unto it there is nought,
What man doth hold for purest gold, is vanity and tinsel,
'O God, thy child, seeking Thy grace, hath oft besought—
Lord, my spirit hung'reth, hear me,
Let Thy grace, O Lord, be near me!
See my longing, Father lead me
To Thy table, Lord, and feed me!
Let my parched thirst be stilled,
With Thy grace my spirit filled!
Let my darkness, Lord, be lighted
And my soul with Thee united.'

IV.—Recitative:

My heart doth know both fear and gladness;
In fear I stand and wait, when I Thy glory contemplate,
Thy ways are hidden from us and no man knoweth,
By reason's light, if Thine own way he goeth,
But God alone, by His own word can lead us,
And with the bread of life can feed us,
So in His mercy we believe.
The Joy of Heav'n that passeth never,
From Jesu's hand shall we receive
And in His love abide for ever.

V.—Aria (Soprano):

Thou my life's sun, light of reason,
Lord, O Thou mine all who art,

Thou my fall'ring feet sustainest,
Nor my lowly faith disdainest,
Ev'n though weak and frail my heart,

VI.—Recitative and Arioso (Bass):

Lord, let Thy gracious love, and tender,
As Thou from Heav'n didst come in splendour,
Be never giv'n in vain,
With love like Thine let mine own spirit glow,
That only holiness my heart may know;
In faith, Oh guide me, and let Thy grace be still beside me.

VII. Chorale.

Jesu, bread of life for ever,
Vain, Oh let Thy grace be never;
To Thy feast Thou hast me hidden,
From mine eyes be Thou not hidden,
In Thy sacrament prepared,
Let Thy gracious Love be shared;
As on earth Thy blood Thou givest,
Bid me welcome, where Thou livest.

(English text by D. Millar Craig. Copyright B.B.C., 1930)

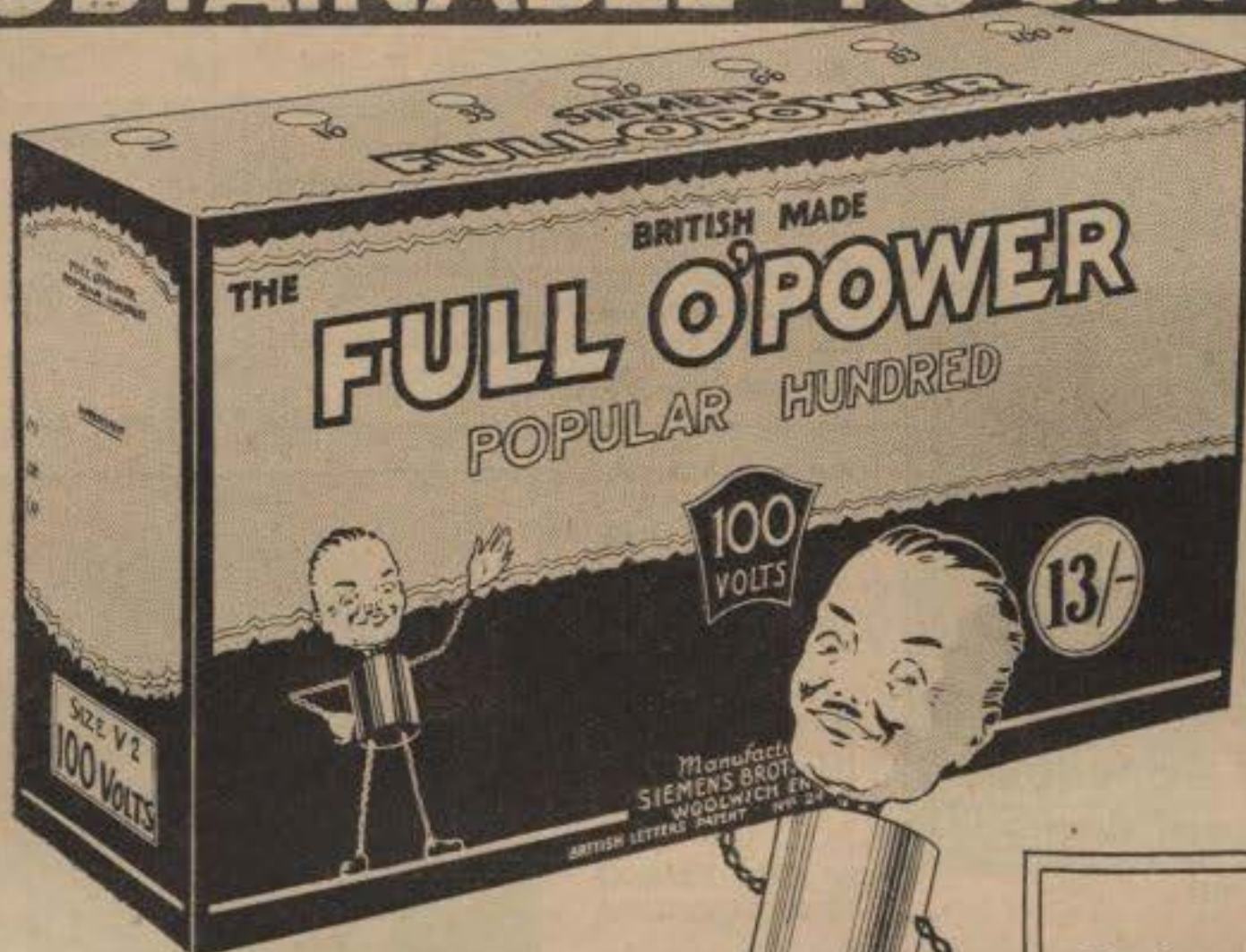
Cantatas for the next four Sundays are:

Nov. 9. No. 38. Aus tiefer Noth schrei' ich zu Dir
(Downcast and poor, I cry to Thee),
Nov. 16. No. 100. Gottes Zeit ist die beste Zeit
(God's Time is best),
Nov. 23. No. 139. Wohl dem, der sich auf seinem Gott
(How blest is he in God who trusts),
Nov. 30. No. 86. Schwingt freudig euch empor
(Soar joyously on high).

THE FINEST H.T. BATTERY OBTAINABLE TO DAY

Testimonial

Long Backby,
July, 1930.
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is full of useful Battery hints and "tips." It also contains illustrations, sizes, prices, etc., of the complete Full O'Power range. Send to-day for your free copy—it will interest you and help you as well.

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more important than
long sleep...”
doctors declare



Here is an easy way
to ensure the sound sleep
that keeps you fit!

Eager to get up in the mornings — bubbling over with energy . . . that's how we feel after a night of *restful* sleep.

Yet — out of every hundred people, investigations show, only 30 get the sleep that is necessary to them. For it is *deep* sleep, doctors declare, that is essential to health.

That is why active men and women everywhere have learned to depend on a cupful of Horlick's at bedtime.

For Horlick's promotes sound sleep! And while you sleep the rich nutriment in Horlick's helps to store your system with strength and vitality for the coming day.

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Plain or Chocolate Flavoured

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SUNDAY

626 kc/s (479.2 m.)

November 2

MIDLAND REGIONAL

3.30 Organ and Pianoforte Recital

Relayed from THE ALBERT HALL, NOTTINGHAM
BERNARD JOHNSON (*Organ*)

MARION KEIGHLEY SNOWDEN (*Pianoforte*)

BERNARD JOHNSON
Fugue in G Minor *Bach*

MARION KEIGHLEY SNOWDEN
Sonata in E Flat, Op. 27, No. 2 *Beethoven*

BERNARD JOHNSON
Allegretto in A *Hollins*

MARION KEIGHLEY
SNOWDEN

Reflets dans l'Eau
(Mirror'd in the
Water): Jardins
sous la Pluie (Gar-
dens in the Rain)
(*Debussy*)

BERNARD JOHNSON

Canzonet . . . *Bernard*
Caprice *J. Johnson*

4.15 THE MIDLAND
STUDIO ORCHESTRA

Under the direction
of FRANK CANTRELL

Suite Romantique
Beoly

Minuet (Berceuse)
Handel, arr. Best

Dancing Doll *Poldini*

Four Characteristic
Waltzes
Coleridge-Taylor

Suite, Casse Noisette
(The Nutcracker)
Tchaikovsky

5.0-5.15 *London*
Regional Programme

7.50 A ROMAN CATHOLIC SERVICE

Conducted by the

Very Rev. Canon JOHN ROSKELL

Relayed from ST. CHAD'S CATHEDRAL,
BIRMINGHAM

THE BELLS

Order of Service

Organ Prelude

Prayers and de Profundis

Psalm 129

Reading

Qui Lazarum resuscitavit *Crookall*

Sermon

Hymn, Help, Lord, the Souls which Thou hast
made

Benediction of the Blessed Sacrament

O salutaris Hostia *Miller*

Responsory, O vos omnes *Vittoria*

Tantum Ergo sacramentum *Palestrina and Chant*

Benediction

Adoremus in Aeternum

Organ, Solemn March *Laycock*

8.45 The Week's Good Cause

An Appeal on behalf of THE WEST BROMWICH
AND DISTRICT HOSPITAL by Miss MADELEINE
CARROLL

Contributions will be gratefully received by the
Secretary, the West Bromwich and District
Hospital, West Bromwich

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 Midland News

9.5 A MILITARY
BAND CONCERT

THE BIRMINGHAM
MILITARY BAND

Conducted by
W. A. CLARKE

Festival Overture
Leotner
Cradle Song . . *Brabant*

REGINALD MORGAN
(Tenor)

Love in her Eyes sits
playing . . . *Handel*

I hear a Thrush at Eve
Codman

Ninetta *Brewer*

BAND
Second Suite, The
Maid of Arles
Bizet

9.40 LEONARD DENNIS
(Violoncello)

Adagio (Concerto in
D) *Haydn,*
arr. Trowell

REGINALD MORGAN
Beloved, it is Morn
Florence Aylward

Fill a Glass with golden Wine *Quilter*
I heard you singing *Eric Coates*

BAND
Selection, Samson and Delilah . . . *Saint-Saens*

10.10 LEONARD DENNIS

The Bard's Legacy (Old Irish Air)
arr. O'Connor Morris

Arlequin *Poppet*

BAND
Cornet solo, Cuius Animam *Rossini*
(RICHARD MERRIMAN)

Ave Maria *Bach, arr. Gounod*

10.30 Epilogue

'GOD PLANTED A GARDEN'

Hymn, No. 695, Ancient and Modern
Scripture Reading, Genesis, Chapter 2, Verses
1-10 and 15

Hymn No. 198, Ancient and Modern
Benediction

Hymn No. 207, Ancient and Modern



THE ALBERT HALL, NOTTINGHAM.
from which an organ and pianoforte recital is
being relayed this afternoon at 3.30.

November 2 CARDIFF SUNDAY

968 kc/s (309.9 m.)

WESTERN REGION

3.0-6.15 *National Programme*

6.30 **SERVICE FOR THE PEOPLE**
(43rd Season)

Relayed from THE COLSTON HALL, BRISTOL

Soloist, HAROLD BEKE

Organist, FRANK A. TAYLER

Chairman, Mr. F. A. WILSHIRE

9.0 West Regional News

9.5 *National Programme*

10.30 Epilogue

10.40-11.0 The Silent Fellowship
(West Regional Programme)

PLYMOUTH

1,040 kc/s (288.5 m.)

Organ, Occasional Overture *Handel*
Hymn, All People that on Earth do dwell
Air, Cujus animam (Stabat Mater) *Rossini*
Organ, Cantilena Pastorale *Guilmant*
Reading, The Gospel for All Saints' Day
Hymn, Safe in the Arms of Jesus
Prayers and Apostles' Creed
Recit., And God created man; Air, In native worth (*Haydn*)
Hymn, For all the Saints
Address by Canon F. D. V. NARBOROUGH
Organ, Ave Maria
Hymn, Guide me, O Thou great Jehovah
Benediction
Organ, Grand Chœur in C *Hollins*



MAUD NEILSON
(soprano) takes part in the concert which Cardiff is relaying from the Park Hall tonight at 9.5.

8.0 *National Programme*

9.0 West Regional News

9.5 **A Concert**
Relayed from THE PARK HALL, CARDIFF
NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE
Concerto Grosso No. 1 in B Flat, for Two Oboes, Two Bassoons and Solo Violin *Handel*
Overture, Carnival Romain *Berlioz*
MAUD NEILSON (Soprano) and Orchestra
Una voce poco fa (A little Voice I heard) .. *Rossini*
ORCHESTRA
Ballet Music (Le Cid) *Massenet*

10.0 *National Programme*

10.30 Epilogue

10.40-11.0 The Silent Fellowship

SWANSEA

1,040 kc/s (288.5 m.)

3.0-6.15 *National Programme*

8.0 *National Programme*

3.0-6.15 *National Programme*

8.0-8.45 *National Programme*

8.50 *National Programme*

9.0 Local News

9.5 *National Programme*

10.30 Epilogue

BOURNEMOUTH

3.0-6.15 *National Programme*

8.0 *National Programme*

10.30 Epilogue

MANCHESTER and LEEDS

797 kc/s (376.4 m.) 1,500 kc/s (200 m.)

3.0-6.15 *National Programme*

8.0 **A RELIGIOUS SERVICE**
Relayed from ST. ANN'S CHURCH, MANCHESTER
Conducted by the Rev. F. PATON WILLIAMS

8.45 **The Week's Good Cause**
An Appeal on behalf of THE NORTH ORMESBY HOSPITAL, MIDDLESBROUGH, by Mr. GERALD D. COCHRANE, J.P., President
(From Newcastle)

8.50 *National Programme*

9.0 North of England News

9.5 **A Ballad Concert**
SHEPHERD MUNN (*Pianoforte*)
MICHAEL ZACHAREWITSCH (*Violin*)
BERNARD ROSS (*Baritone*)
REFA SHARPE (*Violoncello*)

10.30 Epilogue

As Easy To Read As Clock Time



**TESTS VALVES
FILAMENT
ANODE & GRID
COMPONENTS
AND CIRCUITS
H.T. AND L.T.
MILLIAMPS
Everything!**

**HAVE YOUR
SET 100%
EFFICIENT**

Have you ever built a set that wouldn't work? Has a mysterious fault in wiring or component eluded your most thorough search? How many hours have you wasted and how many valves have you burnt out when you have had trouble—how many times have you given up in disgust?

Well, from now on you can say good-bye to all that! The All-in-One Radiometer will test valves, components, circuits, batteries, everything—quickly, safely and with absolute certainty.

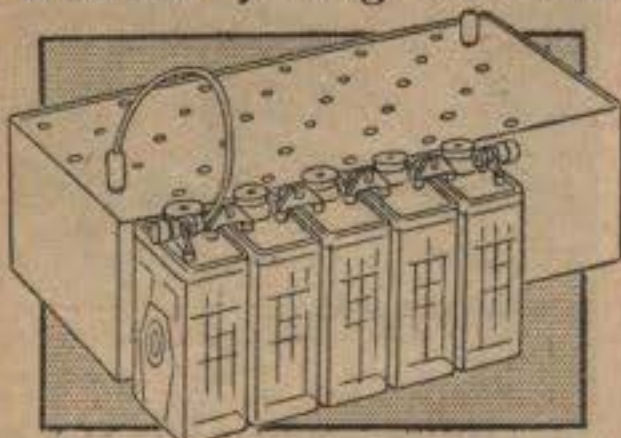
For 12/6 you can have a wireless expert at your beck and call. You may be a radio fan or the veriest amateur, it matters not a scrap—the All-in-One will help you out. You can be sure of everything before you turn on the juice! The steady readings given on the dial are as easy to follow as the hands on your watch, and the instrument gives perfect accuracy—it has a beautifully finished calibrated mechanism that cannot let you down

12/6

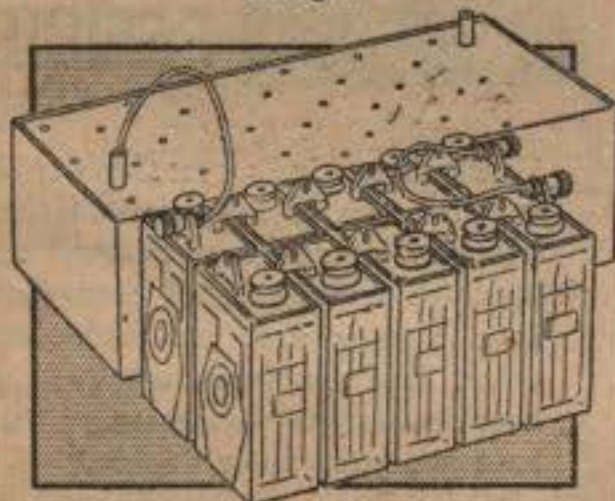
**PIFCO
ALL IN ONE
RADIOMETER**

The Lively 'O' Rechargeable H.T. Battery

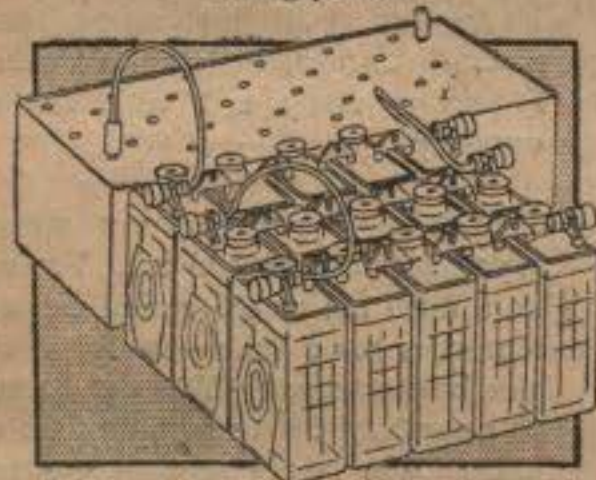
How you can rapidly assemble an Oldham without feeling its cost.



To-day buy a Lively 'O' 10 volt Unit and connect it to your "dying" H.T. Dry Battery so "bolstering-up" its fading strength.



Next Week bring another Unit into use, still further reinforcing your battery's failing power.



The Week after another Lively 'O' Unit comes into action. Already you will notice an improvement in your Wireless. Continue to buy a unit a week until you have assembled the voltage you want. Thus you will have built-up a complete Lively 'O' Rechargeable H.T. Battery without feeling its cost! Start now to assemble your Lively 'O' and use it as it grows.



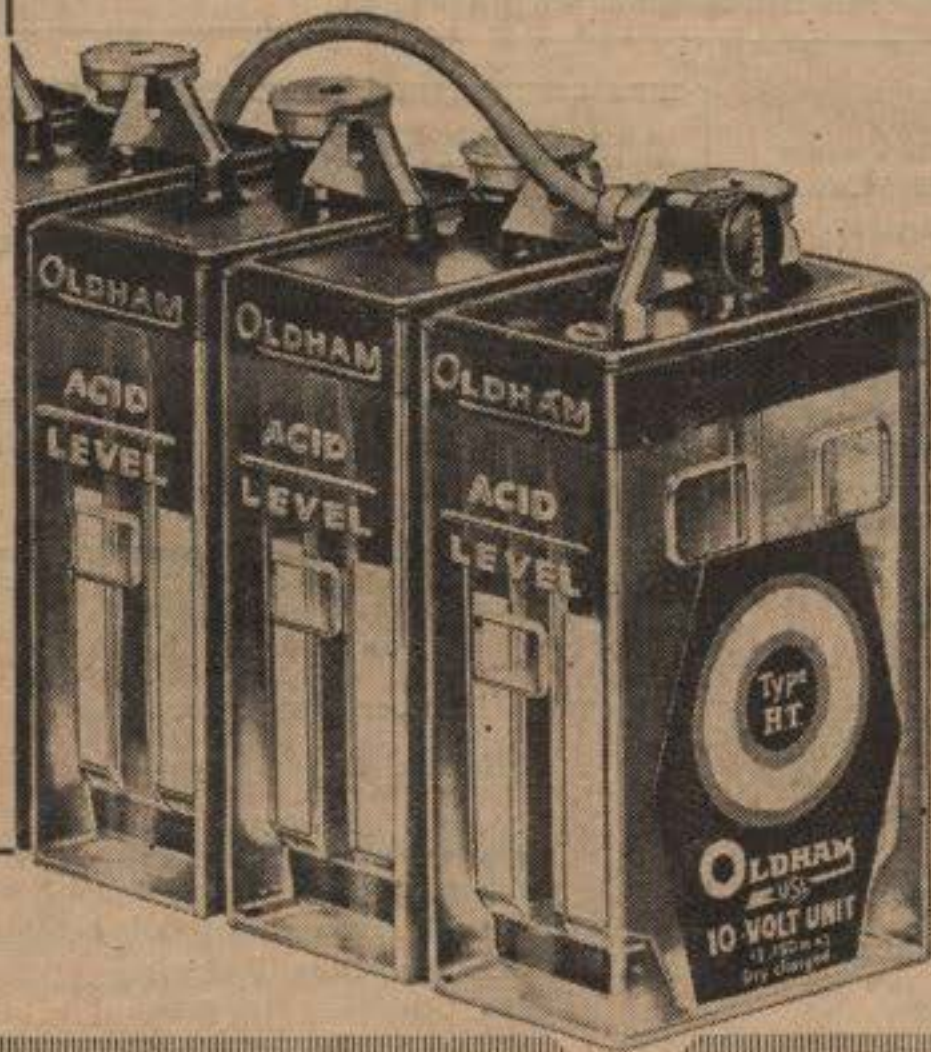
Here's an H.T. Battery that lasts for years! No longer need you face the continual expense of H.T. Dry Battery renewal. The Lively 'O' can be recharged whenever necessary (three or four times a year) and this costs only a few shillings. In addition to saving you money the Lively 'O' will give you better

wireless. It gives an abundance of pure, smooth H.T. current that will put new life and vitality into your reception — more stations, more volume, more life-like tone. The Lively 'O' is sold at every Wireless Shop in convenient 10 volt Units for assembling to the voltage you want.

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Capacity 1,750 millamps **5/6**
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November 3

DAVENTRY

MONDAY

193 kc/s (1,554.4 m.)

NATIONAL PROGRAMME

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45-11.0 'KEEPING HEALTHY'—I
'Housework for Health'—Mrs. BAGOT STACK

12.0 ORGAN RECITAL
By EDGAR T. COOK
Relayed from SOUTHWARK CATHEDRAL
MERVYN LAMBERT (*Baritone*)
A BACH PROGRAMME

1.15 An Orchestral Concert
Relayed from THE NATIONAL MUSEUM OF WALES
(From Cardiff)
NATIONAL ORCHESTRA OF WALES
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE

2.0 East Anglian Herring Fishing Bulletin

2.10 FOR THE SCHOOLS
Mlle. CAMILLE VIÈRE and Monsieur E. M. STÉPHAN: 'French Dialogue—IV, A la recherche d'un appartement'

2.25 Interlude

2.30 Miss RHODA POWER: 'Children of Other Days: The Middle Ages—VII, The little Lady of the Manor House'

3.0 Interlude

3.5 Miss RHODA POWER 'Stories for Younger Pupils—VII, The Princess who wouldn't smile (Danish)'

3.20 JACK PAYNE
and his
B.B.C. DANCE ORCHESTRA

4.15 A Concert
LILY FAIRNEY (*Mezzo-Soprano*)

THE GEORGIAN TRIO

5.15 THE CHILDREN'S HOUR

'Wedding Day' (*Grieg*) and other Piano Solos played by CECIL DIXON

'The Voyage' from 'Treasure Island' (*R. L. Stevenson*)

'The Driver of the 8.15' (*Longstaffe*) and other Songs sung by ARTHUR WYNN

'Jock of the Bushveld' (*Sir Percy Fitzpatrick*)

6.0 POETRY OF TO-DAY—X

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN



6.35 London Stock Exchange Report; Fat Stock Prices for Farmers

6.40 The Foundations of Music
CÉSAR FRANCK, PIANOFORTE MUSIC
Played by LAFFITTE
Les Plaintes d'une Poupée (A Doll's Mourning)
First Grand Caprice

7.0-7.20 'NEW BOOKS'
By Miss V. SACKVILLE-WEST

7.25 'THE NOVELS OF THOMAS HARDY'—VI
By Mr. BASIL WILLEY

7.45 AN ALL BRITISH RECORD VAUDEVILLE PROGRAMME
in which will appear many leading Artists, as recorded by the Principal Gramophone Companies

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

9.15 Shipping Forecast; New York Stock Market Report

9.20 'THE FUTURE OF MEDICINE—III'
Sir NORMAN BENNETT, M.D. (President of the British Dental Association): 'Dental Surgery'

9.40 AN EXCERPT FROM A CONCERT
by the
CANADIAN CHOIR
Conductor, FREDERIC LORD
Relayed from THE ROYAL ALBERT HALL
MALE VOICE QUARTET
My luv is like a red, red Rose *arr. Bantock*
(E. OSWALD, R. WILLIAMS, J. KIRSH, H. B. JONES)
GLADYS CORNELL (*Contralto*) with full Chorus
The Wreck of the Julie Plante *O'Hara*
MALE VOICE CHORUS
The Volga Boat Song *arr. Bantock*
FULL CHORUS
Motet, Born to-day *Swedinch*

10.0 Chamber Music
ROBERT MAITLAND (*Baritone*)
AUBREY BRAIN (*Horn*)
ARTHUR CATTERALL (*Violin*)
VICTOR HELY-HUTCHINSON (*Pianoforte*)
ARTHUR CATTERALL and VICTOR HELY-HUTCHINSON
Sonata in G (K.379) *Mozart*
Adagio, Allegro; Andante with Variations
ROBERT MAITLAND
Abendstern (Evening Star) *Schubert*
Junge sollenschwur (Young Man's Vow) *Strauss*
Dein Angesicht (Thy Face) *Schumann*
ARTHUR CATTERALL and VICTOR HELY-HUTCHINSON
Sonatensatz (Sonata Movement) *Brahms*
ROBERT MAITLAND
Die Mainacht (May Night) *Brahms*
Feldeinsamkeit (Solitude in the Fields)
Auf dem Kirch hofe
(In the Churchyard)
Verrath (Betrayal)
Salamander

AUBREY BRAIN,
ARTHUR CATTERALL
and VICTOR HELY-HUTCHINSON
Trio in E Flat (Op.40)
Brahms
Andante; Scherzo,
Allegro; Adagio;
Finale, Allegro

11.20-12.0 DANCE MUSIC

THE PICCADILLY PLAYERS, directed by SID BRIGHT, and the PICCADILLY GRILL BAND, directed by JERRY HOBY, from the PICCADILLY HOTEL



THE CANADIAN CHOIR,
an excerpt from whose concert at the Albert Hall tonight will be broadcast between 9.40 and 10.0.

MONDAY

LONDON PROGRAMMES

November 3

842 kc/s

LONDON REGIONAL

(356.3 m.)

10.15 *National Programme*11.0-11.30 Experimental Television Transmission by the Baird Process
(356.3 m. Vision; 261.3 m. Sound)12.0 Schumann's Songs
MARGARET BIRSETT (Contralto)
OSMOND DAVIS (Tenor)12.30 Popper's 'Cello Tunes'
AUDREY PIGGOT (Violoncello)

1.0 Light Music

LEONARDO KEMP and his PICCADILLY HOTEL ORCHESTRA
FROM THE PICCADILLY HOTEL

2.0-3.0 LOZELLS PICTURE HOUSE ORCHESTRA

Conducted by ERNEST PARSONS
(From Midland Regional)Overture, Attila Grandjean
The Wedding of the Rose Jessel
Bacchanale, Venusberg Music (Tannhäuser)
Wagner
Ballet Music, Sylvia Delibes
Selection, Cavalleria Rusticana ... Mascagni
Italian Song, Prisca Petrus4.15 *National Programme*5.15 JACK PAYNE
and his
B.B.C. DANCE ORCHESTRA

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

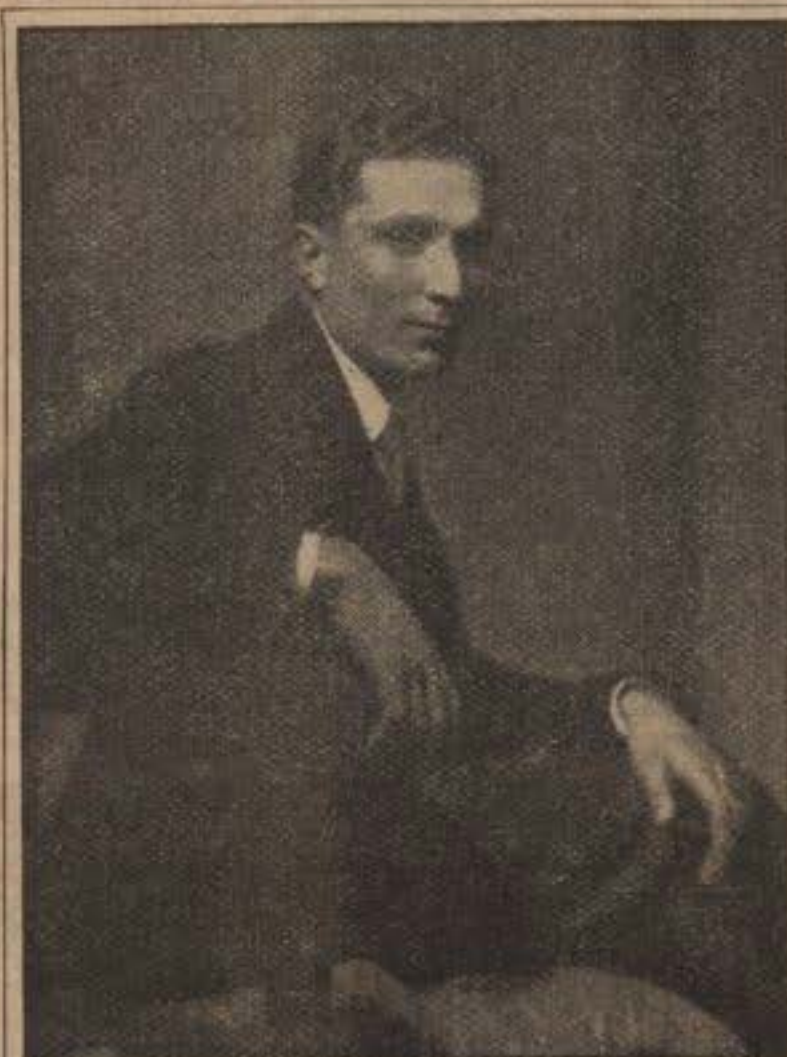
6.40 An Orchestral Concert

(From Manchester)

THE NORTHERN WIRELESS ORCHESTRA

(Leader, JOHN BRIDGE)

Conducted by T. H. MORRISON

Occasional Overture Handel
Selection, The Mastersingers Wagner

SIDNEY HARRISON gives a pianoforte recital tonight from 8.35 to 9.5.

7.35 ORCHESTRA

Incidental Music, The Merchant of Venice
Sullivan

8.0 Monsieur E. M. STÉPHAN: French Talk.

8.30 Regional News

8.35 A Pianoforte Recital

by

SIDNEY HARRISON

Prelude, Chorale and Fugue Franck
Waltz (Façade) William Walton
Tango Albeniz, arr. Galovsky
Scherzo-Caprice Benjamin Frankel

9.5 A Musical Comedy Programme

VIVIENNE CHATTERTON (Soprano)

FRANK WEBSTER (Tenor)

THE B.B.C. ORCHESTRA

Conducted by JOSEPH LEWIS

Overture, Orpheus in the Underworld
Offenbach

FRANK WEBSTER, Chorus and Orchestra

Choral Fantasia on the Beggar's Opera
arr. Maurice JacobsenVIVIENNE CHATTERTON, FRANK WEBSTER,
Chorus and OrchestraFinale Act I, Tom Jones (Concert Edition)
German

VIVIENNE CHATTERTON and Orchestra

I want to be a Lily; Martha spans the Grand
Pianer (The Chinese Honeymoon)
Howard TalbotVIVIENNE CHATTERTON, FRANK WEBSTER, Chorus
and OrchestraFinale, Act I, Merrie England (Concert Version)
German

10.15 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

10.30-12.0 DANCE MUSIC

THE PICCADILLY PLAYERS, directed by SID BRIGHT
and THE PICCADILLY GRILL BAND, directed by
JERRY HOEY, from THE PICCADILLY HOTEL11.0-11.30 Experimental Television Transmission by the Baird Process
(356.3 m. Vision; 261.3 m. Sound)12.0 Organ Recital
By EDGAR T. COOK
Relayed from SOUTHWARK CATHEDRAL
MERVYN LAMBERT (Baritone)1.15 NATIONAL ORCHESTRA OF WALES
(From Cardiff)

2.10 FOR THE SCHOOLS

Mlle. CAMILLE VIERE and Monsieur E. M.
STÉPHAN: 'French Dialogue—IV, A la recherche
d'un appartement'

2.25 Interlude

2.30 Miss RHODA POWER: 'Children of Other
Days: The Middle Ages—VII, The Little Lady
of the Manor House'

3.0 Interlude

7.0 MELVILLE SMITH (Tenor)

Linden Lea Vaughan Williams
My lovely Colia Menno, arr. Lane Wilson
Charming Chloe German
Trottin' to the Fair Stanford

7.10 ORCHESTRA

Suite, Othello Coleridge-Taylor

7.25 MELVILLE SMITH

The Soldier Ireland
Song written at Sea Stanford
Phyllis has such charming Graces arr. Lane Wilson
Onward, awake, Beloved Cowen

NATIONAL

1,148 kc/s (261.3 m.)

For fuller details see National Programme
(Daventry, page 319)3.5-3.20 Miss RHODA POWER: 'Stories for
Younger Pupils—VII, The Princess who wouldn't
smile (Danish)'

5.15 THE CHILDREN'S HOUR

6.0 Poetry of Today—X

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN6.35 London Stock Exchange Report; Fat Stock
Prices for Farmers

6.40 The Foundations of Music

7.0-7.20 'New Books'

By Miss V. SACKVILLE-WEST

7.25 'The Novels of Thomas Hardy'—VI
By Mr. BASIL WILLEY

7.45 An all British Record Vaudeville Programme

In which will appear many leading Artists as
recorded by the Principal Gramophone Companies

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

9.15 New York Stock Market Report

9.20 'THE FUTURE OF MEDICINE'—III
Sir NORMAN BENNETT: 'Dental Surgery'9.40 AN EXCERPT FROM A CONCERT BY THE
CANADIAN CHOIR
Relayed from the ROYAL ALBERT HALL

10.0-11.0 Chamber Music

DRUMMER DYES *now in powder form*

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choose from

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IN PRICE.
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as a Reminder*



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Ask your grocer for

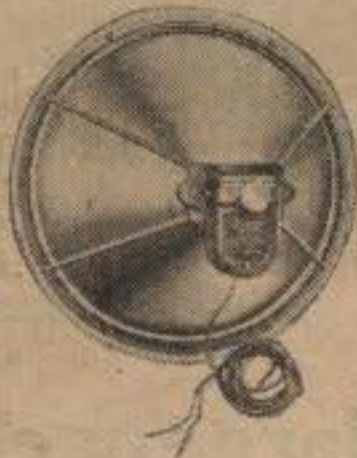
FARROW'S TOMATO KETCHUP and get a packet of FARROW'S GREEN PEAS



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The Brown Chassis is specially designed for the Vee Unit and fitted with 12in. cone. Unit and Chassis can be assembled in a few minutes. Cone and Chassis 15/-.

The Brown Screen (in Mahogany) has been specially designed for the Vee Unit. Cone and Chassis, which can be mounted on it in a few minutes. Price of Screen £2. 2s.



Brown Grosvenor Moving Coil Loud Speaker

In fine Walnut Cabinet of modern design. Speaker can be let down into its legs for transit purposes. Pitch control fitted for adjustment of tone to individual tastes. Price, fitted with 6-volt Field Coils £17. 17s. With permanent magnet movement £20. Energised direct from A.C. Mains, complete with Rectifier, £21.

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MONDAY

626 kc/s (479.2 m.)

November 3

MIDLAND REGIONAL

12.0 London Regional Programme

2.0-3.0 LOZELLS PICTURE HOUSE ORCHESTRA
Conducted by ERNEST PARSONS

Overture, Attila *Grandjean*
The Wedding of the Rose *Jessel*
Bacchanale, Venusberg Music (Tannhäuser) *Wagner*
Ballet Music, Sylvia *Delibes*
Selection, Cavalleria Rusticana *Mascagni*
Italian Song, Prisca *Petrus*

5.15 The Children's Hour

'Michael's Firework Party,' a Story, by CICELY FLEMING
Songs by GEOFFREY DAMS (Tenor)
'Muddled Magic—the absent-minded Magician,' by BARBARA SLEIGH
HAROLD PARKER and his Xylophone

6.0 London Regional Programme

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 The Midland Studio Orchestra

Under the direction of FRANK CANTELL
MURIEL SOTHAM (Contralto)
DOROTHY WILSON (Pianoforte)

ORCHESTRA
Fantasy Overture, Three Days *Lottor*
Three famous Pictures *Haydn Wood*
MURIEL SOTHAM
The Leaves and the Wind *Leoni*
So we'll go no more a-roving *Maude Valerie White*
Love's Spoil *Phillips*

7.10 ORCHESTRA

Siciliana *Pergolesi*
Malaguena (Spanish Dance) *Moszkowski*

DOROTHY WILSON (Pianoforte)
Thirty-two Variations in C Minor . . *Beethoven*

MURIEL SOTHAM
In Spring *Quilter*
O that it were so *Frank Bridge*
The Valley of Flowers *Emmell*

ORCHESTRA
Songs of the Hebrides *arr. Kennedy-Fraser*

7.47 DOROTHY WILSON

In Autumn *Moszkowski*
Prelude Amen *William Baines*
Elfin Dance *Nicodé*

ORCHESTRA
March of the Giants *Finck*

8.0 London Regional Programme

8.30 Midland News

8.35 'Come, Pipe a Song'

THE MIDLAND STUDIO ORCHESTRA
Under the direction of NIGEL DALLAWAY

9.5 London Regional Programme

10.15 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.35-11.0 London Regional Programme

WORLD ORDER OR DOWNFALL

by Professor Arnold J. Toynbee

Professor Toynbee's talks, to be broadcast on Mondays, from November 10, are concerned with the most vital of present-day problems—the positive danger that assails and threatens our civilisation.

The B.B.C. has issued a 44 page introduction to these talks, consisting of a summary, illustration, and a note on further reading. Price 4d. post paid.

THE DARK CONTINENT

by Major Walter Elliot

A pamphlet has been issued to introduce this series of talks on Africa, which are being broadcast on Fridays at 7.25 until December 19. It is essential to the serious listener. Price 3d. post paid.

THESE TWO PAMPHLETS—OF THE B.B.C. BOOKSHOP, SAVOY HILL, LONDON, W.C.2

November 3 **CARDIFF** **MONDAY**
 968 kc/s (309.9 m.)
WESTERN REGION

10.15 THE DAILY SERVICE

10.30-11.0 *National Programme*

1.15-2.0 AN ORCHESTRAL CONCERT

Relayed from
 THE NATIONAL MUSEUM OF WALES
 (*National Programme*)
 NATIONAL ORCHESTRA OF WALES
 (Cerddoria Genedlaethol Cymru)
 (Leader, LOUIS LEVITUS)

Conducted by WAR-
 WICK BRAITHWAITE

Overture, The Bar-
 tered Bride

Smetana
 Introduction, Act III,
 Tannhäuser Wagner
 Air for Strings Bach
 Norwegian Dance in
 A Grieg
 Overture, Karelia
 Sibelius

2.10 *National Programme*

5.15 THE CHILDREN'S HOUR

'Southward Ho'
 By FRANKLYN
 KELSEY

6.0 Mr. L. E. WIL-
 LIAMS: 'Sports
 Gossip'

6.15 *National Programme*

9.15 West Regional
 News

9.20-11.20 *National Programme*

SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 *National Programme*

1.15-2.0 *National Programme*

2.10 *National Programme*

5.15 *West Regional Programme*

6.15 *National Programme*

9.15 West Regional News

9.20-11.20 *National Programme*

PLYMOUTH

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 *National Programme*

2.10 *National Programme*

5-15 THE CHILDREN'S HOUR

SHORT AND SWEET
 'Who put sugar in
 the King's tea?'
 (Rene Worley)

6.0 *National Programme*

9.15 Local News

9.20-11.20 *National Programme*



Mr. L. E. WILLIAMS
 gives 'Sports Gossip' from Cardiff this
 evening at 6.0.

BOURNEMOUTH

10.15 THE DAILY SERVICE

10.30-11.0 *National Programme*

2.10-11.20 *National Programme*

MANCHESTER and LEEDS

797 kc/s (376.4 m.) 1,500 kc/s (200 m.)

10.15 THE DAILY SERVICE

10.30-11.0 *National Programme*

2.10 *National Programme*

3.20 THE NORTHERN WIRELESS ORCHESTRA

4.0 *National Programme*

5.15 THE CHILDREN'S HOUR

6.0 *National Programme*

9.15 North of England News

9.20-11.20 *National Programme*

This Week's Epilogue:

'THE KINGDOM OF HEAVEN'

'ENDURETH FOR EVER'

He that shall endure to the end (*Mendelssohn*)
 [Psalm 145, 10-21
 A. and M., 165, O God, our Help in ages past
 Revelation xi, 15]

*The advice of
 a beautiful
 actress*



MISS WINIFRED SHOTTER

—and **Odol**

Miss Winifred Shotter, the famous actress, writes:—

"It is imperative that any woman who lays the slightest claim to good looks should display beautiful teeth when she smiles, and these most may possess who will take the necessary trouble.

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MOUTH WASH

In Flasks, 1/6, 2/6 and 3/6

Odol Mouth Wash is specially recommended for artificial teeth. It will not discolour or crack denture plates.

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Ever Ready batteries are guaranteed to give satisfactory service by a company that has been making reliable batteries for 28 years. They are made for all wireless sets. If you own a portable you can obtain an Ever Ready of the right

size to fit it. Write for free list which gives all particulars, including exact dimensions in inches.



The batteries that give unwavering power

The Ever Ready Co. (Gt. Britain), Ltd., Hercules Place, Holloway, London, N.7

November 4

DAVENTRY

TUESDAY

193 kc/s (1,554.4 m.)

NATIONAL PROGRAMME

10.15 a.m. THE DAILY SERVICE
 10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST
 10.45-11.0 'WHERE YOUR FOOD COMES FROM'—V
 'APPLES FROM CANADA'

5.15 The Children's Hour
 'THEIR GREAT ADVENTURE'
 A Play specially written for the microphone by DONALD MAULE
 6.0 'HOOVER AND TODAY'S ELECTIONS'
 By Mr. RAYMOND SWING

7.0-7.20 'PLAYS AND THE THEATRE'
 Mr. JAMES AGATE
 7.25 'STANDING ROOM ONLY—A STUDY IN POPULATION'—VI
 Professor A. M. CARR-SAUNDERS
 (From Liverpool)

12.0 Old Favourite Ballads
 MARGARET WENDON (Contralto)
 WILLIAM BIGGS (Tenor)
 12.30 EDWARD O'HENRY
 At THE ORGAN of TUSSAUD'S CINEMA
 1.0-2.0 Light Music
 LEONARDO KEMP and his PICCADILLY ORCHESTRA
 From THE PICCADILLY HOTEL

2.0 Experimental Transmission for the Radio Research Board by the Pullograph Process
 2.5 East Anglian Herring Fishing Bulletin

2.10 FOR THE SCHOOLS
 Mr. ERIC PARKER: 'Out of Doors Week by Week—VII, Bird Song in Autumn'
 2.25 Interlude
 2.30 Sir H. WALFORD DAVIES:
 'Music—VII, Completing an A A B A Tune'
 (a) Beginners' Lesson
 (b) Miniature Concert
 (c) Advanced Lesson

3.30 Interlude
 3.35 Mons. E. M. STÉPHAN:
 'Early Stages in French'—VII
 4.0 Interlude
 4.5 SPECIAL TALK FOR SECONDARY SCHOOLS
 'Careers'—IV. Viscount KNUTSFORD: Nursing'

4.25 Interlude
 4.30 THE PRINCE OF WALES ORCHESTRA
 Conducted by FRANK WESTFIELD
 Relayed from THE PRINCE OF WALES PICTURE PLAYHOUSE, LEWISHAM
 March, Wellington.....Zehle
 Overture, Edelweiss.....Komzak
 Intermezzo, The Clock and the Dresden Figures
 Keitelbey
 Ballad, In a Japanese Garden.....Chonoweth
 Waltz-Song, Gipsy Melody.....Nicholls
 Selection, The Spring Chicken
 Caryl and Monckton



9.40 MORE DJINN AND BITTERS

Another Aerial Aperitif in Nine Nips
 Book and Lyrics by CLIFFORD SEYLER
 With music selected and composed by HARRY S. PEPPER
 Produced by GORDON McCONNEL



Characters:
 Paul Winthrop (a rich philanthropist) PAUL ENGLAND
 The Unknown Lady WYNNE AJELLO
 Amelia Victoria 'Opkins ('Squibs') ANONA WINN
 Jimmy Bitsun ('Bitters') HORACE PERCIVAL
 Mrs. 'Opkins MAY KENNETH
 Albert Ennery Bitsun ERNEST SEPTON
 The Djinn..... PERCY PARSONS
 Martians, A Mandarin, A Music-hall Chairman, Signor Baronelli, Ned Rosey, Moppingly Mummington, etc.

At the Pianos:
 Harry S. Pepper and Doris Arnold
 The Revue Chorus

Scenes:
 1. In a Char-a-banc 4. Ma's (the sitting-room) 7. Memory Street
 2. Mars (the planet) 5. Somewhere in China 8. A Music-hall of the 'Nineties
 3. An interlude—Paul Winthrop and the Unknown Lady 6. Kew Gardens 9. Back in the Char-a-banc

7.45 THE GERSHOM PARKINGTON QUINTET
 SYLVIA NELIS (Soprano)
 HARRY BRINDLE (Bass)
 QUINTET
 Three Spanish Dances
 Moszkowski
 7.54 HARRY BRINDLE
 The Victor Sanderson
 Our old Village
 Sterndale Bennett

8.0-8.30 Dr. CYRIL BURT: 'The Mind of a Child—VI, The Difficulties of Youth'
 8.36 QUINTET
 Waltz, Risetto..... Fall

8.42 SYLVIA NELIS
 Vain is Beauty Arno
 Oh dear! What can the matter be? arr. Arnold Bass
 The little red Lark .. Stanford
 Rain Pearl Curran
 8.51 QUINTET
 Pulcinello Besly
 Husheon Needham

9.0 'The Second News'
 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
 9.15 Shipping Forecast
 9.20 'MUSIC AND THE ORDINARY LISTENER'
 Sir H. WALFORD DAVIES

6.15 'The First News'
 WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
 6.35 London Stock Exchange Report; Fat Stock Prices for Farmers

6.40 The Foundations of Music
 CÉSAR FRANCK, PIANOFORTE MUSIC
 Played by LAFFITTE
 Les Eolides (arranged for Two Pianofortes, by THE COMPOSER)
 Second Pianoforte played by V. HELY-HUTCHINSON

9.40 More Djinn and Bitters
 Another Aerial Aperitif in Nine Nips
 Book and Lyrics by CLIFFORD SEYLER
 Music selected and composed by HARRY S. PEPPER
 Produced by GORDON McCONNEL
 (For details see centre of page)

10.40-12.0 DANCE MUSIC
 BERTINI'S DANCE BAND, relayed from THE EMPRESS BALLROOM, WINTER GARDENS, BLACKPOOL
 (From Manchester)

TUESDAY

LONDON PROGRAMMES

November 4

842 kc/s

LONDON REGIONAL

(356.3 m.)

10.15 **National Programme**
 11.0-11.30 Experimental Television Transmission
 by the Baird Process
 (356.3 m. Vision; 261.3 m. Sound)

12.0 **An Instrumental Concert**
 THE BRONKHURST TRIO

1.0 **Organ Recital**
 By REGINALD FOORT
 Relayed from THE NEW VICTORIA

2.0-3.0 **THE MIDLAND STUDIO ORCHESTRA**
 Directed by FRANK CANTELL
 (From Midland Regional)

4.30 **National Programme**

5.15 **JACK PAYNE**
 and his
B.B.C. DANCE ORCHESTRA

6.15 **'The First News'**
 WEATHER FORECAST, FIRST
 GENERAL NEWS BULLETIN

6.40 **The J. H. Squire
 Celeste Octet**
 JOHN COLLINSON (Tenor)

7.45 **A Military Band
 Concert**

THE WIRELESS MILITARY BAND
 Conducted by B. WALTON O'DONNELL
 Scherzo and Trio (1st Pianoforte Sonata)
Schubert, arr. Gerrard Williams

8.3 **GABY VALLE (Contralto) and Band**
 Ritorna Vincitor! (Return a Conqueror) (Aida)
Verdi

8.9 **BAND**
 Selection, Turandot *Puccini, arr. R. J. F. Howgill*

8.40 **'THE ROOSTERS ON PARADE'**
 An Excerpt from AN OLD SOLDIERS' CONCERT
 Organized by The St. Marylebone Branch of
 The British Legion
 Relayed from THE LESSER QUEEN'S HALL

8.55 **Regional News**

9.0 **Chamber Music**
THE ENGLISH ENSEMBLE
 Pianoforte Quartet in D Minor
William Walton

9.30 **GLADYS RIPLEY (Contralto)**
 Von ewiger Liebe (Eternal Love) } *Brahms*
 Am Sonntag Morgen (Sun- day Morning) }
 Wiegenliedchen (Little Cradle Song) } *Strauss*
 Les larmes (Tears) ... }
 Am offenen Fenster (By the open Window) } *Tchaikovsky*

9.45 **ENGLISH ENSEMBLE**
 Pianoforte Quartet in C Minor,
 Op. 60 *Brahms*

10.15 **'The Second News'**
 WEATHER FORECAST, SECOND GEN-
 ERAL NEWS BULLETIN

10.30-12.0 **DANCE
 MUSIC**

BERTINI'S DANCE BAND, relayed from
 THE EMPRESS BALLROOM, WINTER
 GARDENS, BLACKPOOL
 (From Manchester)

12.0-12.30 Experimental Television Transmission
 by the Baird Process
 (356.3 m. Vision; 261.3 m. Sound)



THE ENGLISH ENSEMBLE
 gives a concert of Chamber Music tonight between 9.0 and 10.15.

8.24 **GABY VALLE**
 Spring *Hillich*
 Berceuse *Gretchaninow*

8.31 **BAND**
 Suite, Jeux d'Enfants (Children's Games)
Bizet, arr. Gerrard Williams

11.0-11.30 Experimental Television Transmission
 by the Baird Process
 (356.3 m. Vision; 261.3 m. Sound)

12.0 **Old Favourite Ballads**
 12.30 **EDWARD O'HENRY**
 At THE ORGAN OF TUSSAUD'S CINEMA

1.0-2.0 **LIGHT MUSIC**

2.0-2.5 *Experimental Transmission for the Radio
 Research Board by the Fullograph Process*

2.10 **FOR THE SCHOOLS**
 Mr. ERIC PARKER: 'Out of Doors Week by Week
 —VII, Bird Song in Autumn'

2.25 **Interlude**

2.30 **Sir H. WALFORD DAVIES: 'Music—VII,
 Completing an A A B A Tune'**

3.30 **Interlude**

3.35 **Mons. E. M. STÉPHAN: 'Early Stages in
 French'—VII**

4.0 **Interlude**

4.5-4.25 **Special Talk for Secondary Schools:
 'Careers'—IV, VISCOUNT KNUTSFORD; 'Nursing'**

NATIONAL

1,148 kc/s (261.3 m.)

For fuller details see National Programme
(Daventry, page 325)

5.15 **THE CHILDREN'S HOUR**

6.0 **Topical Talk**

6.15 **'The First News'**

6.35 **London Stock Exchange Report; Fat Stock
 Prices for Farmers**

6.40 **The Foundations of Music**

7.0-7.20 **'Plays and the Theatre'**
 Mr. JAMES AGATE

7.25 **Professor A. M. CARR-SAUNDERS: 'Standing
 Room Only—A Study in Population'—VI**
 (From Liverpool)

7.45 **THE GERSHOM PARKINGTON QUINTET**
 Three Spanish Dances *Moskowsky*

7.54 **HARRY BRINDLE (Bass)**
 The Victor *Sanderson*
 Our old Village *Sterndale Bennett*

8.0 **QUINTET**
 Extase } *Duparc*
 Chanson Triste }
 Le Manoir de Rosamonde }

8.9 **SYLVIA NELIS (Soprano)**
 Wiegenlied (Cradle Song) } *Strauss*
 Serenade }

8.18 **QUINTET**
 Minuet *Padewski*
 March of a Marionette *Gounod*

8.26 **HARRY BRINDLE**
 The Road to the Isles (Songs of the Hebrides),
arr. Kennedy-Fraser
 Looking for You *Sanderson*
 Sweet Night *Ernest Austin*

8.36 **QUINTET**
 Waltz, Risette *Fall*

8.42 **SYLVIA NELIS**
 Vain is Beauty *Arne*
 Oh dear! What can the matter be?
arr. Arnold Bax
 The little red Lark *Stanford*
 Rain *Pearl Curran*

8.51 **QUINTET**
 Pulcinello *Besly*
 Husheen *Needham*

9.0 **'The Second News'**

9.20 **Sir H. WALFORD DAVIES: 'Music and the
 Ordinary Listener'**

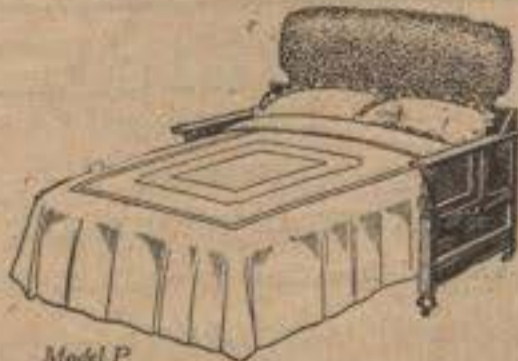
9.40-10.40 **More Djinn and Bitters**

12.0-12.30 Experimental Television Transmission
 by the Baird Process
 (356.3 m. Vision; 261.3 m. Sound)

STAY THE NIGHT

MODERN BED SETTEES AND EASY CHAIRS

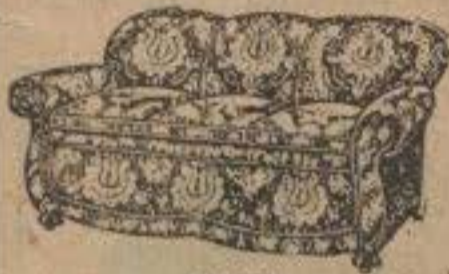
BY NIGHT
A WELL
SPRUNG
DOUBLE
BED



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Over 40 designs and 100 delightful covering fabrics to choose from.

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"both the Nursing Staff and myself have been amazed at the results obtained . . ."

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BOILS
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ULCERS
WOUNDS
and
ALL SKIN
AILMENTS.**



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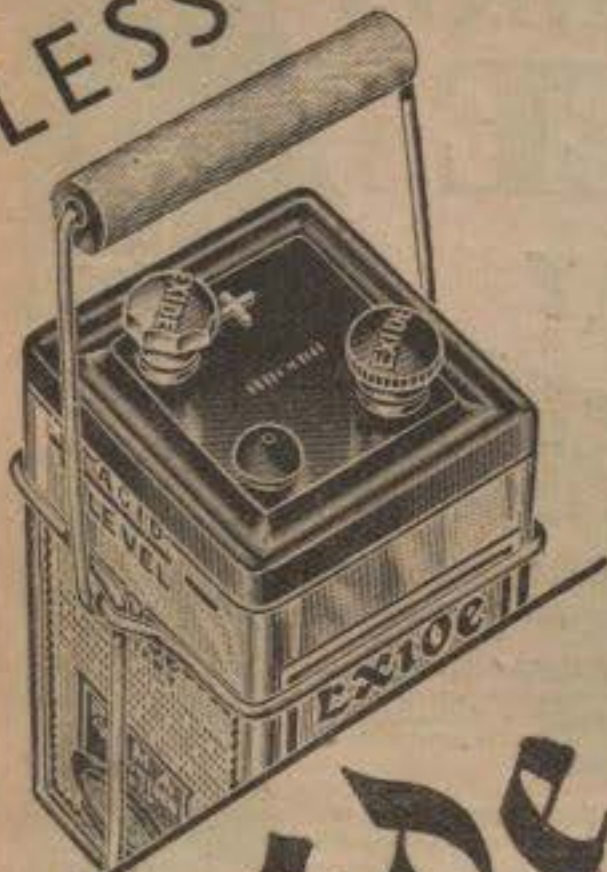
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Branches at
London, Birmingham, Bristol, Manchester and Glasgow

TUESDAY

626 kc/s (479.2 m.)

November 4

MIDLAND REGIONAL

12.0 London Regional Programme

1.0 REGINALD NEW

At THE ORGAN OF THE BEAUFORT CINEMA
Relayed from WASHWOOD HEATH, BIRMINGHAM

- Potpourri, Martial Moments.....arr. Winter
- By the Waters of Minnetonka.....Lieurance
- Minuet in D.....Mozart
- Gopak (Russian Dance).....Mussorgsky
- Bells across the Meadows.....Ketelbey
- Selection, Faust.....Gounod
- Funeral March of a Marionette.....Thomé
- Simple Aveu.....Thomé
- Il Bacio (The Kiss).....Arditi

7.30 'Acis and Galatea'

(Handel)

Presented by

THE CITY OF BIRMINGHAM CHOIR

Relayed from THE TOWN HALL, BIRMINGHAM

Artists:

ELSIE SUDDABY (Soprano)

CHARLES HEDGES (Tenor)

HAROLD WILLIAMS (Baritone)

THE CITY OF BIRMINGHAM CHOIR



HAROLD WILLIAMS (left), ELSIE SUDDABY, and CHARLES HEDGES are the soloists in the performance of Handel's *Acis and Galatea*, relayed from the Town Hall, Birmingham, this evening at 7.30.

2.0-3.0 THE MIDLAND STUDIO ORCHESTRA

Under the direction of FRANK CANTELL

- Overture, Fidelio.....Beethoven
- Selection, Il Trovatore.....Verdi, arr. Godfrey
- Slow Waltz, Rose Mousse (Moss Rose).....Bose
- Selection, A Country Girl.....Monckton
- Petite Suite de Concert.....Coleridge-Taylor
- Petite Tonkinoise.....Christine

5.15 THE CHILDREN'S HOUR

'The Land of lost Children,' a Play, by DOROTHY COOPER

LUCY VINCENT (Oboe)

Songs by HAROLD CASEY (Baritone)

6.0 London Regional Programme

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 Minuets and Waltzes

THE MIDLAND STUDIO ORCHESTRA

Under the direction of FRANK CANTELL

- Waltz, Vienna.....Strauss
- Minuet.....Boccherini
- Waltz, Elfentanz (Elves' Dance).....Lehar
- Minuet (Petite Suite).....Debussy
- Waltz, Listening to the Violin.....Max Irwin
- Minuet of Love, Theresa.....Massenet
- Minuet in G.....Beethoven
- Waltz, Lysistrata.....Lincke

and

THE CITY OF BIRMINGHAM ORCHESTRA
Conducted by G. D. CUNNINGHAM

8.30 Midland News

8.35 Pianoforte Interlude

(From the Studio)

by

MARGARET ABLETHORPE

8.50 Concert from the Town Hall
Birmingham

(continued)

'A Sea Symphony'

(Vaughan Williams)

FOR SOPRANO, BARITONE, CHORUS and ORCHESTRA

A Song for all Seas, all Ships

On the Beach at Night alone

The Waves (Scherzo)

The Explorers

9.45 DANCE MUSIC

JACK KERR and his BAND

Relayed from TONY'S BALLROOM, BIRMINGHAM

10.15-10.30 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

November 4 CARDIFF TUESDAY

968 kc/s (309.9 m.)

WESTERN REGION

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 2.10 National Programme
- 5.15 THE CHILDREN'S HOUR
THE LAZY DRAGON—II
by
DOROTHY EAVES
- 6.0 Mr. H. M. HYDE, F.L.S., Keeper of Botany at the National Museum of Wales: 'The Field Work of the National Museum of Wales: Research on Land and Sea—III, The Plants of Wales'
- 6.15 National Programme
- 7.0 EGWYL GYMRAEG
A WELSH INTERLUDE
(From Swansea)
'Pyncau'r Dydd Yng Nghymru'
Gan.
Yr Athro E. ERNEST HUGHES
'Current Topics in Wales'
A Review, in Welsh
by
Professor E. ERNEST HUGHES
- 7.25 National Programme
- 7.45 A Choral Concert
by
THE SWANSEA ORPHEUS CHORAL SOCIETY
Relayed from
THE PATTI PAVILION, SWANSEA
(From Swansea)
Artists:
ISOBEL BAILLIE (Soprano)
TOM PICKERING (Tenor)
HOWARD FRY (Baritone)
A Contingent of THE NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
THE CHOIR OF THE SWANSEA ORPHEUS SOCIETY
Conducted by LIONEL ROWLANDS
THE PEASANT CANTATA
by J. S. BACH
and
THE COFFEE CANTATA
by J. S. BACH
- 9.0 National Programme
- 9.15 Local News
- 9.20-12.0 National Programme

SWANSEA

1,040 kc/s (288.5 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 2.10 National Programme

- 5.15 West Regional Programme
- 6.15 National Programme
- 7.0 EGWYL GYMRAEG
(A WELSH INTERLUDE)
(West Regional Programme)
- 7.25 National Programme
- 7.45 A Concert
Relayed from THE PATTI PAVILION
(West Regional Programme)
- 9.0 National Programme
- 9.15 West Regional News
- 9.20-12.0 National Programme

PLYMOUTH

1,040 kc/s (288.5 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 12.0-1.0 National Programme
- 2.10 National Programme
- 5.15 THE CHILDREN'S HOUR
'ALL CHANGE'
by
CAREY GREY
Music by ROBERT CHIGNELL
- 6.0 National Programme
- 7.0 The Rev. P. FRANKLIN CHAMBERS: 'Plymouth and District in Modern Fiction'—IV
- 7.25 National Programme
- 7.45 London National Programme
- 9.0 National Programme
- 9.15 West Regional News
- 9.20-12.0 National Programme

BOURNEMOUTH

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 12.0-1.0 National Programme
- 2.10 National Programme
- 7.45 London National Programme
- 9.0-12.0 National Programme

MANCHESTER and LEEDS

797 kc/s (376.4 m.) 1,500 kc/s (200 m.)

10.15:—The Daily Service. 10.30-11.0:—National Programme. 12.0:—Gramophone Records. 1.0-2.0:—The Northern Wireless Orchestra. Mary Iveson (Pianoforte). 2.10:—National Programme. 4.30:—The Northern Wireless Orchestra. A Programme of John Ansell's Music. 5.15:—The Children's Hour. 6.0:—The Northern Region in Famous Books—III. Rev. E. C. Tanton: Borrow at Horncastle Fair. 6.15:—National Programme. 7.0:—Literature and the Age of the Machine—I. Professor Her Evans: 'The Machine Age and the Novelist. (From Leeds.) 7.25:—National Programme. 7.45:—'Summer Muzummers' 8.30:—The Northern Wireless Orchestra. 9.0:—National Programme. 9.15:—North of England News. 9.20:—National Programme. 10.45-12.0:—Dance Music.

SOMETHING NEW FOR RHEUMATISM



Grangetown, Cardiff.

Having been a sufferer with Neuritis in the knees for three years, and after trying all kinds of "so-called" cures, I decided to try your Hervea. On Sunday the 9th, I started taking the remedy, and before the end of the week I had nearly lost all pain. I was going to write to you the first week, but I thought I had better wait, so now, after three weeks, I can let you know that I am practically free from pain. At first I felt as if there was something missing, having got so used to limping. I am a Commissionaire at a Cinema, where I am on my feet from morning until night and live some distance away. What used to take me three-quarters of an hour to walk I can do now quite comfortably in 20 minutes. I have recommended Hervea to every one I know, and I thank the day that my wife sent for the sample packet. I don't know how to express my gratefulness for your wonderful cure, Hervea.—H. P. H.

I have a simple but WONDERFUL REMEDY for Rheumatism, Neuritis, and "acid" complaints. Not a drug nor medicine but a tropical plant called HERVEA. A beverage is made of the tiny leaf, which you prepare and drink like ordinary "Tea." No trouble or fuss, you make it in your own home; the RELIEF IS FELT AT ONCE, and becomes evident more and more every day. Hundreds of people in all ranks of life have received lasting benefit and have sent me letters praising this wonderful little plant. Drink a cupful of HERVEA each morning and you will feel a different being. The reason is that it expels the uric acid poisons and PREVENTS NEW ACCUMULATIONS of further acid deposits in the system.

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Edited by J. A. Hammerton

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November 5

DAVENTRY

WEDNESDAY

193 kc/s (1,554.4 m.)

NATIONAL PROGRAMME

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45-11.0 'THE WEEK IN WESTMINSTER'
Miss MECAN LLOYD GEORGE

12.0 Gramophone Records

1.0 Light Music
FRASCATI'S ORCHESTRA
Directed by GEORGES HAËCK
From THE RESTAURANT FRASCATI

2.0 Songs of Grieg
MURIEL ST. CLAIR GREEN (Soprano)
BERTRAM DAVIS (Tenor)

2.25 Interlude

2.30 FOR THE SCHOOLS
Professor WINIFRED CULLIS, C.B.E.: 'Biology and Hygiene for Senior Schools: Your Body Every Day—VII, The Transport System of the Body'—II

2.55 East Anglian Herring Fishing Bulletin

3.0 Mr. J. C. STOBART and Miss MARY SOMERVILLE: 'Children in Books—VII, Some Children in Poetry, (Blake's 'Children's Poems')

3.25 Interlude

3.30 Symphony Concert
From THE PAVILION, BOURNEMOUTH (From Bournemouth)
THE BOURNEMOUTH SYMPHONY ORCHESTRA
Conductor, Sir DAN GODFREY

Pianoforte Concerto in F Sharp Minor (Op. 20) Scriabin
Allegro; Andante; Allegro (Soloist, FRIEDRICH WÜHRER)
Symphony No. 4 in F Minor... Tchaikovsky
Andante; Andantino; Scherzo; Allegro

4.45 REGINALD NEW
At THE ORGAN of THE BEAUFORT CINEMA
Relayed from BIRMINGHAM
Ballad Music, Sylvia... Delibes
In a Chinese Temple Garden... Ketelbey
Valse des Alouettes (Larks' Waltz)... Drigo
Café Chantant... Fletcher

5.15 The Children's Hour
A Family Firework Party

6.0 For the Boys' Brigade and Church Lads' Brigade. Mr. J. HAROLD EARLY: 'The Boys' Brigade, and the Boy Problem'

6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

8.0 B.B.C. Symphony Concert —III

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

ADOLF BUSCH (Violin)
DOROTHY SILK (Soprano)
ROY HENDERSON (Baritone)

THE PHILHARMONIC CHOIR

THE B.B.C. SYMPHONY ORCHESTRA

(Leader, ARTHUR CATTERALL)

Conductor, ADRIAN BOULT

ORCHESTRA
Prelude, Act I, Lohengrin Wagner

ADOLF BUSCH and Orchestra

Concerto in D for Violin and Orchestra... Beethoven
Allegro; Larghetto; Rondo

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Symphony Concert

Part II

DOROTHY SILK
ROY HENDERSON
PHILHARMONIC CHOIR and ORCHESTRA

A Sea Symphony
Vaughan Williams

A Song for all Seas, all Ships; On the Beach at

Night alone; Scherzo, The Waves; The Explorers

[Tickets can be obtained from Messrs. Chappell's Box Office, Queen's Hall, Langham Place, W.1; usual Agents, and the British Broadcasting Corporation, Savoy Hill, W.C.2. Prices: 2s. to 12s. (including Entertainments Tax)]

10.0 Topical Talk

10.15 Shipping Forecast; New York Stock Market Report

10.20 DANCE MUSIC

BILLY MASON and his CAPREANS, from THE CAFÉ DE PARIS

11.15-12.0 JACK HARRIS'S GROSVENOR HOUSE BAND, from GROSVENOR HOUSE

BBC. SYMPHONY CONCERT

The Third Concert of the series will be relayed from the Queen's Hall tonight.

THE B.B.C. SYMPHONY ORCHESTRA
(Leader, Arthur Catterall)
Conductor
ADRIAN BOULT
Adolf Busch (violin)
Dorothy Silk (soprano) Roy Henderson (baritone)
The Philharmonic Choir

PART I—8.0
Prelude, Act I, Lohengrin Wagner
Concerto in D, for Violin and Orchestra Beethoven

PART II—9.15
A Sea Symphony Vaughan Williams
(For full details see column 3)

6.35 London Stock Exchange Report; Fat Stock Prices for Farmers

6.40 The Foundations of Music
CÉSAR FRANCK, PIANOFORTE MUSIC
Played by LAFFITTE
Prelude, Chorale and Fugue

7.0-7.20 Empire Marketing Board

7.25 'INDUSTRY LOOKS AHEAD'—VI
Sir JOSIAH STAMP, G.B.E., D.Sc., F.B.A., LL.D., Chairman of the London, Midland and Scottish Railway: 'Modern Directorship and Management'—I

7.45 Interval

WEDNESDAY

LONDON PROGRAMMES

November 5

LONDON REGIONAL

842 kc/s (356.3 m.)

- 10.15 *National Programme*
- 11.0-11.30 Experimental Television Transmission by the Baird Process (356.3 m. Vision; 261.3 m. Sound)
- 12.0 THE ROWLEY TRIO
ESSIE SIMPSON (Soprano)
- 1.0 Gramophone Records
- 1.30-3.0 THE MIDLAND STUDIO ORCHESTRA
Directed by FRANK CANTHILL
FRANK LESTER (Baritone)
JAMES DONOVAN (Saxophone)
- 3.30 *National Programme*
- 5.15 JACK PAYNE
and his
B.B.C. DANCE ORCHESTRA
- 6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.40 A Brass Band Concert
(From Newcastle)
WINLATON SILVER PRIZE BAND
Conducted by THOMAS DIXON
March, Mephistopheles Shipley Douglas
Trombone Solo, Nirvana
Stephen Adams, arr. Herbert
(E. LEWIS)
Fantasy, Joan of Arc Round
THE APOLLO MALE VOICE QUARTET
A Stream of Silver Moonshine Geibel
Meet me in my Dreams tonight Nicholls
Laughter Abt
BAND
Woodland Revels Le Duc
Old Folks at Home John Hartmann
(Cornet Solo, J. ATKINSON)


- MALE VOICE QUARTET
I've goin' back to Dixie O. A. White
I love you more Dorothy Lee
Negro Spiritual, Talk about Jerusalem Morning
O'Hara
- BAND
Selection, Zampa Harold, arr. Ord Hume
March, the Voice of the Guns Alford
Eventide arr. Rimmer
- 8.0 Mr. OTTO SIEPMANN: German Language Talk
- 8.30 Regional News
- 8.35 'More Djinn and Bitters'
Another Aerial Aperitif in Nine Nips
Book and Lyrics by CLIFFORD SEYLER
Music selected and composed by HARRY S. PEPPER
Produced by GORDON McCONNEL
Paul Winthrop (a rich Philanthropist)
PAUL ENGLAND
The Unknown Lady WYNNE AJELLO
Amelia Victoria 'Opkins' ('Squibs')
ANONA WINN
Jimmy Bitson ('Bitters') .. HORACE PERCIVAL
Mrs. 'Opkins' MAY KENNETH
Albert Ennery Bitson ERNEST SEPTON
The Djinn PERCY PARSONS
Martians, a Mandarin, a Music-hall Chairman,
Signor Baronelli, Ned Rosey, Moppingly Mum-
mington, etc.
At the Pianos
HARRY S. PEPPER and DOBIS ARNOLD
THE REVUE CHORUS
- 9.35 JACK PAYNE
and his
B.B.C. DANCE ORCHESTRA
- 10.15 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
- 10.30 DANCE MUSIC
BILLY MASON and his CAPHEANS, from
THE CAFE DE PARIS
- 11.15-12.0 JACK HARRIS'S GROSVENOR HOUSE BAND,
from GROSVENOR HOUSE

NATIONAL

1,148 kc/s (261.3 m.)

For fuller details see National Programme (Daventry, page 331)

- 11.0-11.30 Experimental Television Transmission by the Baird Process (356.3 m. Vision; 261.3 m. Sound)
- 12.0 Gramophone Records
- 1.0 Light Music
FRASCATI'S ORCHESTRA
Directed by GEORGES HAECK
From the RESTAURANT FRASCATI
- 2.0 Songs of Grieg
MURIEL ST. CLAIR GREEN (Soprano)
BERTRAM DAVIS (Tenor)
- 2.25 Interlude
- 2.30 FOR THE SCHOOLS
Professor WINIFRED CULLIS, C.B.E.,: Biology and Hygiene for Senior Schools: Your Body Every Day—VII, The Transport System of the Body—II
- 2.55 Interlude
- 3.0-3.25 Mr. J. C. STOBART and Miss MARY SOMERVILLE: 'Children in Books—VII, Some Children in Poetry' (Blake's Children's Poems)
- 5.15 THE CHILDREN'S HOUR
- 6.0 For the Boys' Brigade and Church Lads' Brigade
- 6.15 'The First News'
- 6.35 London Stock Exchange Report: Fat Stock Prices for Farmers
- 6.40 The Foundations of Music
- 7.0-7.20 Empire Marketing Board
- 7.25 'INDUSTRY LOOKS AHEAD'—VI
- 7.45 Interval
- 8.0 B.B.C. Symphony Concert
Relayed from THE QUEEN'S HALL
- 9.0 'The Second News'
- 9.15 Symphony Concert
Part II
- 10.0 Topical Talk
- 10.15-10.20 New York Stock Market Report



8.35

more djinn and bitters

Another Aerial Aperitif in Nine Nips
Book and Lyrics by CLIFFORD SEYLER
With Music selected and composed by
HARRY S. PEPPER
Produced by GORDON McCONNEL

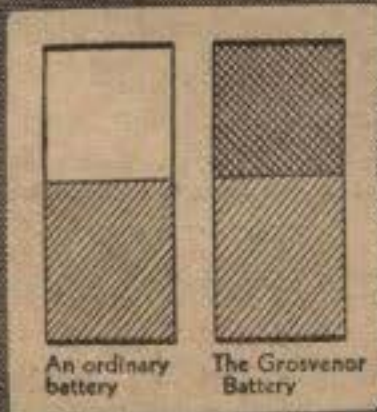
Scenes:

1. In a charabanc	4. Ma's (the sitting-room)	7. Memory Street
2. Mars (the planet)	5. Somewhere in China	8. A music-hall of the 'Nineties
3. An Interlude—Paul Winthrop and the unknown lady	6. Kew Gardens	9. Back in the charabanc

(For cast and full details see column 2)

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99 volts ...	14/6	
108 volts ...	15/6	
120 volts ...	17/6	
9 volts ...	1/9	
BLUE LINE - Longest Life		
66 volts ...	12/6	
99 volts ...	18/-	
108 volts ...	21/-	
120 volts ...	25/-	
9 volts ...	2/-	

STRAIGHT LINE Radio Batteries save half the running costs of your Radio. Made by Grosvenor's new Double Charging Process that twice charges every cell with electricity, they bring clearer, stronger, purer reception many months after all other batteries fail. **STRAIGHT LINE** give unfailing service to the very last atom. By their entirely new construction there is no loss of current between listening hours, for sealed in the cells, power is released only when the valves are switched on. Every radio dealer stocks this new wonder Battery. **66 volts from 7/6; 99 volts from 11/6.** In the interests of economy, it is essential to insist upon **STRAIGHT LINE**.

STRAIGHT LINE

HIGH TEST BATTERY

Your dealer stocks and recommends **TURNLIGHT**—the most incandescent British Pocket Lamp Invented. Cannot short-circuit in the pocket. Reversible lamp-holder. Listed at 1/6. For Torches, Pocket Lamps, Cycle Lamps and Hand Lamps use **Straight Line High Test Re-fill Batteries**. Give longer lighting hours.

GROSVENOR ELECTRIC BATTERIES LIMITED, 2/3, WHITE STREET, LONDON, E.C.2.

Buy one now—and start saving

WEEK-ENDS

Owners of new Ford cars continue to enjoy tours and week-end holidays right through the Winter months. A recent enquiry among Ford owners discloses that the health and recreation advantages of Ford ownership extend the whole year through.

The almost daily shopping trips, the business calls and interviews by which a new Ford pays for itself, are of course just as practicable in Winter as in Summer.

When all of the advantages of Ford ownership are found by experience to be just as substantial in January as in June, it is not hard to understand why so many people are buying new Ford cars. You can afford one—only £50 down—why not call upon your dealer now?

Is it made from? St. Wolstan Wool?

—a material consideration when buying underwear.

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WEDNESDAY 626 kc/s (479.2 m.) November 5

MIDLAND REGIONAL

12.0 London Regional Programme

1.30-3.0 THE MIDLAND STUDIO ORCHESTRA

Under the direction of FRANK CANTELL

Selection, The Cingalee Monckton

FRANK LESTER (Baritone)

Still as the Night Böhm

We all love a pretty Girl under the Rose Arne

In Summertime on Breton Graham Peal

ORCHESTRA

Serenade Toselli

Lazy Dance Ring

2.5 JAMES DONOVAN (Saxophone)

Hungarian Dance

Hager and Ring

Waltz, Supplication

Guarande

ORCHESTRA

Ballad Memories

arr. Baynes

FRANK LESTER

The Ladies of

St. James

Reginald Clarke

Love is a merry

Carpenter

Alfred Hill

The Menin Gate

Lauri Bowen

ORCHESTRA

Three Dream

Dances

Coleridge-Taylor

2.40 JAMES DONOVAN

Cafeteria Graham

Waltz, Llewellyn Widoest

ORCHESTRA

English Dance Suite Rowley

5.15 The Children's Hour

'For I see no reason,' a Talk on Fireworks through the Ages, by BLADON PEAKE

EDITH JAMES in Songs for Children and Grow-ups too

STANLEY LOWE (Violin)

'The Week's Sport,' by MAURICE K. FOSTER

6.0 London Regional Programme

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 THE MIDLAND STUDIO ORCHESTRA

Under the direction of FRANK CANTELL

Overture, Maritana Wallace

IRENE BONAS (Soprano)

Love the Pedlar German

If we sailed away Phillips

The Fairy Pipers Brewer

ORCHESTRA

Suite, Othello Coleridge-Taylor

7.15 WINIFRED COCKERILL (Harp)

Adagio Verdalle

Serenade Stahl

ORCHESTRA

Fourth Spanish Dance, Villanesca

Granados, arr. Salabert

Gopak (Russian Dance) Mussorgsky

IRENE BONAS

I hear you calling

me

Charles Marshall

The new Um-

brella ... Besly

Sunshine and

Rain

Blumenthal

7.40 WINIFRED COCKERILL

Berceuse

Hasselmans

Invocation

Verdalle

Fourth Prelude

Journier

ORCHESTRA

Eatr'acte, Rosa-

munde

Schubert



FRANK LESTER (baritone) sings during the afternoon programme and IRENE BONAS (soprano) takes part in this evening's concert of the Midland Studio Orchestra.

8.0 London Regional Programme

8.30 Midland News

8.35 London Regional Programme

10.15 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.30 Experimental Transmission for the Radio Research Board by the Fultograph Process

10.35-11.0 London Regional Programme

THE RADIO TIMES.
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November 5 CARDIFF WEDNESDAY

968 kc/s (309.9 m.)

WESTERN REGION

10.15 THE DAILY SERVICE

10.30-11.0 *National Programme*

1.15 A Symphony Concert
Relayed from
THE NATIONAL MUSEUM OF WALES
NATIONAL ORCHESTRA OF WALES
(Cerdorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE
Suite No. 4, in D Bach
Symphony No. 1, in C Beethoven

2.0 *National Programme*

3.30 THE WEST REGIONAL TRIO
FRANK THOMAS (Violin)
RONALD HARDING (Violoncello)
HUBERT PENGELLY (Pianoforte)

Three English Dances Quilter
Romance (Concerto) Wieniawski
Pavane Reginald Redman
Serenade Saint-Saëns

ETHEL DAKIN (Contralto)
The Spirit's Song Haydn
Can't remember Gouley
Serenade Gounod

THE TRIO
Slow movement (Trio in D Minor)... Mendelssohn
Traumbild (Dream Picture)... Blon
Andante Debussy
Moonlight in the Forest..... Reginald Redman

ETHEL DAKIN
The Flower Song (Faust)... Gounod
Maureen, Irish Cradle Song Robertson
Songs my Mother sang..... Grimshaw

THE TRIO
Nocturne Widor
Drink to me only..... arr. Reginald Redman
Dreams Wagner
Menuet Debussy
Scherzo (Trio in D Minor)... Mendelssohn

4.45 *National Programme*

5.15 THE CHILDREN'S HOUR
Further Extracts from the Book
('Oh! Dear! Dear! ')
(Published by Frederick Warne)
and other songs and stories spoken and sung
by the author, RONALD FRANKAU
Assisted by RENEE ROBERTS and CONRAD
LEONARD

6.0 *National Programme*

10.15 West Regional News

10.20-11.0 *National Programme*

SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 *National Programme*

1.15 *West Regional Programme*

2.0 *National Programme*

5.15 *West Regional Programme*

6.0 *National Programme*

10.15 West Regional News

10.20-11.0 *National Programme*

PLYMOUTH

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 *National Programme*

2.30 *National Programme*

5.15 THE CHILDREN'S HOUR
'WHAT A BANG'
Fireworks from the Plymouth Studio

6.0 *National Programme*

10.15 Local News and Mid-week Sports Bulletin

10.20-11.0 *National Programme*

BOURNEMOUTH

10.15 THE DAILY SERVICE

10.30-11.0 *National Programme*

2.30-11.0 *National Programme*

MANCHESTER and LEEDS

797 kc/s (376.4 m.) 1,500 kc/s (200 m.)

10.15 THE DAILY SERVICE

10.30-11.0 *National Programme*

2.30 *National Programme*

3.30 THE NORTHERN WIRELESS ORCHESTRA
TOM HAMMOND (Bass)
JANE MARCUS (Violin)

5.15 THE CHILDREN'S HOUR

6.0 *National Programme*

10.15 North of England News

10.20-11.0 *National Programme*

IF
YOU SMOKE
FOR PLEASURE

*Player's
please*

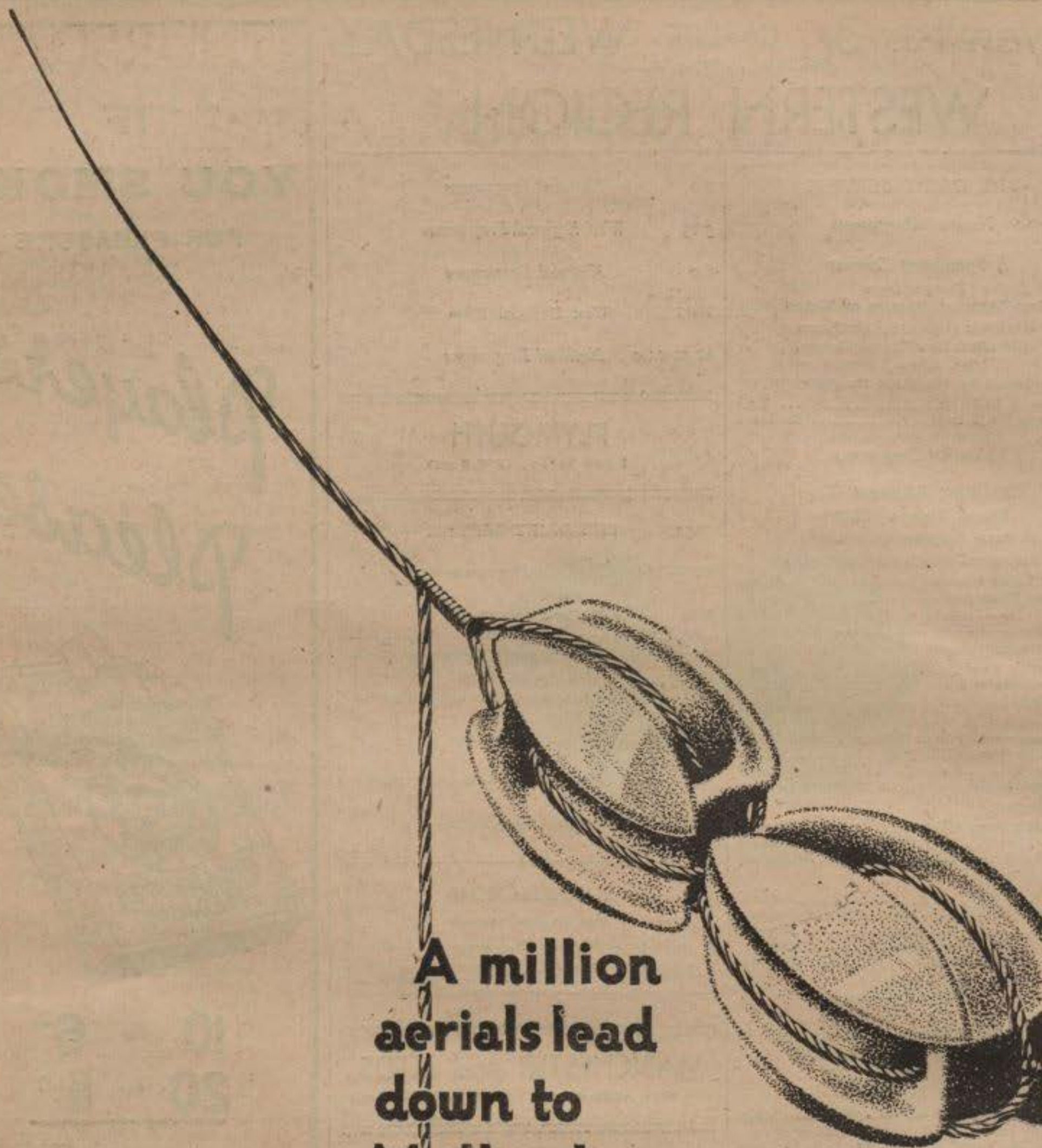


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20 for 11^{1/2}^{D.}

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November 6

DAVENTRY

THURSDAY

193 kc/s (1,554.4 m.)

NATIONAL PROGRAMME

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH ; WEATHER FORECAST

10.45-11.0 'THE TRIALS OF A FAMILY'—X

Miss MURIEL PAYNE: 'The Ordinary Child—I, The Toddler'

12.0 ORGAN RECITAL by REGINALD FOORT Relayed from the NEW VICTORIA

1.0 A Concert GERTRUDE NEWTON (Soprano) THE FEUERMANNS QUINTET

2.0 East Anglian Herring Fishing Bulletin

2.10 FOR THE SCHOOLS

Dr. ERNST DEISSMANN: 'German Reading—IV, Sagen aus Deutschen Gauen, pp. 16, 39, 26, 22' (This book may be obtained from the Anglo-German Academic Bureau, 58, Gordon Square, W.C.1. Price 8d., Post free.)

2.25 Interlude

2.30-2.45 Mr. A. LLOYD JAMES: 'English Speech—VII, The Different Kinds of Sounds we use for Speaking, Vowel Sounds and Consonant Sounds'

3.0-3.45 EVENSONG From WESTMINSTER ABBEY

4.5 Mr. C. ARMSTRONG GIBBS: 'The Music of Some Great Composers'—VII

4.25 Interlude

4.30 Light Music THE GROSVENOR HOUSE ORCHESTRA Directed by JOSEPH MEEUS From GROSVENOR HOUSE

5.15 The Children's Hour 'THE MINES' from 'The Princess and the Goblins' (George Macdonald), arranged as a Dialogue Story, with Incidental Music, played by ERNEST LUSH



DAVID AND DORA IN THE GARDEN.

Mr. V. C. CLINTON BADDELEY's reading from 'David Copperfield' this evening deals with David's arrival at Mr. Spewlow's and his first meeting with Dora.

6.0 V. C. CLINTON BADDELEY Reading from 'DAVID COPPERFIELD' (Charles Dickens)

6.15 'The First News' WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 London Stock Exchange Report; Market Prices for Farmers

6.40 The Foundations of Music CÉSAR FRANCK, PIANOFORTE MUSIC Played by LAFFITTE Symphonic Poem, Les Djinns (Arranged for Two Pianofortes, by THE COMPOSER) (Second Pianoforte played by V. HELY-HUTCHINSON)

6.55 'THE CINEMA' Mr. FRANCIS BIRKELL

7.15 'THE WORLD AND OURSELVES'—VI

TURKEY

A Discussion between PROFESSOR ARNOLD TOYNBEE and HALIDÉ EDIB HANUM

Chairman: Mr. EVELYN WRENCH

7.45 A Song Recital By FRANK GORDON (Bass-Baritone) (From Glasgow)

The Pilgrim's Song..... Tchaikovsky
The Dip..... Martin Shaw
Trade Winds..... Keel
The Border Ballad..... Cowen
A Banjo Song..... Sidney Homer

8.0 Reid Orchestral Concert

THE REID SYMPHONY ORCHESTRA Conducted by Professor D. F. TOVEY Relayed from THE USHER HALL, EDINBURGH

A Faust Overture..... Wagner
Prelude..... J. E. McEwen
'Hebridean' Symphony..... Bantock

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

9.15 Shipping Forecast; New York Stock Market Report

9.20 'TRADE WITHIN THE EMPIRE'—III Mr. F. LIDGETT McDougall, C.M.G. Australian Representative on the Imperial Economic Committee

9.40 MARIUS B. WINTER and his DANCE ORCHESTRA And a relay from THE PALLADIUM

11.0-12.0 THE AMBASSADOR CLUB ORCHESTRA, conducted by EDDIE GROSS BART, from THE AMBASSADOR CLUB

12.0-12.5 Experimental Transmission for the Radio Research Board by the Fultograph Process



THE EMANCIPATION OF THE TURKISH WOMAN REVEALED IN HER CHANGING DRESS.

R.N.A.

This evening Halidé Edib Hanum, one of the first Turkish women to strike a blow for emancipation by embarking upon a career of her own, is to take part in an Anglo-Turkish discussion in the 'World and Ourselves' series. The above pictures show the rapid 'westernization' of the Turkish woman's costume between the years 1919 and 1928.

THURSDAY

LONDON PROGRAMMES

November 6

LONDON REGIONAL

842 kc/s (356.3 m.)

- 10.15 *National Programme*
- 11.0-11.30 Experimental Television Transmission by the Baird Process (356.3 m. Vision; 261.3 m. Sound)
- 12.0 A Ballad Concert (From Midland Regional)
ALFRED BROOK (Baritone)
L. VINCENT BOWEN (Violoncello)
FRANCES MORRIS (Soprano)
- 1.0 THE SHEPHERD'S BUSH PAVILION ORCHESTRA
Conducted by LOUIS LEVY
From THE SHEPHERD'S BUSH PAVILION
- 2.0-3.0 THE MIDLAND STUDIO ORCHESTRA
Directed by FRANK CANTELL
(From Midland Regional)
- Selection, Coppélia Delibes, arr. Walton
CLIFFORD MILLAR (Tenor)
O Vision entrancing Goring Thomas
Phyllis has such charming Graces
arr. Lane Wilson
Thank God for a Garden del Riego
ORCHESTRA
Second Fantasy, Faust Gounod, arr. Tavan
- DOROTHY DANIELS (Pianoforte)
Liebestraum (Dream of Love), No. 3 .. Liszt
Berceuse Chopin
ORCHESTRA
The Ox Minuet Haydn
Barcarolle Rubinstein
CLIFFORD MILLAR
The English Rose German
Eleanore Coleridge-Taylor
The Star Rogers
ORCHESTRA
Violin Song (Tina) Rubens
An Eastern Romance Haines
- DOROTHY DANIELS
First Movement, Sonata in B Flat Minor
Glazounov
ORCHESTRA
First Children's Suite John Ansell

- 4.30 *National Programme*
- 5.15 JACK PAYNE and his B.B.C. DANCE ORCHESTRA
- 6.15-6.35 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.40 'BANKING'—VI
Mr. P. BARRETT WHEALH
- 7.0 A Light Orchestral Concert
THE B.B.C. ORCHESTRA
Conducted by JOSEPH LEWIS
Overture, Lucia Silla Mozart
- 7.6 DOROTHY CLARK (Contralto) and Orchestra
Aria, Pleurez mes yeux (Weep, my Eyes) (Le Cid)
Massenet
- 7.12 ORCHESTRA
Rêverie Contemplation Mazellier
Dance of the Tumblers Rimsky-Korsakov
- 7.23 DOROTHY CLARK and Orchestra
Aria, Dove Sei? (Where art thou?) (Rodelinda)
Handel
- 7.29 ORCHESTRA
Ballet Music, Sicilian Vespers Verdi
- 7.45 DOROTHY CLARK and Orchestra
Voce di donna o d'angelo (Voice of Woman or Angel) (La Gioconda) Ponchielli
- 7.54 ORCHESTRA
Ballet Music, Le Roi s'amuse (The King's Diversions) Delibes
Suite, Peer Gynt, No. 1 Grieg
- 8.20 Regional News
- 8.25 'Pompey the Great'
(For details see below)
- 10.15 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
- 10.30-12.0 DANCE MUSIC
JACK PAYNE and his B.B.C. DANCE ORCHESTRA

NATIONAL

1,148 kc/s (261.3 m.)

- For fuller details see National Programme (Daventry, page 337)
- 11.0-11.30 Experimental Television Transmission By the Baird Process (356.3 m. Vision; 261.3 m. Sound)
- 12.0 ORGAN RECITAL
By REGINALD FOORT
Relayed from THE NEW VICTORIA
- 1.0-2.0 A Concert
GERTRUDE NEWTON (Soprano)
THE FEUERMAN QUINTET
- 2.10-2.45 FOR THE SCHOOLS
- 3.0-3.45 EVENSONG
From WESTMINSTER ABBEY
- 4.5-4.25 Mr. C. ARMSTRONG GIBBS: 'The Music of Some Great Composers'—VII
- 5.15 THE CHILDREN'S HOUR
6.0 V. C. CLINTON BADDELEY
Reading from 'DAVID COPPERFIELD'
(Charles Dickens)
- 6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.30 London Stock Exchange Report
6.35 Market Prices for Farmers
6.40 The Foundations of Music
6.55 'The Cinema'
Mr. FRANCIS BIRRELL
- 7.15 'The World and Ourselves'—VI
'TURKEY'
- 7.45 A Song Recital
By FRANK GORDON (Bass-Baritone)
- 8.0 Reid Orchestral Concert
THE REID SYMPHONY ORCHESTRA
Conducted by Professor D. F. TOVEY
(From Edinburgh)
- 9.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
- 9.15 New York Stock Market Report
9.20 'TRADE WITHIN THE EMPIRE'—III
Mr. F. LIDGETT McDUGALL, C.M.G. Australian Representative on the Imperial Economic Committee
- 9.40-11.0 MARIUS B. WINTER and his DANCE ORCHESTRA
And a relay from THE PALLADIUM



To be broadcast tonight at 8.25

THE TRAGEDY OF
POMPEY THE GREAT
by
JOHN MASEFIELD

ARGUMENT:

In the years 50 and 48 B.C. Cneius Pompeius Magnus, the head of the senatorial party, contested with Caius Julius Cæsar, the popular leader, for supreme power in the State. Their jealousy led to the troubles of the Civil War, in which, after many battles, Cneius Pompeius Magnus was miserably killed.

ACT I. January, 50 B.C. His determination to fight with his rival, then marching upon Rome.

ACT II. May, 48 B.C. The triumph of his generalship at Dyrrachium. His overthrow by the generals of his staff. His defeat at Pharsalia.

ACT III. August, 48 B.C. His death on the seashore of Pelusium, in Egypt.

The Play produced by PETER CRESWELL.

For cast and full details see page 343.





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IDEAL CLASSIC WARMING Hot water for baths, etc., always available.
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Portable wireless receivers make a tremendous demand on a dry battery. A demand which hitherto has not been adequately met. But now Fuller's have designed the Sparta W.O.P. 100 Dry H.T. specially to give portables all the power they need. **It gives a guaranteed emission up to 20 milliamperes.** It will put new life into your portable, and improve every detail of its performance. Fit a Sparta Dry Battery now and discover what your receiver can do!



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H.T. Battery

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10" x 5" x 3" 15/-
Guaranteed emission up to
20 milliamperes

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Hanham, Bristol.



THURSDAY

626 kc/s (479.2 m.)

November 6

MIDLAND REGIONAL

12.0 A Ballad Concert

ALFRED BROOK (Baritone)
Windy Nights } Harry Brook
The Wind }
Homeward } Harty
The Challenge } Graham Peel

L. VINCENT BOWEN (Violoncello)
Romance Van Goens
Gavotte Popper

FRANCES MORRIS (Soprano)
The Cloths of Heaven Dunhill
Love me if I live Cowen
Ye Banks and Braes arr. Martin Shaw
Come, my own one Butterworth

1.5 London Regional Programme

2.0-3.0 The Midland Studio Orchestra

Under the direction of FRANK CANTELL

Selection, Coppélia
Delibes, arr. Walton

CLIFFORD MILLAR (Tenor)

O Vision entrancing
Goring Thomas

Phyllis has such charming Graces
Lane Wilson

Thank God for a Garden del Riego

ORCHESTRA
Second Fantasy, Faust
Gounod, arr. Tavan

DOROTHY DANIELS (Pianoforte)

Liebstraum (Dream of Love), No. 3 Liszt

Berceuse Chopin

ORCHESTRA
The Ox Minuet Haydn

Barcarolle Rubinstein

CLIFFORD MILLAR
The English Rose
German

Eleanore Coleridge-Taylor

The Star Rogers

ORCHESTRA
Violin Song (Tina) Rubens

An Eastern Romance Haines

DOROTHY DANIELS
First Movement, Sonata in B Flat Minor
Glazounov

ORCHESTRA
First Children's Suite John Ansell

5.15 THE CHILDREN'S HOUR

'UNCLE SEPTIMUS has a surprise'
A Play, by L. B. POWELL

ETHEL WILLIAMS (Contralto) will sing Aunt Lucy's Cold, What does Tabby like? and other

Songs by Ursula Greville
GEORGE CARR (Siffleur)

6.0 London Regional Programme

6.15-6.35 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 London Regional Programme

7.0 Organ Recital

By T. W. NORTH

Relayed from the TOWN HALL, WALSALL

Third Chorale in A Minor Franck
Air with Variations, (Symphony in D) Haydn, arr. Best

Tuba Tune Cocker

Pastorale (Symphony in D) Guilmant

Toccata in F (Symphony No. 5) Widor

7.30 Light Music

PATTISON'S SALON ORCHESTRA

Under the direction of NORRIS STANLEY
Relayed from THE CAFÉ RESTAURANT, BIRMINGHAM

Overture, Oberon
Weber

Three Dances (Henry VIII) German

NORRIS STANLEY (Violin)

Ave Maria
Schubert, arr. Wilhelmj

Schön Rosmarin (Fair Rosemary) Kreisler

Saltarelle German

ORCHESTRA
Fantasy, Lohengrin
Wagner, arr. Alder

CHARLES BADHAM (Pianoforte)

Seville Albeniz

ORCHESTRA
Selection, Chu Chin Chow Norton

8.20 Midland News

8.25 A MILITARY BAND PROGRAMME

THE CITY OF BIRMINGHAM POLICE BAND
Conducted by RICHARD WASSELL

March, The Crown of Chivalry ... Fletcher

Overture, Shamus O'Brien

Stanford, arr. Adkins

HE and SHE
in 'ODDS AND ENDS'

8.50 BAND
Selection, The Pirates of Penzance
Sullivan, arr. Kappey

MARIO DE PIETRO (Banjo Solos)

BAND
Ballet Music, Faust Gounod, arr. Godfrey

9.25 HE and SHE
in further 'ODDS AND ENDS'

BAND
Cornet Solo, Drink to me only with thine Eyes
arr. Wassell

Rigaudon (Xaviere Suite) Dubois

Gavotte (Mignon) ... Ambroise Thomas, arr. Godfrey

9.50 MARIO DE PIETRO (Mandoline Solos)

BAND
Reminiscences of Scotland arr. Godfrey

10.15 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.30-12.0 THE MIDLAND RADIO CIRCLE HOSPITAL DANCE
Relayed from TONY'S BALLROOM, BIRMINGHAM
JACK KERR and his BAND



Claude Harris

MARIO DE PIETRO

plays banjo and mandoline solos during tonight's Military Band Programme.

November 6 CARDIFF THURSDAY

968 kc/s (309.9 m.)

WESTERN REGION

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

2.10 National Programme

4.45 Light Music
by
BOBBY'S STRING ORCHESTRA
Relayed from
BOBBY'S CAFÉ, CLIFTON, BRISTOL

5.15 THE CHILDREN'S HOUR
ETHEL LODGE (Character Impressions)
MARGARET WILKINSON (Soprano)

6.0 Mr. GEORGE EYRE EVANS: 'The Buried Village at Towy's Mouth'
(From Swansea)

6.15 National Programme

6.35 Market Prices for Farmers

6.40 National Programme

7.45 A Variety Programme
NATIONAL ORCHESTRA OF WALES LIGHT ORCHESTRA
Conducted by REGINALD REDMAN
Four Cornish Dances Collins
MARGARET WILKINSON (Soprano)
Will-o'-the-Wisp Spross
A Song remembered Eric Coates
Jus' keepin' on Alexander Phillips
I'll see you again (Bitter Sweet) .. Noel Coward

ETHEL LODGE
Welsh Character Impression
Taking the Pig to Market

THE ORCHESTRA
Country Song Holst
Shepherd Fennel's Dance Gardiner

THE BARBY QUARTET
CLOVIA GILES (Soprano); MAY TEAGLE (Contralto); D. W. JENKINS (Tenor); NAT PHILLIPS (Bass)

Over the dark blue Waters Weber
Nos da'r perorion D. Pughe Evans
Kentucky Babe Adam Geibel
In this Hour of softened Splendour Pinsuti

ETHEL LODGE
West Country Impression
Up, Young Men

THE ORCHESTRA
Three English Folk Songs Vaughan Williams

9.0 National Programme

9.15 West Regional News

9.20-12.0 National Programme

SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

2.10 National Programme

5.15 West Regional Programme

6.15 National Programme

6.35 West Regional Programme

6.40 National Programme

7.45 West Regional Programme

9.0 National Programme

9.15 West Regional News

9.20-12.0 National Programme

PLYMOUTH

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

12.0-1.0 National Programme

2.10 National Programme

5.15 THE CHILDREN'S HOUR
'WHERE?'
(Tony Galloway)

This way for duets by ALEX SANDERS (Tenor) and ARCHIBALD T. BOLLARD (Baritone)

6.0 National Programme

9.15 Local News

9.20-12.0 National Programme

BOURNEMOUTH

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

1.0-2.0 National Programme

2.10-12.0 National Programme

MANCHESTER and LEEDS

797 kc/s (376.4 m.) 1,500 kc/s (200 m.)

10.15:—The Daily Service. 10.30-11.0:—National Programme. 12.0-1.0:—A Ballad Concert (From Leeds). Ronald Murgatroyd (Tenor). Marjorie Jones (Contralto). Cyril Proctor (Banjo). 4.30:—National Programme. 5.15:—The Children's Hour. 6.0:—National Programme. 6.35:—Market Prices for Northern English Farmers. 6.40:—National Programme. 7.45:—The Hallé Concert. Relayed from the Free Trade Hall, Manchester. The Hallé Orchestra conducted by Sir Hamilton Harty. Nicholas Orioff (Pianoforte) Appleton Moore (Bass). 9.0:—National Programme. 9.15:—North of England News. 9.20-12.0:—National Programme.

Good News For The DEAF

Our wonderful achievement OSSI-VIBRO

BRITISH INVENTION LEADS THE DEAF WORLD. The greatest achievement in deaf aids for many years. We claim to give you with this small aid more effective results than have hitherto been possible.

Do not think it is too small to assist you. Acute cases receive the most remarkable results. It is wonderful, and has no amplifying unit.

It is called "Ossi-Vibro" because by means of certain frequencies of vibrations, it prepares the hearing faculty to receive and convey the minutest sounds to the brain. It fits well into the cavity of the ear, as you see. It is made of flesh-coloured material, and is undoubtedly quite inconspicuous.

What more perfect aid can be wished for? Repeatedly have we been asked, "Why cannot something be made to fit into the ear and be flesh-coloured?" Now we have it. The next step is for you to try it. You will be astounded.

ALL BRITISH. Absolutely New and Unique. There is NOTHING like it.

Call and test "Ossi-Vibro." Bring a friend so that you may be better able to judge its worth, or forward coupon below.

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V. A. FOOT, F.I.P.I. SOLE INVENTOR, 447, OXFORD STREET, LONDON, W.1. Opposite Selfridge's. Phone: MAYFAIR 1528. Nearest Station: Marble Arch Tube.

Please send me full particulars of "OSSI-VIBRO" and how I may test same in my own home, amidst my own friends and relations, without fee or obligation.

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Address..... (Block Letters.)

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FREE!**

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and one for beginners

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Mincemeat**

GOLDEN SHRED BRAND.

3/9 M.S.



November 7

DAVENTRY

FRIDAY

193 kc/s (1,554.4 m.)

NATIONAL PROGRAMME

- 10.15 a.m. THE DAILY SERVICE
- 10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 10.45-11.0 'READING FOR FUN'—V
Mrs. OLIVER STRACHEY: 'Books about Crime'
- 12.0 A Sonata Recital
ANNE WOLFE (Viola)
JEAN HAMILTON (Pianoforte)
Sonata in C for Viola da gamba Handel
Sonata in E Flat for Viola and Piano Brahms
- 12.30 ORGAN RECITAL
by
RUSSELL W. K. TAYLOR, F.R.C.O.
Sub-Organist, SOUTHWARK CATHEDRAL
Relayed from St. MARY-LE-BOW WEBSTER BOOTH (Tenor)
RUSSELL W. K. TAYLOR
Prelude and Fugue in C Minor Bach
Stracathro Tertius Noble
WEBSTER BOOTH
If I were King Chase and Coswell
Always as I close my Eyes Coates
Passing by E. C. Purcell
RUSSELL W. K. TAYLOR
Sarabande
Bach, arr. Stanley Roper
Four Monologues .. Rheinberger
WEBSTER BOOTH
The Minstrel .. Easthope Martin
Macushla Macmurrrough
When I have passed .. Harding
RUSSELL W. K. TAYLOR
Heroic Suite Alec Rowley
- 1.30 A Recital of Gramophone Records
By CHRISTOPHER STONE
- 2.25 Interlude
- 2.30 FOR THE SCHOOLS
'Rural Science.' Mr. D. WARD CUTLER: 'Life in the Soil—IV, The Home of Soil Creatures'
- 2.55 East Anglian Herring Fishing Bulletin
- 3.0 'PEOPLE AND LANDS OF THE BRITISH EMPIRE—VII, Newfoundland'
LORD MORRIS: 'Fishing on the Grand Banks'
- 3.20 Interlude
- 3.25 Mr. FRANK ROSCOE: Friday Afternoon Stories and Talks—VII
- 3.40 Interlude

CNEIUS POMPEIUS MAGNVS

9.35—11.25

THE TRAGEDY OF
POMPEY THE GREAT

by
JOHN MASEFIELD

Adapted for broadcasting by Dulcima Glasby

ARGUMENT:

In the years 50 and 48 B.C. Cneius Pompeius Magnus, the head of the senatorial party, contested with Caius Julius Cæsar, the popular leader, for supreme power in the State. Their jealousy led to the troubles of the Civil War, in which, after many battles, Cneius Pompeius Magnus was miserably killed.

ACT I. January, 50 B.C. His determination to fight with his rival, then marching upon Rome.

ACT II. May, 48 B.C. The triumph of his generalship at Dyrrachium. His overthrow by the generals of his staff. His defeat at Pharsalia.

ACT III. August, 48 B.C. His death on the seashore of Pelusium, in Egypt.

PERSONS IN ORDER OF SPEAKING:

Antistia	BARBARA COUPER
Philip	ANDREW CHURCHMAN
Cornelia (Wife to Pompey)	LILIAN HARRISON
Julia	KATHERINE HYNES
Q. Cæcilius Metellus Pius Scipio (father of Cornelia)	RONALD KERR
Cneius Pompeius Magnus (called Pompey the Great)	BALLOL HOLLOWAY
Cneius Pompeius Theophanes	EDGAR B. SKETT
Marcus Percius Cato	NEIL CURTIS
A Gaulish Lancer	LIONEL MILLARD
Lucius Domitius Ahenobarbus	LESLIE PERRINS
Cotta, a Centurion	JOHN WYSE
Marcus Acilius Glabrio	V. C. CLINTON BADDELEY
Lucius Luceius	HARMAN GRISEWOOD
Publius Lentulus Spinther	MALCOLM GRAEME
Achillas, Egyptian	LIONEL MILLARD
An Orderly	J. ADRIAN BYRNE
A Ship-Captain	
A Ship-Boy	ROGER FOSTER
A Mate	JOHN FOSBERY
A Boatswain	ROBERT CHIGNELL

Sentries, Soldiers, Trumpeters, Sailors, Centurions, etc.

Special Music arranged and directed by ROBERT CHIGNELL

And all their passionate hearts are dust,
And dust the great idea that burned
In various flames of love and lust
Till the world's brain was turned.

The play produced by PETER CRESWELL

- 3.45 Concert to Schools—IV
THE SYBIL EATON QUARTET:
SYBIL EATON (1st Violin)
PIERRE TAS (2nd Violin)
RAYMOND JEREMY (Viola)
ALLEN FORD (Violoncello)
CHRISTINE McCLURE (Contralto)
- 4.30 Light Music
MOSCHETTO and his ORCHESTRA
From THE MAY FAIR HOTEL
- 5.15 The Children's Hour
'THE RUNAWAYS'
A play founded on Charles II's adventures at Charmouth after the Battle of Worcester—written for the microphone by UNA BROADBENT, with Incidental Music played by THE OLDF SEXTET
- 6.0 Mrs. MARION CRAN: 'More about American Gardens'
- 6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.30 London Stock Exchange Report; Fat Stock Prices for Fattners
- 6.35 Wireless League Quarterly Bulletin
- 6.40 The Foundations of Music
CÉSAR FRANCK, PIANOFORTE MUSIC
Played by LAFFITTE
Prelude, Aria and Finale
- 7.0-7.20 Music Criticism
By Mr. ERNEST NEWMAN
- 7.25 'THE DARK CONTINENT'—VI
HANNS VISCHER: 'Africa goes to School'
- 7.45 THE B.B.C. ORCHESTRA
Conductor, ADRIAN BOULT
EILEEN JOYCE (Pianoforte)
ORCHESTRA
Overture, Don Giovanni Mozart
EILEEN JOYCE and Orchestra
Concerto in E Minor, Op. 11 Chopin
ORCHESTRA
Symphony, No. 4, in G .. Dvorak
- 9.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
- 9.15 Shipping Forecast; New York Stock Market Report
- 9.20 'PEOPLE AND THINGS'
The Hon. HAROLD NICOLSON
- 9.35-11.25
'Pompey the Great'
(See centre of page)
- 11.25-12.0 DANCE MUSIC
BILLY COTTON and his CIRO'S CLUB BAND, from CIRO'S CLUB

FRIDAY

LONDON PROGRAMMES

November 7

842 kc/s

LONDON REGIONAL

(356.3 m.)

10.15 National Programme

11.0-11.30 Experimental Television Transmission by the Baird Process (356.3 m. Vision; 261.3 m. Sound)

12.0 THE MIDLAND STUDIO ORCHESTRA

Directed by FRANK CANTILL
(From Midland Regional)

Fantasy, Plantation Songs
arr. Cludam
Andantino *Lemarc*
Ke-Sa-Ko *Chapuis*

PAULINE DAY (Contralto)
O peaceful England *German*
The Lament of Isis *Bantock*
I know where I'm goin' *arr. Hughes*

ORCHESTRA
Fantasy, Madame Butterfly
Puccini, arr. Tavan

PAULINE DAY
Pluck this little Flower
London Ronald
Mighty like a Rose *Nevin*
Morning *Oley Speaks*

ORCHESTRA
Three English Dances *Quilter*
Suite, Scenes of Childhood *Hoby*

1.15 Light Music

MOSCHETTO and his ORCHESTRA
FROM THE MAY FAIR HOTEL

2.15-3.0 DANCE MUSIC

JACK KERR and his BAND
Relayed from TONY'S BALLROOM
BIRMINGHAM
(From Midland Regional)

11.0-11.30 Experimental Television Transmission by the Baird Process (356.3 m. Vision; 261.3 m. Sound)

12.0 A Sonata Recital
ANNE WOLF (Viola)
JEAN HAMILTON (Pianoforte)

12.30 ORGAN RECITAL
By RUSSELL W. K. TAYLOR, F.R.C.O.
Relayed from St. MARY-LE-BOW
WEBSTER BOOTH (Tenor)

1.30 A Recital of Gramophone Records
By CHRISTOPHER STONE

2.25 Interlude

2.30-4.30 FOR THE SCHOOLS

5.15 THE CHILDREN'S HOUR

6.0 Mrs. MARION CRAN: 'More about American Gardens'

7.0 — VAUDEVILLE — 8.25

LEONARD HENRY, Comedian
MURIEL GEORGE and ERNEST BUTCHER
in Folk-songs and Duets

'WABTHORPE ST. MARTIN'S'

by V. C. CLINTON-BADDELEY

Characters:

The Vicar Lady Bufflethwaite
Mr. Dumble Mr. Wodgeworthy
Miss Bloom Harold Pudding
The Bull Pups' Chorus



PEGGY RHODES, Contralto

THAT CERTAIN TRIO

William Walker and Peggy Cochrane with
Patrick Waddington

ERNEST JONES, Banjo Solos

'THE OLD FIRM'S AWAKENING'

by

A. J. TALBOT

The Cast:

Herbert Marks Bobbie Comber
The Clerk Ernest Sefton
Little Nell Lilian Harrison



4.30 National Programme

5.15 JACK PAYNE
and his
B.B.C. DANCE ORCHESTRA

6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL
NEWS BULLETIN

6.40 MARIUS B. WINTER'S
DANCE ORCHESTRA

7.0 Vaudeville

(See centre of page)

8.25 Regional News

8.30 'THE ENJOYMENT OF
WORDS'—VI
Mr. J. C. SQUIRE

9.0 THE B.B.C. ORCHESTRA
conducted by
STANFORD ROBINSON
STUART ROBERTSON (Bass)

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

10.30 DANCE MUSIC
HENRY R. HALL'S GLENEAGLES HOTEL
BAND, FROM THE MIDLAND HOTEL,
MANCHESTER

11.15-12.0 BILLY COTTON and his
CIRO'S CLUB BAND, FROM CIRO'S
CLUB

NATIONAL

1,148 kc/s (261.3 m.)

For fuller details see National Programme
(Daventry, page 343)

6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

6.30 London Stock Exchange Report; Fat Stock
Prices for Farmers

6.35 Wireless League Quarterly Bulletin

6.40 The Foundations of Music
CÉSAR FRANCK, PIANOFORTE MUSIC
Played by LAFFITE

7.0-7.20 Music Criticism
By Mr. ERNEST NEWMAN

7.25 'The Dark Continent'—VI
HANNS VISCHER: 'Africa goes to School'

7.45 THE B.B.C. ORCHESTRA
Conductor, ADRIAN BOULT
EILEEN JOYCE (Pianoforte)

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

9.15 New York Stock Market Report

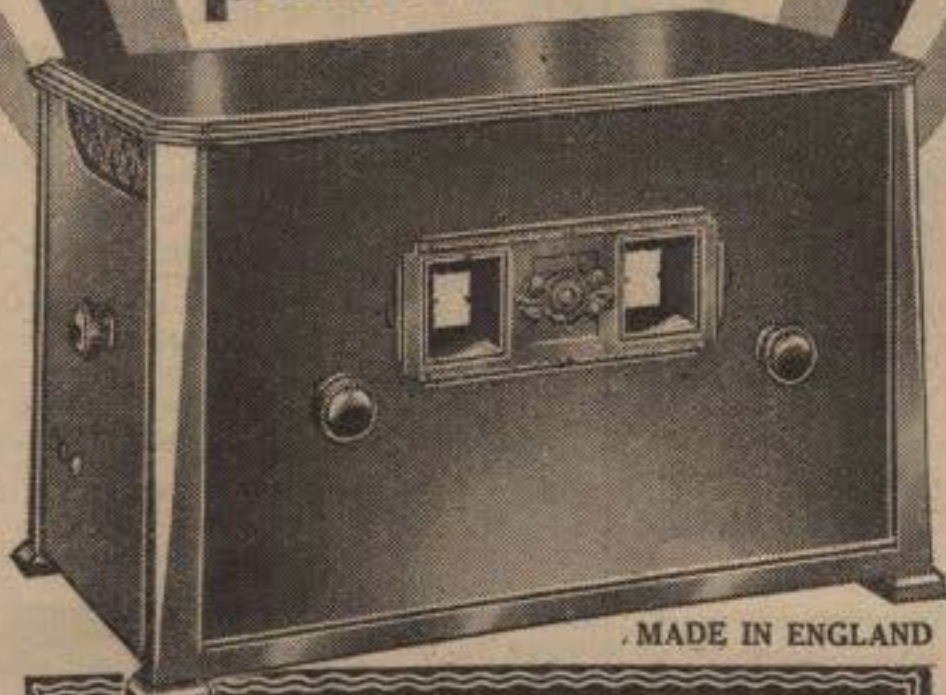
9.20 'PEOPLE AND THINGS'
The Hon. HAROLD NICOLSON

9.35-11.25 'Pompey the Great'
(For details see page 343)

12.0-12.30 Experimental Television Transmission
by the Baird Process
(356.3 m. Vision; 261.3 m. Sound)

EVERYTHING **G.E.C.** ELECTRICAL

ALL-ELECTRIC
The set that
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raises the
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performance



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FRIDAY 626 kc/s (479.2 m.) **November 7**
MIDLAND REGIONAL

12.0 THE MIDLAND STUDIO ORCHESTRA
Under the direction of FRANK CANTELL

Fantasy, Plantation Song..... *arr. Clutsam*
Andantino *Lemare*
Ke-Sa-Ko *Chapuis*

PAULINE DAY (Contralto)

O peaceful England *German*
The Lament of Isis *Bantock*
I know where I'm goin'..... *arr. Hughes*

ORCHESTRA

Fantasy, Madame Butterfly... *Puccini, arr. Tavan*

PAULINE DAY

Pluck this little Flower..... *Landon Ronald*
Mighty like a Rose *Nevin*
Morning..... *Oley Speaks*

ORCHESTRA

Three English Dances *Quilter*
Suite, Scenes of Childhood *Hoby*

1.15 National Programme

2.15-3.0 DANCE MUSIC
Relayed from TONY'S BALLROOM, BIRMINGHAM

5.15 The Children's Hour
'A Topical Tangle,' by J. E. Cowper
Songs by MARY POLLOCK (*Soprano*)
TOSY will entertain
'Towers and Spires—the perpendicular Style,'
by Arthur L. Horaburgh

6.0 London Regional Programme

6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 'PINK PAINT'
A Play in One Act
By B. J. COURTNESS
Mrs. Gibbons (a middle-aged village woman)
Amy (her niece)
Gladys (her daughter, a London shop girl)
The Cast includes
MABEL FRANCE, GLADYS JOINER and DOROTHY SUMMERS
The Scene is Mrs. Gibbons' Kitchen

7.0 London Regional Programme

8.25 Midland News

8.30 London Regional Programme

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

10.30-11.0 London Regional Programme

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26, LUDGATE HILL, LONDON, E.C.4.

SAMUEL PEPYS, Listener, By R. M. Freeman

Oct. 6.—In bath-room this night, stepping out of bath with the wet bath-sope in mine hand, it slithers out of my fingers under bath into the remotest corner, where for all my lying flat on my face. I cannot reach it, save onelic with mine utmost finger-ends. And every time I essay to finger it coaxingly towards me, every time the damned sope to slither away again just in the moment of seeming success. Herein still engaged, with great exasperation, when my wife to the door, rattling the handle venomously and w^d chuse know, have I taken a 99 y lease of the bath-room? Soe into my roab, and, having let her in, explained the matter. Whereupon cries derisively, 'Here! come out of the way!' and she will soon retrieve the sope, if I can not. With that, she to endeavour as I had done, but makes an even more helpless business of it; which did set me smiling. And the next thing is, what do I grinning there like a congenital imbecile, letting her dislocate her arm almost, when any man with ½ a brain in his head, to say naught of the least regard to his poor wife, had down-and fetcht a stick out of the hall-stand long ago? Which, being naught else for it, I did, and retrieved the devilish sope therewith. Yet all my thanks for this was my wife's saying she had thought I must be growing the stick, the time I was in fetching it. But such be all women, especially wives, and whoso marrieth one sh^d do well from the first to make up his mind thereto.

Oct. 8.—Crossing Hyde Park in the way to my dentist, I met Dr. Jelks exercising his great Airedale, Peter, and staid awhile discoursing with him. Presently hearing a furious uproar some little way off, what it looks like at the distance is Peter's having encountered a fellow Airedale and they 2 trying to kill each other. Whereupon Jelks off to them in great haste. But what ensued I know not, being already late for the dentist—a most busy man and not to be kept waiting; soe I could not abide to see the issue of it.

Oct. 10.—The poor victims of the air-ship lie in state this day in Westminster Hall, but I went not, being too harrowing a matter for me, even if I c^d have got-in for the crowds.

Staying within, my wife and I, we listened-in to Paul's, th^e memorial service, all most solemn, with a nobility sh^d it, simple yet stately, that did in a manner bring home to us the great eternities lying beyond these melancholy brief mortalities—in particular the glorious mingle of grandeur with pathos in Psalm XC.

Oct. 17.—My wife having let her hair grow these last 2 mths (as do become more and more the mode for women, and she must needs, of course, be in it), it now straggles sloppily about the nape of her nek, most unsightly to behold. Which troubles her, and me alsoe, how to make a tidier business of it. Soe resolves to crimp the ends of it with curling-tongs, the same as Letty Squillinger, whereby shall be brought not onelic to turn-up at the tips, but alsoe to sit crisp and close to her back-head.

Hereby she to it this night, hotting the tongs in the parlour fire. But, anon, having some trouble to come at the backwardest part of her head, she w^d (Brenda being gone to bed) enlist mine aid herein. Which I readily gave, and making no ill business of it, when, all of a sudden, she leaps from her chair, letting out so wild a screech as made me drop the tongs in alarm, what dreadful thing is befallen her; but is, I find, naught worse than having just touched my wife's back-nek with the tongs and fetcht up a little blister on it not ½ as bigg as my thumb-nail. But Lord! the to-do she makes of it, naming me all the naughty things she can think of, then sends me flying to the side-board for salad oyl, afterwards upstairs for boracick, with divers other fussy superfluties. Whereby, all this ridiculous flummox, the hot tongs forgot and burnt a great hoal in the allmost-new carpet. Which vext me to the heart, so that I lay awake above an h^r this night sorrowing over it, but my wife can think or speak of naught but the silly little blister on her back-nek.

November 7 CARDIFF FRIDAY

968 kc/s (309.9 m.)

WESTERN REGION

10.15 THE DAILY SERVICE

10.30-11.0 *National Programme*

12.0 *National Programme*

5.15 THE CHILDREN'S HOUR
SPIC AND SPAN
LYN JOSHUA and MAI JONES—Syncopation and a Ukulele

6.9 Major PAUL SLESSOR: 'Toe H and Wales'

6.15 *National Programme*

7.45 'On the Nail'
By DOROTHY and FRANCIS WORSLEY

A short historical survey and a striking tribute to the ancient city of Bristol, starting with a certain amount of prehistoric bother, touching lightly on the subject of Ethelred being unprepared, revealing for positively the first time the truth about Cabot and many other matters concerning Bristol which have hitherto never been published.

Artists

MARY CARDEW
ELSIE EAVES
GLYN EASTMAN
DONALD DAVIES
SIDNEY EVANS
LISTER JAMES
BARRY KENDALL

At the Pianos

MAI JONES and DOROTHY EAVES

9.0 *National Programme*

9.15 West Regional News

9.20-11.25 *National Programme*

SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 *National Programme*

12.0 *National Programme*

5.15 *West Regional Programme*

6.15 *National Programme*

9.15 West Regional News

9.20-11.25 *National Programme*

PLYMOUTH

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 *National Programme*

2.30 *National Programme*

5.15 THE CHILDREN'S HOUR
DREAMS AND FANTASIES
We visit 'Tinker's Hollow' (Louise Brettell) where 'Dreams of the Desert' (Crossley-Stork) may come true

6.0 *National Programme*

9.15 Local News

9.20-11.25 *National Programme*

BOURNEMOUTH

10.15 THE DAILY SERVICE

10.30-11.0 *National Programme*

2.30-11.25 *National Programme*

MANCHESTER and LEEDS

797 kc/s (376.4 m.) 1,500 kc/s (200 m.)

10.15 THE DAILY SERVICE

10.30-11.0 *National Programme*

2.30 *National Programme*

4.30 THE NORTHERN WIRELESS ORCHESTRA
MARCHES AND WALTZES

5.15 THE CHILDREN'S HOUR

6.0 THE HOUSEWIFE'S PROBLEMS—IV
Miss E. J. JENKINSON: 'The Home Beautiful'

6.15 *National Programme*

7.45 A Performance by the Huddersfield Choral Society
of
SOLOMON
An Oratorio by Handel
Relayed from THE TOWN HALL, HUDDERSFIELD
A CHOIR of 300 VOICES and ORCHESTRA (Leader, ALFRED BARKER), conducted by Sir HENRY COWARD
ISOBEL BAILLIE (Soprano)
HENRY WENDEN (Tenor)
JOSEPH FARRINGTON (Bass)

9.0 *National Programme*

9.15 North of England News

9.20-11.25 *National Programme*



The happy task

of motherhood, is lightened by Benger's Food.

Nursing and expectant mothers will find a mine of valuable information in the new booklet, a medically approved work, sent post free.

For delicate infants, and at weaning time, try



Regd. TRADE MARK.

Sold in tins, 1/4, 2/3, etc.

Booklet post free from
BENGER'S FOOD, LTD.,
Otter Works, Manchester.

"ESSS" ECONOMY

Why such continued warmth at so small a cost—

Ask your Stove Dealer to show you the interior of the "ESSS" Stove, how the reserve of fuel remains unkindled until required to maintain combustion, how the heat travels round the encircling flues radiating comfort. Fed once daily with anthracite—the clean, smokeless fuel—the fire need never go out.

Room 14 ft. by 16 ft. well heated for

24 Hours for 4d.

Large variety of designs from £2 - 15 - 0 upwards.

Ask for "ESSS" Book and name of nearest Stove Dealer from

"ESSS"

SMITH & WELLSTOOD, Ltd., BONNYBRIDGE, SCOTLAND.
Showrooms—11 Ludgate Circus, London, E.C.1
and at Liverpool, Edinburgh and Glasgow.

WORLD IMPORTANT HEALTH DISCOVERY

"BELTONA"

BRAND LOTION

Heralds the Dawn of a New Day for Sufferers from RHEUMATISM, SCIATICA AND GOUT

Or Disabled by Lumbago, Neuritis or Similar Disorder
READERS INVITED TO BENEFIT AT ONCE

Special arrangements have been made for "Radio Times" READERS to try

FOR **1/-** ONLY

This Wonderful New Remedy by sending the Form Below.



Mr. E. Bellon, discoverer of BELTONA Lotion, the remarkable remedy for Rheumatism, Neuritis, Lumbago, etc.

AMONG the remarkable discoveries of recent years, very few are likely to be remembered with greater gratitude in thousands upon thousands of homes than "Beltona" Lotion, the amazing lotion which has begun a new era in the Treatment of Arthritis and all Rheumatic and inflammatory conditions.

Discovered by Mr. E. Belton, of Hoddesdon, Herts., it has already been through the ordeal of an exhaustive trial in many exceptionally severe cases

of Arthritis and other painful and disabling disorders of the joints, muscles, and nerves, and come out triumphantly.

Joints locked for years by Arthritic accumulations have been freed. Men and women who have resigned themselves to being rheumatic cripples for life can walk unaided. Swollen and distorted hands, feet and limbs have returned to their normal size and shape.

SINKS DEEPER AND DEEPER WITH EACH APPLICATION.

The explanation of this extraordinary success in cases so hopeless that doctors and hospitals have given them up as incurable is to be found in the astonishing penetrative powers of "Beltona" Lotion. It sinks deeper and deeper with each application, until it reaches the deepest seat of pain and inflammation.

PAIN QUICKLY SOOTHED. INFLAMMATION SUBDUED.

Directly the lotion is applied it commences to soothe the pain and subdue the inflammation, and in from 10 to 15 minutes relief is obtained even in the severest cases of Arthritis, Rheumatism, Lumbago, Sciatica, Neuritis, and all Inflammatory conditions. It reaches, breaks down, and washes away the obstinate uric acid accumulations,



Miss Agnes Bonniwell and Nurse Mobbs. THE MOST REMARKABLE RECOVERY EVER KNOWN.

BEDRIDDEN FOR FIVE YEARS, NOW ABLE TO WALK.

Dear Sir,—Words cannot express how very indebted I feel to you for your wonderful discovery of "Beltona" Lotion. Five years ago I was taken ill, and as time went on I lay a helpless and bedridden wreck. I had to be fed with a spoon, also a feeding cup, and my doctor said nothing could be done for me. I had to return home a hopeless case, only to be recommended for an incurable home. But to-day I am a living testimonial for "Beltona" Lotion alone. My friends are amazed at my progress, many others also are a witness, my hands were closed, drawn and distorted, and my knees were locked. I can now write this letter and my correspondence freely; the most miraculous of all I can now rise from my bed after five years, and I am starting to walk. I trust any your sufferer to give "Beltona" Lotion a trial, for, after such a painful ordeal, I feel there is really something to live for. (Signed) AGNES BONNIWELL.

fibrous thickenings, pulpy matter, etc., which are setting up the inflammation and causing pain, swelling, distortion, and locking of the joints.

BATH CHAIR DISCARDED.

29, Highfield Street, Fratton, Portsmouth, Hants.

Dear Sir,—I have been a great sufferer from Rheumatoid Arthritis for two years and six months, and had it practically in every joint. At times I was in great pain and could not sit or stand any time, and had to be taken out in a Bath Chair. I have tried several remedies, but with no lasting results. I was almost beginning to give up all hope when I saw your advert. of "Beltona" Lotion, and I decided to give it a trial, and I am more than thankful to say I am now able to walk out without the aid of a stick.

(Miss) M. BOUCHER.

TRIAL BOTTLE GIVES INSTANT RELIEF.

I was suffering great pain in my left foot when I saw "Beltona" Lotion advertised, and you will doubtless remember me sending for a trial bottle. Before I had used that small quantity I began to get relief. I then went to the chemist and got a 3s. bottle; but before this was used my foot was quite normal and a pleasure to walk. It is now about 10 or 11 months since and I have never had a symptom of pain. (Signed) J. H. DAVIS.

Mr. J. H. Davis, whose letter appears above.



UNABLE TO WORK FOR SIXTEEN MONTHS. NOW CURED BY "BELTONA."

Miss G. Martin, whose letter appears here.

64, Saville Street, Radford Road, Nottingham. July 14th, 1930.

Dear Sir,—I had a bad attack of Influenza in January, 1929, and had to give up work. It left me with severe Rheumatism in the right leg, which gradually worked up my right side. My leg and arm were swollen. I could not rest anywhere for pain. My doctor ordered me to bed again. I could not get up and down stairs. My mother put my bed in a downstairs room for me. I went on like this for sixteen months. After trying everything I possibly could, I went into a Hospital for three weeks for treatment, and felt relief for the time being, but as soon as I got back home it returned as bad as ever. My mother did not know what to do, as she had tried everything people recommended. People said I looked like being crippled.

On Thursday morning we saw your advertisement, and sent for a trial bottle. I then continued with the treatment, and cannot praise "Beltona" Lotion enough for what it has done for me. I can now do a day's work with my arms. I started work again in April, 1930, after being off from January, 1929. (Signed) Miss G. MARTIN.

Witness: J. L. Snowden, Insurance Agent, 12/7/30. Witness: A. E. Nix, 25 years Insurance Agent, 15/7/30.

7,000 LETTERS HEAP PRAISE ON 'BELTONA' LOTION

The Remedy that is restoring to use Hands, Feet and Limbs Disabled for Years.

The letters which are reproduced here have been compared with the originals by a Justice of the Peace and certified as genuine copies of patients' own reports.



have given them up as incurable is to be found in the astonishing penetrative powers of "Beltona" Lotion. It sinks deeper and deeper with each application, until it reaches the deepest seat of pain and inflammation.



Mr. Smithson at work in his garden after using "Beltona" Lotion. Mr. Smithson's letter appears below.

COULD SCARCELY WALK AND COULD NOT MOVE ARMS—NOW ABLE TO WORK IN GARDEN.

I had a severe attack of Rheumatism, and had to give up my daily duties. I could scarcely walk, and was quite unable to dress myself, and could not use my arms. I had medical attention for five months, but was in agony day and night. I sent for a small bottle of "Beltona" Lotion, and after one or two applications obtained relief. You will see by the enclosed photos I am now able to work in my garden. J. H. SMITHSON.



TAKEN TO HOSPITAL IN AMBULANCE, NOW WALKS UNAIDED, THANKS TO 'BELTONA' LOTION.

I had suffered for three years: tried practically everything without any benefit. I was under the doctor for a long time, then attended hospital as an out-patient, and had to be taken there in ambulance. My husband persuaded me to try "Beltona" Lotion. I did so, and I must say with truly marvellous results. (Signed) N. ROBERTS. (See photograph above.)

FAMOUS BONESSETTER RECOMMENDS 'BELTONA'.

Portland House, 4, Dorset Square, N.W.1. Dear Sir,—I have used it for years on many of my patients who have suffered chiefly from Rheumatism, Sciatica, Lumbago, Backache, Sprains, of Strains and Stiff Joints. I cannot speak too highly of "Beltona" and its wonderful healing properties. (Signed) A. B. SHAKESBY, Manipulative Bonesetter.

In order to give sufferers an opportunity of testing this wonderful lotion, BELTONA, LTD., have set aside 20,000 Trial Bottles, and any reader can obtain one of these special Trial Bottles by completing and forwarding at once the form below, together with P.O. or stamps for 1/-. Beltona Brand Lotion is obtainable practically at all chemists, including Boots, Taylors, Timothy White's, Needham's, Squire's, etc. Price 3/- and 5/- (Double Size) per bottle. Should your chemist not stock it, you can obtain it by sending P.O. for 3/- or 5/- (postage paid) to BELTONA, LTD., High Street, Hoddesdon, Herts.

FILL IN AND POST AT ONCE THIS SPECIAL FORM

for Generous Trial Bottle of "Beltona" Lotion and Free Book telling how this remarkable Remedy Unlocks Rheumatic Joints, etc., so Beltona, Ltd. (Dept. R.T.), High Street, Hoddesdon, Herts.

I am suffering from _____ Please send me Generous Trial Bottle of Beltona Lotion and the Free Book.

NAME (Mr., Mrs. or Miss) _____ PLEASE PRINT IN BLOCK LETTERS.

ADDRESS _____

I send P.O./Stamps for 1/- to cover postage, packing, etc. RADIO TIMES, 31-10-30.

NOTE.—No proprietary right is claimed in this preparation apart from the registered Trade Mark "Beltona". Orders for Irish Free State to Victor E. Hanna, M.P.S.I., 67/70, Lower Mount Street, Dublin. U.S. Agents for South Africa: Messrs. McDonald, Adams & Co., 98, Market Square, Johannesburg.

November 8

DAVENTRY

SATURDAY

193 kc/s (1,554.4 m.)

NATIONAL PROGRAMME

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45-11.0 'HOBBIES AND HANDICRAFTS'—VIII

1.0-2.0 Light Music

THE COMMODORE GRAND ORCHESTRA
Directed by JOSEPH MUSCANT
From THE COMMODORE THEATRE,
HAMMERSMITH

- Potpourri, Tunelandia Lodge
- Song Waltz, Dancing with Tears in my Eyes Burke
- A Musical Episode, depicting the period 1914-1918. Memories arr. Muscant
- Fox-trot Ballad, Swingin' in a Hammock Seymour
- Suite, Picturesque Scenes Massenet
- Fox-trot Ballad, Sitting on a Rainbow Yellen
- Selection, Italian Folk Songs Langry
- Selection, The Rose Myddleton

3.5 East Anglian Herring Fishing Bulletin

3.10 ARSENAL v. ASTON VILLA

A Running Commentary on the second half of the Match, by Mr. GEORGE F. ALLISON

Relayed from THE ARSENAL FOOTBALL CLUB GROUND, HIGHBURY

4.10 London Regional Programme

4.45 REGINALD NEW

At THE ORGAN OF THE BEAUFORT CINEMA
Relayed from WASHWOOD HEATH, BIRMINGHAM

- Overture, Raymond Ambrose Thomas
- Lullaby Scott
- Waltz, Amina Lincke
- Selection, Cochran's Revue, 1930 Ellis and Nichols

5.15 The Children's Hour

Various Part-Songs sung by THE TEMPLE QUARTET
'Where?'—another Tony Galloway Story.
More questions to which we want your answers—so have your pencils and postcards ready, please, for a New Competition

6.0 Interlude

6.15 'The First News'

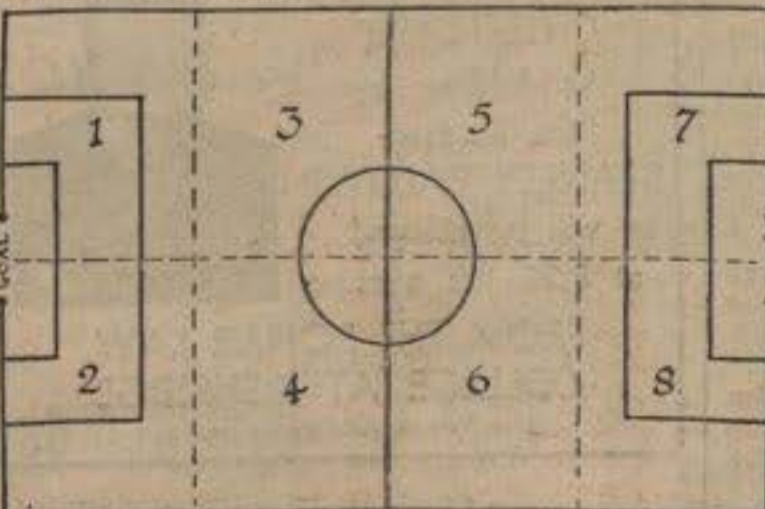
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; Football Results; Fat Stock Prices for Farmers

6.40 London Sports Bulletin

6.45 The Foundations of Music

CÉSAR FRANCK, PIANOFORTE MUSIC
Played by LAFFITTE

THIS AFTERNON'S FOOTBALL RELAY.



ARSENAL versus ASTON VILLA.

A running commentary on the second half of the match by Mr. George F. Allison will be relayed from the Arsenal ground at Highbury this afternoon

Symphonic Variations
(Arranged for Two Pianofortes by THE COMPOSER)
(Second Pianoforte played by V. HELY-HUTCHINSON)

7.0 Topical Talk

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

7.30 BRANSBY WILLIAMS

in
'THE INCREDIBLE ADVENTURES OF ROWLAND HERN'
By NICHOLAS OLDE
IV—'POTTER'
Presented by K. B. INDOE

7.45 A RECORD VAUDEVILLE PROGRAMME

In which will appear many leading American and Continental artists, as recorded by the principal gramophone companies

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Shipping Forecast

9.20 'THE EDGES OF THE WORLD'

9.35 The Concert

of the
North London District of the
Manchester Unity of Odd-fellows

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

THE WIRELESS MILITARY BAND
Conducted by
B. WALTON O'DONNELL
Entry of the Gods into Valhalla
Wagner

STUART ROBERTSON (Bass)
The Jolly Miller arr. Quilter
The Happy Lover arr. Lane Wilson

T. C. STERNDALE BENNETT
In his Songs and Nonsense at the Piano

W. H. SQUIRE (Violoncello)
Love's Dream List, arr. Squire
Mazurka in G Minor Popper

DAVID JENKINS and SUZETTE TARRI
In Modern harmony and Humour

THE WIRELESS MILITARY BAND
Symphonic Poem, Danse Macabre
(Dance of Death).... Saint-Saëns
(GOD SAVE THE KING)

10.45-12.0 DANCE MUSIC

AMBROSE'S BAND from THE MAY FAIR HOTEL

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

Relayed from the Queen's Hall

Taking part are:

THE WIRELESS MILITARY BAND, conducted by
B. WALTON O'DONNELL
STUART ROBERTSON, T. C. STERNDALE BENNETT,
W. C. SQUIRE, DAVID JENKINS and SUZETTE TARRI

(For programme see col. 3)

TONIGHT AT 9.35

SATURDAY

LONDON PROGRAMMES

November 8


842 kc/s

LONDON REGIONAL

(356.3 m.)

10.15-11.0 *National Programme*
 1.0-2.0 *National Programme*
 3.30 **THE GERSHOM PARKINGTON QUINTET**
 THE NOTTINGHAM LADIES' CHOIR
 QUINTET
 Selection, The Tales of Hoffmann *Offenbach*
 Le Deluge *Saint-Saëns*
 3.51 LADIES' CHOIR
 In Springtime *Ernest Newton*
 Love is meant to make us glad *German*
 Homeland *Frederick Drummond*
 Ave Maria *Schubert, arr. Wm. Turner*
 and *C. E. Skillings*
 4.4 QUINTET
 Waltz, Beautiful Spring *Lincke*
 On Wings of Song *Mendelssohn*
 Les Roses d'Ispahan *Fauré*
 4.20 LADIES' CHOIR
 Creation's Hymn *Beethoven, arr. Geo. Merritt*
 The Violet *Scarlatti, arr. Julius Harrison*
 Night of Stars and Night of Love (*Barcarolle*)
Offenbach
 A Fantasy on Irish Melodies
arr. Wm. Turner and E. Skillings
 4.33 QUINTET
 Gondoliers *Franz Ries*
 Wind in the Trees *Goring Thomas*
 The Admiral's Galliard *arr. Moffat*
 4.47 LADIES' CHOIR
 Just like Love *Bernard Johnson*
 The Bridegroom *Brahms*
 Weary Flowers (Serenade) *Schubert*
 Ye Banks and Braes (Traditional Air)
arr. Fletcher
 5.0 QUINTET
 Cavatina *Raff*
 Three Dances (Tom Jones) *German*
 5.15 **DANCE MUSIC**
 JACK KEIR and his BAND
 Relayed from TONY'S BALLROOM, BIRMINGHAM
 6.15 'The First News'
 WEATHER FORECAST, FIRST GENERAL NEWS
 BULLETIN; Football Results
 6.40 London Sports Bulletin
 6.45 **THE VICTOR OLOF SEXTET**
 GLADYS KNIGHT (*Contralto*)
 WALTER GLYNNE (*Tenor*)

'EDUCATION IN CITIZENSHIP'
 An Address by
 the Rt. Hon.
STANLEY BALDWIN
 will be relayed
 at 8.20 this evening



FROM THE BONAR LAW COLLEGE AT ASHRIDGE
(For Note on Ashridge see page 300)

SEXTET
 Overture, The Magic Flute *Mozart*
 6.53 WALTER GLYNNE
 Dream Valley } *Quilter*
 To Daisies }
 Over the Mountains *arr. Quilter*
 7.2 SEXTET
 Hymn to the Sun *Rimsky-Korsakov*
 Serenade *Arensky*
 7.9 GLADYS KNIGHT
 Sonnet No. XVIII by William Shakespeare
Charles Forwood
 (Accompanied by THE COMPOSER)
 Autumn Thoughts } *Grieg*
 To a Water-lily }
 7.18 SEXTET
 Waltz, Roses from the South . . . *Johann Strauss*
 7.26 WALTER GLYNNE
 The little old Room *Herbert Mathieson*
 Bird Songs at Eventide *Eric Coates*
 Absent *Metcalf*
 7.35 SEXTET
 Two Slav Dances *Dvorak*
 No. 2 in E Minor; No. 1 in C
 7.43 GLADYS KNIGHT
 Like to the Damask Rose *Elgar*
 Absence *Easthope Martin*
 I love the joyous Dance *Walford Davies*
 7.52 SEXTET
 Two Shakespearean Sketches *O'Neill*

8.0 A Recital
 of
 Students' Songs
 MICHAEL SHAW (*Bass*)
 THE WIRELESS MALE CHORUS
 Conducted by STANFORD ROBINSON
 At the Piano, ERNEST LUSH
 Come, Landlord, fill the flowing Bowl
 Little brown Jug
 Aye waukin' O
 Juanita (Scottish
 Kingdom comin' Students'
 Camptown Races Song-
 Ching a ling and The Spanish Guitar Book)
 Clementine
 The Mermaid
 Rosalie
 The Three Crows
 8.20 Address
 by the Rt. Hon. STANLEY BALDWIN, M.P.
 (following the First Dinner of the Ashridge
 Fellowship),
 entitled
 'Education in Citizenship'
 Relayed from THE BONAR LAW COLLEGE,
 ASHRIDGE
 8.45 'THE SPIRIT OF ADVENTURE'—VI
 9.15 **An Orchestral Concert**
 THE B.B.C. ORCHESTRA
 Conducted by PERCY PITT
 Suite *Gluck*
 Air; Tambourin; Gavotte; Chaconne
 Rondino for Wind Instruments *Beethoven*
 Symphony in B Flat *Bach*
 Allegro assai; Andante; Presto
 Two Songs without words *Mendelssohn*
 The Birds *Respighi*
 Prelude (*B. Pasquini*); The Dove (*Jacques
 de Gallot*); The Cock (*Rameau*); The Nightingale
 (*English, Anon.*); The Cuckoo (*B.
 Pasquini*).
 10.15 'The Second News'
 WEATHER FORECAST, SECOND GENERAL NEWS
 BULLETIN
 10.35-12.0 **DANCE MUSIC**
 AMBROSE'S BAND from THE MAY FAIR HOTEL

3.10-4.10 **RUNNING COMMENTARY**
 ARSENAL v. ASTON VILLA
 5.15 **THE CHILDREN'S HOUR**
 6.0 Interlude
 6.15 'The First News'
 WEATHER FORECAST, FIRST GENERAL NEWS
 BULLETIN; Football Results; Fat Stock
 Prices for Farmers
 6.40 London Sports Bulletin
 6.45 The Foundations of Music
 7.0 Talk
 7.20 The Week's Work in the Garden, by the
 Royal Horticultural Society

NATIONAL
 1,148 kc/s (261.3 m.)
 For fuller details see National Programme
 (Daventry, page 349)

7.30 **BRANSBY WILLIAMS**
 in
 'THE INCREDIBLE ADVENTURES OF ROWLAND
 HERN'
 By NICHOLAS OLDE
 IV—'POTTER'
 Presented by K. B. INDOE

7.45 **A RECORD VAUDEVILLE PROGRAMME**
 In which will appear
 Many leading American and Continental
 artists, as recorded by the principal
 gramophone companies
 9.0 'The Second News'
 WEATHER FORECAST, SECOND GENERAL NEWS
 BULLETIN
 9.20 'THE EDGES OF THE WORLD'
 9.35-10.45 Concert of The North London District
 of The Manchester Unity of Oddfellows
 Relayed from the Queen's Hall



Colgate lather softens the beard completely

... before the razor starts its work

FEEL your face after a Colgate shave and you can tell the difference immediately — you have had a cleaner and a better shave—a shave that will last longer. The difference is due to Colgate "small bubble" lather.

When you lather up with Colgate's, two things happen: 1. The soap in the lather breaks up the oil film which covers each hair; 2. Billions of tiny, moisture laden bubbles seep down through the beard and soak it soft with water. Your beard is scientifically softened right down to the base, softened where the razor does its work.

Shaving Stick and Refill - 10d.
In nickel box - - - - 1/-
Handy-Grip Stick - - - 1/6



ORDINARY BIG BUBBLE LATHER (highly magnified). Note air-filled bubbles which cannot bring sufficient water to soften the base of the beard.



COLGATE LATHER (highly magnified) showing how small bubbles bring quantities of water right down to the base of each whisker.

COLGATE'S SHAVING STICK

"Gives a shave that lasts 2 hours longer"



EWART'S EMPEROR SMOKE CURE

The Cowl that Cures

WRITE FOR CATALOGUE
EWART & SON LTD EUSTON RD LONDON
Established - 1834

CVS.102.

If you like **SARDINES**

You will like
NORWEGIAN BRISLING
Better!

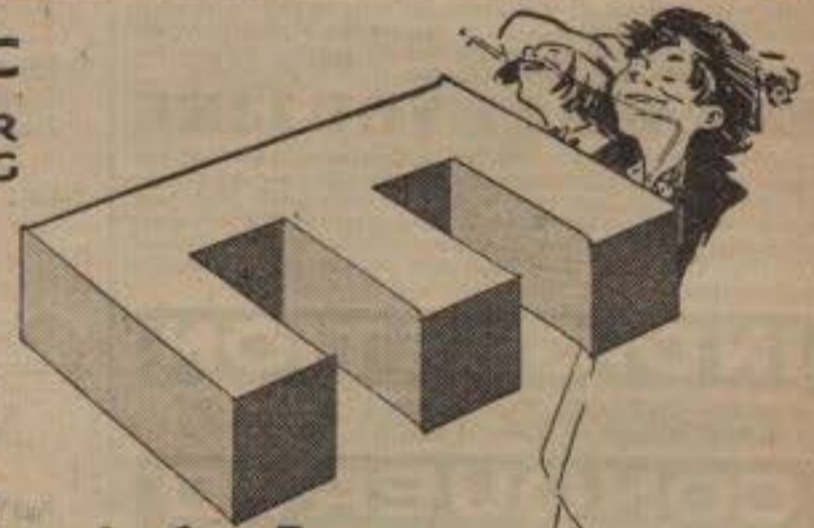
Awarded Grand Prix at Antwerp Fair, 1930.



The official seal is the sign of genuine Norwegian Brisling—look for it on every tin.

The Seal of Quality

THE A·B·C OF TASTIER COOKING



E stands for Every Good housewife who buys A packet of Bisto For hashes and pies.

Every good housewife knows that a 2½d. packet of Bisto lasts the average family a week. She has discovered too, how the use of Bisto tickles the family's appetite and reduces her house budget quite considerably, because it makes the meat go farther.

BISTO

for improving Meat Pies

Manufactured by Cerebos Limited



FREE

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SATURDAY

626 kc/s (479.2 m.)

November 8

MIDLAND REGIONAL

3.30 A Band Concert

THE LEICESTER IMPERIAL BAND

Conducted by S. S. ILIFFE

March, Simplicity *Ord Hume*
Overture, The Barber of Seville *Rossini*
ANN BRADLEY (*Light Songs*)

3.55 BAND

Selection, The Arcadians *Monckton*
Waltz, Meet me in my Dreams *Meyer*
Fox-trot, Empire Parade *Mayerl*
ANN BRADLEY (*Further Light Songs*)

4.23 BAND

Fantasy, Old and New *Ord Hume*
Selection, La Traviata *Verdi*

4.45

REGINALD NEW

At THE ORGAN OF THE BEAUFORT CINEMA
Relayed from WASHWOOD HEATH, BIRMINGHAM
Overture, Raymond *Ambroise Thomas*
Lullaby *Scott*
Waltz, Amina *Lincke*
Cochran's Revue, 1930 *Ellis and Nicholl*

5.15 The Children's Hour

'A Peep at Lithuania,' comprising Airs, Dances, and Folk Tunes played by THE D'ALTON INSTRUMENTAL QUARTET

With a Story, 'The Weaver of Dreams,' written and told by FRANCES PEARMAN
Songs by EMILIE WALDRON (*Soprano*)

'The World around us,' a Talk, by KENNETH LAWSON

6.0

DANCE MUSIC

JACK KERR and his BAND

Relayed from TONY'S BALLROOM, BIRMINGHAM

6.15

'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40

Midland Sport

6.45

DANCE MUSIC

JACK KERR and his BAND

Relayed from TONY'S BALLROOM, BIRMINGHAM

7.15 A Popular Celebrity Concert

Relayed from the CENTRAL HALL, WALSALE

NORAH SCOTT TURNER (*Soprano*)

ALBERT SAMMONS (*Violin*)

MARY KENDALL (*Pianoforte*)

8.25

Midland News

8.30

DANCE MUSIC

JACK KERR and his BAND

Relayed from TONY'S BALLROOM, BIRMINGHAM

9.0 An Orchestral Programme

THE CITY OF BIRMINGHAM ORCHESTRA

Conducted by LESLIE HEWARD

TOM BROMLEY (*Pianoforte*)

ORCHESTRA

Overture, Manfred *Schumann*

TOM BROMLEY and Orchestra

Symphonic Variations *Frank*

9.30 ORCHESTRA

Suite, Joux d'Enfants (Children's Games) .. *Bizet*
The Siegfried Idyll *Wagner*

10.0 TOM BROMLEY

Nocturne in B Minor *Fauré*
Minstrels *Debussy*

ORCHESTRA

Hungarian March, Faust *Berlioz*

10.15

'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.30

Experimental Transmission for the Radio Research Board by the Fulcograph Process.

10.35-10.45

London Regional Programme

MAGIC AND MEDICINE IN THE MIDDLE AGES

by Dr. G. G. Coulton, F.B.A.

(Continued from page 303.)

human body, and that the medical art cannot be known unless the doctor first learn anatomy, as Galen saith—therefore, in face of this ecclesiastical prohibition, I have constrained myself to explain anatomy by figures; and you may believe my experience, since I have oftentimes and oftentimes done anatomy on the human body.

This was doubtless at the University of Pavia; one of those Northern Italian schools where, as we know, there had grown up by this time a spirit of not only anti-clerical but even anti-Christian thought; and this may go far to explain not only Chaucer's remark about the Doctor of Physic, 'this study was but little on the Bible,' but also the proverb quoted by Sir Thomas Browne: 'Where there are three doctors, there are two atheists.'

On the other hand, the cleric or monk who wrote that treatise of about 800 has a disquisition not only long, but heartfelt and eloquent, on the doctor's moral and religious standpoint (*Archiv f. Gesch. Med., Vol. VII, pp. 231-3*).

Here, as elsewhere in the Middle Ages, we find startling contrasts.

On the one hand, Guido of Pavia and his illustrator (or perhaps he was his own miniaturist) show remarkable powers; I have myself seen an Italian doctor working on a dyspeptic patient in the manner which is reproduced here with almost photographic accuracy.

On the other hand, the painter Cennino Cennini, while professing to teach artistic anatomy from personal study, warns us that the man has one rib less than the woman! For there is no doubt that, on the whole, accurate and critical observation was too little encouraged; and Dr. Singer has pointed out how even herbals of the Middle Ages become less practical, though more artistic, in process of time. In his British Academy paper (pp. 368-70) he enables us to compare this from a St. Albans MS. of about 1120 (sow-thistle) and a Winchester MS. of a century later (strawberry).

November 8 CARDIFF SATURDAY

968 kc/s (309.9 m.)

WESTERN REGION

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

12.0-12.45 A Popular Concert

Relayed from
THE NATIONAL MUSEUM OF WALES
NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE

Two Pieces for String Orchestra Grieg
Three Dances, Nell Gwyn German
Waltz, The blue Danube Johann Strauss
Valse Triste Sibelius
Scherzo Mendelssohn
Hungarian March Berlioz

3.10 National Programme

4.45 DANCE MUSIC

by
THE ESPLANADE HOTEL DANCE BAND
(Leader, R. CECIL HURN)
Relayed from
THE ESPLANADE HOTEL, PORTHCAWL

5.15 THE CHILDREN'S HOUR
'The Adventures of Goldi'
by
DOROTHY CHAMPTON

6.0 National Programme

6.40 Regional Sports Bulletin

6.45 National Programme

7.0 Principal J. F. REES: 'Wales today and tomorrow'—III
'The Economic Aspect'

7.20 National Programme

9.15 West Regional News

9.20 National Programme

9.35 The Band of H.M. Welsh Guards

(By permission of Col. R. E. K. LEATHAM, D.S.O.)
Conducted by CAPTAIN ANDREW HARRIS

March, The Empire Tulip
Welsh Rhapsody German

WATOYN WATOYNS (Bass-Baritone)

Border Ballad Cowen
Bonnie George Campbell Keel
When the King went forth to War .. Koeneman

THE BAND

Entr'acte, A merry Peal Sierai
Cornet Solo, Song of Thanksgiving Allitsen
(Sergt. NORMAN BETTINSON)

Ballet Suite (Prince Igor) Borodin
WATOYN WATOYNS

Serenade Gounod
The Rebel William Wallace
Cradle Song)

THE BAND

Selection, The Student Prince Romberg
Overture, Egmont Beethoven
The Regimental Quick Marches of H.M. Brigade of Guards

Grenadier Guards—British Grenadiers
Scots Guards—Highland Laddie
Irish Guards—St. Patrick's Day
Welsh Guards—The Rising of the Lark
Coldstream Guards—The Coldstream March
Land of my Fathers

10.45-12.0 National Programme

SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

12.0-12.45 West Regional Programme

3.10 National Programme

5.15 West Regional Programme

6.0 National Programme

6.40 West Regional Sports Bulletin

6.45 National Programme

7.0 West Regional Programme

7.20 National Programme

9.15 West Regional News

9.20-12.0 National Programme

PLYMOUTH

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

12.0-1.0 Gramophone Recital
Selections and Medleys

3.10 National Programme

5.15 THE CHILDREN'S HOUR
A River to Cross
(Sir GEORGE DUNBAR)
to meet 'Top'em and Bot'em'

6.0 National Programme

6.40 Local Sports Bulletin

6.45 National Programme

9.15 Local News and Naval Notes

9.20-12.0 National Programme

BOURNEMOUTH

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

1.0-2.0 National Programme

3.30-12.0 National Programme

MANCHESTER and LEEDS

797 kc/s (376.4 m.) 1,500 kc/s (200 m.)

10.15:—The Daily Service. 10.30-11.0:—National Programme. 12.0-1.0:—The Northern Wireless Orchestra: Hilda Vincent (Soprano) (From Newcastle). 2.10:—National Programme. 5.15:—The Children's Hour. 6.0:—National Programme. 6.40:—Regional Sports Bulletin. 6.45:—National Programme. 7.0:—Canon A. N. Cooper: 'My Walk to Rome' (From Leeds). 7.20:—The Royal Horticultural Society's Bulletin for Northern English Listeners. 7.30:—National Programme. 7.45:—Leeds Symphony Concert, relayed from the Town Hall, Leeds. (From Leeds.) The Leeds Symphony Orchestra, conducted by Julius Harrison. Solo Pianoforte, Arthur De Greef. 9.0:—National Programme. 9.15:—North of England News. 9.20:—National Programme. 9.35:—Vaudeville. The Walter Jones Quartet. (Popular Numbers.) Kilnton Shepherd (Baritone). W. J. Trist (Bass). Fred Burnet (Tenor). Walter Jones (1st Baritone). Colley and Gaiton (the Yorkshire Comedians). Joe Cashmore and Charles Kelly (Spanish Guitar Duets). Bert Copley (Entertainer). Jimmie Elliott (Animal Mimic). Supported by The Northern Wireless Orchestra. 10.45-12.0:—National Programme.



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'FAUST' FROM THE BIRMINGHAM STUDIO

New Conductor for Birmingham Grand Opera Society Performance—A Classical Recital by Robert Maitland—Concert Party Entertainment—Some of the original 'Duds' to Broadcast—Stories of the Lifeboat—A Fairy Play.

A PAGE OF NOTES BY 'MERCIAN.'

A Great Singer.

ONE of the finest *Lieder* singers in England is to broadcast a song recital for Midland Regional listeners from the Birmingham Studios on Tuesday, November 11. Robert Maitland is known all over Europe for his exquisite interpretations. His singing runs through the whole gamut of human emotions; he can be playful and delicate or can sway his listeners with the dramatic power of his singing. As an opera singer, he has been heard for many seasons at Covent Garden, and is a well-known figure in all the biggest opera houses in Europe. Some years ago he was engaged to sing at the Bayreuth Festival, and actually rehearsed with the other artists, but at the last moment an unfortunate incident prevented his appearance at the performance. His programme on November 11 will include songs by Schubert, Rubinstein, and Brahms.

'The Duds.'

THE 'Duds' Concert Party, which is to broadcast for Midland Regional listeners on Saturday, November 15, was formed by members of a battalion of the King's Liverpool Regiment, who did their bit so nobly out in France. After the War the Party was reorganized, and at least four of the original members will be heard over the ether on November 15. Their life has been full of adventures, but they pop up smiling every time. On one occasion they travelled enthusiastically to an out-of-the-way town where, they were told, a huge audience would crowd to hear them. Elaborate arrangements were made to deal with the seething masses, the doors were flung open and in rushed—nothing but a gust of fresh air. Eventually, as many as fourteen people drifted in, several of whom claimed free seats as a reward for organizing the concert.

Tales of the Lifeboat Crews.

LISTENERS in the Children's Hour who hear Robert W. Ascroft, tell wonderful stories about the work of our lifeboat crews, little know that during the War he served with the Chasseurs Alpins in the Vosges Mountains. This company was known as the 'Blue Devils.' Later he was wounded and came home to carry on organization work with the Ministry of Agriculture. Then the work of the lifeboat service attracted him. He became its organizing secretary, and tells thrilling tales of wrecks, rescues, and terrible storms. His story of the wreck of a hospital ship on the Yorkshire coast brought many letters, among which was a photograph of the wreck taken by a gentleman staying in the town, showing a sailor in whose arms snuggled a little black cat which had been saved from the wreck. His next story, on Monday, November 10, will be entitled 'Some False Alarms.'

'THE SONG OF TIADATHA.'

AT 6.40 in the evening,
On the 15th of November,
On the Regional Transmitter,
Will be heard, by those who listen,
(When the sports news has been broadcast)
The sad 'Song of Tiadatha,'
Written by one Owen Rutter—
He a Major in the Army,
In the strong and fearless army
That went raiding the bold Bulgars.
There, amid the sounds of battle,
In the frowning Bulgar Mountains,
Grew this song of 'Tiadatha,'
In an old familiar metre.
And the story will be spoken
By the man called Gordon Bailey.
Gordon Bailey the great actor—
Who once played with Lewis Waller
In the play of the Fifth Henry.
And the Chorus of Male Voices,
And the Military Bandsmen,
Will make music round the story
Of the famous 'Tiadatha.'

'Paddy Pools.'

TO the land of Faery will listeners be taken if they tune in to the broadcast of Miles Malleeson's *Paddy Pools*, on Friday, November 14. Over the hedge with a small boy must they go, and there will be the soul of all wild things—the grass and flowers and the little rabbits—ready to talk to them. They are very wise, these wild things—far wiser than human beings who do not believe in fairies and such like. Tony comes back from his adventure happier for his meeting with the little old man and his companions of the woods, so if you want to go over the hedge with him, put out the lights on November 14 and vow three times that you believe in fairies; then wait and see what happens!

A Versatile Amateur.

A CLEVER Midland amateur, Mr. H. Celestine Print, who has been thirty different people within nine years, will play still another part in the *Paddy Pools* performance. Mr. Print was on and off the stage continually even before he left the Birmingham University with a B.Sc. degree. Old men, young men, crazy men, and dandies—none come amiss to him. He has leered as Uriah Heep and talked tenderly with his flowers as 'Lob' in Barrie's *Dear Brutus*. His performance of 'Alec' in *Sea Silence* is one of the cleverest character studies broadcast from the Birmingham Studios. This time he will give us the charm of Miles Malleeson's little old man.

'Faust' from the Studio.

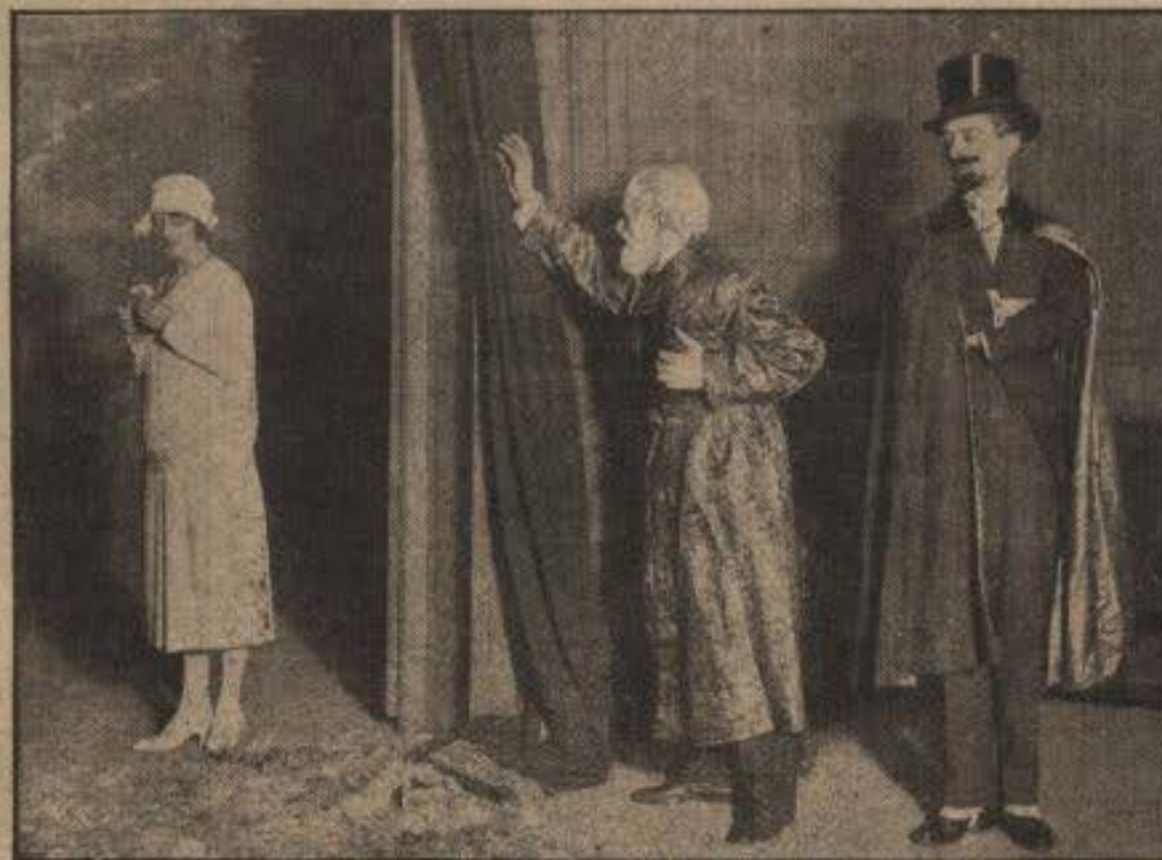
THE Birmingham Grand Opera Society is an old friend at the Midland Regional Station. Their performance of Gounod's *Faust* on Thursday, November 13, will remind many listeners of the company's presentation some time ago, of *Faust* in modern dress. The venture was a risky one but, to everyone's astonishment, it came off surprisingly well. Faust was a modern young man, while Margherita still had a Victorian coyness, although her frock was short. Some of the cleverest members have been chosen for the performance on November 13. Rehearsals have been in full swing for some weeks, and there should be some jolly singing in the choruses.

A New Conductor in the Midlands.

A NEW conductor, Mr. Harold Gray, will take the baton for this performance. He is a young man, just down from the Royal College of Music, and is a pupil of Malcolm Sargent and Adrian Boult. Mr. Gray has conducted musical societies in Worcestershire and Birmingham, and a short time ago became permanent conductor of the Sutton Coldfield Choral Society, which has been heard by Midland listeners on several occasions.

For Sunday Listeners.

THE daughter of a Dutch baronet is to play for Midland listeners on Sunday, November 9. She is Judith de Leeuw, a pianist, who some years ago came to England and settled in the Midlands. Her mother was Baroness Blois van Freslong. Mme. de Leeuw was born in Amsterdam, and as a tiny girl showed remarkable talent. She was sent to the music school to study under Albert Schults, and then came some years at the Amsterdam Conservatoire under Julius Röntgen. This was followed by five years intensive study with Dirk Schafer, probably the greatest of Danish pianists. She has appeared at concerts in Holland and Germany, and has frequently been heard in London.



FAUST IN MODERN DRESS,

as presented some time ago by the Birmingham Grand Opera Society, whose members are again performing Gounod's work for broadcast on Thursday, November 13.

A TALK ABOUT SOME GREAT WELSHMEN

The Little Band who are known by their Initials—Musical Comedy by the N.O.W.—A Story in Welsh—Plays with Martial Themes—An Interview with a Lighthouse Keeper—Another National Museum of Wales Talk.

'STEEP HOLM' WRITES ON FUTURE PROGRAMMES.



W. Atkinson & Sons

MR. COLIN MATHESON,

Keeper of Zoology at the National Museum of Wales, is to talk on the Marine Fauna of Wales, on Tuesday, November 11.

Known by Their Initials.

‘GREAT Welshmen I have known’ is the title of a talk to be given by Sir Thomas Hughes at 6 p.m. on Thursday, November 13. Sir Thomas will speak of Sir Samuel Evans, one of the little band of Welshmen known to their fellow countrymen by their initials. His friends always referred to him as ‘S.T.’ Sir Thomas tells me that Lord Rhondda was always known as ‘D.A.’ Sir Owen Edwards as ‘O.M.’ Mr. Lloyd George as ‘L.G.’ and Sir Thomas himself as ‘T.J.’ Sir Samuel Evans was a Neath lad who became a Member of Parliament, Solicitor-General, and President of the Probate, Divorce, and Admiralty Division. He was a brilliant advocate and great international lawyer. Another great Welshman to be included in these reminiscences is Sir Thomas Mansel Frankden, a great county administrator, who was Clerk of the Peace and Clerk of the Glamorgan County Council for sixty years.

Musical Comedy Programme.

A MUSICAL Comedy Programme by the N.O.W. Light Orchestra, conducted by Reginald Redman, will be heard by West Regional listeners on Monday, November 10, at 10.10 p.m., when the solo artists are Nita Barri (soprano) and Arthur Holland (baritone). Nita Barri began her career as a pianist, but on the advice of a famous Russian tenor she studied singing instead. She has specialized with her partner, Arthur Holland, in singing duets from musical comedy and revues. Mr. Holland took up singing in an Army concert party, and after the War became a student at the Royal Manchester College of Music, and was engaged by the Carl Rosa Opera Company to play Silvio, in *Pagliacci*. Later he became a member of the B.N.O.C.

The Threshing Floor.

WELSH men of letters frequently complain that their compatriots do not write works of fiction in their own language, but this cannot be said of the Rev. R. G. Berry, who will read one of his stories in the Welsh Interlude on Tuesday, November 11, at 7.0 p.m. Mr. Berry's volume of stories, ‘Y Llawr Dyrnu’ (The Threshing Floor), has been acclaimed by the Welsh press, and *The Llenor*, the leading literary Welsh quarterly, says that the author views the life of Wales from a uniquely artistic standpoint which enables him to reveal the strength and weakness of the Celtic temperament. His humour, combined with a touch of irony, plays round each character, most of whom have never been dealt with before by Welsh writers. Mr. Berry spent his youth in the Vale of Conway, where he had the opportunity of studying Welsh character in all its freshness and originality. Within a few miles of the Conway lies another valley, which supplied Daniel Owen, the greatest Welsh novelist, with the rich material one finds in his works.

A Martial Medley.

TWO plays and music, with martial themes, will be heard on Saturday evening, November 15. The first play, *At Monk's Close*, is described as an episode of the Commonwealth. It has been specially written for broadcasting by Miriam Pritchett, and deals with the stirring situation of two brothers on opposite sides in the Cavalier-Roundhead conflict. Miss Pritchett is well known to listeners as a writer and a broadcaster. As an actress she recently appeared in Ion Swinley's Repertory Company, and has been particularly successful in London with her songs at the piano, which, by the way, she writes herself.

‘Wait For It.’

‘WAIT For It,’ the title of the second play, is described by Donald Davies as a ‘Revue.’ The action takes place in an estaminet ‘anywhere in France in 1916.’ Donald Davies will take the part of one of the old soldiers who ‘never die,’ and there will be items by the N.O.W. Light Orchestra and William Parsons (baritone), including Maude Valerie White's *King Charles* and *The Ginchy Road* by Lauri Edward. Songs and choruses are included in the revue. An earlier version of this play was broadcast three years ago, and there are probably many listeners who will look forward to hearing the revised version.

A Lighthouse Keeper.

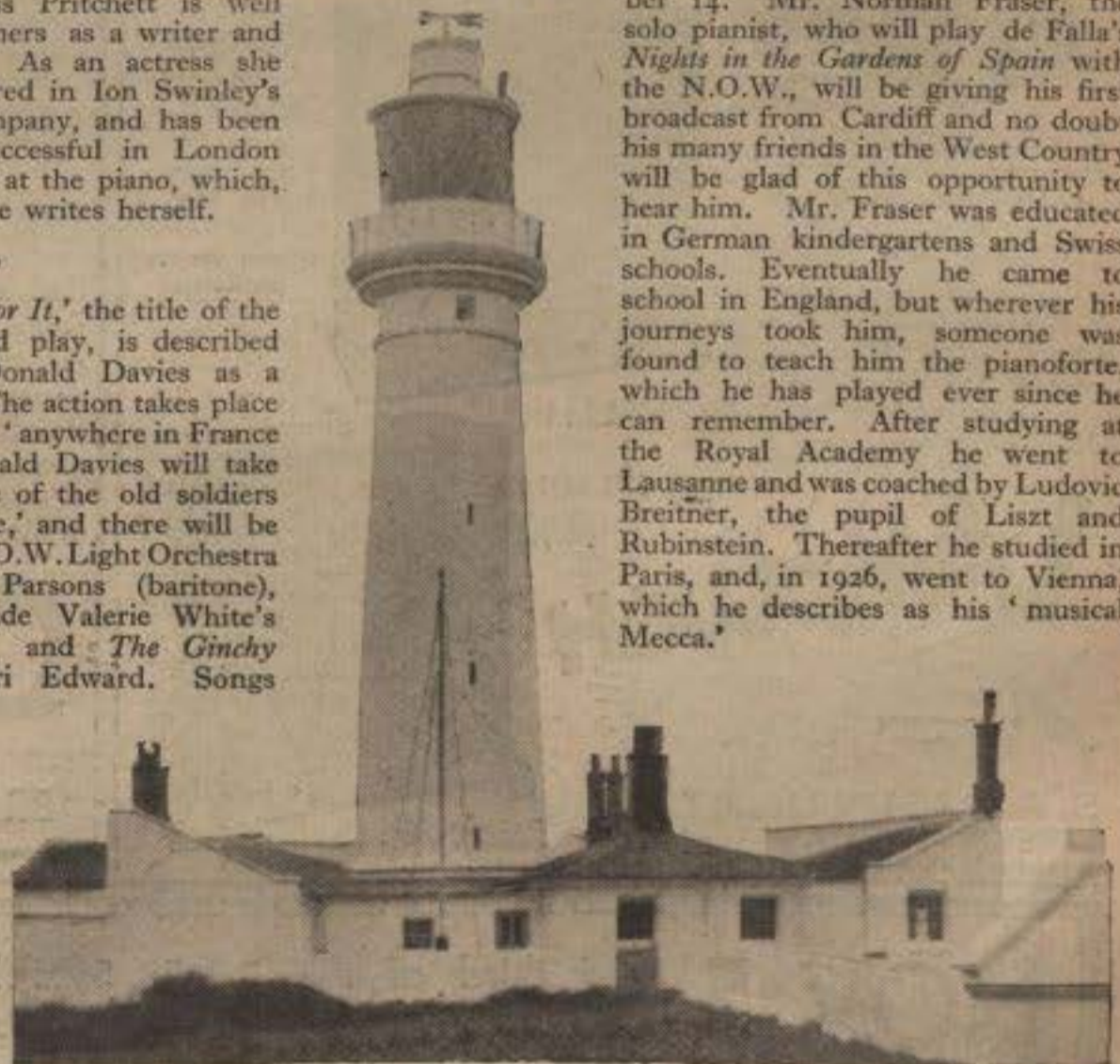
THE Bristol Channel has already figured in three of the Saturday evening ‘Intimate Interviews’ broadcasts—a coastguard, a lifeboatman, and a pilot having related their experiences. Now comes the news that at 7 p.m. on Saturday, November 15, a Bristol Channel lighthouse keeper will tell his story to West Regional listeners.

The Marine Fauna of Wales.

THE next talk in the series dealing with the Field Work of the National Museum of Wales will be given by Mr. Colin Matheson, Keeper of the Department of Zoology, on Tuesday, November 11. Mr. Matheson, who will describe the Marine Fauna of Wales, is a graduate of Aberdeen University, and gained special distinction in the fisheries and other sections of the Zoological course. Later he obtained first-hand experience of fishery work on the research steamer and in the laboratory of the Scottish Fishery Board. He came to Cardiff nine years ago as assistant keeper of the Zoology department of the National Museum of Wales, being promoted head of the department in 1926. He has always maintained his interest in fishery matters, and has carried out investigations on the Irish coast, in Caernarvon Bay, and the Bristol Channel.

An Orchestral Concert.

A N Orchestral Concert from Cardiff will be relayed to listeners on the National wavelengths on Friday evening, November 14. Mr. Norman Fraser, the solo pianist, who will play de Falla's *Nights in the Gardens of Spain* with the N.O.W., will be giving his first broadcast from Cardiff and no doubt his many friends in the West Country will be glad of this opportunity to hear him. Mr. Fraser was educated in German kindergartens and Swiss schools. Eventually he came to school in England, but wherever his journeys took him, someone was found to teach him the pianoforte, which he has played ever since he can remember. After studying at the Royal Academy he went to Lausanne and was coached by Ludovic Breitner, the pupil of Liszt and Rubinstein. Thereafter he studied in Paris, and, in 1926, went to Vienna, which he describes as his ‘musical Mecca.’



B. C. SUMNER

THE LIGHTHOUSE ON FLAT HOLM.

The experiences of a Bristol Channel lighthouse keeper form the subject of the next of the ‘Intimate Interviews’ broadcasts on Saturday, November 15.

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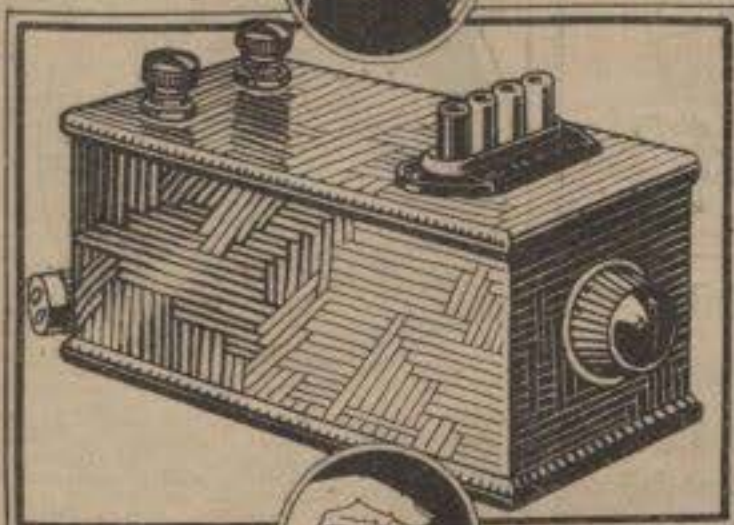
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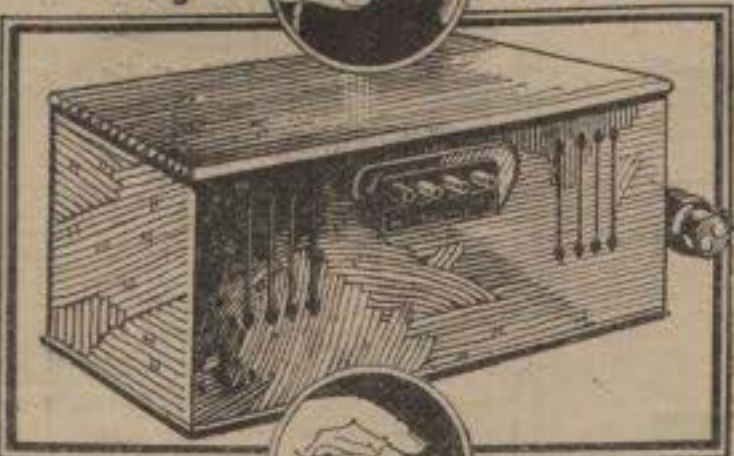
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