

The Man Behind the Music.

Franz Liszt—Born October 22, 1811.

ON the night of October 21-22, in the year 1811, a large and brilliant comet was visible in the sky, a fact which caused a certain amount of excitement at the time. Some said that only great souls of the earth were born under a comet. It therefore seemed advisable for all babies desirous of making their appearance in the month of October of that year to contrive to avoid postponing their activities later than the early hours of the twenty-second. In a small villa in the pleasant town of Raiding, in a German-speaking part of Hungary, one, at all events, just managed it in time—graciously to the delight of his parents. Franz Liszt was that baby. All the same, his hurry was apparently to his detriment, for he was so tiny that he was not expected to live out the day. Furthermore, for the first six years of his life he was subject to fainting fits of such a character as to throw him into a condition so closely resembling death that on one occasion he was actually certified as being dead and was measured for his coffin. But he managed to live to be seventy-five in spite of it, which says something for being born under a comet. It is doubtful if he would have been the educated musician he was had he depended upon his father for his education. Adam Liszt, a splendid amateur musician, was anything but a rich man. But the Hungarian nobles who heard of the extraordinary abilities of young Franz were decidedly rich, and also decidedly generous; consequently the cost of his education, both in Paris and Vienna, was a matter which caused no anxiety.

It was clearly evident long before he finished his education that Liszt was intended for a great public career, and that he was carrying out what he had intended to do in his early childhood. A friend of his father had patted his curly head and said to him: "Well, little man, and what are you going to be when you grow up?" "Just like him," said Franz. He pointed a sticky finger at a picture of Beethoven. Which thought brings us to the very basis of Liszt's outlook. He knew that the soul of music is of two kinds—the intimate and personal, and the universal: his was the universal. Chopin once said to him: "I am not at all fitted for giving



concerts; the crowd intimidates me; its breath suffocates me; unknown faces make me dumb. But you are destined for it, for when you do not win your public you have the power to overwhelm it." Berlioz compared the two in much the same manner. He spoke of Chopin as being the refined, delicate virtuoso of small gatherings or groups of intimate friends, but of Liszt as being at his best with two thousand hearers to conquer. Even so, Liszt needed the friendship of other musicians, and frequently sought the company of Chopin, Berlioz, and Wagner. Of the first and last-named of those three he wrote lives—both works characterized by extravagance of expression. He knew Mendelssohn quite well, but they do not seem to have got on. At all events, it is upon record that Mendelssohn (who was a first-rate painter) drew a life-like sketch of Liszt playing the piano, his hands having five hammers instead of five fingers. The truth of that appears to have been that Liszt played Mendelssohn's *G Minor Concerto* for Piano and Orchestra, and that he elaborated some passages which he said he thought were rather thin. This annoyed Mendelssohn, and the sketch was probably an expression of his opinion of Liszt's virile method of playing *fortissimo*. As a matter of fact, Mendelssohn was right: Liszt constantly used to smash both hammers and wires, the latter of which appear to have had some *sous-sol* value in the form of bracelets for lady-admirers. It is amazing that it was so in so great a player, because it is quite unpardonable to break anything. But Liszt certainly laid down some excellent principles in pianoforte-

playing, and was the world's greatest pianist in his day. He was received everywhere: kings and emperors treated him as one of their own. His advice was constantly sought, his judgment still more constantly quoted. Streliski tells an excellent story of a young woman who came from Chicago to play to Liszt. She was accompanied by her "Mum," as she termed her mother, and evidently intended to impress the master. "Mum" told him that "her Mamie could knock spots off a pi-an-ner." Liszt did not understand this remark, and turned to Streliski, who found himself at a disadvantage in not knowing the French for the term "knocking spots." Mamie asked Liszt what she should play. Liszt said it was all the same to him. She then inquired if he knew Mendelssohn's music. "A little," he said, perhaps thinking of that *G Minor Concerto*. "Then I will play you the Bees' Wedding." "Don't do that," said Liszt. "I would much rather have the 'Spider's Divorce.'" That he was impatient of anything other than the best is evident from the fact that he stopped a young girl who was playing a Sonata of Schumann-Bennett. "Kindly name the piece you perform, mademoiselle," he said, politely. "'The Maid of Orleans,'" was the reply. "H'm!" said Liszt. "What a pity the manuscript did not suffer the same fate as the Maid." On the other hand, Liszt was always kind and helpful to those who needed assistance. Ever a hard worker himself, he encouraged those who also worked hard. A young pianist once asked him how long he practised to attain such technical powers. "My dear Carl," he replied, "I never took count of the hours I practised, but I know that for some years it was never less than ten hours a day." A strange personality with a universal mind, the Abbé Liszt did everything thoroughly—whether merely giving recitals or orchestrating his own or someone else's work. It was all the same to him. He gave sixty-two years of his life to public work, and, as Rubinstein said of him, there was nothing in music he did not know, and certainly nothing he could not play.

C. WHITTAKER WILSON.

A Musical Jubilee.

A Note on the People's Concert Society. By Sir Henry Hadow.

THE People's Concert Society was founded by the Hon. Norman Grosvenor in 1878 with the object of bringing the best music within reach of dwellers in the poorest parts of London. The experience of St. Jude's, Whitechapel, showed in early days that such an experiment was hopeful. The Society started under good auspices; its direction was soon assumed by Sir Hubert Parry and its career has been one of almost unbroken success.

In its early days there were some doubters who feared that classical music was beyond the comprehension of the public, and openly advised the Society that it must never rise above dance music and comic opera. Fortunately, from the beginning wiser counsels prevailed; the more progressive members of the committee recognized from the outset that almost all people like good music unless they are told beforehand that they must, and our concert parties went out confidently into the poorest quarters of the city with Bach and Beethoven and Brahms, and a certain anticipation of the welcome which they received. Later on concerts of the same kind were given in prisons and at Roastal institutions, and they have every-

Sir Henry Hadow, Vice-Chancellor of Sheffield University, is Chairman of the People's Concert Society. The jubilee concert of the Society, which was founded in 1878 and has done so much to bring music into the lives of those who might otherwise never have had the chance of hearing it, is to be broadcast from London and Daventry on the evening of Sunday, October 30. The concert is being held at the Battersea Town Hall, under the conductorship of Mr. Charles Woodhouse.

where met with a most appreciative response. The experience of our concert gives has been on the whole very similar to that of the Broadcasting Corporation: namely, that the higher you pitch your standard the more certain is it to be generally accepted. I have been to a concert in Oxford where the front seats cost sixpence and the packed audience encircled a Bach Concerto. I have heard concert goers, so inexperienced that they have not learnt how to be bored, discussing with evident enjoyment as they left the hall some point of interest in Beethoven or Brahms. If the People's Concert Society had done nothing else it

would have achieved two objects: one, to bring a great deal of noble pleasure into lives where pleasure is not too frequent, and the other to show that the public, when it is not deceived or misled, is on the side of good art and not against it.

The attainment of its fiftieth year is a real landmark in the progress of the Society. It has every reason to look back with satisfaction on its past work. It appeals to the generosity of all music lovers that they will enable this work to continue, and in these days when music is returning once more to its proper place in the life of the nation, when it is no longer a costly exotic or a passing fashion, but a necessity of civilized existence, I cannot doubt that the appeal will be met with the generosity which England gives to all good causes; and that the Society will be supplied with the requisite resources for the continuance and extension of its activities. Its object is not to inculcate a particular doctrine or to represent a particular point of view; it gathers its gifts of beauty without distinction of class or school or period; and its hope of endurance lies largely in the breadth of the foundation on which it is based.



INTERFERENCE

A Naval Occasion. By 'Torps.'



A Humorous Story of the 'Silent' Navy by a well-known naval officer who recently contributed an article to *The Radio Times* on 'The Radio Way in the Navy.' The drawings are by Aubrey Hammond.

THIS is not as some might suppose from its title a technical article on the relationship (if any) between atmospheres and the temperature of sea water at a barometric pressure of 30". I am no technician. Better brains than mine wrestle with that side of the wireless business. In this article I am using the word interference in the sense laid down in the Concise Oxford Dictionary, where on page 427 it is written—

Interfere, v.t. (Of things) come into collision or opposition (with); (of persons) meddle (with).

It is my purpose to describe how a man standing on a grandstand at Doncaster interfered (in the dictionary sense) with both persons and things in the North Sea. The curious and pedantic may care to know that the exact scene of the interference was in Lat. 57° 20' N. Long. 00° 30' W., and the time 15.00 B.S.T., September 7, 1927, for at that instant the gentleman who was standing in the grandstand at Doncaster ejaculated into a microphone the information that Book-Law had won the St. Leger.

Whilst the multitude disported themselves at Doncaster a considerable portion of the British Navy entertained itself off the North-East coast of Scotland with gunnery and torpedo exercises.

A certain great ship at 2.50 p.m. on September 7 advanced proudly across the sea in the direction of an inoffensive target which was being dragged across the ocean. Hundreds of men in that ship surveyed the distant target with hostile intent. It was their hope and ambition that the great guns of their ship should demolish that target. A worthy ambition. Moreover, as most people who have been shot at will agree, there is a peculiar satisfaction in firing at something that cannot shoot back.

There was no one in that great ship who cherished the ambition of strating that target more ardently than the Gunnery Lieutenant. With him, the desire to hit that target was an obsession, a fierce passion, almost a vice. He sat in his control position high up the mast, and he shifted his gaze from the target to a speck in the blue sky and back to the target. That speck in the sky was an aeroplane and it was the duty of this machine to circle four thousand feet above the target and report by wireless certain information to the Gunnery Lieutenant. The number of times he hit the target would depend upon the reliability and frequency of the news from the plane. He had said to the

gentleman in the aeroplane when this officer had lunched in the Mess:—

'I rely entirely on you to give me the fall of shot!'

And the flying officer had replied—

'I'll pump the stuff out at you all right, but try and let me down before five o'clock. I've got a date that evening.'

Leaving the aeroplane circling in the sky and the Gunnery Lieutenant sitting as near to heaven as any Gunnery Lieutenant can reasonably hope to get, we will penetrate into what the Daily Press calls 'the bowels of the ship.' Here we see Ordinary Telegraphist Muggles. He is on wireless watch, headphones upon his head, pencil in hand, wireless log open in front of him. It is plain that he is in a highly excited state; he fidgets on his chair, he scribbles with his

nature. Mr. Muggles, like the Gunnery Lieutenant, has an obsession and a fierce passion, but in his case it must also be described as undoubtedly a minor vice. He backs horses, and he longs above all else to back the winner of the St. Leger. He has had a tip as straight as a corkscrew from the canteen manager's assistant, whose brother's sister married a man who sells oats at Newmarket, and acting upon this information, Mr. Muggles has plunged heavily. If it comes off he will cut a dash on Weymouth front in the near future; if it fails he will not be going ashore for some months.

Meanwhile the great ship has put her helm over and is describing a majestic curve; she leaves a glassy expanse of sea on her port quarter as she turns to the firing course.

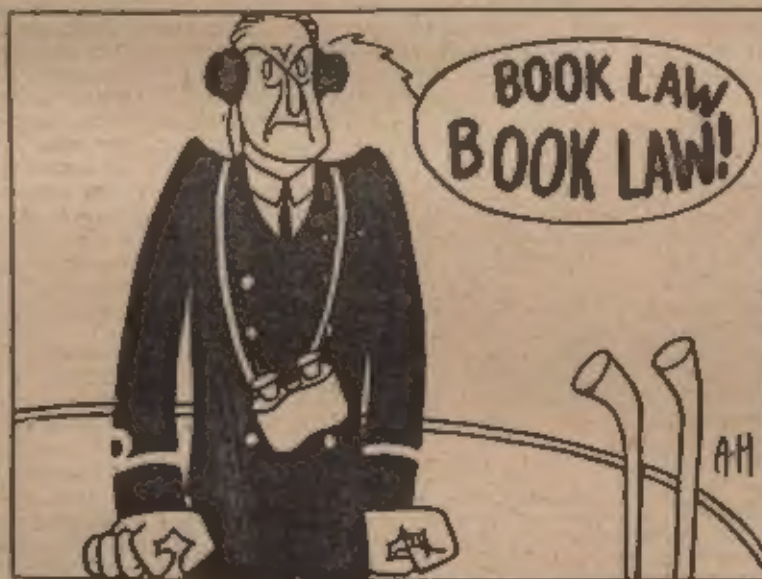
Her turret guns move round, their muzzles are cocked up expectantly as if, like the war horse in the Book of Job, they smelt the battle from afar. The Gunnery Lieutenant settles himself in his seat aloft and the flying officer ceases to disport himself at 7,000 feet and dives steeply towards the target.

In each turret, in the gun-house, the working chamber, the magazines, and the shell-rooms, a hundred men are waiting in a slightly nervous excitement for the order to open fire. In the transmitting station, surrounded by mysterious instruments which click and squeak and flash lamps and draw lines on moving paper with more than human skill, a closely packed gang of men speak a strange jargon into a dozen telephones. This is the gunnery brain of the ship, and the pale young lieutenant who spends most

of his life analyzing gunnery records and inventing suitable explanations for inexplicable occurrences is the controller of this brain. Squeezed into corners are sharp-faced looking individuals in blue overall suits, with screw-drivers, earth lamps and bits of wire protruding from their pockets. These are torpedo-men, representatives of the department responsible for the electrical efficiency of the ship. Should anything fail they will instinctively proclaim, 'Well, anyhow, the juice was all right, sir? Tested ten minutes before firing!'

Leave the transmitting station as the navigator on the bridge steadies the ship on her new course, and a blue ensign flutters aloft to indicate that the range is clear, and let us have one last look at Mr. Muggles

(Continued on page 127.)



Suddenly a look of amazed terror appeared and remained as if frozen on the Gunnery Lieutenant's face.

pencil, his head is thrust forward, and it is evident that he is straining every nerve in order not to miss the faintest signal. Doubtless, you will say to yourself, this gallant tar, whose set is tuned to the wavelength of the aeroplane set, realizes the importance of his task. He knows that every word he speaks into that ordinary telephone in front of him will go straight to the ears of the Gunnery Lieutenant. He knows that he is a vital link in the all-important chain of communication, and he is anxious and nervous lest he should let down his beloved officer who is up the mast and also bring discredit on the fine shooting reputation of the ship. Gallant and noble Ordinary Telegraphist Muggles! Honour where honour is due!

But alas! for the frailty of human

BOTH SIDES OF THE MICROPHONE



'King David' Again.

A COMPOSER who thinks and dreams of railway engines, and loves to ride at seventy-five miles an hour upon their footplates—that is Arthur Honegger, whose great *Symphonic Poema* was given by the B.B.C. at the Albert Hall earlier this year. This work, *King David*, in response to the request of many listeners, will be broadcast a second time during the London evening programme on Wednesday, November 2. On this occasion it will be given with an orchestra of wind instruments only, that is, in the form of its original conception. Honegger's love of the strength and speed of the modern locomotive is expressed in his *Symphonic Movement, Pacific 231* (which takes its title from one of the most powerful railway engines of to-day). In his workroom a picture of this engine hangs upon the wall a portrait of Mozart.

Eugene O'Neill to be Broadcast.

THE Welsh love of drama is reflected in the design of Cardiff Station's programmes, which include a large proportion of plays. On Tuesday, November 3, Cardiff listeners are to hear a play by Eugene O'Neill, one of the leading dramatists of the modern American school and author of the celebrated *Anna Christie*. This is entitled *In the Zone*. It is a play of the sea in war-time, and the fears and jealousies of men in the danger zone. In addition to the O'Neill play, Cardiff is, the same evening, giving another short piece, *The Howling Silence*. The casts of both will include Murray Carrington, Irce Maddox, and Donald Davies.

Ernst Dohnanyi.

I SEE that Bournemouth has arranged to broadcast Dohnanyi's *Konsertstück in D Major* on Thursday, November 3. The composer of this "concert piece" is one of the most celebrated of modern Hungarian musicians. Ernst Dohnanyi is pianist as well as composer, and in the former rôle has made several appearances in this country. He does not find it easy, though, to make an extensive tour, on account of his duties as President and conductor of the Budapest Philharmonic Society.

A Pennyworth of Good Music.

A CONCERT for a penny—almost twenty years before the Proms were dreamed of, and fifty years before broadcasting, this was the fee which the People's Concert Society charged for admission to their concerts. In 1878—in the heyday of the Golden Age of Penny Readings (from which perhaps they took their cue in the matter of price)—a band of enthusiasts with some experience of presenting good music to audiences "east of Aldgate Pump," inaugurated this society. The People's Concert Society's work has been a labour of love and has been invaluable in fostering the growth of musical appreciation.

The Jubilee of the P.C.S.

THIS Autumn the People's Concert Society celebrates its jubilee with a Symphony Concert at Battersea Town Hall on Sunday evening, October 30. Part of this concert is to be broadcast—and the broadcast will include a short speech by Sir Walford Davies on the work of the Society. The orchestra will be conducted by Charles Woodhouse, and the programme is to include Schubert's *Unfinished Symphony* and Mozart's *Violin Concerto in E Flat*. The soloists are to be Harold Fairhurst (violin) and Frederick Woodhouse (baritone).

The Voice of the Listener.

THE Wireless Organizations Advisory Committee, which came into being at the beginning of this year, has just issued an interim report of its first six months' work. The Committee is composed of representatives from all the principal listeners' and experimenters' societies, under the chairmanship of Captain Ian Fraser, C.B.E., M.P. Its object is to establish an effective liaison between listeners and the B.B.C. in all matters of mutual interest. During the period, January—June, 1927, the Committee met eight times, and considered a wide range of subjects, making a number of suggestions to the B.B.C., which either confirmed existing practice or were subsequently adopted. One of its first activities was the preparation of analytical summaries of the views of members of



Dear Old Lady (writing to the B.B.C.): "... will you please send me the pamphlet telling me how to operate."

the societies represented with regard to the composition of broadcast programmes. The results showed that in the main the distribution of programme material as arranged by the B.B.C. was satisfactory to listeners.

The Man who Watched the Zeppelins.

TO many listeners who heard his talk on 'The Funny Side of Duelling,' Monsieur J. Joseph Renaud may be no more than a name and a voice. But that name—and the voice which speaks remarkably good English—conceals one of the most energetic and versatile men in France—and one who has a great love and respect for the English. This tall, blond Frenchman, who was until recently champion swordsman of Europe, protagonist in many duels, is the author of some of the most ingenious detective stories I have ever read. One of them, I remember, describes the murder of a journalist in a room with locked door and barred window while a reception is being held in the adjoining room. Monsieur Joseph Renaud spent a good deal of the war in a Swiss prison. He was acting the part of a retired and invalid army officer, while at nights his job was to watch the movements of Zeppelins out of Friedrichshafen on Lake Constance.

'Bombastes Furioso.

SATURDAY, November 5, looks like providing an entertaining evening for Bournemouth listeners. The evening programme opens with a performance of Offenbach's light opera *The Blind Beggar* (*Les Deux Aveugles*). Then follows *Bombastes Furioso*, 'a burlesque tragic opera in one act and five scenes, by William Barnes Rhodes.' This piece, which was produced at the Theatre Royal, Haymarket, in 1810, created a sensation at the time of its first presentation, for it was a satirical attack on contemporary theatrical methods. In the early nineteenth century the theatre was in a parlous condition. The magnificence of the playbills strove to conceal the poverty of the productions—in the way that Vincent Crummies's much-announced 'Brilliant Display of Fireworks' turned out to be 'nine people at the wings with a squib in each hand—all the dozen and a half going off at once—awful from the front, quite awful.'

Those that Walk in Darkness.

DO you remember Millais' picture of 'The Blind Girl,' of a girl with Titian red hair sitting on a stone by the roadside, her lips curled in a smile of enchantment as she listens to her sister's description of the rainbow? One day there is another wonderful picture to be painted. It will show a blind boy with earphones, intently listening—and, perhaps, that same slow smile of sheer delight will hover round his lips. How much broadcasting means to the blind, the blind alone can tell. It means so much that it should be our endeavour to see that no blind person goes unprovided with a set of some kind. A year ago the Manchester Station inaugurated, with a concert held at the Free Trade Hall, its Wireless for the Blind Fund. Since then the results achieved by the fund have been magnificent. More than 200 sets have been provided, some to blind people living far away from any station, which has meant the installation of expensive valvesets. More funds are now required—and it is hoped to raise these by a second concert, to be held this time in the City Hall on Tuesday evening, November 1, during the forthcoming Wireless Exhibition. The artists will all be radio favourites,

Mortelmans of the Black Beard.

ALL the world loves a pirate; at least, it likes to hear about him, and from the safety of its armchair to take vicarious part in his deeds of gore. And it is not necessary to go back to past ages, to the days of Morgan and Blackbeard and Kidd, to come across pirates. Just twenty years ago a black-bearded, Herculean ruffian called Mortelmans, was tried for piracy in Fiji, convicted, and sentenced to penal servitude for life. The story of his crimes will form the subject of a talk which Mr. Gilchrist Alexander, who was present at his trial, will broadcast from London and Deventry on Saturday, November 5.

From the B.B.C.'s Postbag.

EXTRACTS from letters recently received by the B.B.C. from listeners:—
'We know we are not the cause of the interference as we have a private earth.'
'Please send me a copy of the Wireless Act as I have a wireless installed and should like all information.'
'Opus is alright for eyebrows.'
'Please come and take away a Frenchman's two-valve set what has been upsetting all near The Five Bells Public these four months'

'THE ANNOUNCER'

THE CHILDREN'S PAGE.

A BROADCASTING ALPHABET.



G IS FOR GOOD NIGHT, EVERYBODY!

GOOD night, everybody!
Young and old.
The play is over,
And the tale is told,
The dance is ended,
And the song is sped—
Good night, everybody,
Go to bed!

H IS FOR HOSPITALS!

LISTEN! in the Hospitals
The Voice across the Wireless calls:
Forget your pain a little while,
Poor sufferers, and learn to smile.

We to your bedside music bring,
To you the golden voice shall sing,
To you the violin shall play
For a short while your pain away.

For you we'll fill the heavy hours
With fancy's unseen birds and flowers,
For you we'll range across the seas
To catch the sounds that bring you ease.

Forget, forget! the Wireless calls
To listeners in Hospitals;
Forget why you have ceased to smile,
Forget your pain a little while!



Verses by Eleanor Farjeon.
Drawings by T. C. Derrick.

Gertie Grunter's Riddle.

A Hepzibah Story. By Olwen Bowen.

THE Farmyard was interested—more, the Farmyard was excited. Gertie Grunter, the prize pig, had found a large and juicy carrot, and, to everyone's surprise, she had very generously offered it as a prize to anybody who could guess a riddle.

'Such a strange thing for Gertie Grunter to do!' said Hepzibah Hen, in a puzzled voice. 'Such a beautiful carrot, too! Anybody would be proud to own it.'

'Quite unlike Gertie Grunter,' commented Dulcinea Duck. 'I can't understand it at all. It isn't as if there was anything wrong with the carrot!'

'No,' said Kathleen Cow, sleepily. 'I saw it myself in Gertie Grunter's mouth as she leant over the gate of Sty House, waiting for people to come and guess the answer.'

'What is the riddle?' asked Chirabelle Chicken. 'When does the sun flower?' murmured Kathleen Cow, mournfully. 'I didn't know it did; but that's the riddle, so I suppose it's all right.'



'Such a piggish thing to do!'

'Hepzibah Hen' and the Farmyard Family to which she belongs are widely known, because of the many stories broadcast about them. We are glad to be able to present here a 'Hepzibah' Adventure written specially for *The Radio Times*. The illustrations appear by kind permission of Messrs. Ernest Benn, Ltd.

'I know the answer,' said Cuthbert Cockerel, in a pompous voice. 'You others had better come and see me win the carrot!'

They all went across to Sty House. On the way they met Alphonsio Ass and Dorcas Donkey, both looking very depressed.

'It's no good trying to win that carrot,' said Dorcas, sadly.

'We've tried every answer we can think of, and they're all wrong!' said Alphonsio Ass.

'Dear, dear—what a shame!' said Hepzibah. 'But, never mind, I'm sure Cuthbert will let you have a bite out of the carrot. He says he knows the answer.'

Gertie Grunter greeted them very civilly, and counted over the two acorns which each person had to pay as entrance fee for guessing the riddle.

'When does the sun flower?' asked Gertie Grunter.

'Twelve o'clock, midday,' said Cuthbert Cockerel, and held out his claw for the carrot.

'Not at all,' said Gertie, with a chuckle. 'That's shining, not flowering.'

'Surely that's not wrong!' cried Hepzibah, quite distressed. Then she turned her back on Gertie Grunter, and thought hard for a few minutes.

Chirabelle Chicken guessed, and Gwendolen Goose guessed, and so did Dulcinea Duck, and even Taraxicum Turkey—but they all guessed wrong.



'A prize for anybody who can guess my riddle!'

'I know!' cried Hepzibah, turning round at last. 'Sure I know. The answer is "When it does"!'

But it wasn't, and Gertie Grunter laughed still louder, and asked if they'd all agree to give it up.

'There isn't an answer,' she said at last. 'How could there be, because the sun doesn't flower? And as soon as she had done laughing she settled down and ate the carrot herself, and followed it up with the acorns that the Farmyard folk had paid.'

'Such a piggish thing to do!' said Hepzibah, as she hurried back to the Cart Lodge with Chirabelle Chicken. 'But I'm sure it wasn't at all a nice carrot really. Only suitable for a pig!'



Telling England about the Big Fight by Bohun Lynch



ON the night of October 6 space and time, if I may put it like that, touched me very nearly. I had the honour to share with my old friend, Mr. Eugene Corri, the task of broadcasting a round-by-round commentary on an important boxing match—a really big fight, with a world's champion in one of the corners, before a crowd that packed the Albert Hall. I knew that this was being done for the first time in England, and, as one of the fighters—the winner, as it happened—was a South African, I was called upon to attract the attention of listeners in that far country and to express the hope that they could hear as distinctly. In the event, I heard on the following day that they had heard us and were thrilled by what Mr. Corri told them, just as the actual watchers in the Albert Hall were thrilled. Far more thrilled am I to think of that extraordinary occasion.

We sat there in a comfortable box, with a direct and uninterrupted view of the ring, each with a microphone before us on the ledge while Teddy Baldock, bantamweight champion of the world, climbed into the ring lit by blazing arc-lamps, and once again we got all the thrill that always comes to me at the sight of the familiar paraphernalia of dressing-gowns and bandages and seconds and towels and sponges and new gloves. Shortly he was followed by Willie Smith, the Dark Horse of South Africa (for he was a dark horse; no one over here seemed to know how good he was). I could not help reflecting that a quarter of a century ago, I, as a young amateur, had climbed likewise into a ring—but how different a ring!—in the Corn Exchange at Cambridge to fight three panting and muscular pounds as Oxford's middleweight, and that there at the ringside, one of the judges, Mr. Corri had sat in judgment on me, looking much the same then as now.

But at the Albert Hall there was little time for the sentimental reflections of middle-aged middle-weights.

'There's Lord Tweedmouth,' says my companion. 'What a house, what a crowd!'

'And there's James Pryde,' say I, 'what a pointer!'

The preliminaries are over; the ring is cleared, and 'Round One' has been announced. The stage is set, and the audience is all alert.

'The referee's giving the men their final instructions—ah, the bell.'

And then they were at it, these two brilliant little men, fighting like tiger-cats, blow following blow with bewildering speed. Leading and countering, blocking and slipping, closing and breaking, round and round the ring. We tried to describe what was happening, talking to each other naturally enough, though we were aware that our words were being miraculously flung to far distant corners of the earth.

THEN I remembered a disconcerting and awful fact. When we talk together, Tom, Dick and Harry, in ordinary converse, without any intentional rudeness, our observations overlap. Without actually interrupting Dick will answer a question, perhaps, before Tom has finished asking it. On ordinary occasions, over a dinner table and so on, we don't notice this breaking in of one man's words upon another, unless it is an actually ill-mannered interruption, which is quite a different thing. But on the microphone! How will it seem to listeners? Will they also hear the roared enthusiasm of the crowd? That thrilling shout that goes up when the crowd is on its feet with excitement and boxing history is on the point of being made. Will that not drown our (comparatively) small voices? My friends tell me that it did not, that what we said was clear as in ordinary speech. But this we did not know at the time, and the responsibility of making a good job of it made me, for one, acutely uncomfortable.

So one was torn by different emotions: the lamps above the ring showed us the boxers dancing in and out, hitting and retreating, ducking and dodging and hitting again, all in white brilliance. Around them in the great hall, well lit but by contrast shadowed, sat row upon row of eager and excited spectators. Light feet pattered on the canvas-covered boards. . . . Listeners would hear that. Bang goes Baldock's left foot—a distinct hollow sound—as he flashes in his left lead. Will listeners know that sound for what it is, or will they think that is a terrific blow? (Very hard blows, especially on the face, are usually silent. The punches that mark a man's face and close his eyes pass unregistered by the microphone.) The fight

goes on. Baldock is badly beaten and must know it. Yet he goes on trying his best. There's pluck for you! A man who is badly hurt but has a chance of winning is brave when he picks himself up from the floor. How much braver is the fellow who is just tired out, and knows that nothing short of a miracle can let him win, who goes on fighting, on and on. We told them that—those listening thousands. We tried to make them see it as we saw it—two lads, trained to a hair, full of pluck and boxing skill, wading into each other, with perfect good humour, each trying to render the other unconscious.

'Baldock's up against the ropes. Smith's got him: he's got him.' No. The Londoner is away again. Can we make the people understand—those people who are not there?

Words, too, troubled me. I am fairly accustomed to words. I get my living (such as it is) by writing them (such as they are) on bits of paper. My chief pleasure is in reading them, when they have been written by other people, in books. Ordinarily speaking, words don't bother me much. Now and again I look one of them up in a dictionary, and from time to time I have to think hard in order to find the right one to serve a special purpose. But generally speaking, I should be horribly ashamed of myself if I found that I had said sixteen times in one paragraph that something or someone was 'splendid.'

OH! With what retrospective shame I remember I told the world the other night that Smith's lefts were splendid, that Baldock's pluck was splendid, and kept on saying it again and again and again! Nerves—no time to think—those are very poor excuses. I seem to remember hearing something rather similar on the last occasion that I visited the Strangers' Gallery at the House of Commons. But I should be the last person to shelter behind a precedent set even by members of that august body, and I only hope the excitement of the next boxing match I witness will not paralyze my verbal variety. Still, to make sure, I shall take with me a neatly typed list of adjectives and epithets appropriate to the occasion. Let us trust that I do not get these badly mixed up. What would the listening world say if I remarked that the Bermudez Battler had been disqualified for a 'splendid foul'?

(Continued from page 123.)

in his lonely and secluded position of responsibility. His body is there at its post of duty, but his mind is away to the west on Doncaster Heath. In a fearful ecstasy he is watching them come round the bend, what was that the bloke said?—something about Book Law is running right away? Book Law? . . . The roar of the crowd filled his head-piece, mechanically he slightly adjusted his wavelength indicator.

His pointer is at 1,800 metres; a little to the right is another mark on the ivory scale against which the Petty Officer Telegraphist has posted the words 'Aircraft Reception.'

There was a dull thud, and the great ship shook from keel to truck as four 16-inch projectiles, each weighing a ton, left the ship.

The Gunnery Lieutenant stared through his glasses and saw four immense white splashes rear

themselves up upon the horizon beyond the target. The flying officer made a quick estimation and then tapped out 'Over—400 yards.'

The Gunnery Lieutenant waited to hear the voice of Mr. Muggles give him the aeroplane's correction. By his side four lamps told him that the next broadside was pending to be fired. The gentleman in the aeroplane wondered why they were so long firing out the second salvo. It must be thirty seconds since he had sent that correction of 'Over—400.'

Suddenly a look of amazed horror appeared and remained as if frozen on the Gunnery Lieutenant's face. The words 'Book Law! Book Law!' were deafening his ears and bewildering his senses. 'Hoony! Hoony! I've backed him—I've backed him! . . . Meaningless sentences and exclamations filled the Gunnery Lieutenant's headphones which connected him to Mr. Muggles, Ordinary Telegraphist, successful backer of the St. Leger winner.

As the words 'On Night second . . .' reached his brain the infuriated Gunnery Officer poured a torrent of abuse down the dumb and innocent mouthpieces of half a dozen voicepipes. Then claving at his head, with one superb gesture of Samsonic rage, he cast his headphone from him and severed his involuntary connection with the first of the octagon 'classes.'

Notwithstanding his success on the turf, Mr. Muggles has not yet been seen where by his friends in Weymouth, nor will they have that pleasure for some weeks to come.

In these days of economy and frugally designed genetics a man cannot completely ruin an important gunnery exercise with impunity. However, Mr. Muggles, as he surveys the shore from a distance and watches his more fortunate companions responding to the pipe, 'Liberty men fall in,' consoles himself with the reflection that he has several absolute certainties for the Cesarewitch.

FRESH EYES—AND BRIGHTER BRAINS.

Wonderful Results Produced By Course in Modern Psychology.

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These words of Dr. Nansen have stirred a response in the hearts and minds of thousands of men and women.

Everyone has felt the horrible pressure of monotony. Everyone has experienced the tendency, which must at all costs be resisted, to fall into the rut of routine. Everyone who has reached a certain age knows how the "fresh eyes" of youth are apt to become clouded and inobservant so that opportunities which might mean advancement pass by unseen and are lost.

And thousands of men and women who feel like this, who realise that they are getting into the clutches of the machine of custom and routine, and losing their Initiative, their Daring and their Self-Confidence, are writing to the Pelman Institute for advice and finding a certain remedy in that wonderful system of Scientific Mind-Training known to the world as Pelmanism.

A Railway Clerk writes: "Since taking your Course I have more Confidence in myself. I have a definite Aim in life. Auto-Suggestion has helped me a great deal." (B 32449.)

A Business Man writes: "I have been promoted to the position of General Manager. When I took up the Pelman Course I knew I had the abilities to succeed, but truly you showed me how." (F 32210.)

A Health Visitor writes: "The Pelman Course has meant a new life, a veritable rescue from drift and despondency. I only wish I had known of it before." (H 31368.)

A Mother writes: "I must thank the Institute for the great benefits I have received from the Pelman Course. My only regret is that I did not take it years ago—it would have saved me a lot of worry. I consider the small fee for the Course one of the best investments I have ever made. The Course certainly does everything which is claimed for it in the advertisements." (P 32192.)

A Shop Assistant writes: "The fee I paid for the Pelman Course was the best investment I ever made. I am in a much better financial position, having had several increases in salary. I am a keen Observer; my Memory is as good as I can wish for; above all, I have learnt how to get the most enjoyment out of life. All this I attribute to Pelmanism." (C 27329.)

A Student writes: "After two years on the same syllabus for the same examination I was very tired, very bored and fast getting into a rut of drowsy laziness and despair. Pelmanism has got me out of that rut, for which I thank you heartily. I have now a great interest in my work, my old ambitions, hopes and militant spirit have returned invigorated. Both mentally and physically I feel strong and very much alive." (H 32412.)

A Passport Officer writes: "It has improved my thinking, increased my power of observation, widened my outlook, improved my memory and powers of Concentration." (B 32682.)

A Writer says: "I managed to secure a good post at my own terms a week ago without any question. I believe it is the confidence and mental alertness born of Pelmanism which enabled me to tackle a manager and persuade him that I was the man he needed. I cannot thank Pelmanism too much for enabling me to conquer my absent-mindedness, and the old habit of getting nervous and forgetting half I wanted to say, my old careless slips all day long." (T 23189.)

A Draughtsman writes: "After Self-Realisation and the establishment of a Definite Aim, I have reaped all the benefits claimed for the Course, such as Concentration, Will-Power, and Memory. My greatest gain is Self-Confidence." (B 32133.)

A Shop Assistant writes: "It has given me a crystal-clear purpose in life. From a mere drifter it has transformed me into a progressive young man. My Self-Confidence has been increased ten-fold." (P 32383.)

A Doctor writes: "I am positive that my professional powers of Observation have improved. To-day has been an exceedingly heavy one—between 9.15 to 7.30 p.m. with 60 minutes for meals; yet I am not half so tired as usual. I attribute this to ease in Concentration on one after case. My hearing has also improved from absence of strain. I consider your Course simply invaluable, and wish a great many people I know could take it." (T 32392.)

Hundreds of similar cases will be found in "The Efficient Mind," a little book which everyone ought to get and read.

Strengthening Self-Confidence.

This book shows you how Pelmanism eliminates Nervousness, Fear, Boredom, Lassitude, Timidity, Forgetfulness, Slackness, Lost Confidence, Weakness of Will, and other Harmful and Depressing Moods, Tendencies and States of Mind, and how in their place it develops Courage and Initiative, Self-Confidence and Organising Power, and lifts your whole mind to a higher level of achievement.

Pelmanism trains your mind on scientific lines. It gives you fresh eyes and a brighter brain. It makes your mind keen, alert and resourceful. It doubles your efficiency. It gives you the courage to strike out for yourself on new lines. It fits you for promotion and enables you to earn a higher income.

The revised Pelman Course is now ready. It is fully explained in "The Efficient Mind." Write or call for a free copy of this book to-day. It will be sent you by return, gratis, and post free, on writing for it now, to-day, to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1.

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PELMANISING BRITAIN.

Lord Walsingham's Views.

"I HAVE read and studied the books provided by the Pelman Institute, and I can



Lord Walsingham.

truly say that they have deeply impressed me. The conclusion I have come to is that if every person in the country was a Pelmanist—that is, had gone through the Pelman course and applied its principles and system to his or her daily life, we should be a thoroughly well-educated and well-organised race, and beyond measure superior to what we are in keeping our position and influence in the world."

In the above statement Lord Walsingham expresses a truth which is of the utmost importance to everyone who wishes to increase his or her efficiency and to play a worthy part in the work of the world.

This truth is being recognised by the thousands of men and women of all ranks, professions and occupations who are practising Pelmanism at the present time.

Mr. E. F. Benson says:—"Pelmanism is distinguished primarily by its adaptability to individual needs and I can conceive of no mind, unless it be that of the super-man, which will not find in the Pelman System the tonic to cure its particular ailments. . . . It is an apotheosis of common sense, and I know of no higher praise than that."

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Readers will find a full description of the revised Course in a little book entitled "The Efficient Mind." A copy of this book will be sent gratis and post free, to everyone who applies for it—using the coupon printed below. With this book will be sent particulars showing how you can enrol for the revised Pelman Course on the most convenient terms. Write to-day to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1, and this book will be sent to you by return, free of cost.

PROGRAMMES for SUNDAY, October 23

2LO LONDON and 5XX DAVENTRY

(381.4 M. 250 KD.)

(1,604.5 M. 187 KD.)

10.30 A.M. (DAVENTRY)
 (5XX) TIME SIGNAL
 GREENWICH WEATHER
 FORECAST

3.30 A LIGHT ORCHESTRAL CONCERT

MENDELSSOHN

THE WIRELESS ORCHESTRA, conducted by
 JOHN ANNELL

SYDNEY NORTHCOTE (Tenor)
 MAURICE COLE (Pianoforte)

ORCHESTRA
 Overture to 'Ruy Blas'

3.40 SYDNEY NORTHCOTE with Orchestra
 Recd., 'Ye people, read your hearts
 All, 'If with all your hearts'

3.45 MAURICE COLE
 Scherzo in E Minor
 Prelude and Fugue in E Minor, Op. 45

3.55 ORCHESTRA
 Scherzo from 'A Midsummer Night's Dream'

4.10 MAURICE COLE with Orchestra
 Pianoforte Concerto in G Minor

MENDELSSOHN'S Italian and Swiss tour in 1831, when he was twenty-two, delighted him, and this work, which he wrote soon after his return, seems to be an expression of his high spirits, his gusto in enjoying the pleasures that life was bringing him.

There are three Movements.

I. (Very quick, fiery.) Mendelssohn plunges almost at once into his First Main Tune, which the Piano has by itself.

The Soloist and Orchestra for a while lose a conversational ball to and fro, and then the quiet Second Main Tune creeps in.

These tunes are developed in vigorous fashion, and after their recapitulation, a Trumpet and Horn passage leads us to a new key for the next Movement which follows without a break.

II. (Rather slow.) One Main Tune, expressive and restless, suffices here. It is given out by the Violin, to which Mendelssohn was fond of giving themes. The Movement consists of debate, varied repetitions of this, by either the Soloist or the Orchestra.

III. A short introductory section (Very quick) leads to the brilliant First Main Tune, a gallop for the Piano. Here is the essence of youthful vivacity, that in Mendelssohn was never tinged with vulgarity, but always had in it something high-toned and urbane.

After the opening Tune comes a second idea, a conversation of arpeggios, much used throughout the Movement.

A third motive is a phrase for Flute, consisting of a repeated four-note figure, the second note trilled.

Using these materials with brilliant spontaneity and handling his Orchestra (especially the Woodwind) with delightful ease and certainty, Mendelssohn works up the Movement, rounding it off with a final irresistible outburst.

4.40 SYDNEY NORTHCOTE
 Death Song of the Boyard
 On Wings of Song
 Waiting
 New Love



The Very Rev. C. L. WARR.

whose broadcast sermons from Edinburgh will be relayed by London and Daventry tonight.

4.52 ORCHESTRA

'Scotch' Symphony

QUICK responsiveness to beautiful sights and sounds is a characteristic of the fine artist. The musician's response to such stimulus often takes the form of setting down his impressions in music. Thus it was with Mendelssohn when, as a young man of twenty, he paid his first visit to this country, and spent six delightful summer weeks in touring the Highlands of Scotland. His *Hebrides* Overture and the *Scotch Symphony* both reflect the experiences of that happy time.

The First Movement begins in a romantic and melancholy spirit and goes on to treat two well-contrasted tunes, working them up into a stormy climax and finishing with the sad melody heard at the commencement.

In the Second Movement (connected with the First by two plucked string chords), the Highlander's foot is clearly on his native heath and his step is light and free.

The Third (Slow) Movement has a First Main Tune full of feeling, and a Second that is solemn and march-like.

In the Last Movement we have a vivid picture of Scottish heroism and strife in 'old, unhappy, far-off days.' Into this Movement, we may take it, the Composer wove his memories of



the Gathering of the Clans, a brave spectacle that he was fortunate enough to witness at Blair Athol.

5.20-5.30 TALES FROM THE OLD TESTAMENT

A Prophet's Production

I Kings, xi, verses 26-43, and xii, 1-24

8.0 A RELIGIOUS SERVICE

Address by the Very Rev. C. L. WARR, Dean of the Thistle and Chapel Royal
S.B. from Edinburgh

Metrical Psalm 81 (Tune, Edinboroock)

Prayer

Prose Psalm 91

Lesson, I Corinthians, Chapter xiii

Prayer

Anthem, 'O Love the Lord' *S. B. from Edinburgh*

Address

Short Prayer

Hymn, 'I heard the Voice of Jesus say' (No. 416)

Church Hymnary, Revised Edition

Benediction

Vesper, 'O Saviour, our we Part'

8.45 THE WEEK'S GOOD CAUSE: Appeal by the Rt. Hon. WINSTON CHURCHILL on behalf of the Royal Infant Orphanage, Wanstead

THIS is the Centenary year of the Orphanage, which is a school for fatherless children of the middle classes, and is almost unique in that it takes boys and girls of a few months old, if necessary, to help the mother. Beginning in the nursery, they pass through the various schools till they reach Matriculation standard at the age of seventeen.

Contributions should be sent to the Secretary, Royal Infant Orphanage, Wanstead, E.11.

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

9.5 ALBERT SANDLER

and the

GRAND HOTEL, EASTBOURNE.

ORCHESTRA

EDITH FERNEDOX (Contralto)

Rehearsal from the Grand Hotel, Eastbourne

ORCHESTRA

Selection on famous songs by Landon Ronald

EDITH FERNEDOX

O Love from thy power (Soprano and Delilah) *Saint-Saëns*

Flower Song ('Faint') *Gounod*

ALBERT SANDLER

Violin Solo: Andante and Finale from the Violin Concerto *Mendelssohn*

EDITH FERNEDOX

The Carol of three birds *Joseph Rotten*

Abide with me (by request) *Lidell*

ORCHESTRA

Selection on old English Songs, 'The Rose' *arr. Middleton*

10.30 EPILOGUE



The Royal Infant Orphanage, Wanstead, for which the Chancellor of the Exchequer, Mr. Winston Churchill (above) will appeal from London and Daventry tonight.

Sunday's Programmes continued (October 23)

5GB DAVENTRY EXPERIMENTAL

(401.8 M. 610 KC.)

3.30 A MILITARY BAND CONCERT

THE WIRELESS MILITARY BAND, conducted by
R. WALTON O'DONNELL
MARIE WILSON (Violin)

THE SHIFFIELD MALE VOICE CHOIR, conducted
by Mr. ARTHUR BUTLER

BAND

Turkish March from 'The Ruins of Athens'

Beethoven
Overture, 'A Roman Carnival' Berlioz

THE RUINS OF ATHENS was an indifferent play by Kotzebue, written for the opening of a theatre, for which Beethoven was asked to compose incidental music. We hear scarcely anything of this nowadays, except this Turkish March. It may be remarked that the chief work of relaxation in Athens, the damage to the Parthenon, was wrought not by a Turkish, but by a Venetian explosion.

BERLIOZ had a white-hot imagination always ready to pour out brilliant ideas in the most grandiloquent way. Add to that the fact that he had at his finger-tips an amazing knowledge of orchestration, and you may well expect that in this picture of a Roman Carnival in the sixteenth century, he will make you see the gorgeous affair as vividly as he did when he wrote the Overture.

3.45 MARIE WILSON

Nocturne (Op. 72) Chopin, arr. Aure
Hungarian Dance (No. 3, in F)

Brahms, arr. Joachim
Belland Polonaise (Op. 4) Wieniawski

3.55 BAND

Four Old English Dances Covert
Stately Dance; Rustic Dance; Graceful Dance; Country Dance

4.15 CHOIR

Part Song, 'The Wanderer' Elgar
Anthem, 'Jesus, Lover of my soul' Hiffe
Part Song

Cradle Song Macdonell
Hymn before Action Wolford Davies
Holy Night Beethoven

4.30 BAND

Schottion from 'I Pagliacci'
(The Play Actors)
Leoncavallo

4.50 MARIE WILSON

Arca (Dainty Waltz)
Paul Tuck

Melody (from 'Orpheus')
Chuck, arr. Kreisler

Song of Louis XIII's time and
Pavane Comperio, arr. Kreisler

5.00 BAND

Symphonic Poem, 'Dance of
Death' (Dance Macabre)
Smetana

La Cinquante Gubria Maria
Spanish Scene, 'Sevillana'
Elgar

5.20-5.30 TALKS FROM THE OLD TESTAMENT

(See London)

8.0 A RELIGIOUS SERVICE

(See London)

8.45 THE WEEK'S GOOD CAUSE

(From Birmingham): Appeal
on behalf of the Birmingham
Students' Hospital Carnival by
Sir CHARLES HYDE

11.50 WEATHER FORECAST,

GENERAL NEWS BULLETIN



Miss MARIE WILSON

gives some violin solos in the Military Band Concert from 5GB this afternoon.

9.0 A LIGHT SYMPHONY CONCERT

From Birmingham

THE BIRMINGHAM STUDIO SYMPHONY ORCHESTRA
Conducted by Dr. MALCOLM SARGENT
ARTHUR CHAMBER (Baritone)

Overture to 'The Barber of Seville' .. Humani
ARTHUR CHAMBER and Orchestra

Air, 'Ladies are so changeable' ('Oud Jan
Tutte') Mozart

ORCHESTRA
The 'London' Symphony (No. 104, in D) Haydn

ARTHUR CHAMBER
The Brink Schubert

Dream in the Twilight Richard Strauss
Beneliction Tchaikovsky

ORCHESTRA
Vallette Sargent

Polish Festival Chabrier
ARTHUR CHAMBER and Orchestra

Humiliated (Song of Penitence) Beethoven
ORCHESTRA

Second Suite from 'Peer Gynt' Grieg

10.30 EPILOGUE (From Birmingham)



AN AERIAL VIEW OF BRISTOL CATHEDRAL,

from which a special service for the teaching profession, with an address by the Headmaster of Harrow, Dr. Cyril Norwood (inset), will be relayed by Cardiff Station this afternoon.

6BM BOURNEMOUTH. 326.5 M. 510 KC.

3.30-5.30 S.B. from London

8.0 S.B. from Edinburgh

8.45-10.30 S.H. from London (9.0 Local Am.
Amusements)

5WA CARDIFF. 352 M. 550 KC.

3.30 EVENSONG

Relayed from the CATHEDRAL, BRISTOL

Special Service for the Teaching Profession of
Bristol and District

Order of Service:

Processional: 'Jerusalem' C. H. Parry

Psalm 27

The Lessons

Magnificat and Nunc Dimittis in E Flat

C. Wood

Anthem, 'And Jesus entered into the Temple'
Walford Davies

Address by Dr. CYRIL NORWOOD, Headmaster
of Harrow School

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

Organ Voluntary: Fantasia in G Minor
Alma Gray

4.45 THE CENTENARY OF A GREAT WORK

TRIO IN B FLAT, Op. 99

(Schubert)

Written in October, 1827

Performed by the STATION TRIO, FRANK THOMAS
(Violin), RONALD HARDING (Violoncello),
HUBERT FRISWELL (Pianoforte)

SCHUBERT once, with characteristic enthusiasm, wrote of this Trio by Schubert:

'One glance at it, and this poor world of ours
appears fresh and bright.'

It is the first of Schubert's two Piano Trios
(which were written in close succession), and is
in four separate Movements.

First Movement (Moderately quick). Schubert
sets out at once with a splendid swelling tune,
played by Violin and Cello in octaves. Presently
Piano takes up the Tune, accompanied by a soft,
repeated chord in the Violin, and a few low
plucked notes in the Cello. Then all three get
busy with fragments of it.

After a while, the music
quieters down, Cello takes on
a high note, then, starting with
that note, begins the tender
Second Main Tune.

A Third Tune is used to
round off this section; then a
long 'Development' section
follows, in which the two Main
Tunes are beautifully varied
and combined. Finally, the
first section is repeated with
only slight alterations.

Second Movement (At a
steady pace). It is noticeable
in this Movement that the Cello
is almost constantly playing in
its highly poetic upper range.

Third Movement, Scherzo
(Fast). The Italian word
'scherzo' means a joke, but
it is here, as frequently, used
as the title of a piece which
is, in general, very lively and
full of good spirits.

Fourth Movement, Rondo
(Quick and lively). This Rondo
is a long Movement, and is in
reality, rather complicated.
But, in effect, it is very light
and even frivolous.

5.20-5.30 S.B. from London

8.0 S.B. from Edinburgh

9.45 S.B. from London (9.0
Local Amusements)

10.40-11.0 THE
SILENT FELLOWSHIP



Dr. Norwood

PROGRAMMES for MONDAY, October 24

2LO LONDON and 5XX DAVENTRY

(261.4 M. 430 KC.)

(1,594.5 M. 187 KC.)

10.30 GREENWICH WEATHER

11.0 (Daventry only) THE LONDON QUARTET and HAZEL DAWN (Soprano)

12.5 A MORNING CONCERT
THE DAVENTRY QUARTET and MORLEY F. (Pianoforte), MORLEY W. (Violoncello)

10.20 AN ORGAN RECITAL
By E. T. COOK
Rehearsed from Southwark Cathedral
Organ Sonata, No. 1, in F
Miss MORAN BROWN
Violoncello in A Minor
E. T. COOK
Sonata for Cello 'Left up your heart'
Larghetto
Miss MORAN BROWN
Air for the G String
F. J. COOK
Choral Prelude on the 'Old Irish'
Sonata in D Flat

2.30 Miss RHOADS POWER: 'Boys and Girls of the Middle Ages: The Friars in the School House'

IN the thirteenth century, whilst St. Francis of Assisi was still alive, the first Friars of the Order that he founded came to England teaching, preaching and ministering to the poor. St. Francis was one of the most attractive of the medieval saints, and the Franciscans were great speakers of learning and sincere friends of the people. In this talk we shall hear of them as teachers and preachers, and of their founder and his wonderful life.

3.0 Great Stories told by J. C. STORANT and MARY SOMERVELL: 'The Story of Odysseus'

THE story that will be re-told today is one that has given its name to all stories of wandering and adventure ever since Homer's *Odyssey*, which tells of the strange happenings that befell the greatest of the Greeks on his ten years' journey back to his island kingdom of Ithaca after the fall of Troy.

3.15 THE DANCANT
THE LONDON RADIO DANCE BAND
Directed by SHIRLEY FRANKMAN
and
DORIS and ELAINE WATERS
Songs at the Piano
WILL KINGS (Entertainment)
WILLIAM SCOTT (Mouth Organ)

5.0 Miss L. M. YATES: 'A Glimpse of a South African House'

P. N. E. L. and the South African House
The South African House
The South African House
The South African House

5.15 THE CHILDREN'S HOUR: Piano Solos by Cecil Brown. Songs from 'Teddy Bear' (H. F. Brown-Simons) sung by David South. The Story of 'The Great Brown Frog' (H. de Vere Stacpoole). 'A Wrong Turn' (Burnett Fowler)

6.0 THE DAVENTRY QUARTET

6.20 Girls and Boys' Clubs Bulletin

6.30 TIME SIGNAL, GREENWICH: WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.45 THE DAVENTRY QUARTET

7.0 LONDON: MACINTYRE: Literary

7.15 THE FOUNDATIONS OF MUSIC
HAYDN PL. Conducted by E. KEN

7.25 M. E. M. NIEPRAS: Fugue R.

7.45 Mr. W. A. DALLINGTON: The Enthusiast Works

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

RAND
Overture to 'The Flying Dutchman' ... Wagner

A DUTCH sailor-captain swears he will sail round the Cape, in the teeth of gales, though he should sail till Doomsday. The Devil takes him at his word, and he is condemned to sail, until (in Wagner's version) he finds a woman willing to share his unending travels. After many years, he finds such a self-sacrificing woman, but, when, in his love for her to save her from a death such as his, he leaves her, she, however, throws herself into the water to join him; the spell is broken by her resurrection, and they sail off together.

The Overture is practically an epitome of the Opera. Its dominating motive is that of the heart in a strenuous call against a strong, stormy background. There is a thrilling, prayer-like tone, and also a gay sailor song. These are all repeated with increasing force towards the end.

8.3 CITIZENRY KNIGHT
Sir Balambore
The my window, go
The my window, go
The my window, go



ST. FRANCIS AND THE BIRDS

One of the most charming stories of St. Francis of Assisi is that he became so preoccupied with the birds that he longed to return to England with him. He subjected Miss Rhoda Power to a talk on this subject.

8.32 OCT. 24
When I was
Vagabond
In

10.00 Capt.

IN 1880 Tchaikovsky paid a visit to Italy, and was pleased with the popular tastes he heard people singing there. Some of them he worked up into this 'Fantasia' (as he called it). The opening military call is a reminiscence of the music the Composer heard when he stayed near a barracks in Rome. Then various folk songs are brought in. This last section of this work is in the style of the lively Tarantella dance.

8.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Mr. DOUGLAS WOODRUFF: On being heard and not seen

Mr. WOODRUFF, a former President of the Oxford Union Society, will be remembered for a witty speech in the recent debate on 'Should we have a ...'

9.30 1. and Announcements (Daventry only) Shipping Forecast

9.35 CHAMBER MUSIC

Violin, Violoncello and Piano (Op. 10, No. 3)
Trio in D for Violin, Cello and Piano (Op. 10, No. 1)

THE fourth of Beethoven's Trios for Piano, Violin, and Cello was written in the country, the same summer (1808) in which he finished his great Fifth Symphony, the Pastoral Symphony, and the Choral Fantasia. He was thirty-seven years old, and his virile forcefulness and high spirits were at their height. He had attained full mastery of expression, and the music he was then writing has tremendous directness. This Fourth Trio, and one other, together form the Op. 70. The First Trio is for Piano, Violin, and Cello.

10.0 EIGHT HIDDABY
The ...
The Maiden
A lover's garland ...

10.15 THE BUDAPEST TRIO
Trio for Violin, Cello and Piano (First Performance)

10.30-11.0 A PIANOFORTE RECITAL BY
JANE DE VRIES
Nine old Hungarian Dance Songs
Valch
A ...
R ...

11.0-12.0 (Daventry only) DANCE MUSIC
Kettner ... directed by GEOFFREY GILBERT, from Kettner Restaurant

PROGRAMMES for TUESDAY, October 25

2LO LONDON and 5XX DAVENTRY

(301.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

8.0 VARIETY

10.30

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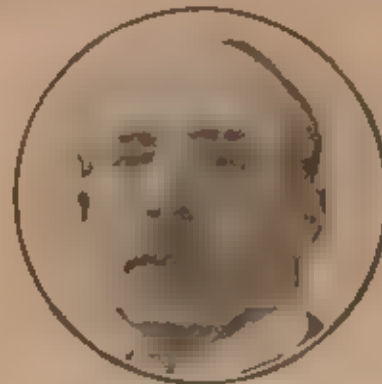
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SIR FREDERIC COWEN

the composer of 'Songs for My Little Ones' which he will himself accompany when he is singing this evening at 7.45.

THE threads of change in single features, showing how the difference between one and another is the difference between the whole of individual parts.

7.45 'SONGS FOR MY LITTLE ONES' (from Punch)

Composed and arranged by Sir Frederic Cowen

Sung by DORA LAMBERT

THE composer of 'Songs for My Little Ones' reappears as a composer of Sir Frederic Cowen, after a silence of some years. They have not been published in book form, and in his preface to the book the composer explains that he has endeavoured to be as tuneful and simple as possible, and to find little melodies that might make a direct appeal to young people. He has not reason to be ashamed of the results. The book is published by the publishers of Punch.



THE RAW MATERIAL OF A REVUE.

A glimpse of one of the many rehearsals that take place before a revue finally comes off. The form in which we see the rehearsal is that of a 'raw material' of a revue. The rehearsal is taking place in the theatre, and the raw material is being made up of the rehearsal.

NEARLY as many com-
positions as the
composer of 'Songs for My Little Ones' has written. The book is published by the publishers of Punch.

7.55 FOUNDATIONS OF MUSIC

Played by

THE DAVENTRY QUARTET

7.25 Prof. H. H. ...
An Evocation of the Rocks and Fossils—V. Single Threads
from Nottingham

10.30 12.0 DANCE

(OVERT GARDEN)

THE DAVENTRY QUARTET

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THE DAVENTRY QUARTET

(481-5 M 610 NC.)

5.20	FRANK & MERIT	
Man		Prat
I pulled my hungry carcass at night		Eric Carter
O Sole Mio (in English)		Dr. Caplan

T
K

M. F. IFAD

Thursday's program continues on page 13B.

[illegible]

THE MUSIC OF SPAIN

2. per formed by two of its most charming exponents, Santa and Lucila will conclude the dance music of the London Radio Dance Band in SGR's programme this evening at 6.45

Tuesday's Programmes continued (October 25)

6BM BOURNEMOUTH. 326.1 M 920 KC

- 2.30 London Programme relayed from Daventry
 4.0 Tea Time Music by F. G. Ball, relayed from W. H. Smith and Son, The Square
 5.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 7.0 GEE NASH, 'Wanderings in the Baltic—The Town that Sings in the Water'
 7.15 S.B. from London
 7.25 S.B. from Nottingham
 7.45 S.B. from London
 8.0 THE STATION TRIO: REGINALD S. MURAT (Violin), MORART ALLAN (Viola), ERNEST LUSH (Piano)
 Trio in D Major

8.30 ON THE WINGS OF SONG
 IV CHARLES VILLIERS STANFORD
 Singer—DALE SMITH (Baritone)
 Song Cycle
 (Words by John Stevenson)

Island
 Did you ever
 Cuckoo
 The Crow
 How does the wind blow?
 Night

9.0 S.B. from London (9.35 Local Announcements)

9.40 A COMMUNITY CONCERT
 Selections by the STATION QUARTET
 DOROTHY ELLIS (Soprano)
 PHILIP TAYLOR, leading Community Singing,
 assisted by MEMBERS of the BRITISH LEGION

11.0-12.0 S.B. from London

5WA CARDIFF. 353 M. 850 KC.

- 2.30 London Programme relayed from Daventry
 4.45 Mrs. D. PORTWAY DRESBACH, Houses &c.—'Egyptian Homes'
 6.0 THE DANCEST relayed from the Carlton Restaurant
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 7.0 Mr. T. W. PROBERT, 'The Diamond Jubilee of the Cardiff Naturalists' Society'
 7.15 S.B. from London
 7.25 S.B. from Nottingham
 7.45 S.B. from London

8.0 NORMAN LONG
 A Song, a Story and a Piano

8.15 'ERIN-GO-BRACH'
 THE STATION ORCHESTRA, conducted by
 WALTER H. HEATHWAITE
 Overture to an Irish Comedy
 DANCE O'NEIL (Irish Entertainer)
 My own little Colleen—Kathleen Haron-Maxwell
 Miss O'Hara and her Emerald Tiers (with
 Orchestral accompaniment)
 Orchestral
 Selection of Irish Airs, 'The Shamrock'
 Myddleton

Music in an and
 Micky Rooney's Rag Time Band with Orchestral

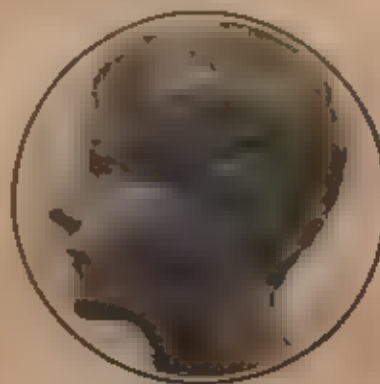
Air from County Derry
 Moly on the Rhine

9.0 S.B. from London (9.35 Local Announcements)

9.40 AN ORCHESTRAL PROGRAMME

THE STATION ORCHESTRA
 Overture to 'Iphigenia in Tauris'—Gluck
 ANTHONY FRAS (Baritone) with Orchestra
 In 'Pavane'—Mar... Verdi
 ORCHESTRA
 Prelude, The Afternoon of a Faun—Debussy
 ARTHUR FRAS
 Woo thou thy snowflake—Sullivan
 Sea Moods—Colford
 Onaway, Awake, Birdied...—Lewin
 ORCHESTRA
 Spanish Caprice—Rimsky-Korsakov

10.40-12.0 S.B. from London



MISS DOROTHY ELLIS

is the solo soprano in the Community Singing Concert
 that Bournemouth Station will broadcast tonight

2ZY MANCHESTER. 384.6 M. 780 KC.

1.15-2.0 TUESDAY MIDDAY SOCIETY'S CONCERT
 Relayed from the Houldsworth Hall
 Violin Recital by Dr. ADOLPH BRONSKI

2.30 London Programme relayed from Daventry

2.45 Music by the STATION QUARTET
 JOHN P. HIGHLOCK (Baritone)

5.0 Mr. THOMAS H. CROSSLEY, 'Barefoot Dayn'

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. J. E. PRYDE-HUGHES, 'Wild Horsemen of the Pecos'

7.15 S.B. from London

7.25 S.B. from Nottingham

MANCHESTER EVENING CHRONICLE PROGRAMME
 Relayed from
 THE WIRELESS EXHIBITION
 at the City Hall

9.0 S.B. from London (9.35 Local Announcements)

9.40 'MANCHESTER EVENING CHRONICLE' PROGRAMME (continued)

10.30-12.0 S.B. from London

HULL. 384.1 M. 1020 KC.

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 Beverley and District Bee K... Monthly Talk

6.30 S.B. from London

7.0 Mr. C. H. G... What shall I do with my boy?—IV

7.15 S.B. from London

7.25 S.B. from Nottingham

7.45 S.B. from London

8.0 OLD FAVOURITES

THE STATION QUARTET, directed by
 WALTER H. HEATHWAITE

8.5 GIBSON YOUNG (Baritone)
 'Away, awake, beloved'
 The Yeoman's Wedding Song
 Son o' Mine

8.15 YVETTE
 Yvette visits the shops in Hull... Walter Aethur

8.25 QUARTET
 Fantasia on Saint Simeon, Samson and Delilah

8.35 GIBSON YOUNG
 Simon the Centurion
 The Yeomen of England
 To Andrew
 Father O'Flynn

8.45 YVETTE
 Yvette appears in a Gown and insists upon

8.55 QUARTET
 'Quanto si bella...'
 'Quanto si bella...'

9.0-12.0 S.B. from London (9.35 Local Announcements)

2LS LEEDS-BRADFORD. 277.8 M. & 282.1 M. 1,080 KC. & 1,180 KC.

2.30 London Programme relayed from Daventry

4.0 THE GOLF HOTEL ORCHESTRA, relayed from the Golf Hotel, Grange-over-Sands

5.0 THE

5.15 THE CHILDREN'S HOUR

6.0 THE STATION TRIO

6.30 S.B. from London

7.25 S.B. from Nottingham

7.45 S.B. from London

8.0 Mr. G. E. WILKINSON, 'Adventure in Literature—V, Some Literary Travelers'

8.30-12.0 S.B. from London (9.35 Local Announcements)

6LV LIVERPOOL. 287 M. 1,010 KC.

2.30-3.15 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. HERBERT HOWARD, Bee? Weekly Sports Talk

Music From Manchester This Week.

Among our thoughts, England and the Continent as a centre of musical supervision and a high-toned, with a reputation which, year by year, is being built up. The articles on this page, which form an appropriate introduction to these broadcasts, are by Mr J. A. Forsyth, a former Secretary of the Hallé Society, and Mr. Moses Baritz, the well-known lecturer on Opera.

The Hallé Orchestra.

THE Hallé Orchestra made its first appearance as long ago as 18.
The Committee of the Art Treasures Exhibition in Manchester engaged Sir Charles (then Mr.) Hallé to give some orchestral concerts, and their success

residence in Manchester, and thus there came into being an institution destined to play a vitally important part in the musical life of England. The first season was half a crown, presented to Hallé by his manager in brand new threepenny bits—one for himself, one for his wife and one for each of his children. But ever since those far-off days the Hallé Orchestra has continued, with Manchester as its headquarters, to give for six months of the year orchestral concerts in the

From its inception two outstanding features have rendered the work of the Hallé—the personnel of the orchestra and the programmes of the concerts. The former has consistently been distinguished in the by a ritual of their particular instruments, and the latter have never trusted to what is commonly called the popular

He died suddenly in October, 1895, and after an interregnum of great conductors, Sir Frederic Cowen took command for three in 1899 began the second great epoch in the history of the Hallé Orchestra, when Dr. Hans Richter settled in Manchester and became its conductor. Orchestral playing and orchestral conducting had by this made enormous strides, not only artistically, but also in the favour of the and the appointment of such a world-wide celebrity as Richter, was doing all that was best out of his players, enhanced the reputation of the Hallé Orchestra until it too became of world-wide

stance. Richter's régime lasted for thirteen years, and during he introduced the works of many British composers, notably those of Elgar. Elgar's First Symphony received its first performance under Richter. Free Trade Hall. Hans Richter was in every sense of the word a big man, and he did his thing for music in England during his stay in Manchester. He was many big men, he had a big and kindly heart. When, full of Hans Richter retired, his place was taken by Michael Balling, a well-known Barreth conductor, and although his reign, owing to the outbreak of war in 1914, lasted only two years, it can at least be said that he left the orchestra as well equipped as when he took charge.

Throughout the war Sir Thomas Beecham was the principal conductor in fact, if it had not been for him and his enthusiasm there would have been Hallé Orchestra to relieve the gloom and depression of those black days, he North of England owes this generous gesture an invaluable debt of

The third epoch saw its dawn in the autumn of 1920, with the appointment of Hamilton Harty as the permanent Hallé conductor. If there is thing in which an orchestra should excel it is in its ensemble. Perfect ensemble playing is impossible if a new conductor endeavours to impress his identity at every concert. Briefly, guest conductors, while having their uses, have also very distinctly their misuses. Harty, with his Celtic imagination, enthusiasm and musical genius, his firm but pliant hand, combined the fact that he and his orchestra play at between sixty and

each winter, has raised the artistic status of the Hallé Orchestra to second to none in this or any other country. Harty is still a young man, and has the energy and enterprise of the youthful. Not content to conduct a big series of symphony concerts in Manchester and elsewhere, he has persuaded the Corporation of Manchester to give Municipal Concerts at the Free Trade Hall. It will be welcome news to the great and

and public to know that a number of the Hallé programmes are

J. A. Forsyth

'La Traviata.'

VERDI ranks as the greatest of all Italian composers. He typifies the development of opera, forming the connecting link between the early eighteenth-century composers and the modern school of music drama. He composed his first opera in 1830, and the last in 1893, when he had reached the advanced age of eighty! His mental faculties did not decline with the years, but on the contrary, increased in brilliance and fertility. It was after the production of *Aida* in 1871 that the world realized Verdi was a profound master of orchestration. In the prelude to Act I of that opera he first used the classical form in composition. By that time twenty-five operas had been composed. Most of them are unknown in this country. *Rigoletto*, *Macbeth*, and *Il Trovatore* are his operas retain their popularity on account of the melodies they contain. Though we deplore the poverty of the librettos, we are amazed at the rich, unceasing flow of melody.

It is not generally known that *La Traviata* was written concurrently with *Il Trovatore*, and produced six weeks later—March 8, 1853, at the Venice Opera House, Venice. And what a failure it proved! The opera was derived from Alexandre Dumas's novel 'La Dame aux Camélias.' In the closing scene, Violetta, the heroine, is supposed to be wasting from consumption. The doctor intimates her speedy demise. This pathetic news aroused the audience to an outburst of uncontrollable laughter. The lady playing the part of the 'dying consumptive' was exceedingly well-served, of elephantine proportions, and weighing over fourteen stone! The ridiculous spectacle was too much for the audience—hence the failure! Verdi was surprised about its ultimate success. With slight revision it was presented at another theatre in Venice a year later, achieving an immediate success.

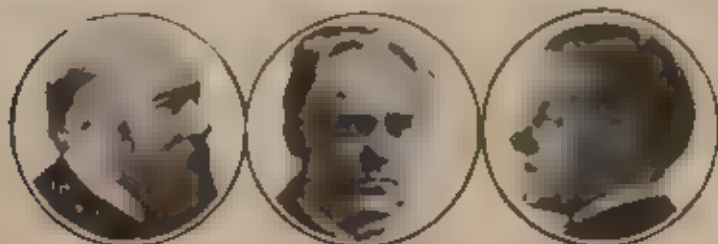
The opera is a remarkable amalgamation of choice arias, duets, and concerted pieces. A superabundance of warmth is apparent in the music. A most interesting feature is that such a high melodic standard is attained by a simple process of expression. This is exemplified in the prelude to Act I. Verdi's orchestration had not then reached maturity. Throughout *La Traviata* the orchestral accompaniment is rapid and redundant. These defects but serve to enhance the beauty of the joyous outpouring of melody. We are gripped by the wondrous manipulation of sound, though variety in accompaniment is lacking. The simplicity of the tunes renders memorizing

At the eighteenth bar an exquisite theme is announced by the violin, violas, and cellos, with a simple accompaniment from the remaining instruments. This tune is the theme of the opera. Violetta makes a passionate appeal to her lover, marked the theme to be rendered 'with passion and conclusion of the melody in the prelude prognosticates the future emotional development of the opera. This conclusion is strengthened by the repetition of the theme, on this occasion, in unison, by the cellos, clarinet, and bassoon, with an entrancing embellishment from the first violins. The following brief survey will assist in a keen appreciation.

Act I. Drinking song, 'Where beauty and mirth are beckoning.' A lively song rendered by the tenor, then taken up by soprano and chorus. Duets, 'Ah, day for ever remembered.' A charming and delightful reminiscence of the lovers' first meeting. Solo, 'Ah, was it him my heart foretold.' Most popular aria in the opera. Bright, flourishing vocalization. Slow, then brilliant and fast.

Act II. Tenor solo, 'Fever'd and wild my dream of youth.' Contemplative and soothing. Baritone solo, 'Hath my home in fair Provence.' Effusive and appealing. Finale. One of the greatest choral scenes in opera.

Act III. Prelude opens as Act I, but in lower key. Soprano solo, 'For ever I must leave thee.' Pathetic and emotional. Duets, 'Far from the busy throng.' Melodious and fascinating. Moses Baritz



THREE HALLÉ CONDUCTORS

(Left to right) Hans Richter (1899-1912), Michael Balling (1912-1914) and Sir Hamilton Harty, the present conductor of the famous orchestra



SINGING IN 'LA TRAVIATA'

(Left to right) Herbert Rudbeck (Dr. Dupre), Gertrude Johnson (Violetta) and Lee Thalhass (Germont)

Wednesday's Programmes cont'd (Oct. 26)

(Continued from page 4)

5NG NOTTINGHAM. 275.2 M. 1,000 KC.

12.0 1.0 London Programme relayed from Daventry
 2.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.10 A.B. from Manchester
 6.20 London Programme relayed from Daventry
 6.30 A.B. from London
 8.0 S.B. from Manchester
 9.0 S.B. from London (9.30 Local Announcements)
 9.35 S.B. from Manchester
 10.30 11.0 A.B. from London

5PY PLYMOUTH. 400 M. 750 KC.

12.0 1.0 London Programme relayed from Daventry
 2.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR Songs by the Choir (Baritone)
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 8.0 S.B. from Manchester
 9.0 S.B. from London (9.30 Local Announcements)
 9.35 S.B. from Manchester
 10.30 11.0 S.B. from London

6FL SHEFFIELD. 172.7 M. 1,100 KC.

12.0 1.0 MISS BARNES' Gramophone Lecture Recital
 2.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR The Little Doctor
 6.0 PETER HOWARD (Baritone)
 The Month of May
 From out my tears
 I don't like a lovely flower
 The Secret
 We wandered
 I reached (Love Song)
 Song of Pan (from The Shepherd and Pan)
 6.20 H.M. from London
 6.30 S.B. from London
 8.0 S.B. from Manchester
 9.0 STRETCH BY LORD JELICOFF
 On this occasion of the 20th Anniversary of the Sheffield and District Branch of the League of Nations
 Relayed from the Citizens' Hall, Sheffield
 9.20 WEATHER FORECAST: Sheffield and District
 10.30 S.B. from Manchester
 10.30 11.0 S.B. from London

6ST STOKE. 294.1 M. 1,020 KC.

12.0 1.0 London Programme relayed from Daventry
 2.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 8.0 S.B. from Manchester
 9.0 S.B. from London (9.30 Local Announcements)
 9.35 S.B. from Manchester
 10.30 11.0 S.B. from London

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

12.0 1.0 London Programme relayed from Daventry
 2.30 London Programme relayed from Daventry
 4.0 AN AFTERNOON CONCERT
 THE STATION TROUPE T. D. JONES (Pianoforte)
 MORGAN LLOYD (Voice)
 5.15 THE CHILDREN'S HOUR M. J. Jones (Pianoforte)
 6.0 For West Wales (Voice)
 6.20 London Programme relayed from Daventry
 6.30 S.B. from London
 8.0 S.B. from Manchester
 9.0 S.B. from London (9.30 Local Announcements)
 9.35 S.B. from Manchester
 10.30 11.0 S.B. from London

Northern Programmes.

5NO NEWCASTLE. 516 M. 1,100 KC.

12.0 1.0 London Programme relayed from Daventry
 2.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 8.0 S.B. from Manchester
 9.0 S.B. from London (9.30 Local Announcements)
 9.35 S.B. from Manchester
 10.30 11.0 S.B. from London

5SC GLASGOW. 506 M. 1,100 KC.

12.0 1.0 London Programme relayed from Daventry
 2.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 8.0 S.B. from Manchester
 9.0 S.B. from London (9.30 Local Announcements)
 9.35 S.B. from Manchester
 10.30 11.0 S.B. from London

2BD ABERDEEN. 506 M. 1,100 KC.

12.0 1.0 London Programme relayed from Daventry
 2.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 8.0 S.B. from Manchester
 9.0 S.B. from London (9.30 Local Announcements)
 9.35 S.B. from Manchester
 10.30 11.0 S.B. from London

2BE BELFAST. 506 M. 1,100 KC.

12.0 1.0 London Programme relayed from Daventry
 2.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 8.0 S.B. from Manchester
 9.0 S.B. from London (9.30 Local Announcements)
 9.35 S.B. from Manchester
 10.30 11.0 S.B. from London

In the Near Future.

News from the Southern Stations.

Liverpool.

Wednesday November 2 (Radio and Gramophone)
 recital of works by Beethoven and Schubert.
 Wearing (pianist). 9.35 p.m. The House of
 Marriage, a comedy by Charles Lee, performed
 by the Liverpool Radio Players.
 Entertainment by the Dads Co.

Manchester.

Sunday, October 30, 3.30 p.m.
 and songs by the Baritone and Roy Henderson.
 5.5 p.m. Band music and hymns to the
 Springs Band and the Central Hall Choir.
 Monday, November 3, Two short plays,
 which suggests the first of the series of
 Cuthbert series by Edwin Lewis, and But
 a new play by Daphne Stewart.

Bournemouth.

Sunday, October 30, Appeal on behalf of the
 new Jellicoe Sailors' Rest at Southampton, by
 Mr G. Stanley Pond.
 Tuesday, November 1, Appeal on behalf of the
 on Sicily by M. C. Sharpe.
 Wednesday, November 2, Winter Card
 on a winter programme, David Evans
 baritone, Liza Letouan song cycle, Ida
 Cooper (soprano), Gladys Palmer (contralto),
 John Turner (tenor), and Kenneth Ellis (bass).

Plymouth.

with address by the Rev. G. H. Newell, then
 of St. Peter's Church.
 Tuesday, November 2, The M. J. Jones
 play Mr. Smith's Wife, by Vivian T. Marsh
 from 8.30 p.m. to 10.30 p.m. Talk to
 schools by Mr. John Murray, Principal of the
 University College of the South West.
 Wednesday, November 3, Appeal on behalf of the
 elementary by Mr. G. R. Jones of the Plymouth
 Association, and from Beaton Park.

Cardiff.

Sunday, November 2, Repertory Club and Orchestra, Solent, Harry
 Brindle.
 Monday afternoon, November 3, Concert of
 nature themes, Solent, Nesta James. Evening
 recital by Kathleen Beer (soprano) and Kenneth
 Jones (harpist). War-time edition, Robert
 Grace (bass), John Harris and Ivor Maud.
 Wednesday, November 5, Welsh concert
 by P. J. Parry, Dorothy Barry (harpist), Uriel
 Roberts (tenor), Doreen Hall (violinist), and Ethel
 Jones (soprano).
 Saturday, November 12, The Welsh Air
 Impression of Lourdes, by Alphonse Daudet,
 Mayor of Brignolier.

Daventry Experimental.

Sunday, October 30, 3.30-5.30 p.m. Chamber
 music, 8 p.m. Service relayed from a Ward of
 the General Hospital, Birmingham with address
 by Archbishop of Aston, Canon J. H. Richards.
 9-10.30 p.m. Sandler and his orchestra, Denis
 Noble baritone.
 Thursday, November 5, Lancelotti Picture House
 Dorothy Showell (soprano), 8-10 p.m. Musical
 comedies: The Waterman, by Charles Duddell,
 and The Blue Peter, by Armstrong Gable; Marie
 Bennett, Vivienne Chatterton, Herbert
 Ivan Firth and Aubrey McLean.
 Saturday, November 5, Dance Music and
 Variety, 8-10 p.m. London Radio Dance Band,
 Ransall and Leigh, Tom Farrow, Dudley Ralph.
 10.15 p.m. Scots programme relayed from Orkney.



HANGING UNCLE GEORGE

Use of built-in filament
assists in the following new 6-volt
Marconi Economy Valves.

FOR GENERAL
PURPOSE

Marconi Valve—

Type DEH 610 (10/6, or
D.L.C. 10/6)

FOR THE FAST SET

Marconi Valve—

Type DEP 610 (12/6, or
D.L.C. 12/6)

An interesting but often-
built-in filament. Back. Can
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the following prices.

Talking about Marconi Valves we might claim
that the filament was strong enough to hang
Uncle George's portrait.

But who cares?

We might claim that it was long enough to dry
the week's washing on. But surely you've got a
clothes-line?

No. We prefer to talk about what the Marconi
Valve does. To tell you that very little juice
goes in at the input end for what comes out
at the output. We prefer to state that, operated
from Marconi Valves, the loud-speaker suffers
neither from loss of voice nor nasal catarrh.

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and they're built for time.

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PROGRAMMES for THURSDAY, October 27

2LO LONDON and 5XX DAVENTRY

(201.4 M. 850 KC.)

(1,804.2 M. 87 KC.)

10.30 a.m. (Daventry only) TIME SIGNAL.
(201.4 M. 850 KC.)

11.0 (Daventry only) THE DAVENTRY QUARTET
and PHILIP RITTI (Tromp)

12.0 THE DAVENTRY QUARTET and PHYLLIS
and PETER (Soprano), DORIS GORWY and
HELEN THORN (Drama for two 1st 2nd)

12.24 The Week's Concert of New Gramophone
Records

2.30 Mr. ERIC PARKER, 'Out of the Forest'
of the Leaf, the Work of the Forest

3.0 EVENSONG
Relayed from Westminster Abbey

3.45 Miss E. R. MURPHY, 'How to make
of the School of the Future'
See page 131

4.0 THE ASTORIA ORCHESTRA
Relayed from the section of FRED KITCHEN, from the
Astoria, in 'Hanging from Road'

4.15 W. R. S. LAMBERT, 'Special Talk to Secondary
Schools', 'Improvements and Ideas'

4.30 THE ASTORIA ORCHESTRA (Continued)

5.0 GWYN KNIGHT (Soprano)
Solo of Songs

5.15 THE CHILDREN'S HOUR: Selections by
The Old Sextet. The Story of 'Mousetail'
(Drama), 'The Zoo's New Home for Rare
Birds' from the Zoo Stories, by L. G. M. Lind

6.0 Ministry of Agriculture Forecast 1 B. 10.00

6.15 Market Prices for Farmers

6.20 THE LONDON RADIO DANCE BAND, 10.00

6.30 TIME SIGNAL, GREENWICH - WEATHER FORECAST,
FIRST GENERAL NEWS BULLETIN

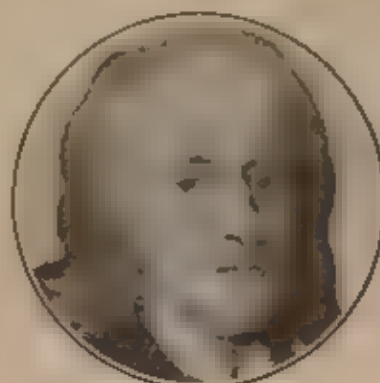
6.45 RONALD CRIVERS (Baritone)

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

7.15 THE FOUNDATIONS OF MUSIC
HAYDN PIANO SONATA
Played by E. KENDALL TAYLOR

7.25 SIR OLIVER LODGE
'Pioneers of Astronomy—V. Newton' (Continued)

WITH his fifth talk, Sir Oliver Lodge comes to Newton (1642-1727), the father of modern astronomy, of applied science, and the mechanistic explanation of the universe. This week he will deal with the general aspect of Newton's contribution to science, and on Thursday he will conclude his series of 'Pioneers' with a discussion of his pioneer work in the instruments in astronomy.



SIR ISAAC NEWTON.

the great astronomer, of whose work Sir Oliver Lodge will talk today.

Two books that Sir Oliver Lodge will recommend to listeners to his talks, in addition to those mentioned in the booklet, dealing with his series, are Professor Brodetsky's 'Sir Isaac Newton, His Life and Work,' published in connection with the bicentenary, and 'The Torch-bearers,' a series of poems illustrative of the life and achievements of the astronomical pioneers, by Mr. Alfred Noyes.

7.45 AN ORCHESTRAL CONCERT

by the

HALLÉ ORCHESTRA

Conducted by Sir HAMILTON HASTY

Relayed from the Free Trade Hall, Manchester
S.B. from Manchester

Norfolk Rhapsody (by Vaughan Williams)
First time in Manchester

Third Symphony Brahms

8.45 a.p. WEATHER FORECAST, 8.00 a.m. 8.15 a.m. 8.30 a.m.

9.0 a.p. HALLÉ CONCERT

Continued,

S.B. from Manchester

Tone Poem, 'A Hero's Life' (by Strauss)

There was a time when it was first played in England, a quarter of a century ago. It was not only a masterpiece of music, but a part of it was considered to be horribly repulsive.

But in those days, at any rate, Strauss did

not make noise merely for noise's sake. And if in music you are to depict a hero's ups and downs, as he naturally, you are bound to show his ups and downs, that means using

being discordant—of incidents are clearly to be distinguished in the work.

FIRST SCENE. We have a portrait of the Hero, and some indication of his qualities—his pride, his imaginative nature, and his strength of will.

SECOND SCENE. The Hero's Kinsmen (Woodwind) starting as they flock round him.

THIRD SCENE. The Hero's Helpmate. She is represented in her varying moods by a Solo Violin solo.

A trumpet call brings us to the

FOURTH SCENE. The Battle-field. Here can be heard the for the sensitive ears of the

FIFTH SCENE. The Hero's Works of Peace. The Hero's work is largely from his own work.

SIXTH SCENE. The Hero's Flight from the World, and his return. After a moment of despair the Hero finds serenity and peace.

perhaps in a pastoral life, as the music of the

He has to face one more storm, but it is brief. The end comes in a great climax that rounds off the Hero's life-work in completeness of joy.

9.30 Local Announcements. (Daventry only) Shipping Forecast.

9.35 Men and Cities III. Mr. Evelyn Wrench: 'Helsingfors and the progress of the city of Finland.'

9.50 PLANTATION SONGS

ETHEL FENTON (Contralto)

TOM KENNEDY (Tenor)

THE WOODS (Soprano)

STANFORD ROBINSON

TOM KENNEDY and Chorus

But it is so

For a man to be so

For a man to be so

For a man to be so

For a man to be so

For a man to be so

For a man to be so

For a man to be so

For a man to be so



A GREAT SEAPORT ON THE BALTIC.

Three views of Helsingfors, the capital of Finland, of which Mr. Evelyn Wrench will talk tonight. In the centre is a general view showing the South Harbour and the Nicholas Church, on the left the fountain in the Market Square, and on the right the Central Railway Station—a notable example of modern Northern European architecture.

Thursday's Programmes continued (October 27)

6BM BOURNEMOUTH. 320.1 M. 920 KC.

- 2.30 London Programme relayed from Daventry
 5.15 T. I. C. O. I. C.
 6.0 London Programme relayed from Daventry
 6.30 S. I. C. O. I. C.
 7.45 S.B. from Manchester
 8.45 W. I. C. O. I. C.
 9.0 S.B. from Manchester
 9.30 Local Announcements
 9.35 S. I. C. O. I. C.
 10.30 TAIROT O'FARRELL
 10.45 12.0 S. I. C. O. I. C.

5WA CARDIFF. 353 M. 880 KC.

- 2.30 BROADCAST TO SCHOOLS: Prof. W. M.
 3.0 London Programme relayed from Daventry
 4.15 THE ST. PAUL'S CHURCH
 RONALD HARDING (Violoncello), HERBERT PEN-
 NELL (Pianoforte)
 Deep in the heart of a rose ... London Herald
 Judex (from "Teeth and Life") ... Musical
 Suite, "Lotus Land" ... Moral
 Viola Solo, Andante (Slow movement) from
 Spanish Symphony ... Suite
 Four American Indian Songs ... Cadman

- 5.15 T. I. C. O. I. C.
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London

- 7.45 DOWN MEMORY LANE
 Selection from "The Merry Widow" ... Lohr
 GRACE DANIEL (Soprano)
 The Girl with a Bagpipe ("The Arcadians")
 Somewhere a voice is calling ... A. F. Tate

- THE STATION ORCHESTRA
 Selection from "The Merry Widow" ... Lohr
 GRACE DANIEL (Soprano)
 The Girl with a Bagpipe ("The Arcadians")
 Somewhere a voice is calling ... A. F. Tate

- ORCHESTRA
 March, "The Soldiers on the Park" ... Monckton
 JUNE ROSS (Light Baritone)
 They all love Jack ... Adams
 When I look

- ORCHESTRA
 In the Shadows ... Fluck
 After the Ball

- ORCHESTRA
 My little Persian Rose
 We all want marching home again
 ORCHESTRA

- 8.45 WEATHER FOUR: Mr. News

- 9.0 S.B. from Manchester

- 9.30 Local Announcements

- 9.35-12.0 S.B. from London

2ZY MANCHESTER. 384.6 M. 780 KC.

- 12.0-1.0 Gramophone Records
 4.30 S. I. C. O. I. C.
 5.0 "How to make a Girl's School Ghost," by Miss
 E. H. T. C. O. I. C.
 5.15 T. I. C. O. I. C.
 6.0 London Programme relayed from Daventry
 6.30 S. I. C. O. I. C.

- 7.45 AN ORCHESTRAL CONCERT
 by the HALLÉ ORCHESTRA,
 Conducted by Sir HAMILTON HAY
 Relayed to London and Daventry
 Norfolk Rhapsody ... Vaughan Williams
 Horn Symphony ... Rehn

ONLY in middle age did Brahms begin to write
 his music. He was fifty when he wrote his first
 performance was given in Vienna, on the 18th
 as each Movement ended, there arose excited
 applause and also cheering. Very soon the work
 was taken down as a solo success, and for forty
 of the concert room—a work of true power,
 depth, and sweetness, the product of a noble

There are four Movements—a quick big spirited
 melancholy one, and another quick and vigorous
 one.

- 8.45 WEATHER FOUR: Mr. News
 9.0 S. I. C. O. I. C.
 (Continued)

Some of the most famous music in the world
 when it was first played in England, a quarter
 of a century ago. It was supposed to be the
 most advanced, 'modern' music of the time.
 It was a great success, and it was a great
 success.

THIS WEEK'S VARIETY 'STAR'



NORMAN LONG

From a Yorkshire man, an office of a garden
 and that is the story of the career of Norman
 Long—Songs at the Piano. Mr. Long, who was
 one of the first artists to broadcast from the old
 favourite of radio listeners and now a new
 voice. He is 'appearing' at the Station in

Monday, Belfast; Tuesday, Cardiff
 Wednesday, Aberdeen; Thursday, Glasgow;
 Friday, Manchester; Saturday, Bournemouth.

In music you are to depict a hero's ups and downs
 at all violently, you are bound to show him
 in hot water some time—and that is the only
 pretty strong records

friend. It is enough to know that there is a
 to be distinguished.

First SCENE. W. I. C. O. I. C.
 his imaginative nature, and his strength of will.
 Second SCENE. T. I. C. O. I. C.

represented in her varying
 Violin melody

A trumpet call behind the scenes brings us to
 the toughest test for the sensitive ears of 100
 Note the powerful and persistent drum rhythm
 Here strange quietness surges from him
 Sixth SCENE. The Hero's Flight
 dejection the Hero finds serenity and peace
 perhaps in a pastoral life, as the music
 the music seems to suggest

It is brief.
 The end comes in a great

- 9.30 Local Announcements

- 9.35-12.0 S.B. from London

6KE HULL. 384.1 M. 1,020 KC.

- 2.30 London Programme relayed from Daventry
 5.15 T. I. C. O. I. C.
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 7.45 S. I. C. O. I. C.
 8.45 WEATHER FOUR: Mr. News
 9.0 S.B. from Manchester
 9.30 Local Announcements
 9.35-12.0 S.B. from London

2LS LEEDS-BRADFORD. 277.8 M. 1,080 KC. & 1,100 KC.

- 2.30 BROADCAST TO SCHOOLS: W. P. WELTON, "The Story of
 Measuring"
 3.0 London Programme relayed from Daventry
 3.45 Light Music
 4.0 THE KALA SYMPHONY ORCHESTRA, relayed
 from the Scala Theatre, Leeds
 5.0 T. I. C. O. I. C.
 5.15 S. I. C. O. I. C.
 6.0 Light Music
 6.30 S. I. C. O. I. C.
 6.45 For debate Mr. W. R. G. on "Bird Life in
 Autumn"
 7.0 S.B. from London

(Leeds Bradford Programme continued on page 15)

free

Cossor's great scheme
to bring Alternative
programmes to all

THE new R.R. Alternative programmes demand a new standard in receiver performance. Only our Receiving Set which is 'Razor sharp' in tuning will be so minutely selective to tune out the unwanted local station in favour of the one which is required. Appreciating that the makers of Cossor have always been easy for everyone to win a Receiving Set which has been specially designed to meet these new requirements of Radio, the wonderful new Cossor 'Melody Maker' is not only highly effective but, as its name implies, it gives amazingly clear and true tone reproduction. It is a real 'at home' programme receiver for its owner is satisfied with R.R. programmes at the number of Continental Stations in France, Holland, Germany, Italy, Spain and Switzerland are always available and fun loud speaker strings.



The Set of the Season!



The wonderful
Cossor "Melody Maker"

BEAT THE BEE!—Resist—every set like this as a first—anywhere in the world. It is the only set that will be prominent in the best program of the year. This country and abroad. It is the only set that will be prominent in the best program of the year. It is the only set that will be prominent in the best program of the year.

Not a Booklet
Not a Blueprint
BUT
an amazingly
simple system
of Set building

As simple as a Meccano

HITLER! Only those who have seen it can say they have been able to build the new R.R. Set. It is a Cossor Set—given the Cossor 'Melody Maker' they are enabled to make it complete in a very simple way. The makers know nothing about it—would be a disaster and get as good as a set as with a factory set.
The new Cossor system absolutely guarantees success in building the 'Melody Maker'. Soldering has been abolished and the old-fashioned way has been removed. Construction is as simple as building a Meccano toy.

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wonderful

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KT 2

John and Joan



"What have you done to our set John? it's simply wonderful tonight, so clear and life-like, Leonard Gowings might be singing in the room."

"I wondered whether you'd notice the difference, I only put in those Cosmos Valves your brother was talking about."

"Oh John, were they very expensive? Just the same price? Why haven't we had them before?"

"Well you know what it is Joan, I thought we were doing pretty well before and never knew they'd make such a difference."

"John, do Met-Vick make a receiving set for their own Valves?"

"Oh yes darling, the Met-Vick 5, but we can't scrap the old one just yet, not now it's so different, we might get the Met-Vick 5 later on."

The Cosmos S P (Shortpath) Valves, fully patented, are the only Valves of really original construction, marking a definite advance in scientific Valve manufacture.

Ask your dealer for the little Black and Gold booklet, 4117/3 which gives all their characteristics and tells you where they can be used to the best advantage, or drop a line to the makers.

Cosmos Valves are manufactured by the Metropolitan-Vickers Electrical Co., whose Research Laboratories have an international reputation.



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Friday's Programmes continued (October 28)

8.0 A CONCERT OF FRENCH MUSIC

THE WINDMILL SYMPHONY ORCHESTRA
 Conductor: H. KENTALL KELLY
 Conducted by PIERRE BARRAS

ORCHESTRA

Quintet for The King of A.
 Selection of French Music
 A. TRS DENDON (Soprano)
 Selected Songs

ORCHESTRA
 The procession (N.)
 La Fureur de l'Amour
 Symphonie Poeme: The Youth of Hercules
 Rhapsody

10.0 WEATHER FORECAST, SECOND GENERAL NEWS

10.15 11.15 ANGLICAN MUSIC DEBBY & SINGERS

6.00 Bournemouth 125.4 M. 9.0 KC.

12.0 10.0
 3.0
 5.0

5.15
 6.0 London Programme relay

6.30 S.B. from London 9.30 Local Announcements

9.35 WINE, WOMAN, AND SONG

THE STATION ORCHESTRA
 Selection: "Bacchante"

9.45 KENNETH ELLIS (Bass)
 Ho, Jolly Jinks! (J.)
 Captain Stratton & Family
 8.00 The

9.55 ORCHESTRA
 Drink to me only with thine eyes

10.0 11.0 WOMAN

MARY BONIN (Soprano)
 From the land of the sky blue water
 The Piper
 Oh! I would wear a daisy

10.7
 Our Lizzie on Wine, Woman, and Song

10.22
 Selection of Haydn's

10.32 KENNETH ELLIS
 The
 To
 The Yeoman's Wedding Song

10.42 MARY BONIN
 Sing a Song of

10.48 11.0 ORCHESTRA
 Wine, Woman, and Song

5.00 CARDIFF. 353 M. 260 KC.

12.0 10.0
 Daventry

3.0 THE STATION ORCHESTRA

Conducted by WARWICK BRATHWAITE
 Third 'Leonora' Overture
 KATHLEEN WILLS (Soprano)
 A May Morning
 Do not go, my love

ORCHESTRA
 Concerto Grosso, No. 25, L. F. for Five Strings

 Two Trombones (Walter M.)

KATHLEEN WILLS

Old English Air

 Oh, the Oak and the Ash
 Barbara Allen

ORCHESTRA
 Symphony, From the New World
 and

KATHLEEN WILLS
 Old Scotch Air

 Ye banks and braes
 John Anderson, my Jo

ORCHESTRA
 Waltz from 'The Sleeping Beauty'
 Overture to 'Così fan tutte'



TALBOT O'FARRELL

must send of entertainers, will be very much on the air this week. On Monday he broadcasts from 5.0, on Tuesday from Glasgow, on Wednesday from Belfast, on Thursday from Bournemouth, on Friday from Cardiff, winding up with a return to London and Daventry on Saturday night.

4.45 J. MALCOLM YERKE 'Royal Community Councils Developing Rural Industries and Crafts'

5.0 ORCHESTRA
 Selection from The Valkyrie

5.15 THE CHILDREN'S HOUR

6.0 AN ORGAN RECITAL by ARTHUR E. S.

6.30 S.B. from London

7.45 TALBOT O'FARRELL

8.0 S.B. from London 9.30 Local Announcements

9.35 11.0 A BALLAD CONCERT

WARWICK BRATHWAITE
 The Merry Wives of Windsor

6.30 S.B. from London

7.45 TALBOT O'FARRELL

8.0 S.B. from London 9.30 Local Announcements

9.35 11.0 A BALLAD CONCERT

WARWICK BRATHWAITE
 The Merry Wives of Windsor

ORCHESTRA

Selection of French Music

Selection of French Music

Selection of French Music

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Selection of French Music

Friday's Programmes continued (October 28)

6KH HULL. 284.1 M. 1,020 KC.

- 12.0 10 London Programme relayed from Daventry
- 3.0 10 London Programme relayed from Daventry
- 5.0 10 London Programme relayed from Daventry
- 5.15 The Children's Hour
- 6.0 London Programme relayed from Daventry
- 6.15 Football Talk
- 6.30 S.B. from London 9.30 Local Announcements
- 9.30 Hospital Sunday. An Announcement by the Lord Mayor of Hull
- 9.35 S.B. from London
- 9.50 11.0 S.B. from Aberdeen

2LS LEEDS BRADFORD. 277.4 M. 1,020 KC. & 1,100 KC.

- 12.0 10 MURDER RECORD: Gramophone Record
- 3.30 London Programme relayed from Daventry
- 3.45 Last Minute
- 4.0 BROADCAST TO SECONDARY SCHOOLS: Mr. H. BARNETT: English: The Queen's Visit
- 4.30 PIANOFORTE TRIO, directed by Cecil Mc. MARY BROADLEY (Continued)
- 5.15 THE CHILDREN'S HOUR: Mr. C. M. C. A. Venture in England
- 6.0 S.B. from London
- 6.30 S.B. from London 9.30 Local Announcements
- 9.50 11.0 S.B. from Aberdeen

6LV LIVERPOOL. 287 M. 1,010 KC.

- 12.0 10 London Programme relayed from Daventry
- 3.15 BROADCAST TO SCHOOLS: Prof. U. S. VICTOR: Early English History—IV, Life in Alfred England
- 3.45 A Short Pianoforte Recital by F. V. SWELLER: Compositions by RAVEL
- 4.0 CHAMBER MUSIC: String Quartet in E, Op. 121
- 5.0 CHAMBER MUSIC: String Quartet in E, Op. 121
- 5.15 THE CHILDREN'S HOUR
- 5.50 DORIS CAMPBELL
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London (9.30 Local Announcements)
- 9.50 11.0 S.B. from Aberdeen

5NG NOTTINGHAM. 273.2 M. 1,080 KC.

- 3.0 London Programme relayed from Daventry
- 3.30 The HALLOWING SERVICE of Derby Cathedral
- 4.30 app. London Programme relayed from Daventry
- 5.0 Mr. EDWARD C. IRELAND: Music and Lyrics
- 5.15 THE CHILDREN'S HOUR
- 6.15 A READER: New Books
- 6.30 S.B. from London (9.30 Local Announcements)
- 9.50 11.0 S.B. from Aberdeen



LADY ASTOR
Member of Parliament for the Sutton Division of Plymouth, talks from the local station this afternoon on "Playing the Game"

5PY PLYMOUTH. 400 M. 750 KC.

- 12.0 10 London Programme relayed from Daventry
- 3.0 10 London Programme relayed from Daventry
- 3.30 10 London Programme relayed from Daventry
- 3.45 10 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: Mr. C. M. C. A. Venture in England
- 6.0 A. F. KNOTT: Recital by Cecil Mc. MARY BROADLEY (Continued)
- 6.30 S.B. from London 9.30 Local Announcements
- 9.50 11.0 S.B. from Aberdeen

6FL SHEFFIELD. 272.7 M. 1,100 KC.

- 12.0 10 London Programme relayed from Daventry
- 3.0 10 London Programme relayed from Daventry



DERBY CATHEDRAL
where the Hallowing Service will be performed today
Part of the service will be broadcast from Nottingham Station this afternoon.

5.0 KATE HATTON: "Sauce M"

5.15 THE CHILDREN'S HOUR

6.0 Mr. F. R. STANTON: "Sauce M"

6.15 HUBBARD JONES: "Sauce M"

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

9.50 11.0 S.B. from Aberdeen

6ST STOKE. 284.1 M. 1,020 KC.

- 12.0 10 London Programme relayed from Daventry
- 3.0 10 London Programme relayed from Daventry
- 5.0 MURDER RECORD: Gramophone Record
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London (9.30 Local Announcements)
- 9.50 11.0 S.B. from Aberdeen

5SX SWANSEA. 284.1 M. 1,020 KC.

- 12.0 10 Gramophone Record
- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.45 S.B. from Cardiff
- 8.0 S.B. from London 9.30 Local Announcements
- 9.35 11.0 S.B. from Cardiff

Northern Programmes.

5NO NEWCASTLE. 325 M. 960 KC.

- 12.0 10 London Programme relayed from Daventry
- 3.0 10 London Programme relayed from Daventry
- 3.30 10 London Programme relayed from Daventry
- 3.45 10 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London (9.30 Local Announcements)
- 9.50 11.0 S.B. from Aberdeen

5SC GLASGOW. 405 M. 750 KC.

- 12.0 10 London Programme relayed from Daventry
- 3.0 10 London Programme relayed from Daventry
- 3.30 10 London Programme relayed from Daventry
- 3.45 10 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London (9.30 Local Announcements)
- 9.50 11.0 S.B. from Aberdeen

2BD ABERDEEN. 400 M. 750 KC.

- 12.0 10 London Programme relayed from Daventry
- 3.0 10 London Programme relayed from Daventry
- 3.30 10 London Programme relayed from Daventry
- 3.45 10 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London (9.30 Local Announcements)
- 9.50 11.0 S.B. from Aberdeen

2NE BELFAST. 325 M. 960 KC.

- 12.0 10 London Programme relayed from Daventry
- 3.0 10 London Programme relayed from Daventry
- 3.30 10 London Programme relayed from Daventry
- 3.45 10 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London (9.30 Local Announcements)
- 9.50 11.0 S.B. from Aberdeen



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7.	Resistance Capacity.	"
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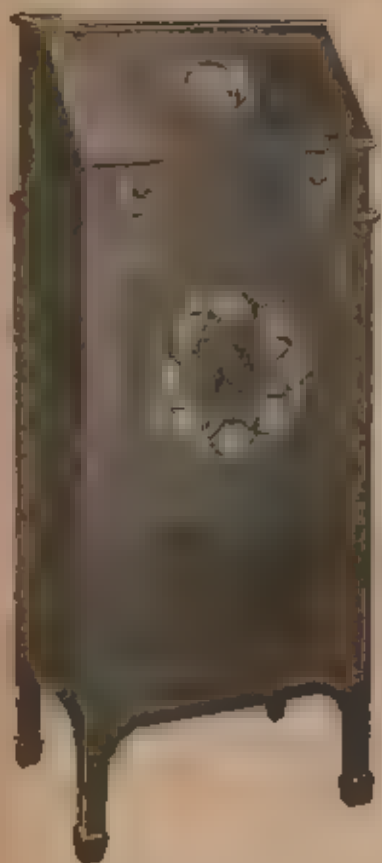
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**Supreme
performance—
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simplicity—
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*What more can
the modern listener
demand?*

Mechanical perfection is concealed in the stately lines of the spacious and beautiful cabinet; simplicity is in the convenience of a self-contained installation; the completeness of this new receiver; in the method of operation.*

Supreme performance is obvious from the moment you switch on. Greater volume—longer distance—controlled with ease by one tuning control. And tone, through the marvellous medium of the new Marconiphone Cone Speaker is finer—more true than anything you have ever heard.

Year	MTK (t)	Net T (t)	Net M (t)	Net B (t)
1950	100	100	100	100
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2021	100	100	100	100
2022	100	100	100	100
2023	100	100	100	100
2024	100	100	100	100
2025	100	100	100	100



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You just match it on—simple as that. Once plugged into an electric socket it turns on exactly like your light. There's no fuss or bother. And it's safe, too. It's a 100% safe, reliable and completely foolproof way to keep your home safe. Now

There is a big difference between the two. The first is a simple statement of fact. The second is a statement of opinion. The first is a statement of fact. The second is a statement of opinion.

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for taking up my valuable time

and I wish the public to clearly understand that

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the right path when

my have no ambition I cannot be a ...

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be if you wish to improve it write to me at the address

if you are employed, what is your ambition
to do for you by return and you will not be
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We teach all the professions and trades of the world, and specialise in preparation for the various examinations.

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1. The first part of the document discusses the importance of maintaining accurate records of all transactions, both incoming and outgoing, to ensure transparency and accountability. It emphasizes the need for regular audits and the use of standardized accounting practices.

THE
Ingersoll
ALDEN

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PRECISE POLYWATCH LTD., Kingston, W.C.2



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21. 114
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Why buy Accumulators or Dry Batteries?

FABIO SERVICE (London) LTD. 105 THURFERN AGENCY



Saturday's Programmes cont'd (October 24)

7.20 **RICHARD MERRIMAN** (Cornet) and Orchestra
My Dream
Orpheus with his Lyre
Valley of Love

7.30 **CHORUS**
Pantalo on Irish Air, 'Erin' ... arr. Boswell
Merry Melody
Sally's Song ... arr. Boswell
Piper of Love ... arr. Boswell
Merry Melody ... arr. Boswell



Two of the principal performers in 'Dancing Time,'
5GB's Variety show tonight—Florence Oldham and
Harry Robbins

7.45 **ORCHESTRA**
First 'Maid of Arles' Suite (L. Arlesienne) ... Burt

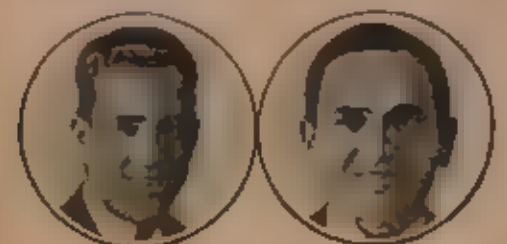
8.0 **DANCING TIME**
THE LONDON RADII DANCE BAND
led by SIDNEY FIDMAN
WALLIS and DAWSON
Syncope Duets at the Piano
Piper of Love (Syncope Song)
HARRY ROBBINS (Xylophone)

10.0 **WEATHER FORECAST: SECOND GENERAL**
News ...

10.15-11.15 **AN HOUR OF OLD MEMORIES**
From Birmingham

THE BIRMINGHAM ORCHESTRA
Conducted by JOSEPH LEWIN
Pot Pourri, 'Potted Overtures' ... arr. Englemann
DAN JONES (Tenor)
Merry Melody ... arr. Boswell
The Last Watch ... arr. Boswell
Merry Melody ... arr. Boswell
MARGARET WILKINSON
On the Banks of Swan Water ... Traditional
She wandered down the mountain side ... Clay
May Morning ... arr. Boswell

10.45 **ORCHESTRA**
Selection, 'Melodious Memories' ... Finch
DAN JONES
My Queen ... arr. Boswell
Rustle ... arr. Boswell
I hear you calling me ... arr. Boswell
ORCHESTRA
Selection of Popular English Melodies, 'The
Rose' ... arr. Boswell



Wallis and Dawson, with their syncope duets at
the piano, also feature in 'Dancing Time' tonight

6BM BOURNEMOUTH. 329.1 M 920 KC.

4.0 **DANCE MUSIC** by ...
Royal Bath ...

5.15 ...

6.0 ...

6.30 **S.B. from London**

7.0 **Mr. GEORGE DANCE**, 'Gardening: Winter
Flowers' ...

7.15 **S.B. from London** (9.30 Local Announcer
reads Sports Bulletin)

8.35 **NORMAN LONG**
A Song, a Story and a ...

9.50 12.0 **S.B. from London**

5WA CARDIFF. 283 M. 650 KC.

3.30 **London Programmes relayed from Daventry**

5.0 **THE DANBURY** relayed from Cox's Café.
Music by the HETZ DANCE BAND

5.15 **THE CHILDREN'S HOUR**

6.0 **London Programmes relayed from Daventry**

6.30 **S.B. from London**

6.45 **Eyo W. (Gees Account)** ... CAROLYN D. SWANSEA

7.0 **Mr. NORMAN NASH**, 'On the Road in ...'
—Impressions of the Motor Show

7.15 **S.B. from London**

7.25 **Mr. L. E. WILLIAMS**, 'The Football Whirl ...'

7.40 **FIRST CONCERT OF THE BRISTOL**
CHORAL SOCIETY

Sunday 1927 (P.M.)

Rehearsal from the Colston Hall, Bristol

'THE FLYING DUTCHMAN'
An Opera in Three Acts by WAGNER

Cast

The Flying Dutchman ... DENNIS NOBLE
Daland, a Norwegian Sea Captain ...

Senta, his Daughter ... STUART ROBERTSON
Erik, a Huntsman ... CARL TUCK

Stockman of Daland's vessel ... JOHN ADAMS
Mary ... MILLICENT RUSSELL

THE CHORUS OF THE BRISTOL CHORAL SOCIETY
THE FIRST SYMPHONY ORCHESTRA

Conducted by Sir HERBERT BREWER

WAGNER more than once, in some form or
other, treated dramatically the idea of
the redemption of man from evil forces by the
purifying influence and sacrifice of womanhood.
There was much in his own attitude to life that
put him in sympathy with this idea.

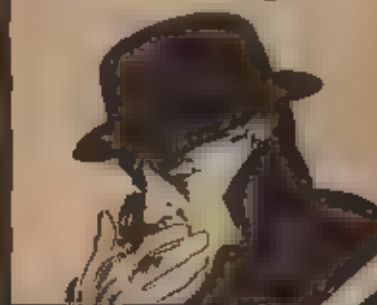
He became interested in the legend of the
Dutch sailor captain, who, swearing that he
would round the Cape if he had to sail for ever,
was seized by the Evil One, who condemned him
to sail the seas until he could find a woman faithful
in death. The composer had a stormy sea voyage
to London, in 1839, on which he experienced
hardship and danger. The legend was read in
his mind, and soon afterwards he began to
put his ideas of the Opera on paper, writing both
libretto and music. The Opera was produced in
1841.

(Continued Programme continued on page 160.)

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and all complaints
of the chest, throat
and lungs



Take
VENO'S
Lightning
COUGH CURE

GETTING THINNER DAY BY DAY.

Hollows in Cheeks, Neck and
Chest Growing Deeper Every
Week

Someone Ought to Tell Him How
to Gain Pounds of Solid Flesh
and Look Like a Real Man.

Tens of thousands of thin, run-down men
—yes, and women, too—are getting dis-
couraged—are giving up all hope of ever being
able to take on flesh and look healthy and
strong.

All such people can stop worrying and start
to smile and enjoy life, for McCoy's Cod Liver
Extract Tablets, which any Chemist will tell
you all about, are putting flesh on hosts of
very thin people every day.

One woman, tired, weak and discouraged,
put on 15 lbs. in five weeks and recovered
completely.

We all know that Cod Liver Oil is full of
vitamins, flesh-producing vitamins, but many
people can't take it because of its horrible
smell and fishy taste, and because it often
upsets the stomach.

McCoy's Cod Liver Extract Tablets are
sugar-coated and as easy to take as sweets,
and if any thin person doesn't gain at least
3 lbs. with 30 days' treatment as prescribed,
the makers will return your money. Only
1/3 and 3/- the box at any chemist.

In case of difficulty send direct to McCoy's
Laboratories, Norwich.

**brilliant
reception
by the**

**touch of
a switch**

Marconi keeps the home bright here's a wireless set that brings the finest bands and artists into any room you choose. The M.P.A. is absolutely self-contained. You can carry it about while it's playing! No outside wires at all. Built-in loud-speaker, giving true-as-life music from front and back. Write for coloured leaflet giving full details. M.P.A. Wireless (Dept. 4) 62 Conduit Street, London, W.1.



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**UMBRELLA
WISDOM**

The
opening
question:

**Has it
a FOX'S FRAME?**

Look for the
Paragon Pattern

Patented for over 25
years for strength
and durability

A WONDERFUL

3 VALVE LOUD SPEAKER SET

This new 3-valve receiver contains all the latest improvements for 1934 and receives a large number of British and Continental stations at full volume on the loud speaker. Unequalled for volume, sensitivity, range, purity and compact design at an extremely low price.

NO COILS TO CHANGE NO SOLDERING - NO DRILLING.

Any amateur or beginner can assemble this set in two hours. Full instructions and wiring diagram sent free for three penny stamp.

SAXON RADIO CO. Dept. RT. South Shore BLACKPOOL.

TO TURN ON TO TURN IN TO LAND ON TAGS ETC

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These are the most important parts of the set. They are made of the finest materials and are carefully tested before being sent to the customer. They are the only parts of the set that are not made in England.

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Cone Speakers."

**Years of
patient
research
and then
the**



Model 75

MARCONIPHONE CONE SPEAKERS

YEARS of patient research; of active experiment and then—the evolution of the new Marconiphone Cone Speakers. Nothing so strikingly distinguished, so perfect in performance, has ever appeared in loud speaker design. Never before has the acute sensitivity of the horn type speaker been combined with the greater attractiveness of the cone. For the first time, a loud speaker has been created, near enough to perfection, to honour it with the name Marconiphone.

Marconiphone Model 75 Cone Speaker

Presents a sensitivity as acute as any horn type speaker, as well as a design of unusual distinction. A feature of no little value is the ease with which it may be kept free from dust.

75/-

Marconiphone Model 105 Cabinet Cone

Stands out even amongst the list of triumphs achieved by the vast Marconiphone organisation. Sound emission is from both sides, and whichever way the cone is turned, the entire musical scale is heard to perfection.

105/-

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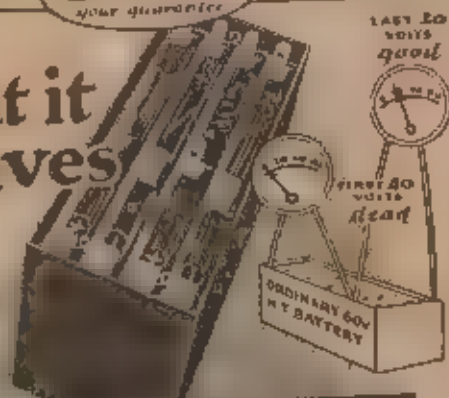
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EVERYTHING

The
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your guarantee

ELECTRICAL

**What it
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When your present H.T. Dry Battery runs down make this test. Put a voltmeter across the first 40 volts. You will not get a reading. Then test from 40 volts onwards and you will probably find the higher voltages still have plenty of "punch." Why? Because only the first 40 volts are the whole of the battery. And yet you have to throw the whole battery away.

Stop wasting good volts by using the common-sense "GECOPHONE" Interchangeable H.T. Battery, specially made for radio in ordinary and super-capacity sizes.

PRICES
 60-volts Standard Units 12/6 115-volts Standard Units 22/6 65-volts Super Capacity Units 22/-
MADE IN ENGLAND.

Ades G. & C. and Electric Co., Ltd., Mount House, Kingsway, London.

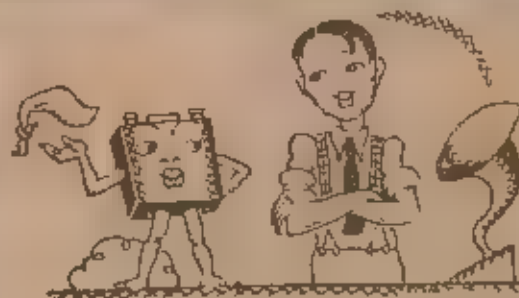
THE BOOK EVERY LISTENER WILL WANT.
The story of broadcasting told from inside.



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Ready on the fourth of November.
PLACE YOUR ORDER NOW.



**Never mind the knot
in your hanky**

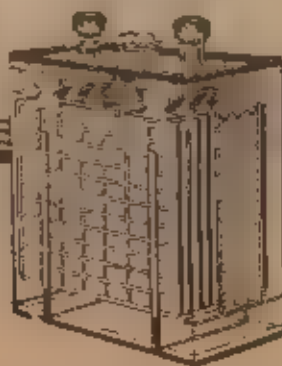
No need for you to remember when your L.T. Batteries ought to be recharged if you use Peto & Radford Indicating Accumulators. Just glance at the Ball-floats and you can see how the juice stands—charged, half-charged, or nearly run-out.

That isn't all about this battery, either. It has all the features a P. & R. Battery always has. Paste keyed-in to plates; lugs burned-on; tested separators; extra heavy grids, sludge ducts, it's guaranteed for six months, in brief, it's a P. & R. Battery. Which leaves no more to be said.

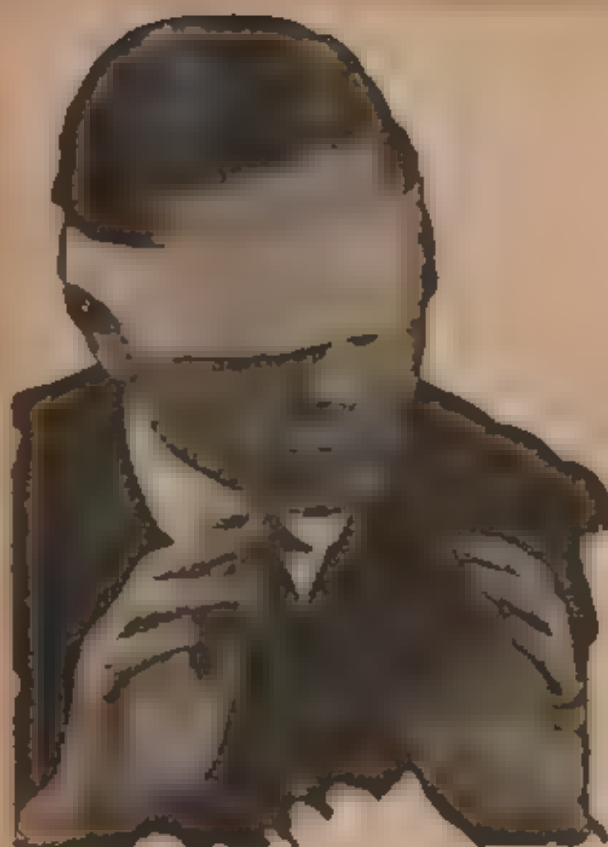
If you would like all the details, send a post-card for our Leaflet to Peto & Radford, 50, Grosvenor Gardens, London, S.W. 1

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PETO & RADFORD
ACCUMULATORS
The beginning and the end in
POWER

Indicating
Accumulator
for 100 hours
working
Price 12/-



Also made in
other sizes
to suit all
types of
radio sets



Are you buying your H.T. Blindfolded?

THE purchase of a High Tension Battery is blindfold buying. When the little box of mystery is handed to you, you "take it on trust." You can't see inside; you hope for long life, but of its contents you know nothing. You connect it to your set, and in a little while you may be full of complaints. Crackling noises, distortion, weak reception! You wonder if your aerial is O.K., if your valves are giving out. You consult your expert friends—all to no purpose. It never occurs to you that your dry battery may be suffering from anaemia.

Dry batteries are often quite unsatisfactory. Their life begins the moment they are made. They are working continuously. On the dealer's shelf, at home when your set is not in use—they give out their energy all the time; obviously they are short-lived and expensive.

The Oldham High Tension Accumulator is the correct solution to the H.T. problem. It gives that constant, smooth output so essential to satisfactory reception. When you buy an Oldham H.T. Accumulator you see what you're getting. The sturdy plates, made under the Oldham Special Activation Process, do not suffer from sulphation and the clear glass cells allow of their instant inspection. The Oldham H.T. Accumulator is supplied in 20 Volt units. It can be assembled to any voltage on expanding bookcase principles. It is a perfect reservoir of power for your radio; cheap to buy, cheap to maintain, and requires no attention beyond recharging about four times a year. Best of all an Oldham H.T. Accumulator will last for years.



Accumulator made up 7½ set Va			
60 Volts	-	37 6	100 Volts 62 6
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Solid Oak Base, any voltage 3½ extra. Lid and Handles, any voltage 4½ extra.			

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The Mullard Pure Music Speaker Model E

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Buy a
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Loud Speaker



— the
**Brown
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HERE'S a loud speaker that is different. You cannot mistake it for a flower bowl or an ink well. It is not gaudy in appearance or fantastic in shape. Just because it is quiet and dignified—rich looking—the Brown Cabinet Loud Speaker stands out from the multitude of horn and cone instruments on the market.

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The Brown Cabinet does just what a loud speaker should. It gives you all that you could possibly wish for. Your Wireless Dealer wants to demonstrate it to you. Price £6. 6s.

Not a horn—not a cone.
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Every day that passes adds to the reputation of Little Giant Sets. Cheap sets exist in plenty, wild claims are made by the score. Above and through it all, the true, unrivalled value of Fellows sets stands out clearer and clearer. Beautiful in appearance, powerful and clear in reception, simplicity itself both to instal and to operate, Fellows Little Giants are without a rival in price, performance and popularity.

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RELIABLE valves must be perfect in every part. However long and strong a filament may be, it is not of much use if, owing to some defect in the electrode system or an imperfect vacuum, it does not function properly.



B.T.H. 2-volt Valves are good in every part, meticulous care having been exercised in the design and placing of filament, grid and anode. Equally close attention has been paid to the vacuum which in B.T.H. Valves is as perfect as it can possibly be made.

B.T.H. 2-volt Valves have a filament second to none in length, efficiency, long life and low current consumption, and it can be stated quite definitely that there is no filament which lasts longer.

There are no weak links in these valves—every point is a "strong point." Whatever valves you may be using at the moment it is highly probable that the new B.T.H. 2-volt Valves are an improvement on them. They give instant and constant satisfaction.

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Valve	Function	Fil. Volts	F. Amps	H.T. Batt. Volts	Ampl. Factor	Impedance	Price
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B 22	G.P.	2	0.1	40 to 100	7.5	14,000 ohms.	10 6
B 23	Power Amp.	2	0.2	40 to 100	6.1	8,100 ohms.	12 6
B 8	Res. Coupl.	2	0.1	100 to 150	50.0	80,000 ohms.	10 6

Resistor prices are 10p, 15p, 20p, 25p, 30p, 35p, 40p, 45p, 50p, 55p, 60p, 65p, 70p, 75p, 80p, 85p, 90p, 95p, 1.00, 1.10, 1.20, 1.30, 1.40, 1.50, 1.60, 1.70, 1.80, 1.90, 2.00, 2.10, 2.20, 2.30, 2.40, 2.50, 2.60, 2.70, 2.80, 2.90, 3.00, 3.10, 3.20, 3.30, 3.40, 3.50, 3.60, 3.70, 3.80, 3.90, 4.00, 4.10, 4.20, 4.30, 4.40, 4.50, 4.60, 4.70, 4.80, 4.90, 5.00, 5.10, 5.20, 5.30, 5.40, 5.50, 5.60, 5.70, 5.80, 5.90, 6.00, 6.10, 6.20, 6.30, 6.40, 6.50, 6.60, 6.70, 6.80, 6.90, 7.00, 7.10, 7.20, 7.30, 7.40, 7.50, 7.60, 7.70, 7.80, 7.90, 8.00, 8.10, 8.20, 8.30, 8.40, 8.50, 8.60, 8.70, 8.80, 8.90, 9.00, 9.10, 9.20, 9.30, 9.40, 9.50, 9.60, 9.70, 9.80, 9.90, 10.00, 10.10, 10.20, 10.30, 10.40, 10.50, 10.60, 10.70, 10.80, 10.90, 11.00, 11.10, 11.20, 11.30, 11.40, 11.50, 11.60, 11.70, 11.80, 11.90, 12.00, 12.10, 12.20, 12.30, 12.40, 12.50, 12.60, 12.70, 12.80, 12.90, 13.00, 13.10, 13.20, 13.30, 13.40, 13.50, 13.60, 13.70, 13.80, 13.90, 14.00, 14.10, 14.20, 14.30, 14.40, 14.50, 14.60, 14.70, 14.80, 14.90, 15.00, 15.10, 15.20, 15.30, 15.40, 15.50, 15.60, 15.70, 15.80, 15.90, 16.00, 16.10, 16.20, 16.30, 16.40, 16.50, 16.60, 16.70, 16.80, 16.90, 17.00, 17.10, 17.20, 17.30, 17.40, 17.50, 17.60, 17.70, 17.80, 17.90, 18.00, 18.10, 18.20, 18.30, 18.40, 18.50, 18.60, 18.70, 18.80, 18.90, 19.00, 19.10, 19.20, 19.30, 19.40, 19.50, 19.60, 19.70, 19.80, 19.90, 20.00, 20.10, 20.20, 20.30, 20.40, 20.50, 20.60, 20.70, 20.80, 20.90, 21.00, 21.10, 21.20, 21.30, 21.40, 21.50, 21.60, 21.70, 21.80, 21.90, 22.00, 22.10, 22.20, 22.30, 22.40, 22.50, 22.60, 22.70, 22.80, 22.90, 23.00, 23.10, 23.20, 23.30, 23.40, 23.50, 23.60, 23.70, 23.80, 23.90, 24.00, 24.10, 24.20, 24.30, 24.40, 24.50, 24.60, 24.70, 24.80, 24.90, 25.00, 25.10, 25.20, 25.30, 25.40, 25.50, 25.60, 25.70, 25.80, 25.90, 26.00, 26.10, 26.20, 26.30, 26.40, 26.50, 26.60, 26.70, 26.80, 26.90, 27.00, 27.10, 27.20, 27.30, 27.40, 27.50, 27.60, 27.70, 27.80, 27.90, 28.00, 28.10, 28.20, 28.30, 28.40, 28.50, 28.60, 28.70, 28.80, 28.90, 29.00, 29.10, 29.20, 29.30, 29.40, 29.50, 29.60, 29.70, 29.80, 29.90, 30.00, 30.10, 30.20, 30.30, 30.40, 30.50, 30.60, 30.70, 30.80, 30.90, 31.00, 31.10, 31.20, 31.30, 31.40, 31.50, 31.60, 31.70, 31.80, 31.90, 32.00, 32.10, 32.20, 32.30, 32.40, 32.50, 32.60, 32.70, 32.80, 32.90, 33.00, 33.10, 33.20, 33.30, 33.40, 33.50, 33.60, 33.70, 33.80, 33.90, 34.00, 34.10, 34.20, 34.30, 34.40, 34.50, 34.60, 34.70, 34.80, 34.90, 35.00, 35.10, 35.20, 35.30, 35.40, 35.50, 35.60, 35.70, 35.80, 35.90, 36.00, 36.10, 36.20, 36.30, 36.40, 36.50, 36.60, 36.70, 36.80, 36.90, 37.00, 37.10, 37.20, 37.30, 37.40, 37.50, 37.60, 37.70, 37.80, 37.90, 38.00, 38.10, 38.20, 38.30, 38.40, 38.50, 38.60, 38.70, 38.80, 38.90, 39.00, 39.10, 39.20, 39.30, 39.40, 39.50, 39.60, 39.70, 39.80, 39.90, 40.00, 40.10, 40.20, 40.30, 40.40, 40.50, 40.60, 40.70, 40.80, 40.90, 41.00, 41.10, 41.20, 41.30, 41.40, 41.50, 41.60, 41.70, 41.80, 41.90, 42.00, 42.10, 42.20, 42.30, 42.40, 42.50, 42.60, 42.70, 42.80, 42.90, 43.00, 43.10, 43.20, 43.30, 43.40, 43.50, 43.60, 43.70, 43.80, 43.90, 44.00, 44.10, 44.20, 44.30, 44.40, 44.50, 44.60, 44.70, 44.80, 44.90, 45.00, 45.10, 45.20, 45.30, 45.40, 45.50, 45.60, 45.70, 45.80, 45.90, 46.00, 46.10, 46.20, 46.30, 46.40, 46.50, 46.60, 46.70, 46.80, 46.90, 47.00, 47.10, 47.20, 47.30, 47.40, 47.50, 47.60, 47.70, 47.80, 47.90, 48.00, 48.10, 48.20, 48.30, 48.40, 48.50, 48.60, 48.70, 48.80, 48.90, 49.00, 49.10, 49.20, 49.30, 49.40, 49.50, 49.60, 49.70, 49.80, 49.90, 50.00, 50.10, 50.20, 50.30, 50.40, 50.50, 50.60, 50.70, 50.80, 50.90, 51.00, 51.10, 51.20, 51.30, 51.40, 51.50, 51.60, 51.70, 51.80, 51.90, 52.00, 52.10, 52.20, 52.30, 52.40, 52.50, 52.60, 52.70, 52.80, 52.90, 53.00, 53.10, 53.20, 53.30, 53.40, 53.50, 53.60, 53.70, 53.80, 53.90, 54.00, 54.10, 54.20, 54.30, 54.40, 54.50, 54.60, 54.70, 54.80, 54.90, 55.00, 55.10, 55.20, 55.30, 55.40, 55.50, 55.60, 55.70, 55.80, 55.90, 56.00, 56.10, 56.20, 56.30, 56.40, 56.50, 56.60, 56.70, 56.80, 56.90, 57.00, 57.10, 57.20, 57.30, 57.40, 57.50, 57.60, 57.70, 57.80, 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100.70, 100.80, 100.90, 101.00, 101.10, 101.20, 101.30, 101.40, 101.50, 101.60, 101.70, 101.80, 101.90, 102.00, 102.10, 102.20, 102.30, 102.40, 102.50, 102.60, 102.70, 102.80, 102.90, 103.00, 103.10, 103.20, 103.30, 103.40, 103.50, 103.60, 103.70, 103.80, 103.90, 104.00, 104.10, 104.20, 104.30, 104.40, 104.50, 104.60, 104.70, 104.80, 104.90, 105.00, 105.10, 105.20, 105.30, 105.40, 105.50, 105.60, 105.70, 105.80, 105.90, 106.00, 106.10, 106.20, 106.30, 106.40, 106.50, 106.60, 106.70, 106.80, 106.90, 107.00, 107.10, 107.20, 107.30, 107.40, 107.50, 107.60, 107.70, 107.80, 107.90, 108.00, 108.10, 108.20, 108.30, 108.40, 108.50, 108.60, 108.70, 108.80, 108.90, 109.00, 109.10, 109.20, 109.30, 109.40, 109.50, 109.60, 109.70, 109.80, 109.90, 110.00, 110.10, 110.20, 110.30, 110.40, 110.50, 110.60, 110.70, 110.80, 110.90, 111.00, 111.10, 111.20, 111.30, 111.40, 111.50, 111.60, 111.70, 111.80, 111.90, 112.00, 112.10, 112.20, 112.30, 112.40, 112.50, 112.60, 112.70, 112.80, 112.90, 113.00, 113.10, 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150.70, 150.80, 150.90, 151.00, 151.10, 151.20, 151.30, 151.40, 151.50, 151.60, 151.70, 151.80, 151.90, 152.00, 152.10, 152.20, 152.30, 152.40, 152.50, 152.60, 152.70, 152.80, 152.90, 153.00, 153.10, 153.20, 153.30, 153.40, 153.50, 153.60, 153.70, 153.80, 153.90, 154.00, 154.10, 154.20, 154.30, 154.40, 154.50, 154.60, 154.70, 154.80, 154.90, 155.00, 155.10, 155.20, 155.30, 155.40, 155.50



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IF	2.0	0.1	250	0	3	15,000	45
IF	2.0	0.1	250	0	7.5	15,000	75
IF	2.0	0.1	250	0	3	15,000	45
IF	2.0	0.1	250	0	7.5	15,000	75
IF	2.0	0.1	250	0	3	15,000	45
IF	2.0	0.1	250	0	7.5	15,000	75
IF	2.0	0.1	250	0	3	15,000	45
IF	2.0	0.1	250	0	7.5	15,000	75
IF	2.0	0.1	250	0	3	15,000	45
IF	2.0	0.1	250	0	7.5	15,000	75

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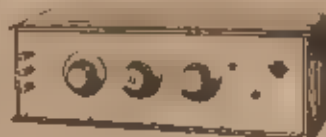
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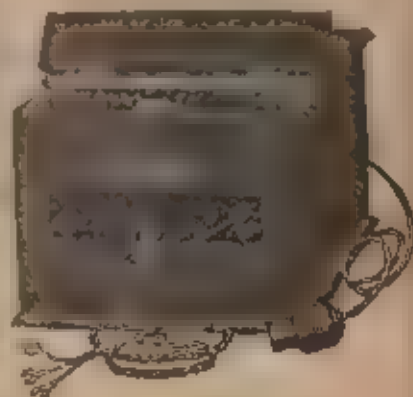
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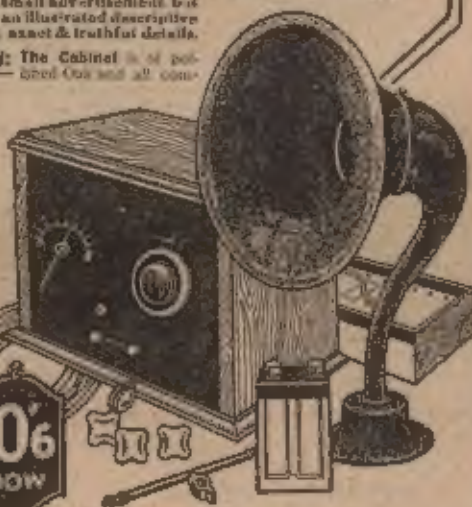
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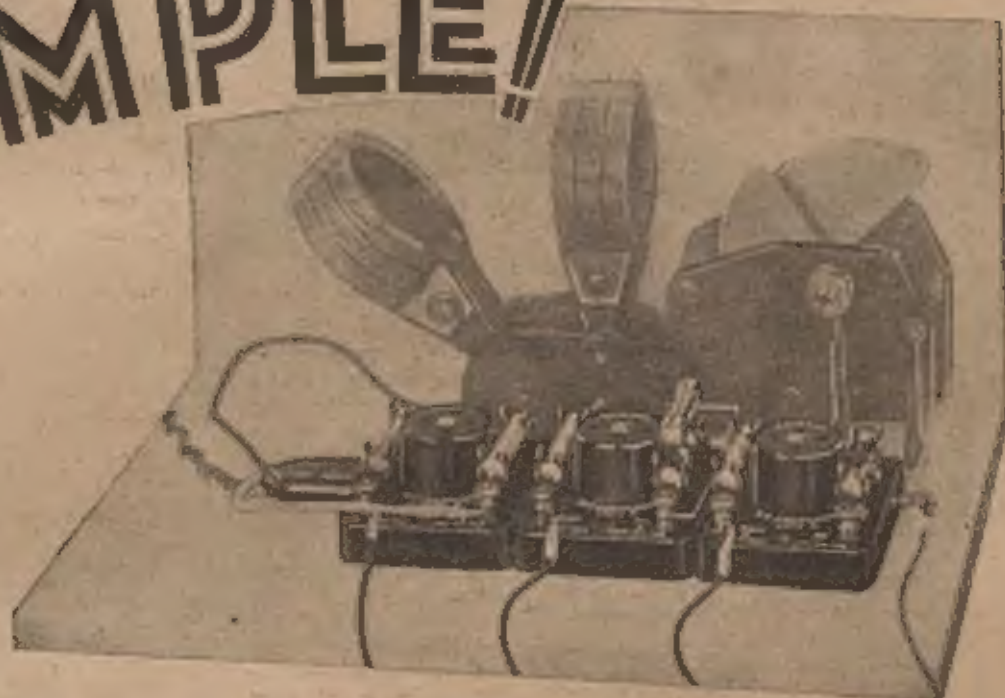
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