

COMPTON MACKENZIE—V. SACKVILLE-WEST—SIR WALFORD DAVIES

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## COMPTON MACKENZIE

on

## 'Siamese Cats'

Mr. Compton Mackenzie's talk entitled 'Of Siamese Cats and Some Islands,' given from London on Monday, September 24, aroused great interest among listeners, not only as an account of the strangest breed of cats in the world, but as a small masterpiece of the spoken essay, fired with the imaginative colour

which distinguishes the work of the author of 'Sinister Street,' 'Carnival,' 'Sylvia Scarlett,' 'The Passionate Elopement,' etc.

THE Siamese cat is an animal of most definite personal likes and dislikes, and unless it likes you naturally no amount of coaxing or bribery on your part will ever win its affection. The origin of the Siamese cat is obscure, but the most satisfactory theory makes it an mbred, semi-albino variety of the Malay jungle cat, and no relation to any Western cat. The markings are rather like those of a Jersey cow, that is to say, its body is cream or *café au lait* or tawny, with seal or chocolate points. The tail can be straight, but the more characteristic tail is kinked at the tip. The fur is fine and close, and silky as a chinchilla rabbit's, and when plenty of outdoor exercise is available to keep it in perfect condition this fur is delicately perfumed like a sachet. The mask is V-shaped like a marten's, and the eyes are of a blue which sometimes exceeds in intensity that radiant blue in the heart of ice. Such an animal at first glance does not look like a cat at all. My friend and publisher, Newman Flower, once told me a story of somebody who lived in Vauxhall Bridge Road, and who kept about a dozen Siamese which he used to take out with him in the evening when he went to post his letters. On one occasion an astonished navvy passing by called out to a friend: 'Bill look at this bloke walking about the blooming street with a lot of blinking otters.' And I have heard my own cats called monkeys before now.

My first Siamese cats were the offspring of a princess from Siam, who lost her husband on the boat coming over and then eloped with a common sandy cat in the island of Capri, where she was living. The two kittens were black, white and yellow, with magnificent green eyes, but their temperaments and shape, and chiffon-velvet fur were their mother's. We thought they were boy and girl, and called them Guy and Pauline. As a matter of fact, they were both girls, and Guy died after her first kittens. Pauline was an odd cat, and had a curious habit of bringing her suitors home and offering them her dinner, which she used to sit and proudly watch them eat, and then the moment the plate

(Continued on page 334.)

## V. SACKVILLE-WEST

on

## 'Poetry of Today'

Among the talks of the Autumn Session, the series by Miss Sackville-West on 'Modern English Poetry' ranks high as the work of a writer and poetess of great distinction. In response to the request of many readers, we are arranging to print in *The Radio Times* the complete text of the talks, the first of which, dealing with the approach to Poetry and the conservatism of the Pre-war 'Georgian' Poets, will be found below.



THIS is the first of a series of six discussions of modern poetry.

I am not going to interpret the word modern as meaning only the most advanced and difficult of the younger poets of to-day, but shall try rather to give a general survey of poetry since the year 1900, and so endeavour to trace the influences which make many poems written in 1928 so startlingly different from most poems written at the beginning of the present century. I believe that a great many more people would read contemporary poetry, and would read it with enjoyment, if they were less completely baffled by its unfamiliar methods and its unfamiliar point of view. Few people realize to what an extent their pleasure in reading is influenced by the element of the familiar; in other words, it is only human to be flattered by the sense that we can *understand*. So it will be my aim to make the point of view of modern poets more understandable to you, and also, I hope, their method or technique less puzzling and even repulsive. I shall have to impress upon you that modern poetry is difficult because it is highly experimental, and to explain exactly why modern poets have felt so urgently the necessity for experiment. But in order to do all this, it is necessary to go back some way.

There is one other observation which must be made, for it vitally concerns the whole question of reading modern poetry. It is this: when we read the poetry of authors whom tradition and convention have taught us to accept, we approach it, however little we may mean to, in a spirit full of a certain reverence. However independent we may believe our judgment to be, the fact remains that we approach it disposed to appreciate rather than to find fault. With the poetry of our contemporaries, it is exactly the reverse. We prefer to find fault; or, at any rate, we are determined to take nothing on trust. We read our contemporaries as an act of suspicion; we read the dead as an act of faith. I suggest that in both cases our attitude might with advantage be modified. Then the lapses of the dead would not be so leniently overlooked,

(Continued overleaf)

(Continued from previous page, column 2.)  
and the efforts of the living would stand a better chance. The first thing to do is to rid our minds of prejudices.

Now, you may ask why I choose the date 1900 as a starting-point? Do I choose it arbitrarily, because it is the beginning of the century? No, I choose it for several legitimate reasons. Firstly, because it marks the end of Victorianism. (Queen Victoria, you remember, died, to be precise, in 1901.) Secondly, because the great poets of the Victorian era were all dead, Tennyson, Rossetti, Matthew Arnold, Browning; Swinburne and George Meredith, it is true, were still alive, both of them dying in 1909, but the small amount of verse written by them in their old age may, for our present purposes, be dismissed as negligible; therefore, we may safely say that by 1900 the great Victorian poets were off the stage and a new generation was taking their place. The only three with whom we shall be concerned, and who overlap from the days of Queen Victoria into our own age, are Thomas Hardy, Robert Bridges, and A. E. Housman. Thirdly, I choose the year 1900 because it opens the century in which two startling factors appear as part of everyday life. I mean science and machinery. Of course I am not suggesting that machinery, and science, in our modern sense of the word, did not exist in the nineteenth century. What about industrialism? you will say. And what about Darwin, Huxley, and Spencer? Of course. But I do suggest that it is only within the last twenty or thirty years that machinery and science, ceasing to be the preoccupation of a comparatively few specialists, have become an absolutely dominating and unescapable influence in the lives of all. And it is impossible that poetry, and the thought of poets, and the general shape of their mind, should have remained unaffected by so extraordinary a change taking place over nearly the whole face of the globe, and in the mind of thinking man.

We go back to 1900, therefore, and stand on the threshold of the reign of Edward VII. The South African War is over, the world is at peace, we are surrounded by the large air of material prosperity and the intense excitement of new inventions and discovery. The 1890's are behind us; and decadence—that vague term—is out of fashion. The young century is full of energy. Slightly amusing, perhaps, and a little too self-satisfied; vigorous and hearty, rather than subtle. You have only to look at the novelists of the period to verify this: Wells, Bennett, and Galsworthy were in their prime. It is not the ideal soil for poetry to thrive in. Still, the poets were pegging away, and in 1911 came a sort of gathered-together manifesto of their activities: in 1911 the first book of Georgian Poetry appeared.

Now, the five volumes of Georgian Poetry, an anthology which was published at intervals from 1911 to 1934, stand to those ten years in very much the same relation as the famous 'Yellow Book' stood to the eighteen-nineties. The first volume included

the work of such poets as Lascelles, Abercrombie, Gordon Bottomley, Rupert Brooke, W. H. Davies, Walter de la Mare, John Drinkwater, John Masefield, and James Elroy Flecker; and in the second volume the names scarcely varied. This anthology was immensely popular. It became, in fact, a best-seller, and I mean it in no offensive spirit when I say that it owed its popularity to the fact that it had the knack of meeting the demands of the moment. Thus, its first volume supplied precisely the comfortable kind of poetry, which most agreeably supplemented the self-satisfaction of those years; then, when the war came, quickening people's emotions and giving thereby a really remarkable stimulus to the reading of poetry, it provided, in a conveniently accessible form, selections from the work of such poets as Rupert Brooke, Robert Nichols, Siegfried Sassoon, and Robert Graves.

nite as a family likeness? Roughly speaking, it is their conservatism which they have in common. Some of them, since those days, have certainly succeeded and gone over (more or less) to the more anarchical faction; but in the volumes of Georgian Poetry it is a sturdy and respectable Toryism which cements the blocks together. No doubt about that. We enter a strangely tranquil atmosphere; it is like going into a quiet room, with windows overlooking a lawn and a twilight garden. Perhaps there is the flash of a kingfisher down by the stream, perhaps the cry of a rabbit caught in a snare; but nothing more distressing than that; never the cry of a soul in torment. The voice of the war-poets breaks loud and angry, and the peace is ruffled; we are disturbed; was that the voice of prophecy, or was it only a temporary interruption? We are not very sure, but the peace sinks back again like a blanket, and England, for the Georgian poets, at any rate, still stands as formerly she stood. The apples are stored in the loft, the ploughman leads his horses down to drink, and next summer the corn will ripen as usual for harvest.

This is the poetry which you may safely read, confident that you will be neither puzzled nor annoyed. Here and there you may meet with a sudden whirlpool, an angry wave, but on the whole the stream flows smoothly and without danger, and spreads into large, placid lagoons today in collected works or in new volumes or in the pages of *The London Mercury*. It remains curiously untouched by the problems of this age. When we come to examine the work of some other poets whose names I have not yet mentioned, we shall find them in the throes of their struggle with many minglings, both spiritual and technical; impatient with the traditions of their craft; uneasy amongst the problems of a difficult world. But with the Georgians we are still in the company of poets who think that the poetic conventions are good enough for them; and who elect to retreat into

the sanctified cloisters of the poetic paradise, taking their readers with them, rather than blunt the delicate weapons of their art against an enemy who does not play the game according to their rules. The accepted forms of beauty are still beautiful, nor does it ever seem to occur to them that words and images may wear thin and threadbare after centuries of use. Poetry, to them, is a means of escape from life, whether it takes the form of the ghosts, fays, and children of Mr. de la Mare, or the sheep and bath-tubs of Mr. W. H. Davies. I am not saying whether they are right or wrong; there can be no question of right or wrong in such matters; there is only a question of difference; and every poet, after all, must express himself according to his own personal conviction. All that we can exact of him is that the voice in which he expresses that conviction shall never counterfeit or falter.

Next week I propose to examine the work of some of these Georgian poets in rather more detail, after which I shall be free to pass on to the new kind of poetry which, I imagine, presents the real difficulty to most readers.

## MUSIC OF THE WEEK.

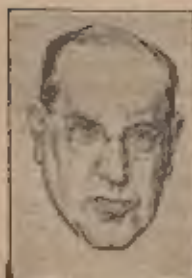
London and Daventry.	Daventry Experimental.	Other Stations.
<b>Sunday, Nov. 4.</b> 3.30. Orchestral Concert.	3.30. Birmingham Police Band. 9.0. Pro Arte String Quartet.	3.30. Cardiff, Light Orchestral Concert.
<b>Monday, Nov. 5.</b> 12.0. Ballad Concert. 8.0. Chamber Music. 9.35. Orchestral Concert.	5.0. Ballad Concert. 8.0. Light Orchestral Concert.	3.15. Manchester, Orchestral Concert.
<b>Tuesday, Nov. 6.</b> 8.30. Light Music by John Ansell.	4.0. Orchestral Concert. 9.20. Violin Recital by Isolde Menges.	7.45. Manchester, Northern Choirs and Bands. 7.45. Cardiff, Symphony Concert.
<b>Wednesday, Nov. 7.</b> 3.45. Light Classical Concert. 9.35. Orchestral Concert.	3.0. Military Band. 6.30. Light Music. 9.30. A Welsh Programme.	9.35. Manchester, Light Symphony Concert.
<b>Thursday, Nov. 8.</b> 4.0. Studio Concert.	3.0. Symphony Concert. 7.30. Hallé Concert. 10.15. Opera Selections.	9.35. Belfast, Symphony Concert.
<b>Friday, Nov. 9.</b> 12.0. Violin Sonata Recital. 7.45. Pianoforte Recital. 8.0. B.B.C. Symphony Concert.	6.30. Light Music. 9.15. B.B.C. Symphony Concert.	3.45. Aberdeen, Concert.
<b>Saturday, November 10.</b> 3.30. Light Orchestral Concert. 9.35. Military Band.	8.0. Celebrity Concert. 9.0. String Orchestra.	3.30. Manchester, Orchestral Concert. 7.30. Glasgow, Choral and Orchestral Concert.
<b>Monday to Saturday.</b> 6.45. Schubert's 'Die Schöne Müllerin' and Miscellaneous Songs, sung by Roger Clayson (Baritone).	<b>NEXT WEEK:</b> Ansermet conducts the Hallé Orchestra. A Broadcast of German's opera, <i>Tom Jones</i> .	

I shall not try, on this occasion, to go any further, but shall discuss very briefly the general characteristics of these Georgian poets.

The habit of labelling writers, and of tidying them into schools or camps, is one of the most irritating and unintelligent but also one of the most persistent of the tricks of criticism. We are not quite so guilty as the French in this respect; but still, we are bad enough. I have just been guilty of it myself, in talking of 'Georgian' poets. For what resemblance is there, in fact, between, say, Walter de la Mare and Rupert Brooke? When you put it like that, you are at once that you might as well compare Ariel or Puck with a young man towing the caber. Yet surely there must be something to be said for the habit? Some better reason for talking about Georgian poets than merely the reason that their work appeared in an anthology called *Georgian Poetry*? There must be some common ground on which they meet? Some likeness, which, although individual features may differ, is as definite and at the same time as indef-

## Sir Walford Davies on his new Series of Talks. Is Form Audible?

Those who are listening to the Tuesday talks which Sir Walford Davies is giving for the Ordinary Listener will find in this special article a brief sketch of the lines which the series will follow.



THE reply to this question, it may be supposed, depends upon what is meant by form. If you say a violinist was in good form, you judge by what you hear him play, but your use of the word applies to something in him which you have de-

duced from the sounds heard. You are probably not speaking of the form of the actual tones emitted at all. But when you say that a silver birch has a very graceful form, you really do refer to the form of the thing seen. And even when you praise a picture of a silver birch, you still are concerned with the form of the thing seen, though you also can say your artist was himself in good form (as a painter) when he transcribed its beauty to canvas so skilfully and capturingly. Beethoven's conception called the *Concerto in D* may show the fine form of his mind, and Kreisler's playing of it may show his 'deep calling unto deep.' But have the lines of melody themselves a form or shape that we can detect and admire?

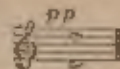
I have been asked for a sketch of the present course of Tuesday talks to the Ordinary Listener. They are on Audible Form. The aim is to help the listener to train his or her own ear in the power to detect actual shapes, sizes, and blends of tones heard, apart from composer or player, much as the ordinary eye can detect shape, sizes and blend of things seen, apart from an artist or anyone else. The talks will take the form which seems now most desired by listeners—that of short weekly expositions at the piano of some musical work of general interest and accessibility. I have promised to try to find and choose such works as are also obtainable in good gramophone records, so that listeners who do not themselves play and who yet wish to train their ears can follow up the works for themselves till they can feel they have more or less mastered them.

It is so jolly hard to detect form with the ear. It is gone before you know it, and only constant repetition of our aural experiences will make us sure of them. In this respect it seems certain that all music-lovers are alike. Of course, we vary in quickness. From the speediest listener and detector of fine form (such as Mozart, who remembered a whole movement in every detail after only one hearing) down to the slowest and least retentive aural memory-man, there is an almost endless range of speeds and slownesses 'in the uptake.' All find it hard, though some find it harder; and practice is the secret of advance to all listeners alike. This being so, it is extraordinarily easy to sympathize with a listener

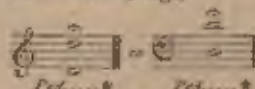
who wrote this week that 'the notes go past so quickly, while I'm trying to look for beginnings and endings, that I miss a great deal and am swept off my feet and confused, and feel very like a small boy holding on to the back of a vehicle that has suddenly accelerated.' The writer of this is in no peculiar case, and that is our great difficulty on both sides of the microphone. A talker on the forms of trees could easily refer listeners to fir trees, knowing it to be a form familiar to all and easily seen. But a music-talker cannot so easily refer you to the group of tones called a dominant seventh and be sure that it is either familiar or even detected. Yet in the land of music it is a chord about as plentiful as plane trees are in London; and after some eighty talks I feel the time has come to try (on Tuesdays) to lace the music together and attempt to suggest a few intelligible ways in which any listener can for himself (a) quicken his power to detect audible form as it passes, and (b) advance by ever so little his intelligent familiarity with and appreciation of the various forms when heard. It is startling to realize that 44,000 hours of music are now projected on to the ether annually in Britain alone! This means that if 999 out of every 1,000 licence-holders were not listening at all, even then millions of hours of active listening go on each year. In these circumstances, if a well-wrought melody really has or can have in itself beauty of form comparable with the beauty of (let us say) a single dahlia; if a melody well listened to can compare with a flower well looked at, it is worth attempting to compare notes and to reach, if possible, a few common musical values that all can recognize. With this in view, it is clear that the first thing is to make sure of our working power to look steadfastly at will with our ears at any point or 'point-instant' in the world of sound, a matter of practice. From that we can go on to familiarize ourselves with a path of points (a melody), and after that with the various composite forms called chords or harmonies for which it is difficult, it may be impossible, to find a helpful analogue in visible form.

Any reader who chances to think of listening systematically to the present series may well, by way of preparation, make themselves quickly familiar at a keyboard (alone, or with the help of a friend) with the following:—

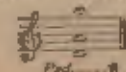
(1) Any single tone, e.g.,



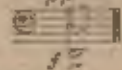
(2) The interval of the octave, e.g.,



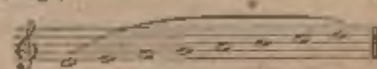
(3) The perfect fifth, e.g.,



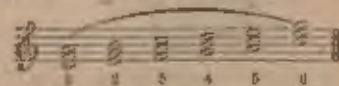
(4) The first two harmonics to be faintly but surely heard inside any full-toned bass-note, e.g.,



(5) The so-called natural scale of white notes, e.g.,



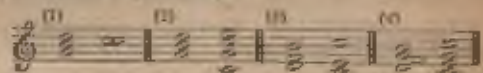
(6) The six common Major triads that can be found among the white notes:—



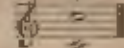
The reader should further try to acquire a quick, easy grasp of the difference to the ear between the three that are Major (Nos. 3, 4, and 6), and the three that are Minor (Nos. 1, 2, and 5). This power to detect differences can well be quickened by softly swaying (as Schubert loved to do) from the thought and experience of a Major chord to the thought and experience of a Minor chord in the same position and pitch, thus:—



Further, it will be useful to play any form of perfect cadence till it becomes very familiar to the ear:—



Lastly, every student of the language of tones will probably follow the talks better if he will often for practice set down an octave thus:—



and then test and develop his own powers of adding for enjoyment the greatest variety and number of tones he can possibly hear and enjoy simultaneously within that octave. A few suggestions are here appended, numbered for reference in the course of the Talks:—





# BOTH SIDES OF THE MICROPHONE



## Programmes of the Week.

**N**EXT week, with its specially attractive programmes, marks the official opening of the winter broadcasting season, when Smith and Jones (and even Dogsbody, who has returned from abroad full of pious resolutions to lead a better life) settle down to an evening before sets, replete with all the new gadgets from Olympia, to the serious business of listening; and the air is filled with the seductive notes of the wireless doulor. This week is, incidentally, the sixth anniversary of the birth of British broadcasting.



Dogsbody, full of pious resolutions.

## Armistice Day.

**T**HE week begins, appropriately, with Armistice Day, Sunday, November 11, which is to be celebrated by four special relays. The first, which is referred to in a note on page 303, comes from the Cenotaph. The Cenotaph Service, which has never before been broadcast, is imperial in its appeal, for it is the Empire's tribute, paid in person by His Majesty the King, to the Empire's dead. The relay will begin at 10.30 with music by massed bands of the Brigade of Guards. The striking of the hour by Big Ben will indicate the beginning of the Two Minutes Silence, the conclusion of which will be marked by the firing of a battery of guns in St. James's Park. At 2.30 we are to hear a relay of a meeting held in Trafalgar Square, with music by the massed bands of the Welsh and Irish Guards, prayers and hymns and an address by the Rev. Pat McCornick, Vicar of St. Martin-in-the-Fields. The evening service comes at 8.0 p.m. from St. Martin-in-the-Fields, and, at 9.5, a great Remembrance Festival, organised by *The Daily Express*, in conjunction with the British Legion, will be relayed from the Royal Albert Hall to all stations except 5GB, which is to have a special Armistice Day Concert from the London Studio. This festival will be a mammoth reunion of comrades of the war, at which 'Dick' Sheppard and Earl Jellicoe will speak, and many wartime songs will be sung.

## Vaudeville, Denmark, etc.

**M**ONDAY evening, November 12, opens with a special vaudeville programme including Gracie Fields, Ronald Frankau, Doris and Elsie Waters, Leonard Henry and Claudia Colman, followed by a debate. The evening will conclude with a concert by wireless favourites—Ralph Quobers, Leonard Gowing, and Albert Sammons. The main feature of Tuesday evening will be a Danish national programme. These national programmes are now very popular. That devoted to the life and music of Denmark will follow, more or less, the lines of the recent Swiss and Hungarian programmes.

## 'The Pretenders.'

**O**N Wednesday, as I mentioned last week, there will be the second performance (from London, etc.), of Ibsen's romantic play, *The Pretenders*, on which Mr. J. T. Grein contributes a special article to next week's issue of *The Radio Times*. *The Pretenders* will have been given previously on Monday evening, from 5GB. For particulars of this play, one of the Great Plays series, let me refer you to my note of last week and to the booklet which the B.B.C. has issued in connection with the production. *The Pretenders* has previously been performed three times in England—once in London, once by the O.U.D.S., and once at the Festival Theatre, Cambridge. In the first-mentioned production the principal part, that of Earl Skule, was played by Lawrence Irving. On the other occasions the part was taken by two of our younger actors, both of whom, it is interesting to note, are now on the staff of the B.B.C. working at Savoy Hill. Thursday's attentions include a Hallé Concert, conducted by Ernest Ansermet, relayed from Manchester, and a new story by A. J. Alan.

## An Edward German Opera.

**T**HE larger part of Friday evening's programme from London, Daventry, etc., will be occupied with a broadcast performance of Sir Edward German's opera, *Tom Jones*, which, I understand, may be conducted by the composer. *Tom Jones* will have been given on the previous evening from 3GB. The opera will be heard in a concert version, the various musical numbers being joined with sufficient dialogue to carry on the story. As a wind-up to the week, the revue *Djinn and Bitters* will be revived on Saturday evening, November 17. This revue had a great reception on its first production in August.

## For Your Library List.

**O**N Thursday, October 18, Mrs. M. A. Hamilton reviewed the following novels:—*'Silver Circus'*, by A. E. Coppard (Cape); *'Point Counterpoint'*, by Aldous Huxley (Chatto); *'Galamafry'*, by H. R. Wakefield (Allen); *'The Silver Flame'*, by James Hilton (Butterworth); *'The Triumph of Youth'*, by Jacob Wassermann (Allen and Unwin); *'A Mirror for Witches'*, by Esther Forbes (Helmshurst); *'But Soft, We are Observed'*, by Hilary Bellor (Arrowsmith); *'Collected Stories of Sherlock Holmes'*, by Conan Doyle (Murray); *'The Society of the Spiders'*, by Roland Daniel (Brentano); *'The Case with Nine Solutions'*, by J. J. Conington (Benn).

## Newman Flower on Schubert.

**O**N Saturday, November 17, at 9.15 p.m., Mr. Newman Flower will talk on the Schubert Centenary, the celebration of which takes place during the following week. Mr. Flower has recently written a notable life of the composer and contributes the Centenary article to our special Schubert number, published on November 16.

## Military Band.

**T**HE Wireless Military Band will be heard on three occasions next week: from London on Tuesday, November 13, when Maurice Cole with the band will play the Grieg *Piano Concerto in A Minor*; from 5GB on Friday, November 16; and again from London on Saturday, November 17, with Hilda Blake and Glyn Eastman as soloists.

## True Story.

**W**HATEVER may be your opinion of modern music, I feel sure you will appreciate a story sent to me by a correspondent in Wales. A young friend of his, in the course of a discussion on broadcasting, referred to repairs he had recently made to his set. 'I had been cleaning and overhauling my set,' he said, 'and put in a new valve: after doing so, I switched on when the Vienna String Quartet and Leon Goossens were broadcasting—and my mother said, "There, now you've broken it!"'

## Vaudeville.

**A**MONG the artists appearing in London and Daventry vaudeville this month are Tommy Handley and Mabel Constanduros (November 20) and Jack Hulbert, Angela Baddeley and Maria Sandra (November 22). Maria Sandra is a singer of Negro spirituals. Angela Baddeley, who has not been heard by listeners for some time, has made a great success in the dramatization of Christopher Morley's novel, *Thunder on the Left*. During the week of November 23, the Royal Command artist, Norman Long—*A Song, A Smile, A Piano*—will broadcast from several of the stations. The vaudeville programme on November 20 will include a further relay from the London Palladium. The enterprise of the management of London's premier house of variety in permitting relays from their theatre has been warmly applauded by the listening public. The idea that such broadcasting damages the reputation of either artist or management has happily been outgrown.

## For Chess Enthusiasts.

**O**N Friday, November 16, Mr. Brian Harley, Chess Editor of the *Observer*, will broadcast a chess talk dealing with the popular opening move, 'The Queen's Gambit Declined.' I was never a one for chess, having been from my earliest youth more inclined to the frankly physical contest of such sports as football than the smouldering stoic antagonism of the checkered board upon which the Slush of Persia, over two thousand years ago, used to wage minute war against their grand viziers. The origin of the game is a matter of some doubt. Various learned authorities attribute the invention



Mimic wars against their grand viziers.

to the Chinese, the Hindus, and the Persians. That it came to Europe by way of Arabia is indicated by the words 'chok' and 'mate,' which are derived evidently from *Shah mat* ('The king is dead'), as well as by the names of various of the pieces. There are many entertaining, and more or less well-established, references to the game in history. Harun-Alrashid and Charlemagne are both supposed to have played chess. John Huss, forced when in prison to while away the time with chess, deplored the fact that thus he ran the risk of becoming subject to violent passions.



# BOTH SIDES OF THE MICROPHONE



## The Staff Will Entertain.

ONE programme I have omitted from the celebrations of next week—the B.B.C. Staff Birthday Programme on Wednesday, November 14. This 'busman's holiday' will be held to honour the sixth anniversary of British broadcasting. Staff programmes of the past have been very popular. Surprising talent is discovered among those whose daily task it is to minister to the talents of others. The Chief Announcer may be revealed as a cornet-player of no mean virtuosity, or he whose normal responsibility it is to correct line-voices on the S.B. System as a British Chaliapin.



'Surprising talent is discovered.'

## A New Mohr Play.

ON November 26 we are to hear *Caravan*, a new radio play adapted and translated from the German of Max Mohr by Cecil Lewis. I am as yet unable to report on the nature of this play, but I understand that it is in three acts and the setting is Egypt. Lewis and Mohr are no new combination. The English dramatist has already adapted and presented from the studio three plays of Max Mohr—*Pimpus and Caza* (at Christmas last year), *Ramya* (last March), and *Improvisations in June* (in July). The author of these unconventional plays has led an unconventional life. As a boy he ran away to become an Alpine guide. During the war he was a prisoner and wrote plays for his comrades to act; later we learn he was a circus rider in the low quarters of Cairo. He lives now in a chalet in Switzerland, one of Germany's most original and successful writers, with *Improvisations in June* running for six months in New York, and *Ramya*, after being filmed, about to be produced in London.

## What Women Do.

THE second talker in the series 'A Woman's Day,' Mrs. Emmet, will describe a typical day in the life of a woman councillor (8.45 p.m. Thursday, November 15). Mrs. Emmet, one of the youngest members of the L.C.C., is a graduate of Oxford and a daughter of Sir Rennell Rodd.

## 'The Silent Fellowship.'

ONE of the most welcome of the regular features of broadcasting is that special form of Epilogue which comes on Sunday evenings from Cardiff, and on occasion from 6XX also, entitled 'The Silent Fellowship.' The inaugurator of the Silent Fellowship, Mr. E. R. Appleton, Station Director at Cardiff, has published certain of his recent addresses in volume form under the title of 'Healing Wings' (Mowbray, 2s.). The addresses, together with the suggested 'practical steps' which accompany them, form a notable addition to the literature of practical Christianity.

## An 'L du G' Revue.

REVIVAL of the successful 'L du G' revue, *Advanced Sparks—a Musical Manual for Motorists*, will be presented from 5GB on Friday, November 23, and from London, etc., on Saturday, November 24.

## Dame Rachel Crowley.

ON Wednesday, November 14, at 7 p.m., Dame Rachel Crowley, Chief of the Opium Traffic and Social Questions Section of the League of Nations, will broadcast a talk on Child Welfare under the title of 'The World's Children.'

## Samuel Pepys, Listener.

By R. M. Freeman.

(Part-Author of the New Pepys' 'Diary of the Great War,' etc.)

Oct. 5.—To Huntingdon, my wife and I, and here lie at the Bridge House Inn in readiness for sister's marrying tomorrow.

Oct. 6.—Up betimes and to trim myself, with a particular care not to miss any bristles on my face, but to make an utterly clean business of it, as befits the occasion. However, coming to a very obdurate bristle, near to the point of my chin, it makes me press on the razor, and the razor slips and nicks me, a deep nick that brings on a damnable bleeding; and for all my plugging it with cotton-wool and other matters, continues bleeding most defiantly. Whereby twas so or more minutes, before I could stay it.

Presently, trimming done, and my mustaches neatly sized, I to gloss my hair by a long brushing, having first fingered a few droppings of oil into it, very good lustrous oil, with a faint whiff of violets thereto, and did cost me 15' for a baby-bottle of it in Bond St.

So into my shirt, and my collar fix and my new tie tied, when, of a sudden, my devil of a chin starts bleeding again and bleeds on to my collar and tie before I am ware of it. Which did set me swearing naughtily and to rage around our chamber in a great fury, while I divest myself of my bloudie collar and tie. But Lord! In divesting myself of these, what does my curst chin but bleed onto my shirt-cuff! So as not onelie must I don another collar and tie, but another shirt likewise, with all the devil's business of shifting studs and sleeve-links; which is now made even more than usual of a devil's business by the stiffness of the cuffs and the smallness of the link-holes, being new shirts both of them. Whereby did hurt my thumb most cruelly alike in pressing the links out and afterwards in pressing them in, and makes me the maddest swearingest man that ever was in all the world, I believe.

After breaking fast, did consider of our going out to Mother's; but upon a consideration of how discomfortably upside-down the house is like to be and how the kindest thing a man can do is to keep out of the way on these occasions, I bade my wife carry my love to Mother and Pall, with offers of any service that my wife can render them. So to rest awhile in the smokeroom against my coming fatigues; by and by to sun myself in the garden, but was careful to keep straightly to the dry camber of the paths

## Broadcasting Shows.

WIRELESS now plays its part in the world of fashion. I learn that the representative of a big American firm of shoemakers, visiting Newmarket and noticing on the feet of a racing enthusiast a particularly striking pair of shoes, photographed the shoes and had the picture transmitted by wireless to New York in order that Broadway might not be a moment longer than was necessary behind England in the matter of fashions for men. Well, I never—I do certainly live in a wonderful age, as my Aunt Fanny is never tired of reminding me.

The Announcer.



for fear of damping or otherwise spoiling the shine of my clean shoes.

My wife back from Mother's, we, after lunching sparsely, to our chamber and to put the last touches to ourselves; with some wipes at me by my wife that I do wholly engross the long mirror when she wants to see herself in it. So, for peace's sake, did stand aside a little to let the vain wretch share it, and presently make merrie sport for ourselves by kissing each other and watching ourselves do it in the mirror; the first time of our ever seeing ourselves kiss in a mirror, and this onelie done by rolling, each of us, our near eye sideways to the mirror, while we kiss. Which was most extraordinary roguish, more like guilty kissers watching against a surprise than lawfull married kissers, and did please me mightily to observe. Set me thinking, if a man might go on kissing his wife roguishly (rather than onelie lawfully) all his wedded days, how many happier marriages should there be!

Anon my wife to Church, I to Mother's to fetch Pall; the 2 bridesmaids, Amarantha Pepys (Roger's girl) and Sally Nubbins following. Pall in ivory satin and a wreath of snow-drops to crown her vail, which do gentle her uncomely features into comeliness almost, like a sweetening mist to a sour landscape. The bridesmaids in saynt green and muslin capps, alsoe with snow-drops to them. Amarantha looks mighty pretty, but Sally misses it by her Nubbins nose.

So come to Church, where a great strength of people—but manic onelie sight-seers—and presently did give sister away with the greatest joy in giving her to a good husband (though ugly) that ever I had in my life. In charging them after marrying them, Uncle Acharatus tells Nubbins of his having taken an inestimable treasure into his keeping; which is a thing that had never before crost my mind about sister, and to pray from my heart that Nubbins shall onelie continue to find her so.

Wedding over, Mother receives at the Bridge House (at my charges) with a plenty of champagne wine and all merrie; though with some sorrow of heart to me afterwards when they bring me the bill (35' 12' 6"). Yet against that, I have sent off sister worthily of our Pepys family and she now ensured for life; which, of itself, be no small thing. So albeit this wedding have cost me, one way or another, above 70' I did take to myself some considerations of comfort herin.

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## SAVE US FROM TECHNIQUE!

'Astyanax' on the Broadcast Talker.

IN last week's issue of *The Radio Times* appeared an article in which an 'ordinary reader' was pleading for specialist radio talkers. His theory appeared to be that only certain people, endowed naturally with a 'microphone voice,' and versed in the special technique of microphone elocution, should be allowed to form the medium between the writers of talks and their audience. The ordinary writer of a talk, according to this critic, lacks the necessary 'mechanical art.' He spoils good matter by bad manner; his goods by his delivery.

It is a fair point to raise, and an interesting theory. But I do not think it is really justified. Our critic makes, of course, the exception to prove his rule—Sir Walford Davies and Mr. Compton Mackenzie. But whether these exceptions are of the proverbial nature I take leave to doubt. I think it was Mr. Humbert Wolfe who not long ago supplied the best answer in an article, in the course of which he said that he had never heard a poem read, however badly, by its author without gaining something from it that he had never found in the poem's words on the printed page, or through some ordinary reader's lips.

The truth is that personality is more important—more vital, and infinitely more attractive, than perfection—in diction, as in the characters of the people you know, or in the construction of a dinner. The author of a talk may not read, will not read, as perfectly as an announcer who is trained to the microphone. But so long as he reads well enough to be audible and intelligible, the author will automatically give in his reading a warmth and humanity, a personal contact, which must naturally be lacking in the man technically trained to the duties of representing an impersonal voice and nothing else. When our critic states that 'What is really wanted is a more interesting and absorbing manner rather than matter,' he is stultifying his own argument. It is the author, not the master of elocutionary technique, who gives to his talk interest and absorption—for it is the author who, from a very human and natural vanity, is more interested and absorbed in his matter than anybody else. And some of this interest and absorption he 'puts over' the more effectively from the fact that he does so unconsciously, and not by any methods of studied artifice. The best actors in the world—you can see it for yourselves on the stage, and particularly on the screen, over and over again—are children and animals. Buster Keaton's superb cow in *Go West* made the great comedian play a very second fiddle in one of the best of all funny films. Yearly the real children in *Peter Pan* are the despair alike of critics and their grown-up colleagues. Technique is an artificial method of achieving a result which sophistication or self-consciousness prevents the actor or speaker from achieving in a perfectly natural manner. It is vital for a news bulletin. It is, or would be, fatal to talks depending for their interest on their essential humanity.

That some talks read better in print than they sounded in words is true enough. But it is generally the case with such talks that the author, so often a man of some literary experience, wrote subconsciously rather for print than for the microphone. And the converse is in fact far more often true: that talks, which have sounded perfect through the microphone, read dully and indifferently. The medium is not the aim, and the matter suffers in proportion. The average good talk is too intimate, too casual is not the right word—informal, perhaps, to suffer printing gladly. Quite recently I read one of Mr. A. J. Alan's famous microphone stories in print; of course it was a fine story, but it lost just that which makes him in truth a 'master of the microphone': it was only a fine story, not a supreme piece of work.

The hall-marks of delicacy, finish and distinction

cannot be stamped upon indifferent material merely by the addition of a trained voice. The mixture must be good material plus distinctive personality. Nothing else will score. The future remains 'wropt in mystery,' but the idea of future talks as 'rhapsodic' and 'the layman's poetry' is frankly too high for me, and I should imagine, for most people. I agree that rhapsodies and poetry should depend for their delivery largely on a special elocutionary technique. But talks do not come within this slightly exalted category. They are, and I imagine are likely to continue to be, as a general rule, plain words to plain people. And in such cases the presence of the writer at the microphone is a vital asset of which we must not be robbed in order to sacrifice to that cruelly inhuman goddess who is veiled beneath the name of Technique. **ASTYANAX.**

## A WONDERFUL MUSEUM

of musical instruments of the past is, unknown to most visitors to London, housed in the Royal College of Music. The author of this brief article describes the contents of this unique collection, which includes the guitar of David Rizzio, the ill-fated minstrel of Mary, Queen of Scots.

THERE is in the heart of Western London a little-known but delightful collection, hidden away in a gilded and ornate dungeon beneath the Royal College of Music. It consists of rare and ancient musical instruments, and is the result of the life-long hobby of the late Sir George Donaldson, a once famous art dealer of Bond Street, who died in 1925 and left these treasures to the Royal College. Many of them are historically interesting, such as the guitar of David Rizzio. Perhaps he played it to Mary Queen of Scots on the day he was dragged from her presence and stabbed to death. The 'virginal' may have been that on which Queen Elizabeth showed her undoubted skill. Instruments such as these, no doubt well known in their day, have long been forgotten: the 'pandurina' (Spanish, dated 1700); the 'pochetto,' a tiny two-stringed fiddle with a ram's head carved in ebony; the 'rebec,' a three-stringed fiddle; the 'sapietto,' with five strings; the 'orphen,' a portable lute-shaped pianetto with shoulder-strap; the 'coluccio,' a two-stringed lute; the 'theorbo,' eleven-stringed lute; the 'baryton,' a kind of cello; the 'melophone,' played by moving little rings with the fingers; the 'dulcian,' the 'our Anglin,' and many more. Of Kit violins (sardins) there are several curious examples, some of them two-stringed. A 'clavoytherium' (earliest known piano) dates from the fifteenth century. There are many really beautiful works of art amongst them. The 'theorbo' has a dancing party engraved on the ivory, which is quaint beyond description. One case is filled with hardy-gurdies ('violettes,' drawing-room instruments a hundred years ago). But the lutes are gems; one of them is 6ft. 6in. high and broad in proportion; it is difficult to imagine how it could have been played.

The collection takes one back centuries, and one can picture the Romeo of the period accompanying his love-ditty beneath the window of his innamorata with the 'orphen' hanging round his neck. Many a melodious midnight ramble has the 260-year-old Neapolitan mandoline shared, and *prima ballerina* may have learnt their first 'steps' from the tiny, delicate sordani. A musical misal known as a 'gradual,' with its illuminations and heavy gold lettering, must be worth a small fortune; it dates from the fourteenth century.

Permission to view this delightful and unique collection can be obtained at the Royal College. All who are interested in the Renaissance period should pay it a visit.

## THE BROADCAST PULPIT.

Notable Passages from Recent Addresses.

### *The Cathedral and the House.*

THIS was when men would build their city around the massive pile of the cathedral or the parish church, in such wise that the House of God towered high above all the town and all the countryside, and the houses of men, clustered around, seemed by their relative lowliness to be paying reverence to its dignity and sanctity. Thereby, consciously or unconsciously, our forefathers expressed in symbolic fashion the place which worship and the service of God must occupy in every ordered life, as the force which should dominate, pervade, elevate, sanctify all the manifold activities of men. Our modern civilisation prefers to rear its cities around the factory chimney; and perhaps this too is a symbol, a sign of the changed view of life in which God and His supreme claims find little place.—*The Rev. W. T. O. Sheppard, Liverpool.*

### *The Telescope of Theology.*

SOMEONE has likened theology to a telescope. It is meant to give you a clearer view of things, but each one wastes time by boasting about his own telescope; one, that his is the oldest, handed down from apostolic times; another, that his is the latest, up-to-date with modern learning. If only we would think, we should see that we were looking at the telescope instead of through it. No wonder we go back from our worship to our work without a glimpse of the Way, the Truth and the Life. We are of no use to the outside world. It says, 'We don't care a bit about the date of your telescope, but we should be very grateful to you if, as we go into another week of life with its duties and temptations, you could show us something to lift up our hearts and make us want to be better men and women than we often are.'—*The Rev. Arthur Gilbertson, R.N., Plymouth.*

### *Body and Soul.*

WHEN the horizon doesn't lift above the three-score years and ten, you can see that the struggle of life must be about the conditions of life rather than life itself. To eat, drink, and be merry since tomorrow we die, seems almost the only policy. Jesus, with His understanding of God and belief in immortality, saw that the value of life lay not in the pleasure or comfort or gain that a man could get, but in the quality of life itself. To the doctrine that man was a body possessing a soul He would never have subscribed. To Him man was a soul, and the soul was the thing. The body was only a convenience, a temporary lodging place. He therefore believed that if men concentrated their thought on the conditions of life and permitted human affairs to obscure the vision of spiritual attainment, they were making a great mistake. He believed that if the search for pleasure or comfort, for accomplishment or gain in things material were allowed to prevent us from progressing in spiritual attainment we were putting ourselves in positive danger of losing the only wealth that can be ultimately preserved. If we gained them so that we no longer strove for spiritual character, then we were already dead, men who had lost their souls. Men would continue to climb the higher heights, but we should have no part or lot in it.

### *The Solidarity of Humanity.*

THE ideal of God for humanity is that it shall be one: not monotonous, but harmony. By the solidarity of humanity we mean the inter-relationship of man with man; the fact that no nation can, in a world like this, isolate itself and be ultimately independent. We learned it tragically in the days of the War. There were those who attempted to stand out. In some sense no nation was able to stand out at last, because the agony and suffering of each ran to the uttermost end of the world. All nations are inter-related in a spiritual and fine consciousness that does not admit of separation.—*The Rev. G. Campbell Morgan, London.*

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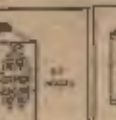
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# HOME, HEALTH AND GARDEN

A weekly page of special interest to the housewife and the home gardener.



## Soups for all Seasons.

**I** WOULD like to impress on all housekeepers that there are very few definite rules in soup-making. Cookery books may give excellent ideas—but their recipes need not be slavishly followed. Soup-making should be an adventure. All that is necessary is some knowledge of its principles.

For stock-making there is nothing better than a very big earthenware pot—of the best quality—with a lid. I would advise the addition of a veal knuckle bone. It gives a soft quality to the stock and it costs practically nothing. Have it sawn by your butcher. Use any other veal or beef bones you may have. All the bones should be sawn, and browned in the oven. Lay them in the bottom of the pot. Then add fresh meat—a piece of buttock steak, which has been well wiped with a cloth wrung out in cold water and cut in small pieces. After this, any trimmings of meat or chicken, chicken bones, and skin and giblets if you have no better use for them. Cover with cold water, using about a quart to the pound of meat.

Bring the stock so slowly to the boil that the process takes nearly an hour. Skim carefully. When boiling point is reached, throw in a cupful of cold water. This will cause the steam to rise quickly. Skim again and clean off the sides of the pot with a cloth. Remember that it is only the grey-brown scum that need be taken off. When the stock is clear a white froth will rise. This is left. From this time on the pot must simmer so slowly that scarcely any movement of the stock is noticeable. Cover it, but put the lid on one side to allow of evaporation. After two hours add a few sliced carrots, a sliced turnip, leek, onion, and some celery, all of which have been browned in a little fat. Put in a lump of sugar and a clove, too. Simmer again for an hour at least, then strain through a cloth into a large china basin.

If you want to use the stock at once, remove the grease by pressing tissue paper on the surface, or pour it through a cloth that has been wrung out in very cold water.

Keep your stock in a cool, dry place and raise it from the shelf by standing it on two pieces of wood, so that the air may pass under it. Boil it up every day in summer: in winter once every other day. Season it as you require it.

Nothing is more delicate for an invalid—or for an unexpected guest—than a soup made of good veal stock thickened with a yolk of an egg beaten up in a little cream.

Here is a very pretty soup—called Mimosa soup—which is made of good brown stock.

Slice finely a number of very tender cooked French beans. Boil an egg for fifteen minutes. Heat the stock and add the beans. Season. Put the yolk through a coarse sieve and sprinkle a little of it on each plate of soup, as you serve it. You will have a harmony in pale green and yellow to justify the name.

I do most warmly recommend the excellent and fragrant French Croustade au Pot. This is merely a good brown stock in which vegetables, coarsely cut, and the sliced heart of a cabbage have been cooked. A few discs of veal or chicken can be added. With it, or in it, should be served slices of French rolls which have been buttered and then browned in the oven. In France this soup is always served in a brown earthenware pot.—*Mrs. Elizabeth Lucas in a talk on October 22.*

## Lentil 'Potted Meat.'

**W**ASH 1 breakfastcup of lentils and put in saucepan with 2 breakfast cups of water, 1 very small onion cut up, 2 Oxo cubes, 2 ozs. butter. Put on stove to cook, and when it boils place where it will simmer gently for 25 minutes, stirring occasionally; add salt and pepper to taste, pour into dish and leave to set. This is excellent spread on hot buttered toast, and also makes appetizing sandwiches.

## An Old-Fashioned Christmas Cake.

1 lb. flour.  
1 lb. currants.  
1 lb. sultanas.  
1 lb. raisins (stoned and chopped).  
1 lb. sugar (Dom.).  
1/2 lb. pearl.  
1/2 lb. chopped almonds.  
1 teaspoon carbonate of soda.  
2d. orange flower water.  
A little vanilla and almond essence.  
1/2 lb. best butter.  
1/2 lb. lard and 8 eggs.

Beat butter, lard and sugar to a cream, then the eggs one at a time. Gradually and alternately add flour and fruit. Then add orange flower water and essences. Lastly add soda mixed in half a teacup of warm milk.

Line cake tins with greaseproof paper, three-quarters fill the tins, and bake in a moderate oven for four hours.—*From Listener's Talk, October 29.*

## This Week in the Garden.

**T**HE first half of November is the best time for planting Tulips; Daffodils do best when planted in August or September, but Tulips should be kept out of the ground until later. Hyacinths should also be planted now.

On many soils an annual top-dressing is very beneficial to lawns. A suitable compost for the purpose can be made from equal parts of good weed-free loam and either leafmould or well-rotted manure. If a little bone-meal can be added, so much the better. The mixture should be passed through a fine sieve and then sprinkled evenly over the lawn.

The present is a good time to put in cuttings of Currants. Last week something was said about the way to make Gooseberry cuttings. Now Red Currant cuttings should be made in exactly the same way. Each cutting should be eleven or twelve inches long, and should have all the buds removed except the topmost four.

Black Currants, on the other hand, should be dealt with quite differently. In this case all the buds should be left on the cuttings. If this is done, the buds which are buried in the soil will in due course give rise to vigorous suckers. Moreover, as a clean leg is not required, a Black Currant cutting need not be so long as a Gooseberry or Red Currant cutting. Six or eight inches is long enough, the top being cut just above a bud, and the bottom just below a bud.

Many enquiries have been made lately regarding the club-root disease of the cabbage tribe. This disease is caused by a microscopic fungus, and if diseased roots are allowed to decay in the ground innumerable spores or 'seeds' of the fungus are liberated into the soil ready to attack future crops. Therefore, as soon as the produce has been gathered, and before decay has commenced, the diseased roots should be lifted with a fork and burned.

The fungus which causes the disease thrives in sour soil. It is not found on chalky soils or on land which is kept sweet by the regular use of lime. Therefore, as soon as the land has been cleared of a diseased crop it should be dressed with lime at the rate of about 28 lb. to the square rod.—*Royal Horticultural Society's Bulletin.*

## Simple Upholstery and Repairs.

**D**ON'T use a heavy hammer for tack driving. For nearly all work I use one weighing only about 4ozs. in the head with the face about 1/2 in. in diameter, and a handle of 12ins. or 13ins. in length. With a heavy hammer you are likely to damage the frames you are working on by breaking the joints or bruising the show wood. Hold the hammer handle near the end and not close to the head. It is not the shank of a tack that does the work, but the head well driven home that pinches the webbing canvas or cover you wish to secure.

When driving a tack do it smartly without too many taps, the less blows you give the better, or the tack will bend or head come off. When purchasing tacks do not ask for tinned tacks, ask for 'blue cut' tacks, and sizes you will require are as follows: 1/2 in. improved tacks for webbing, 1/2 in. or 1/2 in. fine for covers.

For ripping, or untacking, of old covers, you require a ripping chisel and mallet, or an ordinary screw driver will take the place of the chisel. A tight mallet is all that is necessary, an old croquet mallet with handle cut down is admirable for the job. Now, taking the chisel or screw-driver in the left hand, grip it firmly and place the cutting edge just under tack and cover, or covers, or the webbing you wish to remove, at a close angle to the frame and also in same direction as the grain of the wood, and then strike it smartly with the mallet. The tack will sometimes come out at first blow, but repeat the blow until the tack is removed. Don't try to save your tacks for they are too cheap now to spend the time straightening.

Loosen the cover with your ripper and lay evenly a thin layer of cotton wool or any stuffing picked on carefully. Should you use horsehair always put a layer of cotton wool over it, or the hair will penetrate the cover. Now replace the cover stretching it down until the cover is tight. Whenever you are tacking covers use the 1/2 in. fine tacks, and in stretching either old or new coverings always pull centre of cover down first and then stretch to the corners.

It is best to temporarily tack covers and canvas first before finally driving home your tacks. Also you may not be able to pull your cover tight enough at first. Again, after temporarily tacking your cover you can with advantage sit on the chair for a little while and then permanently tack the cover down, the sitting will settle the stuffing and take the stretch out of the covering. This latter operation is really essential when you are using American cloth or other similar coverings.

You may find that the springs of your chair seat have broken, buckled, or come adrift, and often you can repair them without taking the seat right out as follows. Turn the chair upside down on the table or floor, and with your ripping chisel and mallet remove the bottom canvas, the webbs are now bare, if they are torn, rip them off also. The springs are now in view, and the upper canvas to which they are sewn; if the latter is not torn or worn through you can replace any broken or buckled springs by sewing new ones in with an ordinary sewing needle and some strong twine; four ties in each spring are quite sufficient.

When springs are all secure to top canvas, and be sure that all the springs you do not remove are

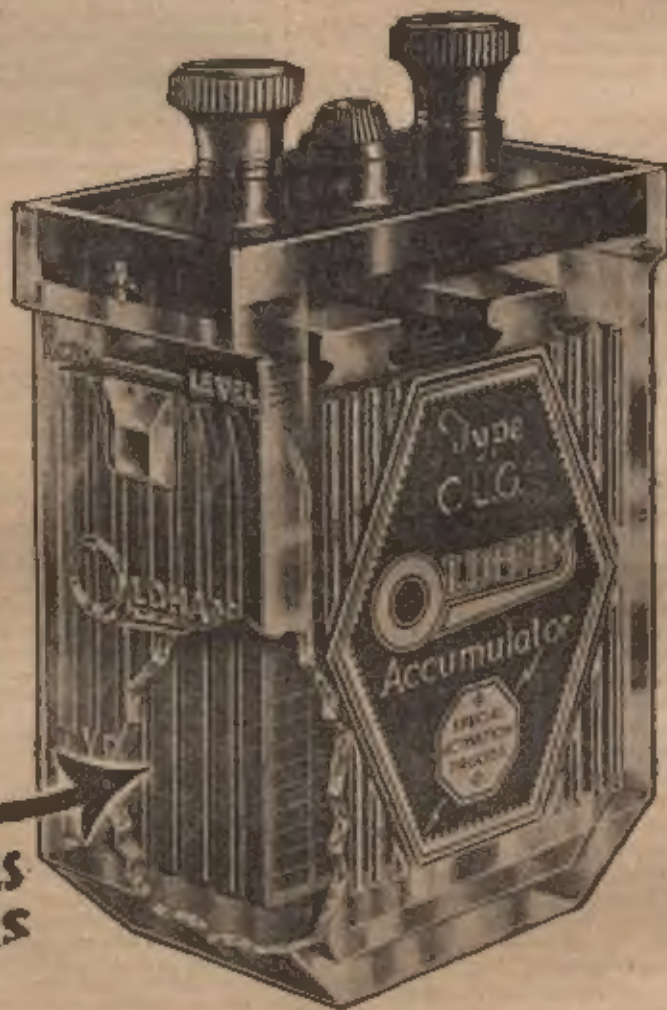
(Continued on page 307.)

# HERE'S THE EXTRA POWER IN **OLDHAM** ACCUMULATORS

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# WHAT WE BELIEVE.

Opinions expressed at the recent violent debate on 'What is Wrong with Broadcasting?' held by the Birtle Amateur Dramatic and Debating Society in the village institute of Birtle-in-the-Briar, with the vicar, the Rev. Rupert Fest, in the chair, and extracted secretly from the minutes of the debate by Graham Filham

That no one likes this music, and that the B.B.C. only broadcasts it out of spite

That the man next door is on purpose because he is jealous of our five-valve set

That the announcer has wavy chestnut hair and receives an offer of marriage from an heiress every day

That when the wind howls in a radio play, it isn't really the wind

That you needn't have a licence if your aerial doesn't show

That there isn't really a studio audience, but the B.B.C. just applauds itself.

That it is all wrong to call it wires when they use so many wires

That ten shillings is too much.

That anybody could think of better programmes standing on their head

That "A. J. Alan" is really a Russian spy.

That there are too many talks.

That the announcer's is an ideal job because you don't have to work.

That there is too much classical music.

That I could be a second Tommy Handley if only they'd give me a chance.

That there is too much broadcasting

That the relay of the Military I. was all done with gramophone records.



We believe that only grown-ups listen to the Children's Hour

That broadcasting is responsible for the bad weather

That broadcasting is teaching us to be lazy

That radio stars are so rich they come to the studio in diamonds, drinking champagne

That the B.B.C. always chooses to broadcast its best programmes when I have to go out to dinner.

That only grown-ups listen to the Children's Hour.

That nobody wants to read *The Radio Times* when it's all in the morning paper.

That if only they'd get a man like Arnold Bennett to arrange the programmes—

That it must be very tiring for the 5XX announcer to have to travel up to Daventry every day.

That we represent 99% of the listening public

That the B.B.C. makes up the news bulletin to fill up time

That there is not enough broadcasting

That practically everything broadcast is an insult to my intelligence

That more people don't write to complain about the programmes because they are so fed up to care

That jazz is teaching our young people to behave like primitive negroes.

That in America the programmes consist of nothing but advertising

That Sir Walford Dacre must be an awfully kind man in private life

That there never was a valve set yet as good as a crystal.

That broadcasting isn't what it was.

That by changing from metres to kilocycles the B.B.C. has quite spoiled the quality of its transmission.

That grandmother would have had a fit if she had lived to hear all this broadcasting

That a "radio fan" is an apparatus for cooling the studio on summer evenings.

That, if you lose a dog, a parrot or an umbrella, the B.B.C. will send out an S.O.S. for you—and they don't charge anything, my dear!

That I am the only man in the house who really understands our wireless set.

That one of these days I shall write and tell the B.B.C. what I think of them.

That according to my kitchen clock the Greenwich Time Signal was late last night.

*The Third Symphony Concert. Sir Hamilton Harty will conduct SYMPHONIES by SCHUBERT, BEETHOVEN & BRAHMS For details see pages 330, 331, 332.*



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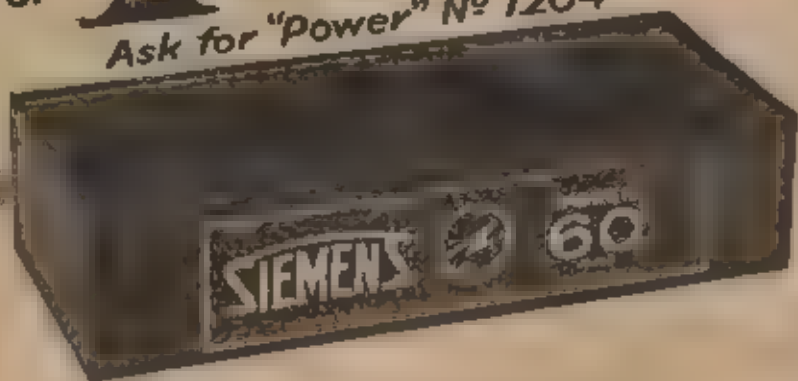
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# What the Other Listener Thinks.

Give Contemporary Music its Chance!—The Jazz Controversy—Choosing a 'Listening Menu'—We Are Accused!—The Valuable Grumbler—The Music-Hall Relays.

AGREEMENT is a very easy way to eloquence after the manner of the recent issue of *The Radio Times*.

Reading. Elgar's music, which provides your contributor with pleasure amongst that of twentieth-century composers, is not modern. Some of it is recent. One might as well call Hardy a neo-Germanic writer as a writer a short while ago. Judging also from his references to Parry and Stanford, your contributor is, in the nineteenth century. The rich beauty of *The Fire Bird*, the sober greatness of *Guignol Rex*, and the warm beauty of what Bartok's music I have heard to date for him, and when even a few can appreciate modern music, one is entitled to suspect that the fault lies, not with the composer, but with an unresponsive listener. An impression is heightened when one attempts to get a seat for the Russian ballet? Even the vulgar herd seems to be pro-modern there.

If Mr. Scott considers that modern composers are poseurs and innovators for novelty's sake, let him remember that Beethoven, considered on all sides to have been a most conservative musician, upset, for example, the whole scheme of the symphony in the orchestra, wrote consecutive fifths in a quartet (unconsciously, of course), introduced programme music and, in general, played havoc with the musical axioms of the day.

Modern composers have, in comparison, but followed the tendencies of their predecessors—towards increasing freedom in rhythm, harmony, and melody, and towards more varied orchestration. They have drawn their inspiration from a widening source: the Russian Revolution, the Great War, the Industrial Revolution and the reaction from it, have inspired musicians as well as poets and painters.

I think it would be nearer the truth to say that no great musician can help being original in a startling way, otherwise his artistic life will be purely in the past.

To Mr. Scott's final question concerning the few performances of Schönberg's and Stravinsky's music the B.B.C.'s forthcoming series of modern chamber music recitals seems sufficient answer, but, if not, let him inquire how many people have heard not less than two performances of the following works: Berlioz's *Messe des Morts*, Monteverdi's *Incoronazione di Poppea*, Brahms's *German Requiem*—works in my humble opinion amongst the greatest things in music. Unless they can attract the attention of the only two classes of people who, apart from the B.B.C., can or will produce them, the major works of modern composers will suffer a similar and all-too-common fate.

In conclusion, may I express my belief that we are at the beginning of an epoch which, in the value of its contribution to human culture, scientific and artistic, has few parallels and no equals, and that in these stirring times music is playing a sustained and great part.—J. L. N. O'L.

WHY not let Jazz alone? It is all right in the right place. It is all wrong in the wrong place. To hear nothing but Jazz is like eating nothing but jam. The former is as bad for the ears as the latter is for the stomach. Season your ears with a little of everything, and you won't get 'colly wobbles'. ALL-ROUNDER.

SIR HENRY hates Jazz, is proud of it. I hate Bach and am proud of it. I expect we're both fools!—S. P. J., Harrow.

To those situated in isolated districts an hour or so of dratry from some well-known personage is a boon, and such speeches do a lot of good, especially to the younger generation, inasmuch as it helps to build character, so will the B.B.C. kindly give us the full toast list in the future, and give us much more than in past years?—K. Y. Z., Bideford.

We were discussing at home last night the question of who was the best broadcast talker—that is to say, which of the talkers most successfully achieves that tone of intimate informality which is essential if he is to 'hold' the listener. The following talkers were in the running—Sir Walford Davies (of course), Desmond MacCarthy, Perry A. Scholes, James Agate, Cecil Lewis and the Chief Engineer. I wonder who else would qualify?



A SIGN OF THE TIMES

Yet another and unexpected evidence of the manner in which broadcasting has become part and parcel of the national life. This hostelry, near Shaftesbury, has recently been renamed 'The Listen Inn.'

Perhaps your readers would have their favourites.—R. N. B., Bournemouth.

THE ideal way to enjoy broadcasting is to listen only to those items which you know will hold your attention. On purchasing *The Radio Times*, try marking in blue pencil those items you are able and wish to hear, and in ordinary pencil, those which may appeal to you and in which you should take an intelligent interest. With this method you are never bored, and can add to your store of knowledge. Should it appear to be a 'dud week,' don't fuss. It's better to listen to one item with all your attention rather than to a dozen with your mind wandering; besides, the balance at the end of the year will be well in your favour—the law of averages and the selection committee will see to that.—J. L. T., Tofnall Park, N 7.

I THINK it is possible that an idea may be gaining ground that the B.B.C. wants to do something outside its own sphere and become a sort of public

authority on other matters, that phenomenal success in its own business gives it the right to butt in elsewhere. I think there is an old saying about a cobbler sticking to his last. Why supplement the programme matter with ordinary fiction—good, of course—but doesn't it really belong to the magazines? And recipes and garden work? What has chocolate, casseroles, good beds, chutney, soups, pies and puddings, marmalade, bathos, cordium and greasebands to do with coming wireless programmes? Will you consider the using of that space for words that will be sung? Now you have my grumble please accept my thanks for the many other things you have done so well.—H. B. Buckingham.

I AM an old bed ridden invalid—in the 1870-80 period—used with more or less success to listen to the B.B.C. programmes.

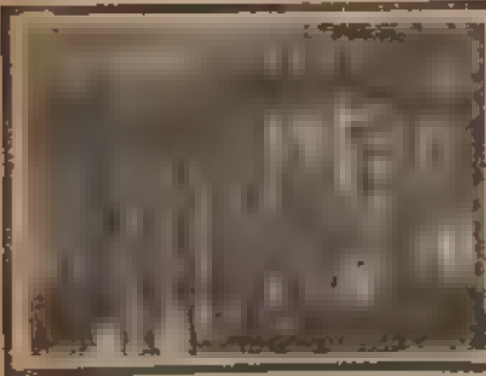
Now, since my doctor gave me a crystal set two years ago (which gives perfect reception, and I pray may not be upset by those new schemes!) I have learned to appreciate and understand the old masters, etc., and he with Sir W. Davies' and Mr. Scholes' help, become quite musical. My personal maid—brought up in an Essex village and sent to service at eleven years, grew up with delight from the proms., operas, concerts, etc.—looks out for me of old masters—enjoys Wagner—and says that from Sir Walford Davies she has learned to understand Handel.—E. B. P., Kensington Gardens, W 2.

I FREQUENTLY long to set the malcontent writers to the daily Press of letters making 'too many talks,' etc., against the B.B.C., the task of preparing just one week's programme of the usual number of hours a day broadcasting. When they have finished (I wonder how many of their fellow-listeners would be satisfied with the result!—M. F. W., Clapham, S.W. 4).

I READ with interest the weekly page 'What the Other Listener Thinks,' and I notice only those letters that agree with the B.B.C. programmes are printed.—W. P., Birmingham.

THE grumbler is the 'outward' and visible sign of that divine discontent that has been the motive power behind the world's progress throughout the ages. I am sure there are grumblers at Savoy Hill. Even the Chief Engineer, on those all too rare occasions when he 'comes on the air,' has a grumble that things aren't to his liking, but he intends to keep plodding on. I am also equally sure that the grumbler has been one of the best friends of the officials of the B.B.C.—the pointer that shows the way.—J. A. C., Rotherham.

PLEASE let us have more relays from the London music-halls. Such 'trips to Town' mean a great deal to country folk, for they have, as is to be expected, much more 'atmosphere' than a studio show. Surely the notion that broadcasting vandyke artists from the stage is a long time since I went to a music-hall and confirms my intention to spend a day or so in London before Christmas.—R. L. E. South.



### The Life of the 'Jogah.'

This article on the life of the London 'buskers,' or street-entertainers, is by 'Glover,' a popular 'busker' who led the recent broad cast given by these wandering artists from the London Studio.

**H**OW does a 'busker' live? Let me tell you. He rises early, and after visiting the Labour Exchange, makes for one of the more popular theatres, where he may secure a chance of working to the matinee queue. He must get there by eleven o'clock, or he will find others there before him, and will be crowded out. Arriving at the 'pitch,' he joins the others who are waiting and talks the 'shop' of his craft—each performer's luck on the previous night, where the bar was up, or performances were forbidden by the police and so on.

By this time the group will be really representative, and may consist of singers, comedians, crooners, two or three electricians, instrumentals of every description, from violin to guitar, in mice, raconteurs, dancers, organists, paper learners and perhaps a couple of jazz bands.

Listening to the conversation, the ordinary passer-by will be struck by the fact that there, for it is carried on in a slang based on Italian 'Varda the police,' murmurs a 'jogah,' and every glance at a passing girl; while another relates how 'my luck was in last night, I got 'bons metzas' (good money) and earned 'corons tray sadi' (five shillings and threepence) during the day.

Perhaps one of the number may be collecting on behalf of a 'busker' who is ill or in trouble and most of those appealed to contribute a few pence or promise to do so later in the day. The signatures on the list are curious, for instead of



Charles—a well-known 'busker.'

'entto voce.' When a sufficient number of people have collected to form an audience or 'sling,' the first 'busker' steps out and commences his performance. He must interest and hold his audience in spite of traffic and a hundred other distractions, and that is by no means so easy as it appears.

If successful, he passes along the street with his hat and proceeds to investigate the contents, or 'bottle,' which may be anything from twopence to

# ROUND AND ABOUT

Troubadours of the Pit Queue The Story of the 'Surprise Item' A Famous Theatrical Producer whom you will hear on Wednesday.

two shillings, but usually averages just over a shilling. Very occasionally a half-crown is found, but usually given in mistake for a penny, and the practice (incredible as it may seem) is to show it to the queue and offer to return it to the donor.

After dining at a coffee stall, the 'jogah' repeats his morning routine, with the exception that he may be able to perform at two or three different theatres, taking his turn at each, for to infringe that rule and perform out of turn is termed 'topping,' and he who 'tops' is anathema.

Eight o'clock, with the last of the queues safely made the theatre, the 'busker' 'homeward plods his weary way,' for most of them manage to maintain a home of some sort, however humble, and avoid the stigma of the lodging house.

### What will it be Tonight?

A popular feature of the programme is the newly instituted 'surprise item,' which at 10.45 every Friday evening brings some novelty to the microphone.

**T**HE search for a more elaborate 'surprise item' failed, they called it the Surprise Item, and as the Surprise Item it is known to a host of listeners who eagerly await the hour of 10.45 every Friday evening to see what the ingenuity of those responsible for the feature has contrived. Probably the most popular surprises to date have been those of the Three Co-optimists (July 13), 'Seamark's' play *Enders* (August 3), the relay from the signal box at King's Cross (August 10), John Pomar W. Hume the Eisteddfod Champion, and Master Frederick Firth, the boy soprano (August 24), the criticism of a radio play by James Agate and Hadden Swaffer (September 7), and Balboquet and his Radio Circus (September 28).

The task of arranging for such a weekly novelty is no easy one. You will not lightly satisfy a public which has waited till a comparatively late hour for what is promised as one of the most original broad casts of the week. It must in most cases be what we may term a 'stop press item,' arranged at the last minute in order to include a broadcaster or a topic upon which public interest is fixed on the day of broadcast.

That such 'stop press items' are the cause of much hard work goes without saying. For example, on a recent Friday, all was set for a distinguished actress to appear at 10.45. At 7.30, alas, the management to whom she was contracted, sternly forbade her to broadcast. There was nearly a case of heart-failure at Savoy Hill—but the creator of surprise items, after a temporary relapse started gallantly out to find a substitute in the shape of a highly paid vaudeville artist who was about to leave on the following day for a tour of the world. This gentleman, said his parlour-maid, was in the auditorium of a West-end theatre with his family. Pursuit carried on to theatre. Gentleman found First he thought he would, then he decided he wouldn't. Time, 8.35—with just an hour and ten minutes in which to fill the gap. Frenzied telephone calls collected a trio of cabaret 'stars' who reached the studio at 10.30, rehearsed for fifteen minutes, and gave what turned out to be not the least successful of the Surprise Items.

### A Disciplinarian of the Theatre.

Mr. Basil Dean, the celebrated producer, gives a talk in the series 'Aims and Ideals in the Theatre,' at 9.15 on Wednesday next.



Mr Basil Dean.

**H**E has probably more right than any other man in England to talk about the aims and ideals of the theatre. He has aims other than the making of money. He is an idealist, though those who can never recognize an idea except when it is romantic would probably refuse him

the name.

Also he knows his subject. He learned the fundamentals of it in Liverpool, where, as director of the Repertory Playhouse, he learned something of the extent and the limits of the producer's power. The war called him away just as he was beginning to realize that he had something to contribute to modern dramatic theory. By 1917 he had asserted itself even in the Army, and he had become director of the Entertainment Department at the War Office.

After the war he decided to conquer London, and in 1919 there was established one of the most famous partnerships in the modern history of the theatre—that between Basil Dean and Alec Rea, the two calling themselves the Readean Company.

They produced Galsworthy's *The Forest* and *The Skin Game*, Karl Kraus's *B.I.R.*, and other plays of distinction. It became obvious that Basil Dean was a man to be reckoned with. He despised the commonplace and the facile. He experimented with lighting with a thoroughness that was new in England. He brought a strict and penetrating discipline to his producing which made even the most individual actors sink their individual notions into what Basil Dean considered the correct interpretation of the play.

Meanwhile, he was studying the theatre in other countries. He had long visits to America. He visited Berlin and Moscow. He got to know Max Reinhardt well.

The success of the Readean productions led, in 1924, to Basil Dean's appointment as joint managing director of Drury Lane. That was one of his failures, and there was an acrimonious parting in 1925. Basil Dean would probably say it was a greater failure to have to make a financial success of Drury Lane by means of imported musical comedies.

Since then he has produced many successful plays, the best, perhaps, being *The Constant Nymph*. He has frequently been in controversy, for he is recklessly outspoken. He once said, though he softened it later, that the future of the English theatre is in the United States. On another occasion he once declared: 'Let us have as many unclean plays (in the sense of subject matter) as the public will pay to see; but let us insist upon them being sincerely written and from a strictly moral point of view.'

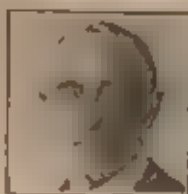
# THE PROGRAMMES

A Thousand Guests for the Lord Mayor—Meet the real Sir Harry Lauder!—How the silence of Whitehall will fall upon the Empire.

## The City's Greatest Feast.

On Friday, November 9, the speech of the Prime Minister is to be relayed from the Lord Mayor's Banquet at the Guildhall.

It is the first of the Lord Mayor's honours, and it is also the first of his expenses, for the cost (and altogether show and banquet cost about £1,000) has to be met by the Lord Mayor himself and a committee of his friends.



Sir Kynaston Studd.

The occasion of the dinner, as nearly all the world knows, is the entry into office of the new Lord Mayor, this year Sir Kynaston Studd.

It is the first of the Lord Mayor's honours, and it is also the first of his expenses, for the cost (and altogether show and banquet cost about £1,000) has to be met by the Lord Mayor himself and a committee of his friends.

In the banquet there usually sit down about 650 guests, but that is not the total number of those who feast there that night, for in addition to those in the Great Hall there are about 150 others who are in adjoining rooms, so that altogether about 800 guests are the hospitality of the Lord Mayor.

The guests are chosen from among the members of the nation. The Prime Minister invariably accepts the invitation and usually makes it the occasion of delivering a speech of real substance and importance. Other Cabinet Ministers are usually there, also the Foreign Ambassadors, the Judges in their scarlet robes, the Law Officers of the Crown, the Sheriff, and representative Peers.

When these pass from the ancient Library of the Guildhall, where they have been greeted, to the ancient Great Hall, where the tables have been set, the scene is one of extraordinary richness and colour. The procession is headed by the City Marshal with the four State trumpeters playing fanfares, followed by the Sword Bearer and the Mace Bearer whose offices are centuries older than the five-centuries-old hall in which the feast is held. Then comes the Lord Mayor, his train borne, with the chief lady guest on his arm; then the Lady Mayoress on the arm of the chief guest, her train borne by a page, followed by six Maids of Honour, uniformly dressed, who afterwards pass with their cavaliers into the drawing-room.

The Great Hall makes a marvellous setting for all the beautiful dresses and sparkling jewels, the glittering uniform, the scarlet robes of the Judges and the Aldermen, the magazine gowns of the common Councilmen.

A feast never seems so romantic as in a Gothic building, and the Great Hall is one of the richest pieces of Gothic architecture in London. The magnificent east and west windows, the carved columns, the vaulted roof all make the ideal setting

for a banquet whose history goes back to the time of Richard the Lion-Heart. The Great Fire destroyed much, but much of the original remains, and the guests may have the delight of knowing that the paving of the floor was paid for by Dick Whittington.

All round are banners, and emblems, and statuettes, which speak of a proud and loyal past. Romance and history are in every inch of the Hall, from the statues of Gog and Magog in the corner of the gallery to the Sword of State and the Mace among the priceless Corporation plate and insignia. The chef on his raised platform carving the baron of beef is a symbol of good cheer and also of history. Little wonder that for many the Lord Mayor's banquet is the happiest and most memorable night of the year.

## The Making of a Comedian.

At 8.15 on Thursday, Sir Harry Lauder returns to the microphone. This brief study of the world's most famous comedian is written by a friend and fellow Scotman.

THE announcement that Sir Harry Lauder is to return to the microphone is a good news for listeners. He has got the world so well-instructed that the mere mention of his name brings a sense of anticipatory pleasure.

Most of the world knows his story. He has always been autobiographical. Like most Scotsmen who have climbed from poverty to wealth, from obscurity to fame, from hardship to comfort, he delights in talking about the old days. Just recently he has been in Arbroath where he told of the tears and struggles of his mother, and he has often told of the years of difficult and lowly-paid apprenticeship he had to serve to the profession of which he is incomparably the most distinguished member. These are the elements of romance, and the public dearly loves a man with a romance.

But the romance is not all. Sir Harry Lauder is one of the most thorough craftsmen that ever set out to entertain the public. He is the possessor of a mind, if we accept its definition as 'an infinite capacity for taking pains.' Such simplicity as there is in his songs does not come by nature. It is the distilled essence of art. Such a complete and personal hold over the affections and the imaginations of an audience do not come merely to the man of genius, disposition. They are the result of an infinitely careful study of detail. There are months of intense observation and careful polishing in every one of his character studies.

Nature gave him a sympathetic and musical voice, but no one ever produced his voice with more skill and care than Harry Lauder, and that is why when he is broadcast listeners feel his presence so vividly that it seems he must be in the same room with them. He has a hundred jokes ready in his memory, but he does not trust in those. They were made for the music-hall and he knows that broadcast humour is different to music-hall humour. He has kept his imagination fresh. He has continued to grow when other men have let their minds harden into superficiality and repetition. A.F.M.

## 11 a.m., November 11, 1918-1928

How the B.B.C. will carry out on Armistice Day the most important broadcast of the year, which will bring the Empire to the Service at the Cenotaph.

NO one would be surprised if the broadcast service had been more welcomed by listeners than that which has made possible the relaying on Armistice Day, from all British Stations, and through S.W. to the Empire, of the Cenotaph Service. There is no doubt that this will rank as the most impressive item in a crowded year's programmes.

Special measures are being taken by the B.B.C. engineers to ensure that the apparatus necessary to the relay shall not in any unfitting way intrude upon the spirituality of the occasion. No wires or cables will be allowed to trail across the steps where the flowers lie heaped; no microphone will be visible at the lectern. The crowds in Whitehall will see no indication that the words and music are being relayed upon the silence of bones in all parts of the country.

The point from which the engineers will control the relay is to be established out of sight within an archway on the east side of Whitehall. From this point underground cables have been run to a plug near the foot of the Cenotaph where the lectern will stand, and to another position at the edge of the pavement, connecting up with a microphone concealed in a tree which will be up in proper balance the music of the bands and the singing of the choir. The usual pair of telephone circuits will join the control point with S.W. Hill and the S.B. system. The laying of the underground cable to the Cenotaph was a complicated business, necessitating the removal of part of the roadway.

A special lectern has been designed for use in this service. Built into the heart of it is a microphone, screened from view by a canopy of silk through which the voice of the preacher will be clearly audible, though the existence of the microphone itself is concealed. The B.B.C. engineers, with their unclouded vision, will have to take up position at 8.30 in the morning before the vast crowds begin to throng Whitehall.

The formal service will be impressive enough, but how much more impressive, with their suggestion of the great crowd, will be the hundreds of little incidental sounds which the microphone, as in its way, will pick up. Behind the Silence, something alive all the while, something alive yet impassable, as though it were the heart of the world beating or the movement of lips in unspoken prayer.



The Cenotaph with its flowers.

## The Primate from Canterbury

10.30 a.m. (Dauntsey only) TIME BEING TAKEN  
BY THE WEATHER FORECAST

### 3.30 An Orchestral Concert

GERTRUDE JOHNSON (Soprano)  
ORRELA PERINEL (Violin)  
THE WIRELESS ORCHESTRA  
Conducted by JOSEPH ANSELL

THE PRIMATE

Huldigungs Marsch (Homage March) Wagner  
Overture, 'Der Freischütz' (The Marksmen)

### 3.45 Gertrude Johnson and Orchestra

Aria, 'Softly sighs' ('Der Freischütz') The  
Marksmen) Wagner

### 3.52 ORCHESTRA

Symphonic Poem, 'The Youth of  
Hercules' (La Gioconda)  
Dances of the Hours ('La Gioconda') Puccini

IN his fourth and last of his Symphonies, the young Saint-Saëns takes for his hero Hercules, one of whose exploits had formed the subject of his earlier orchestral work, 'Empire's Spinning Wheel'.

He prints in his score the outline of the 'plot' Mythology tells, he says, how Hercules in early years saw two paths to life—that of dalliance in pleasure, and that of virtue. In the end he chooses the way of struggle and combat, at the end of which he discerns through the flames of the funeral pyre the reward of immortality.

ABOUT fifty years ago Ponchielli promised to rival Verdi as a composer of Italian Opera. A few years, however, he advanced no further, and he had when he was little over fifty.

His most successful Opera was *La Gioconda*, whose plot is of the usual somewhat lurid type fashionable at that time.

We are to have the *Dances of the Hours*, a spectacular Ballet, which occurs in the Third Act. The Ballet represents successively dawn, day, evening, and night. It is also intended to symbolize the eternal struggle between the powers of darkness and light.

### 4.20 ORRELA PERINEL and Orchestra

Symphonic Espagnole (Last Two Movements) Lalo

### 4.35 GERTRUDE JOHNSON

The Virgin's Shimmer Song ..... Max Regor  
Sylvia ..... Sinding  
Air du Rossignol (The Nightingale's Song) Saint-Saëns

### 4.42 ORCHESTRA

Invitation to the Waltz ..... Weber

### 4.52 ORRELA PERINEL

Nocturne ..... Medtner  
La Chasse ..... Liszt  
Gigue ..... Bach

### 5.0 ORCHESTRA

Overture, 'Carnival' ..... Debussé

THE *Carnival* Overture is one of three works originally intended by Debussé to be movements of a Symphony, and afterwards called 'Overtures.' This one was evidently to supply

## SUNDAY, NOVEMBER 4

2LO LONDON & 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 197 KC.)

The 'Scherzo' movement of the Symphony various 'mishaps' have been put into it, but every listener can conjure up the scene of Carnival gaiety and pick out his Harlequin and Columbine and the rest of them. Another interpretation is that it is Overt to *St. Louis*, the arrival time of 6.

5.15 Missionary Talk, 'In the Wake of Captain Cook,' by the Rev HENRY BOND JAMES, of Rarotonga, Cook Islands, South Seas. S.B. from

THIS is the bicentenary year of the birth of Captain James Cook, and much has been written about his voyages of discovery in the South Seas. It is amongst these islands that this



CANTERBURY CATHEDRAL FROM THE SOUTH-WEST

### 5.0 A Special Service

Relayed from the Cathedral

Order of Service:

Hymn

Prayer

Litanies

Sermon, Farewell Address by  
The Most Reverend

THE LORD ARCHBISHOP OF CANTERBURY

Hymn

Blessing

... a father Mr B. James, of the London Missionary Society (who, by the way, is a Car... man, ordained at Clydach Vale), has worked for nearly a quarter of a century in the... of all the... a... the chief of the islands that still bear Cook's name

5.30

Headings from

'THE PILGRIM'S PROGRESS'

'Must Despair and Doubting Castle'

THE Giant therefore drove them before him, and put them into a very dark dungeon, nasty and stinking to the spirits of these two... Here, then, they lay from Wednesday morning till Saturday night, without one bit of bread, or drop of drink, or light, or any to ask how they did.

## 9.5 A Concert from Eastbourne

5.45-6.15 app. Church Cantata (No. 113, Bach)

Relayed from the Church of the Messiah, Birmingham

'Mache dich, mein Geist, bereit'  
(Ready be my soul alway')

LILLIAN COOPER (Soprano)  
ESTHER COLEMAN (Contralto)

CHORUS

THE BIRMINGHAM STUDIO CHORUS

and ORCHESTRA

Conducted by JOSEPH LEWIS

(For the words of the Cantata see page 307)

6.30-7.45 (Dauntsey only)

### A Relations Service

From St. Catharine's Church

S.B. from Edinburgh

With an Address by the Very

Reverend W. M. Mac

Order of Service:

Matrical Psalm 43, verses 2-3

Prayer

Psalm Paulus

Old Testament Lesson

Matrical Psalm 34, verses 7-10

Psalm 143 (2nd Version),

Psalm 143 (2nd Version),

Psalm 143 (2nd Version),

Psalm 143 (2nd Version),

Psalm 143 (2nd Version),

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Psalm 143 (2nd Version),



# Sunday's Programmes continued (November 4)

5WA CARLISLE 551 M. 1000 KC.

## 3.30 A LIGHT ORCHESTRAL PROGRAMME

NATIONAL ORCHESTRA OF WALES

Conducted by WILKINSON BRANTHWAITE

Overture, 'The Butterflies' Ball' ..... Cowen

FROM the earliest days of my youth Sir Frederic Cowen has said, "I was intended for music. Even if I lack my memory I cannot discover that I ever had the opportunity of thinking of or choosing anything else." Even so, not many musical youngsters achieve a Operetta at eight—Sir Frederic's feat. It was written to a libretto by a girl cousin, and its title was *Garibald*. "It had a run of two consecutive nights in the Royal Opera House back parlour," we hear—doubtless to enormous applause in the entire family.

Sir Frederic, who came to England from Wales four years before the important event described above, has been composing and conducting since then.

This Overture, suggested by the old nursery rhyme of *The Butterflies' Ball* and the *Grasshoppers' Frolic*, is delightfully and daintily orchestrated, with many trills and flutterings on Flutes, light converse of the Woodwind and Strings, and so forth. There are suggestions, too, of the delicious language of a summer's afternoon.

JOHN ARMSTRONG (Tenor) and Orchestra  
The Songs of the Wren ..... Sullivan  
ORCHESTRA

Suite, 'Mascarade' ..... Sullivan

JOHN ARMSTRONG  
Pretty Betty ..... Sir Rowley  
Britany ..... Ernest Farrar

ORCHESTRA

On Hearing the First Cuckoo in Spring ..... Davies

DELIOUS has an exquisite touch in suggesting in music the beauties of nature.

This impression of Spring-time joy is scored for Strings, Woodwind, and Horns, the Strings being divided into nine or ten parts. A rich and velvety texture results.

After a (more than) three bars of Introduction, the first tune (quite short) begins; it has a rocking motion, perhaps suggested by the rhythm of a cuckoo's cry, and is given to Strings, with, in one place, little wags of melody in Clarinet and Oboe woven in.

A little later the second tune starts. It is a Norwegian folk-song, *In Ola Valley*. It begins continuously from the previous tune, and begins very much as that did, but its opening can quite easily be noticed from the fact that the Flute enters here (for the first time in the piece), doubling the first phrase of the tune an octave higher. (The entry of the Oboe, a moment later, with the same phrase, cannot be missed.)

There are several vague suggestions of cuckoo-calls, as for instance by the two Clarinets, a little after the point just described. Soon, however, there comes an actual imitation of the bird's cry (marked 'Cuckoo' in the score); it is added to the first Clarinet.

This continues for some time, and then the piece ends with a repetition of the first tune, very softly played, and at last fading into the distance.

Horns and Orchestra

JOHN ARMSTRONG ..... Dulcis

And so I made a Villanelle ..... Carr-Saunders

Morning Hymn ..... Henson

ORCHESTRA

Ballad Suite, 'Le Cid' ..... Massenet

## 4.15 MISSIONARY TALK

'In the Wake of Captain Cook,' by the Rev HENRY BOND JAMES, of Raratonga, Cook Islands, S. with Sea

5.30-6.15 app. S.B. from London



PRINCIPAL W.M. MACGREGOR,

gives the address in the service at St Cathbert's, Edinburgh, which will be broadcast from Daventry this evening at 6.30.

## 6.30 A Religious Service

Relayed from the Cathedral Road Presbyterian Church

Intrant  
Invocation, followed by Lord's Prayer  
Hymn No. 9, 'O Worship the King' (Tune, Hanover)  
Reading  
Hymn No. 435, 'Come thou Fount' (Tune, Moriah)

Prayer  
Anthem, 'Come unto Me' ..... David Arnold  
Anthem, 'The God of Abraham Princes' ..... David Arnold  
Hymn No. 574, 'The God of Abraham Princes' (Tune, Loon)



## WIRELESS IN THE SOUTH SEAS

Even in the Cook Islands, far out in the Pacific, wireless keeps the inhabitants in touch with the civilized world. This is the serial of the wireless station at Raratonga, the island where Mr Bond James, who broadcasts the Missionary Talk this evening at 5.15, has worked for the last ten years.

Sermon, Professor W. D. DAVIES, M.A., B.D.  
Hymn No. 296, 'Abide with Me' (Tune, 'Evening')

8.0 S.B. from London 9.0 Local Announcements

10.30 Epilogue

10.40-11.0 The Silent Fellowship

5SX SWANSEA 584.1 M. 1020 KC.

3.30 S.B. from London

5.15 S.B. from Cardiff

5.30-6.15 app. S.B. from London

6.30 S.B. from Cardiff

8.0 S.B. from London

9.0 Musical Interlude relayed from London

9.5 S.B. from London

10.30 Epilogue

10.40-11.0 The Silent Fellowship

S.B. from Cardiff

6BM BOURNEMOUTH 328.1 M. 920 KC.

3.30 S.B. from London

5.15 S.B. from Cardiff

5.30-6.15 app. S.B. from London

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

10.30 Epilogue

5PY PLYMOUTH 400 M. 750 KC.

3.30 S.B. from London

5.15 S.B. from Cardiff

5.30-6.15 app. S.B. from London

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

10.30 Epilogue

2ZY MANCHESTER 384.5 M. 750 KC.

3.30 S.B. from London

5.15 S.B. from Cardiff (See London)

5.30-6.15 app. S.B. from London

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

10.30 Epilogue

## Other Stations.

5NO NEWCASTLE 310 M. 1000 KC.  
3.30 S.B. from London 5.15 S.B. from Cardiff  
5.30-6.15 app. S.B. from London  
8.0 S.B. from London 9.0 Local Announcements  
10.30 Epilogue

5SC GLASGOW 405 M. 750 KC.  
11.0 a.m. 12.15 p.m. app. S.B. from London 3.30  
5.15 S.B. from Cardiff 5.30-6.15 app. S.B. from London  
8.0 S.B. from London 9.0 Local Announcements  
10.30 Epilogue

2BD ABERDEEN 500 M. 800 KC.  
11.0-12.15 app. S.B. from London 3.30-5.15  
5.15 S.B. from Cardiff (See London) 5.30-6.15  
app. S.B. from London 8.0-9.0 S.B. from Edinburgh  
9.0-9.15 S.B. from London 9.15-9.30 S.B. from Glasgow 9.30-10.0  
S.B. from London 10.30 Epilogue

2BE BELFAST 310 M. 1000 KC.  
3.30 S.B. from London 5.15 S.B. from Cardiff  
5.30-6.15 app. S.B. from London 8.0-9.0 S.B. from Edinburgh  
9.0-9.15 S.B. from London 9.15-9.30 S.B. from Glasgow 9.30-10.0  
S.B. from London 10.30 Epilogue

## This Week's Bach Cantata

Church Cantata, No. 519

as dich, mein Geld, bereit      F u n d e r e  
Soul, always }

THIS is another of the Chor  
the form of which is  
at on beaten weave. Musc  
There is a striking r  
horus and those of Cantab  
September 30, and of No. 140, a sta  
the built on the hyant. Worked and

and horn are all effectively used in the accompaniment along with the customary strings and continuo, although in modern times the horn is usually replaced by a trumpet, the part being inconveniently and for the modern horn.

The vocal number is a very beautiful air for alto with obbligato accompaniment, built on the melody of the voice song. In the fourth and fifth a soprano song, there are interesting parts for violin and violoncello. The actual instrument specified by Bach is a violoncello piccolo, but it can be replaced quite satisfactorily by the modern cello.

The final Chorus is accompanied by all the

The words are reprinted from 'Bach's Clavichord  
Treatise, Sacred and Secular,' by C. Sanford Terry  
by kind permission of the publishers, Messrs.  
Constable and Company Ltd

$$f: \mathbb{R}^n \rightarrow \mathbb{R}^n, u \mapsto \frac{1}{2} \nabla u^2$$

Ready be, my soul, always.  
Watch ye, pray unceasing,  
Ere shall come God's judgment day.  
Thine all unheeding

Ah, slumbering spurn, why sleepest thou still?  
Now rally thy will  
For happy a sudden end becometh thy slumber,  
And thou, caught unawares,  
Among those who enter not death's power wilt

III—Research objectives, design, etc.

God, Who upon thee watch o'er keeps, With  
thee His grace and light, And in return He  
nourish a loving heart that wakes ardent for  
the favours that He showeth. Se  
Satan's empty lure, weak coils and  
warning! Do but to God make thine appeal  
be sure with speed help to thee coming. Out  
of the world, nor let it hold thee. The false  
and will deceive thee. It but exalts man's  
work with guile and subtle Battery

1. I see hopeful raise your prayer  
I see light's long vigil  
On your side a warrior hand  
At the heart of the world from evil

V.—Heritance (Tenor)

God hearken to His people's crying. And bend to earth & heston our. When Satan is our downfall rejoicing, In His great might will God appear. His only Son, our need Who knoweth, Gives strength, and calms our fear And as our Saviour help bestoweth

### 4.1.—Chorale

Therefore let us all be loud  
Wailing, prayerful, ever!  
Pangs sore and griefs abound,  
To us drawing nearer  
Come the day God will pry  
Judgment on our scorning;  
Day of wrath and mourning!

## HOME, HEALTH AND GARDEN.

[Continued from page 29]

"... we web the chair. The best webbing is what is called No. 12 or 14 English gray web.

A piece of wood about three lines long by 2 in. wide and 1/2 in. thick makes a good substitute for a stretcher. Fasten your webbing at one end by looping it around the wood and driving five pins improved. Then, to stretch the webbing, take your piece of wood and wrap the webbing round it several times, resting one end of stretcher against the wall and pulling the other down. Now, fold over, and drive the pins at the other end with each web.

Attach your springs to the webbing. This is  
 as you will require to get one hand through  
 the webbing, and the other through  
 the webbing, catching the wire of the  
 spring. Then, when you have secured  
 each piece, as in unteck your repair, and so  
 on. We are secured. Always have  
 upright or, if inclined at all, outward  
 chair is standing on its legs.— Mr. Arthur J  
*Bundy, from a talk on October 18*

## Listeners' Talks

**M**ORE than 1,000 antenae contributed to the second Lutenora Talk, and as many sent both recipe and hint the task of deciding which was the best was again a difficult one. In choosing the recipe to be broadcast, however, two things were kept in mind, first, that the ingredients should be easily available, and, second, that the article should be, as far as possible, something that could be made again and again, week in and week out, if desired. That is not to say, however, that unusual recipes are not desired and welcomed. The hints selected are also mainly those which are of daily use and are of a seasonably sensible character.

It might be well to remind members that, as the summer close approaches three weeks before the talks are given, and as it is later when they are published.

U S H T A T N E R W I L D U C I O N P U B L I C A T I O N S  
W A S H I N G T O N D C 20540

"In their work as well as in their play," said Mr. Rogers, "they were rejected at the time for them had passed." Many also could not be considered owing to the fact that they had been duplicated many times.

The accepted recipes were sent in by the following:

[illegible]

who will receive a cheque for 10s. 6d. immediately the talk has been given, and the hints by 3—

Mr. L. T. Smith  
Mr. E. W. Smith  
Mr. H. W. Smith  
Mr. J. W. Smith  
Mr. K. W. Smith  
Mr. M. W. Smith  
Mr. N. W. Smith  
Mr. O. W. Smith  
Mr. P. W. Smith  
Mr. Q. W. Smith  
Mr. R. W. Smith  
Mr. S. W. Smith  
Mr. T. W. Smith  
Mr. U. W. Smith  
Mr. V. W. Smith  
Mr. W. W. Smith  
Mr. X. W. Smith  
Mr. Y. W. Smith  
Mr. Z. W. Smith

to whom  $\delta$ , each will be sent.

The next talk will be on November 30, and contributions for this will be received up to November 5.

*Tune in*  
**HILVERSUM**

(107) metres)

on Sunday Night,  
November 4th,

for the

BRANDES  
RADIO CONCERT

(Conducted by Hugo de Groot)

5.40 p.m. to 7.10 p.m.

THE first of the series of fortnightly Concerts broadcast on October 21st, brought in numerous letters of appreciation from all over the country. The second programme, by Brandes' Radio Orchestra, to be broadcast on November 4th, is as follows:

## PROGRAMME

March	"Lorraine"	Louis Garce
2. Waltz	"Tales from the Vienna Woods"	Joh. Strauss
3. Overture	"Orpheus in the Underworld"	Offenbach
4	"Let Me Dream Again"	Arthur Sullivan
5. Selection	"The Little Duke"	Leopold
6.	"Gypsy Serenade" (Violin Solo by Hugo de Groot)	Charles Krieger
7	"Tin Soldiers"	O. Kautsk
8.	"Pas des Fleurs" (from Nais)	Delibes
9	"Ballet Egyptien"	A. La gini

## THE BRANDESET IIIA.



£7 : 5 : 0

**NOW INCLUDES VALVES & ROYALTY**

BRANDES  
RADIO PRODUCTS  
CRAY WORKS, SIDCUP, KENT.

5.15

'Please

to

Remember ... ?

MONDAY, NOVEMBER 5

2LO LONDON &amp; 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,804.3 M. 167 KC.)

9.15

The Vastness  
of  
the Universe.

10.15 The Daily Service

10.30 (Daventry only) TIME SIGNAL, GREENWICH.  
WEATHER FORECAST11.0 (Daventry only) Gramophone Records  
Some Overtures12.5 A BALLAD CONCERT  
BLANCHES ALLEN (Soprano)  
Lillian BAKER (Soprano)12.30 JACK PAYNE  
and the  
B.B.C. DANCE ORCHESTRA

1.0 AN ORGAN RECITAL

By

FREDERICK T. COOK

Relayed from Southwark Cathedral

Fontana and Fugue in G Minor ... Bach

MARGARET WOLFE

Præpare the Lord ... Danfok

EDGAR T. COOK

Prelude, Contrabasso ..... Pierno  
Concerto No. 4, 2nd Set .... Handel, arr. Roper

Allegro, Andante, Adagio

MARGARET WOLFE

Intonation (Stabat Mater) ... L. O'Connell

EDGAR T. COOK

Vocalist from Sonata Frouca ... S. Ford

2.0 MUSIC FOR SCHOOLS

For Secondary Schools Latin—Cicero,  
I, II, Tacitus, read by Professor  
J. W. MACKEY

2.20 Musical Interlude

2.30 Miss Rhoda Power: 'What the  
... VII, The Last Journey  
of ...'

3.0 Musical Interlude

3.5 Miss Rhoda Power: Stories from  
Mythology and Folklore (The  
... Greek Story)'3.20 (Daventry only) East Coast Fishing  
Forecast

3.30 Musical Interlude

3.25 A Studio Concert

ANNE LIDDELL (Contralto)

WEBSTER BOOTH (Tenor)

ANTHONY COLLINS (Violin)

4.15 ALPHONSE DE OLAS and his ORCHESTRA  
from the Hotel de

5.15 THE CHILDREN'S HOUR

'LITTLE WENTLEBERRY KISS THE FIFTH'

to the well known and joyous theme of

'Guy Fawkes, Guy—

Poke him in the eye,

Stick him on a ramp-nose

And there let him die!

6.0 Rosemary Talk Mrs. CORINNE TAYLOR,  
Small Cakes6.15 TIME SIGNAL, GREENWICH: WEATHER FORE-  
CAST FIRST GENERAL NEWS BULLETIN6.30 For Boy Scouts Lt.-Col. G. WALTON (Hon.  
Organizing Secretary of the World Jamboree.  
—The Forthcoming Invasion of Birlanhead  
—Visit of thirty thousand Boy Scouts from  
forty-two countries

6.45 THE FOUNDATIONS OF MUSIC

SONG CYCLE, 'DIE SCHÖNE MÜLLERIN' ('THE  
FAIR MAID OF THE MILL') and other Songs  
by SCHUBERT

Sung by ROGER CLAYTON (Tenor)

TONIGHT and on the three nights following we are to hear one of Schubert's most famous works—the cycle of twenty songs which he entitled *Die Schöne Müllerin* ('The Fair Maid of the Mill'). It comprises twenty songs which the composer selected from a set of poems, the *Müllerlieder*, by Wilhelm Müller. In it we follow the fortunes of a miller's apprentice, who wanders off to seek a new master, following the course of a winding brook, to which he confides his thoughts. He finds his new work in a mill, to which the brook leads him, and falls in love with the miller's daughter. He thinks he has won her, but she gives her love to a forest ranger, and the poor miller lad, broken-hearted, seeks rest from his grief beneath the waters of the mill stream, his one constant friend.

The first song is *Das Wandern* ('Wandering'). The 'prentice wants to go off a-wandering, to see



WALTER GIESECKING,

who will be the pianist in the third of the B.B.C. Chamber Music Concerts tonight at 8.0, caricatured by Adison.

the world, and we hear how cheerfully he strides on his way.

*Wohnen?* ('Where?'). He speaks to the brook-let beside which he takes his way. 'You will find your mill to turn, some day,' is his re- sponse, 'and I'll find my work waiting for me, too.' In our third song, having come to a mill, and seen the miller's lovely daughter, he thanks the friendly brooklet that has led him

*Halt*. He comes to a mill, and welcomes the familiar, happy sight and sound. He asks the brook, 'Was this the place to which you meant to lead me?'

*Dankesagung an den Bach* ('Thanks to the Brook'). He hears the brook babbling of 'the maid of the mill, and wonders if this unknown maid who perched a word to the stream. Anyhow, here he is, looking forward gaily to his task at the mill

*Am Feierabend* ('A Holiday Evening'). He is not very strong, and wishes he could show the maiden a giant's strength, and so impress her with his willingness and capacity

*Die Neugierde* ('The Inquiry'). Of course, it is one of the oldest questions—that of the lover who seeks to know if the maiden loves him. The stars and flowers can't tell him. Maybe, the brook can. No? 'O tell me, she does love me?'

But the brook, for once, is tantalizingly silent.

7.0 Mr. DESMOND MACCARTHY Literary Criticism

7.15 Musical Interlude

7.25 Monsieur G. M. STEPHAN, French Talk—IV. Reading from 'Le Guer' from beginning of p. 47 to '... mais il ne savait pas quel moyen.'

7.45 Vaudeville

MAURICE BEELY and PAULINE BEDFORD

'THE MONKEYS

by MAURICE BEELY

Assisted by PAULINE BEDFORD

The Composer at the Piano

PAULINE BEDFORD will recite

'Mumme' and 'The Promenade Fountain'

FURTHER K. R. B. WILLSONG

'The Donkey'

'She comes not when Noon is on the Roses'

'The Maiden of the Lakes'

Debutante

MAURICE BEELY will play 'Herge Abent'

8.0 B.B.C. CHAMBER MUSIC CONCERT

Relayed from the Arts Theatre Club

WALTER GIESECKING (Pianoforte)

THE PRIO ARTE STRING QUARTET:

A. OXEN (Violin), L. HALLSTON

(Violin), G. PROVOSE (Viola), R. MAAS

Violoncello

String Quartet, Op. 121 (Posthumous,

composed 1934)

(A Camille Belangue)

Allegro moderato; Andante, Allegro

WALTER GIESECKING

Pianoforte Music (1926) Op. 37

Part I: Exercises in three pieces. (a)

The croquet quick; (b) The croquet

slow; (c) Rondo: Extremely quick

A. OXEN and R. MAAS

Sonata (In Memory of Claude Debussy)

Allegro; Très vite; Lent; Vif, avec

Orchestra

8.0 WEATHER FORECAST SECOND  
GENERAL NEWS BULLETIN9.15 Sir JAMES H. JEANS: 'The Romance of the  
Stars—I. The Vastness of the Universe'

THIS evening's talk is the first of three to be given by Sir James Jeans on the subject of the stellar system and its relation to our earth. Sir James is the Secretary of the Royal Society, and a distinguished writer and lecturer on all subjects connected with astronomy. Tonight his subject is the almost unimaginable vastness of the universe.

9.30 Local Announcements; (Daventry only) Ship-  
ping Forecast

9.35 AN ORCHESTRAL CONCERT

THE WIRELESS ORCHESTRA

Conducted by H. WALTON O'DONNELL

Overture, 'Conquering' ..... Elgar

Three Hymns ..... De Vries

10.0 WILLIAM PRINROSE (Violin) and Orchestra

Pibroch Suite ..... Mackenzie

(1) Rhapsody, (2) Caprice; (3) Dance

10.20 ORCHESTRA

Italian Caprice

Tchaikovsky

11.0-12.0 (Daventry only) DANCE MUSIC

C. R. FISHER'S KITT-CAT BAND, from the

KITT-CAT Restaurant

Monday's Programme continued on page 310.

## READ THESE LETTERS

The following letters are typical of the thousands received from men and women who have learnt French, Italian, Spanish or German by the new Pelman method:—

After several years' drudgery at school I found myself with scarcely any knowledge of the French language and certainly without any ability to read or write. I realise now that the method was wrong. After about six months' study by the Pelman method I find I have practically mastered the language. Your Guide to Pronunciation is a masterpiece. (L. M. 143)

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

Regarding the Spanish Course, I must say that I find the method perfect, and the learning of a language in this way is a pleasure. (S. P. 100)

In three months I have already learned more of the language than I could have learned the usual way. The only reason is that one can learn so well without a single word of English. (L. M. 124)

### 'The Best in the World'

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

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

A Naval Commander writes:

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

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

"I was able to pass London Matriculation (in Spanish) last June with minimum labour and no drudgery, although I was always reckoned a 'dud' at languages." (S. P. 103)

I have only been learning German for five months, now I can not only read it, but also speak it. (G. M. 148)

I am extremely pleased with Italian Course. I found it of the greatest use to me during a recent visit to Italy. (I. I. 12)

"It is, perhaps, even yet too early to review your Courses as a whole, yet it would be unfair not to take this occasion of appraising it. In place of the old-fashioned rote method, which has led me to take my own experience, I have recently an odd volume of Bourcand's French, written under the blaze of Molière's sun and therefore not much read now, came into my hands. It had been rescued in 1918 from the library of Perrone in the Somme battles. A vastly entertaining volume of Duhamel, dated 1886, came from the same library. I read its 200 odd pages in a couple of days, averaging 2½ pages an hour. My dictionary was useful but once in three pages or so. Two months ago I knew no French, and now I can pen the above. After saying that, I do not think a formal complement is necessary." (A. 631)

Further letters describing the merits of the new method will be found in the book which will be sent free to everyone who writes for it to-day to the Pelman Institute, Languages Dept., 25, Pelman House, Bloomsbury Street, London, W.C.1.

# The Gift of Tongues

By ANTHONY SOMERS

I HAVE discovered a remarkable method of learning a Foreign Language—a method for which I have been looking all my life. I only wish I had known of it before: what tedious drudgery, what disappointments I should have been saved!

It has sometimes been said that the British people do not possess the "gift of tongues." Certainly I never possessed that gift. At school I was hopeless. When the subject was French or German, Latin or Greek, I was always nowhere near the bottom of my Form. Yet in other subjects—English or History or Mathematics—I held my own quite well. I have now come to the conclusion that the reason I failed to learn languages was that the method of teaching was wrong.

Although I never could "get on" with Foreign Languages I have always wanted to know them—especially French. I have wanted to read the great French authors in the original. I have wanted to read Racine and Victor Hugo and Balzac and that great critic whom Matthew Arnold so much admired, Sainte-Beuve, in French, and not merely through the medium of a characterless translation. Besides, I have wanted to spend holidays abroad without being tied to a phrase-book. So I have often tried to find a method which would really teach me a Foreign Language. And at last I have found it.

### How to Learn Languages

Some time ago I saw an announcement entitled "A New Method of Learning French, Spanish, Italian and German." Of course, I read it, and when I saw that this method was being taught by the well-known Pelman Institute, I wrote for their book, "The Gift of Tongues," and this so interested me that I enrolled for the course in French. Frankly it has amazed me. Here is the method I have wanted all my life. It is quite unlike anything I have seen or heard of before, and its simplicity and effectiveness are almost startling.

Consider, for example, this question with which the book (which, by the way, can be obtained free of charge) opens.

Do you think you could pick up a book of 48 pages, written in a language of which you do not know a syllable—say, Spanish, Italian, German or French—and not containing a single English word, and read it through correctly without referring to a dictionary?

It sounds impossible. Yet this is just what the Pelman method of language instruction enables one to do, and so remarkable is this method that I am not surprised to hear that it is revolutionising the normal method of teaching languages in this and other countries.

One of the most striking features of the Pelman Language Courses is the fact that they are written entirely in the particular language (French, Spanish, Italian or German) concerned. There is not an English word

in any of them. Even if you do not know the meaning of a single Foreign word you can study these Courses with ease, and read the lessons without a mistake, and without "looking-up" any words in a French-English, Italian-English, Spanish-English or German-English Dictionary. This statement seems an incredible one, yet it is perfectly true, as you will see for yourself when you take the first lesson.

### Grammatical Difficulties Overcome.

Another important fact about this new method is that it enables one to read, write, and speak French, Italian, Spanish or German without bothering one's head with complex grammatical rules, or burdening one's memory with the task of learning by heart long vocabularies of Foreign words. And yet, when the student has completed one of the Courses, he or she is able to read Foreign books and newspapers and to write and speak the particular language in question accurately and grammatically, and without that limitation which comes when a Foreign Language is acquired through the medium of English.

The new Pelman method of learning Foreign Languages is described in detail in a book entitled "The Gift of Tongues."



Special editions of this book have been put out for those interested in the question of learning

—FRENCH —GERMAN  
—SPANISH —ITALIAN

Any reader who is interested in the new method of learning any one of these four languages should write for a free copy of "The Gift of Tongues," specifying the particular language in which he or she is interested. By return will be sent a copy of "The Gift of Tongues" with full particulars of the new Pelman method of learning Foreign Languages without using English. Write to-day, using the form printed below, and mentioning the particular language in which you are interested, to the Pelman Institute (Languages Dept.), 25, Pelman House, Bloomsbury Street, London, W.C.1.

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

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## MONDAY, NOVEMBER 5

### 5GB DAVENTRY EXPERIMENTAL

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TRADE MARKS FROM THE PATENT OFFICE BY THE WHERE OTHERWISE STATED.

#### 3.0 LLOYD'S PICTURE HOUSE ORCHESTRA

(From Birmingham)

- Overture, "Beryantho" . . . . . Weber
- THE SHAM CHARLES (Bass)
- The Sound of the Pipes . . . . . Ralph Warner
- Rocky Road West . . . . .
- BRASS NEWMAN (Organ)
- March of the Guards . . . . .
- March of the Guards . . . . .
- March of the Guards . . . . .
- ORCHESTRA
- Waltz, "The Beautiful Blue Danube" . . . . .
- Waltz, "The Beautiful Blue Danube" . . . . .

JACK PAYNE

and the  
B.B.C. DANCE ORCHESTRA  
JACK TRAIN Entertainer

#### 5.0 A Ballad Concert

- CONSTANCE HARDCASTLE (Soprano)
- HARRY COSTIGAN (Baritone)
- At the Well . . . . .
- At the Well . . . . .
- At the Well . . . . .
- A Nightingale of June . . . . .
- 5.15 HARRY COSTIGAN
- Trade Winds . . . . .
- To Dances . . . . .

- 5.22 HARRY COSTIGAN
- On Wings of Song . . . . .
- To the Forest . . . . .

- 5.30 THE CHILDREN'S HOUR
- (From Birmingham)
- 'The Gobbin's Bonfire' by Margaret Dargatzis
- Items by AUNTIE RUBY, UNCLE LAURE and LORACE of Nottingham
- FRANK O'NEIL (Xylophone) with FRANK PAGE at the Piano
- Guthrie's Powder . . . . .

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

#### 6.30 Light Music

- PERCY MANCHESTER (Tenor)
- KATHLEEN DALE (Pianoforte)
- THE OLD ENGLISH CHAMBER ORCHESTRA
- Solo, "Shepherd's Delight" . . . . .
- Spring Woodland; Bush Song . . . . .
- First Performance

- 6.46 PERCY MANCHESTER and Orchestra
- I loved and I lost . . . . .
- I loved and I lost . . . . .
- I loved and I lost . . . . .
- If thou wilt give me back my love . . . . .

- 6.54 ORCHESTRA
- Bourée . . . . .
- Overture to 18th Century Play . . . . .
- Country Dances . . . . .
- Two Pieces . . . . .

- 7.6 KATHLEEN DALE
- Bagatelles . . . . .
- In G Major, Op. 119, No. 1; In C, Op. 3, No. 2, In A, Op. 23, No. 4
- Sonata No. 4 in D Major . . . . .
- (In Four Movements)
- Andante; Scherzo; Fugue; Adagio

#### 7.22 ORCHESTRA

- Suite, "The Humours of Bath" . . . . .
- Overture; Minuet; Bourée . . . . .
- (First Performance)

#### 7.35 PERCY MANCHESTER

- The Yellow Baren . . . . .
- Home Thoughts . . . . .
- Love's Philosophy . . . . .

#### 7.42 ORCHESTRA

- Lady Radnor's Suite . . . . .
- Prelude; Alkanade; Sarabande; Bourée; Minuet, Gigue

THIS, written for the Countess of Radnor's String Orchestra, contains six pieces, all out the first of the rhythm, and all full of the spirit of the old English dances.

The first piece is a lively, busy dance, the second is an Allegretto, a graceful, very quick dance of the old English type. The third is a Minuet, a very stately danced in a very slow three-in-a-bar time; the fourth is a Bourée, a very brisk dance, the fifth is a Minuet, this is a slow, very expressive one, the last one is a whirling Gigue.

#### 8.0 A LIGHT ORCHESTRAL PROGRAMME

From Birmingham

THE BIRMINGHAM SYMPHONY ORCHESTRA Conducted by JOSEPH LEWIS

- Overture, "Masquillo" . . . . .
- Serenade . . . . .

- 8.15 MARGARET SEVERN (Contralto)
- Song, "Woods" . . . . .
- Nora but an aching heart . . . . .
- Kathleen Macquinn . . . . .

- ORCHESTRA
- Minuet d'Amour . . . . .
- HARRY MILES (Violoncello)
- Old Italian Love Song . . . . .
- Lullaby . . . . .

- 8.30 ORCHESTRA
- Dance of the Tumblers . . . . .
- MARGARET SEVERN
- When I am dead, my dearest . . . . .
- Unlucky of the Roses . . . . .
- Danny Boy . . . . .
- HARRY MILES
- Lullaby . . . . .
- Lullaby . . . . .

- 9.0 ORCHESTRA
- Lullaby . . . . .
- Second Hungarian Rhapsody . . . . .

#### 9.15 Vaudeville

From Birmingham


- ANGELA MAUDE (Dancer)
- GRACE IVELL and VIVIAN WHITE
- First Performance at the Piano
- First Performance at the Piano
- ALBERT DANIELS (Child Impressions)
- PHILIP BROWN'S DUINOES DANCE BAND

- 10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

- 10.15 JAMES MUSIC JAY WHITCOMB BAND from the Canton Hotel

- 11.0-11.15 GEORGE FISHER'S KIT-CAT BAND from the Kit-Cat Club





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# Monday's Programmes continued (November 5)

## 2ZY MANCHESTER. 554 B.M. 780 KC.

2.0 London Programme relayed from Daventry

3.15 The Northern Wireless Orchestra  
Over the Top  
Edith Maland (Soprano)  
I am Telling Ambrose Thomas  
One morning very early Sanderson

On the Air  
Little Suite .. .. . Technicon  
In the Tanka. Nocturne; Creole Waltz  
Room Hamilton (Baritone)  
The Song of the Volga Boatmen  
London Lea .. .. . Vaughan Williams  
The Lullaby .. .. .

Selection of Music Airs .. .. . Harry Wood

1.0 AM (P.M. 12.00)  
The Tunes (T. E. Weatherly)  
Op. 100  
In the Summer Night .. .. . S. C.  
I am Glad .. .. . Coleridge-Taylor

Edith Maland  
A Pastoral .. .. . Herby  
Down, Green Flower .. .. . Strindberg  
On the Air  
Selection of Music Airs .. .. . Harry Wood

6.0 London Programme relayed from Daventry

8.15 S.H. from London (9.30 Local Announcements)

9.35 11.0 'The Fifth of November'  
By HOWARD PEACKY

Three Excerpts presented by THE STATION REPERTORY PLAYERS

Conspirators  
Robert Catesby .. .. . LEO CHANNING  
Thomas Winter .. .. . HAROLD NICHOLS  
Potter .. .. . TOM WILSON  
Percy .. .. . HAROLD CLUFF  
Thomas Bates .. .. . D. E. ORMEROD  
Andrew Rookwood .. .. . A. E. WALLER  
Sir Everard Digby .. .. . P. A. NICHOLSON  
John Wright .. .. . MICHAEL VOISY  
Christopher Wright .. .. . A. G. MITCHELL  
Guy Fewkes .. .. . H. R. WILLIAMS  
Thomas Wards .. .. . W. E. DICKMAN  
A. de Vaux .. .. . TOM WILSON  
Sir Richard Walsby (Sheriff of Worcestershire) .. .. . HYLDA METCALF

Scene I. A lofty, dimly-lit vault underground  
Scene II. A room in a house behind St Clement's, London, in the early evening  
Scene III. A room in a house behind St Clement's, London, in the early evening

## Other Stations.

5NO NEWCASTLE  
2.0 London Programme relayed from Daventry  
Mr James Holmes, B.Sc.  
as a Navigable Waterway  
Programme relayed from London  
4.30 in day hours

5SC GLASGOW  
2.0 Broadcast to Glasgow, without R.B.C. 2.15 S.H. from Aberdeen. 2.30 Light Concert. The Sea  
Josephine MacPherson 'Missa Sopra' 4.45  
relayed from the New Kew Theatre House. On the Air  
5.15 The Sea .. .. . 5.58 A. E. W.  
6.15 The Sea .. .. . 6.15  
6.30 The Sea .. .. . 6.30  
6.45 The Sea .. .. . 6.45  
7.05 The Sea .. .. . 7.05  
7.15 The Sea .. .. . 7.15  
7.30 The Sea .. .. . 7.30  
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10.30 The Sea .. .. . 10.30  
10.45 The Sea .. .. . 10.45  
11.00 The Sea .. .. . 11.00

5R ABERDEEN  
3.0 Broadcast to Aberdeen, without R.B.C. 3.15  
3.30 Light Concert. The Sea  
3.45 The Sea .. .. . 3.45  
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10.45 The Sea .. .. . 10.45  
11.00 The Sea .. .. . 11.00

2BE BELFAST  
12.0 1.0 Broadcast to Belfast, without R.B.C. 12.15  
1.0 1.15 Broadcast to Belfast, without R.B.C. 1.15  
1.30 Broadcast to Belfast, without R.B.C. 1.30  
1.45 Broadcast to Belfast, without R.B.C. 1.45  
2.0 Broadcast to Belfast, without R.B.C. 2.0  
2.15 Broadcast to Belfast, without R.B.C. 2.15  
2.30 Broadcast to Belfast, without R.B.C. 2.30  
2.45 Broadcast to Belfast, without R.B.C. 2.45  
3.0 Broadcast to Belfast, without R.B.C. 3.0  
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**7.45**  
**A Programme**  
**by the**  
**Gresham Singers**

**10.40 12.0 DANCE MUSIC: THE PRECIOUS**  
 A CBS. directed by AL STANTA, and  
 CASALLY HOTEL DANCE BAND, directed  
 by J. H. HARRISON, from the Friendly Hotel

# The B.N.O.C. in Act II of The Magic Flute

- 3.0 PAUL MOULDER'S RIVOLI THEATRE**  
(LONDON)  
From the Rivoli Theatre
- 4.0 An Orchestral Concert**  
(From Birmingham)  
THE LONDON SYMPHONY ORCHESTRA  
Conducted by FRANK CANTILL  
FLORENCE HIGGITT (Soprano)  
MARY ANBOTT (Pianoforte)
- 5.30 THE CHILDREN'S HOUR**  
(From Birmingham)  
'The Call of Autumn' a Nature Sketch by  
Dorothy Cooper  
Songs by MARGARET PALMER (Soprano) and  
HAROLD CANN (Baritone)
- 6.15 TIME SIGNAL, GREENWICH, WEATHER FORE-  
CAST, FIRST GENERAL NEWS BULLETIN**
- 6.30 JACK PAYNE**  
and the  
B.N.C. DANCE ORCHESTRA  
MARTIN HERBERT  
(Character Songs and Impressions)  
MAY JONES (American Songs and Impersonations)
- 8.0 THE MIDLAND PIANOFORTE SEXTET**  
(From Birmingham)  
Leader, FRANK CANTILL  
Suite of Four Characteristic Waltzes  
Coleridge-Taylor  
Romance Tchaikovsky  
The Swan Lake (Dancing Doll) ..... Poldini  
Suite, 'Summer Days' ..... Coates
- 8.35 app. The Magic Flute**  
(Mozart)  
Performed by  
THE BRITISH NATIONAL OPERA COMPANY  
Relieved from the Theatre Royal, Glasgow
- |                              |                   |
|------------------------------|-------------------|
| Queen of the Night           | NOEL LEADIE       |
| Pamina (her Daughter)        | MICHAEL JONES     |
| Sarastro (High Priest)       | NEWMAN ALLEN      |
| Papageno (a Bird-catcher)    | WILLIAM MURRAY    |
| Speaker                      | BERNARD ROSE      |
| Monsieur a Slave             | SAMUEL JOHNSON    |
| 1st Lady                     | MARGARET PARRY    |
| 2nd Lady                     | JUSTINE GRIFFITHS |
| 3rd Lady                     | JOHN WILSON       |
| 4th Lady                     | FRANCIS FROST     |
| 5th Lady                     | ETHEL BARRY       |
| 1st Priest and Man in Armour | LEWIS PROCTOR     |
| 2nd Priest and Man in Armour | JOHN PROCTOR      |
| Conductor                    | HERBERT HARRISON  |
- Scene I. The Temple of Sarastro  
Scene II. The Golden Tree  
Scene III. Scene on Scene II  
Scene IV. A Garden  
Scene V. The Temple  
Scene VI. The Temple

MOZART'S last Opera, *The Magic Flute*, has one of the strangest plots possible. The young Prince, Tamino, goes through various adventures in trying to win the beautiful Pamina, daughter of the misquaint Queen of Night. He is alternately helped by Three Genii and tempted by Three Ladies, these last servants of the Queen of Night. Papageno, a quaint, peacock-headed bird-catcher, is also in search of a wife. Act II opens with a solemn Temple ceremony. Sarastro, the Chief Priest, and other Priests, are with Tamino and Papageno for initiation. In the next scene, Monastatos (Tenor), a Negro slave, who has designs upon Pamina (Soprano), finds her asleep. He is interrupted by her mother, the wicked Queen of Night (Soprano). Later, both are frustrated by Sarastro's arrival. The rest of the Opera must be skinned up in

## TUESDAY, NOVEMBER 6

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

THE PROGRAMME IS SUBJECT TO CHANGE WITHOUT NOTICE



DORIS VANE,

an old favourite with the radio audience, sings in the 'Hour with British Composers' that will be broadcast tonight

a few words. The Priests impose a test of silence on Tamino and Papageno, which the loquacious bird-catcher finds tiresome. All the chief characters have now been introduced except Papageno, a charming little Bird Woman, who is won by the bird-catcher after some trouble, including an attempt of his to hang himself.

Tamino leads Pamina safely through fire and water by the enchantment of a Magic Flute.

At last all ends happily, the two pairs of lovers being greeted with general acclamation.

## 10.15 An Hour with Our Own Composers

- 9.20 A V. S. RECITAL**  
by VICTOR M.  
LONDON  
Duke  
Rushton  
Toll Boyd

## 10.0 WEATHER FORECAST, NEWS BULLETIN

## 10.15 An Hour with British Composers

(From Birmingham)

- THE BIRMINGHAM SYMPHONY ORCHESTRA  
(Leader, FRANK CANTILL)  
Conducted by JOSEPH LAWES  
DORIS VANE (Soprano), and Orchestra  
The River Elgar

- 10.35 ORCHESTRA**  
Symphonic Rhapsody, 'Ehrenfels' (A Legend of the Rhine) ..... Robert Schumann  
DORIS VANE  
At the Blossom Time ..... Elgar

- 10.55-11.15 ORCHESTRA**  
Variations on the Theme H. F. B. (The 'Helena' Variations) ..... Elgar  
(The 'Helena' Variations continued on page 315.)

# DON'T BLAME THE GALES

**YOU NEED A RAWPLUG OUTFIT IN YOUR HOME**

**RAWPLUG POPULAR OUTFIT PRICE 1/6**

**D**ON'T blame the gales if your aerial comes down. If it is fixed correctly it will withstand the fiercest gale. Wood plugs will not hold against a high wind, for they merely rest in the wall. The only satisfactory way to do any fixing job of this kind quickly and permanently is to use Rawlplugs. For any job connected with wireless where you wish to use Screws in Brick, Plaster, Stone, Marble, Tile, etc.—always use Rawlplugs. Get your Rawlplug Outfit today from your Ironmonger, Wireless dealer or Electrical store.

## RAWLPLUGS

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# Tuesday's Programmes continued (November 6)

## SWA CARDIFF. 51 M. 820 KC.

- 2.30 London Programme relayed from Daventry
- 5.0 ISAAC J. WILLIAMS: "The Marvels of the Mediterranean", Athens
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 A RECITAL OF WEISS FOLK SONGS by ADA ROWLANDS-JAMES (Soprano)
- 7.25 S.B. from London

**7.45 A Symphony Concert**  
Relayed from the Assembly Room, City Hall  
NATIONAL ORCHESTRA OF WALES  
Leader ALBERT VOORNBOER  
Conducted by WARWICK BATHURST  
Overture, "Consecration of the House", Beethoven

BEETHOVEN wrote his Overture in 1822, for the opening of a new theatre in Vienna, on a day which was also the Emperor's name day. Beethoven's biographer, Schindler, told how the composer, while sitting with friends in the woods, would sit apart for a while, and then showed them two themes for the Overture that he had jotted down in his sketch book, saying that one might effectively be worked in his own style, and one in that of Handel.

Of course, the Overture is true Beethoven, not just an imitation of Handel, of whose style there is more than a pleasant flavour.

It is a dignified and appropriate to the celebration of the two events which brought about the composition.

MAY HUXLEY (Soprano) and Orchestra

Ab Fort o Lui (Traviata) Verdi

Concerto, No. 5, in D Minor, for Two Violins and Orchestra, Beethoven  
Violins: ALBERT VOORNBOER and FRANK THOMAS

THE Movements of the Concerto are as follows:—

FIRST MOVEMENT. The interest of this lies in a happily bustling tune, taken up in alternation by the two Violin parts. Sometimes one Solo Violin starts a tune, which is then taken up (almost in Fugue style) by the other.

Note especially the opening tune; this is important. It often recurs, and may be looked upon as the main tune of the Movement.

SECOND MOVEMENT. This is a very expressive Movement, and has become famous. We have, in fact, a Violin duet with a quiet accompaniment.

THIRD MOVEMENT. In spirit, style and construction this is so like the First Movement as to call for little description.

The Solo Violins begin in motion at a mere beat's distance, and keep up a vigorous and cheerful motion all through.

ORCHESTRA  
Symphony, in D Minor (The "Clock"), Haydn

A FEW of Haydn's Symphonies have received nicknames—The Bear, The Hen, and so on. That are not always easy to account for. The clue to the nickname, The Clock, is not at once clear when the Symphony begins, for it is only in the Second Movement that we hear the clock rhythm from which the work has taken its name.

The First Movement begins with the conventional slow Introduction, after which, quite inconspicuously, but most happily, follows a swamping, quick Movement, in which the

...dash up and down, like a group of men chasing each other.

The Slow Movement has the "clock" rhythm as its accompaniment to a charming First Violin Tune. The whole key episode, makes up a short section.

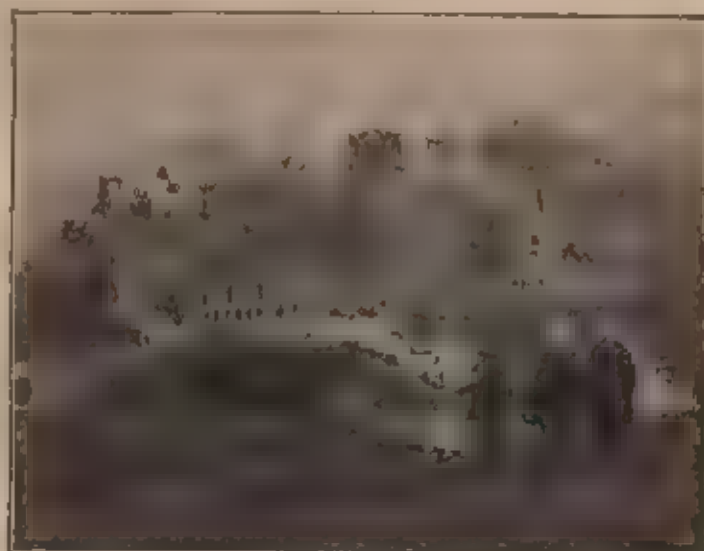
The Third Movement is a Minuet, one of the courted dances of the 18th century.

The Fourth Movement has, as text, a passage first given out by Strauss. It consists of several laws, with intervals, and finally is used as the basis of a Fugue—short but very briskly pursued. The Full Orchestra then gives it out in glory, and with a final scamper we come to the end of the Movement and of the Symphony.

9.0 12.0 S.B. from London 9.35 Local Announcements

## 5SX SWANSEA. 504.1 M. 1,070 KC.

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



### THE FIRST METROPOLIS OF THE WESTERN WORLD.

A wonderful view of Athens, with the ruins of the Acropolis gleaming white in the sun. Mr Isaac J. Williams will talk about Athens in the first of his new series of talks from Cardiff at 5.0 today.

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 S.B. from Cardiff

7.25 S.B. from London

7.45 S.B. from Cardiff

9.0 S.B. from London

9.35 Musical Interlude. Relayed from London

9.40 12.0 S.B. from London

## 6BM BOURNEMOUTH. 526.1 M. 810 KC.

12.0 1.0 London Programme relayed from Daventry

London Programme relayed from Daventry

S.B. from London

7.0 Lt Col J H. COOKE: "A Corner of Down"

7.15 12.0 S.B. from London (9.35 Local Announcements)

## SPY 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

Opportunity

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 Miss O. M. DE BONO: "The Little Theatre, Crompton House, Plymouth. This Edition of the School Play—How to select a school play—its necessity originates."

7.15-12.0 S.B. from London 9.35 Local Announcements

## 2ZY MANCHESTER. 344.5 M. 780 KC.

12.0 FORTHCOMING MUSICAL EVENTS OF THE NORTH

A Gramophone Lecture Recital by MORIS BARTZ

1.0 MOLLIE WOLLASTON (Pianoforte)

Prelude in A Flat

Concert Study in A Major

The First

A Short History

1.15 2.0 THE TUESDAY MIDDAY SOCIETY'S CONCERT

Relayed from the Houldsworth Hall

LILLIAN GREENWOOD (Pianoforte)

ANNIE PIERLOTT (Contralto)

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR  
S.B. from London

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 WRITERS OF THE NORTH—XIII

Mr. FRANK YOUNG: Reading, "An Irish Monastery," from his book "Inland at the Cross Roads"

7.15 S.B. from London

## 7.45 Northern Bands and Choirs—III

THE INWELL SPRING BAND, conducted by HARRY BARLOW

March, "The God of Thunder" Hargill

Overture, "Zanips" Hargill

8.1 THE HILL GLASS MEN

Musical powerful

Early one morning

Song of the Pollar

8.11 BAND

Selection, "Rienzi" Wagner

8.23 GLASS MEN

It was a lover

How beautiful is night

To Celia

8.33 BAND

Movements from Ballet, "Coppelia" Tchaikovsky

# Programmes for Tuesday.

8.45	Cartoon	Letter
9.00	March, 'Down of Freedom'	Letter
9.15	S.B. from London (5.35 Local Announcements)	
10.40-12.0	DANCE MUSIC (Bertini's Dance Band, relayed from the New Bullroom, Blackpool)	

## Other Stations.

5NO	NEWCASTLE.	812.5 M
12.0-1.0	London Programme relayed from 1.0-1.15	
2.30	Cartoon	8.30
3.00	Cartoon	8.30
3.15	Cartoon	8.30
3.30	Cartoon	8.30
3.45	Cartoon	8.30
4.00	Cartoon	8.30
4.15	Cartoon	8.30
4.30	Cartoon	8.30
4.45	Cartoon	8.30
5.00	Cartoon	8.30
5.15	Cartoon	8.30
5.30	Cartoon	8.30
5.45	Cartoon	8.30
6.00	Cartoon	8.30
6.15	Cartoon	8.30
6.30	Cartoon	8.30
6.45	Cartoon	8.30
7.00	Cartoon	8.30
7.15	Cartoon	8.30
7.30	Cartoon	8.30
7.45	Cartoon	8.30
8.00	Cartoon	8.30
8.15	Cartoon	8.30
8.30	Cartoon	8.30
8.45	Cartoon	8.30
9.00	Cartoon	8.30
9.15	Cartoon	8.30
9.30	Cartoon	8.30
9.45	Cartoon	8.30
10.00	Cartoon	8.30
10.15	Cartoon	8.30
10.30	Cartoon	8.30
10.45	Cartoon	8.30
11.00	Cartoon	8.30
11.15	Cartoon	8.30
11.30	Cartoon	8.30
11.45	Cartoon	8.30
12.00	Cartoon	8.30

5SC	GLASGOW	405.4 M
11.0-12.0	London Programme relayed from 1.0-1.15	
12.0-1.0	London Programme relayed from 1.0-1.15	
1.15-2.0	London Programme relayed from 1.0-1.15	
2.0-2.15	London Programme relayed from 1.0-1.15	
2.15-2.30	London Programme relayed from 1.0-1.15	
2.30-2.45	London Programme relayed from 1.0-1.15	
2.45-3.00	London Programme relayed from 1.0-1.15	
3.00-3.15	London Programme relayed from 1.0-1.15	
3.15-3.30	London Programme relayed from 1.0-1.15	
3.30-3.45	London Programme relayed from 1.0-1.15	
3.45-4.00	London Programme relayed from 1.0-1.15	
4.00-4.15	London Programme relayed from 1.0-1.15	
4.15-4.30	London Programme relayed from 1.0-1.15	
4.30-4.45	London Programme relayed from 1.0-1.15	
4.45-5.00	London Programme relayed from 1.0-1.15	
5.00-5.15	London Programme relayed from 1.0-1.15	
5.15-5.30	London Programme relayed from 1.0-1.15	
5.30-5.45	London Programme relayed from 1.0-1.15	
5.45-6.00	London Programme relayed from 1.0-1.15	
6.00-6.15	London Programme relayed from 1.0-1.15	
6.15-6.30	London Programme relayed from 1.0-1.15	
6.30-6.45	London Programme relayed from 1.0-1.15	
6.45-7.00	London Programme relayed from 1.0-1.15	
7.00-7.15	London Programme relayed from 1.0-1.15	
7.15-7.30	London Programme relayed from 1.0-1.15	
7.30-7.45	London Programme relayed from 1.0-1.15	
7.45-8.00	London Programme relayed from 1.0-1.15	
8.00-8.15	London Programme relayed from 1.0-1.15	
8.15-8.30	London Programme relayed from 1.0-1.15	
8.30-8.45	London Programme relayed from 1.0-1.15	
8.45-9.00	London Programme relayed from 1.0-1.15	
9.00-9.15	London Programme relayed from 1.0-1.15	
9.15-9.30	London Programme relayed from 1.0-1.15	
9.30-9.45	London Programme relayed from 1.0-1.15	
9.45-10.00	London Programme relayed from 1.0-1.15	
10.00-10.15	London Programme relayed from 1.0-1.15	
10.15-10.30	London Programme relayed from 1.0-1.15	
10.30-10.45	London Programme relayed from 1.0-1.15	
10.45-11.00	London Programme relayed from 1.0-1.15	
11.00-11.15	London Programme relayed from 1.0-1.15	
11.15-11.30	London Programme relayed from 1.0-1.15	
11.30-11.45	London Programme relayed from 1.0-1.15	
11.45-12.00	London Programme relayed from 1.0-1.15	

2BD	ABERDEEN.	5.25 M
11.0-12.0	London Programme relayed from 1.0-1.15	
12.0-1.0	London Programme relayed from 1.0-1.15	
1.15-2.0	London Programme relayed from 1.0-1.15	
2.0-2.15	London Programme relayed from 1.0-1.15	
2.15-2.30	London Programme relayed from 1.0-1.15	
2.30-2.45	London Programme relayed from 1.0-1.15	
2.45-3.00	London Programme relayed from 1.0-1.15	
3.00-3.15	London Programme relayed from 1.0-1.15	
3.15-3.30	London Programme relayed from 1.0-1.15	
3.30-3.45	London Programme relayed from 1.0-1.15	
3.45-4.00	London Programme relayed from 1.0-1.15	
4.00-4.15	London Programme relayed from 1.0-1.15	
4.15-4.30	London Programme relayed from 1.0-1.15	
4.30-4.45	London Programme relayed from 1.0-1.15	
4.45-5.00	London Programme relayed from 1.0-1.15	
5.00-5.15	London Programme relayed from 1.0-1.15	
5.15-5.30	London Programme relayed from 1.0-1.15	
5.30-5.45	London Programme relayed from 1.0-1.15	
5.45-6.00	London Programme relayed from 1.0-1.15	
6.00-6.15	London Programme relayed from 1.0-1.15	
6.15-6.30	London Programme relayed from 1.0-1.15	
6.30-6.45	London Programme relayed from 1.0-1.15	
6.45-7.00	London Programme relayed from 1.0-1.15	
7.00-7.15	London Programme relayed from 1.0-1.15	
7.15-7.30	London Programme relayed from 1.0-1.15	
7.30-7.45	London Programme relayed from 1.0-1.15	
7.45-8.00	London Programme relayed from 1.0-1.15	
8.00-8.15	London Programme relayed from 1.0-1.15	
8.15-8.30	London Programme relayed from 1.0-1.15	
8.30-8.45	London Programme relayed from 1.0-1.15	
8.45-9.00	London Programme relayed from 1.0-1.15	
9.00-9.15	London Programme relayed from 1.0-1.15	
9.15-9.30	London Programme relayed from 1.0-1.15	
9.30-9.45	London Programme relayed from 1.0-1.15	
9.45-10.00	London Programme relayed from 1.0-1.15	
10.00-10.15	London Programme relayed from 1.0-1.15	
10.15-10.30	London Programme relayed from 1.0-1.15	
10.30-10.45	London Programme relayed from 1.0-1.15	
10.45-11.00	London Programme relayed from 1.0-1.15	
11.00-11.15	London Programme relayed from 1.0-1.15	
11.15-11.30	London Programme relayed from 1.0-1.15	
11.30-11.45	London Programme relayed from 1.0-1.15	
11.45-12.00	London Programme relayed from 1.0-1.15	

2BE	BELFAST	5.15 M
11.0-12.0	London Programme relayed from 1.0-1.15	
12.0-1.0	London Programme relayed from 1.0-1.15	
1.15-2.0	London Programme relayed from 1.0-1.15	
2.0-2.15	London Programme relayed from 1.0-1.15	
2.15-2.30	London Programme relayed from 1.0-1.15	
2.30-2.45	London Programme relayed from 1.0-1.15	
2.45-3.00	London Programme relayed from 1.0-1.15	
3.00-3.15	London Programme relayed from 1.0-1.15	
3.15-3.30	London Programme relayed from 1.0-1.15	
3.30-3.45	London Programme relayed from 1.0-1.15	
3.45-4.00	London Programme relayed from 1.0-1.15	
4.00-4.15	London Programme relayed from 1.0-1.15	
4.15-4.30	London Programme relayed from 1.0-1.15	
4.30-4.45	London Programme relayed from 1.0-1.15	
4.45-5.00	London Programme relayed from 1.0-1.15	
5.00-5.15	London Programme relayed from 1.0-1.15	
5.15-5.30	London Programme relayed from 1.0-1.15	
5.30-5.45	London Programme relayed from 1.0-1.15	
5.45-6.00	London Programme relayed from 1.0-1.15	
6.00-6.15	London Programme relayed from 1.0-1.15	
6.15-6.30	London Programme relayed from 1.0-1.15	
6.30-6.45	London Programme relayed from 1.0-1.15	
6.45-7.00	London Programme relayed from 1.0-1.15	
7.00-7.15	London Programme relayed from 1.0-1.15	
7.15-7.30	London Programme relayed from 1.0-1.15	
7.30-7.45	London Programme relayed from 1.0-1.15	
7.45-8.00	London Programme relayed from 1.0-1.15	
8.00-8.15	London Programme relayed from 1.0-1.15	
8.15-8.30	London Programme relayed from 1.0-1.15	
8.30-8.45	London Programme relayed from 1.0-1.15	
8.45-9.00	London Programme relayed from 1.0-1.15	
9.00-9.15	London Programme relayed from 1.0-1.15	
9.15-9.30	London Programme relayed from 1.0-1.15	
9.30-9.45	London Programme relayed from 1.0-1.15	
9.45-10.00	London Programme relayed from 1.0-1.15	
10.00-10.15	London Programme relayed from 1.0-1.15	
10.15-10.30	London Programme relayed from 1.0-1.15	
10.30-10.45	London Programme relayed from 1.0-1.15	
10.45-11.00	London Programme relayed from 1.0-1.15	
11.00-11.15	London Programme relayed from 1.0-1.15	
11.15-11.30	London Programme relayed from 1.0-1.15	
11.30-11.45	London Programme relayed from 1.0-1.15	
11.45-12.00	London Programme relayed from 1.0-1.15	

## TALKS OF THE MONTH.

Several important series of Talks Begin this month. The attention of 5XX listeners is called particularly to that which Mr. Norman Walker is giving on Biology which will involve certain experiments which they can carry out at home.

LISTENERS will be interested to hear of the new series of broadcast talks which begin this month.

Among them are one or two departures from the ordinary scheme of things which should prove particularly attractive.

On Tuesdays, at 7.25 p.m., Professor E. N. da C. Andrade introduces a new series on 'Science in the Modern World.' These talks provide information on subjects not to be found in any text books, as they deal with the very latest contributions of science to our everyday life. Those who have read Professor Andrade's book on Engines will be prepared for some really attractive and stimulating talks. Also on Tuesdays, at 8.0 p.m., broadcast from Daventry 5XX only, there will be six talks on 'How to begin Biology,' by Mr. Norman Walker. Mr. Walker has a theory of his own about the teaching of science, and listeners are to have the opportunity of working actually with him by means of some simple experiments which he is going to suggest and which his talks will illustrate. He has prepared a pamphlet which gives a full account of each of his six talks, and further arrangements have been made for listeners to be able to procure a small parcel of materials to be used in the experiments which he suggests. This is something quite new, and should prove a most intriguing venture. The parcel of materials has been specially prepared under Mr. Walker's supervision, and it can be obtained, price 2s. 6d., post free, on application to Mr. Alfred Millard, c/o The B.B.C., Savoy Hill, W.C.2. You should write at once for your parcel so as to be well prepared for Mr. Norman Walker's first talk, which will be broadcast on Tuesday, November 6.

Other interesting talks starting shortly are a course of four talks on 'Amateur Dramatics,' by Mr. Geoffrey C. Jones, Mrs. P. Jones, and Mr. J. H. Jones, on Wednesday, November 6, at 8.0 p.m., on the 5XX Club. These talks will be on Wednesdays, starting on October 24, and will be followed by a series on 'Salesmanship,' by Mr. C. C. Knight. This is another new departure in our programme which should prove of great interest to those listeners who are, in one way or another, interested in trade and commerce.

On Thursdays, Mr. G. D. H. Cole, the well-known W. B. A. tutor, who is Reader in Economics in the University of Oxford, starts a new series on 'Modern Britain in the Making.' His talks deal with that period of the history of England which we know as the great 'Industrial Revolution' from the days of Daniel Defoe to the days of Cobden and Bright. The pamphlet on his talks is full of rare illustrations and of useful advice to listeners who have formed groups and really want to study and discuss this subject.

Another series of great importance is that on 'Tendencies in Industry Today.' This is a subject on which we are all interested and which affects us all. Lord Metchett gives the first talk and will be followed in turn by Mr. Walter M. Strine, Mr. H. D. Henderson, Major Walter Elliot, Miss Lynda Grier, and the Rt. Hon. Sir Herbert Samuel. Here is a pamphlet ready waiting for listeners, which can be had on application to the B.B.C. or any of its local stations.

We hope that many more groups will be formed at the fireside, and in clubs and schools, to get the best out of these talks and to test the exciting possibilities of frank discussion of the many different subjects provided in the programme.

## GRAND AUTUMN SHOW

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**WITNEY BLANKETS**  
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## A CALL TO PEACE

The full Programme (including hymns) of the MEETING to be BROADCAST from TRAFALGAR SQUARE at 2.30 p.m. on ARMISTICE DAY is published in the Armistice Double Number of "St. Martin's Review," which is devoted to the Cause of Peace and also includes.

A History of the Pact *Vernon Bartlett*  
Is War Unlikely? *Prof. Delisle Burns*  
Peace and Prosperity *Ben Turner*  
British and American Relations *J. A. Spender*

The Rising Generation *Dr. Cyril Norwood*

and many other articles of special interest, also the usual features.

NOW ON SALE

post free 8d. from

"ST. MARTIN'S REVIEW,"  
21, Chandos Street, London, W.C.2.

(Kendall's Program) continued on page 46

## CHARACTERS from DICKENS



LITTLE NELL AND  
HER GRANDFATHER

"Poor Nell!" murmured the old man. "Thy cheek is pale, and thine eyes heavy, but thou wilt soon be well again, and merry, too."  
Iron Jelloids drive away depression, and fill those who take them with vigour and confidence.

If you would have radiant health, an elastic step and well-braced nerves, you must have healthy blood. To improve and strengthen the blood take Iron Jelloids. In cases of Anaemia and Weakness, Nerve Strain, Overwork, Convalescence, etc., in Men, Women, and Children, Iron Jelloids will be found a most valuable treatment. A ten days' treatment (costing 1/3) will convince you. Everyone should take Iron Jelloids now and again—they are the great Blood Enrichers.

Dr. R. O. wrote: "I find the preparation (Iron Jelloids) particularly serviceable and reliable."  
Dr. L. R. wrote: "I find that my patients thoroughly appreciate Iron Jelloids."  
Dr. A. H. R. wrote: "My wife finds Iron Jelloids very agreeable and easy to take."  
Dr. O. A. H. wrote: "Iron Jelloids give the greatest satisfaction."

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For WOMEN ..... IRON JELLOIDS No. 2  
For CHILDREN ..... IRON JELLOIDS No. 1  
For MEN ..... IRON JELLOIDS No. 2A  
Ten days treatment 1/3. Five weeks treatment 3/-

## Wouldn't you like NEW GREEN PEAS for Dinner?



No need to have "greens" day after day this winter, you can enjoy New Green Peas now or at any time of the year with all their natural flavour, colour and sweetness, if you are careful to insist on having FARROW'S. FARROW'S PEAS are not only the most delightfully succulent and appetising of vegetables, but are remarkably nutritious. Indeed, they are one of the most wonderful foods that Nature provides, being exceedingly rich in what doctors call "proteins" and "vitamins." For this reason FARROW'S PEAS are particularly suitable for growing children and for adults whose daily occupations call for physical fitness and robust health. FARROW'S PEAS are grown from FARROW'S own selected seed on specially suitable land and possess the unique advantage of having a very thin skin. Consequently they are the easiest of all peas to cook and the sweetest and tenderest to eat. FARROW'S PEAS are gathered fresh and green, just when they are at perfection, and the only method of preservation is by sun drying. Thus they are saturated with sunshine, full of their original flavour, absolutely pure and free from all artificial preservatives and colouring matter.

After being carefully hand sorted to remove all imperfect peas, FARROW'S PEAS are packed in cardboard boxes with a boiling bag, pea soaking preparation and full cooking instructions to ensure your getting the most delicious and appetising dish you could imagine. Preparation is so simple a child can cook them to perfection.

**They are so cheap—a 7½d. packet provides ample portions for 8 people.**

FARROW'S PEAS are more nutritious than beef—use them and cut down your meat bill. FARROW'S PEAS are one of the world's delicacies—try them, there is a great treat in store for you. Avoid having substitutes "palmed off" on you; most of them are no more like FARROW'S PEAS than chalk is bit.

Write your name and address on the card in stamps for a full size packet. We will send you our own grocer to stock or tell you the names of those who do.

JOSEPH FARROW & CO., LTD., 106, FLETON SPAIN, PETERBOROUGH

## Farrow's GREEN PEAS

A wealth of information of interest and value to all listeners is given in the  
**B.B.C. HANDBOOK, 1929**  
480 pp.—Strongly bound—  
**2/-**

Nearly 200 illustrations. Diagrams of Receivers.  
Technical Tables and Dictionary. Humorous Drawings.  
Articles on Music, Drama, Variety, Sport, etc.



# Wednesday's Programmes cont'd (November 7)

3WA CARDIFF. 355 M. 850 KC

1.15-2.0 A Symphony Concert

Relayed from the National Museum of Wales

Symphony No. 4, in B Flat

HAPPINESS came to Beethoven when in 1806, he became engaged to the Countess Theresia of Brunswick. The engagement, which came to nothing in the end, but for the time being the composer was in bliss, and the music written soon after that happy time is only affected by his joyful mood. It is the most exuberant of his later Symphonies.

It is in four Movements

FIRST MOVEMENT. A slow introduction precedes the lively Movement, whose first main tune is heard as Strings and answered by Woodwind. The second main tune is a rustic little phrase in Bassoon, then Oboe, then high up in the Flute, which prolongs the Tune.

Then leads into other tunes—first a boisterous one then a quiet conversational one in Woodwind. There is still more material, but this is the most important, and takes a delightful piece in which some attractive novelty is for ever stepping up.

SECOND MOVEMENT. This is a strict Sonata.

It opens with a sustained

main tune in Strings. This is followed by

Woodwind in Violin.

Marked accompaniment in the lower

strings. Afterwards, something of a climax is

developed by full Orchestra. When this

down, the Clarinet gives out the second main

tune, another song-like melody. There is a soft

string accompaniment. After this there is a

very brief development section, followed by a

regular recapitulation of the two main tunes.

THIRD MOVEMENT. A slow

Andante. It begins with a

slowly moving

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4.45 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 S.B. from London

9.30 A Welsh Programme

Relayed to Daventry Experimental

NATIONAL ORCHESTRA OF WALES

THE MEN OF HARLECH, Welsh Rhapsody

by Iwan Iwan Rhys Iwan

It is a story of the life of the people of Harlech, first produced at the

Welsh Rhapsody, first produced at the

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## "If only I had a Private Income Like So-and-So—!"

We will help to make the wish "come true." Fill in and post the coupon for full details of a plan which, in addition to other great benefits, will bring you

## £250 A YEAR FOR LIFE FROM AGE 55

Think of the happiness of knowing that at 55 years of age you will be entitled to a private income of £250 a year for the rest of your life or—if you prefer it—£3,000 in cash. Think of the relief of knowing that if, meant me, anything happens to you, your family will be provided for!

Such contentment of mind is easily within your reach. To-day you can take the first step towards it. By filling in and posting the inquiry form below, you will receive in a day or two a detailed plan showing how, at your present age and out of your present income, you can make this sure provision for your family and for your own later years. You make yearly or half-yearly deposits to the Sun of Canada of a sum you can easily afford out of your income. On each of these deposits you claim and receive substantial rebates of Income Tax. This is an additional clear saving.

Assuming the present rate of bonus continues, at 55 years of age you receive £250 a year for life. This private income is guaranteed to you, however long you live.

If you do not live to that age your family will receive a cash payment of £2,000, plus accumulated profits. If death be the result of an accident, they will receive £4,000, plus the accumulated profits.

If through illness or accident you are permanently incapacitated for earning a living deposits cease, and instead of making them you will receive £30 per month until reaching the age of 55, from which date you will receive £250 a year for the remainder of your life.

The assets of Sun Life Assurance Co. of Canada (the great Annuity Company) now exceed £20,000,000 and are under the strictest supervision. Why not share in the Company's phenomenal prosperity? You can do so by taking advantage of the Plan outlined.

## FILL IN AND POST THIS FORM TO-DAY.

To: J. F. JUNKIN (Manager),  
SUN LIFE ASSURANCE Co. of CANADA,  
12, Sun of Canada House, Cockspur Street,  
Trafalgar Square, London, S.W.1.

Assuming I can save and deposit £..... per week or month, please send me—without obligation on my part—full particulars of your endowment plan showing what income or cash sum will be available for me.

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

Address .....

Occupation .....

(Insert date of Birth) .....

K.T. 11/35.

11.0-11.5 Local Autumn Concerts

SWANSEA. 793.1 M. 1,070 KC.

1.15-2.0 S.B. from Cardiff

2.30 S.B. from Cardiff

London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

9.30 Musical Interlude. Relayed from London

9.35-11.0 S.B. from London

(Wednesday's Programmes continued on page 322).

GIRTTA THOMAS (Soprano)

Song: Joyous Bird ... Montague Phillips

I've been waiting ... Horn

Song my mother taught me ... Horn

Trio

Fantasy on Irish Airs ... Arnold Trowell

GIRTTA THOMAS

CHORUS

CHORUS

CHORUS

CHORUS

CHORUS

CHORUS

6BM BOURNEMOUTH. 32d. 1 M  
920 4C

2.30 London Programme relayed from Daventry  
6.15-11.0 S.B. from London 9.30 Local Au-  
thorities

**SPY** **PLYMOUTH.** 400 HP, 750 KC.

2.38 London Programme relayed from Daventry  
5.15 THE CHILDREN'S HOUR:  
\* Here we are and here we'll stay  
I'll be a star as I sweep away  
So the Seven Little Angels will be  
The Seven Little Angels will be

6.0 London Programme relayed from Daventry  
6.15 11.0 *S.R.* from London 1930 Mid-week  
S. & W. B. 11.00 - 11.15 A. 11.15 - 11.30

**22Y MANCHESTER.** 284.0 M  
780 kC

2.30 London Programme relayed from Daventry

3.0 Mr R. E. SORWEN: 'Benke Worth Reading—VII; Two Poems—'The Daffodils,' by Wordsworth; 'To Daffodils,' by Herrick,' *S.B. from Sheffield*

**320 THE VERNER W. F. and ORCHESTRA**

130 London Programme relayed from Darents

345	Dr. J. H. H.	
Ch. J. H. H.		11. H. H. H.
S. J. H. H.		12. H. H. H.
Ch. J. H. H.		13. H. H. H.
Sonata in G Major for two Violins		14. H. H. H.
Ch. J. H. H.		
March, *M. J. H. H.		15. H. H. H.
Waltz, L. J. H. H.		16. H. H. H.
Serenade for Strings		17. H. H. H.
GERTRUDE NEWSON		18. H. H. H.
Concerto in D Major for Violin		19. H. H. H.
ORCHESTRA		
Little Suite		20. H. H. H.
Selection, Ch. J. H. H.		21. H. H. H.

E.13 THE CHILDREN'S HOUSE

#### 4.0 London Programmes relayed from Daventry

6.15 S.B. from London

630 Royal Horticultural Society's Budget of

6.40 S.B. from London 9.30 Local Announcements

**9.35-11.0 A Light Symphony Concert**

THE AMERICAN UNIVERSITY LIBRARY  
4400 DIPTON DRIVE  
WASHINGTON, D.C. 20004

Overture	Patriot	B
Ballet Music	Various	Set of 50

DOROTHY BENNETT 84-10-17  
To a Violet . . . . . Boston

Richard Stearns

Let  $x$  be any point in  $B$ . Then  $x$  is in  $B$ . □

adegro ma non troppo; Fiole, allegro molto  
viva!

JOSEPH BENNETT		
From	20	From the
18 New York City		From the
The Fairy Tale		From the
Little Birds		From the
On the Sea		
Over the 'The May		From the

### Other Stations.

[illegible][illegible][illegible]

28D ABERDEEN 56

2BE BELFAST 50F



# SWITCH ON TO PROSPERITY/

## The Imperia Guarantee has a message for YOU

**How you can earn money on winter evenings**

Here's news worth listening to. You can have an additional income of at least a pound or two every week if you will accept this broadcast invitation to take advantage of the Imperia Guaranteed Plan of Spare-Time Money-Making. We will supply you with the means of making the loveliest knitted articles, perfectly, with incredible speed and without the necessity for more than ordinary skill and application. We guarantee to buy all your work at best rates, so that you may earn as surely as other owners of Imperia Knitters are doing. Isn't this just what you need in order to make the extra money you will be wanting when Xmas comes? The Imperia Guarantee means that you will easily make enough and to spare. It means the very soon you will be better off than you ever dreamed of being.

Read the results of  
signing the coupon-

Free Demonstrations all day long  
in our magnificent new showrooms,  
145, Tottenham Court Road, near  
Oxford Street. Call if you can.

[illegible]

and sign it **NOW**

**COUPON FOR FREE BOOK:**

T. Imperia HOSIERY MANFG. CO. LTD.

14, Kent St. E. 33, 245, Tottenham Court Road, London, W.1

11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846.

Q. He said —

# NO LICENCES IN AMERICA!

## But the Listener Pays Just the Same.

300,000 per hour—Nearly 700 Stations—The Vogue of the Many-Valve Set—Subtlety in Advertising—But Who Pays in the End?

**I**t is always surprising to me that so many British listeners seem to resent the increased annual payment of 10s. for a licence to receive broadcasts from the United States!" said a friend of mine the other day. "America's listeners have an enormous choice of programmes for which they do not have to pay a penny!" It so happened that, following a recent tour of the U.S.A., I was in position to correct the common fallacy that listeners over there receive their broadcast programmes free, gratis, and for nothing.

The American listener does not pay 10s. to the broadcasting authorities or to the Government for the provision of programmes. He does not pay a tax on his receiving set. He pays by his response to the indirect advertising of American industries. The majority of the programmes are supplied by manufacturers who have added this means of publicity to their ordinary newspaper advertising. These programmes, with which the names of the manufacturers and the products are coupled, create goodwill among the radio audience. Some firms spend as much as \$300,000 in a year on their weekly broadcasts. The cost of the programme and the cost of the advertising are charged to their advertising account.

Sponsors of broadcast programmes in America include manufacturers of all kinds of merchandise, principally articles of everyday use—soap, motor-cars, batteries, baking powder, chewing gum, and the like. It is possible that there may be some listeners who do not purchase these articles. They are the only listeners who get their broadcasting free; the rest, by buying the products advertised, pay for the advertisement.

To give you some idea of the vast proportions of American broadcasting let me quote a few figures. The National Broadcasting Company alone has this year sold to advertisers programme hours to the value of \$50,000,000. This time is only a small percentage of the total transmission hours of forty-eight stations. There are 693 stations in the air every evening in the U.S.A.

It is plain that the American listener pays more than his English brother, the total receipts from whose licences do not total much more than \$5,000,000 per annum. It must be remarked also that, in addition to paying for "space" on the ether, the American advertiser must provide his own artists, orchestras, etc. Many millions of dollars are spent on their fees. All this money spent in advertising must of necessity govern the price of products advertised. *The listener must, says*

It is, however, true that the American listener gets a greater choice of programmes for his money. Yet in this case also he pays. The average receiver in use over there has not less than five valves and thus, wherever situated, should bring in several stations. There is no dignity of poverty in the States: a man must compete with his neighbours. He must have the latest model, whether of motor-car or radio set. Why, he argues, should he do without either when both can be had on the "deferred payment" system? If his neighbour buys an "eight-tube" receiver Balout must do the same. This spirit of emulation, whether you admire it or not, makes for a prosperous radio and automobile trade.

Whether the American listener gets better value for his money in actual quality of programme is a question of personal taste. There is one fallacy regarding American

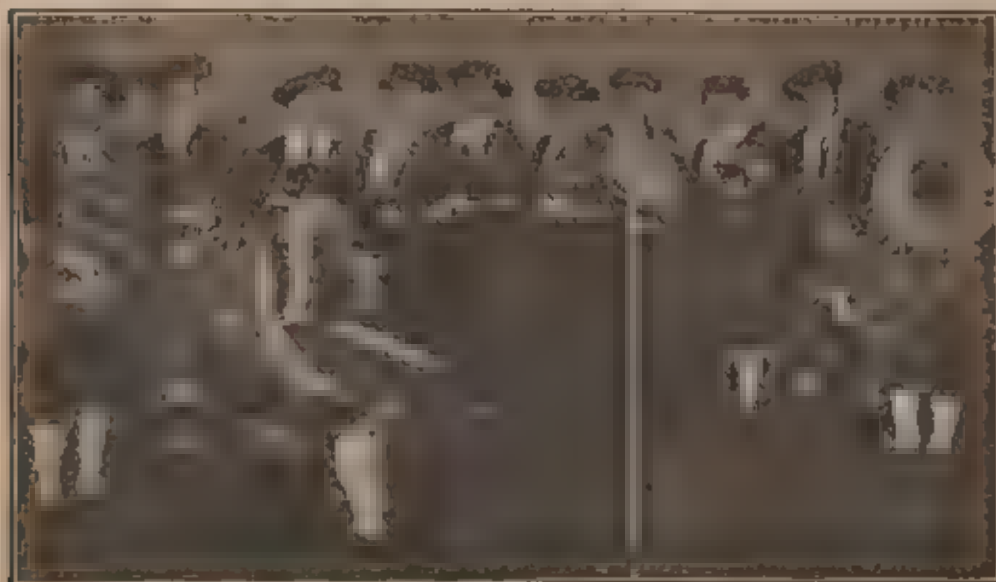


In an American Studio. The lady saxophonist in the picture is broadcasting from KOA, the Rocky Mountain station of the G.E.C.

programmes which I should like to explode—that they contain much material which directly advertises goods on the market. This is not now the case. Radio advertising like newspaper advertising, has increased greatly in subtlety. The old days of "Buy more so and so!" are past. An advertiser sponsoring a programme realises that to try the patience of the listener with continuous eulogistic description of his commodity would be to imperil the goodwill built up by such heavy expenditure. He cannot risk offending his prospective customer or driving him to seek refuge on some other of the many available wave-lengths. Today he is content, in most cases, with a simple announcement at the beginning and end of the programme that "this concert is provided by the makers of so-and-so."

To what a pitch this subtlety in advertising, this desire not to intrude offensively upon the susceptibilities of the listener, has been carried can be judged from the following instance. The makers of a toilet requisite named "DA—" contracted to use a chain of stations for one hour per week for thirteen weeks. Neither their name nor that of their product was mentioned during the series. At the conclusion of the first programme the announcer requested those of the audience who were interested in the concert and curious as to the sponsor of it, to remember the letter D, and listen the following week at the same hour for the second letter. At the end of the second broadcast the letter A was mentioned, and so on until the last letter of the product had been broadcast and the word "DA—" spelled out. Listeners then knew to whom they were indebted for the programme. Thus by means of thirteen broadcasts the name of the preparation was firmly stamped on the minds of listeners who had had the patience and interest to follow the whole series of concerts. This was "good advertising," but it cost money. Though the price of "DA—" may not have been increased, the day of its reduction had been postponed by the expenditure of so much money. *The listener had paid.*

A. J. PRESTON.



"Putting publicity across." This dance band of "Troubadours," which bears the name of a famous brand of tooth paste, is very popular with "radio fans," and has no doubt contributed enormously to the advertisement of its parent product. The costume of the players is of the same two colours as the tubes in which the tooth paste is sold.

**3.45**  
**Miss Bondfield**  
**on a**  
**Woman M.P.'s Day**

**10.15 a.m. The Daily Service**

**10.30 (Dorset only) TIME SIGNAL, GREENWICH**

**11.0 (Dorset only) Telephone Round**  
**Sixth Symphony ('Pastoral') Tchaikovsky**

**A CONCERT IN THE STUDIO**  
**CONDUCTED BY HENRY J. HAYES**  
**J. S. BACH: 'The Well-Tempered Clavier'**  
**THE ACADEMY OF MUSIC**

**1.0 Musical Interlude**

**1.15 2.0 LUNCH HOUR CONCERT**  
**from the Town Hall, Birmingham**  
**THE CITY OF BIRMINGHAM ORCHESTRA**  
**Conducted by ADRIAN BOULT**

Overture, 'Oberon' ...  
The 'Unfinished' Symphony No. 3 ...  
Serenade for Strings (First Movement) ...  
Overture, 'Russian and Ludmilla' ...

**2.25 (Dorset only) East Coast Fishing Bulletin**

**2.30 BROADCAST TO SCHOOLS**  
**Mr. A. LLOYD JAMES: 'Speech and Language'**

**2.50 Mr. A. LLOYD JAMES**

**3.0 EVENING**  
**From Westminster Abbey**

**3.45 A WOMAN'S DAY—I**  
**Miss MARGARET BONDFIELD, M.P.**

WHEN one considers the immense diversity of the pursuits in which women now engage, it is obvious that very few women can have much idea how the "other half" of the sex view. This afternoon's talk is the first of a series in which representative women from various professions and occupations describe their day's work, and to start the series, Miss Margaret Bondfield (who was Parliamentary Secretary to the Ministry of Labour in Mr. Ramsay MacDonald's Government) will ...

**TONIGHT**  
**FROM 8.15 to 9.0**

**4.0 A Concert in the Studio**

**LUCY HODGSON & ARTHUR JAY (Sole and Duet)**  
**MIRIAM ANGLIN (Violoncello)**  
**LUNA LEE (Pianoforte)**

**5.15 THE CHILDREN'S HOUR.**

'The Woodpigeon,' 'The Yellow-hammer,' and other Bird Songs (Lisa Lehmann), sung by ...

'The Impression of Mrs. Flitt,' written and told by ...

'The Owl and the Apple Tree' (Elizabeth Fleming) and other appropriate verse

**THURSDAY, NOVEMBER 8**  
**2LO LONDON & 5XX DAVENTRY**

(391.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

**6.0 JACK PAIN**  
**and THE B.B.C. DANCE ORCHESTRA**

**6.15 THE SIGNAL, GREENWICH WEATHER FORECAST, FIRST GENERAL NEWS**

**Market Prices for Farmers**

**6.35 Musical Interlude**

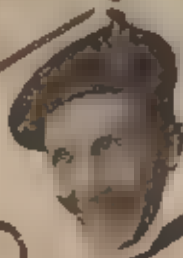
**THE FOUNDATIONS OF MUSIC**

**SON CYCLE: 'DIE SCHÖNE MÜLLERIN' (The Fair Maid of the Mill) and other songs by SCHUBERT**  
**Sung by HENRY CLAYTON (Tenor)**

**DIE BOSE FÄRBE (The Hot Colour).** He takes the colour that once he loved ...  
**Die Rose Blanche (The Red Flower).** The flowers she gave him ...  
**Der Müller und der Bach (The Miller and the Brook).** He talks to the brook, tell me of the sorrow of a true love rejected. The brook replies ...

**Der Müller und der Bach (The Miller and the Brook).** He talks to the brook, tell me of the sorrow of a true love rejected. The brook replies ...

**Der Müller und der Bach (The Miller and the Brook).** He talks to the brook, tell me of the sorrow of a true love rejected. The brook replies ...



**RETURN OF SIR HARRY LAUDER**

**8.5**  
**SIR HARRY LAUDER**

FOUR ...  
in the ...  
ward of his ...  
but our ...  
so ...  
is no intro ...  
knows him ...  
are good. It ...  
quite simply that Sir Harry Lauder will be on the air tonight.

**9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**

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

**9.30 Local ... (Dorset only) ...**

**9.35 'The Wonder Hat'**  
**A Harlequinade**

**BEN HUNT and KENNETH SAWYER GOODMAN**

**ARTHUR CLAY**  
**Pierrot ... JOHN REVE**  
**Margot ... ESME HUBBARD**

**Readers ... all the younger ...**

**In the United States, their families ...**

**10.35-12.0 DANCE MUSIC: FRED ELIZABETH and his Savoy Hotel Music, from the Savoy Hotel**  
*(Thursday's Programme continued on page 326.)*

# Why the price is printed in big bold figures!

because it is not merely the biggest of British-built speakers selling at 35,-.

—because it is not merely the most powerful instrument of its size. The other reasons are far more significant.

It is an Amplion speaker—designed by Amplion engineers and produced at the great new Amplion works.

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Flare 12

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# 35!

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# AMPLION

7.30  
City of  
Birmingham  
Orchestra.

(49' B M. 8.0 KC)

TRANSMISSIONS FROM THE LONDON STOCK EXCHANGE WHERE STOCKHOLDERS STAYED

I was dedicated to him. I  
 wrote a calendar for it.

Till Eulenspiegel's Merry Pranks *by F. Engel, Sch. 100*  
A legendary highspirited joker of the thirteenth century, well enough known in the country since Queen Elizabeth's days as Til Cowslaw.  
The Strauss presents two sayings of the  
violin speak of his power  
Horn in its capricious  
The inventor of the road sign through

...a leopar ... a mad ride thro' ...  
 ...a ...  
 everything ...  
 ...  
 which guiso he ...  
 a mock sermon, & next he  
 falls in love, and after  
 that "pulls the legs" of a  
 set of dry old pedants.  
 When he tires of that  
 he goes off whistling a  
 jaunty ditty ...

A high moment in  
 wined when the whole  
 Orchestra gives forth the  
 second Till therda, slow!  
 and unexpectually: 'Till  
 at the height of his right

But at the last Till  
arrested and tried. His  
protestations of innocence are  
useless. He is hanged  
(Treason drop, Clarinet

Last comes the Epilogue  
 with its mingled thoughts  
 of wilderness and garden  
 e " After all, I  
 re " he was an ingenu-  
 ating rogue, with some  
 thing lovable in him.

9.35 Modern Poetry read  
by Mrs V. Bucknall  
WEST

19.6 WEATHER FORECAST  
SECOND GENERAL NEWS  
BULLETIN

### 10.15 From the Popular Operas

(From Birmingham)

THE BIRMINGHAM BOTTLING AUGMENTED  
ON 2TH

(Leader, FRANK CANTILL)  
Conducted by JOSEPH LEWIS

Over of The Masterminds of Nuremberg

ROY HENDERSON (Baritone) and Orchestra  
Iago's Credo ("Othello") .....

HUGHES MACLEIN (Tenor) and Orchestra  
Walter's Prize Song ('The Mastersingers') Wagner

10 40 Onchestus  
The Ride of the Valkyries ('The Valkyries')

ROY HENDERSON and Orchestra  
1. In' del sun n'ro (The Tempest of the  
cl'... Il Tempeste) ... Fend

HUGHES MACLELLAN and Orchestra  
Lohengrin's Narration ('Lohengrin') .. Wagner

11.0 11.15 INDUSTRIA  
The Entrance of the Gods into Valhalla ('The  
Rhinegold') \*\*\*\*\* Wagner

HUGHES MACLEIN, BOB HENDERSON, and  
Orchestra  
Duet, Act II, "Ophelia" ..... Verdi

Thirty-fourth Winter Series  
 Leaves, from the Water Garden, Bournemouth  
 THE BOURNEMOUTH MUSEUM AUGUST 1894  
 (1894-95)

Overture, "Jenny's  
 Symphony No. 1, in A Major, Small Violin  
 Andante con moto—Allegro per il  
 Valse non troppo Allegro, Allegro vivace  
 1. Violoncello Concerto No. 2, in G Minor  
 Andante sostenuto; Allegro scherzoso  
 Symphonic Poem, "The  
 Golden Spinneg Wheel  
 Berceuse

4 30 LOVELL'S PICTURE  
HOUSE OF AN

(From Barnum's)

ELIZABETH NEWMAN  
Overture, "Lost and Found"  
Chant Eloquent  
Select of Songs  
Rhapsody "Walden"  
JANE F. COLEMAN  
A. S. Thompson's  
In the West  
FRANK N. NEWMAN  
Hindoo Chant  
Two Spanish Dances  
JANET ECCLES  
The Early Morning  
An Enthusiastic Love Lull  
FRANK NEWMAN  
Dance, "Bamboula"

**\$5.30 THE CHILDREN'S HOUR**

(From Birmingham)

On the 14th Inst. with AUNTIE BECK, UNCLE  
JAMES & FERRIE of No. 4, 11  
bones by ARTHUR LINDSAY (Baritone,  
LITTON SQUARES (Violoncello).

## 6 15 THE SIGNAL, GREENWICH WEATHER FORECAST

**JACK PAYNE**  
and THE B.B.C. DANCE ORCHESTRA  
**JACK TRAVIS** (Entertainer)

## 7 30 AN ORCHESTRAL CONCERT

THE CITY OF BLVD - CHAMBER - FESTIVAL  
Conducted by ADRIAN BECKET  
ADELA FACHET (Violin)  
Rehearsed from the Town Hall, Birmingham  
Overture in D (Italian Style) ..... } Schubert  
Grand Duo in C (Orchestrated by) } Schubert

## 8.20 Studio Interlude

Poetry Reading by MARY WILLETTTS  
 Riding together . . . }  
 The Haystacks in the Floods . . } William Morris

## 8.35 ORCHESTRAL CONCERT (Continued)

ADILA FACHRI  
Violin Concerto, Op. 77, in D..... *Brilliant*

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CELESTION**  
IS THE MOST POPULAR  
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CELESTION  
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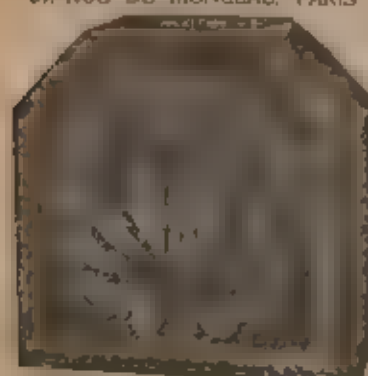
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# Thursday's Programmes continued (November 8)

## 5WA CARDIFF. 353 M 850 KC.

2.30 London Programme relayed from Daventry  
 7.45 I ... English ...  
 and their Welsh Associations—II, George Herbert  
 4.0 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR  
 6.0 London Programme relayed from Daventry  
 6.15 S.B. from London

## 6.15 Harry Lauder

S.B. from London

9.30 Local Announcements

## 9.35 'Two by Two'

WILL VAN ALLEN and BERT MEREDITH  
 Cardiff

Let here the gentle work .....  
 The Mocking Bird

Will van Allen and Bert Meredith  
 Cardiff

How ...  
 I ...

Will van Allen and Bert Meredith  
 Cardiff

Will van Allen (The Musical  
 Tramp) and Bert

Harmonica Dance, No. 3  
 ...

Dixie Melodrama ...  
 ...

## 10.10 'The Drawback'

A Dramatic Drama in One Act  
 by MAURICE BARRIS

She ...  
 ...

She is ... and He is ...  
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## 58X SWANSEA. 294.1 M 1,070 KC.

2.30 London Programme relayed from Daventry  
 4.15 S.B. from London  
 6.0 London Programme relayed from Daventry  
 6.15 S.B. from London  
 9.30 Musical Interludes, relayed from London  
 9.35-12.0 S.B. from London

## 6BM BOURNEMOUTH. 378 M 820 KC.

12.4-1.0 London Programme relayed from Daventry  
 2.30 London Programme relayed from Daventry  
 3.45 Miss M. C. SANSLEY: 'Camping in ...'  
 4.0 London Programme relayed from Daventry  
 6.15-12.0 S.B. from London (9.30 Local Announcements)

## 5PY PLYMOUTH. 400 M 780 KC.

12.0-1.0 London Programme relayed from Daventry  
 2.30 London Programme relayed from Daventry  
 5.15 THE CHILDREN'S HOUR  
 A Visit to the Land of Nod in Three Weeks and as many Blakes  
 6.0 London Programme relayed from Daventry  
 6.15-12.0 S.B. from London (9.30 Local Announcements)



TWO MUSICAL TRAMPS

Will van Allen and Bert Meredith will give some music on two banjos in the 'Two by Two' programme from Cardiff tonight.

## 2ZY MANCHESTER. 594.0 M 780 KC.

12.0 A Ballad Concert  
 S.B. from Leeds  
 EDNA PICKERING (Pianoforte)  
 Prelude in G Major, Op. 23, No. 3 Rachmaninov  
 12.6 ESTHER GROVES (Soprano)  
 One morning very early ...  
 Over the Mountain ...  
 Hark! the echoing air ...  
 12.17 Doris Nichols (Recorder)  
 Sing a song when happy ...  
 Little Claret ...  
 Danna ...  
 Memories ...  
 12.28 CHAS. LYNN (Bass-Baritone)  
 Foreador's Song ...  
 For a that ...  
 Youth ...  
 The Road to Anywhere ...  
 (Manchester Programme continued on page 328.)



## NERVES AND DIGESTION COMPLETELY UPSET

—but Cassell's saved her—

"I had suffered for years with severe indigestion," writes Mrs. C. Rex, of 4, Charlotte Terrace, Barnsbury, N. 1. "The pain endured sometimes was such that I felt afraid to eat anything. Wind came in volumes and spitting headaches hardly ever ceased. I was dreadfully nervous, too, would jump at a sound, and I never knew what it was to have a real night's rest. The complaint was taking all the life out of me. One day my sister urged me to take Dr. Cassell's Tablets, and I am glad I took her advice, for my health began to improve from the first dose. I could sleep, then appetite improved and I could eat without having to suffer. Now I feel really well and strong."

Cassell's a real tonic

Commonsense tells us that weak nerves need nourishment, your digestions need strengthening and this blood needs enriching. A course of Cassell's does all this. Cassell's are a splendid concentrated tonic. They contain Hypophosphite of Lime, Potassium, Iron, and other valuable nutrients. They are the building up of new vitality and health. Read Mrs. Rex's letter near above.

DR. 1/3 & 3 - a box  
**CASSELL'S**  
**TABLETS**



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**COFFEE**

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and  
Refreshing

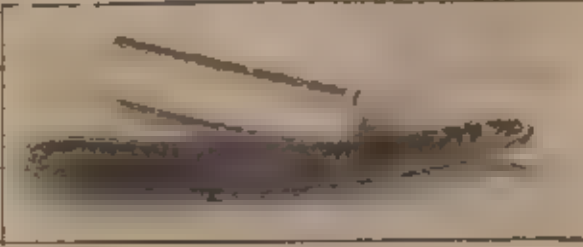
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Occupation  Radio

## The Third Concert of the Season of B.B.C. Symphony Concerts

### The Hallé Orchestra conducted by SIR HAMILTON HARTY

#### Notes on the Three Symphonies of the Programme.

##### PART ONE

(Relayed to London and other Stations)

#### Unfinished Symphony ..... Schubert Allegro moderato; Andante con moto

**F**IRST MOVEMENT (Moderately quick). After a few bars of mysterious interval, the music for Violoncellos and Double Basses alone, the first main tune enters, a rapid one, of Strings, with, soon after, a mournful strain added above by Oboe and Clarinet together.

After a time we come to a few bars of rest, for Horns and Bassoons, and then the Violoncellos enter with the cheerful second main tune. This is the first of the two main tunes, and the first of the two main tunes. The first of the two main tunes is a more severe and touching blend of sadness and wistfulness, alternating with tender optimism.

**SECOND MOVEMENT** (Tenderly moving along). It is a movement of the most beautiful kind, a pouring of a rich and

After two bars of Introduction for Horns and Bassoons, with Basses (plucked) beneath them, we reach the first main tune, flowing beautifully. It is a tune of the Violins, and the first of the two main tunes. The first of the two main tunes is a more severe and touching blend of sadness and wistfulness, alternating with tender optimism. The first of the two main tunes is a more severe and touching blend of sadness and wistfulness, alternating with tender optimism.

#### Seventh Symphony

Beethoven

Foco sostenuto, vivace, Allegretto, Presto; Allegro con brio

**B**EETHOVEN'S Seventh Symphony had its first performance at a concert given in Verona in 1813 for the benefit of soldiers wounded in the battle of Hohenlinden (where Napoleon defeated the Austrians and Bavarians).

The First Movement opens with a fine slow Introduction, of some length. In time the music dies down into a soft expectancy and quietly creeps into the Movement proper (Vivace—rapid and fiery). The jolly, dance-like first main tune originates with the Flutes. Before long, all the players have caught the infection of it. When they have had a good time with it, the first Violins enter with the second main tune, as gay as the first. So the Movement goes on, developing these themes then recapitulating them, and closing with a brilliant Coda, beginning very softly and working up in a fine climax.

**SECOND MOVEMENT** (Allegretto—At a moderate cheerful pace). The first main tune is a music key, is solemn and touching. It is no difficult to imagine how the thoughts of the audience at the first performance turned to the wounded and to those bereaved. A consoling major melody soon enters, and with alternations of sorrow and hope the Movement proceeds.

**THIRD MOVEMENT** (Presto, very quick). Every thought of sadness is waived away in a trice. The reaction is violent, but delightful. The Movement is a scherzo with a contrasting Trio, and a Coda. The Trio is a very fine and touching hymn in the style of the Lower Austria in Beethoven's day, and perhaps still known there.

**FOURTH MOVEMENT**. The fun continues, with other qualities muted, a rude boisterousness

being one. The form is the same as that of the First Movement—statement of two main tunes, development of them, repetition of them. The first main tune is easily recognized because (after two brief bars of preliminary shouting to another of the Strings and Wind, the Movement opens with it. The second main tune enters on the violins, it has a sort of quick, limping gait in the minor, and never gets far without a rest-interrupting chord from Wind and Drum.

##### PART TWO

(Relayed to 5GB only)

#### Symphony No. 4 in E Minor ..... Brahms

**A**LTHOUGH Brahms' position in the world of music was quite secure long before the last of his four symphonies was completed, the work itself was not received with universal approval. It struck even his ardent admirers as rather austere and grim, and it must be admitted that of the four, it is the least easy to understand and enjoy on a first hearing.

The first movement opens with its principal theme. There is no difficulty in recognizing this. It is of a quite simple melody, as indeed many of Brahms' melodies are. It lends itself exceptionally well to variation, and is presented in the course of the movement in many guises, but all of which are easy to recognize as sprang from the same source. A most striking feature of the first movement is a little flowing tune grown out of the first main tune, which leads no less naturally to a stately or phatic little figure which will be found to have a very large say right through the course of the movement.

It appears many times later, sometimes alone, sometimes in connection with other themes, and sometimes along with them. The most important theme to notice is easily recognized: it is a fine big sweeping tune which horns and cellos play together when it is first heard. The rich effect of combining these two big voiced instruments had been exploited by Brahms in the last movement of his third Symphony. One more theme of this movement is to be noted. It is begun by flute, clarinet and horn, and their opening phrase is answered by the oboe. His bit of the tune begins with an upward running triplet leading to a scale which drops gently downwards in steps. With these in mind the listener should recognize much of the beauty of the symphony's texture.

In the next movement Brahms shows us his more simple and tender side. The main tune, which is heard at the very beginning, is at once gracious and wistful, and has a rhythm which makes it easy to remember. There is a second subject, running more smoothly and more happily in character. The third movement is also quite simple; it corresponds to the usual scherzo with a contrasted middle section after which the first part returns.

In the last movement Brahms uses an old form known as the Passacaglia; it is all built up on variations of a simple eight bar tune heard at the beginning. This sometimes is the melody, sometimes it is the bass, and sometimes it almost disappears in the fabric of music which is woven about it. But it is always there as the real basis of a very splendid movement. It was the last thing Brahms wrote for orchestra alone and forms a noble climax to his purely orchestral work.



Sir HAMILTON HARTY





## The Passing of

an Old-time

The practice of making Mince-meat at home is rapidly becoming a thing of the past. The long and tedious task of preparing the ingredients is avoided in the modern custom of using

## 'Golden Shred' Mince-meat



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3. **SAXON H.T. ELIMINATOR.** Suitable for all sets up to five valves, and guaranteed silent on any output up to 30 milliwatts. Suits voltages of 200/240 or 100/110 A/C.

4. **VALVE RECEIVER.** This set makes use of an entirely new 2-valve screened valve, and gives tremendous volume with absolute purity.

All above sets are supplied in parts, for home construction, all panels are drilled, NO SOLDERING, NO COILS TO CHANGE, NO KNOWLEDGE REQUIRED. Booklet with diagram and full instructions for wiring any of the above sets 3d. each post free. All these diagrams, along with many others appear in our 192 page book "SAXON GUIDE TO WIRELESS." This book is priced at 1/3, but to readers of this paper a copy will be sent, post free, for 6d. This offer may be withdrawn at any time.

**SAXON RADIO CO. (Dept. R.T.)**  
Henry St. Works, South Shore, BLACKPOOL, Lancs.

## FRIDAY, NOVEMBER 9

### 5GB DAVENTRY EXPERIMENTAL

(40.5 MC. 510 MC.)  
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### 3.0 OF AN RECITAL

J. EDGAR HUMPHREYS  
Organist and Director of the Choir  
Relayed from St. Mary-in-Bow Church  
ELLEN WYNN (Contralto)

Organ  
Missa in G minor, W. A. Mozart Handel  
The Green is on the Grass again, Charles W. Halsey

ELLEN WYNN  
On Wings of Song, Mendelssohn  
A Prayer to Our Lady, Donald Ford  
The Green is on the Grass again, Charles W. Halsey  
Organ  
Fughetta, Scriabin  
Pastorale, Chopin  
Marche Triomphale on 'Nin Loo', Kelly-Miller

ELLEN WYNN  
The Time of Roses, Quiller  
The Valley and the Hill  
Thou art the Flower of the Garden, Charles Sprague

ORGAN  
Prelude, Chopin  
Un Lamento, Monnigot  
Prelude in G, Bach

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

MAY JONES (American)  
Songs and Impersonations

5.30 THE CHILDREN'S HOUR  
(From Birmingham)

A Story told by OLIVY COLBOURNE. Songs by ELLEN SMITH, DOROTHY McCLELLAN, HELEN MILLER, and J. F. LAUN. 'We are the Sea Shells', by Mildred Forster

6.15 TIME SIGNAL, GREEN WAVE, WEATHER, and NEWS BULLETIN

6.30 Light Music

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA  
Conducted by JOSEPH LEWIS  
Overture, 'Van ty Fair', Fletcher  
Valse des Alouettes ('Harlequin's Millions'), Drago

6.45 LEONARD GORDON (Baritone)  
Comes not when I am dead, Holbrook  
The Cloths of Heaven, Alison Crompton

ORCHESTRA  
Selection, 'Scherzo' and 'Fugue'

7.10 ARTHUR KENNEDY (Violin)  
Sonata in G, Marcella, arr. Gibson  
Andante, Porpora, arr. Corti

ORCHESTRA  
Suite of Ballet Music ('The Sicilian Vespers')

MORE than fifty years lie between the production of Verdi's first Opera and that of his last. His latest music was an amazing advance on the earlier, but one characteristic was his through life—his great gift of typical Italian melody. It is for melody (and, one may almost say, melody alone) that we still prize Verdi's Operas.

Of such is *The Sicilian Vespers*, a veritable *Sicilian*, which was produced at the Paris Opera during the first years of the century for all its suspicious start, was in fact as successful as a whole. Its theme is the massacre of the French invaders of Sicily, who were murdered during Vespers at Eastertide, 1282. The four scenes in the complete Ballet represent respectively Winter, Spring, Summer and Autumn.

7.30 LEONARD GORDON  
Dorothy's a Bunch of Larks, Kelly-Miller  
Hugh Barlowe, Kelly-Miller  
King Charles, Kelly-Miller

ARTHUR KENNEDY  
Fugue, Kelly-Miller  
Sonata in G, Marcella, arr. Gibson

7.40 ORCHESTRA  
Selection, 'Princess Ida', Sullivan

8.0 Chorus Songs

(From Birmingham)

DALE SMITH (Baritone)

Assisted by

THE BIRMINGHAM STUDIO ORCHESTRA

Conducted by JOSEPH LEWIS

8.30 VARIETY

(From Birmingham)

DOROTHY McCLELLAN, in

Irish Songs

HELEN MILLER (The

Actress-Entertainer,

'Fragments from Life')

J. F. LAUN (German Folk

Songs to Guitar

Accompaniment)

WALTER BASTON (Harp)

Concerto,

9.15 B.B.C. Symphony Concert

Relayed from the

Queen's Hall

(Solo: Leonard Gordon)

(Chorus: The B.B.C. Chorus)

THE HALLÉ ORCHESTRA

Conducted by Sir

HAMILTON HARTY

Symphony No. 4, in E minor, Brahms  
Allegro non troppo An der Elbe  
Allegro giocoso Allegro energico e appassionato  
(See page 330.)

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN, Road Report

10.15 DANCE MUSIC: JACK HYLTON'S AMBASSADOR CLUB DANCE TONIGHT, under the direction of BAY STARITA from The Ambassador Club.

11.0-11.15 MARCUS B. WESTER'S BAND from the Hotel Cecil

(Friday's Programmes continued on page 245.)

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# Will you be young at Sixty?

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Sir OLIVER LODGE and Prof. LEONARD HILL

Brilliant Discovery by eminent Swiss Scientist  
E. BUERGI, M.D., Professor of Medicine at Berne University

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over Forty!

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Professor LEONARD HILL, at a recent conference, prophesied that "longevity would be a common thing in the future and the idea of a man retiring at sixty, on the ground that he was played out, would become an anachronism."

E. BUERGI, M.D., Professor of Medicine at Berne University, Switzerland, devoted many years of research to this subject. As the result, he has discovered PHYLLOSAN, which is a concentrated extract of a natural substance which scientists agree is the source of all vital energy. Sir ARTHUR SHIPLEY, F.R.S., described it as "the most wonderful substance in our world."

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## Compton Mackenzie on 'Siamese Cats'

(Continued from first page)

was empty she would eject them with insults. Pauline lived in a very beautiful villa half way up a cliff eight hundred feet high, whence she could look down on the blue Mediterranean, a sheer four hundred feet below. She could sit on a columned terrace and look down where the Emperor Augustus landed nearly two thousand years ago, and she could decree like him that everything was to be taken into consideration that might be of use to the world. There is no time to give more than one picture of Capri and Pauline, and that shall be of a March afternoon when the peach-blossom is in full rose bloom everywhere and the ground is splashed with wine-red and purple anemones. Pauline is running along beside me on a low grey wall, one of those low grey walls the colour of which seems to have been specially chosen to set off the peach blossoms. I tell her she must go home, as I have to make a call. She gives that curiously low deep Siamese response which I suppose I must call a miaow, but which is a much superior noise to any ordinary miaow, and which with a wag or flut of the tail any Siamese will answer to its name.

When I lived on islands that were shared with other people, I had to be content with one Siamese at a time, but now that I live on an island of my own I am able to keep eleven Siamese cats, each one of which has a marked personality of its own. Jethon is a very small island indeed, only fifty acres, a mere green hump beside such a neighbour as Guernsey, but yet with most of the things on it that human beings or cats want. There is a garden where I shall have as many flowers out at Christmas as many gardens are proud to display now. There is a library

with nearly ten thousand books and all the gramophone records that anybody could want. There is a wireless which nearly always seems to behave itself.

There are sands which set off the Siamese cats to perfection when they walk on them like miniature lions in the desert.

The rabbits have never left the place since they were first put there by the Elizabethan governor who celebrated the theft of the rabbit from the Benedictines by such an act of selfish stupidity. I need hardly say that the cats do not agree with me. They think that Elizabethan governor was a fine fellow. I suppose I ought to mention some of the faults of the Siamese cats before I stop.

They are very jealous, and suffer acutely from it. They are yes I am afraid they are—very greedy. They think that Samarcand rugs were only woven to be pulled to pieces by their own sharp claws. They have no idea of doing without something they want, and if they want anything they make a noise till they get it. But what are their faults



Southampton Silver Sheen—a champion Siamese cat.

compared with their virtues—with their sense of humour, their fidelity, their dauntless courage (unless they think they've seen a ghost, when they will tear away like so many animated brushes), their playfulness (they will retrieve a piece of paper as many times as you will throw it for them), their conversational powers (if you have Siamese cats you must talk to them a lot), their awareness of themselves so that each one of my eleven knows its own name, their love of people rather than place, their honesty (by which I mean they'll take a lobster off the table in front of you), their continuous passionate interest in all that is going on around them, and their depth of affection, which they are able to show in so many exquisite ways? COMPTON MACKENZIE

### AIDS TO STUDY PAMPHLETS

Autumn, 1928

In connection with the new Session of Talks and Lectures, the undermentioned pamphlets are published as a guide and a help to interested listeners.

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**TALKS AND LECTURES SYLLABUS.**  
(Free. By post 1d.)  
(The following pamphlets 1d. Post free 2d.)

Mechanics in Daily Life....Dr. Alex. Wood  
Life in Roman Britain Major Gordon Home  
Some Ideas and Ideals on World Religion Dr. E. S. Waterhouse  
America Today ... Mr. S. K. Ratcliffe

### SECOND HALF OF SESSION.

Science in the Modern World Prof. E. N. da C. Andrade  
Modern Britain in the Making Mr. G. D. H. Cole  
Tendencies in Industry Today Lord Melchett, Mr. H. D. Henderson, Maj. Walter Elliott, M.P., Miss Lynda Greer, Sir Herbert Samuel, M.P.  
Wayfaring in Olden Times Miss Grace Hadow  
How to Begin Biology... Mr. Norman Walker  
Subscription to cover all Aids to Study Pamphlets for one year, 4s.  
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# Friday's Programmes continued (November 9)

## 5WA CARDIFF. 353 M. 880 Kc.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.0 JOES STEAN & SYDNEY ALBERTY  
Relayed from the Carlton Restaurant
- 5.15 THE CHILDREN'S HOUR
- 6.0 Mr RHYE J DAVIES, M.P. & Different Voices in the House of Commons
- 6.15 S.B. from London
- 7.45 ALBERT WHELAN (Australian Entertainer)
- 8.0-11.0 S.B. from London (9.45 Local Announcements)

## 5SX 224.1 M. 1420 Kc. SWANSEA.

- 2.30 London Programme relayed from Daventry
- 5.15 S.B. from Cardiff
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 9.45 Musical Interlude relayed from London
- 9.50-11.0 S.B. from London

## 6BM 270.1 M. 920 Kc. BIRMINGHAM.

- 2.30 London Programme relayed from Daventry
- 6.15-11.0 S.B. from London (9.45 Local Announcements)

## 5PY PLYMOUTH. 400 M. 760 Kc.

- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR  
The Return of the Plymouth Radio Express when 'The Secret of the Pool' (John Snow) is broadcast
- 6.0 London Programme relayed from Daventry
- 6.15-11.0 S.B. from London (9.45 Local Announcements)

## 2ZY MANCHESTER. 264.8 M. 780 Kc.

- 3.0 BROADCAST TO SCHOOLS  
Mr. W. H. BAKER: 'Stories of African Life—Kenya and Uganda—British and Bantu'
- 3.20 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 The Rev. E. C. TANTON: 'Literary Centenaries of 1928—IX. John Bunyan'
- 6.15-11.0 S.B. from London (9.45 Local Announcements)

## Other Stations.

### 5NO NEWCASTLE. 6.30 M. 960 Kc.

- 12.0-12.30 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.15 S.B. from London
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 9.45 Musical Interlude relayed from London
- 9.50-11.0 S.B. from London

### 5SC GLASGOW. 405.4 M. 740 Kc.

- 2.30 London Programme relayed from Daventry
- 5.15 S.B. from London
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 9.45 Musical Interlude relayed from London
- 9.50-11.0 S.B. from London

### 5.58 W. B. MURPHY & SONS LTD. 5.58 M. 960 Kc.

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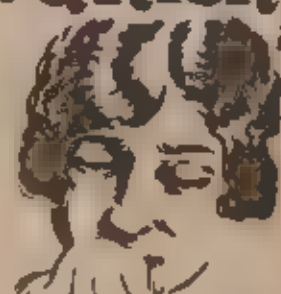
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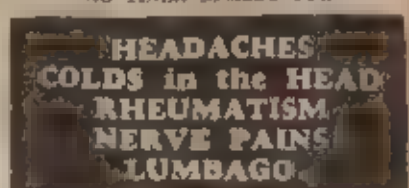
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# Notes from Southern Stations.

## Cardiff

**T**HE Newport Choral Society has the same experience as many other such societies, namely, it finds it hard to attract a sufficient number of men with good voices to finance the women applicants. In fact, an official refusal was issued last year. Despite this difficulty, the choir numbers some two hundred strong and gives the first concert of the season on Tuesday, November 13. This is the thirty-first season, and Mr Arthur Sims, the conductor, has held office since 1904. The society is mainly a Newport one, but there is a contingent from Pontypool of over forty members. This group of a choir which took part in the fabled Pontypool. Although Monmouth is not exclusively Welsh it is not surprising that the Welsh element preponderates in this society. Some years ago it gave the first performance of *Frederick*, by Cyril Jenkins, at the Queen's Hall, with the London Symphony Orchestra under the conductorship of Albert Coates. The artists at this concert will be Miriam Lucette, Hubert Eisdell, and Harold Williams, and the work given will be scenes from the Song of Hiawatha.

**I**N the third talk on English Classics and their Welsh Associations on Thursday, November 15, Mr H. Kyrle Fletcher will deal with Lord Herbert of Churbury. He was the elder brother of the more famous George Herbert and is one of the most interesting figures of the 17th century. By birth a true Welshman, he has, unusually enough, become for all Englishmen the epitome of his age. With all the more noticeable qualities of the courtier, the brave, the philosopher, and the poet, he is a disconcerting problem for those who like to pack their historical puppets into neat pigeonholes. No such attempt will be made in the present talk, it will attempt to fix attention upon those fundamental qualities of character and style which have placed 'The Autobiography' amongst the most readable of books. Mr Kyrle Fletcher is at present at work on a book on modern developments of elegiacs.

**I**t has been the fashion to regard rural industries as relics of mediocrity, to be tolerated for their link with the past but not regarded as making a serious contribution to modern problems. Mr. A. Watkin Jones, Secretary of the Provisional Council for Welsh Rural Development, will give a talk on Friday, November 16, entitled 'The Age of Handicraft', and he hopes to show that those engaged in handicrafts in country districts can make them a sound business proposition. Apart from this he will show the value of handicrafts as a hobby for those engaged in factory work, for they are frequently employed in making parts of articles which not only have the pleasure and satisfaction which comes from complete responsibility. He will also deal with the general effect on social life of having a certain number of people making beautiful and useful things. The talk will have a very practical bias, for Mr. Watkin Jones will illustrate it by referring to possible and actual handicrafts in South Wales. The Rural Industries Council sent a representative to South Wales to make inquiries about the Quilting industry in April and as a result is arranging for an exhibition and sale of work. The inquiry was made in order to find out what work could be done in the homes in the depressed areas, and this activity has resulted in a book on Quilting which it is hoped to give at a later date.

**A** TALK on Constantinople will be given by Mr. J. H. B. Masterman, Bishop of Plymouth, on Tuesday, November 13, as the second of his series under the title of 'The Marvels of the Mediterranean.'

**H**OW to choose a School Play is the title of the second of the course of talks on School Plays given by Miss Consuelo de Royas in the Broadcast to Schools series on Mondays. This talk, which will be given on November 12, will show how the history of the school play in which the school is situated can be treated. Advice will be given on the choice of plays for the temporary theatre and on the choice of plays for the permanent theatre. Miss de Royas will also discuss the choice of plays for the permanent theatre. The talks will be given on Mondays, November 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1939.

**A**N Orchestral programme, of which the first part will be given on Monday, November 12, will be given by the Cardiff Philharmonic Orchestra. The programme will include works by Beethoven, Brahms, and Wagner. The concert will be given at the Cardiff City Hall.

**M**ISS KATHLEEN FLEMING will give a talk on 'Pythagoras' on Monday, November 12. Miss Fleming is Greek Lecturer at Cardiff University and has given many talks from Cardiff.

## Plymouth

**A**T 8.45 p.m. on Sunday, November 11, an appeal will be broadcast from the Plymouth Studio by the Rev. Edw. Davies, Vicar of Charles Church, Plymouth, on behalf of Hampton House Home, Plymouth.

The second talk in the series on Drama by Miss C. M. de Royas, Producer, The Little Theatre, 1, Green House, Bath, will be broadcast from the Plymouth Station on Tuesday, November 13. Her subject will be 'The Value of Drama in Adult Education,' in which she will speak of drama as a means of recreation and of self-expression in Community Groups and Institutions.

At 3.45 p.m. on Thursday, November 16, the Rt Rev J. H. B. Masterman, Bishop of Plymouth, will give the first of a series of talks from the Plymouth Station on 'Devonshire Adventures,' the subject of his first talk being 'Sir William Hamlyn.'

## Bournemouth

**O**n Tuesday, November 13, Mr. H. S. Carter will give a talk from Bournemouth on 'The Ancient Port of Poole,' Occupied by Romans, Saxons, and Normans, Poole, with a description of the town and its surroundings. The talk will be given at 8 p.m. on Tuesday, November 13.

On Thursday, November 16, George Danvers will give a talk on 'The North of England.'

'Winter Sport in the North of England' is the title of a talk to be broadcast from Stoke on Tuesday evening, November 13, and relayed to all stations in the North.

## A NEW DISCOVERY for the DEAF at the BRITISH MEDICAL MEETING

The British Medical Association has just held its annual meeting in London. At this meeting a new discovery has been made which will be of great benefit to the deaf. This discovery is the 'Ardenite' button, which is a small, round, white button which can be used to hear sounds which are otherwise unheard. This button is made of a special material which is able to pick up sounds which are otherwise unheard. This button is now being used by many deaf people and has been found to be of great benefit to them.

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**Speak from**  
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**SATURDAY, NOVEMBER 10**

**2LO LONDON & 5XX DAVENRY**

(1201.4 M. 830 KC.)

(1504.3 M. 187 KC.)

**9.15**  
**Sir Fabian Ware**  
**Speaks of**  
**War Graves**

**10.15 a.m. The Daily Service**

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

**1.0 2.0 THE CARLTON HOTEL OUTET**  
Directed by RENE TAPPONNIER  
From the Carlton Hotel

**3.15 (Daventry only) East Coast Fishing Bulletin**

**3.30 A Light Orchestral Concert**

LILIAN COOPER (Soprano)  
EDERN JONES (Baritone)  
THE WIRELESS ORCHESTRA:  
Conducted by JOHN ANSELL

**5.4 EDERN JONES**

The River  
A Soft Day  
Don Juan's Serenade

Elgar  
Saxford  
Tchaikovsky

**5.10 ORCHESTRA**

Waltz, "Grenadiers"

Waldteufel

**5.15 THE CHILDREN'S HOUR**

The Enchanted Bed (Hearth and Thatcher),  
The Little Boy Who Was Afraid of the Dark, with  
Incidental Music by FRANK LAMINGTON  
Q. & A.

'The Last Verrey Light,' a simple story of  
November 10, 1918, by H. G. Holder

**6.0 Musical Interlude**

**6.15 WEATHER FORECAST, FIRST GENERAL NEWS**  
BULLETIN, TIME SIGNAL, DAVENRY, 11, AN-  
NOUNCEMENTS AND SPORTS BULLETIN

**6.40 Musical Interlude**

**6.45 THE FOUNDATIONS OF MUSIC**  
SONG CYCLE, "DIE SCHÖNE MÖLLEIN" (THE  
FAIR MAID OF THE MILL) and OTHER SONGS by  
SCHUBERT  
Sung by ROGER CLAYSON (Tenor)

*Tonight at 8.0.*

**VAUDEVILLE**

ARTHUR PRINCE and JIM

The first ventriloquist figure with a personality

HAROLD SCOTT and ELSA  
LANCHESTER

In old-time Music Hall songs and others

RONALD GOURLEY

The Blind Siffleur

CLAPHAM and DWYER

In a Spot of Bother

ALBERT WHELAN

(The Australian Entertainer)

FLORENCE OLDHAM (at the Piano)

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

**NACHTVIOLEN (Gillyflowers)** is a gentle  
reply to the days that were.

'I'll your rue to spice your sorrow,  
Parade if you fear the morrow,  
But when sorrow's deepest well is dry  
Gillyflowers for memory

*Frühlingssplende (Spring in Spring).* A lovely  
little rhapsody of delight in Spring, with its  
promise and proof of new life, and its call to the  
earn-filled heart to rejoice and face the future  
with good cheer

*Runless Liebe (Beetle Love).*—The title has  
its counterpart in Schubert's music, which has  
its quiet accompaniment and fails to settle  
down in any one key until the last page, on which  
the words 'Crown of life, Joy without rest, thou  
art Love,' are much repeated in the key of C Major.

**7.0 Mr. LESTER NEWMAN: 'Next Week's Broad-  
cast Music'**

**7.15 Musical Interlude**

**7.25 Sports Talk: Mr. GEORGE F. ALLISON,**  
'Association Football—Some Reflections on the  
Season's Play'

**7.45 Australia Calling!**

Between 7.45 and 8.0 we hope, if conditions  
are favourable, to relay from the Sydney Broad-  
casting Station, greetings from the M.C.C.  
Team in Australia

**8.0 Vaudeville**

(See above.)

**9.0 WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN**

**9.15 Major G. D. Sir FABIAN WARE, Vice-Chairman**  
of the Imperial War Graves Commission: 'The  
Sweet Cities'

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

**9.30 Local Announcements, (Daventry only)**  
**Shipping Forecast**

**9.35 A MILITARY BAND CONCERT**

THE GARNEUS MALE VOICE CHOIR  
Conductor, Mr. DUMKES  
Pianist, Mr. J. H. J. J.

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



CLAPHAM and DWYER.

March, 'The Crown of Chivalry' ..... Fletcher  
Overture, 'Carnival' ..... Danab  
Country Gardens ..... Grimsby

**1.50 LILIAN COOPER**

Starry Woods ..... Montague Phillis  
O Flower of all the world. ....  
When the Thrushes ..... Lullie

**3.58 ORCHESTRA**

Serenade, 'Classical Memories' ..... arr. King  
Gayot's Mission ..... Ambrose Thomas

**4.32 EDERN JONES**

Young District ..... Henrich  
On a January morning ..... German

**4.40 ORCHESTRA**

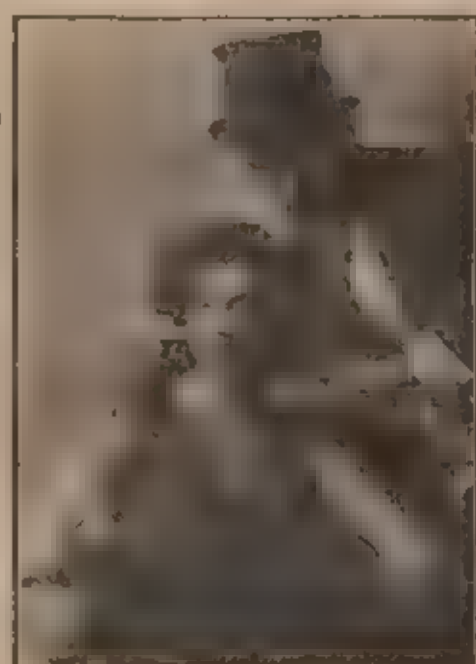
Overture, 'Mirella' ..... Gounod  
Serenade 'Tom Jones' ..... German  
Serenade Impromptu ..... Gallet

**4.46 LILIAN COOPER**

Waltz Song ('Merrie England') ..... German  
I heard you singing ..... Eric Coates  
Under the Greenwood Tree

**4.52 ORCHESTRA**

Suite, 'In a Townland' .....  
Two Little Dragons .....



SCOTT and LANCHESTER.

Overture, 'The Siege of Corinth' ..... Rosen

IN 1820 Rossini produced an Opera, *Mohamet II*, which was not a success. He had done extremely well with his earlier works, *Tancredi*, *The Barber of Seville* (his first opera) and others, but nearly every composer has a disappointment now and again. Like a careful, economical son, Rossini saved up *Mohamet*, and when he was engaged to conduct Opera in Paris, saved it up again as *The Siege of Corinth*. Then it was a success.

**9.48 Chorus**

Coronation Song of Hope ..... Adolphe Adam  
On the Sea ..... Dudley Buck

**9.58 Band**

Symphonic Poem, 'Les Préludes' ..... Liszt

**10.16 Chorus**

Evening's Twilight ..... J. L. Hallen  
The Viking Song ..... Coleridge-Taylor

**10.22 Band**

Three Dances from 'The Bartered Bride' ..... Smetana

**10.35-12.0 DANCE MUSIC: FRED ELSTON**  
and his SAVOY HOTEL MUSIC from the Savoy  
Hotel



# Saturday's Programmes continued (November 10)

5WA CARDIFF. 353 M. 850 KC

12.12.45 A Popular Concert  
 Overture, 'The Merry-makers' ..... Coates  
 'Merry England' ..... Green  
 'The Merry-makers' ..... Coates

3.30 London Programmes relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programmes relayed from Daventry

6.15 S.B. from London

6.40 Local Sports Bulletin

6.45 S.B. from London

7.0 Mr. A. G. Pave Jones: 'The Sack of Porto Rico'

7.15 S.B. from London

7.25 Mr. L. E. Williams: 'Chloe, Odette and ...'

7.35 S.B. from Sweden

7.45 S.B. from London

8.0 A Popular Concert

Relayed from the Assembly Room, City Hall  
 NATIONAL ORCHESTRA OF WALES

BLODWIN CARRILLO (Conductor) and Orchestra  
 'The Merry-makers' ..... Coates  
 'Merry England' ..... Green

8.15 S.B. from London (8.30 Local Announcements, Sports Bulletin)

8.30 THE MERRY-MAKERS LOOK BACKWARD

8.35 THE MERRY-MAKERS LOOK BACKWARD  
 'The Merry-makers' ..... Coates  
 'Merry England' ..... Green

8.40 Local Sports Bulletin

8.45 S.B. from London

8.50 Mr. A. G. Pave Jones: 'The Sack of Porto Rico'

9.0 S.B. from London

9.05 Mr. L. E. Williams: 'Chloe, Odette and ...'

9.15 S.B. from Sweden

9.25 S.B. from London

9.30 THE MERRY-MAKERS LOOK BACKWARD

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10.35 THE MERRY-MAKERS LOOK BACKWARD

10.40 Local Sports Bulletin

10.45 S.B. from London

10.50 Mr. A. G. Pave Jones: 'The Sack of Porto Rico'

11.0 S.B. from London

11.05 Mr. L. E. Williams: 'Chloe, Odette and ...'

11.15 S.B. from Sweden

11.25 S.B. from London

11.30 THE MERRY-MAKERS LOOK BACKWARD

11.35 THE MERRY-MAKERS LOOK BACKWARD

11.40 Local Sports Bulletin

11.45 S.B. from London

11.50 Mr. A. G. Pave Jones: 'The Sack of Porto Rico'

12.0 S.B. from London

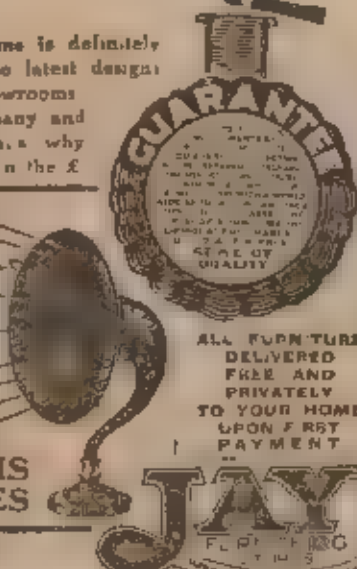
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# 5GB Calling!

Some Future Events from the Birmingham Studio.

## Symphony Concerts.

**N**EXT week the Program will be a most interesting one. It will consist of a symphony concert by the Birmingham Symphony Orchestra, conducted by Mr. H. J. Wood. The programme will include the following: Beethoven's Ninth Symphony, Tchaikovsky's Fourth Symphony, and a new work by a contemporary composer. The concert will be held at the Birmingham Town Hall on Wednesday, November 17, at 8 p.m. Tickets are available from the Birmingham City Council, or from the Birmingham Symphony Orchestra, 1, The Quadrant, Birmingham.

audience, seated round tables, could listen in that "home" atmosphere essential to the full appreciation of chamber music. Refreshments were provided. The other artist in this symphony concert is Robert

## An Orchestral Concert

**N**EXT week the Program will be a most interesting one. It will consist of an orchestral concert by the Birmingham Symphony Orchestra, conducted by Mr. H. J. Wood. The programme will include the following: Beethoven's Ninth Symphony, Tchaikovsky's Fourth Symphony, and a new work by a contemporary composer. The concert will be held at the Birmingham Town Hall on Wednesday, November 17, at 8 p.m. Tickets are available from the Birmingham City Council, or from the Birmingham Symphony Orchestra, 1, The Quadrant, Birmingham.

## Home Without a Mother.

**W**ILLIAM SHAKESPEARE'S *Home Without a Mother* is a play which has been adapted for the stage by Mr. J. H. Pritchard. The play is a tragedy, and is set in the reign of Henry VIII. It tells the story of a young man who is forced to flee his home because of his father's debts. He goes to London, where he meets a girl who is also a fugitive. They fall in love, but the girl's father is a powerful man, and he tries to force her to marry him. The young man tries to help her, but he is killed. The girl then marries the powerful man, but she is unhappy. The play is a powerful story, and it is one of Shakespeare's best.

## The Grand Duchess.

**N**INETY years and more of operation in twenty-five years! That is the astonishing record of Jacques Offenbach, the creator of those extravagant, gay, bustling operettas of the nineteenth century. *The Tales of Hoffmann* which will "live" and revivals frequently in Berlin. An abbreviated performance of *The Grand Duchess* is to be heard from the

## City of Birmingham Police Band.

**D**URING the week ending November 13, the City of Birmingham Police Band will be playing a series of concerts. The programme will include the following: Beethoven's Ninth Symphony, Tchaikovsky's Fourth Symphony, and a new work by a contemporary composer. The concerts will be held at the Birmingham Town Hall on Wednesday, November 14, at 8 p.m. Tickets are available from the Birmingham City Council, or from the Birmingham Police Band, 1, The Quadrant, Birmingham.

## Variety.

**C**HRISTINE SCARLETT, a well-known actress, who will be remembered for her productions of *Tea of the Durbellon* and *The* 8 p.m. on Saturday, November 17. Other artists in the programme are R. H. James (harper) and a new woman of colour in a songs and duets.

## B.B.C. PUBLICATIONS.

### LIBRETTI.

On November 26 and 28 there will be broadcast the third of the series of twelve well-known operas, *The Barber of Seville* and *Don Quixote* by Saint-Saëns. Listeners who wish to obtain a copy of the book of words should use the form given below, which is arranged so that applicants may obtain (1) Single copies of the Libretto of *Don Quixote* and *Le Barbier de Séville* 2d each, (2) the complete series of twelve for 2s., or (3) the remaining ten of the series for 1s. 8d.

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Please send me ..... copy copies of *Sanzon and Delilah*. I enclose ..... stamps in payment, at the rate of 2d per copy post free.

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### GREAT PLAYS.

*The Pretenders* by Ibsen to be broadcast on November 13 and 14. The third of the series of Twelve Great Plays. Listeners who wish to obtain a copy of the booklet on this Play should use the form given below, which is so arranged that applicants may obtain (1) Single copies of the book on *The Pretenders* at 2d each, (2) the complete series of twelve for 2s., or (3) the remaining ten of the series for 1s. 8d.

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HEADACHE  
HEART AFFECTIONS  
HAIR GROWTH and RE-COLORATION  
INSOMNIA  
INDIGESTION  
LUMBAGO  
NERVOUS DEBILITY  
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PARALYSIS  
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"Health and Efficiency" "The Rejuvenator is a most remarkable discovery, and its use has been a most marked after using the press."

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NEURITIS "I can testify to complete cure of Neuritis in the arm, absolute disappearance of periodical nervous headache, enormous benefit to the eyes."

RHEUMATIC GOOT "I have just cured a patient of rheumatic gout, severe form, and surprised three doctors."

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Mr Overbeck has just published a copiously illustrated book fully describing his health-bringing invention and demonstrating how to make the most of it. It is a most interesting and valuable book, and is available on application to the publishers, Messrs. J. W. & Co. Ltd., Chantry House, Grimsby.

### THIS BOOK FREE

To "RADIO TIMES" READERS SEEKING HEALTH AND VIGOUR

To O. OVERBECK, F.R.S.A., etc., Chantry House, Grimsby.

Please send me a copy of the FREE BOOK with a full and convincing proof of its power to banish all ailments and restore Lost Youth and Build Health. I enclose threepence in stamps to cover postage.

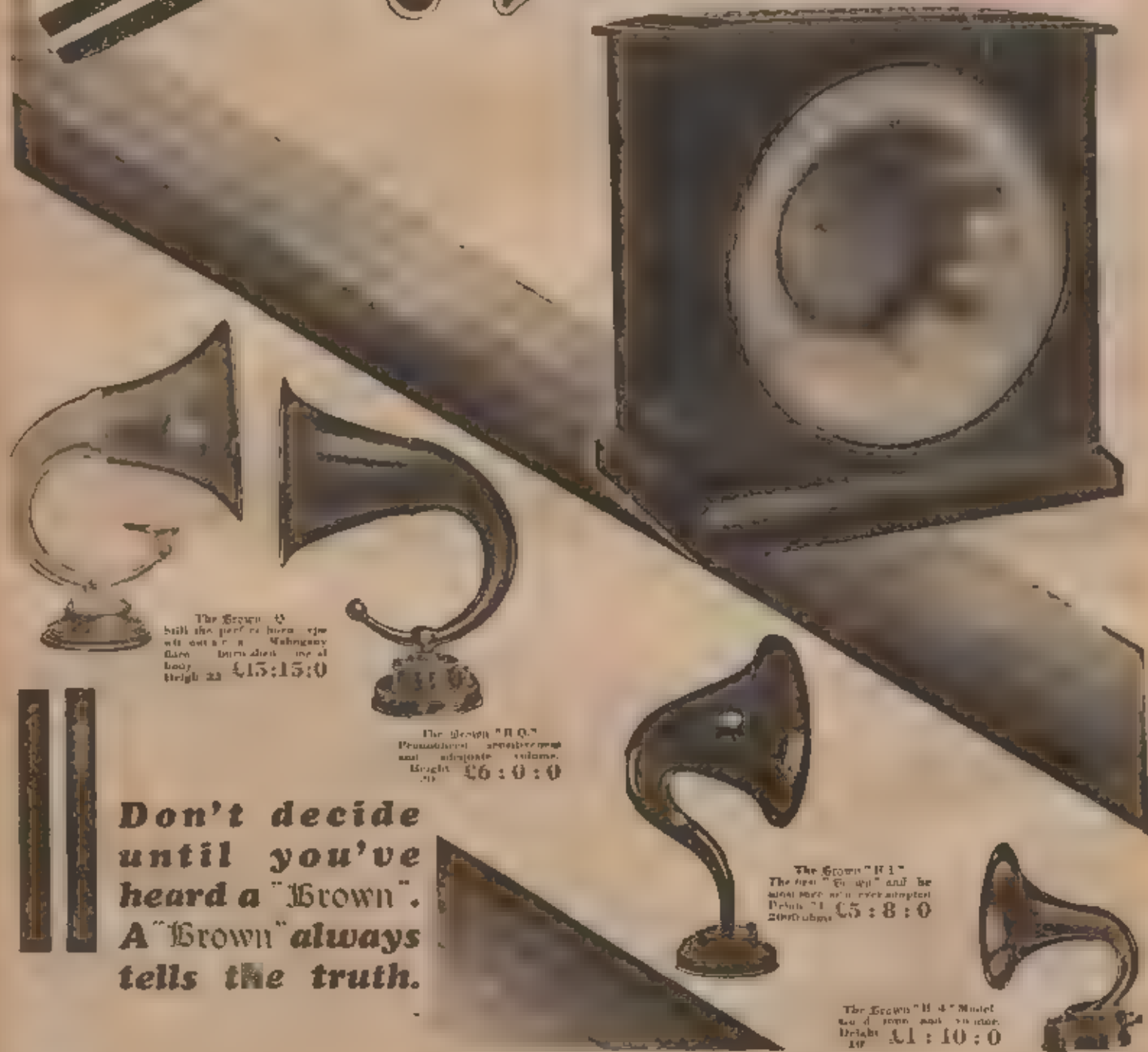
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**THE NEW**

# Brown



The Brown "5" built the perfect horn - you will own it - a Mahogany horn - finished - in all body - height 23 £15:15:0

The Brown "H.Q." Promotional, sensitive and adequate volume. Height £6:0:0

**Don't decide until you've heard a "Brown". A "Brown" always tells the truth.**

The Brown "H.1" The first "Hi-Fi" and the most perfect ever attempted. Price £1:05:0

The Brown "H.4" Model No. 4 horn and victrol. Price £1:10:0

## Made by Britain's oldest

S. G. Brown Ltd. 11 Abchurch Lane, N. 1st, London, W.C.1.

Showrooms: 19, Tottenham Street, London, W.1.

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# Moving Coil Speaker

SINCE 1910 the name of "Brown" has been associated with loud speakers. "Brown" introduced the famous "Reed" movement. "Brown" pioneered Moving Coil Loud Speaker principles. Now after endless research and experiment "Brown" introduces the "Cubist"—the most remarkable Moving Coil Loud Speaker ever produced.

The "Cubist"—the new "Brown" moving coil Loud Speaker is fitted with permanent magnets. This important feature does away with the heavy expense of extra accumulator or Mains Unit necessary with most other coil driven speakers. It is supplied complete with step-down transformer ready to connect to any good set with three or more valves. The "Cubist" is beautifully finished with polished mahogany or oak cabinet and oxidised metal flare.

Price £15:15:0

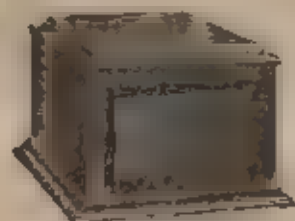
## REQUIRES NO ACCUMULATOR



THE "SPRING"  
The "Spring" Cabinet is for the  
Speaker, Mahogany, Oak or  
Walnut. Height 16. £12:10:0



THE "UNIVERSAL"  
An excellent cabinet for the  
Speaker, Mahogany, Oak or  
Walnut. Height 16. £6:0:0



THE "CUBIST"  
A perfect and pleasing  
model in Mahogany or Oak.  
Height 16. £6:6:0



THE "DEKING"  
A new design of cabinet for the  
Speaker, Mahogany or Oak.  
Height 16. £2:2:0

Choose your  
Loud Speaker  
from the most  
complete range  
of instruments  
ever offered—  
"Brown"

# Loud Speaker Manufacturers

19, Moorfields, Liverpool, and 7, Lansdown Place West, Bath.

GLIM



Still  
the best Horn  
**LOUD SPEAKER**

PRICE

1925-£5 0 0

1920-£3 0 0

1927-£2 10 0

**TODAY-£2 5 0**

and better than ever

**B  
T-H** **C2 LOUD  
SPEAKER**

It will give you the best sound in any room.



# Queen of the Night

Miss Noel Eadie as The Queen in Mozart's masterpiece "The Magic Flute."

Mozart wrote his celebrated opera "The Magic Flute" (which will be broadcast by the British National Opera Company on November 6th, only a few months before his death) and in this work which is a delight to memory of fun and fantasy—a kind of musical pantomime—he introduced some of the most haunting and melodious airs ever written.

For this particular broadcast put in a Lissen New Process Battery. It will give your loudspeaker added volume, wonderful clarity and truth of tone because of the new design and new chemical construction of the Lissen. It has seemingly inhaled this energy, energy which flows without a trace of ripple, without a sign of hum.

From the opening bars of the overture—in itself an exquisite piece of work—you will hear a new dimension in the vocal, the echoing yet clear cut boom of the horned arms, and the original sweetness of the wood-wind instruments: provided you use a Lissen Battery.

**You can get one on your way home. Get one in time and then hear what the "Magic Flute" and other big operatic works to be broadcast sound like when you use the pure H.T. current of the Lissen Battery. 10,000 radio dealers sell it—ask firmly for Lissen and take no other.**

|   |       |
|---|-------|
| 40 volt (radio G1)                        | 7/11  |
| 100 volt (radio G2)                       | 12/11 |
| 90 volt Super Power                       | 12/6  |
| 5 volt Grid Bias                          | 1/6   |
| 45 volt Pocket Battery (45 each 1/6 each) |       |



MADE  
IN  
ENGLAND.

LISSEN LIMITED, Friars Lane, Richmond, Surrey. (Managing Director: Thos. N. Cole.)



## The New PHILIPS 3 Valve All-Electric Receiver

For the first time a receiver that expresses in its appearance and performance the new era in radio . . . a receiver that employs the very latest developments in radio valves . . . and at the same time takes its H.T., L.T. and G.B. supplies entirely from the A.C. Mains.

Receives all main British and Continental Stations brilliantly reproduced . . . gives abundant volume to operate any moving coil speaker . . . tunes from 200 to 2,000 metres . . . causes no oscillating interference

No more accumulators or battery troubles and a year's broadcasting entertainment for an average current bill of only 5/-.

THE PHILIPS 3-Valve ALL ELEC-  
TRIC Receiver complete with all valves and connecting leads for A.C. Mains, **£23**  
14½" long x 5½" wide x 7½" high.



A new Philips Speaker specially designed for modern receivers that employ the latest valves such as the Pentode. A special switch gives three impedance values to suit output valve. Type 2007

**£5 5 0**

Fill in the coupon below and receive by return of post complete information about the wonderful developments in Philips Radio Products.

# PHILIPS

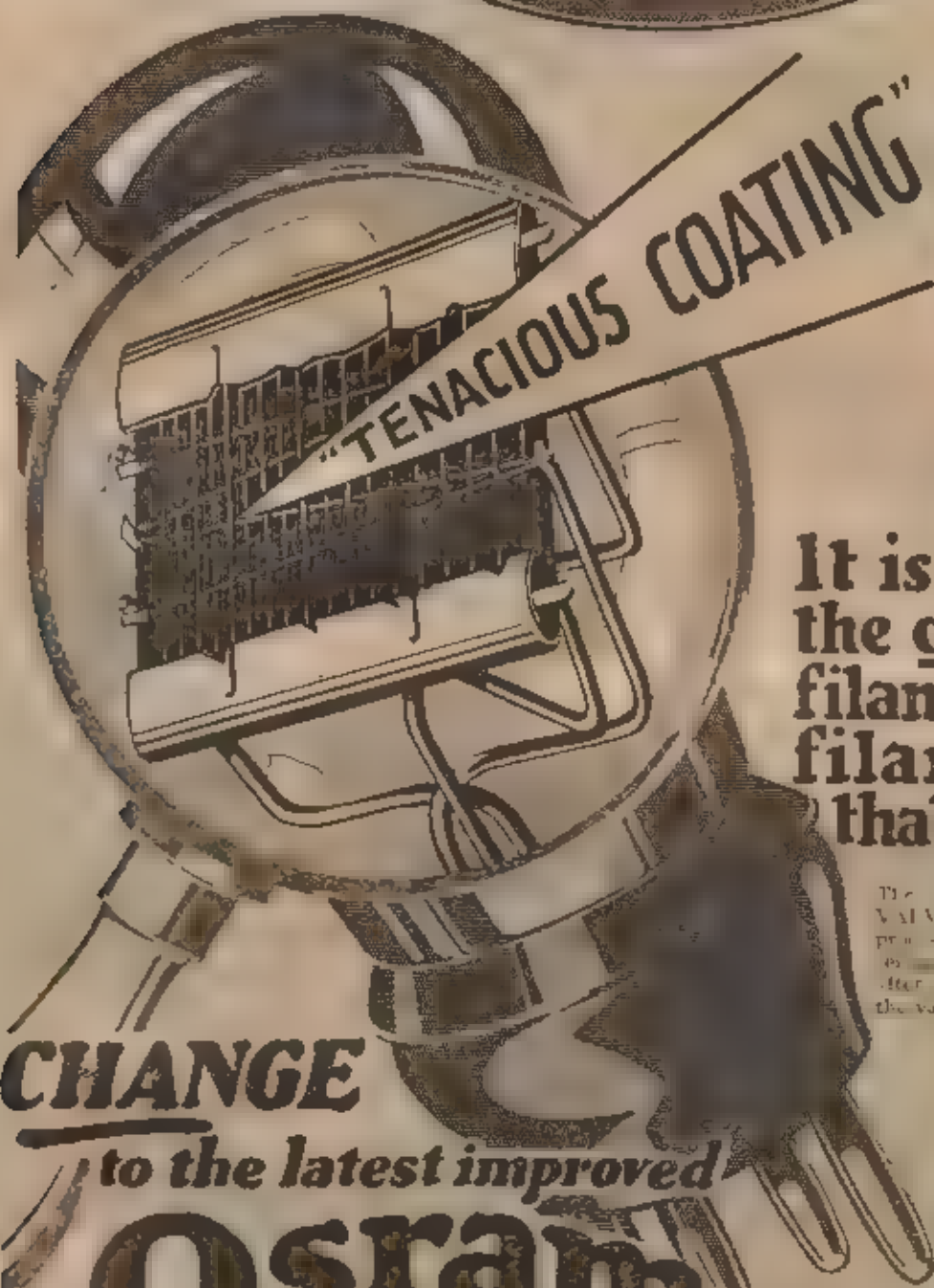
## for Radio

### COUPON

Please send me complete leaflets of all Philips Radio Products

MESSRS. PHILIPS LAMP LTD.,  
Radio Dept. Philips House,  
145, Charing Cross Road, London, W.C.2

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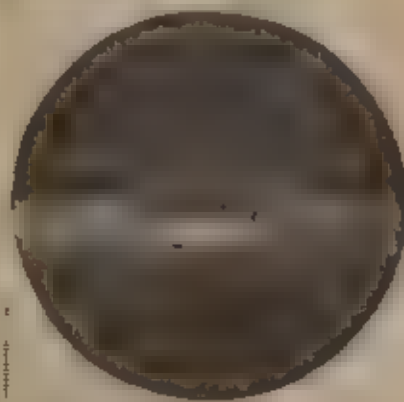


**OSRAM FILAMENT WITH "TENACIOUS COATING"**

This reproduction shows the coating of all OSRAM VALVES. As the coating is so tenacious it remains on the filament after the valve has been used for years. The coating is so tenacious that it can be scraped off with a sharp knife.

**It is the coating on the filament, not the filament itself that gives results**

The coating of filaments in OSRAM VALVES is so tenacious that after years of perfect service the filament after the use of the valve is as good as when the valve was first made.



**BADLY COATED FILAMENT**

Reproduction shows an example of a filament which has been badly coated. The coating is so thin that it has been scraped off the filament. The valve has prematurely failed.

**CHANGE**  
to the latest improved  
**Osram Valves**  
and  
**CHANGE for the Better!**

See your dealer for the latest improved Osram Valves.

**WRITE**  
for a list of dealers in your district. Write to The General Electric Co., Ltd., P.O. Box 1, London, W.C.2.

# SIMPLICITY — — POWER — PERFECT REPRODUCTION in this wonderful new Marconiphone Self-contained Wireless Set

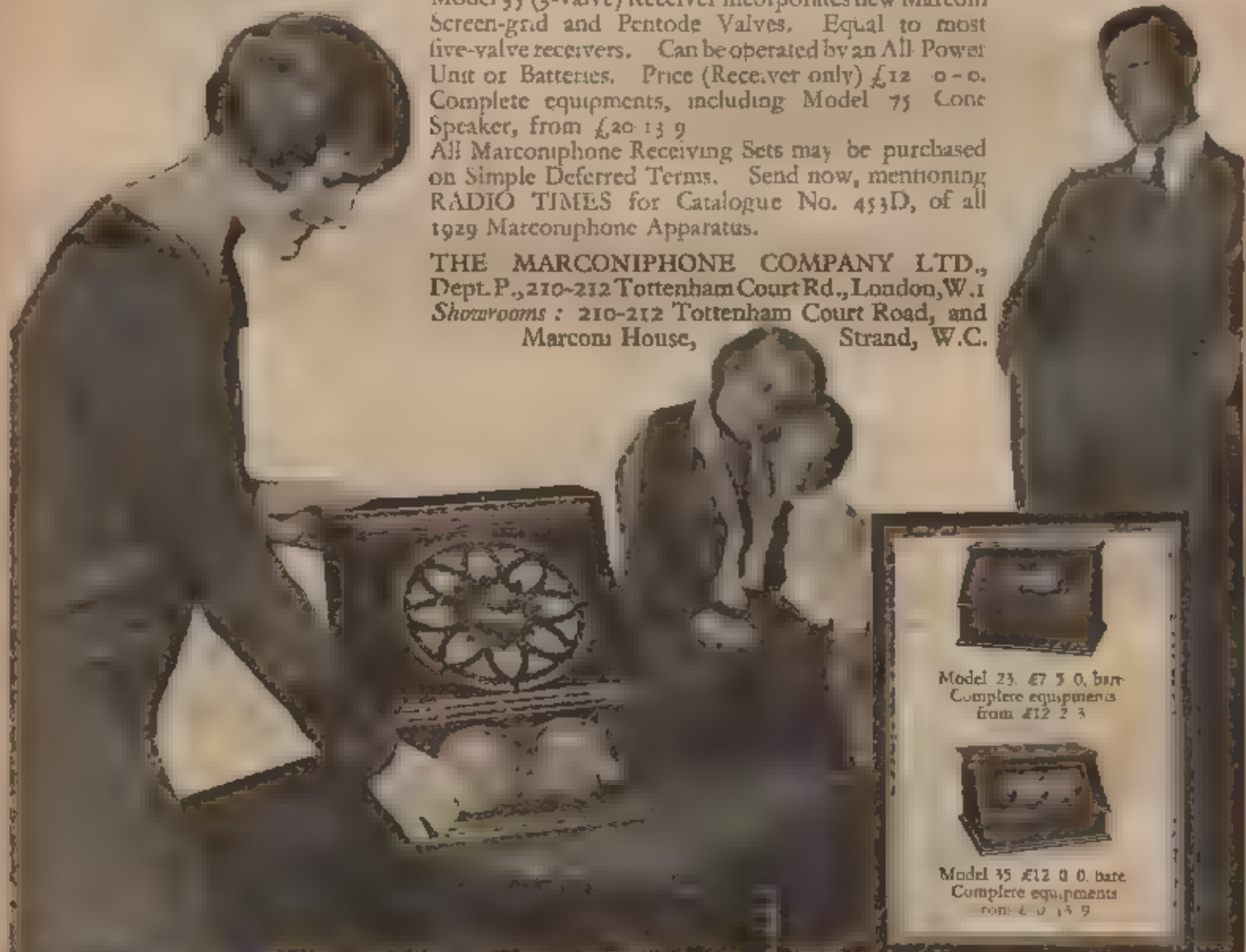
Marconiphone Model 23A 2 valve Receiver fulfils all the requirements of the ordinary listener who demands complete simplicity of control combined with a wide range of stations from which to choose. Incorporating a full-sized cone loud speaker, and with no coils to change (switch operation for 250-550 or 1,000-2,000 metres), this "2-valve set with 3 valve power" represents the finest value for money ever offered. Can be operated from Batteries, or from the electric light socket by the new All-Mains Drive, which entirely eliminates H.T. Batteries and Accumulators. The attractive cabinet has ample space for batteries or power unit.

Marconiphone Model 23A with 1st in Marconiphone Model 23 (2 valve, Receiver with cone speaker, connecting leads and coils (250-550 and 1,000-2,000 metres) £10-0-0. 2,000 metres) £7-5-0. Complete equipments including "Popular" Loud Speaker from £12-2-3.

Model 35 (3-valve) Receiver incorporates new Marconi Screen-grid and Pentode Valves. Equal to most five-valve receivers. Can be operated by an All Power Unit or Batteries. Price (Receiver only) £12 0-0. Complete equipments, including Model 75 Cone Speaker, from £20 13 9.

All Marconiphone Receiving Sets may be purchased on Simple Deferred Terms. Send now, mentioning RADIO TIMES for Catalogue No. 453D, of all 1929 Marconiphone Apparatus.

THE MARCONIPHONE COMPANY LTD.,  
Dept. P., 210-212 Tottenham Court Rd., London, W.1  
Showrooms: 210-212 Tottenham Court Road, and  
Marconi House, Strand, W.C.



Model 23 £7 5 0. bare  
Complete equipments  
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Model 35 £12 0 0. bare  
Complete equipments  
from £20 13 9

# MARCONIPHONE

# ONE DIAL TUNING



The wonderful new Mullard Master 3\* is proving itself Britain's favourite receiver. It is the ideal domestic set. It fulfils every condition for popularity.

It is the most powerful three-valve receiver ever designed. It gives an amazing choice of the World's best radio programmes at full loud-speaker volume. Its tone is rich and realistic. Its selectivity is of the highest, consistent with purity of reproduction. And yet its operation is of the simplest—one dial tuning! Simply revolve one dial and station after station is tuned in; turn the other dial to increase volume and selectivity.

A still further advantage—there is no coil changing! A simple push-pull switch changes from lower to upper wavelength range, and gives equal efficiency on both!

## Build the new Mullard Master 3\*.

You can build this wonderful receiver yourself; though you know nothing whatever about radio you can build the Mullard Master 3\* with complete success. And, by building it yourself, you obtain a wonderfully efficient receiver at the lowest possible cost.

Learn more about this wonderful receiver—post the coupon now

Every listener should read "Radio for the Million"—the listeners' quarterly magazine. Send coupon now and a copy will be sent you absolutely free.

## The New Mullard Master 3\*

To  
the  
Publishers,  
RADIO  
FOR THE  
MILLION,  
63, Lincoln's Inn  
Fields, London, W.C.1

Please send me, Simplified  
Plan of Assembly of the new  
Mullard Master 3\* and  
Free copy of "RADIO FOR THE  
MILLION," Vol. 2, No. 4.

Name (Block letters) .....

Address .....

R T

Use Mullard P.M. Valves in  
every receiver you build.  
They make an old set modern  
—a modern set perfect.





**£8.12.6**

or 16/3 down

ORDER YOUR LITTLE GIANT SET NOW. WE HAVE THOUSANDS OF SETS IN STOCK AND ARE MAKING THOUSANDS MORE TO MEET THE HUGE DEMAND.

All sets are fixed free by our expert in your home and include every accessory—loudspeaker, valves, batteries, Royalties and aerial equipment—everything except the actual aerial pole.

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Order direct by post from Park Royal or at any branch.

**FELLOWS  
WIRELESS**

SEND FOR SETS  
CATALOGUE OR  
ACCESSORIES  
CATALOGUE.

Full list of branches on  
page 357

FELLOWS MANUFACTURING CO. LTD. DEPT. RT, PARK ROYAL, N. 10  
M.C. 264



**LOUDEN**

FOR FIVE YEARS LOUDEN VALVES HAVE LED THE WAY TO LOWER AND LOWER PRICES. THIS YEAR FURTHER IMPROVEMENTS IN OUR FACTORY HAVE MADE THE LOUDEN A BETTER VALVE THAN EVER.

BUY LOUDEN VALVES AND FIGHT HIGH PRICES. REMEMBER IT IS ONLY OUR DIRECT-TO-THE-PUBLIC POLICY THAT MAKES THESE LOW PRICES POSSIBLE. SEND FOR ACCESSORIES OR SETS CATALOGUE.

Bright Emitters, 6v - - - 3/6  
Dull Emitters 2 4 6v - - - 6/6  
Dull Emitter Power 4 and 6v, - - 8/-

All Fellows Products can be obtained from any of our branches or direct by post from Park Royal. Bright emitters are specially for H.F. amplification, give best results in detection, L.F. transformer coupling, and are also suitable for power output. Dull emitters are for power output only. 1 valve for 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

**FELLOWS  
WIRELESS**

FELLOWS MANUFACTURING CO., LTD., DEPT. RT, PARK ROYAL, N. 10.

See page 357 for full list of branches.

LOUDENS ARE FIRST-CLASS BRITISH VALVES, POWERFUL, ROBUST & LONG IN LIFE. THERE IS A LOUDEN FOR EVERY PURPOSE. SEND FOR FULL PARTICULARS, PRICES

SEND FOR FULL PARTICULARS, PRICES

M.C. 113



# The Osram

## MUSIC MAGNET

for the home constructor is the only  
**ADVERTISED CIRCUIT**

with **SINGLE TUNING** control,  
**GANGED CONDENSER**,  
**CRUM CALIBRATED**  
in actual wave-lengths  
and needing **NO COIL**  
**CHANGING**

The GFCoPHONE components used in the OSRAM "Music Magnet" have been specially designed and manufactured with particular regard to compact layout and reliable performance. The Valves are the latest improved **OSRAM VALVES** with the "PENACIOUS COATING"

You can build the circuit in ONE HOUR and get 27 stations. It is the best engineering job for the home constructor.

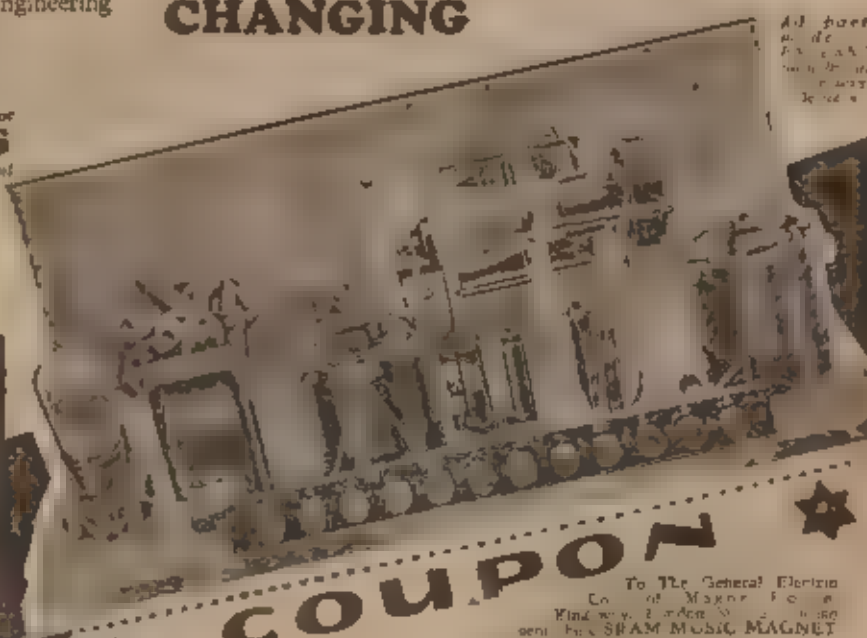
### REMEMBER!

The OSRAM MUSIC MAGNET is designed for  
**OSRAM VALVES**  
OSRAM SCREEN-GRID 5218  
OSRAM H1.210 and  
OSRAM DEP245 or DEP240

## 6 POINTS

1. SINGLE TUNING CONTROL.
2. NO CHANGING OF COILS
3. One hour to make
4. No soldering
5. Gets 27 stations
6. No interference with your neighbours through oscillation.

The 3 VALVE set with  
5 VALVE performance



## COUPON

To The General Electric  
Co. of America, Inc.  
Kindly send me the OSRAM MUSIC MAGNET  
Instruction Chart

Name & Address

R.T.

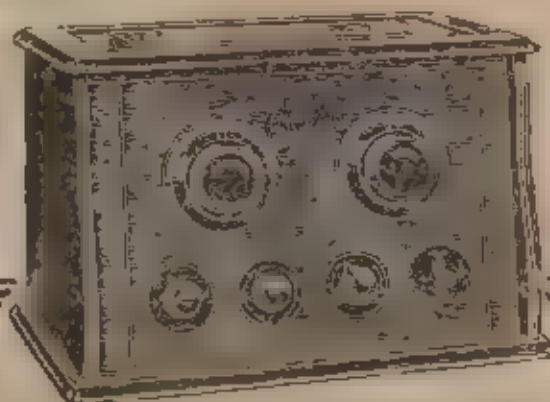


"Well, I've heard pretty well all the latest radio sets but, honestly, I don't know of one to beat yours."

"Thanks, old man. But this set certainly *does* deserve your praise. . . Do you know, I got 36 stations on the loud speaker last night—six of 'em being American."

"Was the reproduction throughout as good as it is now?"

"Every bit, Jim. Ever since I've had it, the pure, clear tone and loud speaker volume have been absolutely satisfactory. It never gives me a minute's trouble or uneasiness."



**WOULDN'T** you like such a wonderful set? If you would, send to-day for full particulars of the BURNDEFT Screened Four—the set which "completely revolutionized radio reception" when it was introduced early this year—the set which will always give you really good radio entertainment and a variety of programmes on the loud speaker. Great selectivity. Enormous range. Very easy to operate. PRICE, including valves and royalty, £29 16s. 0d. The BURNDEFT EMPIRE Screened Four, this is a set which was evolved from the original Screened Four, and gives excellent reproduction on the loud speaker of programmes broadcast on 220-560 metres and short wave stations on 20-48 metres as well. PRICE, including valves and royalty £29 16s. 0d.

[ Ask your local dealer to demonstrate either of these sets—  
or write for complete details. ]

# BURNDEFT

WIRELESS (1928) LIMITED.

BLACKHEATH, LONDON, S.E.3.

Showrooms: 15, Bedford Street, STRAND, W.C.2

Burndeft Receivers are supplied on Hire-Purchase Terms. Write for particulars.

THE  
WONDERFUL  
NEW

# MAZDA

NICKEL FILAMENT *Steep* VALVES

"Slope is the most important characteristic of a valve. It is the measure of real goodness, and the only true indication of valve performance. The steeper the 'slope' the better the valve."

It has been found that a nickel filament gives higher 'slope' values than any other kind of filament. This fact was discovered in the B I H Research Laboratories, and nickel filaments are therefore used in all standard valves produced by the B I H Co. There is now available a range of sixteen Mazda Nickel Filament Valves. They are the only valves which have nickel filaments. Type for type, they are better than any other valves in the world.



3027



# The NEW "REGENERATOR"



60 VOLT  
**6'3**

## The HT that won't grow old

ALTHOUGH LOW IN PRICE, THE "REGENERATOR" IS THE FINEST BATTERY IN THE COUNTRY. AGAIN AND AGAIN AFTER THE LONGEST AND MOST EXHAUSTING PERIODS OF WORK IT WILL REGAIN ITS NORMAL STRENGTH.

Send for one direct by post from Park Royal or call at any branch.

**GRID BIAS.**—No separate grid bias battery is needed, as this is provided in the existing battery.

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|------------------|---|---|------------|------|
| 54 volts         | — | — | (Post 6d.) | 6/-  |
| 60 volts         | — | — | (Post 9d.) | 6'3  |
| 108 volts        | — | — | (Post 1/-) | 11/- |
| 9 volt grid bias | — | — | (Post 3d.) | 1'3  |

Send for accessories or sets catalogue

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LONDON, N.W.10.

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WEST END SHOWROOMS:  
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Canterbury Square (near door  
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PROVINCIAL BRANCHES:  
BIRMINGHAM: 248, Corporation Street.  
BRIGHTON: 31, Queen's Rd.  
BRISTOL: 36, Narrow Water Street.  
CARDIFF: Darnley's Arcade, Queen Street.  
GLASGOW: 4, Wellington Street.  
ISLE OF WIGHT: "Sunningdale," The Cliff, Sandown.  
LEEDS: 65, Park Lane.  
LIVERPOOL: 37, Market Street.  
MANCHESTER: 33, John Dalton Street.  
NEWCASTLE: 95, Grey St.  
NORWICH: 4a, Exchange St.  
NOTTINGHAM: 30, Bridle-smith Gate.  
PORTSMOUTH: Post Building, Commercial Road.  
SHEFFIELD: 11, Waingate.  
TONBRIDGE: 34, Quarry Hill.  
WORTHING: 15, Portland Rd., Montague Street.  
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## BUILD YOUR OWN RECEIVER

A complete range of

Sets from 2/6 to £10

described in the

# 1/- BOOKLET

# FREE

with to-day's  
MODERN WIRELESS

EIGHT efficient sets, each designed to give utmost value for money, are described with full constructional details, photographs, wiring diagrams and everything else necessary to make the constructor's task as simple as possible. There are sets for every purpose and every pocket. The list below shows the cost of each, allowing for first-class components without extravagant refinements.

- A Crystal Set costing only 2s. 6d.
- A De Luxe Crystal Receiver for 35/-.
- A One-Valver for 70/-.
- The "M.W." Short-Wave Converter costs 50/-.
- A Two-Valver for 100/-.
- A Three-Valver you can make for 80/-.
- An H.F. Det., L.F. Loud Speaker Set for £8.
- A Four-Valver which is splendid value for £10.

These sets have been specially designed by the MODERN WIRELESS technical staff and each has been thoroughly tested and proved satisfactory under ordinary broadcast conditions. This FREE Booklet is well worth 1/-. Make sure of your copy—buy MODERN WIRELESS to-day.

Ask for

# MODERN WIRELESS

1/-



The Amalgamated Press, Ltd.

## HELLESEN DRY BATTERIES



### MY MONEY SAVER.

Some time ago I went to my Dealer in a state of perplexity. Edwards used H.T. Accumulators, and swore by them. Ridley on the other hand pinned his faith to a Mains Unit. Both of them were inclined to be superior when meeting me.

"Let me give you some disinterested advice, sir," said my Dealer when I appealed to him. "The H.T. Dry Battery is still the best solution to the H.T. Supply problem, provided you use a really first class Battery. I always recommend Helleesen, because I know of no other Battery which gives such consistently fine results."

I took his advice and a large Helleesen home with me. And since that time neither Edwards nor Ridley have shown any inclination to discuss the matter. I wonder why?

Standard Capacity.

|                                  |      |
|----------------------------------|------|
| "Wray" 6-volt<br>Dist. Bias Type | 2/-  |
| "Wray" 60-volt<br>H.T. Type      | 10/6 |
| "Wray" 90-volt<br>H.T. Type      | 18/- |
| "Wray" 105-volt<br>H.T. Type     | 20/- |

Treble Capacity.

|                             |      |
|-----------------------------|------|
| "Kohn" 60-volt<br>H.T. Type | 19/6 |
| "Kohn" 90-volt<br>H.T. Type | 22/6 |

Supreme for 27 years.



A. H. HUNT, LTD., CROYDON, SURREY.

## PURCHASE YOUR RADIO REQUIREMENTS OUT OF INCOME.

Complete kit of components for building the

### MILLAR'S MASTER TUNE.

Send only 10/-, balance in 11 monthly payments of 11/-.

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As advertised by Messrs. Branden. Send only 13/4, balance in 11 monthly payments of 13/4.

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Send only 11/7, balance in 11 monthly payments of 4/7.

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### MAINS H.T. ELIMINATORS.

From 3/3 per month. Write for detailed lists.

All leading makes of sets, accessories, and components supplied on easy terms. Send us your requirements—we will quote you.

NEW TIMES SALES CO., 68, Ludgate Hill, LONDON, E.C.4.

**FREE  
BILLIARD  
TABLES  
32  
given away.  
WRITE FOR  
DETAILS  
and FREE  
Price List.**

## Never a dull moment with a "RILEY" in the home.

FOR A FIRST PAYMENT OF 14/-

Riley's will deliver to your door their popular 32" "Home" Billiard Table to rest on your dining table and when I have paid to take it, you have certainly no longer 32d credit to keep it in. Original the wiper, cushions, and price are:

|                         |         |
|-------------------------|---------|
| 4ft. 4ins. x 2ft. 6ins. | 47 0 0  |
| 5ft. 4ins. x 2ft. 6ins. | 49 0 0  |
| 5ft. 4ins. x 3ft. 6ins. | 51 10 0 |
| 7ft. 4ins. x 3ft. 6ins. | 55 0 0  |
| 8ft. 4ins. x 3ft. 6ins. | 59 10 0 |

or in 11 monthly payments of 6/6, 7/1, 7/4, 7/6, 7/8, 7/10, 7/12, 7/14, 7/16, 7/18, 7/20.

You pay as you play and 7 days Free Trial Guarantee Satisfaction.

Riley's - Complete Billiard and Dining Tables are also sets of 3 days trial, and can be had in one or two pieces in a variety of designs to match your furniture. Cash prices from £22 10 0, or in easy monthly payments. Write for the latest catalogues of Riley's Billiard Tables in Great Britain, Lancashire 2700.

**E. J. RILEY, LIMITED,**  
RAYMOND WORKS, ACCRINGTON.  
and at Dept. 2, 232, Abchurch Lane, London, E.C.4.



Showing Riley's "Home" Billiard Table resting on ordinary dining table.

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MODEL W.1a.  
FOR A.C. MAINS  
100 v. at 30 m/a

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Other models up to 350 v  
at 100 m/a

Incorporating Westinghouse Metal Rectifier.

Stand No. 7  
Manchester Exhibition



Advt. of Regent Radio Supply Co., 21, Barlett's Bldg., E.C.4.

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## METER REPAIR SERVICE

Moving Coil Instruments  
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0-500 volts, 7/6.

Illustrated  
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MILLIAMETER

25/-

RADIO  
METERS

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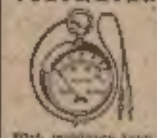
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With this you can use any radio valve set to electrify any gramophone. It enables you to play gramophone records as you have never heard them before; it brings out the low notes on the records, and amplifies the music to any degree of loudness you require. It largely eliminates needle scratch, and makes old records sound almost like new. Full **15/-** instructions with each Pick-Up. Price (When ordering, state make of gramophone you are going to use it with.)

### LISSENOLA 3-VALVE RECEIVER.

A music-lover's receiver, yielding pure tone and undistorted music—a no-trouble receiver with a straightforward circuit employing matched Lissen components. One dial for tuning, one dial for volume control, one switch for changing from low to high wavelengths.

Simplicity itself to use. Terminals for gramophone pick-up attachment provided and ready for use. In beautiful mahogany cabinet, with valves, batteries, accumulator and every accessory except loudspeaker, all-inclusive price, **£12.12.0**

### LISSENOLA CABINET CONE LOUDSPEAKER.

This Lissenola loudspeaker embodies a newly-developed Cone Unit which is so good that it is being reserved exclusively for these new Lissenola Cabinet Speakers, and Lissen believe it gives the finest tone available to-day. This Unit is housed in beautiful cabinet work. It can be used with any good receiving set and will do justice to the best existing set. You can use it in conjunction with any gramophone for electrical pick-up reproduction.

Price (in mahogany) **£3.3.0**  
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The mahogany model is a perfect match for the Lissenola 3-Valve Receiver described here.

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People say it plays like an expensive pedestal gramophone—and it does! Features that account for this superiority:—It has a horn actually longer than that in many expensive pedestal gramophones, a Sound-box so sensitive that it will pick up every sound recorded on the record, a playing speed regulator so accurate that true pitch and tone are always obtained. Convenient to use in conjunction with the Lissen Electrical Pick-Up and portable for use in any room or out of doors.

Model No. 4 Price **£3.7.6**  
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(Managing Director Thos. N. Cole.)