

V. SACKVILLE-WEST—J. T. GREIN—HENRY WILLIAMSON.

THE RADIO TIMES

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Every Friday, Two Pence.

November 11—

PROGRAMMES OF THE WEEK.

—November 17



The Bishop of London

The Cenotaph Service will be relayed from
The Cenotaph, Whitehall
 Armistice Day Relays will include Addresses by
EARL JELlicoe **THE BISHOP OF LONDON**
REV. H. R. L. SHEPPARD **REV. PAT McCORMICK**



Earl Jellicoe of Scapa

During this week Talks will be given by:—

Mr. WALTER CITRINE
 Sir NIGEL PLAYFAIR
 Mr. ERNEST NEWMAN
 Mr. A. H. D'EGVILLE
 Mr. G. A. ATKINSON
 Mr. BRIAN HARLEY
 etc.

Miss V. SACKVILLE-WEST
 Mr. NEWMAN FLOWER
 Sir WALFORD DAVIES
 Mr. G. D. H. COLE
 Mrs. FENELope WHEELER
 Mr. GEOFFREY GILBEY
 etc.

A Story will be told by
A. J. ALAN

Mr. JAMES DOUGLAS and Mr. COMPTON MACKENZIE will debate
 'SHOULD BOOKS BE BANNED?'

There will be two Broadcast Performances of
 IBSEN'S GREAT PLAY, 'THE PRETENDERS'

Ernest Ansermet will conduct
THE HALLÉ ORCHESTRA

Listeners will hear the first microphone performance, in concert version, of
 Sir EDWARD GERMAN'S LIGHT OPERA, 'TOM JONES'

In deference to the request of many listeners there will be
 A REVIVAL OF THE SUCCESSFUL REVUE 'DJINN-AND-BITTERS'

The following artists will be heard in musical programmes:—

SUGGIA
 HAROLD SAMUEL
 MAURICE COLE
 DALE SMITH
 LEONARD GOWINGS
 MURIEL BRUNSKILL

ERWIN SCHULHOFF
 ALBERT SAMMONS
 INA SOUEZ
 ELSIE SUDDABY
 KEITH FAULKNER
 WALTER WIDDOP

etc. etc.

ANONA WINN
 in
 Revue

GRACIE FIELDS
 in
 Vaudeville



Sir Nigel Playfair



Mr. Walter Citrine



Mr. James Douglas



Mr. Keith Faulkner



Miss Anona Winn



Madame Suggia

Miss V. Sackville-West, in the second of her articles, deals with Four English Poets of Our Own Time.

EDITORIAL NOTE.—In response to the request of an unusual number of listeners, we are repeating the series of six talks on 'Modern English Poetry' by Miss V. Sackville-West (the Hon. Mrs. Harold Nicholson)—a very distinguished contributor to the programme of the present Talks Session.

IN my last article, most of which was by way of being introductory, I spoke to you in a very general way about the characteristics of the so-called Georgian school of poets. I hope I made it sufficiently clear to you that I was not suggesting any personal resemblance between these poets, but was merely suggesting a sort of family likeness which justified their being grouped under one heading, and which owed its existence to a certain conservatism and respect for tradition, recognisable amongst them. This time I am going to speak about four of these poets in greater detail. I hope it will not be a superfluous task on my part or wearisome to you, in spite of the fact that those four will represent probably the best-known and most popular poets amongst the Georgians. It is obviously impossible for me to mention them all in the space at my disposal, so I shall limit myself to Edmund Blunden, William Davies, Walter de la Mare, and James Elroy Flecker.

I begin with Edmund Blunden, because I think he probably represents the typically Georgian school at its best. He is a country poet, and he is a scholar; in fact, his scholarship of late has been rather apt to get the better of his poetry, but in his earlier verses I think you will agree that he sometimes speaks with a voice of his own, even though he is writing clearly in the tradition of Collins and of John Clare. Perfectly straightforward, and never in the least difficult, it is really unnecessary for me to introduce him to you with any further comment; I shall, therefore, take you straight into his pleasant world of streams, and meadows, and country pursuits, with an extract from a poem called 'Landscape':—

Listen, and lose not the sweet, luring cry,
Nor let the far-off torches gleam in vain:
The moments are so few, so soon slip by,
And yet so rare to lull the harried brain.
For now is autumn fully come, and still
In a king's day-dream over world and wold,
And the last honey is secured, the last about
housed:

And the boon earth reveals
With the melodious drone of plenty drowned,
Languor and loving-kindness manifold.

Gentle and dewy-bright the landscape fills
Through the serene and crystal atmosphere;
Night's blackamoors sink into reedy ghills
To slunk unmoved till eve's pale lantern peers:
And silver elvish gossamers go dance
On twinkling voyages at the caprice
Of autumn, half-asleep and idly playing

With fancies as they chance,
The feather's fall, the doomed red leaf delaying,
And all the tiny circumstance of peace.

These verses, I think, may be left to speak for themselves; I would only draw your attention to the two separate influences which seem always to be at war in Mr. Blunden: the man of letters alternating with the genuine poet. Notice how he says, for instance, 'Gentle and dewy-bright the landscape fills, Through the serene and crystal atmosphere'—that is the scholar speaking, the man who has read deeply, even too deeply, in



Three of the poets whose work Miss Sackville-West discusses: (left to right) W. H. Davies, James Elroy Flecker, and Walter de la Mare.

English poetry; for those lines are mere echoes of what poets have said a hundred times before; the words have lost their sharpness for us; we read, and are lulled; the effect is harmonious enough, but soporific; the words make absolutely no impact on the mind. Those words were written by a scholar repeating what the poets have told him the landscape looks like on a fine autumn day. But then a few lines lower down we come on a passage which makes us feel that Mr. Blunden has looked at the fine autumn day for himself:—

The feather's fall, the doomed red leaf delaying,
And all the tiny circumstance of peace.

It is, perhaps, not very exciting, but at least it is vivid; it adds something to our own vision of the autumn day. But it must be admitted that this kind of poetry, however estimable, is the kind which has driven the more enterprising spirits into a violent reaction.

These quotations which I have just given you come from 'The Waggoner,' by Edmund Blunden, published by Sidgwick and Jackson.

Mr. W. H. Davies is also a poet of country things; but he is something more than that; he is a lyric poet who combines the finest English tradition with a freshness and originality entirely his own. We never find in Mr. Davies that rather woolly and even lazy use of words, which we sometimes complain of in Mr. Blunden. The meaningless poetic phrase is a danger of which Mr. Davies is fully aware; and a little examination of his technique will soon show that he is always on his guard against it. He seems, in fact, to have evolved a perfectly deliberate method of always startling his reader at least once in every poem by some unexpected word or phrase—and when you can do that you have gone a long way towards mastering the technique of poetry. In order to illustrate my meaning, I will read you part of a poem called 'Starkers':—

The small birds peek at apples ripe,
And twice as big as them in size:
The wind doth make the hedge's leaves
Shiver with joy, until it dies.
Young Gossamer is in the field;
He holds the flowers with silver hose—
They nod their heads as horses should.
And there are forty dappled kins
As fat as snails in deep, dark wells,
And just as shiny too—as they
Lie in a green field, motionless,
And every one now stares my way.
I stare becomes a starrer too;
I stare at them as archers can
When seasons talk, or any child
That sees by chance its first black man.

I need hardly point out to you the examples of Mr. Davies' method contained in this poem. You have the birds pecking at apples, and the hedge shivering in the wind, and the flowers nodding in the field, and the herd of cows lying down in the grass—all perfectly conventional images. But now see how Mr. Davies treats them. He handles them rudely, and positively jerks them into life. The apples are 'twice as big' as the birds in size; the flowers are driven with a silver rein, and sn

nod their heads, not as flowers, but 'as horses should.' Many poets have compared women to flowers; but it needed Mr. Davies to compare flowers to horses. Then come the cows, and Mr. Davies feels that in order to vivify the homely cow it is necessary to startle us thoroughly: 'As fat as snails in deep, dark well,' he says, 'and just as shiny too.' But even that is not quite enough; he stares at them, he must tell us, as any child 'that sees by chance its first black man.'

His vigour, his directness, his spontaneity allied to a perfect understanding of his craft, lift Mr. Davies far above the rank and file of Georgian poets. It is, indeed, only his choice of subject-matter that compels us to leave him amongst the Georgians. But he is, in fact, worthy to stand beside Herrick in the company of English lyric poets, though not beside Marvell. He is really one of the timeless poets, belonging to no epoch; and to convince you of this, I shall give you a little poem, and leave you to guess whether it was written by Mr. Davies or by an Elizabethan. It is called 'A Great Time':—

Sweet Chance that led my steps abroad,
Beyond the town, where wild flowers grow—
A rainbow and a cuckoo, Lord,
How rich and great the times are now!
Know, all ye sleep
And cows, that keep
On staring that I stand so long
In grass that's wet from heavy rain—
A rainbow and a cuckoo's song
May never come together again:
May never come
This side the tomb.

Then we come to Mr. de la Mare, with his curious world that seems always to be suspended between dusk and moonlight, inhabited by ghosts and children, and other dim, gentle creations of his fancy. He uses almost wholly no fantasy and magic—two very dangerous words, and two very dangerous things, but I can think of no poet who manages them with such consistent success as Mr. de la Mare. He is, I think, a poet to be read in small doses, for fantasy and magic are apt to cloy; and also he requires editing, for we cannot expect him to be always at his own highest level, but at his best he is a poet who can put a curious spell on us, enchanting us almost against our will. This may be minor poetry, but it is minor poetry of a very beguiling description. It seems nearly as ungracious to analyse Mr. de la Mare, as to pick a moth to pieces to find out how the down has been blown on to its wing. Nevertheless, since in this article I have been

(Continued on opposite page, col. 1.)

Modern English Poetry.

By V. Sackville-West.

(Continued from page 362.)

talking principally about words and the use that poets make of them, it is not irrelevant to point out Mr. de la Mare's sensitiveness to certain word-associations. Look through the two volumes of his collected poems, and you will notice at once the family group of words for which he has a special affection. Dreams, princes, silken, soft, acorn, moss, haunting, dim—such are the tricks, if one may call them by so unkind a name, on which his spells are based.

Take these three verses:—

I met at eve the Prince of Sleep,
His was a still and lovely face;
He wandered through a valley steep,
Lovely in a lonely place.

His garb was grey of lavender,
About his brows a poppy wreath
Burned like dim coals, and everywhere
The air was sweeter for his breath.

His twilight feet no sandals wore,
His eyes shone faint in their own flame,
Fair moths that gloomed his steps before,
Soothed letters of his lovely name.

James Elroy Flecker, who died in 1915, must certainly be reckoned among the Georgians, though so far as subject-matter is concerned, he occupies a province of his own. The East exercised the dominating influence in Flecker's life, or, at any rate, in his poetry. Whether he would have outgrown it or not had he lived, is, of course, impossible to say; for my own part, I think he would, and would have become the better poet thereby. As things are, his theme is compounded of Oriental sights and sounds, now in love with the East, now full of the exile's longing for home. These two phases of his poetry may be illustrated by two quotations from his poems. The first, from 'The Golden Journey to Samarcand':—

What shall we tell you? Tales, marvellous tales
Of ships, and stars, and isles where good men rest;
Where nevermore the rose of sunset pales
And winds and shadows fall towards the West. . . .

And how beguile you? Death has no repose
Warmer and deeper than that Orient sand
Which hides the beauty and bright faith of those
Who made the Golden Journey to Samarcand.

The second, from a poem called 'Brumana':—

'Tis ever sweet through pines to see the sky
Marbling a deeper gold or darker blue.
'Tis ever sweet to lie
On the dry carpet of the needles brown,
And though the fanciful green lizard stir
And windy odours, light as thistledown,
Breathe from the lavender and lavender,
Half to forget the wandering and pain,
Half to remember days that have gone by,
And dream and dream that I am home again.

Here, again, in Flecker, you see the almost hypnotic power which words and word-associations have cast over the poet. 'Tales, marvellous tales'; 'Ships, and stars, and isles'; 'the rose of sunset'; 'the beauty and bright faith'; 'the wandering and pain.' And you may think that I have insisted too much on the externals of these four poets; that I have laid too much stress on their mere workmanship.

I have not done so without a conscious purpose; nor have I chosen these four poets haphazard. In my next article I shall hope to make my intention clear.

Next week's issue, the Schubert Centenary Number, will be devoted almost entirely to the great composer. We are therefore holding over the third of Miss Sackville-West's articles until our issue of November 23.

Savoy Hill with the Ltd off.—No. IX.

A Great Storehouse of Music.

THE series of promenade concerts and operas broadcast by the B.B.C., not to speak of the recent controversy on jazz in these columns, and the large proportion of the programmes covered daily by all kinds of music, combine to offer overwhelming evidence of the importance of the musical side of the activities of Savoy Hill. And the foundation on which the success of the activities is based is the music library.

This library, with a small staff of nine, and a fascinatingly mysterious suite of small rooms, is not the largest of its kind in the world—as yet. Though that will undoubtedly come if the development of radio continues at anything approaching its present rate. When you hear that it began on the top floor of Marconi House in the first days of the British Broadcasting Company in December, 1922, with a stock of from 150-200 orchestral items, and that in six years this section has grown so that its main library of stock pieces, which are not repeated in any form, now consists of 8,500 items, you get a vague idea of its increase both in size and importance. And when you hear, further, that its head is directly responsible in particular for supplying music required for London and 5GB programmes from the London Studio, and that the average night's programme contains anything from 200-400 separate 'parts,' you begin to get an idea of the magnitude and complexity of its task.

The music library, by the way, contains no dance music. That much-debated branch is the responsibility of the B.B.C. Dance Band alone. By far the greatest stock in the library—as much as 75 per cent.—is orchestral music. But in addition to the main library there are, as it were, several sub-libraries.

First there is a duplicate library of some four thousand orchestral items, and a triplicate library of perhaps a thousand. For the music library at Savoy Hill is the source of supply for music at all stations. A great part of its job consists, in this supply service,

in checking the issue and return of items so supplied, and in repairing the naturally considerable wear and tear which result from the journeyings of its music all over the Kingdom. And in this connection perhaps it is interesting to realize that many musical works cannot be bought and kept in stock, owing to copyright reasons, and have to be hired from the copyright owners. Operas and operatic arias are notable examples in this category.

Then in addition to the main, the duplicate, and triplicate libraries, there are other important collections of music. Along the walls of the department there are kept at least a thousand numbers for the use of the ever-popular military band; about fifteen hundred anthems, glees, part-songs, and so forth; and no fewer than fifteen thousand copies of vocal scores, oratorios, song-cycles, operettas, and musical comedies.

Finally, in considering the contents of the library in bulk, it must be remembered that every full score or conductor's part in the main library is repeated for the use of the Balance and Control Department at Savoy Hill, and for all reference purposes.

After such a ponderous collection of statistics and routine activities you might be excused for imagining the musical library to be a place of dust and hard-faced men. It is neither. It has an atmosphere of distinct gaiety, and, if its head is to be believed, it even has its funny side. To this it is indebted principally to the enthusiastic small boys who appear in a state of panting excitement with urgent demands for certain music in a hurry, which results in their zeal outrunning their pronunciation. A demand for the 'Christmas Oratio' was fairly easily realized to refer less to Hamlet than to an oratorio, whereas a good deal of explanation was needed to 'clear the air' when after being told that trumpet parts were 'tacet,' the messenger said he'd take two of 'em! But it took a cross-word puzzle enthusiast some time to find 'Cathedral psalters' as the proper rendering of 'Cathedral plasters'!



Part of the music library at Savoy Hill, which contains more than 8,000 items, many of them in duplicate and triplicate.



BOTH SIDES OF THE MICROPHONE



Franz Schubert, 1828-1928.

LAST year we celebrated the Centenary of Beethoven; next week we celebrate that of his equally famous contemporary, Franz Schubert, who, on November 19, 1828, died in Vienna of typhus at the tragically early age of thirty-one. I write 'tragically' with justice, for who can guess what works Schubert might have produced had he been spared? His genius had developed with each year of his life. It will serve no purpose to give here the outline of his short career. I will leave that to Percy Scholes, who contributes to next week's Schubert Centenary Number of *The Radio Times* a miniature biography of the composer, with specially designed woodcut pictures. Nor shall I write of the genius of Schubert, and anticipate Newman Flower and Richard Capell, articles by whom you will find in the same issue. The Schubert Number will make a valuable souvenir of the Centenary.

Sir George Henschel.

NATURALLY, the greater part of next week's musical programmes are devoted to the works of Schubert. On Sunday afternoon, November 18, at 4.30, Solomon will play, from 5GB, the famous 'Wanderer' Fantasy which the composer based upon his songs of the same name. On Sunday evening, from London, there will be an orchestral concert of various Schubert works. On Monday, November 19, the actual Centenary day, at 8.35, Sir George Henschel takes part in a Chamber Concert. He will sing Schubert songs to his own accompaniment. I see that Grove attributes Henschel's fine sense of rhythm partly to the fact that at the age of five he joined a class of eight children who were taught to play simultaneously on eight pianos! He is now in his seventy-ninth year. In the same concert the Kutohar String Quartet will play the *Quartet Movement in G Minor* and the *Octet in B*.

'The Trout' and 'Swan Song.'

ON the following Tuesday evening there will be a second Chamber Concert, this time from 6GB, when the Virtuoso String Quartet will play the *Quartet in A Minor* and the Quintet known as 'The Trout,' and the Wireless Singers will sing some of Schubert's male voice part-songs. From London, at 9.35 on Wednesday evening, we shall hear the song-cycle *Schwanengesang* ('Swan Song'), sung by Anne Thornehill and George Parker. On Friday the second half of the Fourth Concert of the B.B.C. Season of Symphony Concerts, which is to be broadcast from London, Coventry, and other Stations, will include *Symphony No. 5 in B Flat*. On Saturday the Centenary week ends with a concert of Military Band music from London.

A New Comic Opera.

MENTION above of Sir George Henschel recalls that on December 4 we are to hear the first performance of his comic opera, *The Sea Change, or Love's Sorcery*.

The Practice of Radio 'Revolutions.'

IAM glad to see that the practice of 'reviving' specially popular programmes is being extended. It may be said that, on the average, only fifty per cent. of the potential listening public switches on for any particular programme—and it is always annoying, when one has been out to the theatre or elsewhere, to learn that by so doing one has missed 'the best show of the year.' It is also encouraging to author, producer and artists, that the considerable work which they contribute to a programme should find expression on more than one too fleeting occasion.

London's Smallest Theatre.

THE fifth talk in the 'Aims and Ideals in the Theatre' series will be given on Wednesday, November 21, by Miss Velona Filcher. Who is Miss Filcher? What is she? She is the presiding genius of the Gate Theatre, London's smallest and boldest theatrical enterprise. At the Gate Theatre, which lies in Villiers Street, Strand, under the arches of Charing Cross, you can see fine and interesting plays which no West End manager with a diamond stud and a 'gent's Albert' will



'The audience, too, is interesting.'

consider for fear of commercial failure. Among the theatre's recent productions are *The Hairy Ape*, *Maya*, *Seven Stokers who Owned the Blooming Earth*, *Rampa*, and *Twenty Below*. The audience, too, is curious and interesting. The last time I visited this theatre I saw little of the play, as my Aunt Fanny, who sat next to me, would keep bobbing in front of me with such exhortations as 'Look, dear! There's a lady with green hair, wearing sandals!'

*Samuel is Softened to the extent of
Fifty Pounds.*

Samuel Pepys, Listener.

By R. M. Freeman.

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



OCT. 12.—Most vexing news from Sophy, brother Tom's wife, from Gifford. Brother gone away secretly these 3 days, into hiding, she believes, from his creditors, but knows not whither; whereby she and the 2 children in sore straits and herself in an anxious distraction about Tom besides. Which is brother all over, that, ever since I can remember almost, hath done little else than run into difficulties and then run away from them; with no thought of anybody's ill-conveniences but his own, nor of the mess he leaves for his family (which is always me) to clean up. Whereof I do now confess myself to be pretty sick, my being made the whole family's almoner; and I will have no more of it. So resolving to write Sophy a letter in those terms. However, having sat to write it, was taken with some compunctions for Sophy, lest she be driven to come upon The Guardians of the Poor, and how it will look if sister-in-law and her brats have to come upon the Guardians. Upon which consideration did tear up my letter and presently away to Gifford, yet took on me 5' with me, so as, when I get there, I cannot be wheedled out of more than I have.

Came to Gifford, Sophy opens the door and carries me into the parlour; a most bare, albeit clean, parlour that ever I did behold, having for furniture onlie 1 deal table and 3 Windsor chairs. She herself in clean print, like a house-maid's, but faded from often washing, and so great a sadness in her brave tired eyes that I was weakly moved into bespeaking her more gently than I had intended, as to the manner of my words; but as to the matter of my resolve, I mean to stand to it.

Presently come running in little Tommy, with him Margy, being about 1 size smaller, both putting their faces up to me to kiss; which I could not well refuse, for all my hating the whole sticky business. Soon nestling 1 on either side of me, and Tommy cries out 'I'm six today, Uncle Sam; so we're having treacle to tea.' With that claps his hands. 'Yes,

Uncle Sam, treacle to tea,' says Margy after him; likewise claps her hands; both of them with the most innocent joy imaginable, so as I could not be wholly proof against such simplicity.

By-and-by, I out with the children, holding 1 in either hand and to buy Tommy a toy-gun (5s), wherewith goes red all over his face with joy; and for Margy a natural doll (4s 6d), and leaps up at me and catches me with both her fat arms about the neck and clings there kissing me; which makes me look a pretty fool before all the shopp, yet liefer than hurt the little silly by snubbing her, I did make myself endure it.

So to the pastry-cook's, where a bag of macaroons (3s) and a sugared cake (6s 6d), with afterwards 6 coloured candles to put thereon (3d) and a great box of Kracqueurs (4s). Then home to Sophy's where the merriest tea possible and at the end of it great mirth over pulling Kracqueurs and wearing and changing paper caps. But what did joy the children most of all was my offering, like a fool, to be an elephant to them and went on all-fours and they ride me round and round the parlour, with great pain to my knees on the bare boards, yet with such gleeful shriekings by the children as never was, I believe, in all the world.

Before going, I did single sister-in-law aside, giving her what I have left of my 5s, and, in the warmth of the moment, promised her a check for 50s tomorrow. Which no sooner said than was sorry for it, and all the way home rating myself, the soft silly ass I have been in this fool's business. Yet what I have promised I must stand to, albeit with great trouble of mind in thinking of my 50s.

OCT. 17.—At the Club this night much talk of Dr Robinson that will essay to get Miss Osmarara, the Martian wench, on the wireless come Wednesday, with the syd of the giant Paulinus. Which is as strange a jumble of spiritualism, astrology and Bedlam as was ever heard tell, even in this madd age, and what shall be the end of it, God knows.



BOTH SIDES OF THE MICROPHONE



Without Prejudice.

AFTER reading your paragraph on the marvels of Wireless, writes a Watford listener, 'in which is related the story of a row of chrysanthemums that were so affected by an earth-wire buried beneath them that they bloomed much better than all their neighbours, I am tempted to



They hear the sound of bagpipes.

send you the following: Jones had his earth-wire fastened on the water tap. One evening he was listening to a famous Scottish comedian when he became rather thirsty. Imagine his surprise and delight to find, on turning the tap, not water, but, Hey Presto! a generous supply of fine old Scotch. I would, however, advise experimenters who may try this dodge the next time they hear the sound of bagpipes issuing from their loudspeaker, not to expect too much in case they are disappointed.

The Cats that Vanished.

IN the same connection I received the following letter from a retired Navy commander, whose address is the Royal Yacht Club, Fowey. 'A friend of mine is an amateur but wonderfully skilful gardener. He modestly attributes his success to the concentration he puts into just preparing the ground, and to this end he buries almost everything he can lay hands on. Some time ago his neighbours discovered that it was almost impossible for them to keep a cat; one after another they mysteriously disappeared and never returned. My friend unhappily came under suspicion, and I am afraid with every justification. At any rate, he slackened off his gardening efforts and bought a wireless set, and his first real pleasure was attained in burying the "earth," which he did in the most approved manner, running the wires the whole length of his garden. Within six weeks of his first tuning in to 2LO every missing cat had returned to its home, and my friend once more enjoys the confidence and good will of his neighbours.' Can he be serious?

In a More Serious Vain.

ALESS flippant listener in Ipswich quotes the case of two clumps of Lilium Auratum, one of which flourished till its stems were three feet six inches long and its blossoms eight inches wide, while the other remained small and sickly. Explanation: 'Our earth-wire is within six inches of the good clump but about five feet from the weak one.' I think this correspondence should now end—though it was awful fun while it lasted.

Tell your friends to buy the Schubert Centenary Number of *The Radio Times*, which will be on sale next Friday, price twopence.

'The Pilgrim's Progress.'

APART from Schubert, the most important musical event of the week is the first performance, at the Queen's Hall on Friday, November 23, of Granville Bantock's new choral work, *The Pilgrim's Progress*. The composer has written this specially for the Bunyan Tercentenary, which is to be celebrated side by side with the Centenary of Schubert. Professor Bantock will conduct, and the singers include Megan Tellett, Gladys Palmer, Enid Croickshank, Trevor Jones, Norman Allen, and Harold Williams. On this occasion the National Chorus in its new organization will make its first public appearance. The libretto of *The Pilgrim's Progress* is based upon passages from Bunyan's work.

Fashion Note.

SO far as one can tell from attendance at rehearsals, the National Chorus is going to make a great success on the 23rd. There seem to be no 'passengers' among the Two Hundred, and I have seldom seen such enthusiasm among singers. It is interesting to note that the National Chorus is taking steps to ensure that it presents an appearance as harmonious as its singing. With most large choruses the diversity in style and colour of the dresses of the women singers has in the past been, aesthetically, somewhat of an eyesore. The National Chorus, having elected a committee to decide the point, recommends for its women members dresses of simple design and of twelve given pastel shades. This procedure is somewhat of a novelty.

Play of a Shirt Manufacturer.

WITH regard to *Curacao*, the Cecil Lewis-Max Möhr play, to be broadcast on November 26, I have not been able to discover much more information as to plot, etc. However, I gather that it is as packed with ideas as the lately produced *Improvisation in June*, and that the part of the Dragonman in *Curacao* is similar to that of the whimsical 'Improvisator' in the other play. Characters include a millionaire shirt-manufacturer and a lame dancer. The scene is the desert. Max Möhr's *Rampas* is now being given at the Gate Theatre (see my note on Miss Velons Pilcher's talk).

Two Orchestral Concerts.

THERE will be two light orchestral concerts from London next week: one at 7.45 on Tuesday, November 20, when Ina Souez will sing and Pia Damerini be heard at the piano; and another at the same time on the following evening, which will consist of valses by Komzak and Zichra. The latter was an Austrian composer who died as lately as 1922. Conductor of a military band, he was appointed Director of Court Ball Music at Schönbrunn. He may be said to be the last of a long line of Viennese dance music composers which included both the Strausses and Lanner.

Of Slugs.

ON Wednesday, November 21, at 7 p.m., Mr. Roebuck will give the Ministry of Agriculture Talk. He is an Advisory Entomologist to the Ministry for the Midland Province. His subject will be 'Slugs.' This should interest not only the farmer but the home gardener. All that I remember about slugs, from a school course in biology, is that they change their sex, each slug being alternately male and female.

'Jix' Again.

THE Home Secretary is again to visit Savoy Hill with charitable intent. On Sunday, November 18, he will appeal on behalf of the Discharged Prisoners Aid Society which each year helps some 30,000 of those who have 'run agin the law.' This is a cause which should demand our sympathy and aid. In the words of H.M. the King, who subscribes annually to its funds, 'To help a hapless brother who may have only drifted into crime and is now trying to make a fresh start rather than abandon hope must appeal to everyone whose heart goes out in sympathy to others.'

Vaudeville.

FORTHCOMING Vaudeville programmes will include Carr Lynn, Mabel Marka and Fred Duprez (December 1), and Dick Tubb and Louis Hertel (December 8).

Library List.

NOVELS reviewed by Mrs. M. A. Hamilton on November 1: 'Joseph and His Brethren,' by H. W. Freeman (Chatto and Windus); 'The Women at the Pump,' by Knut Hamsun (Knopf); 'My Brother Jonathan,' by F. Brett Young (Heinemann); 'The Sword and the Spirit,' by Beatrice Sheepsbank (Renn); 'The Strange Case of Miss Annie Spragg,' by Louis Bromfield (Cape); 'Circus Parade,' by Jim Tully (Knopf); 'He Who Fights,' by Lord Gorell (Murray); 'The White Crow,' by Philip MacDonald (Collins).

'The Monkey's Paw.'

TWO playlets by W. W. Jacobs, creator of Bob Pretty and Ginger Dick of immortal memory, are included in London's programme for December 4—*The Monkey's Paw* and *The Grey Parrot*.

The Changing Road.

JOURNEYING to London's North-West frontier last week, to see a revue in which Michael Hogan was playing a leading part I heard a sketch with an amusing idea behind it. The scene was a court of law; the year 1978. A pedestrian was in the dock on trial for 'walking to the public danger.' Our great-grandparents complained no doubt of 'those dangerous clumsy coaches.' Our great-grandchildren may yet complain of 'those



'The first fabulous motor-car.'

dangerous clumsy pedestrians'—and a pedestrian may have to go preceded, like the first fabulous motor-car, by a gentleman with a red flag. On Friday, November 23, 'The Road, Yesterday and Today,' is to be discussed before the microphone by Mr. S. F. Edge, creator of many motoring records, and Mr. Filson Young, the novelist.

The Announcer.

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What the Other Listener Thinks.

A 'Rough' Story—Women Singers—Indiscretions of the Microphone—The Canary which Dislikes Jazz—Bringing Music to the Listener—What use is Broadcasting?

THE reprint of Father Knox's amusing skit in this week's *Radio Times* reminds me of the occasion when he broadcast it, and the chuckles it caused me, especially the meticulous reiteration of each 'item' in its inverted form, agreeing with the best B.B.C. methods of those days (and the even earlier days when Uncle Arthur used to get off his chest in one monthful 'This is 2LO—the London Station of the British Broadcasting Company—calling' each word an epic in itself). When I read in the Press afterwards that the talk in question had caused 'much unnecessary suffering to thousands of listeners,' I imagined that the Press, in its turn, was pulling the leg of the B.B.C. But during the days that followed more and more prominence was given to what was described as a 'stupid hoax,' and I realized then (with despair) how very deficient in humour many people were—journalists included. I have said 'realized then,' but I had occasion to realize it long before that. I used to be a member of a golf club whose speciality was long grass. One could lose a dozen balls in a round as easy as an egg. The time seemed ripe for some semi-humorous remarks on the subject, duly entered by me in the Suggestions Book and subscribed to by other members. This brought a reprimand from the committee, followed by a request to resign. The joke found its way into the Press, and later came a writ for slander! An imposing 'Statement of Claim' next made its appearance. One of the claims for substantial damages was that the defendant (myself) had said that 'balls were constantly being lost for an unconscionable time.'

The whole affair was too funny for words, but I had to defend myself, and the case was due for hearing about a year after the balls were lost. It was supposed to be heard by Justice Darling, and would have provided that gentleman with the chance of his life for witticisms. Unfortunately (for I had hoped it would get the length of the King's Bench) the plaintiffs caved in, and paid my costs and their own and withdrew the case from the records. All sorts of legal luminaries had been engaged, and the expense must have been a considerable item to the plaintiffs. It looked as if I had had the best of the joke after all, but it showed me that a sense of humour is a distinctly variable quantity in different people. I am a Scot, and supposed, by tradition, to 'joke with difficulty,' but never, I imagine, was there a more Gilbertian farce than the Supreme Courts of England being invoked to decide—with a special jury no less—whether a Scot, bewailing the loss of his precious golf balls in a manner that was obviously facetious, was guilty of slander or not.

Father Ronald Knox must have been as much surprised as I was when he discovered that his 'squib' had fallen into a powder magazine.—J. H. D., London.

Go on! Put yourself on the back. It is easier I should say, to go through the eye of a needle than to get a letter criticizing the B.B.C. on to your letter-page, or any reasonable proposal suggested by a listener adopted by your organization.—B. R. D., Oxford.

When women singers may please those few people with super sets, they inflict excruciating agony on the majority. You must remember the limitations, not at the Studio, but at the other end.—N. L. W., Coventry.

Could we not have a little gaiety in the Sunday programmes—or at least a little variety? We must have heard *Ave Maria*, *Abide With Me*, and *In a Monastery Garden* at least every other Sunday for the past three years. It is right and proper that certain hours should be devoted to religious services and readings, but could there not be a suspension of dance music? After all, there is nothing wrong with Sunday dancing, though comedians, etc., would be out of place.—R. W., Chelsea.



THE FIRST WIRELESS PICTURE.

An engineer, transmitting by means of the Fultograph apparatus, the portrait of H.M. The King which inaugurated on October 30 the experimental broadcasting of pictures from 5XX.

In his amusing article, 'Indiscretions of the Microphone,' Mr. Elsham seemed to imply that the mike never betrays chance remarks which are not intended to be broadcast. I can assure him that he is wrong. I once heard a talker at the end of his talk say (presumably to the announcer) 'Was it too long?' Also I have heard strange scraps of conversation picked up in the ballroom during the relay of the Savoy Band. Such unrehearsed effects are delightful. They add a human touch to our otherwise (I think) too well-ordered programmes.—R. de Q. M., Maidstone.

I HAVE a canary whose cage hangs in my drawing-room where the wireless set is, and he also accompanies lustily both the musicians and singers, especially the lady singers. I have noticed, however, that when Jazz is played he immediately shuts up and is silent for the duration.—G. W. G.

HAVING regard to the large number of indifferent dance orchestras and illiterate American vocalists who are all engaged in making this a brighter and better land, it should be easy to run a complete twenty-four hours' service of dance music only, so that enthusiasts need never waste their time on less important matters. Jazz music also has this advantage, that you can get a different effect by playing it backwards or sideways, without in any way spoiling the tune.—TASCO TWISS, Dorchester.

I THINK the Directors of the B.B.C. are to be congratulated on one point particularly, that is, their consistent policy in introducing a goodly proportion of the best instrumental music in their programmes, and this in spite of plebiscites and the popular clamour of the majority of listeners. And my claim for this recognition is not the usual one, i.e., the elevating and educational advantages of good music (I find people are not much impressed with this aspect of the question); it is based purely and simply on the practical point of accessibility. It must be conceded that the majority of listeners prefer variety and that class of music which entails little or no demands on the mental powers of the listener—and no one can quarrel with that. But what I wish most particularly to emphasize is that it is precisely this form of entertainment which is

most accessible, quite apart from wireless, in this country. Musical halls and picture houses (where this type of music can be heard) abound in profusion, operating every day in the week all the year round, so that admirers of these forms of entertainment are not dependent on, *not tied down to*, the wireless, for the enjoyment of them. Now let us consider the position of the music-lover, especially in the provinces. The opportunity of hearing the best music in the majority of provincial towns consists of some dozen or so concerts during the winter months and *nothing at all in the summer*. Therefore, whilst for one half the year music is confined to a few scattered concerts, the other half it is actually dead. It will thus be seen that whereas the former type of listener is not, if it comes to a pinch, positively dependent on broadcasting, the other most certainly is; and it is for this reason that the music-lover is grateful to the B.B.C. for the opportunities of hearing the finest music, especially the works of new and less known composers, which he would probably not otherwise have a chance

of hearing if he were to live as long as Old Parr.—W. A. FRANCOIS (Organist and Choirmaster, Buslingthorpe Parish Church, Leeds).

In the course of his excellent contribution on the Radio Drama, Mr. Van Druten is curiously unsympathetic with the suggestion that radio plays should be heard in darkness. To justify his attitude, he makes use of a false analogy, by comparing this practice with watching a cinema performance during a deafening uproar. He imagines that the only purpose of listening in the dark is that the visual sense may be thereby stimulated. Surely the reverse is the case. In the dark, the visual sense is left unstimulated, and attention is focussed on the aural sense alone. The homely scenery of the average room is no more conducive to imaginative listening than would be the suggested 'deafening din' to imaginative cinema-gazing. Whilst music in a cinema is good as a background to sight-impressions, any form of vision-background is only distracting to the listener; the sense of sight being so much more intimate than that of hearing, and always claiming precedence in the consciousness.—W. J. G., London.

It will be interesting to read a reasoned justification of wireless by any listener. I can find in it nothing more than an added disturbance to the tranquillity of life. Forgive candour.—F. T., Beaconsfield.

BIRTHDAY PROGRAMME

WEDNESDAY NOV. 14TH



SAVOY HILL BY NIGHT—THE HOME OF THE B.B.C.

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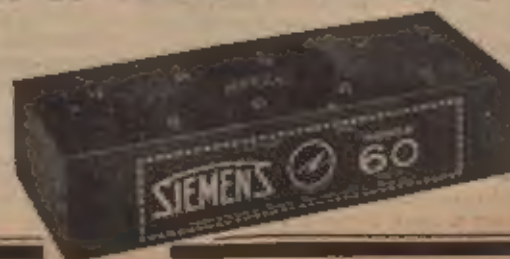
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HOME, HEALTH AND GARDEN

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



Our Listeners' Recipes.

Fruit Syrup (a drink.)

5lbs. blackberries (or other fruit).
2joms. citric acid.
1 quart cold water.

Let this stand twenty-four hours. Strain and add 1 1/2 lbs. lump sugar to 1 pint of juice. Let it stand twenty-four hours, stirring well at times. Bottle and seal. It will keep years. After this, you may put 2oms. citric acid and 1 quart boiling water on (same remaining) fruit, and treat in same way as before. It will be equally good, but will not keep so long.

When needed for drinking dilute with water.

At Parkin.

Break up 1lb. butter in 1lb. self-raising flour until as fine as breadcrumbs; then add 1/2lb. of fine oatmeal and 1oz. ground ginger, and mix well. Pour on to these dry ingredients 1lb. black treacle and 2 1/2lbs. of ordinary treacle (not pale syrup), and mix very thoroughly so that no dry lumps will appear when cooked. Allow to stand overnight. Next day stir well, and put into well-buttered dishes (brown earthenware for preference) and bake in a slow oven from two to three hours.

When a knife comes out clean after insertion the cake is done; take out of the oven and allow to remain in dishes until cool, then turn out carefully.

This is a specially nutritious and delicious Parkin, as it contains black treacle instead of sugar. It will keep fresh and moist for six to eight weeks or longer.

Cream of Oats Soup.

A little over 1 pint of white stock (either veg. or meat stock).

1 onion.

1 turnip.

A little celery, if to be got.

1/2 of a teaspoon of rolled oats

About 1 pint milk.

Boil stock, vegetables (peeled and cut up small) and oats for half to three-quarters of an hour, then strain through a sieve, getting as much of the oats through as possible, then stir in the milk, reheat and if possible add one or two tablespoonfuls of cream, or a little unsweetened condensed milk is an improvement, but it is very good without either, and makes a nice winter's soup, especially for children.

Remedy for Frozen Potatoes.

In a time of frosts, potatoes that have been affected thereby should be laid in a perfectly dark place for some days after the thaw has commenced. If thawed in open daylight, they rot; but if in darkness, they do not rot, and they lose very little of their natural properties.

To Remove the Smell of Fish.

Put fish knives and forks and any article that has come into contact with fish into a basin.

Pour over them the remains of tea left in the pot, also rinse out tea-leaves.

After a few minutes all smell will be entirely removed.—From *Listeners' Talk*, October 29.

THE last of the present series of *Listeners' Talks* will be given on December 14, and contributions are invited up to Monday, November 26. Although we have been able to use only a fraction of the recipes submitted in the four talks, yet we hope in the near future to have an opportunity of making use of a number of others. Particulars of a new development in connection with the household side of our programmes will be published shortly. In the meantime all of you who have not already sent your contributions, please note the last day, November 26.

Hints on French Polishing.

TO give a complete description of the process of french polishing would be impossible in the time at my disposal, but to be brief, wood is finished from the woodworkers' hands as smooth and plain as various grades of glass-paper can make it, always using the glass-paper the same way as the grain and never across it.

The nature of the wood has to determine the various methods of building up the polish; for instance, oak is very open in the grain and takes a lot of filling up, before a surface can be obtained; pine or soft woods absorb a lot of filling; walnut, mahogany, birch, beech and other kindred woods are not so open in grain, or absorbent, and until all these difficulties are overcome, it is impossible to get a good surface or finish, and various ways of filling are used. Linseed oil and whitening mixed to a paste and rubbed into the grain on the new wood, and then all superfluous filling rubbed off, is very often used, or patent fillings can be bought.

When the wood has been prepared in this way, it is coloured or stained to get depth of colour, as some woods have little beauty if left natural. Very little oak furniture is polished naturally, but is stained a nice brown shade, and this must be applied when polishing and should be done on the wood before using polish, or if added afterwards, it will only make the polish appear muddy or opaque, and hide the grain of the wood. Mahogany also has usually added colour.

French polish can be bought at any oil or colour shop, and when buying, ask the shopman to shake the jar he is serving from, as the shellac settles, and otherwise you will not get the body in your polish. You will also require a small quantity of raw linseed oil, some cotton wool and some fine cotton rags, white preferred; this should be old, such as shirting or handkerchiefs—the older the better, without holes. Take a handful of cotton wool and place it in the centre of a piece of the old rag about 10ins. square and screw it up inside, making a flat surface—this is how a polish rubber is made. Take the cotton wool again from your rag and pour a little of the polish from your bottle, about half-soaking the cotton wool, then again wrapping the wool in the rag, screwing it up tight and holding the screwed-up portion in the fingers, and flatten the surface of your rubber by putting it on the palm of your left hand to work the polish into the rubber evenly; see that there are no creases on the front of your rubber.

Now apply the rubber to the face of article to be polished with a circular motion similar to making large Os, adding a little linseed oil to lubricate the rubber—not too much lubrication. Never stop your rubber on the surface, but when you want to stop run your rubber off the surface sideways. When your rubber has dried fairly dry, again damp the rubber with polish and repeat the process, rub your edges and corners more frequently than the centre, for you will find the centre of your work will, so to speak, look after itself. After a while a surface will appear, and then go more carefully, adding a few spots of linseed oil—your rubber should just leave a smear—and work easily. This can only be learnt with practice.

Leave the work for a day and then run very slightly over with a bit of the No. 0 glass paper, and proceed as before to apply more polish. When

the surface is well covered, use your rubber much dryer and finish off by diluting your rubber with methylated spirit and leaving out the polish; the spirit will work out the oil you have been using, and finish it off brightly. Any oil you may leave in the polish will work out and spoil your surface later, and so it is essential that you work it out with the spirit-rubber.—From *Mr. Arthur Gandy's Talk* on Oct. 25.

This Week in the Garden.

IT is generally agreed that the best time to plant roses is November, for as the soil is then comparatively warm the roots commence to heal their wounds before winter sets in, and then, when the warm weather comes in the spring, the plants are ready to make a good start in their new home.

Roses prefer a heavy loam, but with proper cultivation they can be grown successfully in any ordinary garden soil. If the soil is light it will be greatly improved if one can obtain some heavy turf loam and thoroughly incorporate it with the natural soil.

In preparing a rose bed the ground should be bastard trenched to a depth of at least two feet, keeping the top soil on the top. The poorer sub-soil, which must not be brought to the surface, should be thoroughly broken up and enriched with a liberal dressing of farmyard manure. The manure should be intimately mixed with the subsoil, not placed in a layer, nor put where it will come in contact with the roots when the bushes are being planted. Basic slag should also be applied during the trenching, using about 1lb. to the square yard, and mixing it intimately with both the soil and the subsoil. It is desirable that about three weeks should elapse between trenching and planting, so that the soil may have time to settle.

It is not possible to plant properly if the soil is saturated with rain or frozen. If, when the plants arrive, the ground is too wet for planting, the plants should be heeled in, that is to say, temporarily planted close together in a trench. The bundles should be untied; the roots of each plant should be spread out in the trench and covered with soil, and the soil should be made firm. Should the plants arrive during a hard frost, the package should be kept intact, in some frost-proof building, and be covered with mats or straw until the weather has become milder and the soil fit for planting. If by any chance the bushes have become shrivelled through delay in transit they should be laid out at full length in a trench, covered with a little soil, and thoroughly soaked with water. After three or four days the wood should have regained its plumpness, and the bushes will then be ready for planting.

The actual planting is an important operation. The hole for each plant should be wide enough to allow the roots to be spread out in their natural positions. With a bush rose, the hole should be of such a depth that when planting is finished the junction of the rose and the stock will be covered to the depth of an inch. Standard roses should be planted at about the same depth as they were in the nursery. All damaged roots should be removed and all cut surfaces should be trimmed with a sharp knife. Having spread out the roots they should be covered with friable soil, old potting soil being good for the purpose. More soil should then be added and trodden firm. Finally, the last of the soil should be put back and the surface left loose.—From the *Royal Horticultural Society's Bulletin*.



'Mrs. Tower of London'

A note by our Dramatic Correspondent on Gracie Fields, the famous comedienne, who heads Monday's Vaudeville bill.

MOST people in England know what Miss Gracie Fields has done. Not so many know how she has done it. Those who attribute it all to luck are furthest wrong.

Here is a wonderful story, the kind about which the world never wears of hearing.

Imagine her on a Christmas Day not so long ago, on tour, in a small Lancashire town, without the money to buy even the imitation of a Christmas dinner, in the cheapest of lodgings, eating an orange, and reading a novel, when all around her were making merry and she longed passionately to make merry too. Her home was only a shilling train-ride away—but she had not the money to take her there. That is poverty.

Contrast that with her circumstances now. She has just finished an engagement in Paris, during which she was paid £400 a week, the highest salary ever paid to an English performer in Paris.

The girl who had not a shilling for her train fare has now two big motor-cars. The girl who could buy only an orange for her Christmas dinner could now buy all the turkeys in Smithfield. The girl who read a novel to help her to forget is now enjoying prosperity and happiness such as even novelists are wary of bestowing on their heroines. And she is just over thirty.

How has she arrived? She has arrived because she is a fine personality, a fine artist, and a fine worker. She has had a deal of drudgery to work through, even in her rapid climb to success. She was in a juvenile troupe when she was nine. She was again on the stage at sixteen, and she has been on it ever since. She made her name during the run of one revue, *Mr. Tower of London*, but it was a revue which had a consecutive run of nine and a half years on tour.

It was written and produced by her husband, Archie Pitt. It began in October, 1918. At first fortune refused to smile on them, but gradually success came, and when this year she gave it up to go on the baile, it had been seen by 8,500,000 people. Over £400,000 had been paid to see it and over £10,500 had been spent on railway tickets.

Any girl who has reached success while playing 4,000 performances of a revue in towns and villages all over England and Wales cannot be said to have been carried to the summit in a bed of flowers.

Her energy is astonishing. When, in February of this year, Sir Gerald du Maurier, with a bold and unconventional stroke of judgment, asked her to be his leading lady in *S.O.S.* at the St. James's Theatre, she was already engaged to appear at the Alhambra. That meant in one week in March she made twenty-six appearances on the stage, eight at the St. James's and eighteen at the Alhambra and without the slightest appearance of weariness.

She has the thoroughness of genius. Before she

(Continued at foot of column 2.)

ROUND AND ABOUT

Songs Tenpence Apiece!

The Genius of Next Week's Centenary and his Publishers.

POOR Schubert! And truly he was poor in the most literal sense of the term. The classical instance is, of course, his being paid tenpence apiece by Haslinger in the last year of his life for half a dozen of the glorious 'Winterreise' songs, although in point of fact even this was not the worst example. For about the same period Breitkopf and Härtel, writing to him from Leipzig, actually offered only a few copies of the works which they proposed to publish by way of remuneration! In extenuation of which the only thing which can be said is that he was at that time practically unknown in Germany.

Thus one finds Probst, also of Leipzig, putting out feelers in the same way but telling him that his music as a whole was much too 'peculiar and odd' to be wholly 'intelligible to the public' and that he must not expect to be paid much for it therefore. I think, too, it was the same publishers who mentioned, by way of impressing him with their importance and putting him in his place, that they were engaged in bringing out a complete edition of the works of Kalkbrenner!

All the same, it is not too easy to get at the real facts about Schubert's relations with his publishers. Of course he was inequity underpaid according to any proper notions on the subject, but the situation appears to have been not quite that generally assumed. It was not a case here of an unknown and obscure genius who could not find recognition and simply had to take anything which he could get. Very much the contrary; he had an adoring following and enjoyed unlimited popularity in musical circles in Vienna, and one is driven to the conclusion that if he got such ridiculous prices from the publishers it was largely because he and his friends were so hopelessly unbusinesslike.

For sometimes, when he went to work more sensibly, he obtained quite respectable sums, for those days; or at any rate, much more than such amounts as those named. Thus for seven of the 'Lady of the Lake' songs he received 500 guineas, which equalled some £20, or nearly £3 a song—which was certainly better than tenpence! And £3 in those days meant, of course, a great deal more than the same sum today.

There is indeed every reason to think that if he had not been so hopelessly imprudent and open-handed, and had not allowed himself to be sponged on so shamelessly by his friends, he could have managed quite comfortably even on the miserable

amounts which he obtained, or could have obtained. Grove tells us, indeed, that he was regarded as quite a Cæsar by his pals and cronies, who, under the pretence of 'keeping house together,' lived largely at his expense, although not one of them apparently stirred a finger to prevent him from being so infamously exploited and to see that he got better terms.

Hence the pitifully small sums which he actually was paid for most of his works, such as £1 5s. from Schott, for the pianoforte quintet (Op. 114), and 17s. 6d. from Probst for the splendid E Flat trio. (Incidentally both of these gentry had asked him in the first instance to 'name his own terms,' and he had modestly asked £2 10s. for the quintet.) And this was in the last year of his life, when all musical Vienna was ringing with his fame and Beethoven himself had called him his successor.

Also the calculability of his works had long since been amply proved. Thus of the 'Erl-king' no fewer than 800 copies were sold in nine months, while the whole set of twenty songs in which the 'Erl-king' was included brought in 2,000 guineas, or £23 6s. 8d., in one year—of which amount, it may be added, Schubert received actually half!

In 1822, again, he seems to have had what no doubt he considered a capital year, since he received, under a quite preposterous arrangement which he had been beguiled into making with Diabelli, no less than £70! Probably he was quite delighted, too, when, in 1825, he secured £12 out of Aratara for the pianoforte sonata (Op. 53) and the Divertissement (Op. 54). (Aratara, by the way, was the publisher of whom Mr. Ernest Newman recently remarked that it would be a genuine pleasure to visit him in his present place of sojourn and deal him out brackish water at a guinea a drop!)

But probably poor Schubert himself bore him no ill-will, if indeed he did not think that he had done him rather handsomely. If only he could have been persuaded to adopt a little of the arrogance and assertiveness of his idol Beethoven! For he really did know how to handle the publishers, how to play off one against the other, how to get the very best prices out of them, and even at times how to beat them at their own game by downright sharp practice. But that was not Schubert's way, and perhaps from our own selfish point of view we need not regret it. For in that case his music might not have been so lovable either.

HUGH A. SCOTT.

(Continued from foot of column 1.)

went to Paris she learned two French songs from her French maid, Marguerite, and then sang them to the writers at the Café Royal so that her accent might be tested. When in Wales she learnt a Welsh song and did it so well that she was sometimes taken for Welsh. Archie Pitt says that if she were going to China she would insist on learning a Chinese song.

All this success is solid. It does not depend on costly advertising nor on the whim of a producer. She could walk tomorrow on to a music-hall stage unknown and in two minutes would have every member in the audience laughing with her as they laugh with almost no one else. A minute later she would be stirring all the pulses of romance within them with a phrase of simple music, and she would probably have them laughing again before its echoes have died away.

A. E. M.

Diagram A.



You will need these two diagrams

THE PROGRAMMES

Those Great Danes.

A Danish National Programme is to be Broadcast on Friday.

WE English know too little about the Danes. We know that in the year 863 they harried us with bearded Vikings, and that in 1553 they gave us a most gracious Queen. We know that they export us bacon, eggs and butter.

They are our cousins; our language is full of theirs; they have, and gave us, our most famous virtues; they are the most like us of any foreign nation. And if geography had been kinder to them we might have had today a Danish empire where now the British Empire spreads—since they are a race of great sailors, great adventurers, gifted and cultured and wise in governing—a valiant people with a proud history. But geography defeated them; our seas had pride of place, their empires faded and they turned their gifts to making the best possible of their small land. And they have done so, some three million souls. They are thus a 'little people'; yet they are proud—not arrogant. And they admire us, offer us amazing hospitality and understanding. But they react keenly against an easy indifference or assumed superiority—it is our fault if we give them cause. They are a little people, but they are great Danes.

For let us look at what they are and what they have done. The character which made their ancient empire remains; merely, they have turned it to other ends. A gay, cheerful, kindly people, they are healthily curious, love foreigners, are full of hospitality and joy of life, and all the while 'cultivate' their own people. A good farmer, a good fisherman, a good sailor, they have learnt to make the most of their small land and one of the world's most fertile; to manure it and develop it to the utmost, as we have not; to make perfect use of co-operation and co-operatives in doing so. They learnt to make democracy sooner and better than we have; to be a mean figure in that way—for Danes are proud and equal; each from king to peasant does his appointed work, and is respected—just watch King Christian talking in the streets to every class, with proper pride on either side!

And nearly all Danes do work. They have no reeking slums and hopeless poor, no dirty men and beggars, no mass of most unfortunate unemployed—there is a land of equal opportunity of clean, contented, useful citizenship. And when things go wrong—why, they had their advanced social legislation long before we had ours.

medical care, maternity benefit, education and all such wisely provided by a benevolent State. Education especially is splendid there. We have nothing like their 'high schools,' where any Dane, however poor, can get first-class instruction, and makes widespread friends who meet at annual reunions.

So much for Danes and Danish conditions, now we can look at the Danmarks, of which there are so many. Denmark beyond the seas, that of Jutland on the Continent, home of the trolls and the folk of the fairy tales; those of the isles of Fyen and Zealand, crammed with their fertile, unbedged, crowded fields, and last there is Copenhagen, a Denmark of its own, a great city with a great and special population. One of the world's most lovely cities, historic and trim, cut with canals and harbours, full of admirable buildings and views—of copper-green roofs and towers and great church domes and steeples (that of Our Saviour winding like a corkscrew)—making such a picture as old Hans Andersen must often have seen as he wrote his bright-lived tales; clean, orderly streets, clean, courteous people, a most refreshing atmosphere over all.

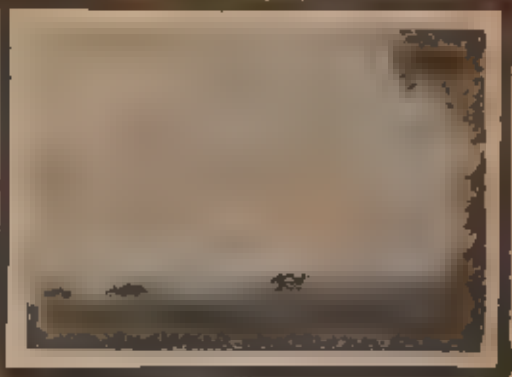
The neatness of the Citadel; the crowded multi-coloured bustle of Strøget, the spaciousness of Amaliegade, with Waterloo-clothed soldiers marching with music to change the King's palace-guard, the gravity of the well-filled Glyptotek Museum, the motor-boats threading the green canals—a fairy city; and then, the lovely legs and laughter and gay music of the Scala revues, the excellence of the Royal opera and drama and the ballet, the keenness of intellectual life and lectures, the splendour of the galleries of paintings—better French art than anywhere else save Russia, in fact, but not least, eternal Smørbrød and smoked eel, so delicious. And last you doubt the truth of these assertions, read the world-wide fame of Hans Andersen's writings, of Tycho Brahe, that great astronomer, of Grundtvig, the poet and prosopher and founder of the 'high schools'; of the late Georg Brandes, the critic; of the sculpture of Thorvaldsen and Sinding, the doctoring of Professor Rovsing; the poems of Holberg and Drachmann; the dancing of Elma Jørgen-Jensen; the acting of the Poulsons. With the note and aria of many others Denmark is indeed a great little land. A land full of jolly people, well-fed, orderly and busy.

ARTHUR VINN

(Continued from foot of column 3.)

but that is a question of both taste and principle. Several very fine Soviet pictures, *Cruiser Potemkin* and *The End of St. Petersburg*, are now withheld for political reasons, though their aesthetic merits are said to be very great.

The job of a censor—whether Home Secretary, Lord Chamberlain or Film Board—in these days of intellectual curiosity is no enviable one. On one hand he has the younger generation crying, 'We are not fools or slaves. Who shall decide what is good for us but ourselves?' On the other the older folk, who are as violently inclined in the opposite direction. The next generation may call him a blockhead. Whatever he does, there will be a loud outcry. The whole question is a vital and important one. Messrs Douglas and Mackenzie are two vital and provocative debaters. I leave it to you, gentlemen.



Pity the Poor Censor!

On Monday evening James Douglas and Compton Mackenzie will debate a subject of topical interest—'Should Books be Banned?'

THE invention of the printing press was immediately followed by the invention of a censorship. The sequence was natural. Rulers, whether altruistically or otherwise, were quick to realise the prodigious power of the printed word, the unlimited and unguarded circulation of which might be the means of putting undesirable notions into the heads of their people.

Corrective or restrictive censorship existed, therefore, from the fifteenth century onwards. The usual means employed were those of licensing a limited number of printers and closely watching what they printed.

The first important application of the censorship to English literature was the suppression in 1680 of a treatise by Milton.

Many religious books, at various times and in various countries, have met with a ruler form of censorship; they have been collected by fanatics and burned in a public place. Such energetically wholesale methods would not serve with the 'best sellers' of today.

Numerous cases of books which have been officially banned in the past could be quoted, from Milton's 'Defensio pro Populo Anglicano' in the seventeenth century, up to James Joyce's monumental 'Ulysses' and Radcliffe Hall's 'The Well of Loneliness' in quite recent times.

Of the justice or otherwise of any case of official suppression I do not propose to speak here. The whole question is eminently debatable—two strong principles being involved—and you are this week to hear Mr. James Douglas, editor of *The Sunday Express*, and Mr. Compton Mackenzie, the novelist, debate it.

The theatre in the past suffered more than printed literature in the matter of legal supervision and suppression. Until fairly recently it might have been said to have commanded a wider audience than any treatise or novel. Today this is changed. The novel reaches where the theatre cannot. The average reader is intelligent and curious.

Among plays forbidden performance during the last fifty years are Wilde's *Salome* and *Joseph and the Coat of Arms*, Maeterlinck's *Monna Vanna* and—in 1907, only for political reasons—Gilbert and Sullivan's opera *The Mikado*. *Young Woodley*, at the third attempt, was passed for performance. Eugene O'Neill's *Desire Under the Elms* and Noel Coward's *This Year a Man* are not allowed to be presented on the English stage. It is interesting to notice that a large proportion of the plays which are banned at one time are later released from the ban. *Monna Vanna* and *Salome* have both been performed, as also G. B. Shaw's *Mrs. Warren's Profession* and Ibsen's *Ghost*, which were once thought shocking for an audience.

The censorship now extends to the cinema, which has its own Board of Censors, whose certificate is fatal to all movie-goers. Comparatively few films are censored—too few, some might urge—

(Continued at foot of column 2.)

Diagram B.



Mr. Brian Harvey on Friday

The Blind Dramatist Could Not Make Us See.

A Reply to Mr. Van Druten.

MR. VAN DRUTEN has suggested a blind dramatist. A man who, having never seen, would of necessity construct a play which it would not be necessary to see in order to appreciate.

But is he right? I doubt it.

A blind dramatist would be at the terrible disadvantage of not knowing exactly what mental picture he is drawing up in his listener's imagination. After all, what happens when we listen to a radio play? We hear a variety of sounds and voices which are so arranged and interpreted that they conjure up a clear and vivid picture of the supposed happenings.

It is useless to say, "I have no imagination. I cannot make these mental pictures," because everybody does so instinctively. That is to say everybody who has had eyes to see with. For instance, could you hear the shutting of a door, or the comfortable sound of someone puffing at a pipe without at once visualizing the movement of a door swinging on its hinges, the figure of somebody disappearing down a slit of revealed passageway, and the door closing again. Or, in the case of the pipe, could you fail to conjure up a man sitting comfortably beside a fire, one finger crooked thoughtfully over his pipe, his eyes staring into the flickering sunlight as he meditates? No, of course not! But had you been blind—had you never seen someone disappearing through a door, or more than felt between your fingers the shape of a pipe, things would indeed be different. No one could blame you if you did find radio plays dull.

Again, Mr. Van Druten has it that the cinema and radio drama should not be merely substitutes for the theatre proper, and he is perfectly right. All the same, we must remember that the theatre, the cinema, and radio drama are all sister arts, and like all relations have certain attributes in common.

At the theatre we both hear and see; at the cinema, being more restricted, we can only see, but in a radio play we can both hear and see too, although it is only through the medium of our minds and imaginations. And that is just the joy of it! We have so much more freedom. When we see a play staged at a theatre, or passed before us at a cinema, we have to take so many things according to some other person's authority and taste, which may be quite contrary to our own. The majority of people hate their novels to be illustrated, because they say it spoils their conception of the characters in the books. A radio play is like an unillustrated book.

Do we complain, when we read our favourite novels, of being unable to appreciate whatever it is we are reading? Yet to enjoy our book we must of necessity visualize it for ourselves. Why is it we love to read of places which we have visited, of incidents we have experienced, or people similar to those we meet every day of our lives? It is because all these things are so vivid to us, so deeply impressed on our minds, or, in other words, because they are so easy to visualize.

The production of the radio play is, of course, closely related to the gentle art of reading or storytelling. In the same way we are left to clothe our characters, plan our rooms, see our scenery, move our puppets, with, of course, the deft guidance of the dramatist, the actors, and the producer.

Here it is the skill and the technique of the playwright is required. He must put into his players' mouths just those words best calculated to convey from his mind to yours the picture he wishes to transmit, and if he be blind there can of necessity be no such picture, or, at best, a very distorted one, not worth the bother of transmitting.

The technique of the radio play does not mean so much the ability to write a play that does not need to be seen, but the ability to write a play in such a manner that our imagination is stirred, and we are helped to create for ourselves all that the author has in mind, scenery, clothes, movements,

and even the very physiognomy of the actor himself.

That this use of the imagination is possible has been amply proved to those who have listened to Mr. A. J. Alton. Are there any of us who, listening to his delightful stories, have failed to build up the most amazing mental fabrications, from glimpses of a mysterious man-devouring lady in a dream, to visions of Cinderella's coach trotting briskly down the High Street, Kensington? If Mr. Alton, alone and unaided, can make us visualize such incredible and highly improbable proceedings surely there can be no end to the future developments of radio drama.

MARY VINCENT

From the Broadcast Pulpit.

Turning Hell Into Heaven.

CHRIST came to teach us that God's redemption of humanity is to be effected by a fellowship of love, and love here, as in every other sphere, involves suffering for others. This is a 'hard saying,' but human experience shows that it is indisputable. Our Lord saw that this earth was made a hell by man himself—by selfishness, brutality, ambition and avarice—and that the only way to turn this hell into heaven was by accepting the consequences of these evil things and, by love, transforming them into good. He demands from those who have faith in Him that they themselves should become redeemers of mankind. We are the salt of the earth, and by sharing with Him the burdens of a sinful world we shall help to transform that world.—*The Rev. Canon F. G. Belton, Birmingham.*

The Church as Pioneer of Social Service.

THIS is an age of service for humanity. Let us not forget that it was in the Church of Christ a-days gone by that men and women first got the inspiration for service and learnt its joy. It was within the Church, in the spirit of Christ who would have all men know the truth, that education began to make its influence felt in the history of the Western hemisphere, increasing its importance until it became, in comparatively recent years, a state institution. Let us remember that it was within the Church, based on the example of Christ, the great Physician, that hospitals for the care and cure of the sick were set up, carried on by the voluntary gifts of those who had the cause of Christ deeply at heart.—*The Rev. Melville Dinwiddie, Aberdeen.*

The Hindrance to Finding God.

THE most potent influence that prevents our finding God is not a boasted intellectual difficulty nor anything in the religion itself that enthrones God as Lord over all. It is simply the exaggerated importance that is given to self. If the motive that rules men at work and at play is the advantage of self, if thought is ever centred on the concerns of self, if arduous toil has as its goal self-advancement in honour or wealth, then God is inevitably very hard to find. The effective rule of God in the lives of individuals and nations would solve most of our social and industrial problems and would secure the world's peace; for when men are prepared to obey that rule their chief concern is to 'lose their lives' in order that they may find them in the ways of self-denial and the service of their fellows.—*The Rev. T. R. Dunn, Liverpool.*

In next week's issue
'FRANZ SCHUBERT'
A Biography in Miniature by
Percy A. Scholes
Illustrated with many woodcuts.

Apothecary Ibsen

The Author of 'The Pretenders.'

THE famous Norwegian dramatist and lyric poet was born on March 20, 1828. He was the eldest son of Knud Henriksen Ibsen, a 'Merchant of Skue', and of his wife Marichen Cornelia Astenberg. After a brief education in his native town, Ibsen endured seven years of heart-breaking drudgery as apprentice to an apothecary in Grimstad, to whom he was sent in 1843. In his nineteenth year he followed the example of many young men who combine imagination of spirit with depressing and dreary surroundings: he began to write poetry.

Even from his earliest days he made a sinister impression upon his associates, one of whom has recorded that 'he walked about Grimstad like a mystery sealed with seven seals.' All the time, however, he was continuing to educate himself, and in 1850 he succeeded both in going up to Christiania as a student, and also in publishing under a pseudonym his first work, a tragedy in blank verse called *Cathina*.

From the beginning he graduated to the serious art of playwriting through the hard schools of journalism and the little theatre at Bergen. It was not until 1857 that he broke away from the influences of earlier playwrights, and found his own feet and the true bent of his genius. *The Warriors at Helsingland* was the first of the plays which were to become universally known. It was finished in 1858, but could not achieve production for three years. During this period Ibsen suffered any recognition of his art, and the annoyance which he suffered combined with the retrograde and ignorant conditions which he saw prevailing in Norwegian society to turn the already ironic poet into a bitter satirist.

The Pretenders, his second saga-drama, appeared in 1864, following a brilliant rhymed comedy, *Love's Comedy*, in 1862. But *Love's Comedy* was withheld. His theatre went bankrupt, and he failed to obtain a 'poet's pension' from a government which had just voted one to Bjørnson. In April of 1864 he left his country to settle in Rome, whence he assumed Norwegian life with all his armoury of scorn, anger, and satires, in *Brand* and *Peer Gynt*. In 1866 his long struggle with poverty was ended by the financial success of *Brand*, and the voting of his 'poet's pension.' He lived in Dresden, and Munich, until 1891, when he returned to settle in Christiania.

Imprisoned in democracy by his study, first of the German-Danish and Franco-Prussian Wars, and then by the Paris Commune of 1871, Ibsen decided that the survival of a moribund society lay in the rejection of democracy and the development of a new character. He abandoned heroic for domestic drama, and poetry for everyday prose. It was from this time that he poured out the series of plays which revolutionized the theatre in Europe, and so shook accepted ideas among ordinary people that Ibsen's name was vilified as hardly second to Ibsen. Small-town hypocrisy in *Pillars of Society*; the individual woman's right to her own personality in *A Doll's House*; hereditary disease in *Ghosts*; the weakness of majority opinion in *An Enemy of the People*, all were mercilessly and dramatically dissected between 1877 and 1892.

The dramatist's final phase was one of plays growing more and more symbolic and poetic in character—the reaction of a more mature talent towards its earliest range of activities. *The Wild Duck*, *The Lady from the Sea*, *Hedda Gabler*, *The Master Builder* and *John Gabriel Borkman* belong to this period of his work. His last play, *When we Dead Awaken*, appeared in 1900. The next year his health began to decline, and he died on May 23, 1906, world-famous then as the most renowned modern European dramatist.



WHAT WE SHOULD REMEMBER AND WHAT FORGET

By Henry Williamson, Author of 'The Pathway.'

WHEN the Germans decided to quit their ragged and perilous lines on the Somme in March, 1917, they mined every cottage and cross-road in the back areas, cut down every tree (except those they wanted for landmarks) that occluded observation, removed the steel rails of the permanent way, put a bomb under every sheet of corrugated iron left behind, and walked away one Saturday night to their new *Siegfried Stellung*. I remember well the strange silence of that Sunday morning, and the unfamiliar figures of the Bengal Lancers trotting in file through our infantry outposts, turbaned and expressionless of face. The newspapers at home hailed this retreat into the colossal fortress of the Hindenburg Line as a victory. 'The German Landside begins at last.' At the same time much was said, but printed and spoken, about certain enemy factories in use for the purpose of making further patriots of their dead.

We soldiers in France scorned the story; we knew it was a lie, for in places in the green abandoned country between the brown crater-morasses of the Somme and the new Hindenburg Line were to be seen German cemeteries, set with cream-coloured stones and monuments. Some of our shells at Achiet le Grand had chanced to fall among the tombs, disclosing long leather boots and grey tunics, and what they contained.

There were many cemeteries behind their lines in the 'Blood Bath of the Somme' as the German soldiers called the place. English wounded prisoners who had died in their field hospitals were laid among the German dead; equal honour was done to friend and enemy alike in death. 'Here rests in God an unknown English soldier.' 'Here lies a nameless French hero'—such inscriptions were frequent.

I remember a grave standing alone in the middle of a grassy valley in that country of rolling gentle downland—a small grave set with the broken blade of a propeller for headstone, with pansies and mugionette and violet for coverlet, raised off from the cattle around the resting-place of the 'brave unknown English airman who fell in combat, July 14, 1916.'

Ten years afterwards, I stood and watched

the old graves being dug up and brown bones and scraps of rags, black like withered leaves, being shovelled into boxes, roughly in the shape of coffins but of narrow flat tall blonde Flemish labourers picked them up and lowered them in, while an Englishman supervised with a French gendarme. The Englishman stood there to see that no English relics were taken in mistake, for in war time friend and foe were often buried together. But not in peace time—that time when the nations (or those minding the business of

root through the soil) see them kneeling in the young corn, on hands and knees sometimes with their children in line, patient and intent in the fields which reveal the past by a circular blotch of chalky subsoil in the brown loam; a bone, a shard of rusty iron; a concrete 'pill-box,' low and square and useless in the wheat. Black as a burned place, bitter and black as frost or fire, a frost of silence among the black crosses. The invaders burned and laid waste, and now their bones lie unwanted, as if disgraced, in a burnt waste.

Invaders? Once these were men enslaved under the universal sky, men who wanted to be home, but had to march where they were ordered. Even in the sunlight the place was sinister, for the vast blackness oppressed the spirit of the living. As I was going away a motor-car stopped in the road outside, and an elderly man and his wife entered through the gate. Their faces were lined and worn, yet inscrutable, as of people who have fortified themselves to endure misunderstanding. They walked a score of paces away from the road, then stopped gazing round the acres of blackness, then hesitated, and looked at each other, and then walked on slowly, beginning to search from cross to cross. Black and tall and close-set, nearly 100,000 of them, on the bare chalk. O mother, leave the dead to bury your dead, for they do not misunderstand!

I helped them in their search, but the morning became the afternoon, and it was time to go. Some months later, in my Devon home, I received a letter from the man I met in the Labyrinth. It said:—

'I am a German, an old soldier of the line. I saw the battlefields, during the War and afterwards. I met you in the cemetery of Arras, and appreciate how you felt when you saw the graves of my poor comrades of war. On the black crosses were once names; wind and weather wash all away, and soon there will be nothing left but the memory we have for them, and half a generation more that too, will be gone, and all forgotten.'

'But have we the right to forget without having learnt a lesson from this most awful time? No, no, and again no!

(Continued overleaf.)

THE AUTHOR OF THIS ARTICLE.

With his novel 'Tarka the Otter' Mr. Henry Williamson lately won the Hawthornden Prize for the year's most notable work of imaginative literature. A month ago, the appearance of his newest novel, 'The Pathway,' was greeted with enthusiasm by the critics. Mr. Williamson writes in this article of the war which he himself knew for four years and the thoughts which today trouble the mind of a poet who was once a soldier.

... (or maybe) practise war and invent new ways of death. The bones of the dead may lie side by side at peace in war time, but in peace time they are separated into nations again, each to its place—the British to the ... that are for ever ... and the others to the vast concentration graveyard ... of the Labyrinth, ... Arras-Bellone road.

The lorry driver taking a load to the Labyrinth offered me a lift and I rode among the narrow elm-wood boxes which rattled at every jolt—they were so light after the years. We came to a place which once was known as the ... of the Labyrinth. A vast and ... a forest of black, as though ... the horizon. Placed ... in pairs ... back to back with names and ... in white paint, they stood in the bare chalk. Unwanted as these ... that the farmer and his wife up-

(Continued from previous page)

We all—you English, French, and Germans, and all others—have to join and teach the coming generation the lesson of peace and understanding.

When all the ceremonies end and nothing is left, then it will be time for us to turn the horrors of war to our sons and grandsons, to enable them not to get weak again, but to find the way we lost. The development in warfare techniques would leave nothing untouched and our civilization would be done with. Death would be spread not only in the line this time, but everywhere.

'Let us join as brethren do, and forget, let us rebuild what was destroyed, and grow strong in confidence to each other and so help to save mankind.'

'Believe, when able men of each nation will, they can avoid what in 1914 seemed impossible. You are one of them, as you, having been a soldier of the line, must detest war.'

'What we write should become our dogma and our duty. A younger generation expects us to do our duty toward them whilst we are alive.'

Long ago the writer of this letter pressed a thumb-piece of one of the thousands of machine-guns whose barrels in the rainy air of the Sahel with a terrible hissing in the ears of our floundering men, long ago he was one amidst the grey masses which withered and fell crying under the flame and blast of our barrages. Future generations will see those years as the supreme paradox of the old

ways of European thought, when millions (of which I was one) enslaved themselves to a set of ideals which inevitably would destroy them—ideals to maintain which hypocrisy, mistrust, suspicion, subterfuge, although deplored in everyday human life, were accepted as necessities, dutiful, and even heroic in a national aspect; ideals inspiring competitive armaments, espionage (spying), and secret diplomacy.

These are the things, done in the name of honour and patriotism—the immaculate white exterior of the sepulchres of our minds—we should scorn, and cast out of ourselves, and so forget, and when this has been done we shall remember that the sun is universal, shining on all countries and all flags, and that all men are like ourselves. To think otherwise, out of a sense of superiority, is a sure sign of spiritual inferiority.

The Celebration of Armistice Day.

November 11, 1928.

The following services and ceremonies will be relayed to London and Daventry and Other Stations:

2.30 p.m. 'A CALL TO PEACE'

Relayed from Trafalgar Square

The Massed Bands of His Majesty's Welsh and Irish Guards

(By kind permission of their respective Commanding Officers)

will play

National Anthem

Morceau 'Judez' (from 'Mors et Vita') Gounod

Largo Handel

Ave Maria from Suite 'L'Arlésienne' Bizet

(Conducted by Capt. Andrew Harris, Welsh Guards)

Old Irish Melody, 'The Londonderry Air' Traditional

Old Scottish Lament, 'Flowers of the Forest'

Welsh National Anthem, 'Land of my Fathers'

Old English Song, 'Home, Sweet Home'

(Conducted by Captain Charles Hancill, Irish Guards)

Hymn, 'For all the Saints who from their labours rest.'

A moment of Silence and Recollection.

Hymn, 'Through the Night of Doubt and Sorrow'

Address by

The Rev. Pat. McCormuck, D.S.O.,

Vicar of St. Martin-in-the-Fields

Hymn: 'Jesus, Lover of my soul'

The Rev. H. R. L. Sheppard, C.H., D.D.

Leading up to Prayer

Hymn, 'O God, our help in ages past'

The Grace

At the conclusion of the meeting the bands will play 'The Hallelujah Chorus' from 'The Messiah'

10.30 a.m. THE CENOTAPH SERVICE

(Relayed from the Cenotaph, Whitehall)

Music by the Bands of Coldstream, Scots, Irish, and Welsh Guards

Hymn, 'O Gladsome Light' Sullivan
(From 'The Golden Legend')

Judez, from 'Mors et Vita' Gounod

Serenade, 'In this Hour of Softened Splendour' Puccini

Anthem, 'I will arise' Cecil

His Majesty places his wreath on the Cenotaph

Chanson Triste Tchaikovsky

GOD SAVE THE KING

THE TWO MINUTES SILENCE

The Last Post

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

The Blessing The Reveille

God Save the King

7.55 p.m. A SERVICE FROM ST. MARTIN IN THE-FIELDS

Hymn, 'Thy Kingdom come, on bended knee' (E.H. 304) W. Blake

'Thanksgivings' Biddings to Prayer

Hymn, 'These things shall be' (Songs of Praise 181) J. A. Symonds

Address by the Rev. H. R. L. Sheppard

The Lord's Prayer

Lesson, Wisdom 11

Hymn, 'O valiant hearts'

Prayer The Blessing

9.5 p.m. A REMEMBRANCE FESTIVAL

(Organized by The Daily Express, in conjunction with the British Legion)

Under the Musical Directorship of Dr. Malcolm Sargent

Relayed from the Albert Hall

Fanfare of Trumpets

The March to the Trenches

The audience will sing—

Are we Downhearted?

Take me back to dear old Blighty

Pack up your Troubles

Land of Hope and Glory

Keep the Home Fires Burning

The Long, Long Trail

Tipperary

INTERVAL.

An Address by

Admiral of the Fleet Earl Jellicoe, G.C.B., O.M., G.C.V.O.

President of the British Legion

Funeral March (Chopin)

'Lead, Kindly Light'

An Address by the Rev. H. R. L. Sheppard

Hymn, 'O God, our help in ages past'

Anthem

Prayers offered by the Bishop of London

Hymn, 'Nearer, my God, to Thee'

Hymn, 'Abide with me'

The Last Post

The Reveille

The National Anthem

(For full details of the Remembrance Festival see London Programming on opposite page.)



(1562.5 M) 2000-01-01

Epocrita nivosus (Horn)

ARMISTICE DAY (November 11, 1928)

5GB DAVENTRY EXPERIMENTAL

(491.5 M. 610 KC.)

TRANSMISSION FROM THE LONDON STATION

10.30-11.12 The Cenotaph Service

Relayed from Whitehall
(See London)

3.30 An Orchestral Concert

(From Birmingham)

INA BOWEN (Soprano)
NORRIS STANLEY (Violin)

THE BIRMINGHAM STUDIO AUGMENTED
ORCHESTRA

LEADER FRANK LINTELL

Conducted by Joseph Lewis

Overture, 'Anacreon' Cherubini

CHERUBINI'S long life overlapped those of the great Bach and those of Tchaikovsky, thus linking up nearly two centuries of music. And his own work covered almost as wide a field as that long period suggests: it is all immensely diversified and covers singularly few of any mannerisms or of pandering to the popular taste of his age. *Anacreon* was an Opera Ballet in two Acts, produced at the Paris Opera in October, 1803. Only the splendid Overture is now known, but it is likely to retain its place for all time among the great masterpieces. It begins with a slow introduction—vigorous chords on the whole orchestra, and a little tune on the horns which introduces a melody for the oboe. The main quick part of the Overture follows on that opening with a robust flourish in the basses, and the chief theme succeeds very soon, a melody beginning in the strings, with the first violin frolicking the second at a distance of a bar and a half. On such simple materials as these the Overture is built up with great variety and interest.

INA BOWEN and Orchestra

Aria, 'Vol in aspeto' (Mother, you know the story) ('Cavalleria Rusticana') Mascagni

IN this aria Santuzza is addressing not her own mother, but the mother of her sickle lover Turiddu, who has betrayed her to return to his old sweetheart Lucia, now the wife of Adù. Therein lies the tragedy of the opera.

3.50 NORRIS STANLEY and Orchestra

Concerto in A Minor, Op. 54 Dvorak
Allegro; Adagio; Allegro giocoso ma non troppo

THE only Concerto which Dvorak wrote for the Violin is full of the sturdy wholesome melody which we associate with him. Just as one recognizes in Grieg's music something akin to the folk songs of Norway, so many of Dvorak's big tunes might be folk songs of his native Bohemia.

4.25 ORCHESTRA

Symphonic Poem, 'Lamia' .. Dorothy Howell

MISS DOROTHY HOWELL was a distinguished pupil at the Royal Academy, where her master for composition was Dr. J. B. McEwen, who is now the Academy's chief. Miss Howell is herself on the teaching staff there and she has already won for herself a place of distinction among the English composers of today.

INA BOWEN

The Spirit Flower T. Walton
The Fuchsia Tree Quilter
There is no death C. Harris

4.55 ORCHESTRA

Gipsy Suite (Four Characteristic Dances) German Suite of Ballet Music from 'Henry VIII' Saint-Saëns

THIS group of pieces illustrates in an interesting way the freedom which music enjoys from international restraints, how liberally it is

the universal language. We are to hear a Suite by an English composer on a Gipsy subject, and music by a distinguished Frenchman written about one of our Tudor Kings who is the centre of a play by our greatest English dramatist.

5.30-5.45 READING
(See London)

7.55 St. Martin-in-the-Fields
(See London)

8.45 THE WEEK'S GOOD CASES.
(From Birmingham)

An Appeal on behalf of the M. and S. Societies for the Blind, by Mr. CHARLES C. MACAULEY, Manager

8.55 WEATHER FORECAST, GENERAL NEWS
BELLETT

9.0 An Armistice Concert

ELISE SUNDARY (Soprano)

THE WINDLASS CHORUS

THOMAS MANN, STANLEY ROBINSON

THE WINDLASS SYMPHONY ORCHESTRA

Leader, E. KNEALE KELLY

Conducted by PERROT PITT

ORCHESTRA

A Dirge for Heroes L. L. L.

9.30 ELISE SUNDARY, Chorus and Orchestra
The Spirit of England Elgar

10.4 ORCHESTRA
Joker Gounod

10.12 CHORUS and ORCHESTRA
The Immortal Legion Elgar

10.18 ORCHESTRA
Overture, 'In Memoriam' Sullivan

10.30 Special Epilogue
'THE CITY OF GOD'

(Sunday's Programme continued on page 377)

(Continued from col. 2.)

V.—Chorus.

If all the world with fiends were fill'd, a host that would devour us, to fear our hearts need never yield, for they could not overpower us. The prince of this world from His throne is hurld; why should we then fear, though grim he may appear? A single word confounds him.

VI.—Brethelene (Tenor)

Then close beside thy Saviour's blood-be-sprinkled banner, my soul, remain, and trust thou that thy Leader will not fail, but make His triumph thine, and open thee a way to glory. With joy then march to war! If thou the word of God wilt bear, and truly follow, thou shalt the foe repel and overthrow him. Thy Saviour is thy hope, thy strength.

VII.—Duet (Alto and Tenor).

How blessed then are they, who still on God are calling, more blessed is the heart that Him doth make its own. Unconquered it remains, with foes before it falling; and shall at last be crown'd when death is overthrown.

VIII.—Chorus

That word abideth still in strength abide, yet they no thanks shall merit; for He is ever at our side, both by His Gifts and Spirit. And should they take our life, wealth, name, child and wife, though these were all gone, yet will they naught have won; God's Kingdom ours remaineth.

(Next week's Bach Cantata will be No. 60, 'O Ewigkeit, du Donnerwort' ('Eternity, Thou awful word'))

This Week's Bach Cantata

Church Cantata, No. 80.

Ein feste Burg ('A Stronghold Sure')

ALTHOUGH not composed for the Twenty-third Sunday after Trinity, which is November 11 this year, this Cantata is particularly suitable for Armistice Day. It is based on one of the world's great hymns, Luther's old 'Ein feste Burg,' which the Huguenots adopted as their rallying cry, and which, as Opera-goers remember, Meyerbeer has made the central point of his opera, *The Huguenots*. The Cantata was actually composed for the Festival of the Reformation, and Schweitzer thinks that the year would be 1730, the bi-centenary of the Augsburg Confession. It is one of the so-called Choral Cantatas, of which listeners have now heard a number of fine examples, and in the first chorus the chorus itself is the foundation of a truly monumental piece of choral writing.

The second number is a duet for soprano and bass in which the upper voice again has a form of the chorus, with a very florid bass beneath it. The accompaniment here is made up from what is known as Bach's motive of turn-of-the-stormy figure which permeates almost throughout. A note of triumph finishes this number with the words, 'Who all his foes shall conquer.' The Chorus, No. 5, which comes after a beautiful aria for the soprano, is on a bigger scale than any which listeners have yet heard. The voices sing it in octaves with an imposing accompaniment from the orchestra, which furnishes also interludes between the lines; there follows a duet between alto and tenor, taken from a Cantata written at Weimar, for a Lenten Sunday which was never sung in Leipzig, as Cantatas formed no part of the service there during Lent. A repetition of the chorus in its simple form, and nobly harmonised, closes the splendid work.

As on all Festival occasions, Bach had the services of a full orchestra, and the original score of this Cantata includes two oboes, two oboes d'amore, and the old talle (now usually replaced by the cor anglais) one oboe da caccia, three trumpets, drums, and the usual strings and organ.

The words are reprinted from the Novello Edition by courtesy of Messrs. Novello & Co., Ltd.

I.—Chorus.

A stronghold sure our God remains, A shield and hope unfailling: in need His help our freedom gains, o'er all we fear prevailing. Our old malignant foe would tam work us woe, with craft and guile might, he doth against us fight, on Earth is not one like him.

II.—Duet (Soprano and Bass).

Bass All men born of God, our Father, at the last will Jesus gather.

Soprano Our utmost might is all in vain; we straight had been rejected. But for us fights the perfect Man, by God Himself elected. Ask Him: 'Who is He?' He must needs be the God by hosts ador'd, Our great Incarnate Lord, who all His foes shall conquer.

Bass He that Jesus' soldier is, serving Him and not another, still from strength to strength shall rise.

III.—Recitativo (Bass).

Consider, then, child of God, all the wondrous love that Jesus to His precious death vouchsafed to show thee; whereby to fight and conquer Satan's host, this evil world and every sin. He calls on thee, Then give no place within thee to Satan nor to sight of fuel. Nor let thine heart, where God Himself would make His dwelling, be waste and empty. Repent thee of thy guilt with tears, that Christ Himself with thee be close united.

IV.—Aria (Soprano)

Within my heart of hearts, Lord Jesus make Thy dwelling, the love of sin drive out, within me now Thyself in light revealing. Away, thou fear and doubt.

(Continued at foot of Col. 2.)

Sunday's Programmes continued (November 11)

SWA CARDIFF. 893 AM
850 KC.

10.30-11.12 S.B. from London

12.15 S.B. from London

3.45 'Hands Across the Sea'

NATIONAL ORCHESTRA OF WALES

A. LLOYD, ALBERT VOORANGER

Conducted by WARWICK BRATTLEWATTE

Overture, 'Tragic' Brahms

TUDOR DAVIES (Tenor) and Orchestra

Narration, 'Lohengrin' Wagner

Final Aria, 'Tosca' Puccini

1.15-1.30 S.B. from London

1.30-1.45 S.B. from London

1.45-2.00 S.B. from London

2.00-2.15 S.B. from London

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3.30-3.45 S.B. from London

3.45-4.00 S.B. from London



HAMPTON HOUSE, PLYMOUTH,
the home for women for which an appeal will
be broadcast by the Rev. Edwin Davies from
Plymouth Station tonight.

Hampton House Home represents one of the
oldest attempts at religious and social welfare
in the Three Towns. It was founded in 1811 by
the Rev. Robert Hawker, the famous Vicar of
Charles. For a period of one hundred and
seventy years it has offered a home life to
women, careful religious instruction and con-
struction training designed to give them a fresh
start in life. At the present time, owing to
lack of voluntary contributions, the committee
is reluctantly compelled to limit admissions to
the home. Financial assistance is therefore
urgently needed. The Rev. Edwin Davies,
Charles Vicarage, Plymouth.

8.50-11.0 S.B. from London (9.0 Local An-
nouncements)

2ZY MANCHESTER. 444 AM
780 KC.

10.30-11.12 S.B. from London

2.30 S.B. from London

3.30 'Hands Across the Sea'

NATIONAL ORCHESTRA OF WALES

London, ALBERT VOORANGER

Conducted by WARWICK BRATTLEWATTE

S.B. from Cardiff

Overture, 'Tragic' Brahms

TUDOR DAVIES (Tenor) and Orchestra

Narration, 'Lohengrin' Wagner

Final Aria, 'Tosca' Puccini

1.15-1.30 S.B. from London

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7.30-7.45 S.B. from London

7.45-8.00 S.B. from London

ORCHESTRA

Symphonic Poem, 'Le Chasseur Maudit'

(The Accursed Huntsman) Franck

4.30 THE AUGMENTED NORTHERN WIRELESS

Overture, 'Sakuntala' Goldmark

CARL FUCHS (Violoncello) and Orchestra

Concerto in A Minor, Op. 129 Schumann

Auguro non troppo, Lento; Poco più mosso;

Molto vivace

C. FUCHS

Piedmontese Dance, Op. 31, No. 2 Sinigaglia

5.30-6.15 app. S.B. from London

7.45 Special Armistice Day Service

Relayed from the Manchester Central

1.15-1.30 S.B. from London

1.30-1.45 S.B. from London

1.45-2.00 S.B. from London

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55X SWANSEA. 594.1 M.
1070 KC.

10.30-11.12 S.B. from London

2.30 S.B. from London

2.45 S.B. from Cardiff

4.35 S.B. from Manchester

6.30-6.15 app. S.B. from London

7.55 S.B. from London

9.0 Musical Interlude relayed from London

9.5-11.0 S.B. from London

1.15-1.30 S.B. from London

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SPY 400 M.

750 KC.

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7.45
Gracie Fields
in

MONDAY, NOVEMBER 12

2LO LONDON & 5XX DAVENTRY

(1361.4 M. 830 MC.)

(1.552.5 M.)

10.20
Wireless
Favourites,
including
Albert Sammons



10.15 a.m. The Daily Service

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

11.0 (Daventry only) Gramophone Records
Etc. on Sympathy (Hofmann)

12.0 A BALLAD CONCERT
PHYLLIS WELLS (Soprano)
PATRICK BARNES (Baritone)

12.30 Gramophone Records

1.0 THE PICCADILLY HOTEL ORCHESTRA
Directed by LEONARDO KEMP
From the Piccadilly Hotel

5.15 THE CHILDREN'S HOUR

THE CHARCOAL BURNER'S SON
Poem of a Play by E. Dr. GARDNER (of the same
name), with music specially written by V. HUGH-
HUTCHINSON for two pianos

6.0 Miss EDITH MARTINEK: 'Using up the Left
overs'

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

6.30 For the Boys' and Church Lads' Brigades

6.45 THE FOUNDATIONS OF MUSIC
MORILLANSON SONGS OF SCHUBERT
Sung by ANNE THURFIELD (Soprano)
Dance and her gewgaws
in 1793
Schubert's Klageklage

7.25 Signor S. BREGLIA: Italian Talk—IV

7.45 Vaudeville

CLAUDIA COLEMAN
LEONARD HENRY (Comedian)
RONALD FRANKS (Entertainer)
DORIS and ELSIE WATERS (Syncopated Duets)
GRACIE FIELDS (Comedienne)
JACK PAYNE and THE H. B. U. DANCE ORCHESTRA

8.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN; Local Announcements, (Daventry
only) Shipping Forecast

9.20 A Debate
(See below)

9.20 'Should Books be Banned?'—A Debate



Mr. JAMES DOUGLAS.

Mr. JAMES DOUGLAS
and
Mr. COMPTON MACKENZIE
Chairman, Mr. DESMOND MCCARTHY

WHETHER absolute liberty should be
allowed in art and letters, or whether
some sort of censorship should be exercised, and if
so, by whom, and what is a question that
has always disturbed civilized states. Books,
in particular, have been censored and banned on
grounds of politics, morality and theology. At
the moment the whole question has been given a
particular prominence by a case much in the
public eye, and opinion has proved to be definitely
divided as to what degree of censorship is justifiable.
The question is to be debated tonight by Mr. Compton
Mackenzie, the author of 'Smister Street,' which on its
first appearance was banned by the libraries and is now
recognized as one of the most brilliant novels of the day,
and Mr. James Douglas, editor of the Sunday Express, whose
powerful influence has recently been directed to a
vigorous demand for more stringent censorship.



Mr. COMPTON MACKENZIE

2.0 BROADCAST TO SCHOOL
Readings for Secondary Schools: French—
'Les Cloches' (Victor Hugo), read by CAMILLE
MERE

2.25 Musical Interlude

2.30 Miss RUTH POWER: 'What the Onlooker
Saw VIII, How Queen Philippa received the
Burgesses of Calais'

3.0 Musical Interlude

3.5 Miss RUTH POWER: 'Stories from Mythology
and Folklore—Melangell and her Lamb' (Welsh Story)

3.25 Musical Interlude

3.30 (Daventry only) East Coast Fishing Bulletin

3.25 A Concert in the Studio
AMY SAMUEL (Mezzo-Soprano)
HOWARD NICHOLO (Tenor)
FRED BRONSON (Violin)

4.15 ALPHONSE DE CLOS and his ORCHESTRA
From the Hotel Cecil

H. H. H. H. H.
Der Hymnenbrief
Version

THERE is nothing irreverent here in the use
of this word. It is a word of
it means only that the songs, all of them among
mankind's treasures of music, are not taken
from one or other of the groups or cycles through
which a sort of connecting story runs. Each
one is a separate thing. And in his choice of
lyrics to set to music, Schubert often showed such
a careless disregard for their poetic qualities,
or lack of them, that the word is quite just.
Listeners are apt to complain, sometimes with
justice, that it is difficult to hear the words of
broadcast songs. They ought to be heard, of
course, a song should be a complete thing in
which poetry and music are partners. But
the case of some of Schubert's songs it does not
matter much whether the words are heard or not.
The tunes are of themselves so good to hear as
to be more than worth while merely as tunes.
And, as everybody knows, Schubert is one of
the few great masters of music whose tunes are
popular in the right sense of the word—that
everybody knows and likes them.

7.0 Mr. JAMES AGATE: Dramatic Criticism

7.15 Musical Interlude

10.20 Some Wireless Favourites

RISFAR GOODACHIE (Contra.)
LEONARD GOWING (Tenor)
ALBERT SAMMONS (Violin)

RISFAR GOODACHIE
Silver Ring Chorus
They Say Reprise

10.27 LEONARD GOWING
Where'er you walk Hunted
An Evening Song Blumendahl

10.34 ALBERT SAMMONS
Meditation ('Thou's') Massenet, arr. Varnick
Moment Musical Schubert, arr. Kreisler
Couplets Valses Poldini, arr. Kreisler
Zapatero Kreisler

10.40 RISFAR GOODACHIE
The Hills of Donegal Sanderson

10.54 LEONARD GOWING
At Downing Colman
Morning News Sanderson

11.0-12.0 (Daventry only) DANCE MUSIC:
PER CARRON DE PARIS DANCE BAND, directed by
JACK DE GRAY, from The Café de Paris
(Monday's Programme continued on page 280)

"TAKE UP PELMANISM."

Sir John Foster Fraser's Appeal How to Kill Depression and Morbid Thoughts.



SIR JOHN FOSTER FRASER, F.R.G.S., the well-known author and special correspondent, is a great believer in the value of Pelmanism.

"Pelmanism is a genuine scientific method," he says. "It brings swiftness to the young and

brightens and sharpens the man who has decay is laying hold of him. It will not make the dufferhead into a statesman, but it will and does provide a plan whereby we can make the best of our qualities.

The Pelman Course has been thoroughly revised in the light of the latest Psychological discoveries and is fully explained in a book entitled "The Efficient Mind," a copy of which can be obtained, free of cost, by any reader who writes for it to-day, using the coupon printed below.

Training the Senses.

Pelmanism trains the senses and brings increased power and energy to your mind. It strengthens your Will-Power. It develops your Personality. It gives you Courage, Initiative, Forcefulness and Determination. It banishes Timidity and drives away Depression and harmful and morbid thoughts. It enables you to adopt a more cheerful and optimistic outlook upon life. And not only does it increase your Efficiency and your Earning Power, but it enables you to cultivate an appreciation of the finer things of existence.

A short course of Pelmanism brings out the mind's latent powers and develops them to the highest pitch of efficiency. It banishes each weakness and defect as

In a sentence, Pelmanism enables you to live a fuller, a richer, a happier, and a more successful existence.

Developing Self-Confidence.

This is borne out by the letters received from those who have taken the Course, some extracts from which are given here.

A Teacher writes: "I have more self-confidence and am not so subject to fits of depression."

A Nurse writes: "I have a much brighter or look on life and have to a large extent regained peace of mind and body. No matter how tired or dazed I may feel on waking before I am half-way through the exercises I feel quite cheerful and ready for anything."

A Civil Servant writes: "I began the course in a state of mental distress caused by fears and a foreboding of evil. I have succeeded in regaining confidence and driving these (fears) away. I have thus acquired a cannyness of outlook that reflects itself in my work, in my conversation and in my appearance."

An Accountant writes: that Pelmanism has shown him "how to overcome that paralyzing feeling of inferiority."

A Manager states: that as a result of Pelmanism he has received the following benefits: "Salary increased from £230 per annum, first to £400, then to £800, now to £1,000, in two years. My age is 33 years."

A Clergyman says: that his preaching has improved.

A Gardener says: that Pelmanism has given him the "stimulus to forge ahead in spite of difficulties."

A Shop Assistant states: that he has secured a better position, and attributes this to Pelmanism.

A Cabinet Maker writes: that he has improved greatly in Observation, Concentration, and Recollection.

A Clerk states: that he has secured a bigger salary.

An Engineer's Draughtsman states: that he has secured "two substantial increases in salary."

A Pharmacist writes: that he has greatly increased his Self-Confidence and overcome the habit of Procrastination.

A Departmental Manager reports: an increase in salary of 25 per cent.

An Engineer writes: "I feel especially an increase in Self-Confidence, which gives professional status."

A Doctor writes: that Pelmanism has improved his powers of Observation, Concentration and Memory, and has increased his Self-Confidence.

Thousands of similar letters could be printed did space permit.

THE CHEERFUL MIND WHICH WINS SUCCESS.

It is the cheerful mind which triumphs. It is the man or woman who gets up in the morning full of zest for the adventure of the coming day who conquers those doubts and difficulties which depress other people, and "carries through" his or her work cleanly, gaily, and successfully.

This is one of the secrets of the immense popularity of Pelmanism. People in every part of the country are taking up Pelmanism to-day, not merely because it increases mental efficiency and income-earning capacity, but because it thoroughly braces the mind, banishes Depressive and Morbid Thoughts, develops a spirit of sane and healthy optimism, and thus enables those who have adopted it to live a fuller, a richer, and a more enjoyable life.

All this is explained in a small but most interesting book entitled, "The Efficient Mind," a free copy of which will be sent to every reader who writes for it to-day (using the coupon printed below) to—
The Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1.

If, therefore, you wish—

- To strengthen your Will-Power,
- To develop Concentration,
- To set with foresight and decision,
- To become a first-rate organizer,
- To develop Initiative,
- To become a clever salesman,
- To originate new ideas,
- To acquire a strong personality,
- To banish Depression,
- To talk and speak convincingly,
- To work more easily and efficiently,
- To cultivate a perfect memory,
- To win the confidence of others,
- To appreciate more fully the beauties of Art and Nature,
- To widen your intellectual outlook,
- To deepen and enrich your life,

in short, to make the fullest use of the powers now lying, perhaps latent or only semi-developed, in your mind, you should send to-day for a copy of "The Efficient Mind," which will be sent to you by return, gratis and post free.

Pelmanism is quite easy and simple to follow. It only takes up a few minutes daily. The books are printed in a handy "pocket size," so that you can study them in bus or train or train, or in odd moments during the day. Even the busiest man or woman can spare a few minutes daily for Pelmanism, especially when minutes so spent bring in such rich rewards.

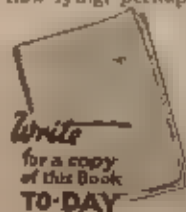
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Readers who call at the Institute will be cordially welcomed. The Chief Consultant will be delighted to have a talk with them, and no fee will be charged for his advice.

NOV 10th



GIVE A LITTLE MORE FOR YOUR COFFY THIS YEAR



Write for a copy of this book TO-DAY

- | | |
|-----------------|---------------------------|
| Depression | The "Inferiority Complex" |
| Timidity | Weakness of Will |
| Forcelessness | "Defeatism" |
| Boredom | Procrastination |
| The Worry Habit | Unnecessary Fears |
| Indolence | Brain-Fag |
| Mind Wanderings | Morbid Thoughts |
- which interfere with the effective working power of the mind, and in their place it develops strong, positive, vital qualities such as
- | | |
|------------------|--------------------|
| —Concentration | —Organising Power |
| —Observation | —Directive Ability |
| —Perception | —Forcefulness |
| —Optimism | —Courage |
| —Cheerfulness | —Self-Confidence |
| —Judgment | —Self-Control |
| —Initiative | —Tact |
| —Will-Power | —Reliability |
| —Decision | —Driving Force |
| —Originality | —Sensationality |
| —Resourcefulness | —Business Acumen |
- and a Reliable Memory

By developing these qualities you add to your Efficiency and consequently to your Earning Power.

What is equally important (as a result of cultivating your senses, getting your mind in order and acquiring a healthy mental outlook), you also increase your happiness and develop your appreciation of the beauties of Nature, the Arts, and Life generally.

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All correspondence is confidential.

This coupon can be sent in an OPEN envelope for it.

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B. 11A, 11B, 11C, 11D, 11E, 11F, 11G, 11H, 11I, 11J, 11K, 11L, 11M, 11N, 11O, 11P, 11Q, 11R, 11S, 11T, 11U, 11V, 11W, 11X, 11Y, 11Z, 11AA, 11AB, 11AC, 11AD, 11AE, 11AF, 11AG, 11AH, 11AI, 11AJ, 11AK, 11AL, 11AM, 11AN, 11AO, 11AP, 11AQ, 11AR, 11AS, 11AT, 11AU, 11AV, 11AW, 11AX, 11AY, 11AZ, 11BA, 11BB, 11BC, 11BD, 11BE, 11BF, 11BG, 11BH, 11BI, 11BJ, 11BK, 11BL, 11BM, 11BN, 11BO, 11BP, 11BQ, 11BR, 11BS, 11BT, 11BU, 11BV, 11BW, 11BX, 11BY, 11BZ, 11CA, 11CB, 11CC, 11CD, 11CE, 11CF, 11CG, 11CH, 11CI, 11CJ, 11CK, 11CL, 11CM, 11CN, 11CO, 11CP, 11CQ, 11CR, 11CS, 11CT, 11CU, 11CV, 11CW, 11CX, 11CY, 11CZ, 11DA, 11DB, 11DC, 11DD, 11DE, 11DF, 11DG, 11DH, 11DI, 11DJ, 11DK, 11DL, 11DM, 11DN, 11DO, 11DP, 11DQ, 11DR, 11DS, 11DT, 11DU, 11DV, 11DW, 11DX, 11DY, 11DZ, 11EA, 11EB, 11EC, 11ED, 11EE, 11EF, 11EG, 11EH, 11EI, 11EJ, 11EK, 11EL, 11EM, 11EN, 11EO, 11EP, 11EQ, 11ER, 11ES, 11ET, 11EU, 11EV, 11EW, 11EX, 11EY, 11EZ, 11FA, 11FB, 11FC, 11FD, 11FE, 11FF, 11FG, 11FH, 11FI, 11FJ, 11FK, 11FL, 11FM, 11FN, 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11LY, 11LZ, 11MA, 11MB, 11MC, 11MD, 11ME, 11MF, 11MG, 11MH, 11MI, 11MJ, 11MK, 11ML, 11MM, 11MN, 11MO, 11MP, 11MQ, 11MR, 11MS, 11MT, 11MU, 11MV, 11MW, 11MX, 11MY, 11MZ, 11NA, 11NB, 11NC, 11ND, 11NE, 11NF, 11NG, 11NH, 11NI, 11NJ, 11NK, 11NL, 11NM, 11NN, 11NO, 11NP, 11NQ, 11NR, 11NS, 11NT, 11NU, 11NV, 11NW, 11NX, 11NY, 11NZ, 11OA, 11OB, 11OC, 11OD, 11OE, 11OF, 11OG, 11OH, 11OI, 11OJ, 11OK, 11OL, 11OM, 11ON, 11OO, 11OP, 11OQ, 11OR, 11OS, 11OT, 11OU, 11OV, 11OW, 11OX, 11OY, 11OZ, 11PA, 11PB, 11PC, 11PD, 11PE, 11PF, 11PG, 11PH, 11PI, 11PJ, 11PK, 11PL, 11PM, 11PN, 11PO, 11PP, 11PQ, 11PR, 11PS, 11PT, 11PU, 11PV, 11PW, 11PX, 11PY, 11PZ, 11QA, 11QB, 11QC, 11QD, 11QE, 11QF, 11QG, 11QH, 11QI, 11QJ, 11QK, 11QL, 11QM, 11QN, 11QO, 11QP, 11QQ, 11QR, 11QS, 11QT, 11QU, 11QV, 11QW, 11QX, 11QY, 11QZ, 11RA, 11RB, 11RC, 11RD, 11RE, 11RF, 11RG, 11RH, 11RI, 11RJ, 11RK, 11RL, 11RM, 11RN, 11RO, 11RP, 11RQ, 11RR, 11RS, 11RT, 11RU, 11RV, 11RW, 11RX, 11RY, 11RZ, 11SA, 11SB, 11SC, 11SD, 11SE, 11SF, 11SG, 11SH, 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11YS, 11YT, 11YU, 11YV, 11YW, 11YX, 11YY, 11YZ, 11ZA, 11ZB, 11ZC, 11ZD, 11ZE, 11ZF, 11ZG, 11ZH, 11ZI, 11ZJ, 11ZK, 11ZL, 11ZM, 11ZN, 11ZO, 11ZP, 11ZQ, 11ZR, 11ZS, 11ZT, 11ZU, 11ZV, 11ZW, 11ZX, 11ZY, 11ZZ, 11AA, 11AB, 11AC, 11AD, 11AE, 11AF, 11AG, 11AH, 11AI, 11AJ, 11AK, 11AL, 11AM, 11AN, 11AO, 11AP, 11AQ, 11AR, 11AS, 11AT, 11AU, 11AV, 11AW, 11AX, 11AY, 11AZ, 11BA, 11BB, 11BC, 11BD, 11BE, 11BF, 11BG, 11BH, 11BI, 11BJ, 11BK, 11BL, 11BM, 11BN, 11BO, 11BP, 11BQ, 11BR, 11BS, 11BT, 11BU, 11BV, 11BW, 11BX, 11BY, 11BZ, 11CA, 11CB, 11CC, 11CD, 11CE, 11CF, 11CG, 11CH, 11CI, 11CJ, 11CK, 11CL, 11CM, 11CN, 11CO, 11CP, 11CQ, 11CR, 11CS, 11CT, 11CU, 11CV, 11CW, 11CX, 11CY, 11CZ, 11DA, 11DB, 11DC, 11DD, 11DE, 11DF, 11DG, 11DH, 11DI, 11DJ, 11DK, 11DL, 11DM, 11DN, 11DO, 11DP, 11DQ, 11DR, 11DS, 11DT, 11DU, 11DV, 11DW, 11DX, 11DY, 11DZ, 11EA, 11EB, 11EC, 11ED, 11EE, 11EF, 11EG, 11EH, 11EI, 11EJ, 11EK, 11EL, 11EM, 11EN, 11EO, 11EP, 11EQ, 11ER, 11ES, 11ET, 11EU, 11EV, 11EW, 11EX, 11EY, 11EZ, 11FA, 11FB, 11FC, 11FD, 11FE, 11FF, 11FG, 11FH, 11FI, 11FJ, 11FK, 11FL, 11FM, 11FN, 11FO, 11FP, 11FQ, 11FR, 11FS, 11FT, 11FU, 11FV, 11FW, 11FX, 11FY, 11FZ, 11GA, 11GB, 11GC, 11GD, 11GE, 11GF, 11GG, 11GH, 11GI, 11GJ, 11GK, 11GL, 11GM, 11GN, 11GO, 11GP, 11GQ, 11GR, 11GS, 11GT, 11GU, 11GV, 11GW, 11GX, 11GY, 11GZ, 11HA, 11HB, 11HC, 11HD, 11HE, 11HF, 11HG, 11HI, 11HJ, 11HK, 11HL, 11HM, 11HN, 11HO, 11HP, 11HQ, 11HR, 11HS, 11HT, 11HU, 11HV, 11HW, 11HX, 11HY, 11HZ, 11IA, 11IB, 11IC, 11ID, 11IE, 11IF, 11IG, 11IH, 11II, 11IJ, 11IK, 11IL, 11IM, 11IN, 11IO, 11IP, 11IQ, 11IR, 11IS, 11IT, 11IU, 11IV, 11IW, 11IX, 11IY, 11IZ, 11JA, 11JB, 11JC, 11JD, 11JE, 11JF, 11JG, 11JH, 11JI, 11JJ, 11JK, 11JL, 11JM, 11JN, 11JO, 11JP, 11JQ, 11JR, 11JS, 11JT, 11JU, 11JV, 11JW, 11JX, 11JY, 11JZ, 11KA, 11KB, 11KC, 11KD, 11KE, 11KF, 11KG, 11KH, 11KI, 11KJ, 11KL, 11KM, 11KN, 11KO, 11KP, 11KQ, 11KR, 11KS, 11KT, 11KU, 11KV, 11KW, 11KX, 11KY, 11KZ, 11LA, 11LB, 11LC, 11LD, 11LE, 11LF, 11LG, 11LH, 11LI, 11LJ, 11LK, 11LM, 11LN, 11LO, 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MONDAY, NOVEMBER 12

5GB DAVENTRY EXPERIMENTAL

(487.5 MC. 810 MC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 LOZELLS PICTURE HOUSE OLD JESTS

From Birmingham

First Italian Suite Beethoven
 HARRY BENNETT (Tenor)
 If I could come to you Squire
 Mother o' Mine Towne
 I AMY NEWMAN (Organ)
 Chorus de Nacette Coleridge-Taylor
 A The
 Suite of Three Irish Pictures Arnold
 ORCHESTRA
 Schumann, A la Fench
 Waltz, 'The Grenadiers' Waldteufel
 Humoresque Lavine

4.0 JACK PAYNE and the H.B.C. MANCHESTER ORCHESTRA

HARLEY and BARKER in Musical Numbers

5.0 A BALLAD CONCERT

ETHEL BARNES

DAVID LILLIAN

ETHEL BARNES
 The Lover's Curse
 Herbert Hughes
 I know where I'm
 going
 Traditional song
 Herbert Hughes
 Omen from the Web
 Herbert Hughes

5.1 DAVID LILLIAN

On Wings of Song

Mendelssohn

La Capricieuse Elgar

5.15 ETHEL BARNES

Drumadon Sander on

Everywhere I go

Eustache Martin

5.22 DAVID LILLIAN

Chanson Arabe

Rimsky-Korsakov,

arr. Alexander

Gavotta Variata

Pugnani, arr. Corti

6.30 THE CHILDREN'S HOUR

(From Birmingham)

A further page from the Diary of 'Housemaster'
 Items by AUNTIE RUST, UNCLE LAUREN and
 HORACE of Nottingham
 GWYN LONES (Violin)
 'Dog from the Earth—Ruby Mining' by O.
 Bolton King

6.15 WEATHER FORECAST, FIRST GENERAL NEWS

LONDON, 12 NOVEMBER, 1929

6.30 Light Music

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA

Conducted by JOSEPH LEWIS

Overture, 'Light Cavalry' Suppe
 EVELYN STANLEY (Soprano) and Orchestra
 Il Barco (The King) Arisio

6.45 ORCHESTRA

Largo e mesto (arranged from Sonata, Op. 10)

Beethoven

J. WILLIAM DUNN (Pianoforte)

Polonaise in A Flat, Op. 52 Chopin

OP. 10

Waltz, 'Ma Charmante' W. Albeniz

7.15 F. ELIAS SOLOIST

A Dream of Child Days Schumann

The Fairies Dance Michael Head

Lovers' Workshop Kenneth A. Wright

The Paganini Bearers Shaw

ORCHESTRA

Intermission from Pianoforte Concerto Schumann

First Norwegian Rhapsody Svanholm

7.35 J. WILLIAM DUNN

Second Arabesque Debussy

Valse Caprice Fauré

Gobet's Dance Dvorak

ORCHESTRA

Selection, 'Florodora' Stuart

8.0 The Midland Pianoforte

Sextet

(From Birmingham)

(Leader, FRANK

CANTILL)

Overture, 'The Yellow

Perpetua'

Saint-Saëns

Spanish Caprice

Liszt

8.15 MABEL CORRIE

A Fairy Love Song

arr. Kennedy Fraser

A Ballymore Ballad

H. J.

I'll tell you of a boy

Drumadon and

Jackson

SEXTET

Sonata of Ballet Music

Mozart, arr. Marshall

Mozart, arr. Marshall

8.35 MABEL CORRIE

Oh, that it were so

Bridge

I love the young

lance, When Chil-

dren Play

Walford Davies

Barcarolle, 'La Siesta'

Norton

Gardner Mantz

9.0 A PIANOFORTE RECITAL

by HAROLD SAMUEL

Prelude and Fugue in A Flat, Book 2 Bach

Prelude and Fugue in B Minor, Book 2 Bach

Barcarolle in G Major Rubinstein

Intermezzo in E Flat Brahms

Rhapsody in B Minor Brahms

9.30 'Lohengrin'

Act III, Scene I

Played by

THE BRITISH NATIONAL OPERA COMPANY

conducted by

EUGENE GOOSEWORTH, SOLO

Relayed from the Theatre Royal, Leeds

King Henry the Fowler WILLIAM ANDERSON

Lohengrin PARRY JONES

Elsa of Brabant MAY BLYTH

Frederick of T. Land ROBERT PARKER

Ortrud, his wife GLADYS ARTHUR

The King's Herald RICHARD ROSS

9.55 THE MIDLAND PIANOFORTE RECITAL

(From Birmingham)

Two Dances (The Bartered Bride) Smetana

10.15 'Lohengrin' (continued)

Act III, Scene 2

10.30 WEATHER FORECAST, SECOND GENERAL

NEWS BULLETIN

10.45 DANCE MUSIC

GEOFFREY FRANK'S

KIT-CAT BAND from the Kit-Cat Restaurant

11.0-11.15 THE CAFE DE PARIS DANCE BANDS

from the Café de Paris



Women who suffer!

Too many women approaching middle-age are worn out and exhausted by the mental anxiety and physical demands of motherhood and household cares. Their vitality is depleted, their arteries are hardening, the first dread signs of advancing years are beginning to leave their mark.

To all such, PHYLLOSAN brings a promise of strength renewed, vivacity regained, and beauty re-won.

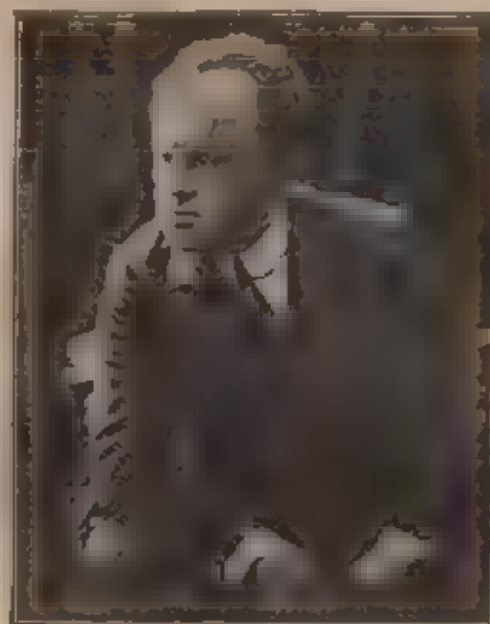
Just two or three tiny tablets of PHYLLOSAN, three times a day—works wonders. It reinvigorates the blood, revitalizes the whole body, brings back the bloom and sparkle of youthful, vigorous health. Start taking PHYLLOSAN to-day, and in a fortnight you will feel and look "a different woman."

PHYLLOSAN is not a drug. It contains no strychnine or animal extract, causes no unpleasant after-effects or digestive disturbance. It is non-constipating, tasteless and easy to take. If you would know the full joy and beauty of vital vigorous health

Start taking PHYLLOSAN TO-DAY!

The Wonderful New Discovery
 by Prof. R. BUERGI, M.D., for the treatment
 of PREMATURE OLD AGE, HARDENED
 ARTERIES, HIGH BLOOD PRESSURE,
 HEART WEAKNESS, LOWERED VITAL-
 ITY, DEBILITY, ANAEMIA, etc.

Phyllosan is obtainable from your chemist in the form of small tasteless tablets, price per bottle 3/- and 5/-. The 5/- size contains double quantity and is sufficient for three weeks. Write for free book, "The Romance of Phyllosan," to the Sole Distributors,
FASSETT & JOHNSON LTD.
 (Dept. 2), 48 Clerkenwell Road, London, E.C.1



Mr. HAROLD SAMUEL

will give half an hour's pianoforte recital
 between 9.0 and 9.30 tonight.

Monday's Programmes cont'd (November 12)

Old World Romance



and charming tranquillity will always be associated with Victorian Days. True, they had no wireless, no motor cars, no telephones, but what can compensate for the demise of the minuet, the sedan chair, the post-chaise, or even prunes and prisms! Times and customs have changed with the years, but the good, old-fashioned English breakfast remains as popular as ever; and breakfast without Marmalade is unthinkable.

BUT IT MUST BE



Chivers' Olde English Marmalade

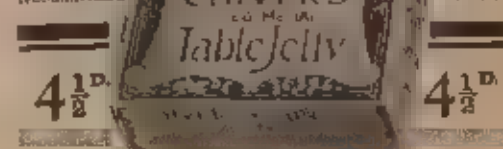
It is made from the finest selected Seville oranges and refined sugar nothing else! By our own special process the delicate flavour, the rich taste and the touch of tonic bitterness of the natural fruit are fully retained. Friends in all parts of the world testify to its supreme excellence. Chivers' Olde English Marmalade is

MADE IN SILVER-LINED PANS

as are
Chivers' Jams

and

Sold and recommended by
everywhere



CHIVERS & SONS LTD.
The Orchard Factory, Histon, Cambridge.

SWA CARDIFF. 563 M. 850 K.

11.15-2.0 An Orchestral Concert

Played from the National Museum of Wales
Overture 'The Merry Wives of Windsor' ...
Suite 'Children's Corner' ...
The 'A' side ...
The 'B' side ...

2.30 BROADCAST FROM SCHOOL

4.15-5.15 P.M. 'School Plays and the ...
1.15-2.0 H. How to Choose a School Play

3.0 London Programme relayed from Daventry

3.15 A HARP RECITAL by GWYNDOLEEN MASON
Arabesque ...
Spring Fancies, No. 1 ...
La fille aux cheveux de lin ...
Valse Romantique ...

3.30 A Light Orchestral Concert

NATIONAL ORCHESTRA OF WALES
Conductor, WADSWICK BRATHWAITE

Overture, 'Coriolanus' ...

ALTHOUGH this Overture is not intended as a prelude to the Shakespeare play, having to do with a story of a Roman subject by the name of Coriolanus, it may quite well be taken as illustrating the story which Shakespeare sets before us. The first of the result very well stand for Coriolanus himself. Stern, unrelenting figure that he was, while the second may be his wife and mother, to whose weakness he yielded. A third time, no less expressive, is dealt with at some length, and the third of the result very well stand for Coriolanus himself. Stern, unrelenting figure that he was, while the second may be his wife and mother, to whose weakness he yielded. A third time, no less expressive, is dealt with at some length, and the third of the result very well stand for Coriolanus himself.

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TUESDAY, NOVEMBER 13

5GB DAVENTRY EXPERIMENTAL

(481.8 M. 810 KC.)

THIS PROGRAM IS THE FIRST OF A SERIES OF 12 WHICH WILL BE BROADCASTED WEEKLY ON THE 13TH OF EACH MONTH.

3.0 1A M. ... RICHARD ... THEATRE ORCHESTRA
From the Royal Theatre

4.0 An Orchestral Programme

(From Birmingham)

THE HORN ... ORCHESTRA
Conducted by FRANK CANTLEY

Overture, "Il M. ..."
THE Opera to which this is the ...
the distinction, probably ... of having
been ... on its ...

position, Court musi-
cians to the Emperor
Leopold III of Aus-
tria, and it was his
M. ... himself was
... the work of
... its complete repetition
... had been ... and
played for the first
...
EARLYN ARDEN
Soprano, and Or-
chestra
A ... de La
The Prodigal
Son ... Debussy

4.15 ORCHESTRA
Second Norwegian
Rhapsody in A
...
SILVIA WASSERMAN
...
Nordic Lied
Romances in E
Sharp, Intermeter
in E Major, Op. 4
Schumann

4.32 ORCHESTRA
La Cloche
Saint-Saens
Waltz from "The
Sleeping Beauty"
Tchaikovsky
EARLYN ARDEN
Lament of Iva
Handel
Let us Forget
Percy Pitt
Stars Montague Phillips

4.52 ORCHESTRA
Symphony, No. 1 in C
(Salomon) ... Haydn

THIS ... were commissioned from the great Haydn by Salomon, at that date London's most enterprising and successful concert manager. The first ... Symphonies for ... announced for performance before a ... one of them had been written, but all were ... punctually performed ... Great Patience Street here. Immediately, on Haydn's arrival in London, the house became a centre of fashion, even members of the Royal House calling upon him there. So much fuss was made of him that it is astonishing that he found time to compose at all, but he took all the attentions which were ... own sturdy modesty, and music remained his chief interest even amidst so much gaiety.

The symphony was performed at one of the concerts in the old Haymarket Square Rooms. Haydn himself conducted on the pianoforte. It is full of all his accustomed breezy good spirits.

5.30 THE CHILDREN'S HOUR
(From Birmingham)

'Sing a Song of Sixpence' - a Nursery Rhyme
Play by Gladys Ward

Selections by THE
QUARTET
Songs by HAROLD
CASSIDY

6.15 WEATHER FORECAST
FIRST GENERAL NEWS
BULLETIN
TIME SIGNAL, GREEN
WAVE

6.30 JACK PAYNE
and THE BBC
DANCE ORCHESTRA
MILAN FERRARI

A Good Old-time with
HARRY PEPPE and
the PIANO

LILLY and IRENE
HAYES (Violoncello)
Harp and Harp and
Guitar Solo and
Duet

7.45 THE WIRELESS
ORCHESTRA

8.0 'The Pretenders'
By HENRIK IBSEN
(See centre page)

10.0 WEATHER FORE-
CAST; SECOND
GENERAL NEWS
BULLETIN

10.15-11.15 Excerpts
from

'The Grand
Duchess'

OTTENBACH
(From Birmingham)

THE BIRMINGHAM
STUDIO CHORUS and
ORCHESTRA

Conducted by JOSEPH
LEWIS

MAR. ... DIXON
(Soprano)

JAMES TOFFIN (Tenor)

AUBREY MALLWARD (Baritone)

Tuesday's Programme continued on page 387

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

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Similar but for D.C. mains operation with Met-Vick Model "B" H.T. & G.B. Eliminator and separate L.T. Eliminator.

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AN END TO TROUBLE

You use electricity for lighting the home—why not use it for your Wireless Set. An Oldham Auto Power Unit gives you low tension current at negligible cost. It's as dependable as your electric light supply.

EXPENSE

See how much you have to pay for recharging your accumulator periodically. It soon totals up. Then again many accumulators are ruined through faulty recharging. More expense. The Oldham Auto Power Unit eliminates over-charging or under-charging. It works automatically.

DISAPPOINTMENT

How many times do you want to use your Set and find that your Accumulator is run down. You can avoid this by buying an Oldham Auto Power Unit. Its cost is small its convenience is great. To be certain of always enjoying your radio you must have an Oldham Auto Power Unit.

A small cost you can end the inconvenience of accumulator recharging. The Oldham Auto Power Unit works automatically. Merely plug it into any light socket (A.C. Mains only 200-250 volts), connect to your Set and switch on. That's all there is to do. When the programme is ended, switch off. What could be simpler? No wires to disconnect from your Set—nothing to get out of order or to go wrong. All through the night and during the next day current from the mains is gently trickling back into the Oldham Auto Power Unit to replenish the energy taken out during broadcasting hours. The Oldham Auto Power Unit is ideal for such Receivers as the New Cossor 'Melody Maker'. It gives the equivalent of mains valves operation at negligible cost.

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Tuesday's Programmes (continued (November 13)

(Continued from page 387)

SPY PLYMOUTH. 400 M. 750 KC.

- 12.0-1.0 London Programme relayed from Deventry
- 2.30 London Programme relayed from Deventry
- 5.15 **THE CHILDREN'S HOUR:**
What great great grand dad thinks of us today
What a lot of things he does
A programme of songs and stories
A Northern Tune, which we try to set to before
the microphone
- 6.0 London Programme relayed from Deventry
- 6.15 S.B. from London
- 7.0 Mr. J. H. BRENDON: 'Winter Sports in the North of England' S.B. from Stoke
- 7.15-12.0 S.B. from London (9.35 Local An-
nouncements)

22Y MANCHESTER. 224.0 M. 750 KC.

- 12.4 Forthcoming Musical Events of the North
A Gramophone Lecture-Recital by MOSES HARTZ
- 1.0 **LEONARD BURY (Pianist):**
A programme of music
Leonard Bury (Pianist)
Tree Fantasy
Leonard Bury
- 1.15-2.0 The Tuesday Midday Society's
Concert
Relayed from the Haultworth Hall
MAY MUKLE (Violoncello)
NORMAN FRASER (Piano)
- 2.30 London Programme relayed from Deventry
- 4.0 **THE NORTHERN WIRELESS ORCHESTRA**
- 4.15 London Programme relayed from Deventry
- 4.30 **TWO NORTHERN WIRELESS ORCHESTRA**
A programme of music
Wales, its songs and dances
S. B. from Stoke

- 5.15 **THE CHILDREN'S HOUR**
- 6.0 London Programme relayed from Deventry
- 6.15 S.B. from London
- 7.0 Mr. J. H. BRENDON: 'Winter Sports in the North of England' S.B. from Stoke
- 7.15 S.B. from London
- 7.45 **Composers of the North I**
LEIGH HENRY
A Programme arranged and conducted by THE
LIVERPOOL, 1880
THE NORTHERN WIRELESS ORCHESTRA
DOROTHY GERARD (Soprano)

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

Other Stations.

5NO NEWCASTLE. 513.0 M. 800 KC.

- 12.0-1.0 London Programme relayed from Deventry
- 2.30 London Programme relayed from Deventry
- 5.15 **THE CHILDREN'S HOUR:**
What great great grand dad thinks of us today
What a lot of things he does
A programme of songs and stories
A Northern Tune, which we try to set to before
the microphone
- 6.0 London Programme relayed from Deventry
- 6.15 S.B. from London
- 7.0 Mr. J. H. BRENDON: 'Winter Sports in the North of England' S.B. from Stoke
- 7.15 S.B. from London
- 7.45 **Composers of the North I**
LEIGH HENRY
A Programme arranged and conducted by THE
LIVERPOOL, 1880
THE NORTHERN WIRELESS ORCHESTRA
DOROTHY GERARD (Soprano)

3SC GLASGOW. 400.0 M. 740 KC.

- 11.0-12.0 Programme relayed from Deventry
- 1.0-2.0 London Programme relayed from Deventry
- 2.30 London Programme relayed from Deventry
- 5.15 **THE CHILDREN'S HOUR:**
What great great grand dad thinks of us today
What a lot of things he does
A programme of songs and stories
A Northern Tune, which we try to set to before
the microphone
- 6.0 London Programme relayed from Deventry
- 6.15 S.B. from London
- 7.0 Mr. J. H. BRENDON: 'Winter Sports in the North of England' S.B. from Stoke
- 7.15-12.0 S.B. from London (9.35 Local An-
nouncements)



THE OLD HOUSES OF POOLE.

The old almshouses in Market Street, Poole, are one of the interesting corners of the ancient port of Poole, about which Mr. H. S. Carter will talk from Bournemouth Station this evening at 7.0

2BD ABERDEEN. 500 M. 600 KC.

- 11.0-12.0 Programme relayed from Deventry
- 1.0-2.0 London Programme relayed from Deventry
- 2.30 London Programme relayed from Deventry
- 5.15 **THE CHILDREN'S HOUR:**
What great great grand dad thinks of us today
What a lot of things he does
A programme of songs and stories
A Northern Tune, which we try to set to before
the microphone
- 6.0 London Programme relayed from Deventry
- 6.15 S.B. from London
- 7.0 Mr. J. H. BRENDON: 'Winter Sports in the North of England' S.B. from Stoke
- 7.15 S.B. from London
- 7.45 **Composers of the North I**
LEIGH HENRY
A Programme arranged and conducted by THE
LIVERPOOL, 1880
THE NORTHERN WIRELESS ORCHESTRA
DOROTHY GERARD (Soprano)

2BE BELFAST. 506.1 M. 800 KC.

- 12.0-1.0 London Programme relayed from Deventry
- 2.30 London Programme relayed from Deventry
- 5.15 **THE CHILDREN'S HOUR:**
What great great grand dad thinks of us today
What a lot of things he does
A programme of songs and stories
A Northern Tune, which we try to set to before
the microphone
- 6.0 London Programme relayed from Deventry
- 6.15 S.B. from London
- 7.0 Mr. J. H. BRENDON: 'Winter Sports in the North of England' S.B. from Stoke
- 7.15 S.B. from London
- 7.45 **Composers of the North I**
LEIGH HENRY
A Programme arranged and conducted by THE
LIVERPOOL, 1880
THE NORTHERN WIRELESS ORCHESTRA
DOROTHY GERARD (Soprano)

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Useful as well as Amusing, if the
radiocast speeches, lectures and
plays are recorded by means of

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of but nothing cured till he fixed

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EMPEROR
SMOKE CURE**
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ESTABLISHED 1834



The Third of the Great Plays Series.

'THE PRETENDERS'

An Appreciation of the Play, by J. T. Grein.



The third of the 1928-29 Series of Twelve Great Plays, *The Pretenders*, by Henrik Ibsen, will be broadcast on Monday (5GB) and Wednesday (all other Stations). Ibsen's play represents Scandinavian drama in the Series, which opened with *King Lear* (Britain), and *The Betrothal* (Belgium).

THERE is a saying in Norway that when a hundred folk are gathered together you will have thirteen opinions. How shall we account for that fourth dimension, that strange otherness which seems to deepen facts, finding the ore of reality below the surface of things? Norway herself, with her brooding solitudes, her alternating atmospheres of tenderness and terror, her background of the barbaric sagas, provides the answer. All these mysterious influences of elemental nature are unescapable. They prompt the imagination and stir the dream. Here lies the root of that thirteenth opinion that significant substrata which is so characteristic of Ibsen.

A passage in *Brand* throws a clear light on Ibsen's mind and provides a key for the unworking of his work. Man should have lived the life's dark depths—and that is just what saves him. He shuns his own star-chamber. Whether we consider his early historical plays, his sociological dramas or his great dramatic poems which crown his work, we shall find that Ibsen's purpose is to force man to look into himself and overcome his own cowardice.

The Pretenders is the one historical drama of Ibsen which does not draw its inspiration from the traditional past. The action is set in thirteenth-century Norway, a rude period torn with political animosities, but presenting life in its simplest terms. The essential qualities of the soul are more easily discerned in a primitive picture than amid the *sturm und drang* of modern life. The day is yet to come when the young dramatist will quit the remote background of the costume-play and defiantly challenge his own time with realistic pictures of itself. *The Pretenders* may be ranked with the best European historical dramas. Vigorous in conception, mastery in its command of subject matter, strong in its situations and characterization, it carries with it not only its own interest in the action but the burden of a profound thought. The hard Jatgeir speaks in the accents of Ibsen himself.

Skule: 'And what do you mean by a limp doubter?'

Jatgeir: 'One who doubts his own doubt.'

Mr J. T. Grein, author of the accompanying article, is the well-known dramatic critic. His articles as the greatest champion of Ibsen from the earliest days were recently recognized by a decoration from the King of Norway. It is no exaggeration to say that Mr Grein saved Ibsen for the English Theatre.

There is no room for limp doubting in Ibsen's ideal of a man. He has no patience with that irresolute flinching which dares not

dominating faith in himself, no urging compulsion to shape his own destiny. The girdle of strength and the heart of fortune is what a man believes in. The study of Earl Skule is of a soul at war with itself, a noble soul that is never mean, not even in its sorest torment.

An interesting feature of the play is that the chief characters are men, for the women only fill minor parts serving to accentuate the terror of the tragedy, not through themselves, but because of their circumstances.

In Ibsen's later work, his divination of the war in an soul is his peculiar distinction. *The Pretenders* turn on the lives of two men who are worthy of their creator.

Hardly less fascinating than the opposing portraits of Hakon and Skule is the character of Bishop Nicholas, subtle, cunning,

sensual, full of stratagems and the soul of all things evil. He is a priest because he is too cowardly to be a warrior, and because that office gives him power. Envious and malicious, he cannot bear to see greatness. The sight of success spurs him to plot its destruction. There is something of Iago in him, for his evil is as deep as nature—'here shall no giant be; for I was never a giant.' Like a Greek fate, he drives the tragedy to its relentless conclusion.

Beneath the action and the drama of tormented souls lies a deeper thought that crops up again and again, and which Ibsen is to develop in *Brand* and re-state in his great *Master Builder*. It gives texture to the plot, illumination to the characters and significance to the theme. Man can only grow by overcoming. He must be ruthless in the pursuit of his ideal, for the born leader, be he ever so wise, can never be a Doubting Thomas. It is this philosophic background, this glimpse of reality, this thirteenth opinion which give *The Pretenders* that symbolic worth which is the touchstone by which we recognize great drama.

A narrower and more personal interpretation points to Hakon as Björnson, the successful rival of the youthful Ibsen uncertain of himself, reflected in the doubting Skule. But that is another story.



These pictures show Henrik Ibsen as an old man, the Ibsen grave in Oslo (Christiania), and Signora Eleonora Duse, the famous Italian actress, one of whose greatest portrayals is that of the haunted, doing mother in Ibsen's tragedy *Ghosts*.

answer its own questions. Ibsen's spiritual inquests are merciless, and in the study of Earl Skule we watch a man full of 'wisdom, courage, and all the noble gifts of the mind' destroyed by his own doubt. He is the unsuccessful Pretender, a Hamlet figure, who could he have shared the confidence and unswerving faith of Hakon, his rival, might have been king. Could he even have believed in the right of Hakon to the crown, then he would have been at peace with himself. But he is restless, self-analyzing, self-torturing and continually torn with doubts. The wily Bishop bids him 'swear great oaths' and assume in manner and words the confident men of Hakon. Alas, Skule's first necessity is to convince himself! Meanwhile Hakon triumphs and Norway draws nearer the blessings of peace. A great and original idea has taken possession of the King. 'Norway has been a kingdom; it shall become a people.' A mad temptation urges Earl Skule to father that new idea, to claim it as his own. Perhaps that will make him believe in himself. For such men disaster is inevitable. When at length he finds sanctuary, a broken man, in Elgesøeter Convent, the supreme truth becomes plain.

A man can die for another's life-work, but if he is to go on living, he must live for his own. Skule, with all his great qualities of mind, had no passionate original idea, no

8.0
Ibsen's Play
'The Pretenders'

WEDNESDAY, NOV. 14
2LO LONDON & 5XX DAVENTRY
(361.6 M. 830 KD.) (1.562.6 M. 192 KD.)

5.15 and 10.20
Hear the Staff
Celebrate
Another Birthday

10.15 a.m. The Daily Service

10.30 (Daventry only) TIME SIGNAL, GREENWICH.
WAVELENGTH 1,562.6 METERS

11.0 (Daventry only) Gramophone Records
Jupiter Symphony (Mozart)

12.0 A BALLAD CONCERT
DORIS SMENDON (Contralto)
ALBERT HALLET (Tenor)

12.30 A Recital of Gramophone Records

1.0-2.0 THE SEAT OF THE BEAST
Directed by GEORGE HAECK
From the Repertory Theatre

2.25 (Daventry only) East Coast Fishing
1.0-2.0

2.30 MISS C. YON WYER: 'Nature Study for
The School of the Future' M.I. Tour

3.0 Musical Interlude

3.0 Mr J. PROBART and Miss MARY
The Foundations of Music

3.30 Miss GRACE HADDOCK: 'Wayfaring in
Olden Times—II, Roadside Inns'

3.45 A Light Classical Concert

CAROL HOWALOT (1st Violin), DOROTHY
CHURTON (2nd Violin), JAMES LOCKYER
Violoncello, EDITH CHURTON (3) Double Bass
Quartet in D Flat, Op. 16... Brahms

4.15 FLEASER TOYE
The Little Hut of Joy... Bach, arr. Franz
The Loves Dance (Time and Truth)
Händel

4.30 QUARTET
Quartet in G Minor, Op. 74, No. 3. Haydn

HOW it happens that in this country
hispanics regard string quartet music
as difficult to enjoy, is among the in-
teresting which are specially hard to solve.
The string quartet is a form of music
for hours of ease and relaxation by the
hearth of an evening, and, if it had been
called 'Fireside Music,' the popularity and
essential homecoming might have been
different. We are to take
pleasure in recognizing the forms of the
different movements, the reappearance
of the different tunes, whether one listens
simply to the tunes themselves as a happy rest
for the tired mind, the string quartet offers
literally infinite delight. Every player of a string
instrument knows for himself, or herself, that it is
the best form of what a wise American writer
calls, 'the sport of chamber music'—in the best
sense of the words, joyously good fun.

The string quartets of Haydn are almost all
full of bright spirits, and even of mirth. The one
to be played at the end of this programme
begins with a more serious strain than some,
but very soon 'Papa,' as the whole world of
music affectionately calls Haydn, breaks off
into something very like chuckles.

The slow second movement, very short, has a
hint of wistfulness in its tone but it, too, is inter-
rupted by merry little runs in the first violin part.

The two tunes in the third Movement—the
Minuet which begins and ends as the
one in the middle section of the Trio—are
both full of the most charming grace, and the last
Movement, energetic and vigorous, makes a good
deal of use of the device of syncopation which
runs riot in modern dance music.

The first of the two quartets in this programme
is by the Hungarian composer, Ludwig
van Beethoven, known to us in this country as a brilliant
pianist. His quartet, too, is in four distinct
Movements, differing from Haydn's only in that
rather more elaborate build, but on less time
and more serious. The first Movement has a short
introduction, whereas, Haydn's begins at once
with the customary quick section.

FLEASER TOYE
In der Frühe Hugo Wolf
Am oder des Flusses der Minzenros
Komm wir wandeln
Du bist wie eine Blume List

4.45 AN ORGAN RECITAL by EDWARD O'HENRY
From Madame Tussaud's



THE PRETENDER

5.15 THE CHILDREN'S HOUR
A FAMILY PARTY
—wherein as many of THE CHILDREN'S HOUR
FAMILY as can be gathered in will celebrate
another Birthday

6.0 A Recital of Gramophone Records

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

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

6.40 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
MISCELLANEOUS SONGS OF SCHUBERT
Song: 'An der Wiege' (Lullaby)
Der Zwerg
Scherzo
Lied
Ave Maria

7.0 Dame RACHEL CROWDY (under the auspices of
the League of Nations Union) 'The World's
Children'

CHILD WELFARE is a subject that has always
been to the fore at Geneva, and in this
connection the League of Nations has done

much useful work. Dame Rachel Crowdy, who
gives this evening's talk, is chief of the Opium
Traffic and Social Questions Section of the
League.

7.15 Musical Interlude

7.25 Mr GEORGE GILBERT and Mrs. FENELONE
WHEELER: 'Amateur Dramatics—IV, Rehearsal
of the Trial Scene in Shakespeare's Merchant of
Venice'

IN the final talk of this series Mrs. Wheeler
narrates the general for the particular, and
discusses in detail the method of rehearsing the
Trial Scene from *The Merchant of Venice*, the
scene in which she once played herself with Ellen
Terry as 'Portia.' She describes the
balance and importance of the scene, and
the grouping and climaxes to be aimed
at, with the points which should be pre-
pared for and emphasized.

7.45 THE WIRELESS ORCHESTRA

8.0 'The Pretenders'

An Historical Play by BENJAMIN JESSUP
Translated by WILLIAM ARCHER

Adapted for Broadcasting in Fight Scenes
by DOUGLAS GLADY

Produced by HOWARD ROSE

1.0-2.0 M.I. 1938 by NORMAN O'NEILL

The Characters

Hakon Hakonsen, the King elected by the
People of Norway... Inge of Varteig, his Mother... IRENE ROOKE
Earl Skule... PETER CRESSWELL
Lady Ragnhild, his Wife... NETTA WESTCOTT
Sigrid, his Sister... EILDA BRUCE POTTER
Margrete, his Daughter... GLADYS YOUNG
Gunnar, her Son... CECIL CARRUTHERS
Sigurd Ribbung... ALAN WADE
Nicholas Arneson, Bishop of Oslo... ALAN O'CAR

Dagfinn the Pensioner, Hakon's Marshal
Andrew CHURCHMAN

Ivar Hauke, a Chaplain... ALAN WADE
Vergard Vaerndi, one of his Ward... WYN WEAVER

Gregorius Jonsson, a Nobleman... LEWIS JONES

Paul Fjeld, a Nobleman... HARVEY BRADAN

Ingeborg, Andres Skaldarband's Wife... WINTFRED IZARD

Priest, her Son, a young Priest... LAWRENCE IRVING

Sire Vilham, Bishop Nicholas's Chaplain... ALAN WADE

Master Sigard of Brabant, a Physician... WYN WEAVER

Jatger Skald, an Icelandic... STUART ROBERTSON

Dard Bratte, chieftain from the Trondhjem district... CECIL CARRUTHERS

Follower of Hakon... FRED V. JAY

Second Woman... BARBARA WILKINSON

Peoplace and Citizens of Bergen, Oslo and Narvik

Priests, Monks and Nuns
Guards, Guards and Ladies
Men-at-Arms, etc., etc.

Norway in the First-half of the Thirteenth
Century

Incidental Music by the WIRELESS ORCHESTRA
Conducted by JOHN ANNELL

(See also opposite page)

10.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN, LOCAL ANNOUNCEMENTS, Shipping
only) Shipping Forecast

10.20 Staff Birthday Programme

11.0-12.0 DANCE MUSIC: JACK PAYNE
and THE BBC DANCE ORCHESTRA

7.40
Hallé Concert
from
Manchester

THURSDAY, NOV. 15
2LO LONDON & 5XX DAVENRY
(361.5 M. 230 KC.) (1,587.5 M. 192 KC.)

10.15
A. J. Alan,
the
Inimitable

10.15 a.m. The Daily Service

10.30 The Morning Service
from the Cathedral

11.0 The Morning Service
from the Cathedral

12.0 The Morning Service
from the Cathedral
THE MORNING SERVICE
THE MORNING SERVICE
THE MORNING SERVICE

3.0-2.0 The World News of the Day
Records, arranged by Mr. Constanza

2.5 (Dorset only) East Coast Fishing Bulletin

2.30 Broadcast to School
Mr. A. LLOYD JAMES: 'Speech and

2.50 Musical Interlude

3.0 Evening
From Westminster Abbey

3.45 'A Woman's Day'—II, Mrs. EMMET, a
Woman's Day

LAST week Miss Margaret Bondfield opened
a series of talks by describing a day
in the life of a woman M.P. This afternoon
will be continued by another woman very
prominent in public life—Mrs. Emmet, who
is one of the youngest members of the London
County Council, and one of its com-
mittee members, and several others, and
who at the same time succeeds in running
a family and a home.

4.0 A Concert in the Studio
MARY BOSCH (Soprano)
WILLIAM LARSEN (Piano)
THE CELTIC HARP TRIO

5.15 THE CHILDREN'S HOUR
THE CHILDREN'S HOUR

An unusual version of an old legend (as told
down by Kenneth Grahame) will be told.
With certain dramatic effects.

THE GERRARD PARKINGTON QUINCY
will play selections from Sullivan

6.0 The Radio Society of Great Britain's
Quarterly Bulletin

6.5 Musical Interlude

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

6.30 Market Prices for Farmers

6.35 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
MISCELLANEOUS SONGS OF SCHUBERT
Sung by ANNE THORNTON (Soprano)
And Heliopolis (T)
The song of the Queen
Der Vögel Lied
Ein Mädchenlied

7.0 Mrs. M. A. HAMILTON: 'New Novels'

7.15 Musical Interlude

7.20 The Daily Service
from the Cathedral

IN a country where Mr. Alan has been
the patron of a series of lectures
on the history of the world, it is not
surprising that he should have chosen
this subject for his first lecture. The
lecture will be given in the form of a
drama, and will be a most interesting
and instructive one. It will be a
great war against revolutionary France, and the
social effects produced in this country when
peace at last returned after Waterloo.



FOR 'A. J. ALAN' FANS.

Admirers of the stories of A. J. Alan, who is to broadcast
again tonight, should give this picture more than a
passing glance. They will find in it reminders of
many of those strange tales of his that they have
heard and read.

7.40 Hallé Concert

Delayed from the Free Trade Hall, Manchester
S.B. from Manchester
THE HALLÉ ORCHESTRA
Guest Conductor, ERNEST ANSERMET

Suite of Airs and Dances, J. Purcell
from the Suite

THE Suite of Airs and Dances, J. Purcell, is a
most interesting and instructive one. It
will be a great war against revolutionary France, and the
social effects produced in this country when
peace at last returned after Waterloo.

and gay for almost every known combination of
the instruments of the orchestra.

of all the re-
corder, and the wider popularity,
and the fact that his place
in the world of music is for all to see.

Alan has arranged a number
of Airs and Dances, and has
made his own mark on the music. He
though quite definitely one of the moderns,
here is nothing in his music which would
justify the term "decadent," so often hurled
as a reproach at the young men of today.
It is too early and sane for that. An en-
thusiasm for the fresh wholesomeness of
Purcell is of itself almost sufficient evidence
of sanity.

6.30 Interlude from the Manchester Studio
PARKER LYNN in a Dramatic Reading

6.45 ORCHESTRA
Two Nocturnes
from the Suite

THE three Nocturnes for full orchestra by
Debussy of which two are now to be
played, are already among the best known
and most popular of his purely orchestral
works. Their names are sufficient clue to
the images their music would present, and
the Debussy work the
order
of the music in any conventional way.

6.40 WEATHER FORECAST, SECOND GENERAL
NEWS BULLETIN

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

10.10 Local Announcements
Shipping Forecast

10.15 A. J. ALAN

10.35-12.0 PAVANE MUSIC
and an SAVOY MUSIC, from the Savoy
Hotel

NEWMAN FLOWER - PERCY SCHOLLES - RICHARD CAPELL

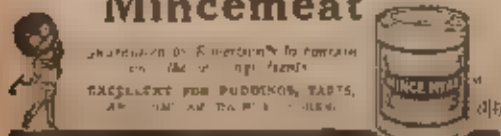
Contribute Special Articles to Next Week's Schubert Centenary Number.



The Passing of an Old-time custom

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

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Thursday's Programmes continued (November 15)

SWA CARDIFF. 363 M., 350 K.C.

- 2.30 London Programmes relayed from Daventry
- 3.45 **THE CHILDREN'S HOUR**
and their Welsh Associates: III, Lord Herbert of Chobury
- 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**
- 7.40 Musical Interludes

7.45 A Symphony Concert

Relayed from the Assembly Rooms, City Hall
NATIONAL ORCHESTRA OF WALES
Conducted by WALTER BRATHWAITE
Overture, Concerto, Debut



HERBERT OF CHOBURY

An interesting portrait of the soldier, diplomat, poet and philosopher whose life will be recalled by Mr. Kyle Fletcher in his talk from Cardiff this afternoon

HUGHES MACLEIN (Tenor) and Orchestra
Lohengrin's Farewell ("Lohengrin")... Wagner
Ivy HARRIS (Pianoforte) and Orchestra
Pianoforte Concerto in C Sharp Minor
Renaissance Association

CHORUS
Symphony in D Minor César Franck

In the long and almost cloistered life of a man whose César Franck devoted his entire existence of purpose to music, heedless not only of other interests, but even of the success or failure, in the popular sense, of his own works, he made use of practically every known form. In no one can be said to have been specially at home, but of all it is steadily becoming clearer that he enriched and widened their power and scope, revealing an individuality

His one Symphony bears the date 1889. It is unlike the classical models in that the principal theme appears in all the Movements and in this, too, that the movements are developed with a freedom such as the classical masters did not anticipate.

The first Movement begins with a slow introduction which the lower strings foreshadow the principal theme of the main first Movement. There is another theme which the attentive listener will recognize as furnishing the material for the chief tune of the last Movement. After

the first section of the introduction is repeated, and when the first part has been heard again, it gives way to a new theme. After that we hear the great second theme which has a large share in the course of the Symphony. The whole orchestra plays it with noble simplicity.

In the slow Movement, the English horn has a beautiful melody and the second is really a new theme. After that we hear the great second theme which has a large share in the course of the Symphony. The whole orchestra plays it with noble simplicity.

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

9.0 A READING OF Tennyson's POEMS by STANLEY BARNES

9.15 Symphony Concert (Continued)

ORCHESTRA
HERBERT OF CHOBURY

FRANZ VON DOHNANYI was only twenty-two when he made his first appearance as a concert pianist, stepping at once into the very front rank of executants. A year later, having secured laurels in all the principal musical centres of Europe and Austria-Hungary, he appeared with no less success in the new city and, in 1890, the United States. As a composer he was known at first by his fresh and attractive music for his own instrument, for a good many years, however, he has been steadily gaining wider recognition as a composer of orchestral and chamber music and a writer of music for the stage. As a pianist making comparatively little use of his own compositions, most of his music is strongly characteristic of his native Hungary; it is all distinguished by a certain craftsmanship, but by a certain freedom of thought, flavoured with a happy sense of humour.

The work to be played this evening consists of a number of pieces in which he has found a vivid and picturesque way, something of rural life in his native Hungary.

Ivy HARRIS
Trio, "La fille aux cheveux de lin" (Debussy)
Menuet

9.40-12.0 S.B. from London (10.10 Local Announcements)

SWANSEA. 384.1 M., 1,070 K.C.

- 2.30 London Programme relayed from Daventry
- 3.15 **S.B. from Cardiff**
- 6.0 London Programme relayed from Daventry
- 6.15 **S.B. from London**
- 7.40 **S.H. from Manchester**
- 9.40 **S.B. from London**
- 10.10 Musical Interludes, relayed from London
- 10.15-12.0 **S.B. from London**

BOURNEMOUTH. 378.1 M., 920 K.C.

- 12.0-1.0 London Programme relayed from
- 2.30 London Programme relayed from Daventry
- 3.45 Mr. GEORGE DAWK, F.R.S., "Ros"
- 4.0 London Programme relayed from Daventry
- 5.15 **S.B. from London**
- 6.15 **S.H. from Manchester**
- 9.40-12.0 **S.H. from London** 10.10 Local Announcements

Programmes for Thursday.

SPY	PLYMOUTH.	400 M. 750 K.C.
12.0-1.0	London Programme relayed from Daventry	
2.30	London Programme relayed from Daventry	
3.45	The Rt. Rev J. H. B. M. STURMAN, Bishop of Plymouth: "Devonshire Adventures—Sir William Hawkins"	
4.0	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR The Educational Q. by same family with a new name, but on a V. M. M.	
6.0	London Programme relayed from Daventry	
6.15	S.B. from London	



M. ERNEST ANSERMET
is the guest conductor at this evening's **Hallé Concert**, which will be relayed by Manchester Station, and broadcast also from London, starting at 7.40 p.m.

7.45	S.B. from Manchester	
9.40-12.0	S.B. from London	10.10 Local Ann.

2ZY	MANCHESTER.	284.0 M. 750 K.C.
-----	-------------	----------------------

12.0-1.0	A Ballad Concert S.B. from Liverpool
----------	---

WILLIAM H. MALE, Baritone.

The Coming of a Dream Richard Knight
Did me to love D'Arcey, Burnard

ROY TAYLOR (Pianoforte)

Pantomime ("El Amor Brujo") De Falla

Nocturne No. 18, in E Chopin

MILBURN KNIGHT (Mezzo-Soprano)

The Lover's Curse Herbert Hughes

I know where I'm going Bayback

Lament of Isis Bayback

JOSPH H. LOUGHLIN (Violon)

La Ciutat Kreisler

Chanson Louis XIII and Payant

Begatelle Gaddy

WILLIAM H. MALE

The Ragged Vagabond Randolph

When the Sergeant-Major Longstaffe

Manchester Programme ends next on Page 401

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"Duckling"
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Loud Speaker**
see illustration above

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FRIDAY, NOVEMBER 16 5GB DAVENTRY EXPERIMENTAL

TRANSMISSION FROM THE LONDON STUDIO TO KEDDIE HOUSE, 10, NEW ST. ST. YER.

3.0 AN ORGAN RECITAL
By LEONARD H. WALKER
From St. Botolph's, Bishopsgate
SILVA VAN DYCK (Soprano)

ORGAN
March on a Theme of Handel. *Guthman, Elgar*

SILVA VAN DYCK
Good morning, Brother Sunday,
Oh, tell me, a ghazal,
Liza Lehmann
Cherry Ripe
arr. Liza Lehmann

ORGAN
Alegria. From
Hymn of Praise
Symphony 1
Mendelssohn, arr.
March in C
H. M. Faulkes

SILVA VAN DYCK
The Wren
Evening
Fly away
F. M. Faulkes

ORGAN
Triumphal March
H. M. Faulkes

4.0 JACK PAXES
and
THE B.B.C. DANCE
ORCHESTRA
HARLEY and STEER
(Musical Numbers)
F. M. Faulkes
(P. M. Faulkes)

5.30 THE CHILDREN'S HOUR
(From Birmingham)
'LEGEND LAND OF THE WESTERN ISLES'
MARTIN CHURCH
The Story Teller
DENNE PABER
The Story
WINTER...
—Harp

5.15 WEATHER FORECAST
FIRST GENERAL NEWS
BULLETIN
TIME SIGNAL,
GREENWICH

6.30 Light Music
(From Birmingham)
THE BIRMINGHAM
STREET ORCHESTRA
Conducted by FRANK

Overture, 'The Pearl of Brazil'... David
MEHARDA SUGDEN (Soprano)
The Sea Bird
Moonlight... (Three Songs of the Sea) Quiller
By the Sea

8.48 OMNIBUS
Lyric Serenade
ANTHONY LINCH (Piano/Orchestra)
Vespers...
Water Wagtail
Lotus Land... Cyril Scott

7.2 ORCHESTRA
Fantasia, 'Don Pasquale'
Donizetti, arr. Tizian

M. R. A. SUGDEN
The Sea Bird
If you were the Rose
Orchestra
Waltz, Lyndisfara
7.32 ANTHONY BUCHAN

8.0 Military Band Concert

Luna Winton
London Herald
L. Winton

La Fille aux cheveux
de Lin (The lass
with the last wattle)
L. Winton
Le Vase
Fouchonoff
Study in C Sharp
Maur. S. S. S.
Overture Study
York Bowen
ORCHESTRA
Melodious Suite
F. M. Faulkes
March, Overture of
Cl. W. P. A. C.

8.0 A MILITARY BAND CONCERT

THE NORTHERN
BAND
THE WIRELESS MILITARY
BAND
Conducted by B.
W. O. D. S. S.
Fantasia, 'La Belle
toute Fantastique'
Rogers, arr. Respighi

8.12 THE NORTHERN
BAND
Zigzagmelodica
H. M. Faulkes
Nos. 1, 2, 7, 10, 11

8.18 BAND
Celtic Suite, 'F. M. Faulkes'
The Claret, A La
ment, The Cal.

8.35 THE NORTHERN
BAND
The dark-eyed sailor
Just as the Tide was
Flowing
Folk Songs, arr.
Faughan Williams
L. Winton
The Sea and Anna
The White Palomares
Nursery Rhymes by
Sir Walford Davies



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Johnny Wilson (commonly known as 'Bitter')
HONOR PASCIVAL
Arranged by 'Opina' (vulgarily known as
ANGUS WING
M. J. S. S.
MAY KENNEDY
Albert Henry Wilson...
Irons of the above, respectively)
Paul Westrop (a rich collector of tunes)

IVAN FINE
The Unknown Lady... DOROTHY SULLIVAN
The Policeman, A Kitten, An Organ grinder,
Villagers, Natives...
The Scenes

1. A London Street
2. In a Motor-car
3. A Town in a Moment
4. A Dip in the Sea
5. Canto—The Market Place
6. The Desert
7. Vauxhall Gardens Long Ago
8. A Hundred Years from Now
9. Summary of the Scenes
10. Same as Scene 1

HARRY PIPER and PATRICK STORRHOUGH
(arrangements)

This entertainment, which was originally
broadcast from the London Studio on August 15
last, was found to be so much to the popular
taste that it is being offered again with as little
variation as possible.

8.42 BAND
In the Steppes of Central Asia
A Wedding Day at Troldhaugen
Borodin
Grieg

9.0 'Djinn' and 'Bitters'
(See centre of page)

10.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

10.15 DANCE MUSIC: ORCHESTRA FISHBONE
KIT CAT BAND from the Kit Cat Restaurant

11.0-11.15 ALFREDO and his BAND OF THE NEW
FRANCE ORCHESTRA from the New France
Restaurant

Programmes for Friday.

5WA CARDIFF. 253 M. 850 K.C.

12.0 1.0 London Programme relayed from

2.30 London Programme relayed from Daventry

5.0 **STANLEY DANK** "And that reminds me"

5.15 **THE CHILDREN'S HOUR**

6.0 **STANLEY DANK** "And that reminds me"

6.15 **S.B. from London**

6.30 **A. Mendelssohn Programme**

6.45 11.15 **S.B. from London** 9.30 Local Announcements

5SX SWANSEA. 254 M. 7.010 K.C.

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**

6.30 **M. and L. from London**

9.35 11.15 **S.B. from London**

6BM BOURNEMOUTH. 326.1 M. 920 K.C.

2.30 London Programme relayed from Daventry

6.15 **S.B. from London**

6.30 **Mr. F. Bennett, M.R.C.V.S. "Vaccines of Pigs"**

6.45 11.15 **S.B. from London** 9.30 Local Announcements

5PY PLYMOUTH. 400 M. 780 K.C.

2.30 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR**

6.0 London Programme relayed from Daventry

6.15 11.15 **S.B. from London** 9.30 Local Announcements

2ZY MANCHESTER. 384.6 M. 780 K.C.

3.0 **Mr. W. H. ...**

6.20 London Programme relayed from Daventry

4.30 **A. Mendelssohn Programme**

5.15 **S.B. from London**

6.0 **ELLEN PHILLIPS "Soups and Soups"**

6.15 **S.B. from London** 9.30 Local Announcements

6.35 **CRACLE FIELDS (Come In)**

(Manchester Programme continued on page 106.)



FREE—This Booklet

for you and your children

32 delightful pages with 60 illustrations

YOU and your children will be delighted with this free booklet showing how their eager curiosity turns into a real grasp of the great matters of the world of knowledge, which are described and pictured so clearly in "The Children's Encyclopedia" that even a child can understand them and love to read about them. Over 2,000,000 children already have

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We have every reader of "The Radio Times" to have this Free Book, containing a beautiful plate of The World's Most Beautiful Birds in nature's colours and her plate of 25 Precious Stones other plates (also in colour) of nightingales, up into the hues of the rainbow, of a manerly painting by Rembrandt, a great locomotive with its shining headlights, rich photographic plates of Joan of Arc, of the leaning Tower of Pisa, and the Louvre of St. Mark, of wonderful tropical scenery and of delightful animals, together with an amusing colour cover and forty other illustrations in black and white.

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The most interesting and useful book for children and women. The book is divided into 19 departments, each of which is a complete story in itself. The departments are: 1. The World of Man, 2. The World of Animals, 3. The World of Plants, 4. The World of Insects, 5. The World of Fishes, 6. The World of Birds, 7. The World of Reptiles, 8. The World of Mammals, 9. The World of Minerals, 10. The World of Rocks, 11. The World of Metals, 12. The World of Gems, 13. The World of Plants, 14. The World of Insects, 15. The World of Fishes, 16. The World of Birds, 17. The World of Reptiles, 18. The World of Mammals, 19. The World of Man.

Each one of the Nineteen Departments is described fully in the 32-page Booklet, which is yours free for the asking. Post this coupon for it TO-DAY.



★ THIS IS THE Exide TRICKLE CHARGER

The superiority of Accumulators either to Dry Batteries or to Battery Eliminators as a source of High Tension is absolute. The ideal arrangement is a combination of Exide H.T. with a simple and reliable means of recharging the batteries on the spot.

★ A MESSAGE TO ALL THOSE WITH A.C. MAINS

The number of chargers on the market is legion, and most of them cost less than the Exide Trickle Charger. But the Exide possesses features which others do not, notably:—

1. *Meters to indicate exactly the rate at which your batteries are being charged.*
2. *Means to control the charging rate to suit your particular set.*
3. *The ability to change over from Charge to Recharge and vice versa by means of a single switch, and not by the clumsy connection and disconnection of wires*

Why you should insist on an Exide Trickle Charger

Because in order to recharge with any charger which has *not* the special Exide features:—

- a. *You will have to connect up the charger before you recharge and disconnect it afterwards*

- b. *You will have to charge at the fixed rate of that particular charger, whether that is appropriate to your batteries or not.*
- c. *You will have to know when a recharge is due and how long it should continue*

This involves work with a hydrometer and volt meter which many people may find troublesome, and not everyone claims the necessary knowledge

The Exide Trickle Charger is designed for those who wish to be relieved of all and every pre-occupation about their batteries.

The controls set the current, the meters show any variation or fault, and your whole problem of battery maintenance resolves itself into the turn of a switch.

Available for A.C. Mains of 100/125 volts, 40/120 periods or of 200/240 volts, 40/120 periods

When ordering please state voltage and periodicity of your mains

Full instructions are issued with each Charger.

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Exide

TRICKLE CHARGER

(incorporating the Westinghouse Metal Rectifier)

The Midlands Calling!

Some Future 5GB Events from Birmingham

St Henry Wood in Birmingham

ANDREW HODGKINSON, the well-known Birmingham pianist, will be the soloist in the Birmingham performance of the St Henry Wood. The concert will be given at the Birmingham Town Hall on Monday, November 22, at 8.15. The programme includes the following: Chopin's No. 1 in E-flat major, Op. 11, No. 1; Liszt's Sonata in B minor, Op. 10, No. 3; Debussy's Nocturne in E-flat major, Op. 9, No. 3; and Schumann's Piano Concerto in F minor, Op. 5, No. 1. The concert will be conducted by the composer, Sir Henry Wood.

Fairies in Music

WILLIAM SHAKESPEARE'S *A Midsummer Night's Dream* will be the subject of a new musical production by the Birmingham City Council. The production will be given at the Birmingham Town Hall on Monday, November 22, at 8.15. The programme includes the following: *A Midsummer Night's Dream*, Act 1, Scene 1; *A Midsummer Night's Dream*, Act 2, Scene 1; *A Midsummer Night's Dream*, Act 3, Scene 1; and *A Midsummer Night's Dream*, Act 4, Scene 1. The production will be directed by the Birmingham City Council.

Symphony Concert

IN THE WEEK'S *Symphony Concert* from the Birmingham City Council, on Saturday, November 24, Mr. Joseph Lawrence will be the soloist in the Birmingham performance of the *Symphony in F* by Gustav Mahler. The concert will be given at the Birmingham Town Hall on Saturday, November 24, at 8.15. The programme includes the following: Mahler's *Symphony in F*, Op. 5, No. 1; and Mahler's *Symphony in F*, Op. 5, No. 2. The concert will be conducted by the Birmingham City Council.

Boad Memoriam

ALWAYS, a new programme in which the Birmingham City Council will be the subject of a new musical production by the Birmingham City Council. The production will be given at the Birmingham Town Hall on Monday, November 22, at 8.15. The programme includes the following: *Boad Memoriam*, Act 1, Scene 1; *Boad Memoriam*, Act 2, Scene 1; *Boad Memoriam*, Act 3, Scene 1; and *Boad Memoriam*, Act 4, Scene 1. The production will be directed by the Birmingham City Council.

Les Cloches de Corneville

PLANQUELLE, the well-known Birmingham pianist, will be the soloist in the Birmingham performance of the *Les Cloches de Corneville*. The concert will be given at the Birmingham Town Hall on Monday, November 22, at 8.15. The programme includes the following: *Les Cloches de Corneville*, Act 1, Scene 1; *Les Cloches de Corneville*, Act 2, Scene 1; *Les Cloches de Corneville*, Act 3, Scene 1; and *Les Cloches de Corneville*, Act 4, Scene 1. The concert will be conducted by the Birmingham City Council.

Spain in Music of the Eighteenth Century

ALTHOUGH RAMME, the well-known Birmingham pianist, will be the soloist in the Birmingham performance of the *Spain in Music of the Eighteenth Century*. The concert will be given at the Birmingham Town Hall on Monday, November 22, at 8.15. The programme includes the following: *Spain in Music of the Eighteenth Century*, Act 1, Scene 1; *Spain in Music of the Eighteenth Century*, Act 2, Scene 1; *Spain in Music of the Eighteenth Century*, Act 3, Scene 1; and *Spain in Music of the Eighteenth Century*, Act 4, Scene 1. The concert will be conducted by the Birmingham City Council.

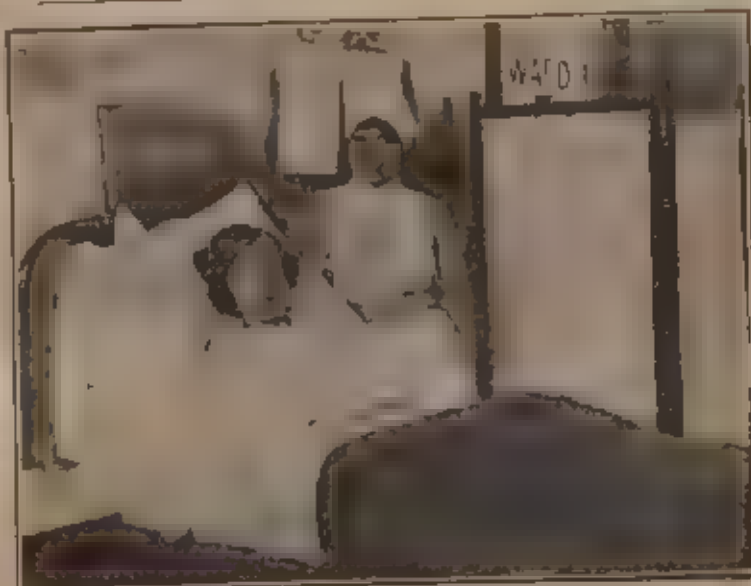
Mixed Bathing in South Africa

MISS GWYNETH, the well-known Birmingham pianist, will be the soloist in the Birmingham performance of the *Mixed Bathing in South Africa*. The concert will be given at the Birmingham Town Hall on Monday, November 22, at 8.15. The programme includes the following: *Mixed Bathing in South Africa*, Act 1, Scene 1; *Mixed Bathing in South Africa*, Act 2, Scene 1; *Mixed Bathing in South Africa*, Act 3, Scene 1; and *Mixed Bathing in South Africa*, Act 4, Scene 1. The concert will be conducted by the Birmingham City Council.

High Power Short Waves

THE *High Power Short Waves* will be the subject of a new musical production by the Birmingham City Council. The production will be given at the Birmingham Town Hall on Monday, November 22, at 8.15. The programme includes the following: *High Power Short Waves*, Act 1, Scene 1; *High Power Short Waves*, Act 2, Scene 1; *High Power Short Waves*, Act 3, Scene 1; and *High Power Short Waves*, Act 4, Scene 1. The production will be directed by the Birmingham City Council.

THE *High Power Short Waves* will be the subject of a new musical production by the Birmingham City Council. The production will be given at the Birmingham Town Hall on Monday, November 22, at 8.15. The programme includes the following: *High Power Short Waves*, Act 1, Scene 1; *High Power Short Waves*, Act 2, Scene 1; *High Power Short Waves*, Act 3, Scene 1; and *High Power Short Waves*, Act 4, Scene 1. The production will be directed by the Birmingham City Council.



THE RADIO CIRCLE COT

Little Constance Parkes, aged two, is the first occupant of the cot in Birmingham Children's Hospital, endowed by the members of the Birmingham Children's Hour. She is shown here in the cot with the brass plate at its head, inscribed 'The Radio Circle Cot.'

I may be Perseus the first sentimental hit of the Birmingham Children's Hour, and the very popular *Let's Chorus*.

One Thousand Pounds from 5GB's Radio Circle

TWO years ago it was decided to try and raise a Wireless Exhibition at the Thorpe Street Drill Hall. The exhibition was held on Monday, November 22, at 8.15. The programme includes the following: *One Thousand Pounds from 5GB's Radio Circle*, Act 1, Scene 1; *One Thousand Pounds from 5GB's Radio Circle*, Act 2, Scene 1; *One Thousand Pounds from 5GB's Radio Circle*, Act 3, Scene 1; and *One Thousand Pounds from 5GB's Radio Circle*, Act 4, Scene 1. The exhibition was directed by the Birmingham City Council.

three, but we have shown sympathy for the Birmingham Children's Hour, and the very popular *Let's Chorus*.

One Thousand Pounds from 5GB's Radio Circle will be the subject of a new musical production by the Birmingham City Council. The production will be given at the Birmingham Town Hall on Monday, November 22, at 8.15. The programme includes the following: *One Thousand Pounds from 5GB's Radio Circle*, Act 1, Scene 1; *One Thousand Pounds from 5GB's Radio Circle*, Act 2, Scene 1; *One Thousand Pounds from 5GB's Radio Circle*, Act 3, Scene 1; and *One Thousand Pounds from 5GB's Radio Circle*, Act 4, Scene 1. The production will be directed by the Birmingham City Council.

IN THE WEEK'S *One Thousand Pounds from 5GB's Radio Circle* will be the subject of a new musical production by the Birmingham City Council. The production will be given at the Birmingham Town Hall on Monday, November 22, at 8.15. The programme includes the following: *One Thousand Pounds from 5GB's Radio Circle*, Act 1, Scene 1; *One Thousand Pounds from 5GB's Radio Circle*, Act 2, Scene 1; *One Thousand Pounds from 5GB's Radio Circle*, Act 3, Scene 1; and *One Thousand Pounds from 5GB's Radio Circle*, Act 4, Scene 1. The production will be directed by the Birmingham City Council.

ALTHOUGH RAMME, the well-known Birmingham pianist, will be the soloist in the Birmingham performance of the *One Thousand Pounds from 5GB's Radio Circle*. The concert will be given at the Birmingham Town Hall on Monday, November 22, at 8.15. The programme includes the following: *One Thousand Pounds from 5GB's Radio Circle*, Act 1, Scene 1; *One Thousand Pounds from 5GB's Radio Circle*, Act 2, Scene 1; *One Thousand Pounds from 5GB's Radio Circle*, Act 3, Scene 1; and *One Thousand Pounds from 5GB's Radio Circle*, Act 4, Scene 1. The concert will be conducted by the Birmingham City Council.

THE *One Thousand Pounds from 5GB's Radio Circle* will be the subject of a new musical production by the Birmingham City Council. The production will be given at the Birmingham Town Hall on Monday, November 22, at 8.15. The programme includes the following: *One Thousand Pounds from 5GB's Radio Circle*, Act 1, Scene 1; *One Thousand Pounds from 5GB's Radio Circle*, Act 2, Scene 1; *One Thousand Pounds from 5GB's Radio Circle*, Act 3, Scene 1; and *One Thousand Pounds from 5GB's Radio Circle*, Act 4, Scene 1. The production will be directed by the Birmingham City Council.

MILICIAN

9.15
Mr. Newman
Flower on
Schubert

SATURDAY, NOVEMBER 17

2LO LONDON & 5XX DAVENTRY

(551.4 M. 830 K.C.) (1502.5 M. 102 K.C.)

9.35
Another 'Djinn
and
Bitters'

10.15 o'clock Ede Daily Service

10.30 (Daventry only) Time Signal, Greenwich;
Weather Forecast

10.20 THE CARLTON HOTEL OCTET
Directed by **ROSE TAPSCOTT**
From the Carlton Hotel

2.25 (Daventry only) East Coast Fishing Bulletin

3.30 An Orchestral Concert

DOROTHY LEWIS (Violoncello)
IRVING SHORT (Pianoforte)
THE WIRELESS ORCHESTRA
Conducted by **JOHN ANSELL**

Overture, 'Zampa' **Herold**
Selection, 'Schubertiana' arr. **Finck**

3.50 PERSONAL LETTERS
A. J. ... *Goring Thomas*
... *Muriel Heslop*
... *A. J. ...*

3.55 ORCHESTRA
Suite, No. 1, 'The Language of
Flowers' **Chopin**

EVIL from his earliest years Sir
Frederic Cowen never had any
doubt that music was to be his job
in life. Already at the age of eight
he was producing music on the
subject of Garibaldi, the libretto
being by a relative of equal
tender years. Sir Frederic tells us that
the piece was successfully for two
nights at the home theatre. Since
then the whole of his busy life has
been spent in conducting and com-
posing, and much of his music has
a vivid reflection of England and
English ways. The Suite to be
played this evening is a happy
illustration of his gift in that par-
ticular way.

Clanranon Napoleons ... d'Anvers

4.15 IRVING SHORT
Amberley Wild Brooks ... Ireland
Water ... *WATER*
London ... *Dr. ...*

4.20 DOROTHY LEWIS
Turn ye to me (Highland Rowing Song) *arr. ...*
Shepherd's Cradle Song ... *Simmerell*
Love's Worship ... *R. A. ...*

4.35 ORCHESTRA
Selection, 'Samson and Delilah'
Saint-Saëns, arr. ...

THIS selection is from the opera which is to be
broadcast from Daventry Experimental
Station on November 26, and from London and
Daventry on November 28, listeners will no
doubt welcome an opportunity of being reminded
in advance of its chief melodies. One, at least
—the aria, 'Softly awakes my heart,' which
Delilah sings, is by now well known to every
listener.

Waltz, 'A Thousand and One Nights' ... Strauss

AS is so often the case with the great Strauss's
waltzes, the name really means nothing.
This waltz is in no way descriptive of the scene
in which we understand descriptive music
nowadays, of the Arabian Nights, and the music
is as typical of the gay Vienna of Strauss's day
as the 'Blue Danube,' or any other of his immor-
tal dance tunes.

4.50 MUSIC FROM
Prelude in B, Op. 16 ... Scriabin
Jeux d'Enfant ... Ravel
Horse Fair ... E. J. Moeran

5.0 ORCHESTRA
Overture, 'Lysistrata' **Lincke**
Suite 'Cathedral'

5.15 THE CHILDREN'S HOUR
'PROFESSOR TILLET'S INBELIEVABLE
A CENTURY'

A new play by the author of 'The Ring and the
Bee,' wherein the Professor—not to mention
Mrs. Tillet (his wife), Mary (the housemaid),
Mr. Tonks (President of the General Guild of Broad-
minded Bricklayers) and others—suffers a deal
of inconvenience.

6.0 Musical Interlude

7.45 A MILITARY BAND CONCERT

CLYN EASTMAN (Baritone)
THE WIRELESS MILITARY BAND
Conducted by **B. WALTON O'DONNELLY**
March 'Indians from 'L'Africain' ... *Meyerbeer*
We are inclined to think of Wagner as having
been the first to compose operas so long
that they begin in the afternoon and finish at
midnight. His predecessor, Meyerbeer, how-
ever, left at least one opera—'L'Africain'—which would
take about six hours to perform.

The story of it is a parallel to
Verdi's *Aida*, with a fair captive who is a queen
in her own country, and the odd thing is that she
is an Indian queen although the
title of the opera calls her an African
maid. Hence the appropriateness of
the March from the opera, known as
the Indian March.

7.52 CLYN EASTMAN
Il m'écartera spiriti **Verdi**
Mephistopheles' Serenade **Berlioz**

8.0 BAND
Overture, 'Nell Gwynn' ... **German**

8.10 HILDA BLAKE
Serenade **Richard Strauss**
O that it were so ... **Frank Bridge**
Anette des deux Azares ... **Grieg**

8.18 BAND
Nocturne **Grieg**
March of the Lovers

8.26 CLYN EASTMAN
The Song of the Horn ... **Quintet**
Five Eyes **Armstrong Gildes**

8.34 BAND
Fantasy, 'The Three Bears' ... **Eric Coates**

8.45 HILDA BLAKE
Evening Song **Lehmann**
Spreading the News ... **Herbert Oliver**
Green Hills o' Somerset **Eric Coates**

8.52 BAND
Gavotte, ('Mignon') **Ambrose Thomas**
La Lionjera **Chaminade**
March, 'La Reine d'Espagne' **Liszt**

9.0 WEATHER FORECAST SECOND GENERAL NEWS
Dr. ...

9.15 MR. NEWMAN FLOWER 'The Schubert
Centenary

NEXT Monday is the anniversary of Schubert's
death in Vienna a hundred years ago, and
the world of music is celebrating the memory of
the composer of some of its sweetest songs. The
Centenary issue of *The Radio Times*, published
on November 16, contains full information about
the broadcast programme for Centenary week.
Tonight's talk is being given by a well-known
writer on music whose recent book on Schubert
was one of the events of the Centenary year.

9.30 Local Announcements; (Daventry only) Ship-
ping forecast.

9.35 'Djinn and Bitters'
A Little Light Refreshment with a Dash of Fancy
(See centre column)

10.35-12.0 DANCE MUSIC: FRED LLEALDE
and his SAVOY HOTEL MUSIC from the Savoy
Hotel
(Saturday's Programme continued on page 412)



A Revival of
the Successful Revue
DJINN AND BITTERS

With Complete Original Cast

Book by **CLIFFORD SETTEL**
Music by **BILLY MILTON and HARRY**
PATTON

The Characters
Jimmy Dixon, (commonly known as
the ...)
Arthur ... (a ...)

Mr. ... (Parents of the ...)
Albert ... (a rich collector of ...)
Paul Winthrop (a rich collector of ...)
The Unknown Lady ...
The Djinn ...
A Policeman, a Kitten, an Organ-grinder ...

1. A London Street
2. In a Motor-car
3. A Private Museum
4. A Dip in the Sea
5. Camp—the Market Place
6. The Desert
7. Vauxhall Gardens Long Ago
8. A Hundred Years in Now
9. Somewhere in Sunnyside
10. Savoy as Scene 1

HARRY PATTON and PATRICIA ROSSBOROUGH (Pianofortes)

This entertainment, which was originally broadcast from the London
Studio on August '34 last, was found to be so much to the popular
taste that it is being off and again with as little variation as possible.

6.15 WEATHER FORECAST, FIRST GENERAL
NEWS BULLETIN, TIME SIGNAL, GREENWICH,
Announcements and Sports Bulletin

Musical Interlude

6.45 THE FOUNDATIONS OF M. SIC
MUSICIANS SING OF SOCIETY
Sung by **ANNE THURFIELD (Soprano)**

Litany
Serious gnomes
La Pastorella
Hark, hark, the ark
Who is Sylvia?

7.0 MR. KENNET NEWMAN: 'Next Week's Broad-
cast Music

7.15 Musical Interlude

8.0 CAPTAIN ...
I have ...
He ...
but a very practical expert on all points, both of
execution and of equipment and travel.



Having mentioned that the title of this picture might be "Just a Song at Twilight," let us get down to more pertinent things. The instrument in the picture is the new Amplion speaker around which there is a pleasant little controversy raging. Is it as good as the best type of moving coil loud speaker? Really there is no comparison, for whereas the moving coil type of speaker gives an artificial depth to reproduction by boosting the bass, the new Amplion gives absolutely accurate and natural reproduction, overstressing neither bass nor treble, providing a balanced performance at all frequencies. And of course, the new Amplion has this tremendous advantage — it can be operated from a simple two-valver.



It requires no extra valves; neither does it require batteries, special transformers or mains-connections to actuate its field. ☐ Hear the new Amplion and be critical. We are inclined to believe that you will fully endorse the verdict of Dr. N. W. McLachlan, D.Sc., M.I.E.E., who wrote recently, saying that "it reproduces sound better than any loud speaker now on the market." Dr. McLachlan is, of course, the authority whose installation at the South Kensington Museum has hitherto been regarded as the most perfect of all radio speakers. ☐ And rather than cap his tribute with other comments, we will just add the old tag—*verh. sap.*

AMPLION®

The new Amplion Speakers in Handsome Cabinets of Oak or Mahogany range in price from £9.10.0 to £12.

The Amplion Radio Gramophone in Oak £50.0.0 to £60.0.0. Mahogany £63.0.0, including Regals.

Amplion Standard Speakers, Cabinet Horn Types, to £5. Junior Models, to £3.3.0.

Catalogue from all Radio Dealers, or from Graham Amplion, Limited.

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Saturday's Programmes cont'd (November 17)

5WA CARDIFF. 353 AM 850 LC.

12.0-12.45 A Popular Concert

Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES

Overture, 'Figaro'
Nocturne and Scherzo ('A Midsummer Night's Dream')
Introduction, Act III, 'The Mastersingers'
Three Dances, 'Nell Gwynn'
Welsh Rhapody

7.15 London Programme relayed from Daventry

THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 S.B. from London

4.40 Local Sports Bulletin

6.45 S.B. from London

7.25 Mr. A. S. Brown: 'Reflexing Reflections'

7.35 Mr. Ligon Woods: 'West of England Sport'

7.45 A Popular Concert

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

Conducted by WARWICK BRAITHWAITE

Overture, 'Lurline' Wallace

ALTHOUGH born in Ireland, William Vincent Wallace was a Scot, as his name would certainly suggest. He had a rather adventurous career in many different parts of the world, and was thirty-two years old before producing his first opera, the evergreen *Marianna*, in London. The opera *Lurline* dates from 1848, when its composer was in Germany, and where he had to some extent come under the influence of Chopin. The opera deals with the romantic part of the world in which he was born. It was produced in London in 1848, and was a greater success than *Marianna*. In many ways it is actually a better work, though it has not maintained its hold upon the public affections in the same way.

The Overture opens with a slow solemn introduction, followed by a more lively and flowing melody for the violin. A brilliant quick section follows, in which again the violin has a more prominent part, and the flute, oboe and clarinet succeed, the oboe afterwards joining, and again the vigorous mood of the opening is heard.

ENID CRICKSHANK (Contralto) and Orchestra

O Don Fatale ('Don Carlos') Verdi

DON CARLOS comes in the sequence of Verdi's works between the middle period which gave us *Rigoletto* and other evergreen favourites, and the last stage of his career, which began with *Aida*. The scene is laid in Spain in the days of the ruthless Philip II, and the story deals with the tragedy of Philip's son, Don Carlos, who is in love with his stepmother, Elizabeth of Valois. This air is sung in the fourth Act by the Princess Eboli, who is in love with Don Carlos and who becomes the instrument of his downfall through her jealousy of the Queen, when she learns of the Prince's love for Elizabeth.

ORCHESTRA

Song of the Volga Boatmen Grieg
Forest Murmurs Wagner

THIS extract is taken from the second Act of *Siegfried*. With his father's sword, which he had himself forged from the broken pieces that came down to him, Siegfried has slain the dragon and won from it the treasure made from the Rhinegold and the magic Ring itself. The touch of the dragon's blood has given him power to understand the birds, and at this part of the opera he is lying on his back under the trees listening, as they tell him of the wondrous world who lies asleep and a ring of fire.

CEDRIC BRANK (Violoncello) and Orchestra
Chant du Menestrel, Op. 71
Serenade Espagnole, Op. 20, No. 2.....

ORCHESTRA

Good Friday Music ('Parsifal') Wagner
French Suite Fauré

THE story of *Parsifal*, as remodelled by Wagner from the old legends, is briefly as follows. The Grail has been given into the keeping of a knight and his Knights. They have, too, the sword with which the soldier pierced the Lord's side upon the Cross. Parsifal has built a great castle, Monsalvat, to guard these sacred relics against a pagan world and especially against the magician Klingsor, who with the help of his Flower Maidens and the arch-enchanted, Kundry, endeavours to seduce the Knights. Amfortas, son of the old Titurel, has been overcome by the magician's arts, and has been forced to leave in his hands the sacred spear, with which he himself was sorely wounded when Klingsor seized it. Nothing can heal the wound save a touch of the spear, and it has been prophesied



ENID CRICKSHANK

sings in the concert relayed this evening from the Assembly Room in Cardiff City

to the Knights that only a guileless fool can avail to win it back for them. Parsifal, our English Sir Percival, is the guileless Knight who in the end overcomes Klingsor's magic and not only restores the spear to the Grail-keeping, but wins Kundry to abandon her evil ways and join the service of the Grail, to find death and forgiveness in the last mystic scene when Amfortas is healed and the radiance of the Grail is shed again over its Knights.

The Good Friday Music is in the third Act; Parsifal comes to the aged Knight Gurnemanz, who is now a hermit beside his forest spring, and on whom the repentant Kundry is now waiting. The old Knight tells Parsifal that it is Good Friday morning, and that the first spring flowers of the year are waking refreshed by the tears of penitents. The themes of the Grail and of Faith are heard in this beautiful extract, as well as the melody played by the oboe, which has the name 'the Good Friday Spell'.

ENID CRICKSHANK and Orchestra

Far Greater in His lowly state ('Irene') Gounod

ORCHESTRA

Dolly Suite Fauré

8.4-12.0 S.B. from London (9.30 Local Announcements, Sports Bulletin)

(Saturday's Programmes continued on page 114.)

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Saturday's Programmes cont'd (November 17)

SSX SWANSEA 502.5 MC.

- 12.4-12.45 S.B. from Cardiff
 3.30 London Programme relayed from Daventry
 5.15 S.B. from Cardiff
 6.0 London Programme relayed from Daventry
 6.15 S.B. from London
 6.40 Sports Bulletin S.B. from Cardiff
 6.45 S.B. from London
 7.25 S.B. from Cardiff
 7.45 S.B. from London
 9.30 Musical Interlude relayed from London
 9.35 12.0 S.B. from London

6BM BOURNEMOUTH 575.5 MC.

- 12.0-1.0 Gramophone Records
 3.30 London Programme relayed from Daventry
 6.15 S.B. from London
 6.40 Local Sports Bulletin
 6.45-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

5PY PLYMOUTH 400 MC.

- 12.4-1.0 A Gramophone Revival of Old and Modern Melodies
 3.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 'An Revolt'—until Monday
 6.0 London Programme relayed from Daventry
 6.15 S.B. from London
 6.40 Sports Bulletin
 6.45 12.0 S.B. from London (9.30 Items of News Information; Local Announcements; Sports Bulletin)

2ZY MANCHESTER 501.5 MC.

- 12.0 THE NORTHERN WIRELESS ORCHESTRA
 ERMA WADD (Continued)
 3.0 THE NORTHERN WIRELESS ORCHESTRA
 March, 'A Bunch of Roses'.....Chapin
 Overture, 'The Fairy Queen'.....Auber
 M. J. L. SMITH (Trombone)
 What is Syria?.....Schubert
 I have found love's sickness to fly.....Fauré
 Charming Chloë.....German
 ORCHESTRA
 The Green Lanes of England.....Clusman
 Amy Everhard (Soprano)
 R. J. L. SMITH (Trombone)
 April's Lady.....Montague Phillips
 The Market.....M. J. L. SMITH
 ORCHESTRA
 Song of May.....Bantock
 Waltz, 'Woodland Dream'.....Waldteufel
 M. J. L. SMITH
 (Trombone).....Bantock
 I have found love's sickness to fly.....Fauré
 I have found love's sickness to fly.....Fauré
 Phyllis has such charming graces.....M. J. L. SMITH
 AMY EVERHARD
 Love is meant to make us glad.....German
 At Dawning.....Clusman
 Farewell to Summer.....M. J. L. SMITH

10.0-11.0 Ten Woodland Sketches.....M. J. L. SMITH

- 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.15 S.B. from London
 6.40 Regional Sports Bulletin
 6.45 S.B. from London

7.45 Choral and Orchestral Concert

- THE NORTHERN WIRELESS ORCHESTRA
 Conducted by T. H. MONTAGUE
 Overture, 'Land of the Mountain and the Flood'.....M. J. L. SMITH
 THE BOSTON CHORAL UNION
 Conducted by THOMAS BOSTON
 Accompanist, MARY HASTON
 Keltic Hymn, 'The Outgoing of the Boats'.....Hugh S. Robertson
 Come, gentle swains (Trapezoid of Orpheus)
 Londonderry Air (In Derry Vale).....Traditional
 Second Suite 'The Maid of Arles'.....Bizet
 On my Love
 So fare thee well (Folk Song).....Brahms
 Birnig Scene ('Martha').....Fauré
 ORCHESTRA
 Slavonic Rhapsody.....Frederick
 CHORAL UNION
 La Fata
 On with the Dance (The Bavarian Hymn).....Elgar
 The long day closes.....Sullivan
 ORCHESTRA
 Introduction, Act III, Lohengrin.....Wagner
 9.0-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

Other Stations.

- 5NO NEWCASTLE 500 MC.
 12.0-1.0 Gramophone Records
 3.30 London Programme relayed from Daventry
 6.15 S.B. from London
 6.40 Sports Bulletin
 6.45 12.0 S.B. from London (9.30 Items of News Information; Local Announcements; Sports Bulletin)

- SSC GLASGOW 490 MC.
 11.0-12.0 Gramophone Records
 3.30 London Programme relayed from Daventry
 6.15 S.B. from London
 6.40 Sports Bulletin
 6.45 12.0 S.B. from London (9.30 Items of News Information; Local Announcements; Sports Bulletin)

- 2BD ABERDEEN 500 MC.
 11.0-12.0 Gramophone Records
 3.30 London Programme relayed from Daventry
 6.15 S.B. from London
 6.40 Sports Bulletin
 6.45 12.0 S.B. from London (9.30 Items of News Information; Local Announcements; Sports Bulletin)

- 2BE BELFAST 500 MC.
 11.0-12.0 Gramophone Records
 3.30 London Programme relayed from Daventry
 6.15 S.B. from London
 6.40 Sports Bulletin
 6.45 12.0 S.B. from London (9.30 Items of News Information; Local Announcements; Sports Bulletin)

Do People Read Poetry?

Poetry is still written and published, but has the novel killed the love for it in the ordinary reader?

IT has become almost a commonplace of present-day conversation that no one nowadays reads poetry, except a few long-haired cranks, undergraduates—who go through a phase of it, much as earlier they went through measles—unhappy reviewers, and poets. And yet poetry continues to be written and to be published in considerable quantities. What happens to it? Is it kept on shelves to give tone to modern flats? Does it light fires? Or does it moulder on the shelves of bookshelves?

People do, however, read poetry—even the most unlikely people. I doubt if much modern poetry is read by anyone but the so-called intelligentsia, who have time and leisure for investigation into the obscurest forms of literary expression. But poetry in essence, like popular songs, is an expression of one side of national vitality. It fills a gap in the lives of each one of us. Sometimes the existence of the gap is never realized. But once it is, it must be filled. No great nation has as yet failed to produce great poets and to enjoy great poetry. A country gets the poetry, as it gets the government, it deserves. A decline in poetry is frequently a true symbol of a country's decline. And if poetry were never read, it would be only because the inhabitants of that country were spiritually dead.

I remember one day being alone in a General omnibus with the conductor. As we reached Hyde Park Corner he remarked, in that friendly manner of all good conductors, upon the library books I had under my arm. We proceeded to appreciate Thomas Hardy just as we so drifted into a discussion of literature in general. But poetry was his meat; not modern flyaway stuff; but 'good thick books of it to get his teeth into' from his armchair when he was tired. Byron, in particular, he loved. He was an enthusiast of the Victorians: Tennyson, Browning, Rossetti. His comments on Shakespeare were full of pith. And he lived a long life.

Of course, he may have been pulling the leg of a young man whose horn-rimmed spectacles made him fair game! But somehow I doubt it. I believe that Byron is read today in Camberwell; Shadley in Swansea; and Keats in Newcastle, as well as Swinburne at the public school. It would not surprise me to discover a cult for Sir Walter Scott in Hoxton, or for Humbert Wolfe at the Regent Palace Hotel. I have seen a string-grapher reading a 'crib' of Virgil in the Tube. Poetry is one of the universal things. It must be read. It is being read. And I hope it will continue to be read more and more. R.D.M.

From The Broadcast Pulpit.

Ancient and Modern Beliefs

Every generation has its own outlook and has to reshape its faith to meet new conditions. It is never possible to believe exactly as our fathers believed, for the world in which we live has subtly changed from theirs. But while much changes, the central things abide, and we have to lay hold on them afresh for ourselves. The love of God, the Word of God, the sacrifice of Christ, the Church, the need for worship or a sacred day abide. New aspects of them all may present themselves to us; but to lose hold on them is to be in danger of losing one's soul. The danger of the second generation, especially after some upheaval like the war or the invasion of alien and revolutionary ideas, is to give up trying to win a strong personal faith and to abandon oneself to vague indefiniteness in belief and practice. That way lies moral and spiritual suicide: to drift is always fatal. The way of salvation lies in earnest endeavour to win back what is slipping away or the equivalent of it for our own day and generation.—The Rev. W. Holm Coote, Glasgow.

B.B.C. PUBLICATIONS.

LIBRETTI.

On November 26 and 28 there will be broadcast the third of the series of twelve well-known operas, this time *Samson and Delilah* by Saint-Saens. 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 *Samson and Delilah* 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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GREAT PLAYS.

The Pretenders, by Ibsen, to be broadcast on November 13 and 14, is 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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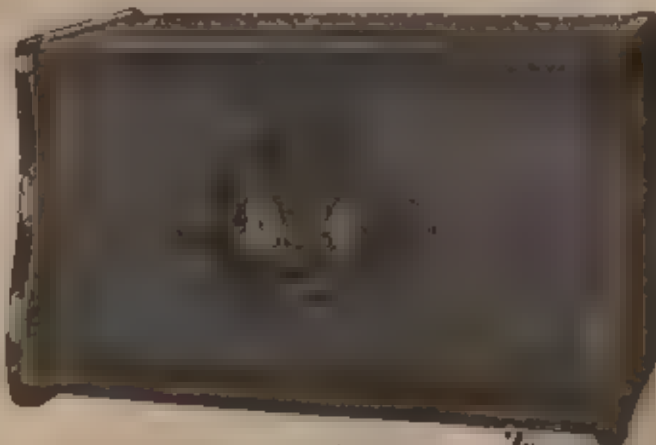
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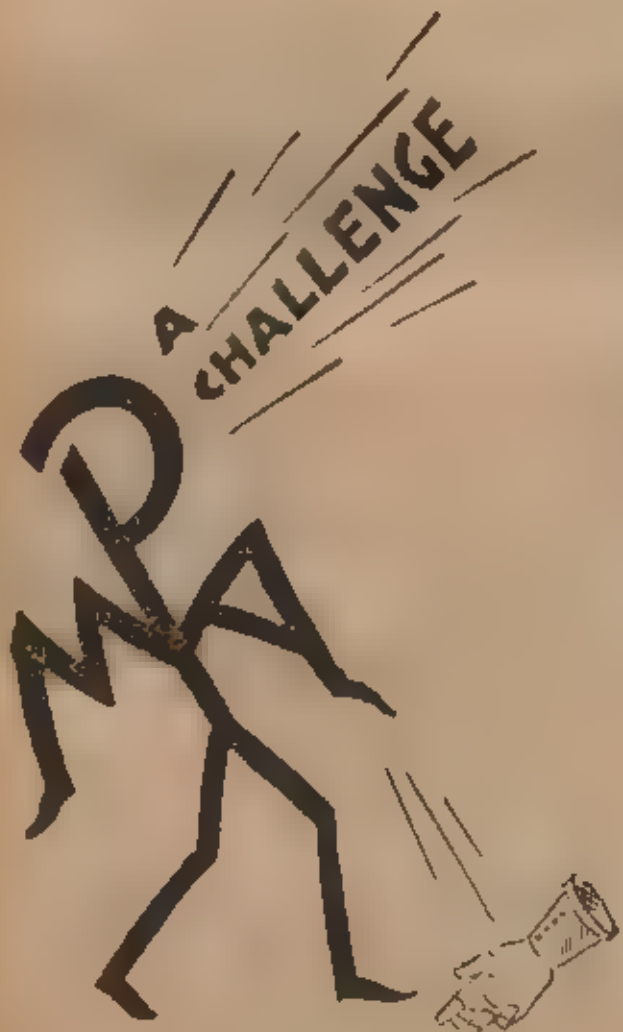


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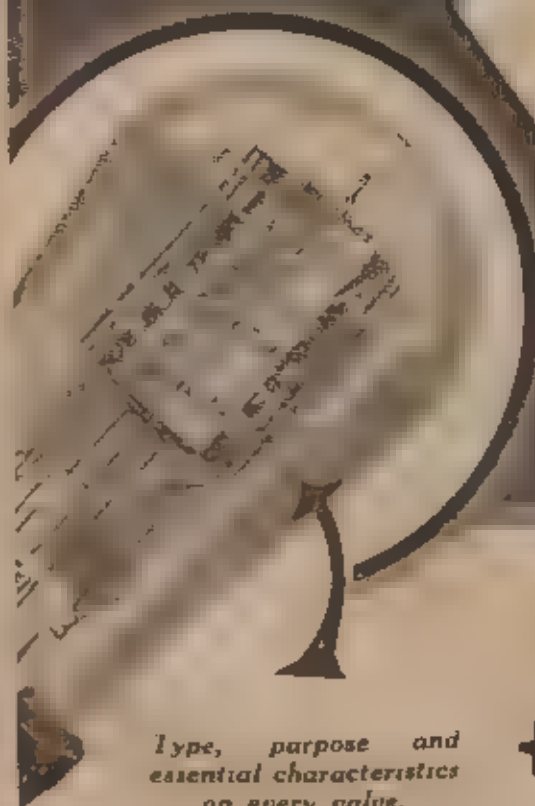
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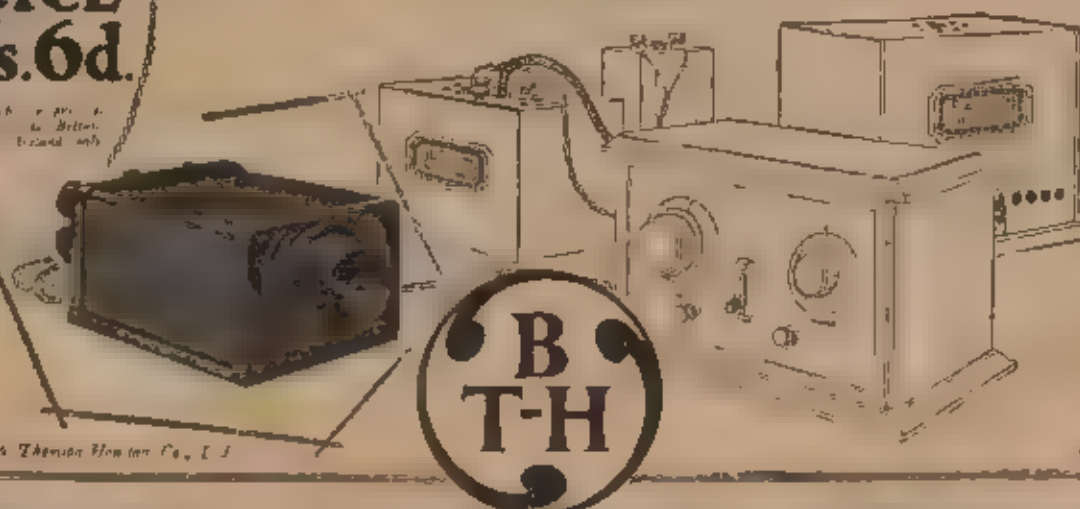
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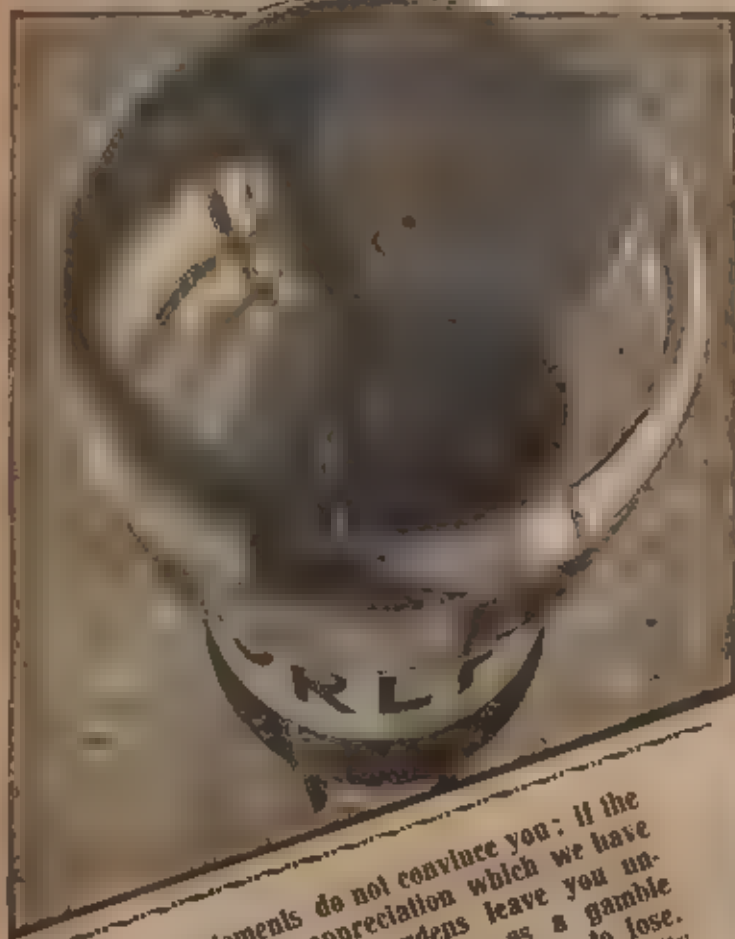
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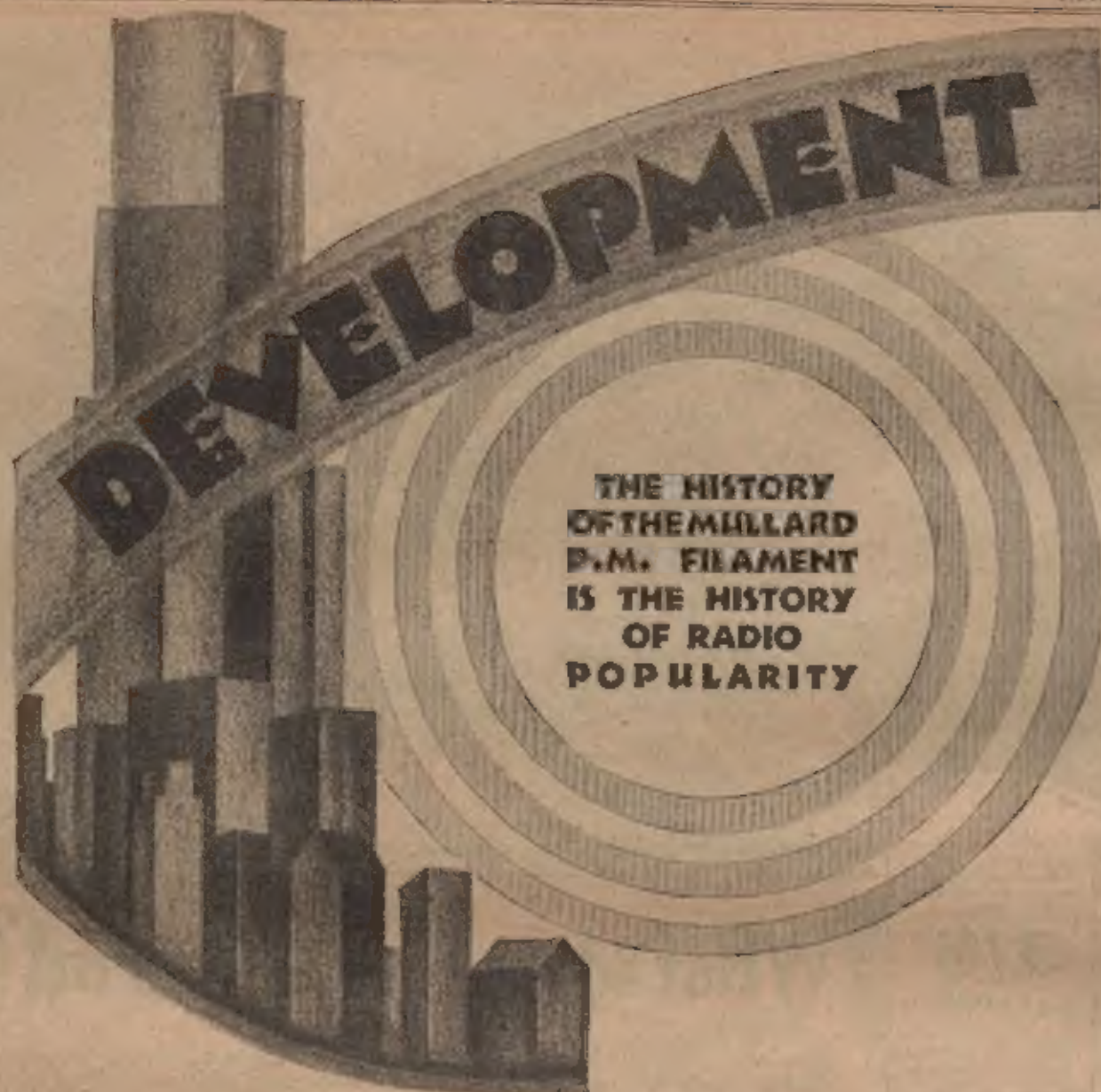
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