

THE BROADCAST PROGRAMMES FOR OCTOBER 20—OCTOBER 26.

THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



NATION SHALL SPEAK PEACE UNTO NATION

Vol. 25. No. 316.

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

OCTOBER 18, 1929.

Every Friday. TWO PENCE.

Special Articles by ELLEN WILKINSON, H. J. MASSINGHAM, WINIFRED HOLTBY, A. LLOYD JAMES, G. G. COULTON, R. H. WILENSKI, etc.

WELLS BROADCASTS

On Monday evening H. G. Wells, who recently made his microphone debut with a widely-discussed talk on International Peace, contributes to the 'Points of View' series, which has already included talks by Lowes Dickenson, The Dean of St. Paul's, and Bernard Shaw.

A STAR'S RECITAL

Lotte Lehmann is one of the most popular soprano opera-singers of the present day, and when she appears before the microphone at an orchestral concert on Sunday evening (9.5 p.m.) her voice will surely revive many memories of past Covent Garden relays.

SHAKESPEARE PLAY

From London on Wednesday evening at 9.35, we are to hear a production of *Twelfth Night*, Shakespeare's most popular comedy. Other Shakespeare broadcasts included in the plans for the coming season are *Antony and Cleopatra* and *Titus and Cressida*.

SYMPHONY CONCERT

The first of the winter season's B.B.C. Symphony Concerts will be relayed from the Queen's Hall on Friday at 8 p.m. Maria Nemeth and Walter Gieseking are the soloists and Sir Henry Wood conducts. Gieseking plays a Tchaikovsky Pianoforte Concerto.

AIRY NOTHINGS—II

Following his production of *Peep-Bo-Haw's* and *The World We Live In*, Gordon McConnell presents on Monday of this week *More Airy Nothings*, a light-hearted burlesque of the programmes on the lines of his previous *Airy Nothings* broadcast last Spring.

BRIEF BIOGRAPHIES

On Wednesday, at 9.15 p.m., the Hon. Harold Nicolson will broadcast the first of a series of *Miniature Biographies* that are being specially written by some of the best-known biographers of today. The biographies chosen may be either real or imaginary.

'THE MONKEY'S PAW'

A pre-Edgar Wallace 'thriller'—but none the less thrilling for that! *The Monkey's Paw*, Louis N. Parker's adaptation of one of W. W. Jacobs' most successful stories, will be presented from 5GB at 10.15 on Tuesday evening. Nervous listeners should switch off for this.

OLD TIME 'VARIETY'

Despite the modern craze for 'snappy' syncopation and 'theme songs,' there are many who regret the passing of the old-time music-hall with its naive and melodious chorus-songs. On Saturday evening, Philip Ridgeway will revive 'music-hall memories.'

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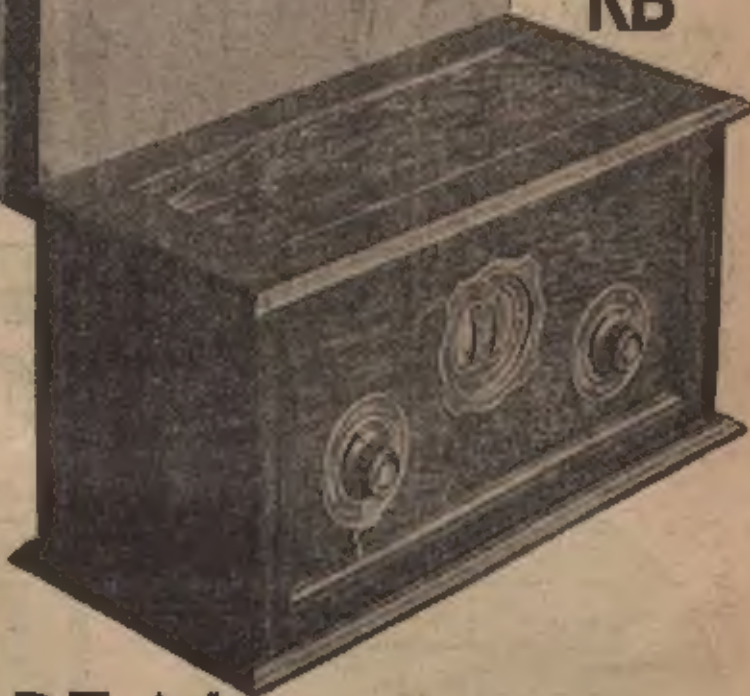
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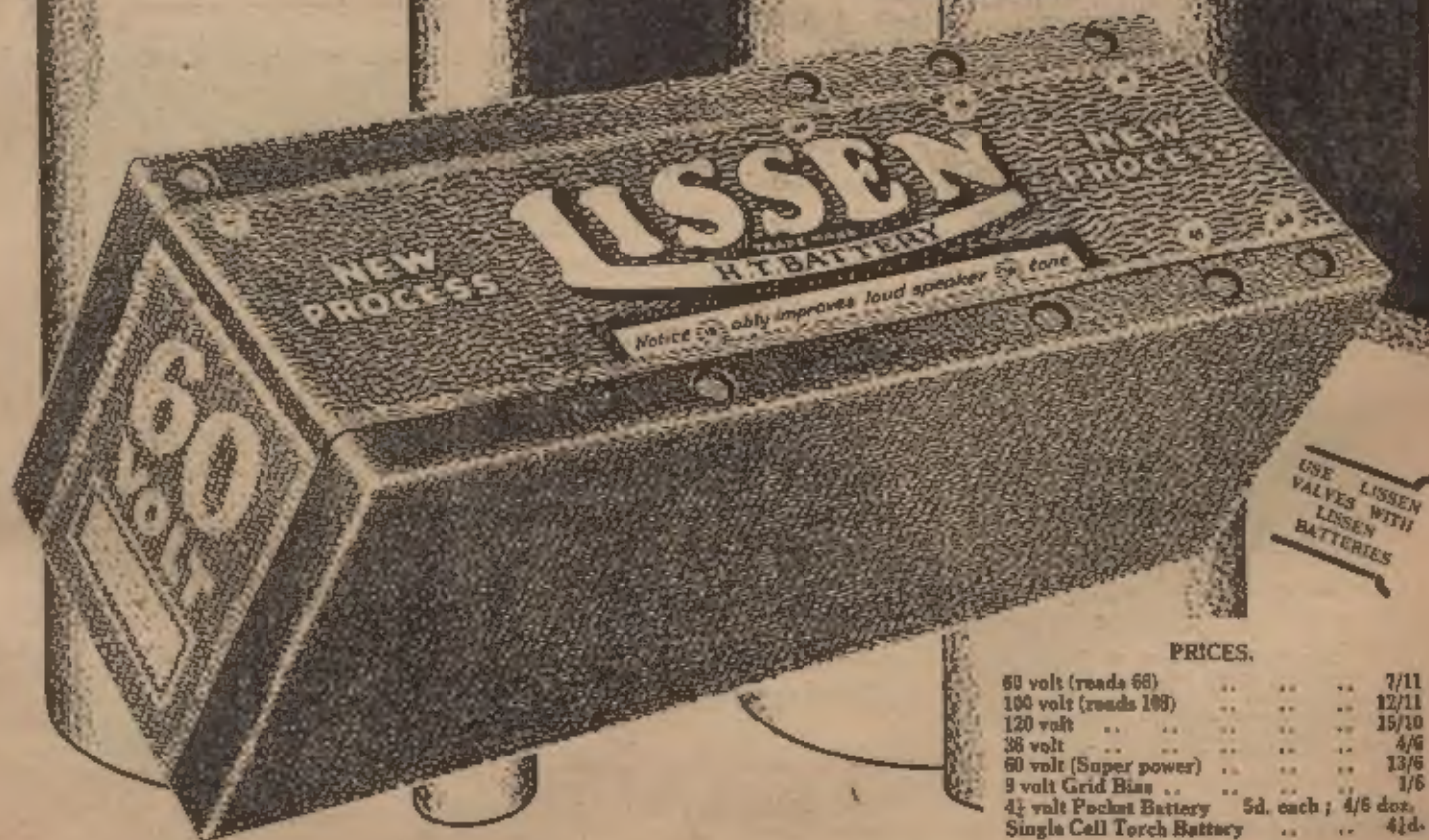
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WIRELESS, POLITICS AND THE HOUSEWIFE



DURING the last election I had occasion to speak, in a country area, at a gathering of women called by a non-party women's institute. When question time came, I was interested to note that nearly all

'Women get more out of the talks than men, having had long practice in the art of listening. Many a quiet woman would be glad to know the other side of the questions on which her husband holds such fixed opinions,' says

ELLEN WILKINSON, M.P.

the queries were about reparations and inter-Ally debts, the last subjects one would have thought could have interested such a gathering. The chairwoman explained to me afterwards that they had a 'radio-circle,' and that attendances were always largest to hear any of the big political speeches that were being broadcast just then. The members had been particularly interested in the Snowden-Churchill duel. 'We like Mr. Snowden's speeches,' said one of the committee, 'because, quite apart from whether we agree with his politics or not, he always clearly explains the issue before he gives any opinions about it. Some other speakers take for granted that we have read all the leading articles in all the papers. Our members don't read about politics much, but they do like hearing about them.'

THIS last remark sums up the remarkable change that the wireless has wrought in the attitude of the busy housewife to politics. Her work is of the kind that makes sustained reading difficult. The man can read the paper when he comes home from work, while his wife puts the children to bed and then has the mending to do. There may be model husbands who read the paper aloud to their wives, though I imagine the rarity value of such specimens must be high. The wireless takes the drudgery out of sock-mending. It is possible not only to listen, but to argue the point in the home circle afterwards.

The attitude of the average man to his womenkind has been that they wouldn't be interested in politics, and would not understand them if they went to political meetings. When a woman has listened to a Chancellor of the Exchequer explaining his Budget for himself, she discovers that not only can she follow what he is talking about, but that the only disadvantage of wireless is that she cannot answer him back, and put him right on one or two points that affect her budget.

The women, I think, get more out of the wireless talks than many men, because they are prepared to sit and listen—having had long practice in the art of patient listening—and they are not so eager to get Paris or Hilversum in the middle of a serious talk.

Only those who are practical politicians,

engaged in the ordinary work of the political field, can really estimate what an immense effect these talks are having on our political life. To begin with, it has raised the standard which the audience expects from political speakers. Can anything be drearier than the ordinary political meeting? We have all suffered from the speaker who talks platitudes at the top of his voice, only stopping (not for breath, but for applause) after particularly hoary specimens. We know the man whose hesitation is so painful that the audience feels as if it were watching his teeth being extracted. I have never been able to understand why the male voters were willing for so long to attend meetings like these in crowds, and be perfectly happy if only they could cheer their one particular colour, or favourite *cliché*. The woman whose introduction to politics comes through hearing a Churchill, a Lloyd George or a MacDonald, simply will not tolerate this dreary inefficiency, and party managers, anxious for her vote, are realizing that a higher standard is necessary. 'We must have better speakers and more interesting speeches if we are to attract the women,' has been in the report of many agents of all three parties since the last election, which was the first checking of results since political speeches had been broadcast to any extent.

Most amusing, however, is to watch the efforts of the 'bright-and-hearty' candidates who 'drop in to say a few words to the ladies, God bless 'em,' when they meet an audience of women who have been following the wireless speeches. Those oh-so-simple jokes about husbands, and 'my wife,' fall with the plunk of a stone into a well unless a few ardent party-workers remember to laugh at the appropriate moments. When the punctured 'hearty soul' has been safely moored at his hotel, the party agent has to murmur, soothingly, that he is very sorry but the women don't seem to care for that sort of thing nowadays. 'The wireless seems to have made such a difference,' he explains.

Of course, one can't generalize about women any more than about men, and say whether all women would like more talks about politics. But the broad fact of our political life is that men have had the vote

for years, and that, to the average woman, as represented by the housewife, politics are a new interest. That is why it has been so extraordinarily valuable that the new voters have been able to hear the very best that each party could produce. Interest has been awakened by famous names and the fun of hearing the actual voices of people like Mr. Lloyd George, or Mr. Baldwin, or Mr. MacDonald, whose portraits are so continually in the newspapers. But once interest has been aroused, it is not only the party leaders and party politics that secure interested listeners. Several young women have told me that when they knew they were to have the vote they made a point of not missing Professor Laski's talks on Democracy.

THE new developments in broadcasting speeches from actual public functions will have an effect on political life that it is difficult to estimate. What the man said, not what the newspaper reporters think is 'bright' in his remarks, will reach the public. A friend told me that she was having tea in a rather frivolous, fashionable tea-shop when Mr. MacDonald's speech at Geneva came through. 'It is rather marvellous—actually from Geneva,' was the dominant feeling, and the chatter died down. The women listened over the tea-cups to what must have been for many of them a completely new point of view.

I think women would like to hear more political debates. Every woman, when she hears the politician putting his point of view, thinks 'That's your side. I wonder what the other man has to say?' Women normally hear less political argument than men, who have their clubs and public-houses. The peaceable housewife has tended to discourage political arguments between her husband and children, because of the inevitable quarrels round the dinner table. The papers brought into any home tend to be of one political colour, and many a quiet woman would be glad to know the other side of the questions on which her husband holds such very fixed opinions.

It is a well-known platitude to say that the women hold the destiny of the country in their hands, but under the present franchise it does happen to be true. A democracy only works properly when the citizens really understand the issues involved. A non-commercialized service like the wireless, completely impartial and outside political strife, can help as no ordinary Press service possibly can.

ELLEN WILKINSON.

The first of the 1929-1930 Series of Symphony Concerts is to be relayed from the Queen's Hall on Friday.



Music-hall Relays.

THOUGH the most successful relays from music-halls have been greatly appreciated by listeners, it is not always easy to find an 'act' in the week's bill which would be suitable for broadcasting. Some of the best turns on the halls cannot, for technical reasons, be relayed. A



A deaf-and-dumb Conjuror.

further handicap is the timing question. A turn may be excellent microphonically, and yet not appear on the bill during the period allotted to broadcast vaudeville. Managers, after all, have their own audiences to consider, and it is not always possible to rearrange the bill to suit the B.B.C. In any case, those responsible for music-hall G.B.'s have not much time to shuffle the programmes, for they can rarely make their choice of a suitable item before the Monday of the week in question. Still, since these items are popular, we still reserve a period for them, and must ask listeners to forgive us when, for some reason, we are forced to disappoint them. There may come a week when the 'bill' presented at the Coliseum consists entirely of deaf-and-dumb conjurers in rubber-soled shoes.

Promenade Enthusiasm.

The fact is that we are being rapidly transformed by the subtle magic of wireless into a genuinely musical nation. —
The Daily News on the 'Proms.'

THERE can rarely have been a more delicious 'last night' than that of this year's Promenade season—nor a better 'programme item' than the five minutes of stormy applause which followed the singing of the National Anthem. Mass excitement is vividly commemorated by the microphones, and we were as moved by those final chords as, earlier, by the Franck Symphony. The Season, if we may judge from the numbers and enthusiasm of the audiences, was a huge success. Sir Henry, though, must be a little weary of journalists stressing the 'physical endurance' aspect of his achievement!

Listening in the Train.

IN Hungry there are trains in which the carriages are 'plugged' for headphones so that passengers may beguile the tedium of long journeys across the prairie. Percy Scholes travelled recently by one of these trains on his way to Bucharest, where he attended an international gathering of critics. He paid one penny (about 9d.) and listened to Strauss waltzes. Reception was poor; after a while he surrendered his phonos, whereupon his money was refunded as he 'had not listened long enough.' One compartment of the train was fitted up as a receiving station. A Roumanian newspaper, welcoming the critics, referred to them in English as 'the eye of the history and the beauty's magistrates.' Someone had evidently been at work with a dictionary. Mr. Scholes did not say whether they were protected by the police against attacks by maddened authors and composers. What an opportunity for dispensing with all criticism at the cost of a shilling—or whatever the current market price of enough nitro-glycerine may be!

'The Broadcasters' Notes on Coming Events.

BOTH SIDES OF THE MICROPHONE



A Great Opera.

OF all the gallery of Verdi's operas British audiences prefer *Aida* (with *Rigoletto* a close second). *Aida* has been trundled round on tour till the Nile in Act III is worn quite threadbare. Verdi's score wears better; the popularity of *Aida* is entirely justified, for its composer never wrote finer music in the luscious vein of romance. The young 'moderns,' trying to make the best of Verdi, vote for *Otello* and *Falstaff*, but we prefer the true Verdi of earlier days, though we would rather hear *La Traviata* than *Aida* any day. *Aida* was commissioned by the Egyptian Government for the dedication performance at the Cairo Théâtre Italien, and formed part of the celebrations on the occasion of the opening of the Suez Canal. Verdi did the Egyptians proud, adorning a libretto suggested by Mariette Bey, the Egyptologist, with beautiful melodies based upon genuine Oriental airs. What an evening—the new opera house bright with diamonds and decorations, the Khedive entertaining the ex-Empress of France in the Khedivial box—an *Aida* which must have proved all that the management, who had paid £4,000 for the opera, could have hoped! The English premiere of the opera, with Patti as *Aida*, must also have been something of an occasion. Since then *Aida* has more than held its place in the repertory by the grandeur of both its music and setting.

Egyptian Triangle.

AIDA is to be broadcast, as the second of the 1929-30 'libretto' operas, on Monday, October 29 (5GB) and Wednesday, October 30. The story, with which most listeners will be familiar, can be told in a few words. Radames, captain of Pharaoh's host, is loved by Pharaoh's daughter Amneris, though he is in love with *Aida*, the captive daughter of the King of Ethiopia. He unwittingly betrays the plans of Pharaoh's campaign against Ethiopia to his beloved's father, Amonasro, and, before he can fly with *Aida*, is captured and, at the instigation of the jealous Amneris, condemned to be buried alive. *Aida* comes to share her lover's fate in the subterranean vault of punishment. While the priestesses of Ptah chant over their tomb, Amneris, too late, repents of what she has done. It may be argued that Radames does not seem to have shown much discretion, but then really great soldiers are often poor domestic strategists. A strong cast chosen for the forthcoming broadcast production includes Stiles-Alien as *Aida*, Hughes Macklin as Radames, and Enid Cruikshank as Amneris.

Another 'Come-back'?

AN attractive and far too unknown by-way is to be explored during the 'Foundations' for the week beginning October 28. Olga Haley will sing some of Liszt's songs. It is not over-daring to say that if Liszt had written nothing but his songs he would have been widely admired; as it is, his rhapsodies, tone-poems, and transcriptions have overshadowed this sincere and highly effective side of his art. A few songs, like *Die Lorelei* and *Du bist wie eine Blume*, are known pretty generally; but, apt as these settings of Heine's poems are, they do not by any means cover the range of Liszt's powers as a song-writer. If, sometimes, they sound more than a trifle forced in sentiment, that is after all a reflection of the period; and always the poem is exactly interpreted. We notice that there has been a good deal of Liszt in the programmes lately: is Liszt, like Mendelssohn, returning to popular favour?

'A Mass of Life.'

OPPORTUNITIES to hear Delius's *A Mass of Life*, which is to be given as the second of the B.B.C. Symphony Concerts on Friday, November 1 (5GB), are so rare that most listeners will never have heard it at all. Yet, by common agreement this *Mass* is one of the greatest achievements of any modern composer. It is a colossal poem to Life. When, however, part of the work was given its first London performance in 1898, this is what one of the critics wrote of it: 'The ugliness of some of the music is really masterly. Oh, if he (Delius) could be persuaded to look on the lighter side of things, to give us music that would cheer us, not that which blights us as a March wind blights young shoots.' Yet another instance of the turning of the tables on the critics. We wonder if this particular 'young shoot' will be listening when the *Mass* is broadcast; and, if so, what will be his thoughts? The words of the work, it should be noted, are from Nietzsche's 'Thus Spake Zarathustra'—a choice of obvious aptitude when one remembers the pantheistic mysticism of Delius himself. Man's progress from time into Eternity is the subject—as supreme a subject as a composer might dare.

New Novels.

THE novels reviewed by Miss V. Sackville-West in her fortnightly talk on October 3 were: 'Whatever Gods May Be,' by André Maurois, translated from the French by Joseph Collins (Cassell); 'The Revolt of the Fishermen,' by Anna Seghers, translated from the German by Margaret Goldsmith (Elkin Mathews and Marot); 'Hunkly,' by Thomas Williamson (Faber and Faber); 'The Hidden City,' by Sir Philip Gibbs (Hutchinson); 'Death of my Aunt,' by C. H. B. Kitchin (Hogarth Press); 'A High Wind in Jamaica,' by Richard Hughes (Chatto and Windus); 'My Best Short Story' (Faber and Faber).

Julian Ross As Shylock.

SINCE 'Dong and Mary' started on Shakespeare, our flagging interest in the 'talkies' has revived, and we await their version of *The Taming of the Shrew* with shameful excitement. It must seem obvious to the meanest intelligence that Shakespeare only needs 'additional dialogue' and a theme song to put him over big



'The civilized public.'

with the civilized public. The B.B.C. has not been slow to recognize this. On October 30 (5GB), and November 2, we are to hear Julian Ross as 'Shylock' in an up-to-date 'all-talking laughter-piece,' entitled *Ikey gets his*, which, before Savoy Hill's movie magnates got to work on it, was known to old fogies as *The Merchant of Venice*. The Productions Director is searching madly for a lady with a 'golden voice' and a leather brain to play Portia. Any radio actress would give her head to play opposite Julian Ross in an improved version of this great play.



With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



Hectic Evening.

BROADCASTING on the evening of Thursday, November 7, will include two 'thrills' of widely different character; the relay of a big race from the Wembley Speedway, followed by one from 'Kasbek,' the new Russian restaurant in Piccadilly. Our readers are probably more



'Stockbrokers act Slavonic.'

familiar with the excitement of 'the dirt' than those of a real Russian cabaret. We hear that the music and singing at 'Kasbek' are so infectious in their wild rhythm that serious-minded stockbrokers among the clientèle so far forget themselves as to jump on the tables and act Slavonic.

Sibelius in the Halle Programme.

AT the third concert of the Halle season (October 31) one of the main works to be performed is Sibelius's *Concerto for Violin* (with Arthur Catterall as soloist). The admirable programmes of the Halle Society have hitherto shown an unaccountable absence of any important works by this great Finnish composer; it is the more gratifying, therefore, to see in this season's programmes the above-mentioned Concerto and both the Fourth and Fifth Symphonies. Coming from peasant stock, Sibelius has in his blood nothing but pure Finnish vigour. After a period of study in Germany, he returned to Helsinki, where he taught the violin in the Conservatoire. By 1897, his reputation was such that he was granted a pension by the State. A sense of public duty has from time to time produced music for national festive occasions, and both his fiftieth and sixtieth birthdays have been celebrated as events of national importance. All his music is coloured with an unmistakable national idiom—the well-known tune in *Piniandis*, for instance, has often been mistaken for a folk-tune whereas, as a matter of fact, it is perfectly original. Sibelius's real significance as a nationalist composer lies not in his use of folk-tunes, but in the way he has so assimilated the folk-idiom that, like our own Vaughan Williams, he has made the use of it a kind of 'second nature.' The violin concerto which is to be played at the Halle concert offers little opportunity for display on the part of the soloist, the solo-part being closely woven in with the whole; virtuosos, therefore, as a rule avoid it.

The Scientific Outlook.

THE fifth talk in the 'Points of View' series will be given on Monday, October 28, by Mr. J. B. S. Haldane, who is, with Professor Julian Huxley, amongst the most brilliant of our younger scientists. Mr. Haldane is Sir William Dunn Reader in Biochemistry at Cambridge, and has been since 1927 head of the Genetical Department of the John Innes Horticultural Institution. Those who have read 'Dardanus,' 'Possible Worlds,' and 'Science and Ethics' will already have some acquaintance with Mr. Haldane's originality of outlook.

What Sir Oliver Lodge Believes.

NEXT week's programmes include a second 'Point of View,' the sixth of the series, that of Sir Oliver Lodge. Sir Oliver is one of the most popular and successful of broadcasters whom we have heard this week on 'The Jubilee of Light,' with which honour is being done to Thomas Alva Edison and Sir Joseph Swan. He has most decidedly the 'microphone manner,' which he shares with talkers like Walford Davies and Vernon Bartlett. Sir Oliver, who includes F.R.S. among his numerous distinctions, was one of the first pioneers of wireless. As a leader of psychic research and one who has spent many years of a brilliant career working to reconcile the material and the spiritual aspects of life, he is bound to reveal to us on Friday, November 1, a philosophy of life provocative of discussion. Both these 'Points of view' will, of course, appear in 'The Listener.'

The Story of the Dancer.

WHEN *Cornwall* is revived on November 4 (5.30) and 8, the Productions Director will be repeating what was in January last regarded as a rather daring experiment—that of presenting a wireless drama lasting two hours and a quarter. Judging from the numerous requests for a repetition of the play, it seems that the experiment succeeded. In *Cornwall* length of treatment is an intrinsic part of the manner in which the authors have chosen to tell the story of Jenny Raeburn—a method which has something in common with actual life, where dramas work themselves to a climax far less perceptibly than the modern theatre and cinema have the courage to admit. This more than two hours' drama has this fact in its favour—that the life it depicts is, until the final phase when its heroine is imprisoned in the Cornish farm, one of shifting scene and infectious gaiety. Most of the parts in the revival will be played by those who took them in last January's production. The story opens, as before, with a prologue between Michael Fane and Sylvia Scarlett, who, meeting in a deserted Balkan town at the blackest hour of the war, recall Jenny and her 'story of London before the war.' Music will again be a special feature of the production, occurring both in its place as part of the action of the story and as a linking link between the many scenes.

Gramophone Records.

AMONG the gramophone records broadcast by Christopher Stone during the luncheon hour on Friday, October 11, were the test pieces at the recent Crystal Palace Brass Band Contest, Victory, by Cyril Jenkins, played by the winners, Carlisle St. Stephens, on Royal C9415; the *Dance Macabre* of Saint-Saëns, Karol Seretzer and Orchestra, Parlo. E10603; *L'Apprenti Sorcier* (Dukas), Philharmonic Orchestra of New York under Toscanini, H.M.V. D1689; *Brigg Fair* (Delius), Sir Thomas Beecham and Symphony Orchestra, Col. L2204-5; and the *Dance from Salome* (Strauss), Berlin State Opera Orchestra under Knappertbusch, Parlo. E10894. For songs, Raymond Newell sang the *Eton Boating Song* (Col. 5527), Wilfred Hudson Schubert's *Serenade* (Winner 4938), Trevor Schofield, *Pierrot at the Dance* (Col. 5528), and Keith Falkner an Hungarian folk-song by Korlay (H.M.V. B3105). Richard Tauber sang airs from *Tales of Hoffmann* (Parlo. R20089), and other records were by the National Military Band (Zona. 5391), Gandino and his Orchestra (Imperial 2135), and the dance orchestras of Ted Weems (H.M.V. B5692), Ambrose (Decca M70) and Guy Lombardo (Col. 5542).

Moments in Broadcasting—I.

BACKSTAGE at the Coliseum. The time is 9.54 p.m.; at ten o'clock an 'act' is to be relayed from the huge stage and fitted neatly into the Studio vaudeville programme. In a gallery high up on the 'O.P.' side of the stage two B.B.C. engineers stand with their amplifiers and other gear. On the 'prompt side,' his eyes fixed on a watch, sits the Assistant O.B. Director, timing the 'act' in progress. In a minute he will give the Control Room at Savoy Hill the 'three minutes' warning to be passed on to the Studio, where the studio-manager will ensure that the artist at present at the microphone finishes his turn before the three minutes is up. Behind the paint canvas scenery the great vault of the stage is in half-darkness and as quiet as a cathedral. The only splash of light comes from a dressing table in the wings, where two dancers in tassel skirts are putting the final touches to a 'quick change' make-up. On the revolving stage, which will swing into place at the touch of a lever, the next 'act' stands ready. 'Two-minute warning' speaks the voice into the telephone. The dancers on the stage have begun their final number. A dozen silently-moving stage-hands are ready to pounce. 'Is that Control Room? One minute, please.' In the Studio Jack Payne is already playing, ready to be 'faded out' as the Coliseum is faded in. A crashing chord by the orchestra and down comes the curtain. The stage-hands jump, the stage revolves, the next artist waits anxiously in the wings. The number of the turn goes up. Applause and music. 'Control Room? Fade over!' An anxious moment until someone dashes up from the portable set in a nearby dressing-room to report 'We went over splendidly.'

Our Second Birthday.

THUS ends our second year as informal chronicler to the B.B.C. We started life in October, 1927, as 'The Announcer'—a pseudonym to which we clung desperately until the real announcers, the 'good night, good rest' boys—protested that they were being unjustly saddled with our own outrageous opinions. So we became 'The Broadcaster,' so remaining until the number of threatening letters we received from listeners who did not agree with us forced us to collect reinforcements. We have written two thousand paragraphs on almost every subject under the sun



'Good night, good rest.'

(we sometimes wish that broadcasting were not quite so universal in its scope) and, through the medium of an overcrowded letter-bag, made a number of very good friends. Our hair is grey, our face so lined you would hardly know us; nevertheless, Fate and Arthur Watts being willing, we propose to continue in our efforts to create an ether fit for heroes to broadcast on—or should it be 'over'?

'The Broadcasters'

IN the year before Rembrandt died Louis XIV began the rebuilding of Versailles, and inaugurated a new era of dynastic art that rivalled the dynastic arts of the Pharaohs in Egypt and of the god-emperors of Rome.

Louis XIV was 'the lieutenant of God.' He took the sun as his emblem: he was the *Roi-Soleil*; and he built the Palace of Versailles as his temple. More than half



'The Atlas's Daughters' by Gainsborough. The prosperous 18th century marked the heyday of English portrait painting.

the nobility of France was domiciled in this vast palace and engaged continuously in ceremonious ritual round the person of the King. The Royal establishment numbered fourteen thousand persons; five hundred men were employed on the ceremonies connected with the King's meals; a hundred nobles carried out elaborate ceremonies when he arose in the morning; as many more attended when he retired at night; and when courtiers passed through his chamber—whether he was present or not—they genuflected before the Royal bed as before an altar in a church.

The whole artistic resources of France were concentrated in glorification of Louis XIV at Versailles and in Paris. Versailles Palace with its Hall of Mirrors, its gilt and painted ceilings, its carved woodwork and superb furniture, and Versailles Park with its endless vistas, its lakes and gardens, are still with us—though a little dilapidated—as the prime symbol of this last dynastic decorative art that was imitated in all the palaces of Europe for a hundred and fifty years. In the heart of Paris we can still see the Place des Conquetes (now called the Place Vendôme and the home of dress-makers) that was built to honour the *Roi-Soleil*, and in Paris also we can see the Porte St. Denis and the Porte St. Martin, the Roman triumphal arches that were put up to welcome Louis, the new Caesar, after victories in Germany and Holland.

A MINIATURE

BEING A BRIEF SURVEY OF EUROPEAN ART

by R. H. Wilenski *The well-known art-critic and lecturer.*

A great French industry of applied art was created for Versailles by the *Roi-Soleil's* minister, Colbert, the Mussolini of his time, who worked sixteen hours a day and reorganized France. Colbert encouraged the Gobelins, Aubusson and Beauvais, makers of fine tapestries, he founded the Sèvres factory to compete with German porcelain, the St. Gobain factory to compete with Venetian glass, and the Aïen-on lace factory to compete with English and Venetian lace. His aim was to acquire for the French the reputation of the finest artist-craftsmen in Europe, because he knew that such a reputation would be a great cash asset to the State. He succeeded; the reputation and the revenue persist to this day.

In pursuance of the same policy, Colbert organized the French Academy of Fine Art in Paris; and in Rome—where Claude Lorrain was painting his classical landscapes and Poussin produced his classical compositions—he founded a branch of the French Academy where French artists could live and get direct contact with Greco-Roman and Italian Renaissance and Baroque art.

LOUIS XIV died in 1715. Louis XV continued the decorations of Versailles, and both Madame de Pompadour and Madame du Barry were keen patrons of the decorative arts. But the Court was no longer the sole point of focus for the French architects, sculptors, painters, tapestry and cabinet-makers, porcelain manufacturers and so forth. Paris now contained a large number of cultivated private patrons among the aristocracy and upper bourgeoisie, who employed artists and craftsmen right up to the Revolution.

There was also a large demand from abroad for pictures and furniture by the French eighteenth-century artists. All the palaces and great houses built in imitation of Versailles required furnishings in appropriate style; and on the eve of the Revolution—which temporarily destroyed the whole industry—France was exporting work by her

artist-craftsmen to an annual value of close on £3,000,000.

The character of French decorative art throughout the eighteenth century can be studied in the Wallace Collection at Hertford House. There you can see the frequently exquisite, sometimes flamboyant, and always admirably made furniture, the Sèvres porcelain, and the bronzes by Falconet; and there, in painting, you can see the charming art of Watteau and his followers, the pictures by Boucher, arbiter of taste in the reign of Louis XV, and the light touch of Fragonard, who lived right into the darkest days of the Revolution.

IN the reign of Louis XV the French Academy started an annual *salon*, i.e., public exhibition of its members' works; these *salons* have continued in France to the present time, and similar exhibitions now take place in most European capitals. The Paris *salons* and other such exhibitions created a one-day-a-year-art-inspecting public whose taste began to influence art, because artists began to work with a view to producing sensational or journalistic pictures to attract attention from this public. Such exhibitions, moreover, soon created the art-critic, because the one-day-a-year-art-inspecting public demanded guidance in finding its way round, and men who spent every day all the year round inspecting pictures came forward to act as guides.

In the early eighteenth-century Paris *salons* the public saw light decorative pictures by Boucher and Fragonard, domestic interiors by Chardin, and sentimental pictures by Greuze, as well as pseudo-classical, pseudo-Renaissance, and pseudo-Baroque



'Shepherd and Shepherdess' by Boucher, a typical example of the delicate, decorative art of 18th century France.

HISTORY OF ART.

FROM PREHISTORIC TIMES TILL NOW—

The 18th Century. French Dynastic and Decorative Art: English Furniture and Pictures.

Part IV.

pictures in the academic styles influenced by the French Academy in Rome. But in the nineteenth century the *salon* jury became less eclectic, and the *salons* became more famous for the pictures that had been rejected than for the pictures that were shown.

MANWILL there were notable artistic developments in England. While Hardouin Mansart was building Versailles, Sir Christopher Wren was rebuilding St. Paul's, and the buildings put up by Wren at Hampton Court were an imitation of Hardouin Mansart's style. At the same time the West End of London was rebuilt in the charming Dutch red-brick style that we can still see in the Temple, Queen Anne's Gate, Barton Street Westminster and so forth—the style that continued through the first quarter of the eighteenth century, and was determined in so far as materials and proportions were concerned by an Act of Parliament after the Great Fire.

The second quarter of the eighteenth century marks the beginning of English painting properly so-called—for while Boucher was painting in pink and blue the Rising and the Setting Sun (that hang on the stairs at Hertford House) as designs for tapestries that were to delight La Pompadour, Hogarth was painting the 'Marriage à la Mode' series (that you can see in the Tate Gallery) and making his drawings for 'Beer Street' and 'Gin Lane'.

Hogarth had to live by the sale of engravings from his satirical pictures, because in the reigns of the first two Georges, the English moneyed aristocracy adorned their houses with foreign pictures, mostly old masters bought in Italy on the 'grand tours' that were then considered an essential part of the education of fashionable young men. But by the time George III had been king ten years the situation was different. By 1770 portraits by English painters had become fashionable, and in the applied arts also there was a demand for English work.

The change was brought about by the great increase in English wealth and political power in the mid-eighteenth century. Wealth creates the desire for elegant surroundings. Robert Adam, who could design elegant houses, was therefore called on to build Swon at Brentford, Osterley a few miles away, Ken Wood at Hampstead, the



THE 'SUN KING' AND PATRON OF ALL THE ARTS

Louis XIV, the last great King of France, whose portrait by Rigaud is reproduced above, made his country for fifty years the artistic centre of Europe, when painters, tapestriers, sculptors, cabinet makers and manufacturers of porcelain gathered for the beautification of the city-palace of Versailles.

Adelphi on the River, and so forth; Wyatt, Chambers, Dance, Holland, and Soane were called upon for other mansions; and Nash built the Regent Street Quadrant and terraces in Regent's Park.

Elegant surroundings call for elegant appointments; and this demand by the rich men of the eighteenth century called forth the elegant furniture of Chippendale and his successors, the silver work of Sheffield designed to harmonize with the Adam and Chippendale styles, and the porcelain of Worcester, Derby, and Chelsea.

The English craftsmen of the eighteenth century were all admirable workmen, quite as admirable as their colleagues in France, and for their designs they looked frequently to the same source of inspiration—i.e., the Greco-Roman art of the excavations round

Naples that Mme. de Pompadour's brother had brought back to Paris. But, unlike the French, they were able to continue their work to the end of the century and into the first decades of the next. Then, when the machine age came, this English craftsmanship perished, though we all still use machine-made copies of this art today.

Great possessions produce self-satisfaction and self-satisfaction produces a demand for portraits; and just as the wealthy Dutch in the seventeenth century followed Van Der Helst and Hals, so the wealthy English in the eighteenth followed Thomas Gainsborough and Reynolds.

Gainsborough was a gracious painter who took Van Dyck as his model. He could catch a likeness, and he made the ladies who sat to him appear extremely thin. Reynolds was a more robust painter. He tried to combine the techniques of Rembrandt and Titian, and produced as a rule a handsome and distinguished mess. He made the ladies who sat to him appear more leathery than those of Gainsborough. But he had great difficulty about the likenesses and many of his portraits were refused by the sitters on this account.

When the Royal Academy was founded in 1768 Reynolds was elected the first President. From that time he worked incessantly to improve the status of the artist in this country. He founded the Academy banquet to which royalty, the aristocracy, and high personages of state were invited, and he worked hard himself to make and hold a position in the social world. His work has proved successful: sixteen members of the Academy today are knights.

With the increase of the price of art and artists in England it became the fashion for young ladies to learn drawing and painting. The demand created a supply of drawing masters, some of whom painted pictures that survive. Thus John Crome, a drawing master of Norwich, who imitated the landscapes of the Dutch painters,

acquired a reputation and founded the group of similar painters known as the Norwich School.

Crome gave his lessons at the houses of his amateur pupils. But in London after the foundation of the Academy, there were regular classes for professional students in the Academy Schools where, as in the Beaux Arts schools in Paris, the students were trained on academic lines; and the history of French and English art in the nineteenth century, that will be discussed next week, is largely the history of revolts by students against the training in the Beaux Arts and Academy schools, and revolts by artists against the judgments of the juries of the Salon and Academy exhibitions.

(The Fifth Part, appearing in next week's issue, will deal with 'The 19th Century Individual Expression and Worship of the Past'.)

he dripping, and add a little brown sauce -

WINIFRED HOLTBY on the holder of this week's 'Point of View'

H. G. WELLS—'THE COCKNEY SOLDIER'

'Neither sun, moon, nor stars intimidate him. Life is more spacious because he has lived in it.'

MY beliefs, my dogmas, my rules, they are mine for my own needs, like the knapsack and water-bottle of a Cockney soldier invading some stupendous mountain gorge.' Wells himself has said it. At the end of his 'First and Last Things' he writes his own epitaph, as from the publication of his first scientific text-books till the final stillness of his running pen, he has been writing his own autobiography.

Once in a bright moment Miss Rebecca West saw the Big Four of contemporary British Letters as the Uncles—Uncle Bennett, Uncle Shaw, Uncle Galsworthy and Uncle Wells. 'All our youth they hung about the houses of our minds like Uncles

... They had the generosity, the charm the loquacity of visiting uncles. Uncle Wells arrived always a little out of breath, with his arms full of parcels, sometimes rather carelessly tied, but always bursting with all manner of attractive gifts that ranged from the little pot of sweet jelly that is "Mr Polly" to the complete meccano set for the mind that is in "The First Men in the Moon."

It was a happy metaphor, but it was monstrous of her to invent it. For of all tyrannies in the world, none is more inescapable than the happy metaphor. Nobody who read that vivid entertaining article on the Uncles can help now stealing a glance at the Big Four, when any of them pass, and looking for the avuncular smile, the patting hand, the secreted gift.

And yet it is misleading. H. G. Wells is not really an uncle, even though his charm, his generosity and his loquacity are unbounded. *Timeo avunculos, et dona ferentes*: I suspect these uncles, even when they bring gifts. For wild and surprising generosity is not confined to uncles. It is a gift of youth. If we must impute relationship to him, there is more of the nephew than the uncle about Wells, more of the urchin of genius than the middle-aged man of sense. He is generous and brilliant and creative, and irreverent and irrepressible and unafraid. He is, in short, a Cockney soldier, who, when a small obstinate draper's assistant at Folkestone, saw with his mind's eye the recruiting notices 'You can't be a Man of the World until you have seen the world,' and straightway enlisted in the army of Intelligence to fight the Stupids. Since then he has run like a chartered libertine about the universe, climbing the stupendous gorges of science, peering at the ruins of lost civilizations, shifting his tune uneasily but doggishly in the rose-shaded boudoirs of romance. His neat, sturdy, vigorous little figure will never command the exuberant enthusiasm that greets Saint Bernard. When he attempted the leadership of the pre-war Fabians he completely failed. Even when the honoured guest of the Sorbonne or the German Reichstag he is never the Great General; there is always something a little rascalion about him, the cheerful, cocky, friendly pugnacity of the Cockney soldier.

There are, of course, advantages being a

private, especially if one happens also to be a great man. No Olympian elevation has ever separated Wells from the Mr. Pollys and Mr. Barnstables and Christina Albertas' fathers of the world. His Utopias are never populated by the cold abstractions to which the stately mind of Sir Thomas More gave birth. Wells still sometimes travels by Underground, and at the Rush Hours clerks and apprentices and assistants from the Made-Lace Department scramble into his first-class compartment, and, all unknowingly, dance on the great man's toes. He has never lost the common touch. And perhaps that is why, in spite of the fact that he is temperamentally no leader, he is one of the most influential figures in the modern world.

The Cockney Soldier is irrepressibly independent. Wells has had courage. He was an anti-imperialist Marxian Socialist in the days when Socialism was outrageous; now that it is almost respectable he has become an admirer of Mussolini, strong government and an aristocracy. But his courage goes further than this. Neither sun moon nor stars intimidate him, not the whole history of man nor the whole structure of the universe. Wells is ready for life; he takes it all on, Gods, gunna-pigs, planets, sex systems, modern girls, Local Government Boards, the marriage problem and World Free Trade. His literary career began after he pulled himself out of the world of Mr. Polly into the world of Ann Veronica's lover and began to compress large scientific works into handy text-books. Ever since then he has been 'compressing' ideas for our benefit and entertainment, writing synopses of the Solar System or the Secret Places of the Heart; and it is notorious that he does better with the hearts of apprentices than with the hearts of Bishops.

He has excited, amused, bulked, cajoled and taught us. He is the educator *par excellence*. He has prophesied with the precise genius of profound observation; and in science in politics, in social conventions his prophecies have come true. Years ago he renounced Art as being too individual; but his worst novels, his most banal compressions, show him an artist in spite of himself, as the Cockney Soldier sometimes a Hero *malgré lui*.

But of course his position has its disadvantages. H. G. Wells has shown almost every gift but reverence; and lack of that spoils much of his finest work. His recent gospel of the Strong Man in politics and the Intelligent Minority has led him to tolerate even a King who was a King: but once upon a time one had only to mention a crowned head, a peer with an old title, or an English country gentleman, and up went his thumb to his nose automatically. He had the gamin's urge to cock a snook at Authority and Dignity and Tradition. In one way this was excellent; it made him a Utopian, a critic, a visionary. In another it was bad; for it blinded him to the merits of stability.

No living political thinker is more stimu-

lating and prolific, but he must be allowed to criticize events his own way. If the facts swing a movement out of his chosen route for it, he ignores all the facts. Towards the League of Nations, towards women, towards the English public schools, he preserves a virginal mind, wholly uncontaminated by contact with reality.

In his novels he has the Cockney soldiers' way with women.

Even Ann Veronica, exquisitely observed as she sometimes was, had to endure her bitter apprenticeship that she might flower into the Perfect Mate. She was not a human being, so much as a 'bit of skort.' All the Wellsian heroines are rather 'bits of skort,' whom we see sent into rigorous training that they may become the mellow and forgiving acceptors of Cockney male standards. In 'Marriage,' in 'The New Machiavelli,' in 'The Passionate Friends,' and 'Meanwhile,' we see them presenting on the Morning After, docile and sympathetic bosoms to the penitent of a night before. In the present fashion for Sheiks this may be all very well; but while the Dell Sheik, being an Arab by conviction, feels no need for repentance, the Wells Sheik is at best a Street Arab, and suffers from a consequent inferiority complex.

That inferiority complex overshadows the great man's work. Unintimidated before majesty though he is, he seems never quite sure that a cat may look at a king. We catch him wondering darkly whether his brave agnosticism is really quite as impressive as the serenity of faith, wondering whether there is not really something about Old Families and Royal Blood. And sometimes we feel that he puts his tongue out just to convince himself that he is unafraid.

Still, there is this advantage about an inferiority complex: it discourages complacency. In his years of prosperity and influence Wells has never grown complacent. He is never pontifical, never idle, never content to call ill well, and then leave well alone. He does not pose as a leader, but he goes before us, an indomitable adventurer, exploring our whole range of knowledge, scolding us into public spirit, mocking our narrow vision. Human Life is more spacious because he has lived in it.

WINIFRED HOLTBY

As announced by 'The Broadcasters' on page 161, the 'Points of View' series will be continued next week by J. B. S. Haldane and Sir Oliver Lodge. The text of these important talks will be found each week in *The Listener*.



'Something a little rascalion... cheerful, cocky, friendly pugnacity.'

Drawing by Lee reproduced by permission from The Two Blackbirds

H. J. MASSINGHAM writes here of picturesque George Borrow

A PICARO AMONG THE VICTORIANS.

GEORGE BORROW was the last of the *Picaros*, or, shall I say, the last but one, now that the author of the 'Autobiography of a Super-Tramp' has been gathered to the fireside. He was at the tail-end of an illustrious if motley company—Don Quixote, Gil Blas, Elizabethan Nash's Jack Wilton, Benvenuto Cellini, Autolycus, Smollett, and Defoe, and in the earlier part of the last century, Edward John Trelawny, the pirate friend of Byron and Shelley. All these vagabond heroes, whether in books or their own persons, and however widely separated in personality and purposes, wear in their hats the same old hat. The race is extinct now, for the motor road and the standardization of culture that follow it have left little or no room for the odd ties and waywardnesses of the unconforming character, any more than for the out-of-the-way places wherein they find their proper setting. The *picaro* shouldering his pack would nowadays be either an advertisement for a high brow revival of an ancient craft or he would simply be run over.

Borrow, who was of a Cornish family like Trelawny, became the literary vagabond in London before his forcible and passionately independent nature sought a wider field of self-expression than a man so full of defiant life could ever have been content with in the atmosphere of seedy bookishness alone. Once he had left London and taken the open road, as a travelling tinker, he had found his true *milieu*, the object of every true man and woman upon this earth. His employment with the British and Foreign Bible Society between 1833 and 1840 was the due evolution of that profound instinct, and henceforward Borrow's life was a blend of nomadism and bookishness, both very compatibly welded, since Borrow's book-learning followed as errant a fancy and curious an exploration as did his feet.

I say bookishness and not literature, because it is the mark of the true *picaro* not to create new kingdoms of imaginative truth, in the manner of Shelley, Blake, Milton, Wordsworth, and Thomas Hardy, but to draw their heady brew out of the depths of their own lives and actual experiences. Your *picaro* is an autobiographer or he is nothing. The general public recognizes this, and with undiscerning tyranny clamours for the whole truth and nothing but the truth. It forgets that the knight, tinker, or shabby customer errant, 'wandering companionless among the stars that have a different birth,' is something more than this, he is also an artist. His own life is the raw material of his books, but he is a story-teller not an accountant. Since his business is to make fact stranger than fiction, he is bound to use a certain element of fiction in making the very best out of his facts. A true work of art is always in a way more intense and real than life itself, because it selects the most telling, dramatic, and significant elements of life—those that occur in life together with what is, from the artist's point of view, a lot of



GEORGE BORROW.

Borrow, the 'super-tramp' of the Nineteenth Century, and the author of the well-known 'The Bible in Spain,' is one of the travellers considered by Miss Flora Grierson in her talk next Thursday (Oct. 24), on 'Armchair Travels.'

undifferentiated slag. The *picaro*, in turning his life into literature, always recognizes that in making a photographic record of his adventures, he achieves dullness rather than versimilitude. There is now no doubt whatever that Borrow did colour, heighten, and exaggerate a great deal of what he has told us

in 'Lavengro,' the 'Roman Rye,' and even 'The Bible in Spain.' Do we read him any less eagerly for that? We know or ought to know that, if he hadn't, we probably shouldn't read him at all. It is the same with Benvenuto Cellini. His vainglorious yarns would have been far less readable had they been more credible. They are strictly faithful to his own character, which reflects so clearly the form and pressure of his life. As it would have liked to be, and Trelawny's 'Adventures of a Yachtman' are all the livelier (that is to say, more lifelike) because they could not have happened precisely in the way they are related.

The same principle applies to Borrow. One of his biographers has said of him that he was 'a realist who, Defoe-like, could make fiction seem truer than life.' Borrow was disappointed and embittered at the cool reception given to 'Lavengro' (1837), because he realized that the public was a fool to expect of it the same fidelity to actual occurrences as was more apparent in 'The Bible in Spain,' which mounted into five volumes before he could turn round. Isabel Berners, for instance, is an entirely lifelike figure, and Borrow, like all true *picaros*, was incapable of conceiving her portrait from his imagination alone. He knew her, he made her twice herself and so immortalized her from all the accidentals and dearthnesses of mortality.

Borrow's best work was written in the strong English tradition of Defoe, especially in its simple, graphic, sinewy idiom. The

(Continued on page 216.)

WINTER ANTICIPATIONS.

FRANK HOWES on the forthcoming Symphony Concerts.

THE pleasures of anticipation, say some people, are greater than their actual enjoyment. But such are dismal folk. Of what use to a man during a heat wave is the promise of a drink? The anticipation of pleasure becomes a present torment in such a case. We may have a tendency to look forward or backward according to age and temperament, but whether we like it or no, we live in the present, and the all-important thing is to enjoy ourselves now. Let us not then delude ourselves that the shadow which anticipates the event is as solid as the substance.

None the less, there is a pleasurable thrill about eyeing the good things that are to come. Who can

turn over the pages of the prospectus of the B.B.C. Symphony Concerts without excitement? The Promenades may for the moment have slaked our immediate thirst, but by the end of October, when they are no more than a happy memory, we shall be more than ready for our weekly symphony concert. 'Friday night,' we read on the advertisement to the Tubes, 'is Arosani night,' but Friday night this winter is to be B.B.C. night, and our shingled lasses would do well to choose another night of the week on which to bend their remaining locks over the perfumed wash-bowl, lest they miss hearing not only the music they have never heard

(Continued on page 189)



FAMOUS CONDUCTORS AT THIS WINTER'S SYMPHONY CONCERTS.

(Reading from left to right) Hermann Scherchen, Sir Landon Ronald, Sir Henry Wood, Franz Von Hoesslin, Ernest Ansermet.

'We have International Broadcasting,' says Mr. Lloyd James, 'but no International Language?'

CAN THE WORLD LEARN TO SPEAK ONE LANGUAGE?

THE age of international broadcasting is upon us, long before we are ready for it. The wireless medium is steadily becoming more and more perfect, but we have no universal language. The nations of Europe, of Asia, and America spend hours daily in adding to the babel of confused tongues that vie with one another in making the ether hideous with their prattle. There is no single language that can be understood by the whole world, and there appears not the smallest particle of hope that we are within centuries of attaining this very desirable end, notwithstanding the efforts of a long line of scholars, stretching from Descartes and Leibnitz down to Jespersen. I am not concerned at the moment with discussing the relative merits of any one language, be it living like English and French or artificial like Esperanto and Novial. My aim is to point out why I believe that we are not within centuries of attaining anything like a universal speech fit for transmission by radio.

Speech and language are by no means the same thing, language embraces, I suppose, all the means known to man of communicating with his fellows, whether by word of mouth, by written symbol, by sign, by gesture, by waving flags, by

to that form which is made by the so-called organs of speech, and which is apprehended by the ear. Speech is an act, or a performance. Certain rapid muscular adjustments have to be made, in certain sequences; the adjustments and the sequences vary from nation to nation, or, as we say from language to language. The muscular adjustments that are necessary for what is known as English speech are quite unlike those required for French speech, and still more unlike those required for Siamese, for Arabic, and Japanese. The structure of the human body and mind is such that the muscular, mental and nervous habits acquired in youth become very firmly ingrained, and are seldom uprooted, or modified in later years. The habits of speech are amongst the earliest acquired; we can perform the act called speech in the way we first acquired it, and there, as a rule, our familiarity with speech, our capacity to

perform speech, ends. We find it increasingly difficult, as time goes on, to perform this act in the French way, or the Spanish way, or the Zulu way. Even if we learnt and knew every detail of French, Spanish, or Zulu syntax, vocabulary, and sentence structure, we should still not be able to make the muscular adjustments made by the Frenchman, the Spaniard, or the Zulu, or make these adjustments follow one another in the French, Spanish, or Zulu fashion. Moreover, we are by long habit accustomed to associating certain adjustments, or modifications with certain mental states or emotions; we should find ourselves unconsciously repeating these associations in the foreign speech, with possibly deplorable results upon our performance. Every spoken language, in short, has its own sounds, its own rhythm, and its own intonation, and makers of each language have by long practice acquired the habits necessary for the performance of these so thoroughly that they find it almost beyond their ability to disturb them.

ALL of which is merely a laborious but necessary way of saying that the pronunciation of a foreign language is hard to come by! Suppose we chose our ideal universal language; for the sake of example, let it be English. How will this sound when spoken with the speech habits of the Burmese, or of the Yorubas? How, in fact, does it sound when spoken with the speech habits of the Middle West? We must refrain from any aesthetic judgment, let us confine ourselves to the simple test that all language must pass—Is it intelligible? Latin pronounced in the French way is completely unintelligible to those who learnt their Latin in England or Germany. M. Camerlynck, the late interpreter at the League of Nations, told me that he once had to repeat, in the French way, a Latin quotation used by an English speaker, because the French members had not understood it. Try the simple experiment—if you can—of talking English with French rhythm—and see if your friends understand you. Ask a Spaniard to pronounce the word 'jazz' and see if you recognize it; do the same with a Japanese, and ask a Chinese to make the distinction between 'pray' and 'play.' Ask an Englishman to make the

difference between the Yoruba words *ba* and *cha*.

The first step towards a universal 'speech' is to find, from among the welter of sounds in the whole realm of speech, those that are common to all languages—if there are any! Our universal language must be such that all the nations of the earth can pronounce it without fear of being unintelligible. It will have to have a definite rhythmic system, and this will have to be taught throughout the world. If you have any doubts as to how difficult it is to persuade a nation to adopt a new rhythm in its speech habits, I invite you to come to the school of Oriental Studies and listen to a class of Indian students try to recapture the rhythm of 'us is the house that Jack built.' The rhythm of a language is as essential a part of its structure as its syntax and its sentence formation; and in no respect are the languages of the world more at variance than in their rhythms.

A universal speech is impossible unless and until all the nations of the world can be taught to perform the act of speech in the same way. Then they will have to be taught to think along the same lines, for speech and thought go hand in hand. Elementary attempts to make English a universal language lead sometimes to disaster; there is a notice in a certain Swiss hotel to the effect that 'It is defended to circulate in the corridors before seven hours with the boots of ascension.' Even if we had our universal language, would the Chinese mind think aloud, in this medium, as the English mind would? We might teach the Chinese to do so, but it would be a long task. What the universal language will be, if it ever comes, it is impossible to say. It will most likely be the language of the race that will be economically most powerful in the world of the future? It may be a form of English, or it may be a form of Chinese, which, when all is said and done, is spoken in one form or another by more people than any other language. If England and the United States can settle their political and economic differences, they might try their hand at settling their linguistic differences, for agreement in that direction will be a very big step towards establishing the universal language of at any rate the Western world.

A. LLOYD JAMES.



Dr G. G. COULTON* in this article on English Life in Chaucer's day tells, among other things, of the days

WHEN PIGS CLEANED THE STREETS OF LONDON

WILLIAM DU NBAR, the English poet who wrote a century after Chaucer in the days when England and Scotland were political enemies, is nevertheless enthusiastic in his praise of London to him it was a city "which though he had seen Paris also 'bervyl streams' of the Thames enchanted him. 'Where many a swan doth swim with winges fair, Where many a barge doth sail and row with oar, Where many a ship doth rest with top-royal, O town of towns, pattern beyond compare.' The refrain of all his seven stanzas runs, 'London, thou art the flower of all.'"

But, to the artist's or poet's eye, the City was truly what W. Morris has

described as "a city of white and gold," and white and gold was its modern

appearance. In the modern days, when the wicked old archbishops in the thirteenth century it was highly esteemed in the

city not only as a preservative

stone (as Professor Lethbridge has wisely

used it in Westminster Abbey), but for

its own clean and cheerful sake. Where

medieval building accounts have sur-

vived, we constantly find a concluding

item, so many loads of lime for whiting

wash. We have Henry III's royal com-

mand to lengthen the gutters of the White

Tower so that the rain may fall together

clear of the walls and cease to stain their

white-washed surface.

London then was small, some forty or fifty

thousand inhabitants at most though it

was equal to that of any other

English cities put together. To the

ward eye it was white and clean, if we

speak of the buildings alone. The street

would not come up to modern standards; for

the medieval citizen was often also a peasant-

farmer in his small way; and London had

here and there its barns and cattle-stalls and

carefully-nursed manure-heaps, quite apart

from the accumulations of household refuse

which by-laws did indeed attempt to regu-

late, but too often in vain. The scavenging

was done in earlier times by the pigs; but

this was found a doubtful policy, and at

length the doom went forth: "He that will

keep a pig, let him keep it in his own house."

The frequent repetition of this regulation

bears testimony to its lack of complete

success. In 1281 it was decreed "that no

swine, and no stands (for the sale of wares)

or timber lying, shall from henceforth be

found in the streets, after Monday next

And as to swine so found, let them be killed,

and redeemed of him who shall so kill them

for fourpence each—the market price of

'a fat lamb' at that date was 1s. 4d. In

1292 the regulation was repeated, and four

official swine-killers elected for the year. In

1297 it was repeated again; now the pig

itself is to be forfeited if caught abroad and

the pigsties that are in the streets shall be

speedily removed." The swine of St. An-



LONDON IN CHAUCER'S DAY

The Tower, with the spire of Old St. Paul's in the background. The house on arches is probably the Customs House in which Chaucer worked as an official.

thony's Hospital, in Threadneedle Street, were, however, privileged; they had bells round their necks and were free of the streets. But this led to abuse; and in 1312 the master of the hospital was called upon to swear on the Gospels that from henceforth, he would not allow other people's swine to be belled and to pass fraudulently under St. Anthony's privilege.

Houses were almost universally of wood; a stone house was sometimes known as the stone house. The partition-wall between house and house, however, was of stone, in order that the frequent fires might spread as little as possible. In each ward a great iron hook with pole and ropes was kept, to tear down the burning house and localize the conflagration. The ordinary house had only two living rooms, the 'hall' and the 'bower,' or bedroom. The shop was commonly closed with shutters on hinges, which turned downwards in the daytime and formed a sort of exterior shelf for the display of wares. But Chaucer's fellow poet, John Gower, complains that many shopkeepers found it more convenient to show their wares in the dark background of the shop itself, where the flaws in the fabric might pass unobserved. These shops, like the inns, had their projecting signs, which the by-laws tried to keep within such bounds as not to obstruct passers-by.

In comfort we should find that the dwelling-house of Chaucer's day left much to be desired. The window was commonly closed with a wooden shutter only, you might exclude the air, but then you must shut the light out. Many, however, had a frame of oiled linen; comparatively few were glazed; the expense was too great.

Chimneys, again, in the modern sense, were far from universal; the smoke commonly escaped through a hole in the roof; and, here again, the owner might take his choice; if he wished to be free from smoke he must have no fire. If he had a fire, his chimneys were considerable; a man needed his furs and his warmest clothing more when he sat indoors than when he went abroad. The walls were mostly lath-and-plaster; our word 'house-breaker' consecrates the fact, which we know definitely from other evidence, that in these earliest centuries the burglar did not open a door or window, but dug through the wall. The carpenter's contract for building a London house rather above than below the average has come down to us from the year 1308 and amounts to less than £15. Folk commonly slept more than one in a bed; Chaucer, as King's Squire, had to share his couch with another squire; even a great nobleman's domestic chaplains had to sleep two or three together.

Chaucer might have moralized, as he sank to sleep, exactly as Gascoigne moralized in the sixteenth century on the significance of slumber as a premonition of death:—

*'The hungry fleas which friske so freshe,
to worms I can compare,
which greedily shall gnaw my fleshe, and
leave the bones full bare.'*

But to this our ancestors were hardened, just as they were to cold; and even their familiarity with God's humble creatures was only typical of their close contact with unsophisticated nature in general. Their standpoint was far removed from that of the modern boarded-out child who complains: 'In London, we get our milk from a bright brass can, but here it comes from a nasty, dirty cow!' Chaucer, living as he did over the city gate of Aldgate, led what we should call a villager's life, enlivened by village sports. The Maypole dance, and Christmas mumming, and Shrove-tide cock-fights, were obnoxious to the authorities, but popular among the citizens. Moreover, there were periodical religious plays outside the walls: at Clerkenwell, so called from the junior clergy who performed in them, and at Holywell. Nor can we conclude even the most summary sketch of medieval London without one word on its beer. This, in the Middle Ages, did duty not only for modern beer, but also for tea, coffee, cocoa, lemonade, ginger-ale, and water, it may be added, for cigarettes and pipes also. Teetotalism was so uncommon that Drinkwater with its equivalent in Continental languages, is not only a distinctive surname but rather uncommon. For one town, Coventry, we happen to have statistical evidence, the consumption came to one quart per diem and per soul—man, woman, and child. Shall we add that the expectation of life was less than two-thirds of our modern expectation?

G. G. COULTON,

* At 7.25 on Thursday evening Dr. Coulton gives his 20th talk on "England in the Middle Ages."

THIS WEEK YOU WILL HEAR THE FIRST

B.B.C. SYMPHONY CONCERT

On Friday, at 8.0, the first of this season's Symphony Concerts will be relayed from the Queen's Hall. Sir Henry Wood conducts, and soloists are Maria Nemeth and Walter Gieseking. These concerts which will be given weekly through the winter, offer music-lovers an unusual opportunity. Below will be found some informative notes on the first programme.

Strings in Ten Parts

INstead of the six splendid Concertos dedicated to the Margrave Christian Ludwig of Brandenburg there are no winds. Violins, Violas, and 'Cellos are each in ten parts, and the foundation is provided by double basses and contrabasses (or large tubas). But the parts are so full that a whole effect can be made without the keyboard instrument.

There are only two movements, the *Adagio* consisting of but two massive chords; then a momentary change of key—a mere breath of space—and the bustle and excitement of two fast movements which are both in C. Together they form one of the most

rich the world possesses; and that the *Adagio* is not a hard-and-fast dry drum line between laughter and sunshine of everyday and glad exulting of a simple faith is made clear by the fact that he used the first movement again in one of the Church Cantatas.

Ocean, thou mighty monster!

OBERON, the Fairy King, had quarrelled with his Queen, Titania, vowing never to be reconciled until two human lovers should prove themselves constant through trials and temptations. In Weber's opera *Huon*, a Knight of Charlemagne, and his Eastern bride Rezia, suffer many perils by sea and land before their unflinching devotion wins them happiness and brings about the reunion of Oberon and Titania. In the great scene for Rezia, demanding a voice of power and big range she likens the cruel ocean to a great serpent that lies coiled about the world.

Strauss's 'Domestic' Symphony.

IN 1903, the year in which the *Symphonia Domestica* was finished, Strauss's position in the world of music was such that a new work from him was an event of importance. But the Symphony made something of a sensation on its own merits—or

defects, as some critics will have it. After the interest of expectation and the work which had elapsed since his previous big orchestral work—*Ein Heldenleben*, produced in 1898. Its subject seemed to promise the plain

people's symphony. But the work is not a simple one. It is a work of great complexity and depth. The first movement is a slow, massive chord, which is followed by a fast, bustling movement. The second movement is a scherzo, which is followed by a fast, bustling movement. The third movement is a scherzo, which is followed by a fast, bustling movement. The fourth movement is a scherzo, which is followed by a fast, bustling movement.

hot school joys and traumas are set before us. The work has not contrived to keep its hold either on popular affection or on the admiration of musicians, as the earlier tone poems have done. By contrast with their bold, soaring themes, its melodies are apt to sound fragmentary, and the scenes are set before us begin, after repeated hearings, to seem rather childish—unworthy of the genius who gave us *Don Juan*. None the less, it will always have an interest of its own, as an illustration of Strauss' dictum that there is no such thing as absolute music—only good and bad music. Good music, he maintains, is that which means something, and is thus programme music.

Its programme is quite a simple one. The Symphony, in one continuous movement, falls into four distinct sections, following one on another without breaks. The first sets forth and expands the three principal themes, or groups of themes—the father, in moods which vary between a comfortable serenity and fiery impetuosity; the mother, gracious, kindly, but with her moments of capricious liveliness; and the child, 'the image of his father,' say the aunts, 'the image of his mother' say the uncles. The first appearance of the child's theme, on the oboe d'amore, is one of the most beautiful moments in the Symphony, very tender and simple.

The second part is the Scherzo, in which we hear the parents' pride and happiness in their baby then the child himself at play, and finally his lullaby as he is put to sleep and the clock strikes seven of the evening. With a change to Adagio, the next section tells of Hopes and Visions, of a Love-Scene and of Dreams and cares; it closes with the clock striking seven at morning.

The Symphony comes to an end with a double fugue; it is to set before us a merry dispute which follows on awakening, and which reaches a happy conclusion.

Tchaikovsky's First Pianoforte Concerto

DEDICATED to Nikolai Rubinstein, and intended by Tchaikovsky as a tribute to him, this concerto met with a reception so crushingly unkind when the composer played it to him that it was given instead to Hans von Bülow. He lost no time in bringing it before the musical world, and before long both sides of the Atlantic had welcomed it warmly. Rubinstein was wise enough to change his mind about it then, and to cry 'pecosavi'; he, too, played it often in his own concerts. It has ever since been one of the most popular of pianoforte concertos.

It begins with one of his noblest tunes, given

out with the whole sonority of the orchestra, the pianoforte accompanying with great effect. One of his letters Tchaikovsky says that he first heard this tune sung by a blind beggar, adding that in Little Russia, all blind beggars sing the same tune with the same refrain. It is astonishingly unlike any tune which blind beggars ever sing in this country. After brilliant use has been made of that first subject a new theme appears, in which the pianoforte acts mainly as accompaniment. Then there is another expressive melody, and before the actual working out of the movement begins there is one more tune, in which the soloist has a large share.

The slow movement begins after a few introductory bars by the strings, with a melody given first on the flute. The middle section of the movement, in more lively tone, is founded on an old French song which Tchaikovsky tells us that he and his brother used continually to troll and hum and whistle in memory of a bewitching singer.

The last movement is a brilliant Rondo.

'Cockaigne' Overture.

DEDICATED 'To my many friends, the Members of British Orchestras,' this Overture is as vividly descriptive as music may be of the many-sided life of a busy capital. The opening sets before us the crowds and bustle of the streets, and then there is an episode in more serious vein—London's dignity. The vivacious opening returns, and then we are told of two young lovers—a melody on the violins. Street urchins are portrayed by a merry doubling of the dignified theme, and the next episode is a military band, coming from a distance, and passing by with pompous step. Again, a little later, band music intrudes on the two young people—this time a street band, with a playful mockery of the military music. Then, in a quieter section, we are to imagine the lovers as having found a refuge where only far-off echoes of the streets can reach them.

The themes, after the traditional development, are repeated, and the Overture closes with a reminder of the gay spirit in which it opened.



MARIA NEMETH.



WALTER GIESEKING.

5GB Calling!

THE MORRIS FIDDLER OF WARWICKSHIRE.

How Some Old Melodies were Saved—A Russian Play—Writing Music in a Railway Train—More New Artists in Birmingham Vaudeville Programmes The Family Spirit in Social Work.

Violin and Organ Recital

AN ITALIAN test was taken a short time ago by the violin and organ recital by Mr. Gilbert Mills, who has been given the honor of the first recital in the series of the Birmingham Vaudeville Programmes. The recital was given at the Birmingham Vaudeville Theatre on Friday, October 11, and was a most successful one. The programme consisted of a variety of pieces, including some of the most famous of the Italian repertoire. The recital was given in the presence of a large and appreciative audience.



Mr. GILBERT MILLS, who, with Frank Cassell, is to give another recital on Friday, November 1.

'In a Fiddler's House All Are Dancers.'

THIS country owes a great deal to the activities of the Birmingham Vaudeville Programmes in the preservation for future generations of the old English Morris melodies. Books of musical references lay stress on the folk dances in the North and South of England, but little mention is made of the Midlands counties, with the exception of the fact that at one time the Morris Dance became incorporated with a Robin Hood pageant, which, of course, must have originated in Nottinghamshire. Many of the old melodies, however, which are now familiar to music-lovers owe their revival to the playing of old Sam Bennett, the Morris fiddler of Ilmington, Warwickshire, from whom the tunes were taken down. A sixteenth-century dance, *A Clown's Dance*, was taken down from Mr. Bennett's playing by Fred Adlington, the leader of the well-known octet, orchestrated by him, and will be broadcast by the Birmingham Studio Symphony Orchestra on Tuesday, October 29. It has been dedicated to the Orchestra's conductor, Mr. Joseph Lewis. The soloist in the same programme is Gertrude Johnson (soprano).

'Michael.'

ONE of the most impressive dramatic adaptations of a Russian tale is that made by Miles Malleson of Leo Tolstoy's *What Men Live By*. There is a popular idea that the majority of Russian plays, or plays taken from the Russian, are unhappy, perhaps morbid, in character, but *Michael*, which is its English title, shines on a note of glorious triumph. This play will be broadcast from Birmingham on Tuesday, October 29, the incidental music from the Midland Piano-forte Quintet being that specially written for the first production by Norman O'Neill, whose skill at providing effective background music is so well known. *Michael* will be followed by a delicate little cameo in verse, *A Musical*, dealing with a brief episode during 'The Terror' in France, the scene being the prison of the Conciergerie. The author is Louis N. Parker, upon whose reputation as a playwright there is no need for enlargement.

Composer as Soloist—

ONE of the outstanding items in the Orchestral Concert on Thursday, October 31, is W. Gaze Cooper's *Symphony in Concerto*, Opus 6, which is to be played by the composer. This work was first performed at Bournemouth by Sir Dax Godfrey. It is planned on symphonic lines, the piano-forte being sometimes considered as part of the orchestra and sometimes as a solo instrument. The influence of the War is undoubtedly evident in parts of the work.

Mr. Gaze Cooper's musical career has been interesting, in that he showed, until eighteen years of age, a post-graduate taste for music. Then a piano-forte recital, for which he was given a ticket, entirely changed his outlook upon life, and he turned to music with an enthusiasm which resulted in his tackling moderately difficult piano works in a very few weeks. Like many other musicians, he finds the rhythm of a railway journey most inspiring for composition, and owing to a somewhat strenuous life, most of his first piano-forte concerto was written in the train travelling backwards and forwards between Nottingham and Derby. Under the circumstances surely one should expect to find a brief dedication on the fly-leaf of this work: 'To L.M.S.'

—and Composer as Conductor.

THE chief attraction of the Orchestral Concert on Saturday evening, November 2, is a Piano-forte Concerto by Stanley Wilson, which will be conducted by the composer. It will be remembered that Mr. Wilson's *Elze Symphony*, which received a Carnegie Award in 1929, was produced in Birmingham from 5GB. The soloist in the Concerto will be James Ching, and, in addition, the programme contains Stanley Wilson's *Two Impressions* (a) *Gull Cove*, (b) *By Bracciale*, which he will also conduct. Stanley Wilson is music-master at Ipswich School and James Ching is the well-known Leicester pianist, the two being lifelong friends and former fellow students at the Royal College of Music.

The Tin-Whistle Saga.

AN hour's Vaudeville on the radio on October 21 includes items by Pauline and Diana, in their popular instrumental act, and a newcomer, Robert Wilson, who, I understand, wishes to trace and document the history of the tin-whistle—how it has progressed from the depths of the misty ages, through the drum and fife band period of the eighteenth and nineteenth centuries, up to the present-day instrument. In view of this, I am awaiting with interest confirmation of a report that the tin-whistle was in use amongst the cohorts of the Roman Army of Occupation. There is a strong belief locally that as the legions did not round the brassers in their winter quarters at Breminham (held by many to be the original Birmingham) the limpid notes of this same instrument were frequently wafting out on to the frosty air the popular ditty of that day—'We are Fred Karno's Army.'

The Trials of a Comedian

ANOTHER first appearance in front of Birmingham's microphone in this programme is Anita Sharpe-Bolster, the actress-entertainer, who, in addition to her stage experience, is well known in films, both 'talkie' and silent. She has appeared with her character sketches at the Cafe Angliss and principal West-End cabarets. Also in the bill is George Buck, who has figured so frequently in Birmingham revues, and always brings fresh material to the microphone. It is a mystery to me the source (truly in the nature of a widow's curse) from which these comedians extract new songs with which to end their acts. I remember many years ago a struggler in the cause of Theophrastus and, self-styled, a comedian, arriving at a small provincial hall on Monday morning for rehearsal with a new song. He produced the parts from his breast pocket and handed them out to the band. 'You might put it down a semi-tone,' he said to the conductor, 'it's too high at present.' 'Let me see,' said the wielder of the baton, 'that will bring it into G flat.' 'Oh, but that's six flats,' 'That doesn't matter,' said the comedian, 'play it in six flats.' 'Sorry, old boy, it can't be done,' came from the musical director (sic), 'there are only five of us in the band!'

The Birmingham Settlement.

THE Birmingham Settlement was founded in 1899 as a centre of social work in one of the poorest and most crowded areas in the city. It occupies four large old houses in Summer Lane, Birmingham, and is the only settlement of its kind in Birmingham or the near Midlands. A special feature of its work is the home spirit created by the way in which each member of the family can find a place in one or other of the Study and Club. These clubs are numerous, and amongst other prominent activities include meetings for men and women, young men and young women, for girls, for mothers and children, libraries for all ages, after-care visiting, a large provident bank, and a branch of the Poor Man's Lawyer Association. Station is along



THE BIRMINGHAM SETTLEMENT, on behalf of which an appeal will be broadcast on Sunday, October 27.

the Social Study Diploma of the University live at the Settlement during their practical training, and invaluable help is also given by many men and women who come regularly to the clubs, libraries, and other meeting places. On Sunday, October 27, Miss Margaret Moffat, Joint Warden of the Settlement with Miss Barbara Botsford, will make an appeal from 5GB for funds to enable this excellent work to go on.

MERCIAN.



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3.30 A MILITARY BAND CONCERT

10.15 AM. The Flying Dutchman. The Signal, Green
Will We Overcome Yet

3.30 A MILITARY BAND CONCERT

Winfred Davis (Soprano)
Norman Williams (Baritone)

The Wireless Military Band

Conducted by B. Walters O'Donnell

Overture, The Flying Dutchman. Wagner

HIMSELF no sea-farer Wagner yet contrives, in *The Flying Dutchman*, to present a very vivid picture of the sea and ships. He had read Herivel's version of the old story of Vanderdecken and was already scheming to write an opera on the subject, when he made the acquaintance of the North Sea in one of its grim and angry moods. He has recorded his own impressions of the journey: "I shall never forget the voyage. It lasted three weeks and a half. . . . The legend of the Flying Dutchman was confirmed by the actual circumstances gave it a definite and characteristic colour to my mind."

In its original form, the opera was 'A Dramatic Ballad,' to be performed without a break. On its first performance, however, at Dresden, in 1843, it was divided, in accordance with convention, into three acts, and for many years was always played in that form. The restoration to its original design is due to the late Sir Charles Stanford and the pupils of the Royal College, who performed it at the Lyceum Theatre in London as Wagner originally intended. The result was so entirely successful that Bayreuth adopted it for its festival in 1876. It is now again being performed in its original form, and down to the present day.

The overture, forming, as it does, a concise epitome of the drama, is really an expansion of Sparta's Ballad, which, in itself, embodies the whole germ of the story. It opens with the wild theme of the Dutchman's dread death, and storm and angry seas are vividly presented; the beautiful subject which portrays the Dutchman's love by the Car Anglaise, is also a masterpiece.

8.42 NORMAN WILLIAMS

Il sacro spirito (The Wounded Spirit) Verdi
When the King went forth to war
Kochmann

8.50 BAND

Picturesque Scenes Massenet
1. Marche
2. Air de Ballet
3. Angelus
4. Fête bohème (Bohemian Fête)

ALTHOUGH we remember him best as a composer for the stage, and one who understood his own musical public as very few composers have done, Massenet left some purely orchestral music which is hardly less popular than his operas. And among them this Suite has always held a favourite place. Though popular in the best sense, the music is thoroughly sound in workmanship, and full of that sensitive grace which makes French music so easy to enjoy. The claim which he makes in the name of these Scenes is no less certain. The names of the four movements are sufficient clue to the scenes they would set before us.

4.10 WINIFRED DAVIS

Isobel Frank Bridge
Remembrance Kees
Birds in the Nest Chauroux

4.18 BAND

Six Waltzes from Op. 30 (Second Set)
Brahms, arr. Gerard Williams

4.28 NORMAN WILLIAMS

Shrine Woods Lilly
A Birthday Cowen

SUNDAY, OCTOBER 20

2LO LONDON & 5XX DAVENTRY

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4.15 BAND

1. The Flying Dutchman Wagner
2. The Flying Dutchman Wagner
3. The Flying Dutchman Wagner
4. The Flying Dutchman Wagner

4.15 BAND

The Flying Dutchman Wagner
Tarentelle Chopin
The Flying Dutchman Wagner

8.45 The Week's Good Cause

Appeal on behalf of the Royal National Mission to Deep Sea Fishermen by Lieutenant-Commander R. G. Studd, D.S.O., R.N., Retired.



LOTTE LEHMANN,

the prima donna, among the pigeons at St. Mark's, Venice. She is singing from London and Daventry during tonight's Orchestral Concert.

Donations should be sent to Lieutenant-Commander R. G. Studd, the Royal National Mission to Deep Sea Fishermen, 88, Victoria Street, London, S.W.1

THE ROYAL NATIONAL MISSION TO DEEP SEA FISHERMEN is the only Mission solely devoted to helping those gallant men who, winter and summer, supply us with fish. The life is one of incredible hardship, afloat in small craft winter and summer, following the most dangerous of all our National industries. The Mission, in addition to its spiritual work, provides the only means of rendering first aid to the men hundreds of miles from land—over 10,000 cases were dealt with last year alone—and provides for the men warm clothing to mitigate the hardships of winter. To do this, four Mission ships are constantly at sea, ministering to those men. Tonight's appeal is made by the Chairman of the Mission, Commander R. G. Studd, D.S.O. (son of the Lord Mayor of London), who had a number of fishermen serving under him during the War in the Dover Patrol.

8.45 AN APPEAL FOR DEEP-SEA FISHERMEN

The News
Weather Report and General News Bulletin
Local News (Daventry and surrounding Parishes)

9.5 An Orchestral Concert

LOTTE LEHMANN (Soprano)

The Wireless Military Band

London, S. KYEAL KELLEY

Conducted by PERCY PITT

ORCHESTRA

Overture, Sakuntala Goldmark
Prelude, Requiem Goldmark

THIS Overture by the Viennese composer Goldmark is not the prelude to any bigger work, it is almost in the nature of a symphonic poem, and is founded on an old Eastern tale which goes back centuries before the Christian era. The story tells how a great King fell in love with the nymph Sakuntala, whom he met while hunting in a sacred grove, and how he gave her a ring. But the king is enchanted by evil spirits, and for a while she loses the ring, and is disowned. The King when she presents herself before him. After much unhappiness, a fisherman finds the ring and restores it to the King, who immediately remembers the maid and at once makes war on the evil spirits, overcoming them and rescuing Sakuntala, so that all ends well.

9.50 LOTTE LEHMANN and Orchestra

Aria, ('The Taming of the Shrew')
Hermann Goetz

9.58 ORCHESTRA

Symphony in C (Jena) Beethoven
I, Allegro—Allegro vivace, II, Andante
cantabile, III, Menuetto—Maestoso, IV, Finale: Allegro

ALTHOUGH discovered only comparatively recently, the MS. of this Symphony bears out as good evidence of being a work of the young Beethoven as one or two other early works which are generally accepted as his, and from internal evidence in the music itself, its genuineness is practically certain. There are several striking passages which almost any Beethoven enthusiast would recognize as undoubtedly the work of the master; even the listener who hears it for the first time is certain to discover these for himself.

It must of course be the work of a very youthful Beethoven, but is none the less interesting on that account, that he was planning a Symphony even before the one which we know as the first sheds a new light on his early years. No orchestral score was found, only the parts in MS.; these were among the papers of the Music Academy in Jena, a very old society closely bound up with the University there. The score had to be compiled from the instrumental parts, and the task was full of difficulties as there were obvious errors in many places.

There are four movements, a light-hearted Allegro, a melodious slow movement, the Minuet and Trio (Beethoven had not yet substituted the Scherzo for the minuet), and another brisk Allegro.

10.5 LOTTE LEHMANN and Pianoforte

Zwischenung (Dedication)
Wiegenlied (Cradle Song)
Ständchen (Serenade)

10.15 ORCHESTRA

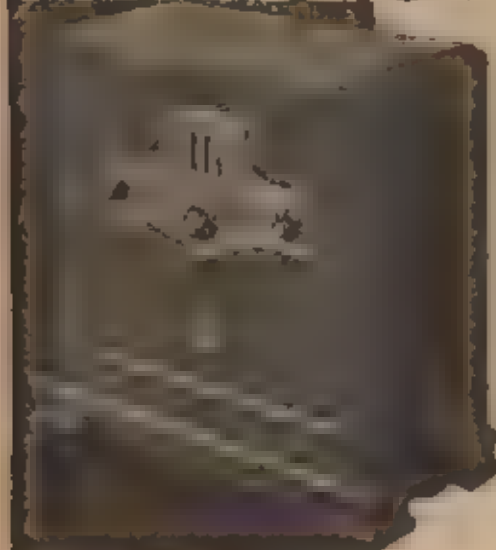
Balkanaphonia Slavinsky

10.30

Epilogue

'His Love'

K.B. 161 & 169



FOR THE KOLSTER-BRANDES SUNDAY CONCERTS

K-B 161 or 169 All-Mains 3-Valve receiver, Price £17 10s., including valves and royalty, for best reception of the fortnightly Sunday Concerts broadcast from the Hilversum Vara station by the Kolster-Brandes Radio Orchestra, under the direction of Hugo de Groot.

KOLSTER-BRANDES CONCERT, October 20.
(1,071 metres) 5.40 p.m.

1. Overture, Beautiful Galathea Fr V Suppl
2. Waltz, Transactien Jos. Strauss
3. Tin Soldiers O. Kockert
4. Selection, Songs of Scotland Bodewalt-Lampe
5. Heinkelmannchen's Wachtparade Noack
6. A Perfect Day Caris Jacobs-Bond
(Solo on the V.A.R.A. STANDAART Organ by
Joh. Jong)
7. Pas des Fleurs. (Waltz from Nails) L. Dabbes
8. Two Guitars Harry Hornick
9. By the Swaner River Myddleton
10. Intermezzo Sinfonico from 'Cavalleria Rusticana'
Pietro Mascagni
11. Melodies from the Opera 'Faust' Ch. Gounod

Kolster Brandes

RADIO MANUFACTURERS
GRAY WORKS SIDCUP KENT



SUNDAY, OCTOBER 20 5GB DAVENTRY EXPERIMENTAL

626 k/cs. (479.2 m.)

TRANSMISSIONS FROM 10.00 PM TO 11.00 PM BOTH SIDES STATED

3.30-5.0 Chamber Music

JOHN D. DUBOIS (Soprano)
THE BROSA STRING QUARTET

QUARTET
MATTHEW LOCKE (1630-1677)
at Purcell's most important prede-
cessor Matthew Locke, beginning his musical
career as a composer of music for the
stage. It was he who wrote the music
for the coronation of Charles II through the city
of London. His masques, and anthems for the
Chapel Royal, are much better known than the
few pieces for strings which he left, and it is
surprising that these were specially written for
his own pupils. At that early date, of course,

the King. His masques, and anthems for the
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few pieces for strings which he left, and it is
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Chapel Royal, are much better known than the
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surprising that these were specially written for
his own pupils. At that early date, of course,

3.52 QUARTET

Quartet in E Flat (K.
428) Mozart

There is a story of six
which Mozart dedicated to
Haydn, with a preface
in which he says that
they were the fruits of
long and anxious toil.
That is one of the things
which is very likely to
be true. They all sound
like the work of a man
who is very happy as if they had
been written by a man who
is very happy. The fact is, he
dedicated them to Haydn, a man of Mozart's
great gifts which Haydn gave to Mozart's father,
saying him that his son was the greatest com-
poser he knew, either personally or by reputa-
tion. But Mozart always considered that it was
from Haydn he first learned to compose string
quartets, so that the dedication of these fine
works to the older man was, in Mozart's own
words, 'only his due.'

4.12 JEANNE DUBOIS

At Night Rachmaninov
Marie
Im Herbst (The Autumn)
Aus dem Garten Scherzchen (From
my garden)
First performance He has come

4.25 QUARTET

Quartet No. 2 in D Borodin
Borodin, a brilliant Doctor of Medicine and Pro-
fessor of Chemistry, in both of which faculties
he made a lasting mark, used to say that the only
time he had for music was when he was too ill
to do his manual work. None of his musi-
cians as though that were true. It is all strong
healthy music, with nothing morbid or unwhole-
some in it, although he could express tragic moods
when he wished. In his chamber music he is less
obviously a Russian than in such well-known
things as the dances from Prince Igor, and this
quartet suggests that Schubert's chamber music
was quite well known to him. Melodious and

and the Park Lane Hotel Orchestra are
being relayed by 5GB tonight at 9.0.

7.50 The Birmingham Boys' and Girls' Union ANNUAL SERVICE

Conducted by Canon T. Guy Rogers
Relayed from St. Mary's Church, Birmingham
10.15 p.m.

Hymn, O beautiful my Country Songs
of Prause, Lennon, St. Luke ix-81
Club Prayers
Hymn, 'Pioneers' (Walt Whitman) (See below)
Address, Hymn, 'Soldiers of Christ, arise' (1953,
House of Prayers)



ALBERT SANDLER
and the Park Lane Hotel Orchestra are
being relayed by 5GB tonight at 9.0.

We today's procession heading, we
The route for travel clearing,
Pioneers! O Pioneers!

On and on the compact ranks,
With successions ever waiting, we
Must never yield or falter,
Through the Battle, through defeat,
Moving yet and never stopping.
Pioneers! O Pioneers!

8.45 The Week's Good Caus

8.50 'The News'
WEATHER FORECAST, CENTRAL NEWS BULLETIN

9.0 Albert Sandler and The Park Lane Hotel Orchestra

From the Park Lane Hotel
Overture, Rosamunde Schubert
Sanctuary of the Heart Kotelbay
GLADYS RILEY (Contralto)
Love, from thy power
ORCHESTRA
Suite, 'Peer Gynt'
ALBERT SANDLER
Ave Maria Schubert, arr. Willhelm
Rondo M. art. arr. Rieker
GLADYS RILEY
None but the weary heart Tchaikovsky
ORCHESTRA
Selection, 'Martha' Flatau

10.30 Epilogue



THOUSANDS LEARNING LANGUAGES THIS AUTUMN.

New Pelman Method of Learning French, German, Spanish and Italian Which is Winning Popularity Everywhere.

THOUSANDS of men and women are now learning French, German, Spanish and Italian who never thought they would ever be able to learn a Foreign language.

The method they have chosen is the one directed by the Languages Department of the famous Pelman Institute, which is revolutionising the teaching of Foreign languages in this country.

This new method is achieving a wonderful popularity. It is not only so exceedingly simple that even a child can understand it, but it is most absorbingly interesting. Readers find that once they start a Pelman Course in French, German, Spanish, or Italian they go on with it and master the language in question in quite a short time. They can listen with interest to talks and sketches sent over the Wireless from foreign stations, they can read French, German, Spanish, and Italian books and newspapers, they can go abroad and talk to the people they meet (and understand what is said to them in reply), they can pass examinations in Foreign subjects—and they can do all these things without spending hours, weeks and months studying dull Grammatical rules, and learning by heart long strings of foreign words. In fact, this new method is enabling men and women who have never been able to "get on" with Foreign languages before, to learn these languages quite easily and in much less than the usual time.

Simple and Interesting.

This method enables you to learn a Foreign language in that language. In other words you learn French in French, German in German, Italian in Italian, and Spanish in Spanish, and without using a single word of English. Yet the method is so simple that even a child can follow it, and so interesting that once you start on one of the Pelman Language Courses you will go on to the end, when you will find you have gained a complete mastery of the particular language in question.

Here are a few examples of the letters received from men and women who have adopted this method:—

"I have passed in French in the London Matriculation, although French was my weakest subject. I attribute my success very largely to your instruction." (M. 1,404)

"I can read and speak Spanish with ease and thought it a great benefit to me." (M. 6)

"I thank you for your really wonderful letter. I am sure it is a great help to me in my study of French. It is good and cheap." (H. 304)

"I have obtained a remunerative post in the City as a result of my Italian. I was a student of the Pelman Institute before I began my course of study." (F. 121)

"I have made much progress with the Pelman method. I am now able to read and understand French and Spanish. The Pelman method is a great help to me." (S. 45)

"I was able to pass London Matriculation in Spanish last June with minimum labour. I am doubly indebted to the Pelman Institute for this success." (S. B. 375)

"I have been very successful in learning French. I am now able to read and understand French and Spanish. The Pelman method is a great help to me." (S. 19)

"I have been very successful in learning French. I am now able to read and understand French and Spanish. The Pelman method is a great help to me." (S. 171)

"I am extremely pleased with the Pelman method. I have found it of the greatest possible help to me during a recent visit to Italy." (I. T. 127)

FREE APPLICATION FORM.

To the PELMAN INSTITUTE (Languages Dept.),

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

Please send me a free copy of "The Gift of Tongues," explaining the new Pelman method of learning.

FRENCH SPANISH } Cross out three of these.
GERMAN ITALIAN }

without using English.

NAME

ADDRESS

"I am delighted with the progress I have made (in German). The Course is splendid. It is the simplest way of learning and the most delightful." (C. 304)

"Your method is the pleasantest method of learning a language imaginable. I always found languages a very difficult subject at school, but have had no difficulty whatever with the (French) Course." (F. 684)

No Translation.

This new method enables you to learn French in French, Spanish in Spanish, German in German, and Italian in Italian.

It enables you to learn a language as a Spaniard, Italian, Frenchman, or German learns it. There is no translation from one language into another.

It enables you to think in the particular language in question.

It thus enables you to speak with increased fluency and without that hesitation which arises from the habit of mentally translating English phrases into their foreign equivalents.

There are no vocabularies to be memorised. You learn the words you need by using them and so that they stay in your mind without effort.

No Grammatical Difficulties.

Grammatical complexities are eliminated. You pick up the grammar almost unconsciously as you go along. This makes the new method extremely interesting, the usual boredom of learning a Foreign language being entirely eliminated.

There are no classes to attend. The whole of the instruction is given through the post. You can follow the method at home in your own time. It is a most interesting and profitable way of spending the winter evenings.

This method is explained in a little book entitled "The Gift of Tongues." There are four editions of this book. The first describes the method of learning French; the second the method of learning German; the third the method of learning Spanish; and the fourth the method of learning Italian.



You can have a free copy of any one of these by writing to the Pelman Institute (Languages Dept.), 85, Pelman House, Bloomsbury Street, London, W.C.1. State which edition (French, German, Spanish or Italian) you want, and it will be sent you by return, gratis and post free. Write or call to-day.

The NEW Cossor

steps ahead—

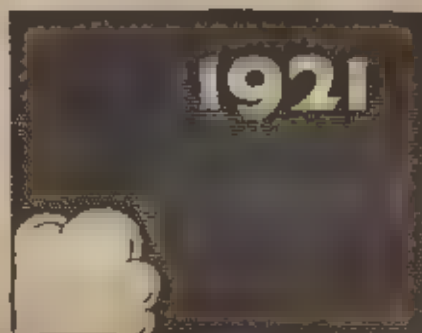
THE New Cossor is new throughout—not merely an existing valve modified. It has a new and enormously strong—filament. Its construction is infinitely more efficient. As a result it has set a standard of performance which is the envy of the industry.

A high vacuum plays a big part in valve performance. Any residue of gas left behind during manufacture will lower its efficiency. This, in turn, means less in volume—poor tone—fewer stations.

In the new Cossor Valve there is used a radical improvement in exhaustion which ensures a higher degree of vacuum than ever before.

This new High Vacuum process is but one of the many features of the New Cossor—the valves with a "punch." The valves that will give you more volume—sweeter tone—greater range.

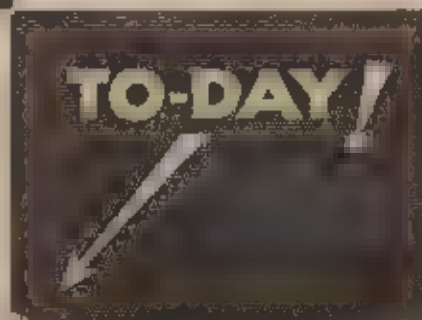
If you have not tried them yet you are missing one of the greatest valve developments of recent years.



Little was known at that time of the new process. The amount of air left inside the bulb after it had been sealed.

is proof of improvement introduced in 1927. A very much smaller amount of air was left in the bulb as shown in the diagram on the left.

To-day, the wonder of High Vacuum Process is no longer a secret. The amount of air left in the bulb is a matter of fact. It is a matter of fact that the new process has made the New Cossor valve a most important development.



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wonderful new
High Vacuum
Process!



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Monday's Programmes continued (October 21)

SWA CARDIFF. 680 kc/s. (1009.9 m.) **6BM BOURNEMOUTH.** 1050 kc/s. (285.8 m.)

1.15-2.0 An Orchestral Concert
Relayed from the National Museum of Wales
Relayed to Daventry 6XX
NATIONAL ORCHESTRA OF WALES
Conductor: Sir Ivor Novello
Programme:
Symphony No. 40 (Mozart)
March (Haydn)
March (Haydn)
March (Haydn)

3.0 London Programme relayed from Daventry
4.15 The Rev. F. W. Porto Hicks: 'Old Churches of the West, St. James's, Bristol'—A Norman Priory

Hidden behind the Organ in St. James's Church, Bristol, is a building which is probably the oldest in Great Britain.

5.0 JOHN STEAN'S CARLTON CYPHER
Relayed from the Carlton Restaurant

5.15 The Children's Hour
6.0 London Programme relayed from Daventry
6.15 S.B. from London
6.15 West Regional News
6.20 S.B. from London

9.50-11.0 A Welsh Programme

THE STATION TUNE:
FRANK THOMAS (Violin); RONALD HARRIS (Piano)
HARRIS: PIANO
All Through the Night (Reginald Redman)
ARCHIE GAY (Tenor)
Rob nos olyn llyd (Daniel Protheroe)
Piarwel Muri
arr. J. Lloyd Williams
Nant y Mynydd (William Davies)
"The Village Wizard"
A Comedy in One Act
by NADWYN DAVIES

Characters:
Marti, a tailor
Jonah Jones, a master-tailor and house agent
Morgan Morgan, a young house agent
Nan, Jonah Jones's daughter
Tina
"David of the White Rock" (Reginald Redman)
ARCHIE GAY
Yr Hen Gerdder (Fugh Evans)
Mentha Owen (arr. Somerville)
Bawer a'n Gwlad (Perry)
Tara
The Dove (Reginald Redman)

5SX SWANSEA. 1040 kc/s. (282.5 m.)

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



ST JAMES, BRISTOL,
is the old Church of which the Rev. F. W. Porto Hicks speaks in his talk from Cardiff this afternoon. This photograph is of the western facade, and shows the ancient Norman rose window, one of the oldest in England, and the arcade of interlaced arches, three of which are pierced for windows.

2.0 London Programme relayed from Daventry
6.15 S.B. from London

6.15 Address to Local Boy Scouts by Brigadier-General R. F. Somerset, C.B., C.S.I., C.I.E.

6.15 11.0 S.B. from London. 9.15 Local News

5PY PLYMOUTH. 1040 kc/s. (282.5 m.)

2.0 London Programme relayed from Daventry

5.15 The Children's Hour
1805—'England expects...'
1029—'Plymouth expects...'
A battle with the Mo. Result: 'The Battle of Castles' from 'Five Children and It' (E. Nesbit)

6.0 London Programme relayed from Daventry
6.15 11.0 S.B. from London. 9.15 Local News

MANCHESTER.

ZZY 107 kc/s. (277.4 m.)

2.0 London Programme relayed from Daventry

3.25 An Afternoon Concert

1.15 NORTHERN WIRELESS ORCHESTRA
Maurice Strakosky
Negroes (Herr)
Overture, 'Le Philastre' (Auber)

HILDA READ (Soprano)
The Bough of May (Walford Davies)

When we are old (Grieg)
Ecstasy (Walter Rutland)

ORCHESTRA
Waltzes, Book I (Brahms)

Maarrah Dances (Herr)
JOSEPH NOLAN (Entertainer)

ORCHESTRA
Suite Gae (Gabriel Marie)

HILDA READ

Land of Heart's Desire
The Trouting of the Sacred Well
Heart o' Fire-love
The Road to the Isles (Kennedy-Fraser)

ORCHESTRA
Sixthetta (John Elton)
Waltz Capriccio (Perry)

JOSEPH NOLAN
ORCHESTRA
Overture, 'Banditenstrolche' ('The Merry Robbers')

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.45 An Orchestral Concert
Relayed from

THE SIXTH MANCHESTER RADIO EXHIBITION
Organized by the Manchester Evening Chronicle, the Radio Manufacturers' Association, and Provincial Exhibitions, Ltd.

(Manchester Programme continued on page 183)

7.45

THE GERSHOM PARKINGTON QUINTET

TUESDAY, OCTOBER 22 2LO LONDON & 5XX DAVENTRY

442 kc/s 1,455.7 m., 293 kc/s 1,554.4 m.

9.40-12.0

VAUDEVILLE ITEMS DANCE MUSIC

10.15 a.m. THE DAILY SERVICE

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

10.45 Miss MABEL COLLINS 'Store Cupboard Meals'

Miss MABEL COLLINS is Principal of the South School of Cookery. She will give some hints for providing meals at short notice from the store.

11.0-1.30 (London only)

Experimental Television Transmission by the Baird Process

11.0 (Daventry only) Gramophone Records

12.0 ORGAN MUSIC

Played by EDGAR T. COOK

Relayed from Southwark Cathedral
Preludes and Fugues in C... Bach
CONSTANCE READ (Soprano)
I follow in gladness to meet Thee
(St. John Passion)..... Bach

EDGAR T. COOK

Chorus No. 2 in B Minor... Franck
Intermezzo from Third Symphony
Tchaikovsky

CONSTANCE READ (Soprano)

QUINTET

EDGAR T. COOK

Procession to the Minister

I Am a Pilgrim... Haydn

Organ and Music... Lohengrin

1.0-2.0 LIGHT MUSIC

ALPHY... and his
ORCHESTRA

For the... and his

2.0 (Daventry only)

Experimental Transmission of Still Pictures by the Photograph Process

2.25 (Daventry only) Fishing Bulletin

2.30 FOR THE SCHOOLS

Sir WILFORD DAVIES Music

(a) A Beginner's Course; (b) A
Miniature Concert; (c) An
Advanced Course

2.30 Interlude

3.30 MESSIAH F. V. STEPHAN
Elementary FRENCH

4.0 ORGAN MUSIC

Played by PATTMAN

Relayed from Brixton Astoria

4.15 Special Talk for Secondary Schools - Squadron-Leader W. HICKMAN, M.Sc., 'Flying' - III
'Aircraft in War'

4.30 LIGHT MUSIC

FRED KITCHEN and the Brixton Astoria
ORCHESTRA

Relayed from Brixton Astoria

5.15 THE CHILDREN'S HOUR

'Lovedread' (Recorder) and other Violon Solos
Played by DAVID WISE

The Inexorable Laws - another Mortimer Hatten
Story

'Queer Zoo Tastes,' explained by LESLIE G.
MAINLAND

6.0 A Reading of Gerald Gould's Poems by
RONALD WATKINS

6.35 'The First News'

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

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC

BACH'S ORGAN MUSIC

Played by JOSEPH BONNET

Relayed from Bishopgate Institute

Choral Prelude, 'Nun komm der Heiden Heiland'
(Come, Redeemer of our Race)

7.0 Talks for the Motorist—III, Col. J. T. C.
MOORE-BRAZAZOR; 'The Motor Show'

7.15 Musical Interlude

8.0-8.30 (Daventry only)

Professor W. de Burgh 'The Meaning of
Duty'

WHAT is implied in the plain man's con-
sciousness of duty? This is one of
the questions answered by Professor de
Burgh in tonight's talk on Duty—the
ought and the is. He will also show how
that, since the claim of duty can never be
met fully in particular acts of duty, no
moral rules are absolute or exceptionless
the moral law remains ever unfinished.

LINDA SEYMOUR

Amour vous don noble courage
(Arm you with a noble courage)
(Iphigenia in Aulis)... Gluck
O Men from the Fields... Hughes
A Feast of Lanterns... Bartock
The Bold, Unbiddable Child
Stanford

QUINTET

O Wings of Song... Mendelssohn
Campana & Sera (Evening Bell),
B...

Not d'Automne (Autumn Evening)
Debussy

Waltz No. 3... Chopin

STANLEY POPE

Love's at Trees the Cherry now
Schubert

The Lover's Garland

Lovers a Babel... Berg

Ballade... Liszt

QUINTET

Suite of Dances ('The Blue Bird')
Debussy

LINDA SEYMOUR and STANLEY POPE
O Lovely Night... London Ronali

Shepherd's and Beau Brocade
Debussy

Drink to me only with Thine Eyes
Debussy

It was a Lover and his Love
Debussy

QUINTET

A Dancer in Red... Beethoven

9.0 'The Second News'

WEATHER FORECAST, SECOND GEN-
ERAL NEWS BULLETIN

9.15 Sir WILFORD DAVIES Music
and the Ordinary Late... Songs
IX, 'Words and Music'

9.45 Local News (Daventry only),
Shipping Forecast and Fat Stock
Prices

Vaudeville

See centre of page

10.45-12.0 DANCE MUSIC

THE PICCADILLY PLAYERS, under the direction of
AL STANITA, and THE PICCADILLY GRILL BAND,
under the direction of JERRY HOEY, from the
PICCADILLY HOTEL

This Week's Synagogue

'LORD, WHAT IS MAN?'
HIS LOVE

Hymn, 'O Love Who formedst'
Solomon's Song 6, 1-18

Hymn, 'O Strength and Stay'
St. Luke vi, 47

FROM 9.40 VAUDEVILLE TO 10.45

NORMAN
LONG

A Song, a Story
and a Piano

BOBBIE
COMBER

The Well Known
Comedian

MARIE
BURKE

Comedienne

A
VARIETY ITEM
Relayed from
THE ALHAMBRA

J. H.
SQUIRE AND
HIS CELESTE
OCTET

FROM 10.45 DANCE MUSIC TO 12.0

FROM

The Piccadilly Hotel, played by
THE PICCADILLY PLAYERS, directed by AL STANITA

and
THE PICCADILLY GRILL ROOM BAND, directed by JERRY HOEY

7.25 Professor W. W. WATTS: 'How the World
Began'—V, 'Evolution of Land Forms'

In his second talk within 1... Professor
Watts will tell of the... of
rain, and wind in moulding the shape of the
earth, some of his examples being the falls and
gorge of Niagara, the falls of the Zambesi River,
and the mile-deep canyons of the Colorado River.
Other agents of this earth changing that Pro-
fessor Watts will describe are 'the ice plough,
and the sea.

7.45 A CONCERT

THE GERSHOM PARKINGTON QUINTET

STANLEY POPE (Baritone)

LINDA SEYMOUR (Contralto)

QUINTET

Selection, 'The Mastersingers'

9.40

TUESDAY, OCTOBER 22

5GB DAVENTRY EXPERIMENTAL

625 kc/s. 1479.3 m.

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

3.0 DANCE MUSIC
JACK PAYNE and THE B.B.C. DANCERS
(On Hestia)

4.0 'From the Light Classics'

(From Birmingham)

T.
W.

LARRY BENTLEY

Overture, 'The Sorcerer's Apprentice'
Mozart

WINDFALL FISHER
Come Again, Jordan!
(To Beethoven's Ninth)

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4.40 ORCHESTRA
Third Concert
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NORRIS STANLEY (Violin)

Andante

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10.15 'THE MONKEY'S PAW'

NORRIS STANLEY (Violin)

Andante

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8.0 A PIANOFORTE REPERTORY

by EUNICE NORTON

French Suite in G

Bach

Allemande

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8.30 An Orchestral Concert

(From Birmingham)

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New! Delicious!



Try these Fish

Saithe and Pollack are two tasty economical fish new to most people. They are splendid value, cook easily, have few bones, give a first-class family meal at low cost. Try them.

SAITHE or POLLACK quickly cooked

Quite a new idea and such a success! Don't imagine, like so many people, that fish can be eaten only with white sauce and mashed potatoes. Try this savoury dish served with brown baked potatoes and carrots. That's the way to enjoy a fish dinner.

Allow 6 oz. uncooked fish and 2 small rashers for each person. Grease your baking tin or fire-proof dish and cover the bottom with fat rashers of bacon. Place your fish steaks on the bacon and sprinkle them with a few drops of lemon juice and a little salt and pepper. Cover the fish with a liberal layer of breadcrumbs which have been browned in the oven, and put a piece of bacon on the top of each steak. Bake gently for twenty minutes. Add a few drops of Worcester sauce and garnish with pieces of lemon before sending to the table.

Don't delay. Try this deliciously tasty dish to-day.

FREE FROM FISHMONGERS NOVEL RECIPE BOOK

The Bestway Book of New Fish Dishes, published at 6d. but given away free by leading fishmongers. Dozens of ways of cooking simple and delicious new fish dishes. Ask your fishmonger, or if he has not supplies, send 6d. for copy direct. Please use the coupon below

EAT MORE FISH

To British Fishiers' Federation, Ltd.
(Dept. 1, R.A.S.), 27, Chancery Lane, London, W.C.2.
Please send me post free the
Bestway Book of New Fish Dishes
for which I enclose 6d. in stamps.

Name

Address

PLEASE WRITE IN BLOCK LETTERS (1939)

(Tuesday's Programmes continued on page 186.)

You
can't buy
razor blades
in your
BATHROOM



DON'T FORGET
TO GET
Gillette blades
BEFORE YOU
RUN OUT

Gillette Safety Razor Limited
184-B, Gt. Portland St., London, W.2

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blades

Tuesday's Programmes continued (October 22)

SWA

CARDIFF.

666 kc/s.
(309.5 m.)

6BM

BOURNEMOUTH.

1,540 kc/s.
(194.8 m.)

2.30 London Programme relayed from Daventry

5.15 The Children's Hour

6.0 Dr. WALYDOR DAVIES, Director of the National Council of Music: 'The Music of Wales'

6.15 S.B. from London

7.0 S.B. from Swansea

7.25 S.B. from London

7.45 Sixty Years of Song
A Programme in Memory of Fred E. Weatherly

From Cardiff at 7.45

SIXTY YEARS OF SONG

A Programme in Memory of FRED E. WEATHERLY

FRED E. WEATHERLY had a long and honourable career as a barrister, and the secrets of human frailties were to him an open book. But in spite of his knowledge of the worst sides of human nature, he resolutely believed in the best. That is why his songs have such a universal appeal.

Some of the most famous of over two thousand songs written by the great song-writer will be sung by:—

ETHEL DAXIN (*Contralto*)
DENNIS NOBLE (*Baritone*)

Stories and Comments on the Songs will be given by Mr. Fred A. Wiltshire, a close friend and colleague of Fred E. Weatherly.

9.0 S.B. from London

9.35 West Regional News

9.40-12.0 S.B. from London

5SX

SWANSEA

1,043 kc/s.
(283.6 m.)

2.30 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 Egwyl Gymraeg
LYNCIAL & DYDD YSŵN NHYMRU
Yr Athro E. EMMETT HUGHES
A Welsh Lecture on
'Current Topics in Wales'
A Review in Welsh, by
Professor L. IREDAW H. IREDAW

7.25 S.B. from London

9.35 West Regional News. S.B. from Cardiff

9.40-12.0 S.B. from London

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

6.15 S.B. from London

7.0 Mr C. F. CARR: 'Port Cameo—or any day at the Southampton Dockyards'

7.15 S.B. from London

9.35 Local News

9.40-12.0 S.B. from London

5PY

PLYMOUTH.

1,540 kc/s.
(194.8 m.)

2.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 The Children's Hour
All that was wrong has suddenly all come right.
So ends our new play, 'THE NOISOME BEAST'
(Marjorie J. Redman)

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 Mr. C. W. BRADEN: Old Plymouth and some old Plymouthers—1, Plymouth, Canada and Gmidskalla

7.15-12.0 S.B. from London (9.35 Local News)

2ZY

MANCHESTER.

197 kc/s.
(152.4 m.)

2.0 Gramophone Records

1.0-2.0 THE NORTHERN WIRELESS ORCHESTRA
Overture, 'Frederick' Weber
Waltz, 'Wiener Blut' (Viennese I.) Johann Strauss
PAT RYAN (Clarinet)
Spanish Dance Granados
Fantasia on a Theme from 'Rigoletto' Verdi, arr. Bass
ORCHESTRA
Selection, 'Palmiers' arr. Finch
PAT RYAN
Andante and Rondo, Clarinet Concerto in D Weber
ORCHESTRA
March, 'La Reine de Saba' ('The Queen of Sheba') Gounod

2.30 London Programme relayed from Daventry

4.30 THE NORTHERN WIRELESS ORCHESTRA
March, 'The Bells of Tipperary' Arns
Waltz, 'Nights of Gladness' Arns
A Children's Suite, Part II John Arnold
The Dance of the Russian Doll; In my Party Frolic; Romance; The Wicked Robbers; Storm, Ham and Japhet
Cavatina Ruy
Overture, 'The Mistress' Suppe

5.15 The Children's Hour
S.B. from Leeds
DOLLY'S DAY
and a Sketch by JACK BAYNE

6.0 Mrs. PAXTON CHADWICK: 'How Stories are Made'

6.15 S.B. from London

7.0 S.B. from Liverpool

7.15 S.B. from London

(Manchester Programme continued on page 180.)



From Cardiff at 7.45

SIXTY YEARS OF SONG

A Programme in Memory of FRED E. WEATHERLY

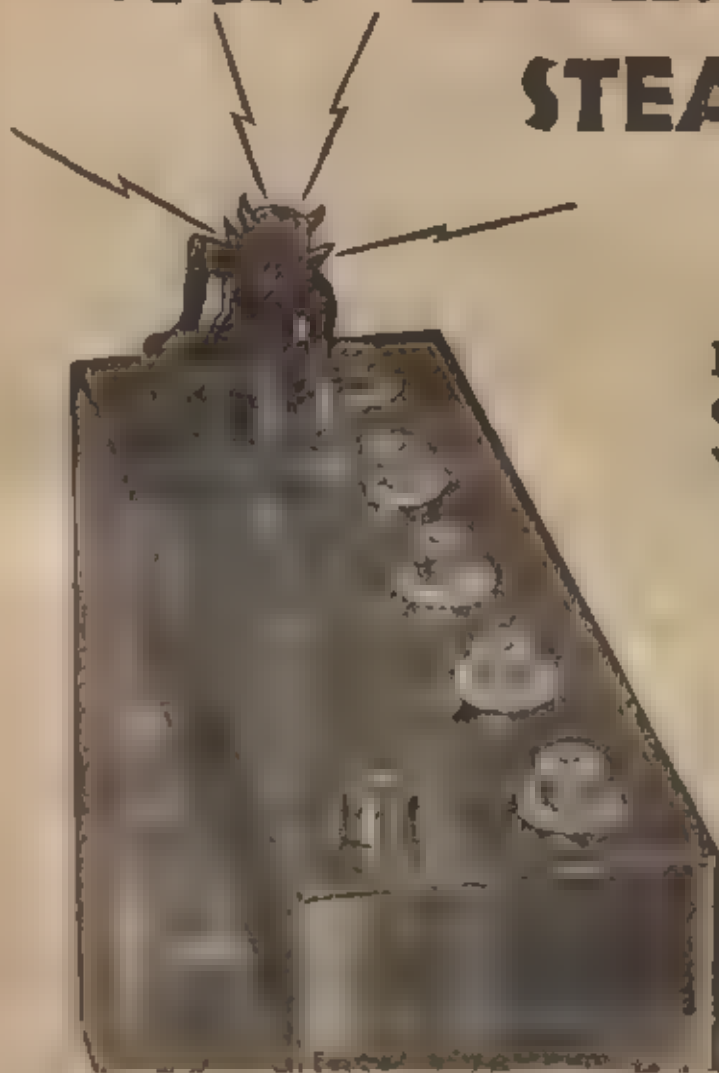
FRED E. WEATHERLY had a long and honourable career as a barrister, and the secrets of human frailties were to him an open book. But in spite of his knowledge of the worst sides of human nature, he resolutely believed in the best. That is why his songs have such a universal appeal.

Some of the most famous of over two thousand songs written by the great song-writer will be sung by:—

BIRIEL DAXIN (Contralto)
DENNIS NOBLE (Baritone)

Stories and Comments on the Songs will be given by Mr. Fred A. Wiltshire, a close friend and colleague of Fred E. Weatherly.

THIS LEAK-THIEF STEALS YOUR MONEY!



The smooth-top type of H.T. Accumulator is just rich in electrical leakage by the famous Oldham "Air-spaced" H.T. Accumulator!



With the new Oldham H.T. Charger you can charge your H.T. Accumulator in a week. For a full charge you can be sure your H.T. Accumulator is a money saver. A.C. has no 2N. price 63/-

Then there is the Oldham H.T. Charger for D.C. Mains, price 40/-

Electrical Leakage robs you of power — of energy for which you have already paid!

If you use an old-fashioned, smooth-top H.T. Accumulator you are harbouring a menace to your pocket and to your Set. Electrical leakage can sneak along smooth top H.T. Accumulators continuously whether you are using them or not.

Smooth-top H.T. Accumulators are liable to leak continuously — the leak-thief is always busy on them!

And the effects of electrical leakage are serious. It causes the Accumulator to require frequent recharging. It prevents your Set getting the H.T. it needs — reception is ruined, range is reduced, volume is lowered and tone is degraded. And you have to pay for it!

Electrical leakage is ended with OLDHAM "Air-spaced" H.T. Accumulators

In Oldham H.T. Accumulators each cell is separated from its neighbour by an air-gap. These air gaps form an impassable barrier to electrical leakage. They definitely prevent waste due to electrical leakage. As a result Oldham H.T. Accumulators need less recharging — they cost less to use and they supply your Set with the smooth abundance of H.T. current that is vital to good reception. Only Oldham H.T. Accumulators have air-spaced cells. Your Dealer will show them to you.

OLDHAM "Air-spaced" H.T. ACCUMULATORS

Emergency Capacity	Standard 10-volt Unit
5,500 m.f.c.	4,400 m.f.c.
Per 100 m.f.c. 69	Per 100 m.f.c. 5.6

Consider both your convenience and long life when you buy an H.T. Accumulator. Ask your dealer to show you the difference.

Oldham & Son, Ltd., Denton, Manchester.
Telephone: Denton 221 (4 lines)



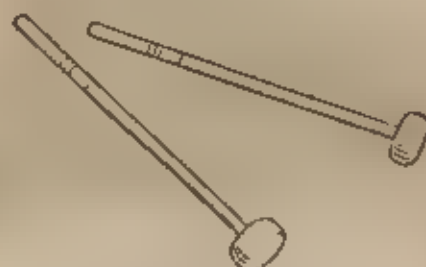
H.T. ACCUMULATORS

London Office: 4, 12, 14, 16, 18, 20, 22, 24, 26, 28, 30, 32, 34, 36, 38, 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 62, 64, 66, 68, 70, 72, 74, 76, 78, 80, 82, 84, 86, 88, 90, 92, 94, 96, 98, 100, 102, 104, 106, 108, 110, 112, 114, 116, 118, 120, 122, 124, 126, 128, 130, 132, 134, 136, 138, 140, 142, 144, 146, 148, 150, 152, 154, 156, 158, 160, 162, 164, 166, 168, 170, 172, 174, 176, 178, 180, 182, 184, 186, 188, 190, 192, 194, 196, 198, 200, 202, 204, 206, 208, 210, 212, 214, 216, 218, 220, 222, 224, 226, 228, 230, 232, 234, 236, 238, 240, 242, 244, 246, 248, 250, 252, 254, 256, 258, 260, 262, 264, 266, 268, 270, 272, 274, 276, 278, 280, 282, 284, 286, 288, 290, 292, 294, 296, 298, 300, 302, 304, 306, 308, 310, 312, 314, 316, 318, 320, 322, 324, 326, 328, 330, 332, 334, 336, 338, 340, 342, 344, 346, 348, 350, 352, 354, 356, 358, 360, 362, 364, 366, 368, 370, 372, 374, 376, 378, 380, 382, 384, 386, 388, 390, 392, 394, 396, 398, 400, 402, 404, 406, 408, 410, 412, 414, 416, 418, 420, 422, 424, 426, 428, 430, 432, 434, 436, 438, 440, 442, 444, 446, 448, 450, 452, 454, 456, 458, 460, 462, 464, 466, 468, 470, 472, 474, 476, 478, 480, 482, 484, 486, 488, 490, 492, 494, 496, 498, 500, 502, 504, 506, 508, 510, 512, 514, 516, 518, 520, 522, 524, 526, 528, 530, 532, 534, 536, 538, 540, 542, 544, 546, 548, 550, 552, 554, 556, 558, 560, 562, 564, 566, 568, 570, 572, 574, 576, 578, 580, 582, 584, 586, 588, 590, 592, 594, 596, 598, 600, 602, 604, 606, 608, 610, 612, 614, 616, 618, 620, 622, 624, 626, 628, 630, 632, 634, 636, 638, 640, 642, 644, 646, 648, 650, 652, 654, 656, 658, 660, 662, 664, 666, 668, 670, 672, 674, 676, 678, 680, 682, 684, 686, 688, 690, 692, 694, 696, 698, 700, 702, 704, 706, 708, 710, 712, 714, 716, 718, 720, 722, 724, 726, 728, 730, 732, 734, 736, 738, 740, 742, 744, 746, 748, 750, 752, 754, 756, 758, 760, 762, 764, 766, 768, 770, 772, 774, 776, 778, 780, 782, 784, 786, 788, 790, 792, 794, 796, 798, 800, 802, 804, 806, 808, 810, 812, 814, 816, 818, 820, 822, 824, 826, 828, 830, 832, 834, 836, 838, 840, 842, 844, 846, 848, 850, 852, 854, 856, 858, 860, 862, 864, 866, 868, 870, 872, 874, 876, 878, 880, 882, 884, 886, 888, 890, 892, 894, 896, 898, 900, 902, 904, 906, 908, 910, 912, 914, 916, 918, 920, 922, 924, 926, 928, 930, 932, 934, 936, 938, 940, 942, 944, 946, 948, 950, 952, 954, 956, 958, 960, 962, 964, 966, 968, 970, 972, 974, 976, 978, 980, 982, 984, 986, 988, 990, 992, 994, 996, 998, 1000.

Glasgow: 200 St. Vincent Street.
Telephone: Central 403.



THE DRUMMER FINDS HIS STICKS



YOU hear so little of the drums in ordinary loud speaker reproduction that the drummer might as well have no sticks! But now there is a loud speaker that does not cheat you of half the broadcast. It finds the missing drumsticks. It reveals instruments hitherto silent. It reproduces notes you've never heard before. It is the new Brown Duplex Loud Speaker.

If you want to hear the broadcast in your home as it is played in the studio, buy a Brown Duplex Loud Speaker. In no other speaker will you find the features which are responsible for such amazingly realistic reproduction. Only the wonderful "Vee" movement and the new Duplex cone can give a tone that is so much sweeter and more mellow and a volume that is so much richer and more magnificent. Ask any Wireless Dealer!

**THROUGH THE
WONDERFUL**

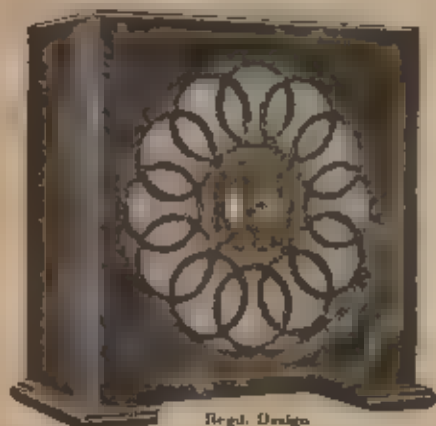
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IN THREE MODELS:

Design as illustrated. Mahogany or Oak.

V10 £5 10s. V12 £7 10s. V15 £12 10s.

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LOUD SPEAKER

Adm. S. G. Brown, Ltd. 25 Abchurch Lane, London, E.C. 4.

A.B.

Programmes for Tuesday

(Manchester Programme continued from page 185.)

7.45 A Programme of Works

by
LISZT

(Last born this day, 1811)

THE NORTHERN WIRELESS ORCHESTRA
Conducted by T. H. MORRISON

First Rhapsody

STERLING WAREING (Pianoforte) with Orchestra
Concerto in E Flat, No. 1

Liszt's Prelude

Liszt's Prelude

Liszt's Prelude

Liszt's Prelude

Liszt's Prelude

Liszt's Prelude

D.O. S.B. from London

9.35 North Regional News

9.40-12.0 S.B. from London

Other Stations.

5NO NEWCASTLE.
12.0-1.0 Concert in D minor, Op. 25, by Liszt, with orchestra.
1.0-1.15 The Northern Wireless Orchestra, conducted by T. H. Morrison.
1.15-1.30 The Northern Wireless Orchestra, conducted by T. H. Morrison.
1.30-1.45 The Northern Wireless Orchestra, conducted by T. H. Morrison.
1.45-2.0 The Northern Wireless Orchestra, conducted by T. H. Morrison.
2.0-2.15 The Northern Wireless Orchestra, conducted by T. H. Morrison.
2.15-2.30 The Northern Wireless Orchestra, conducted by T. H. Morrison.
2.30-2.45 The Northern Wireless Orchestra, conducted by T. H. Morrison.
2.45-3.0 The Northern Wireless Orchestra, conducted by T. H. Morrison.
3.0-3.15 The Northern Wireless Orchestra, conducted by T. H. Morrison.
3.15-3.30 The Northern Wireless Orchestra, conducted by T. H. Morrison.
3.30-3.45 The Northern Wireless Orchestra, conducted by T. H. Morrison.
3.45-4.0 The Northern Wireless Orchestra, conducted by T. H. Morrison.
4.0-4.15 The Northern Wireless Orchestra, conducted by T. H. Morrison.
4.15-4.30 The Northern Wireless Orchestra, conducted by T. H. Morrison.
4.30-4.45 The Northern Wireless Orchestra, conducted by T. H. Morrison.
4.45-5.0 The Northern Wireless Orchestra, conducted by T. H. Morrison.
5.0-5.15 The Northern Wireless Orchestra, conducted by T. H. Morrison.
5.15-5.30 The Northern Wireless Orchestra, conducted by T. H. Morrison.
5.30-5.45 The Northern Wireless Orchestra, conducted by T. H. Morrison.
5.45-6.0 The Northern Wireless Orchestra, conducted by T. H. Morrison.
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6.30-6.45 The Northern Wireless Orchestra, conducted by T. H. Morrison.
6.45-7.0 The Northern Wireless Orchestra, conducted by T. H. Morrison.
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7.15-7.30 The Northern Wireless Orchestra, conducted by T. H. Morrison.
7.30-7.45 The Northern Wireless Orchestra, conducted by T. H. Morrison.
7.45-8.0 The Northern Wireless Orchestra, conducted by T. H. Morrison.
8.0-8.15 The Northern Wireless Orchestra, conducted by T. H. Morrison.
8.15-8.30 The Northern Wireless Orchestra, conducted by T. H. Morrison.
8.30-8.45 The Northern Wireless Orchestra, conducted by T. H. Morrison.
8.45-9.0 The Northern Wireless Orchestra, conducted by T. H. Morrison.
9.0-9.15 The Northern Wireless Orchestra, conducted by T. H. Morrison.
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9.30-9.45 The Northern Wireless Orchestra, conducted by T. H. Morrison.
9.45-10.0 The Northern Wireless Orchestra, conducted by T. H. Morrison.
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10.15-10.30 The Northern Wireless Orchestra, conducted by T. H. Morrison.
10.30-10.45 The Northern Wireless Orchestra, conducted by T. H. Morrison.
10.45-11.0 The Northern Wireless Orchestra, conducted by T. H. Morrison.
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11.30-11.45 The Northern Wireless Orchestra, conducted by T. H. Morrison.
11.45-12.0 The Northern Wireless Orchestra, conducted by T. H. Morrison.

5SC GLASGOW.
10.45-11.0 The Northern Wireless Orchestra, conducted by T. H. Morrison.
11.0-11.15 The Northern Wireless Orchestra, conducted by T. H. Morrison.
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3.30-3.45 The Northern Wireless Orchestra, conducted by T. H. Morrison.
3.45-4.0 The Northern Wireless Orchestra, conducted by T. H. Morrison.
4.0-4.15 The Northern Wireless Orchestra, conducted by T. H. Morrison.
4.15-4.30 The Northern Wireless Orchestra, conducted by T. H. Morrison.
4.30-4.45 The Northern Wireless Orchestra, conducted by T. H. Morrison.
4.45-5.0 The Northern Wireless Orchestra, conducted by T. H. Morrison.
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5.30-5.45 The Northern Wireless Orchestra, conducted by T. H. Morrison.
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6.30-6.45 The Northern Wireless Orchestra, conducted by T. H. Morrison.
6.45-7.0 The Northern Wireless Orchestra, conducted by T. H. Morrison.
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7.15-7.30 The Northern Wireless Orchestra, conducted by T. H. Morrison.
7.30-7.45 The Northern Wireless Orchestra, conducted by T. H. Morrison.
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8.30-8.45 The Northern Wireless Orchestra, conducted by T. H. Morrison.
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9.15-9.30 The Northern Wireless Orchestra, conducted by T. H. Morrison.
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FRANK HOWES on

THE B.B.C. SYMPHONY CONCERTS

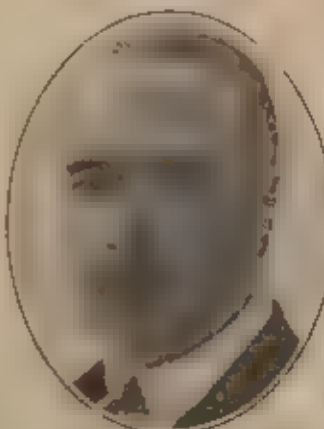
(Continued from page 186.)

before but also the ones like Beethoven's and others which are enjoyed more at every

Which is the greater attraction, the old favourite or the unknown novelty? In a numerical sense the old favourite has the greater drawing power, hence a Wagner night in this, as in any other series. Herr Fritz von Hoven has absorbed the pure tradition of Wagner at Bayreuth, and he conducted a similar concert here last year. But even the super-fan listener ultimately tires of his too narrow circle of favourites. Hence we get wider programmes of the classics and other music whose general appeal is far broader and easier.

This is musical nature's daily food. A symphony concert is an occasion for absorbing into oneself the satisfying sustenance of music. Overtures and other light music find a place in a symphonic programme, but the main function of a big concert is to give the big works—works of deep thought or great emotional significance, music that is not necessarily solemn but is certainly to be taken more or less seriously. But though there is more than enough music of this kind available to fill any ordinary music-lover's needs for a lifetime, no series of concerts could be regarded as satisfactory that stuck to these virtuous paths. Music, like life itself, is a thing that cannot stand still. If we cease to take in new experiences we are as good as dead already; so that though one may get more actual pleasure out of the old, familiar music, it cannot be musically healthy if one is not perpetually hearing new music. 'New' music may mean actually new, first performance of contemporary works, or it may mean compositions of all generations that, from one source of neglect or another, are unfamiliar, and so have not contributed their proper quota to our experience.

Among such works promised us for this winter are the two symphonies of Mahler, No. 4 and No. 8. Gustav Mahler (1860-1911) was a Czech Jew who brought the Vienna Opera to the highest pitch of excellence it has ever known. But besides being a conductor possessed of electrical powers of inspiration and interpretation he was a considerable composer who continued to write in the Wagnerian style (though the form he employed was symphonic not operatic). Like the other Austrian composer, Bruckner, he has had a vogue only in certain places (notably Amsterdam) and has never conquered England at all. And it is unlikely that he ever will, if only because the line of musical development has diverged sharply since the beginning of the twentieth century. His music is too long, it is too long-windedly in the grand manner; the more sentimental kind of romance is not only out of fashion, but out of tune with the modern spirit, which has been shaped to starker halts of mind by the War. Mahler was essentially the product of the opulence of the nineteenth century and was not quite big enough, as Wagner and just possibly Strauss were, to have a universal appeal. None the less, he has something to say which is worth hearing. The Fourth Symphony, for example, which Adrian Boult has performed three times in the last few years, is a delightful representation of a child's view of heaven as a place full of good things to eat and to play with, all in an atmosphere compounded of a fairy-tale and human love. The Eighth Symphony is a much more pretentious affair, in two parts, not for a very large orchestra, two choruses, and eight soloists. It is a choral



Sir Thomas Beecham.

work rather than a symphony proper, and the words are taken from the Latin hymn *Pange Mysterium* and from Part II of Goethe's *Faust*. It is therefore an expression of the aspirations of the soul towards perfection, this quasi-philosophical kind of text has been very fertile in producing great music in Germany, so that though it does not accord altogether with the taste of this generation, either in Germany or anywhere else, it will be heard, when it is given under Sir Henry Wood for the first time in England, twenty-three years after it was composed, with very great curiosity and interest.

A similar kind of text has been used by Frederick Delius, whose *Mosses of Life* is to be heard under Beecham at the second concert. This has been performed in London some half a dozen times since it was written in 1905, and is regarded by Mr. Heseltine and other Delius experts as his greatest work, for the very good reason that it expresses an affirmative attitude to life, unlike his *Requiem*. Other major works to be heard are Bartok's *Omar Khayyam*, which is fairly well known in the North of England, but rarely performed in its entirety elsewhere, and Handel's *Solomon*, both under Sir Thomas Beecham.

These are the rarities; now for the novelties. We find a *Viola Concerto* by Hindemith, the most prominent of the modern German composers and himself a viola player, Bela Bartok, the Hungarian composer, is to play his own Piano Concerto at a concert which will also include a performance of *The Amazing Mandarin*, a pantomime composed in 1921, but never yet heard in England. Bartok, besides being a pianist and composer is an authority on folk-song, and his work in distinguishing the Magyar from the Rumanian and Slovak elements in Hungarian folk-music has helped him to keep his own personal style free from an excessive nationalism. His music is forceful, abrupt, tart in flavour and regardless of convention, independent in fact without being perverse. Another new concerto is that of the Austrian, Ernst Toch, which will occur in a classical programme to be conducted by Hermann Scherchen, the German conductor who has specialised in modern music and first became known to English critics by his brilliant performance at the Festival of Contemporary Music held at Geneva in the spring of this year. Mention of modern music at Geneva recalls the fact that Ernest Ansermet, likewise an interpreter of modern music, but in this case more particularly of the French and Russian schools, is to conduct a concert in which Stravinsky's *Ouvertüre de Rossignol* will be played. M. Ansermet is a man of generous sympathies and charm and manner, which have endeared him to English audiences. A new symphony by Arnold Dax and a new, but unspecified, work by Peter Warlock excite lively expectations. A Spanish programme, conducted by Señor Forts Campa, will be sure to have all the fascination of an exotic.

One advantage that anticipation has over actual experience is that in the case of music the excitement is concentrated into the few minutes required to read and ponder upon this syllabus. The actual hearing of all this mouth-watering music would take so many hours as to crush us with weariness. We have those many hours of pleasure to come, but, by St. Cecilia! we can enjoy the prospect of it all now, this very minute.

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WEDNESDAY, OCTOBER 23

5GB DAVENTRY EXPERIMENTAL

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TRANSMISSION FROM LONDON FACTORY WHEN OTHERS ARE STATED.

3.0 A MILITARY BAND PROGRAMME

THE CITY OF BIRMINGHAM POLICE BAND
Conducted by Richard Waseell.

March 'Crown of India' *Waseell*
 Air, Third Suite *Waseell*
 Fugue & La Gioia *Waseell*
 Doh vieni alla finestra (O come, unto thy window) ('Don Giovanni') *Mozart*
 Caterina, while you play at sleeping ('Faust') *Waseell*
 Don Juan's Serenade *Tchaikovsky*
 Jests and Jingles

5.55 **Radio**
 On the edge of the Lake *Eric Coates*
 Idyll, 'At Twilight' *Waseell*

Nelson Jackson
 in further 'Jests and Jingles'

6.30 **Dance Music**
 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA

7.30 **The Children's Hour**
 'What worried the Woodpecker,' by E. W. *Waseell*
 STANLEY LOWE (Piano)
 'General Hunt on Soccer,' by MAURICE K. *Waseell*
 NELSON JACKSON will entertain

8.15 **'The First News'**
 WEATHER FORECAST AND GENERAL NEWS BULLETIN

6.30 **Light Music**
 THE BIRMINGHAM STUDIO ORCHESTRA
 Conducted by JOSEPH LEWIS
 Overture, 'Norma' *Bellini*
 Selection, 'Tunelandia' *Longe and Frank*
 NORMAN KING (Tenor)
 The Dream *Rubinstein*
 Schubert

In his earlier days especially, Schubert chose poems for his songs without any very great regard for their worth or beauty, but in the songs which belong to his last years, the poems are almost always worthy of his music, such as might well inspire those melodies; one feels, indeed, that the songs must have been definitely inspired by the poems, not, as is sometimes the case with his more youthful work, that almost any good going verse might start him off on an equally good going tune.

This setting of a Shakespeare lyric is of itself so beautiful a melody as to be popular in all sorts of arrangements.

Selection, 'Cavalleria Rusticana' *Mascagni*

7.55 **WASSERMAN Piano**
 The Fisherman's Tale *de Falla*
 The Island Spell *Wasserman*
 ORCHESTRA
 Modern Dance *Carr*
 NORMAN KING
 An Enchanted Love Lilt *Kennedy-Fraser*
 London Lea *Vaughan Williams*

9.0 'FROM THE MUSICAL COMEDIES'

S. DUNNIE WAS A LAD
 March Hare *Dohnany*
 Selection, 'The Quaker Girl' *Waseell*
 ORCHESTRA

8.0 Pianoforte and Viola Recital

Sonata in A
 JOHN ARMSTRONG
 Für Musik *Waseell*
 Mädchen mit dem roten Mantelchen
 Fräulein und Liebe *Robert*
 Lieben ist da *Waseell*
 Aus meinem grünen Schloß
 Lieber Schatz, wir wieder gut mir *Waseell*
 Sonata *Hurricane*

9.0 'From the Musical Comedies'

From Birmingham,
 THE BIRMINGHAM STUDIO ORCHESTRA
 Conducted by JOSEPH LEWIS
 Selection, 'The Balkan Princess' *Waseell*
 OLIVE GROVES (Soprano)
 Time, Time ('The Quaker Girl') *Waseell*
 Southern Love ('A Southern Maid') *Waseell*
 ORCHESTRA
 Selection, 'Our Miss Lobb' *Waseell*
 OLIVE GROVES
 Philomena ('Monsieur Beaucaire') *Waseell*
 An old-fashioned cloak ('The Rebel Maid') *Waseell*
 My Samson ('The Mousine') *Waseell*
 ORCHESTRA
 Selection, 'The Mousine' *Waseell*

10.0 **'The Second News'**
 WEATHER FORECAST AND SECOND GENERAL NEWS BULLETIN

10.15-11.15 **DANCE MUSIC**
 ALAN GREEN and his BAND, and ART GREGORY and his ST. LOUIS BAND, from THE MOTOR BALL and CARNIVAL, COVENT GARDEN
 (Wednesday's Programmes continued on page 102.)

HAVE YOU a POINT of VIEW?

see how far it coincides
 with

BERNARD SHAW'S

published in

The Listener

Wednesday, October 23.

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Wednesday's Programmes continued (October 23)

SWA CARDIFF. 985 mcs (300.0 m)

1.15-2.0 A Symphony Concert
revised from
The National Museum, Wales
National Museum of Wales
Cardiffia Genedlaethol Cymru
Symphony No. 2 in E Flat ('Eroes') Beethoven
3.0 London Programme relayed from Daventry

3.45 An Afternoon Concert
THE STATION TRIO:
FRANK THOMAS (Violin), RONALD HARDING (Violoncello); HUBERT PENNELL (Pianoforte)
Trio in C Brahms
1st Movement

A COMPARATIVELY late work of Brahms, this Trio has from the outset a sense of real vigour. The violin and violoncello alone begin the first big subject in octaves, a 12-second, more snooty-flowing, grows out of a nature that when the pianoforte begins it, it is in a more vigorous of the first. It is a long and elaborate movement coming to an end with a quicker section in which the pianoforte has a strenuous part while the strings have a slower melody

The theme of the slow movement has that simple folk-song character which Brahms so often contrives to give his tunes. As in the first movement, the two strings begin in octaves while the pianoforte joins in with chords. Another forte solo, and the opening returns in a more vigorous form. Then there is a flowing, tranquil section, with a tune which the violoncello begins, to be followed by the violin

The most striking feature of the Scherzo is the figure made up of rapidly repeated notes played by the strings while the pianoforte rushes up and down. The Trio has a fine, song-like melody which the violin begins with rippling accompaniment, and the Scherzo is repeated

Again in the last movement the two strings play the first big theme in octaves at the outset while the pianoforte accompanies, and it is they also who introduce the second principal tune, another broad melody. Like the first, the movement is an elaborate one, but with the two tunes in mind, it is easy to follow and in

ARCHIE E. WAITE (Baritone)
The Nightingale and the Rose W. H. Bell
When Lights go rolling round the sky Ireland
Trio
Trio in C Brahms
Slow Movement Brahms

ARCHIE E. WAITE
The Vagabond Vaughan Williams
I have twelve oxen Ireland
Hope, the Harbinger
Trio
Trio in C Brahms
Frank

4.45 London Programme relayed from Daventry
5.15 The Children's Hour
6.0 London Programme relayed from Daventry
6.15 S.B. from London

7.45 A Musical Comedy Programme

NATIONAL ORCHESTRA OF WALES
Cardiffia Genedlaethol Cymru

LILIAN KEYES (Soprano) and Orchestra
Waltz Song ('The Merry Widow') Dehar
JOHN BORTZ (Baritone) and Orchestra
West Country Lad ('Tom Jones') German
ORCHESTRA
Selection, 'This Year of Grace' Gower
JOHN BORTZ and Orchestra
Four Jolly Sailors ('The Princess of Kensington') German

ORCHESTRA
Entr'acte, 'Chup Chup' ('That's a Good Girl')
Meyer and Charing

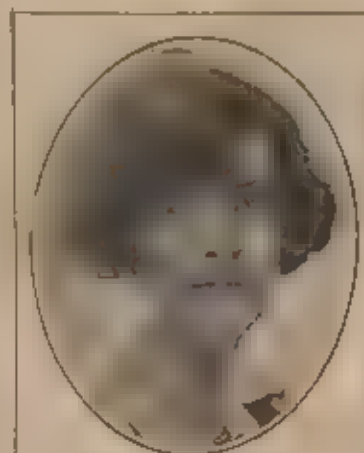
LILIAN KEYES and Orchestra
Clunderda ('Betty') Schubert

ORCHESTRA
Nothing could be sweeter ('Hit the Deck') Gower

LILIAN KEYES and JOHN BORTZ
Oh! I were a barn-door fowl ('Princess of Kensington') German

ORCHESTRA
Festive, 'One Alone' ('The Desert Song') Linnberg
Hallelujah ('Hit the Deck') Youmans

6.0 S.B. from London
6.30 West Regional News
9.35-11.0 S.B. from London



LILIAN KEYES
(soprano) takes part in the Musical Comedy programme from Cardiff this evening.

5SX SWANSEA. 1,040 mcs (238.5 m)

1.15-2.0 S.B. from Cardiff
2.30 London Programme relayed from Daventry
5.15 S.B. from Cardiff
6.0 London Programme relayed from Daventry
6.15 S.B. from London
9.30 West Regional News, S.B. from Cardiff
9.35-11.0 S.B. from London

6BM BOURNEMOUTH. 1,040 mcs (238.5 m)

2.30 London Programme relayed from Daventry
6.15 S.B. from London
9.30 Local News
9.35-11.0 S.B. from London

5PY PLYMOUTH. 1,040 mcs (238.5 m)

2.30 London Programme relayed from Daventry
5.15 The Children's Hour
A VISITING DAY
(a) To a Steel Works. (G. G. Jackson)
(b) To China, when we hear 'The Tale of Chugo-Chugen-Khan.' (Francis Cowen)
6.0 London Programme relayed from Daventry
6.15-11.0 S.B. from London (9.30 Mid-week Sports Bulletin; Local News)
(Wednesday's Programmes continued on page 10)

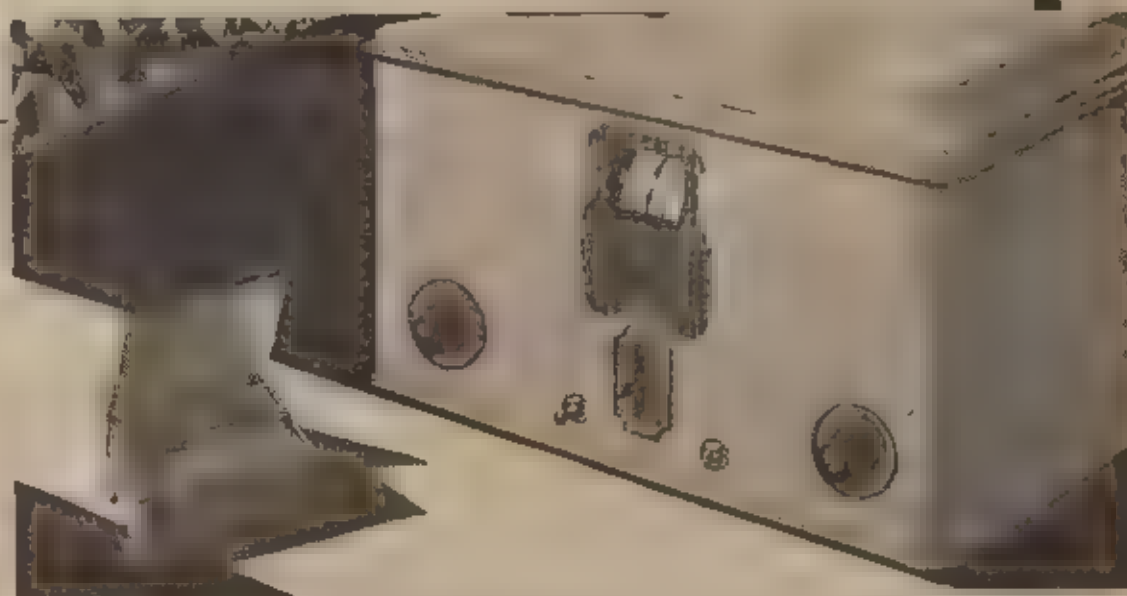
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Monday	SCANDAL PITTORESQUES	Orchestra	10
Tuesday	BEETHOVEN SYMPHONY NO. 1	Orchestra	10
Wednesday	MAISON	Orchestra	10
Thursday	MAISON	Orchestra	10
Friday	MAISON	Orchestra	10
Saturday	MAISON	Orchestra	10
Sunday	MAISON	Orchestra	10
Monday	MAISON	Orchestra	10
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Wednesday	MAISON	Orchestra	10
Thursday	MAISON	Orchestra	10
Friday	MAISON	Orchestra	10
Saturday	MAISON	Orchestra	10
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Instrumental

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Vocal

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Saturday	MAISON	Orchestra	10
Sunday	MAISON	Orchestra	10

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Thursday's Programmes continued (October 24)

SWA WAREHAM. 989 kc/s. (100.0 m.)

- 2.30 London Programme relayed from Daventry
 3.45 Miss DOROTHY EDWARDS: Topical Talks for Women

Miss Dorothy Edwards will give listeners some stories of ancient customs and superstitions about Hallowe'en in this talk. Listeners will have an opportunity of testing her hints the following week.

- 4.0 London Programme relayed from Daventry

4.45 **LIGHT MUSIC**

ROBERTS' RECORDS

- 5.15 relayed from Bobby's Café, Clifton, Bristol

- 5.30 S.B. from Swansea

- 5.30 The Children's Hour

- 6.0 London Programme relayed from Daventry

- 6.15 S.B. from London

- 6.30 Market Prices for Farmers

- 6.35 S.B. from London

7.45 **A Concert**

THE SWANSEA BRASS BAND SOCIETY

Relayed from the Central Hall, Swansea

THE CHOIR OF THE SWANSEA ORPHEUS CLUB

Conducted by LIONEL ROWLANDS

The Dances Edgar

BETTY BANNERMAN (Contralto)

O that it were so Frank Brown

Silver Armstrong Gilchrist

St. Anne's Bass and Choir

Planting on Slieve arr. Sir. Ford Robinson

BETTY BANNERMAN

Three Welsh Folk Songs

A Gentle Maid in Secret (sighed) arr.

Lullaby Guyton Williams

The Miner's Song

Chorus

Drake's Drum arr. George Taylor

Swansea Town Helen

STUART ROBERTSON

..... Charles Wood

..... Harry

Land of Cockpen

Chorus

All through the Night arr. Northcote

- 9.0 S.B. from London

- 9.30 West Regional News

- 9.35-12.0 S.B. from London

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

- 2.30 London Programme relayed from Daventry

- 3.45 S.B. from Cardiff

- 4.0 London Programme relayed from Daventry

- 5.15 The Children's Hour

- 5.30 S.B. from Cardiff

- 6.0 London Programme relayed from Daventry

- 6.15 S.B. from London

- 6.30 S.B. from Cardiff

- 6.35 S.B. from London

- 9.30 West Regional News, S.B. from Cardiff

- 9.35-12.0 S.B. from London

BOURNEMOUTH. 1,040 kc/s. (288.5 m.)10-10 **ORGAN MUSIC**

Played by REGINALD FOOT

From the Regent Cinema, Bournemouth

Relayed to London and Daventry

- 2.30 London Programme relayed from Daventry

- 3.45 Miss MARJORIE SIMMONDS: 'The Sanctuary of the South'

- 4.0 London Programme relayed from Daventry

- 6.15 S.B. from London

- 6.30 Market Prices for South of England Farmers

- 6.35 S.B. from London

- 9.30 Local News

- 9.35-12.0 S.B. from London

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

- 12.0-10.0 London Programme relayed from Daventry

- 1.30 London Programme relayed from Daventry

- 5.15 The Children's Hour

We have gathered new ingredients for another MIXED SALAD. Drawings will be added

- 6.0 London Programme relayed from Daventry

- 6.15-12.0 S.B. from London (9.30 Local News)

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

- 11.0-10.0 A SCOTTISH BALLAD CONCERT

S.B. from Leeds

IRVING UTING (Pianoforte)

Auld Scots Airs Mr. Moffat

ANNIE MELLOR (Contralto)

..... Edward J. Loder

Will you no' come back again I. J. Loder

JANE MARCUS (Violon)

Scotch Airs S. J. Loder

JAMES SCRATON (Baritone)

My Ain Wee House Munro, arr. Moffat

The Bonnie Banks o' Bonnie Doon arr. Loder

Annies Laurie Jane Scott

ANNIE MELLOR (Soprano)

Coming through the Rye arr. Loder

Within a mile of Edinburgh Town Hook

Robin Adair Traditional

JANE MARCUS

Scotch Dances Mackenzie

JAMES SCRATON

My love is like the red, red rose

The Bonnie Earl o' Moray Traditional

The Bonnie Banks of Loch Lomond

- 4.0 Inter-Varsity Debate

Relayed from the Great Hall, the University

Leeds

S.B. from Leeds

Motion:

'IN THE OPINION OF THIS HOUSE, WHAT YORKSHIRE DOES TODAY, LANCAIRE DOES TOMORROW'

- 4.45 The Northern Wireless Orchestra

Over arr. 'Coriolanus' Heathcote

La Capricieuse Heathcote

Petite Suite de Concert Caterulgo-Taylor

La Capricieuse de Nannette (Nannette's Caprice);

Demands et Réponses (Question and Answer);

Un Sonnet d'Amour (A Sonnet of Love); La

Tarantelle Fréillante (The Lively Tarantelle)

- 5.15 The Children's Hour

S.B. from Leeds

Mr. Moffat

A Meeting of the Debating Society will be held Subject, 'That one would rather be a Rabbit than a Cabbage'

Proposer B. BEVENHAM, Esq.; Seconder, Miss ANN GILLES; Opposer: Miss LESTER HART;

Seconder: Captain TOM MARSH

(Thursday's Programmes continued on page 209.)

The Drugless Remedy for Indigestion

Drugs are Dangerous It is dangerous to attempt the treatment of Indigestion with drugs. Drugs are opposed to Nature and their action is nothing more than a bludgeoning of the symptoms into a state of inertness that may lead to other and more harmful complications. Know what Indigestion really means, and you will readily understand the danger lurking in "cures" that mean merely a postponement of recurring attacks.

What is Indigestion? Indigestion has its origin in the disability of the body to pass out of the system certain substances rejected by the digestive organs as incapable of assimilation. The continued presence of these substances causes many effects and a responsible for many, its recurring symptoms, such as flatulence, Lassitude, Irritability and Acidity. These conditions, however, are merely symptoms—half one of them or all of them is not to remove the cause, i.e., the undigested substances fermenting in the stomach, but rather to aggravate and prolong the mischief already done.

Help Nature to Cure No matter what the ailment—if remedial measures are to be successful, Nature must be helped, not hindered. The surest natural treatment for Indigestion is the Charcoal Treatment. Bragg's Charcoal works hand in hand with Nature in removing the cause of Indigestion, acting in a natural and harmless fashion by arresting fermentation, seizing upon the impurities in the digestive tracts, rendering such impurities innocuous, and carrying them out of the system.

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Rectifier	1 amp 5/6	Rectifier	1 amp 5/6	Rectifier	1 amp 5/6	Rectifier	1 amp 5/6
Super-Power	1 amp 5/6	Super-Power	1 amp 5/6	Super-Power	1 amp 5/6	Super-Power	1 amp 5/6
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1093 kc/s. (2,554.4 m.)

10.30
WHAT WILL
IT BE
THIS TIME?

10.15 a.m. THE DAILY SERVICE
11.40 a.m. The Daily Service
11.45 a.m. The Daily Service

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

11.0 (Daventry only) Gramophone
Records

12.0 A SONATA RECITAL
MORITZ HART (Violin)
FATULKER COOPER (Pianoforte)
Sonata in F Minor for Viola and
Pianoforte Brahms
Allegro appassionato; Andante
in poco Adagio; Allegro grazioso,
Vivace
Slow movement, Sonata in C Sharp
Minor Chopin

12.30 ORGAN MUSIC
Played by H. A. BATE,
Organist and Director of the Choir,
St. James' Music Hall

(Relayed from St. Mary-le-Bow)
Voluntary in C Minor Grieg
Air and Gavotte Samuel Wesley
Prelude and Fugue in C Minor Bach
Rhapsody Vaughan Williams
Marche Triomphale Reger

1.0-2.0 A Recital of
Gramophone Records
by Mr. CHRISTOPHER STONE

2.25 (Daventry only) Flying Bulletin

2.30 FOR THE SCHOOLS
Miss C. A. STURSON: 'Rural B.
Materials of the Earth's Crust'

2.55 Interlude

THE 1929-30 SYMPHONY CONCERTS.

The first of this important series of twenty-
one Concerts will be broadcast from London,
etc., at 8 p.m. tonight.

Programme :

8 Brandenburg Concerto No. 3 in G, for Strings Bach
Aria, 'Märchen aller Arten' ('I. Seraglio') Mendelssohn
Soloist, Maria Nemeth
Solo Violin, ARTHUR CATTERALL
Solo Violoncello, LADY KENNEDY
Solo Flute, ROBERT MURCHIE
Solo Oboe, T. McDONALD
Symphony Domestica (Op. 53) Strauss
9.5 'The Second News' (From the Studio)
9.20 Aria, 'Ocean, thou mighty monster' Weber
Soloist, Maria Nemeth
Concerto No. 1 in B Flat Minor, for Pianoforte and
Orchestra Liszt

Soloist: Walter Giesecking
Overture, 'Cockayne' Elgar

Relayed from the Queen's Hall
THE B.B.C. SYMPHONY ORCHESTRA
(Leader: Arthur Catterall)

Conducted by
SIR HENRY WOOD.

7.45 EDGAR FAIRCHILD and ROBERT

(The following items are relayed)

8.0 B.B.C. Symphony
Concert (I)

Conducted by SIR HENRY WOOD
Relayed from The Queen's Hall
Solo Tenors, Messrs. Chappell and
Co., Ltd.

MARIA NEMETH (Soprano)
The B.B.C. SYMPHONY ORCHESTRA
(Leader, ARTHUR CATTERALL,
Part I)

9.5 'The Second News'
Weather Forecast SECOND
GENERAL NEWS BULLETIN

9.20 B.B.C. Symphony Concert
Relayed from Queen's Hall
Part II

(For notes on this Concert see page 171)

10.10 Local Announcements (Daventry
and Flying Bulletin and
Flying Bulletin)

10.15 Mr. EVELYN WRENCH Vienna
and London—a Contrast

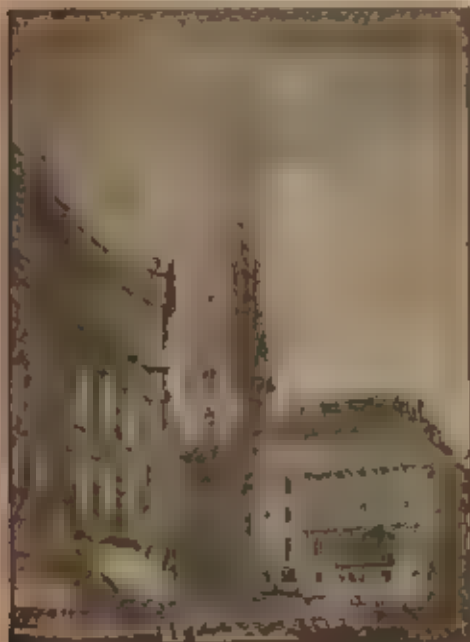
10.30 SURPRISE ITEM

10.45 DANCE MUSIC
TEDDY BROWN and his BAND from
CRO'S CLUB

11.0-12.0 JACK HYLTON'S AMBASSADOR
CLUB BAND, Under the direction of
RAY STURATA

12.0-12.10

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VIENNA AND—

The tower of Vienna's beautiful medieval
Cathedral of St. Stephen rising high above the
buildings of the inner city. Mr. Evelyn Wrench,
who has just returned from a continental tour,
draws a contrast between Vienna and London
in his talk tonight.

3.0 People of the World and their Homes—V.
Mr. R. C. C. CLAY: 'When Adam deaved and
Eve span'

3.25 'Hills on Athletics and Games'—V.
Soccer—Lieut. Col. J. H. GERRIES, D.S.O.

3.40 Interlude

3.45 Play for Schools
'Julius Caesar'
(Relayed from the Theatre)

4.30 LIGHT MUSIC
MUSCHETTO and his ORCHESTRA
From the May Fair Hotel

5.15 THE CHILDREN'S HOUR
'Tales of the Khoja' taken from the Turkish
(J. H. Ewing), and told by CHRISTINE SILVER
With Music to suit the occasion by THE QUEEN
SEXTET
The 'Wicked Uncle' will tell his story of 'Frida,
Hansrich, and Hans

6.0 MISS E. RANDALL: 'A Dinner for the Business
Gent'

6.15 'The First News'
THE B.B.C. WEATHER FORECAST,
FIRST GENERAL NEWS BULLETIN

6.30 The Lady BADEN-POWELL, the Chief Guide
'The Girl Guide Movement—its Growth and
Progress'

6.45 THE FOUNDATIONS OF MUSIC
BACH'S ORGAN MUSIC
Played by JOSEPH BONNER
Relayed from the Bishopsgate Institute
Sonata (in Trio Form) No. 3 in D Minor
Andante-Adagio a dolce—Vivace

7.0 Mr. ERNEST NEWBARK: 'The B.B.C. Music
Circle'

7.15 Musical Interlude

7.25 'The Village and the Village Craftsman'—
V. Major C. F. AOKERS: 'The Uses of Under-
wood and Home-grown Timber for the Minor
Industries'



LONDON.

This view of Big Ben and the Houses of
Parliament from across Parliament Square,
affords an interesting comparison with the pic-
ture of Vienna in col. 1. Mr. Evelyn Wrench
contrasts the English and Austrian capitals in
his talk tonight.

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Both Sides of the Bristol Channel.

A TALE OF TWO ISLANDS.

Historical Episodes of Flat Holm and Steep Holm -The Growth of Group Listening -A Famous Bristol Church: The Gorsedd and Its Music-Sunday Afternoon Band Concert.

Type Isls

THE **Flats Flat Ham and Steep Holm** in the Broad Church are seen through the lens of a play of the same name by the author, but they must be given a whole picture by a question from a messenger in America and an officer of the sea and boy, respectively, to the Flat Ham and Steep Holm. The Flat Ham and Steep Holm are the Shadow and the Flat Ham and Steep Holm by Dorothy Howard. The Flat Ham and Steep Holm on Thursday, October 31, at 7.45 p.m. The Flat Ham and Steep Holm are the Flat Ham and Steep Holm and the Flat Ham and Steep Holm are given in which their interesting story will be told.

Gigas and Cudec

THREE islands have borne different names at different times. Frodoan, a name of old English history, appears in Anglo-Saxon Chronicles under the year 918, as Bradanroclic, a Broad or Flat Holm, and some Sleapanroclic or Steep Holm. The Anglo-Saxons called Steep Holm, Reed Island. It is a rock whose summit rises to 400 feet above the sea-level and it is about a mile and a half round. Maurice, third Lord Berkeley, built a small undowed Priory in 1320, but no remains of it are now visible. It is

said the scholar, the early British saint and first
outre writer whose works are preserved. I don't
see any use for me in the matter. At the same time
— about the year 450 — St. Columba went to Flin
Helm, and he sent two of his followers by sea to
fetch a book, foretelling at the same time that
they would never return. And so it came to pass,
for they were drowned in the Channel.¹

Nameless Graves.

THE Anglo-Saxon Chronicle says that in the year 1067, King Harold's mother, Githa, and 'the wives of many good men' with her, went to Sheep Holm and there abode some time, until a vessel was sent to St. Omers. But Harlow is mentioned in the Anglo-Saxon Chronicle under the year 918, when the Danes took refuge there after their defeat both at Watheir and Porlock. The few who survived remained on the island until they were forced to go to South Wales owing to want of food. There are nameless tombs on the island which cause much speculation. Many distinguished people fled there to escape justice and persecution. It is asserted that one of the murderers of Thomas à Becket is buried there. Although it would be interesting to know the truth, we may be sure that the graves are without a inscription, not because the sleepers were heathens, but because they wished their bodies to be undisturbed.

N.O.W. Winter Season.

THE National Orchestra of Wales, conducted by Warwick Packer and assisted by a full string quartet, will give a regular concert at the Prince of Wales Theatre, Cardiff, on Tuesday, October 29, at 7.45 p.m. The programme is a good one, a Symphony Concerto by the Austrian composer, Franz Haydn, on Tuesday, October 29, and listeners will hear this between 7.45 and 9.0 p.m. Stuart Robertson will sing *The Five Mystical Songs* of Vaughan Williams, and Elgar's *Variations for Orchestra* will be performed. The

to be performed. The
opera will take place on Satur-
day as usual, but this
will not be broadcast.
However, the works
of the composer will
be Dorothy Bennett
soprano, Gladys
Parker (soprano),
Trifor Jones (tenor),
and Henry Blum
bass. The pro-
gramme will include
the choruses being
sung by the Cardiff
Grand Opera Society.

Group Listening

ANY new groups are being formed in the West Country this autumn for the purpose of listening to the broadcast talks. A group of craftsmen meet at Taunton every Friday to hear the talks on 'The Village and the

Transport and General Workers' Union has initiated an anti-aircraft set in its office and a group is being formed to listen in the tube on Economics on Thursday evenings. At Aberystwyth, in South Wales, a strong local committee is also organising listening groups.

Ricketts's Caution.

A SECOND talk on St. James Church, Bristol, will be given by the Rev. F. W. P. Hicks, Curate of the church, on Monday, October 3rd, at 4.45 p.m. Many writers have sought to find models abroad for the circular window in the west end of the church. Russian compared it to a 'Byzantine reticulation,' but he cautiously added, 'the resemblance is probably accidental. I can easily credit a Norman builder with the ingenuity of it. He was nearer the mark than a certain historian, who dismissed it as 'a pretty Gothic window, although as Mr Hicks will show, the window contains not a single feature which enable us correctly to call it Gothic.



THE LIGHTHOUSE ON FLAT HOLM.
Erected in 1737, the light from its 156-feet-high tower is visible 18 miles down the Bristol Channel.



A ROYAL NATIONAL Eisteddfod Winner.
Iwan Davies, the boy soprano, who is broadcasting to Welsh listeners on Sunday, October 27, is seen here with some of his many trophies.

SATURDAY, OCTOBER 26
2LO LONDON & 5XX DAVENTRY
 842 kc/s. (356.3 m.) 193 kc/s. 1,554.4 m.)

9-35
VAUDEVILLE
OF
OTHER DAYS

history has supplanted him in another direction, for Borrow was no naturalist.

But his masterful, fearless personality was a change of fashion as surely as his avid quality shines through all the outdoor costumes he chose to array himself in throughout his varicoloured life. He possessed the art of throwing an individual magnetism over all he came and did, even his most pedestrian work, even Bible-tumping. It is for the individuality that lies behind his multifarious activities that he will be always remembered for Borrow was essentially his own self and, however wayward journey through life he was at that great individual Borrowness, he was born.

R. J. MARRINGTON

SATURDAY, OCTOBER 26

5GB DAVENTRY EXPERIMENTAL

625 kc/s. (479.2 m.)

TO COMMISSION FROM LONDON EXCEPT WHERE OTHERWISE STATED.

3.30 An Instrumental Concert

(From Birmingham)

JOSEPH HITCHENSON (Violin)

UNA TREMAN (Piano)

FREDERICK HODGKINSON (Violoncello)

JOSEPH HITCHENSON

Sonata in E

Adagio, Allegro, Largo, Allegro

UNA TREMAN

Polonaise in E Flat

Chopin

FREDERICK HODGKINSON

Idyll

Ethel Barnes

Scherzo

Van Genn

JOSEPH HITCHENSON

On Wings of Song

M. J. J. J.

Liedesong

Joy

Kreutzer

UNA TREMAN

Study in E Sharp

Arensky

Waltz Sketch

Hofge

MUSICAL BOX LONDON

FREDERICK HODGKINSON

Meditation in C

J. H. Squire

Spinning Song

Popper

Andante

MacCormac

4.30 The Dancant

(From Birmingham)

BILLY FRANCIS and his BAND

Relayed from the West End Dance Hall,

Birmingham

THE ORIGINAL HARMONIC QUARTET

(Mouth Organ Selections)

5.30 The Children's Hour

(From Birmingham)

'The Invasion by Snoddy,' by Phyllis Richardson

JACKO will Entertain

'The Thief of the Blue Water Diamond,' by

Margaret Dargfield

6.15 'The First News'

THE FIRST NEWS

BY THE FIRST GENERAL NEWS BUREAU

6.40 Sports Bulletin

6.45 Light Music

(From Birmingham)

THE ORANGE SUPER CINEMA ORCHESTRA

Conducted by HAYDN HEARD

Maurice Kwang Hsu

Luncheon

W. A. M. J.

B. J. J.

FRANK LESTER (Baritone)

The Vagabond

Vaughan Williams

When the swallows homeward fly

Maude Valera White

ORCHESTRA

Selection, 'The Desert Song' Romberg

7.20 FRANK LESTER

The Rainbow

The Rainbow

The Rainbow

ORCHESTRA

Overture, Morning, Noon and Night' Suppe

Intermezzo, Rodeo' Collet

FRANK LESTER

'My Own Stratton's Fancy

Renaissance

Peter Warlock

Lohr

ORCHESTRA

Selection, 'Il Trovatore' .. Verdi, arr. Fedra

8.0 A Story Reading

8.30 Symphony Concert

(From Birmingham)

LISZT

THE BIRMINGHAM STUDIO FOR A VOICES

AUGMENTED ORCHESTRA

(Leader, FRANK

CASTELL)

Conducted by

JOHN LESTER

ORCHESTRA

Overture, 'Saint

Francis'

Fugue, 'Saint

Francis'

Symphony to

the City of

Cambridge

ORCHESTRA

The Second

News

WEATHER FORECAST: BRITISH GENERAL NEWS

BIRMINGHAM

10.15 Sports Bulletin

(From Birmingham)

10.20 A CONCERT

DAVID HUTCHINSON (Tenor)

FRED ADLINGTON & OCTET

Valze Scherzando Cyril Scott

Forgotten Fairy Tales MacDowell

Song outside the Prince's door, Of a Tailor and

a Bear; Beauty in the Rose Garden, From

Dwarf Land

Serenade to the Moon Borovsk

DAVID HUTCHINSON

The Lover's Maze

Yarmouth Fair

Pastiche

Burd Ellen and Young Tamlane

Peter Warlock

OCTET

The Night Watch John Urich

Sunset Edwin Gray

In Belvedere Smetana

Maypole Dance ('A Tale of Aleskin') Vincent Thomas

DAVID HUTCHINSON

Requiem Serenade (Let calm return to your

gate)

At the Window Brahms

Waltz Schubert

10.58-11.15 OCTET

Through the Ages James King

Mourning, Gavotte Alec Rowley

Dance Mozart, arr. Adlington

Minuet in A Liszt

Overture, 'Rig van Winkle' Liszt

11.15-1.45

Experimental transmission of Still Pictures

By the Holograph Process

Saturday's Programmes continued on page 212

8.30 THE MUSIC OF LISZT

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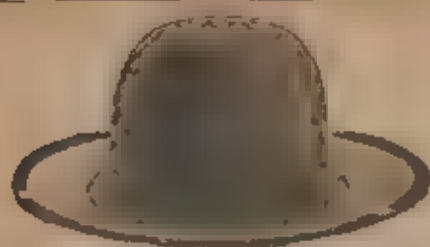
3/6

5/6 & 7/6

CLEMAK

KINGWAY LONDON

Saturday's Programmes continued (October 26)



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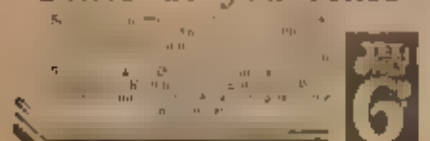
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A FEW PENCE—

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TO-NIGHT
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12.0-12.45 **A Popular Concert**
Relayed from
The National Museum of Wales
NATIONAL ORCHESTRA OF WALES

March, "Le Cid"
Symphony in A, Op. 80 (The Italian) Mendelssohn
Andante (Pillar of the March), Salzedo
"Good Friday Music"
Overture "Carnival"

3.30 Manchester Programme relayed from
Darenty

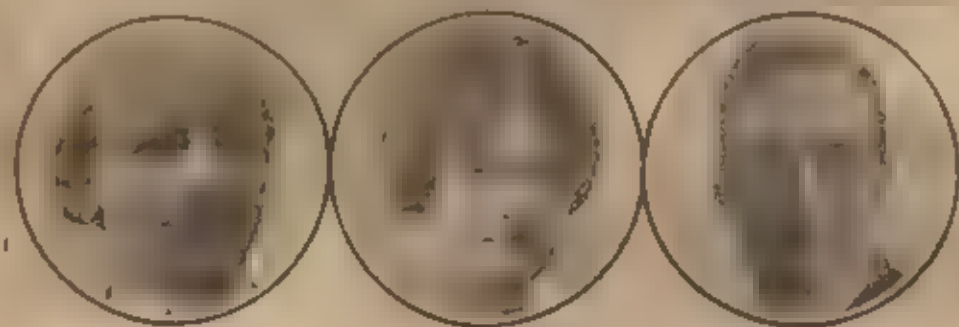
4.45 **DANCE MUSIC**
by
THE COVER BEACH FIVE,
Relayed from the
The Danmull, Hotel Metropole, Swansea

5.15 **The Children's Hour**

6.0 S.B. from Swansea

6.15 S.B. from London

6.45 Local Sports Bulletin



THIS EVENING FROM CARDIFF

Mr. Vincent Thomas (left) talks on Welsh Music at 7.0. Eda Kersey and Glyn Eastman (right) are the soloists in the Popular Concert relayed from the City Hall at 7.45

6.45 S.B. from London

7.0 Mr. VINCENT THOMAS, "The Music of Wales :
A Young Composer's Point of View

7.15 S.B. from London

7.30 **"The Brute"**
A Dialogue
by
F. M. ARDEN HOWARD
The Wife
The Husband

7.45 **A Popular Concert**
Relayed from
The Assembly Room, City Hall, Cardiff

(Look for LOUIS LEVY, Conductor by WARWICK BRIGHTWATER)
Eda KERSEY (Violin, and Orchestra)
Concerto in E Minor, Op. 84 Mendelssohn

Mendelssohn's one Concerto for the Violin was written under the happiest possible conditions. I had the pleasure of making a visit to this country one of which he says himself. My visit was glorious. I was not only received with the greatest hospitality but I have made more music in those two months than I do elsewhere in two years. In the holiday which succeeded to that visit, he talks of happy

idleness with his wife and children, 'eating and sleeping, without dress-coat, without piano, and so on, but the idleness by no means meant that he was not composing. The Violin Concerto was completed largely in consultation with his friend, David, the famous violin master of the day, and other works belong to this happy time.

with the first principal tune typically Mendelssohnian. The orchestra repeat this and then the soloist enters with the second solo, played very lightly. On the first movement and swift flowing. It is built up in orthodox form, with a first movement which comes at a somewhat earlier time than is usual. A short or

ment begins with a few bars of prelude for the orchestra and then the soloist enters with another of Mendelssohn's characteristic flowing melodies. There is a second movement of more stirring character, but the music suddenly returns again at the end.

The last movement opens with an energetic little introduction, and the vigorous rhythm of the closing section follows.

repeated four times before the tune actually ends in in all its swift-footed grace. The whole movement flows along with hardly a pause for breath, but the dashiness of it will remind listeners constantly of the Mendelssohn of the *Midsummer Night's Dream* music.

LYRIC SUITE
Glyn EASTMAN (Baritone) and Orchestra
Brecht and Arta, "B. Lacerato Spirito" (The Wounded Spirit)
"Prince Igor" Dances
Darenty

6.0 S.B. from London

6.30 West Regional News

6.35 12.0 S.B. from London

55X SWANSEA. 7,040 kc.s. (288.8 m.)

12.0-12.45 S.B. from Cardiff

3.30 Manchester Programme relayed from

1.16 London Programme relayed from Darenty

5.5 S.B. from Cardiff

6.0 Mr ROWE HARDING: "Topical Sport in South Wales

6.15 S.B. from London

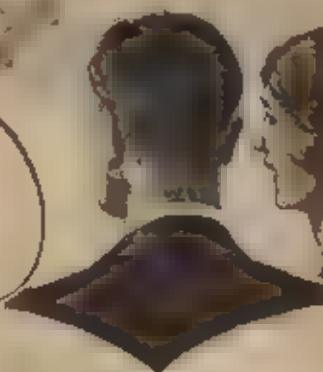
(Swansea Programme continued on page 215.)



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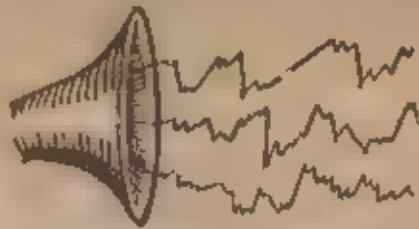
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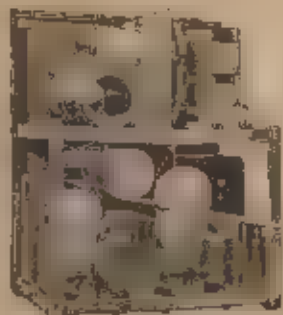
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internal view of back of Set

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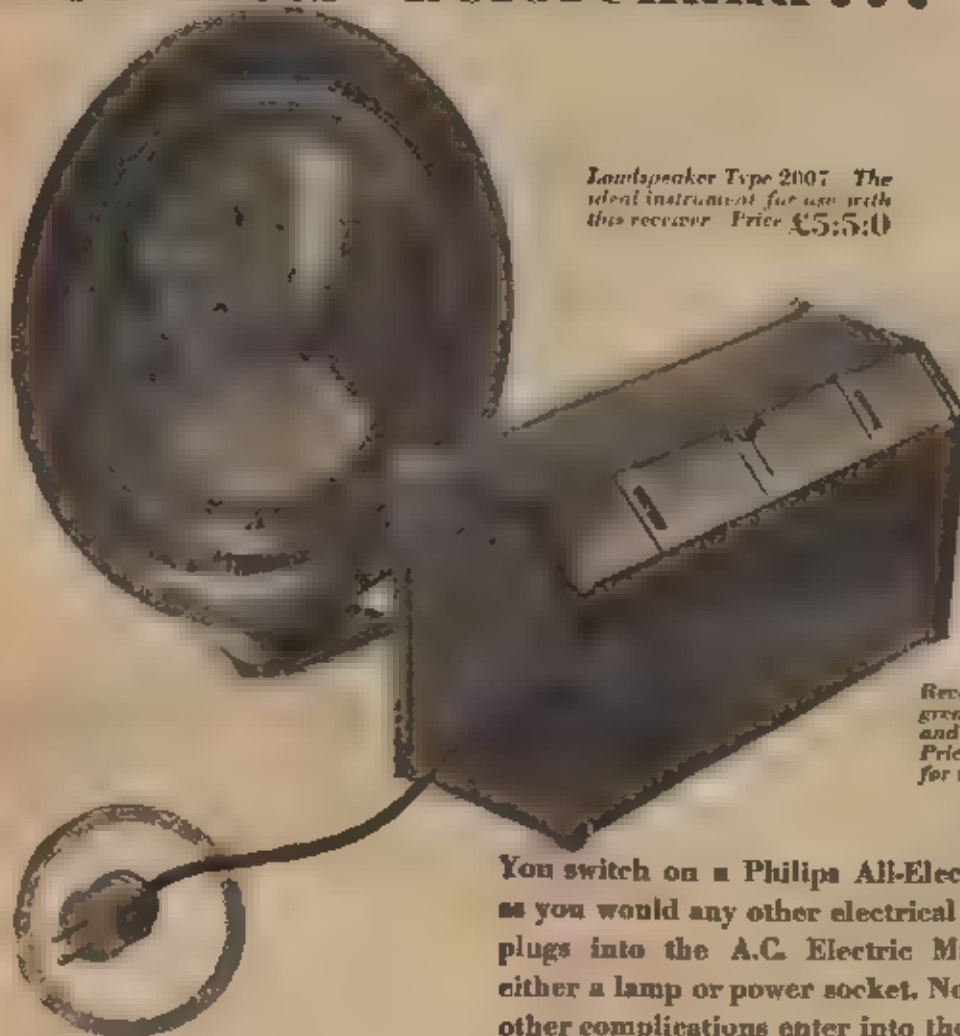
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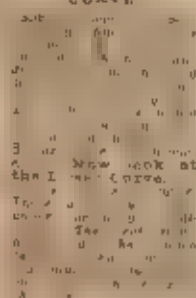
The needle armature is the secret of the Lissen Pick-up.

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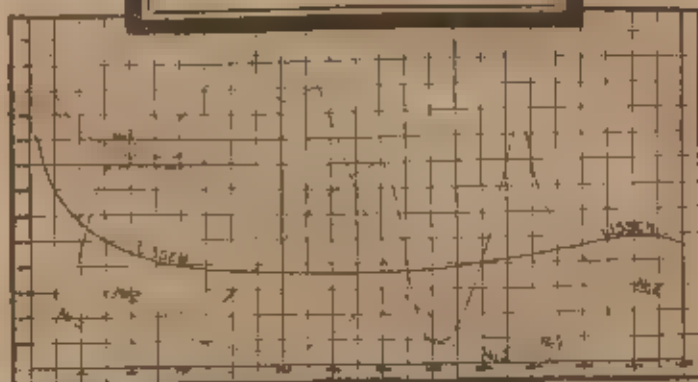
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HOW THE NEEDLE IS SUSPENDED



Held in position by magnetic attraction, without contact with mechanical contacts.



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NEEDLE ARMATURE PICKUP

Ask your radio dealer to demonstrate this new Lissen Pickup. Hear it and you'll never ask yourself what you get now.

Price 30/-

Example: with moulded tone-arm, 12/6.

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Managing Director: THOMAS N. COLE



plug in.....



tune in



that's all you need do
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EDISWAN

ALL-ELECTRIC, ALL-BRITISH 3-VALVE RECEIVER

This Ediswan All-Electric, All British, 3 Valve Receiver works from the Electric Light Mains, requiring no H.T. batteries or accumulator.

Tuning is delightfully easy, volume and tone are excellent. It is a long range receiver, and is very selective, being designed to give the best possible

results with the Amazing Mazda Valves.

The Ediswan All Electric 3 Valve Receiver looks, and is—splendid value.

The circuit employs a screened grid valve in the H.F. stage and a pentode in the output. Supplied for the following voltages: 100 110 v., 200 250 v., 40 100 cycles A.C., 200 250 volt D.C.

**NO H.T. BATTERIES: NO ACCUMULATORS: NO INTRICACIES:
COSTS ONLY A FEW SHILLINGS A YEAR FOR CURRENT: NO ATTENTION**

It is available at your local dealer or at
THE EDISON SWAN ELECTRIC CO., LTD.,

The charging the Edison Swan Electric Co. Ltd. is the only company in the world which has the right to use the Edison Swan name.

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I am a poor man but I've lived long enough to know that it pays to buy the best—especially when the best costs no more than the rest. That's why I use Mullard valves: that and the fact that they give me perfect reproduction over a longer period of time than any other valves that I've ever tried.



*Use Mullard P.M.
Valves for Rectifying,
Rectifying and
Amplifying.*

Mullard
THE MASTER VALVE

Advert: The Mullard Wireless Service Co., Ltd., Mullard House, Charing Cross Road, London, W.C.2.

Art. M.V. 18



Buy an H.T. Accumulator on output

WHEN you buy a High Tension Accumulator don't pay for just 'Volts'. 'Volts' alone represent nothing. 'Volts' are merely pressure of current. What you really want is quantity or output. So choose your battery on its capacity. Choose a Peto & Radford R.H.T., because it has a true capacity of 5,000 milliamperes hours.

The P. & R. Type R.H.T., has been specially designed for radio work by a firm who have been making accumulators for 40 years. The R.H.T.'s plates are sturdy and made to hold their charges. The R.H.T. gives that steady unchanging potential under varying load which is absolutely vital to purity of reception. The R.H.T. embodies such handy thoughtful features as screwdown terminals into which you can insert a wander plug.

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Send for particulars of this and other P. & R. Batteries (L.T. and H.T.) to:—

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your guarantee

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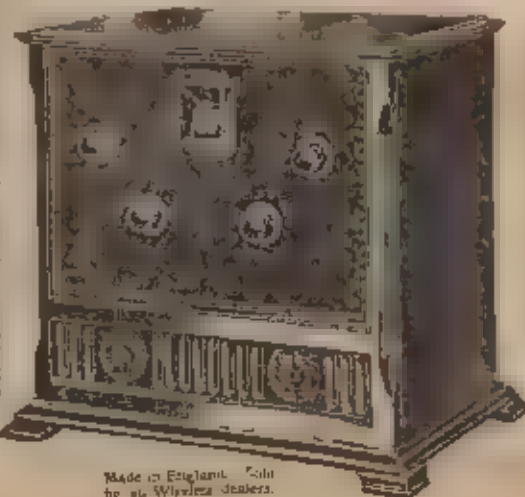
If you people so much as think...

that I want to grovel and "gadget" for outlandish stations, you're mistaken. Give me a set that will give me all my favourite programmes without finicking.

GECOPHONE Receivers are made expressly for the man who wants to enjoy his wireless without fuss and bother. They are extremely simple to operate, offer a wide variety of home and continental stations, and to listen to they are a sheer delight.

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BC 3032 3 valve
Screen Grid Receiver,
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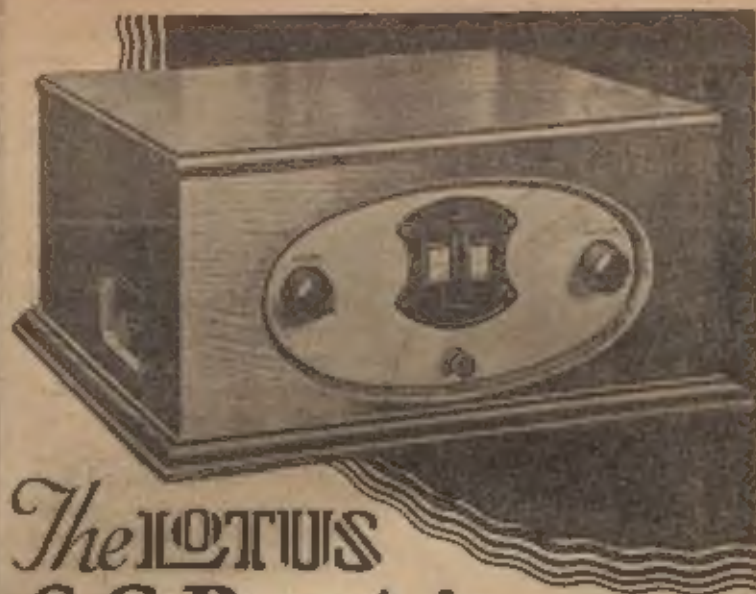
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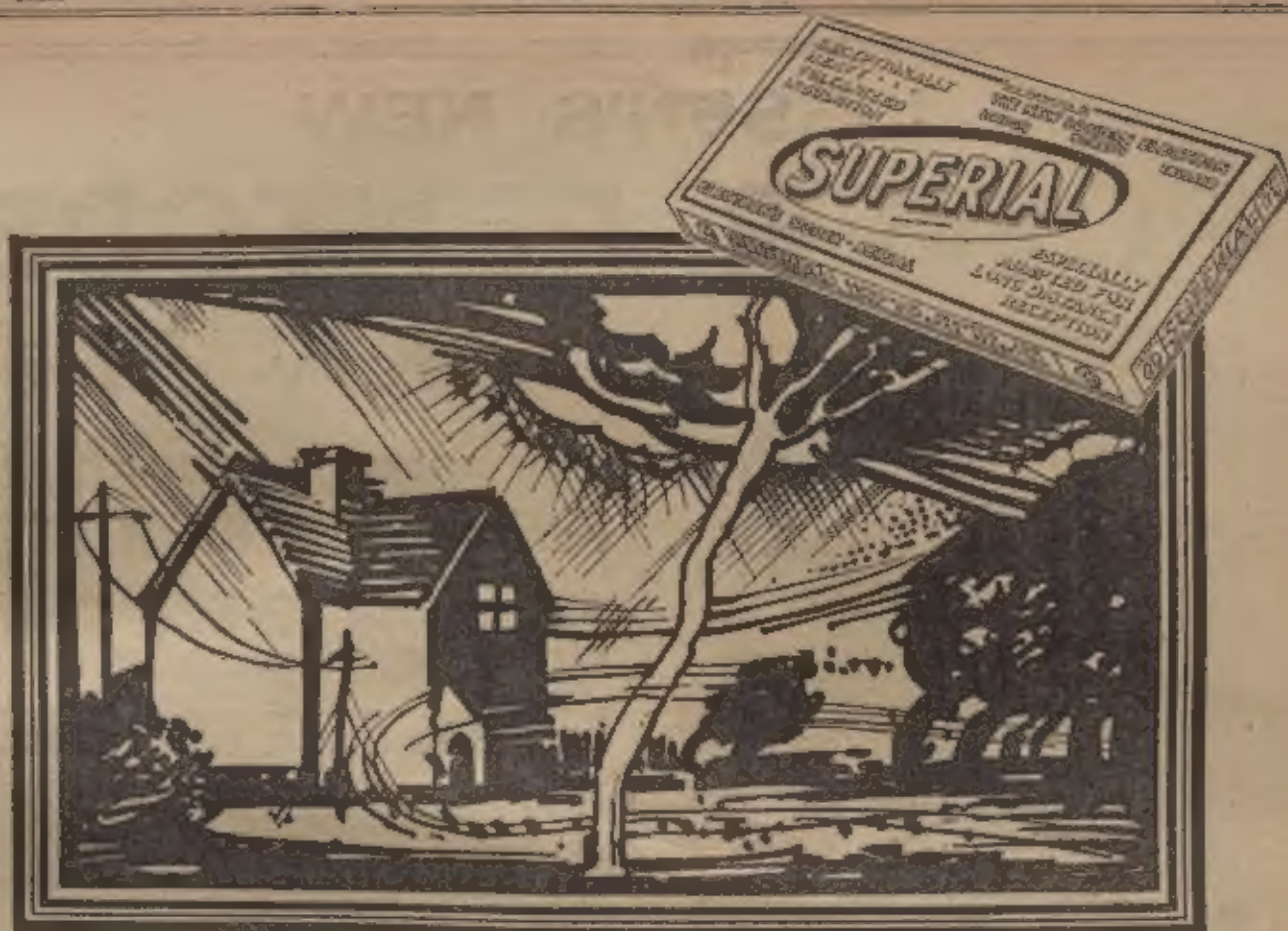
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FINE LOUDSPEAKER SET**

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CAPABLE OF ALL THE VOLUME YOUR
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Lissen have succeeded where others have failed—Lissen have overcome the difficulties and shortcomings of the Pentode Valve and give you now a Power Pentode that takes only 7 milliamps of H.T. current and therefore can be worked off any H.T. batteries.

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CONSUMPTION ONLY 7 MILLIAMPS

17/6

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