

## THE BROADCAST PROGRAMMES FOR NOVEMBER 17-23



Vol. 25. No. 320.

[Beginning at 10  
O.P.D. as a Newspaper]

NOVEMBER 15, 1929

Every Friday. TWO PENCE.

## LISTENERS' DIARY OF THE WEEK

In order that listeners, after a preliminary survey of the week's programmes contained herein, may be able to make notes of items to which they specially want to listen, we publish below a diary of the week, with the chief programmes already noted. Further favourite items may be noted by the listener himself in the space provided.

*Sunday, November 17*

- 9.0 Chamber Music: Hans and Frida Kindler (5GB)  
9.5 Albert Sandler and the Park Lane Orchestra (London)

*Monday, November 18*

- 9.0 From the Musical Comedies (5GB)  
9.30 'The Third National Lecture' Prof. G. M. Trevelyan (London)

*Tuesday, November 19*

- 9.40 Vaudeville and Alhambra Relay (London)  
10.15 'Typhoon' (5GB)

*Wednesday, November 20*

- 8.15 'Typhoon,' Conrad's Story as a Play (London)  
10.40 A. J. Alan: 'A Joy Ride' (London)

*Thursday, November 21*

- 9.35 'The Republic of Austria: A Poster in Sound' (London)  
9.40 A. J. Alan: 'A Joy Ride' (5GB)

*Friday, November 22*

- 5.0 Fifth B.B.C. Symphony Concert (London)  
10.15 'Intimate Snapshots' (5GB)

*Saturday, November 23*

- 8.0 Two Short Plays (5GB)  
9.35 A Special Vaudeville Show (London)

Don't forget your 'Radio Times' for November 22  
A MINIATURE MUSICAL DICTIONARY  
will be included among the many regular and  
special features in next week's issue.



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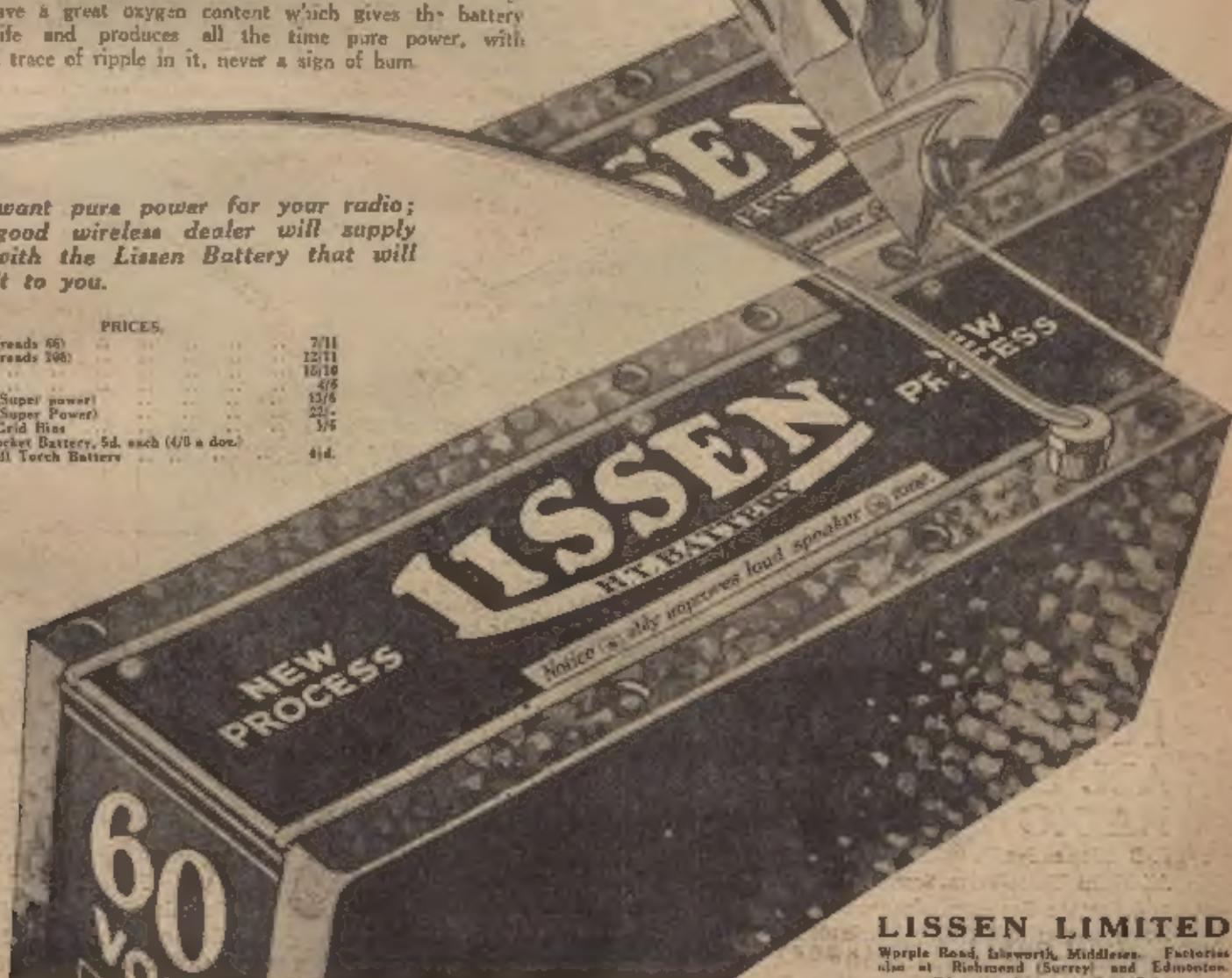
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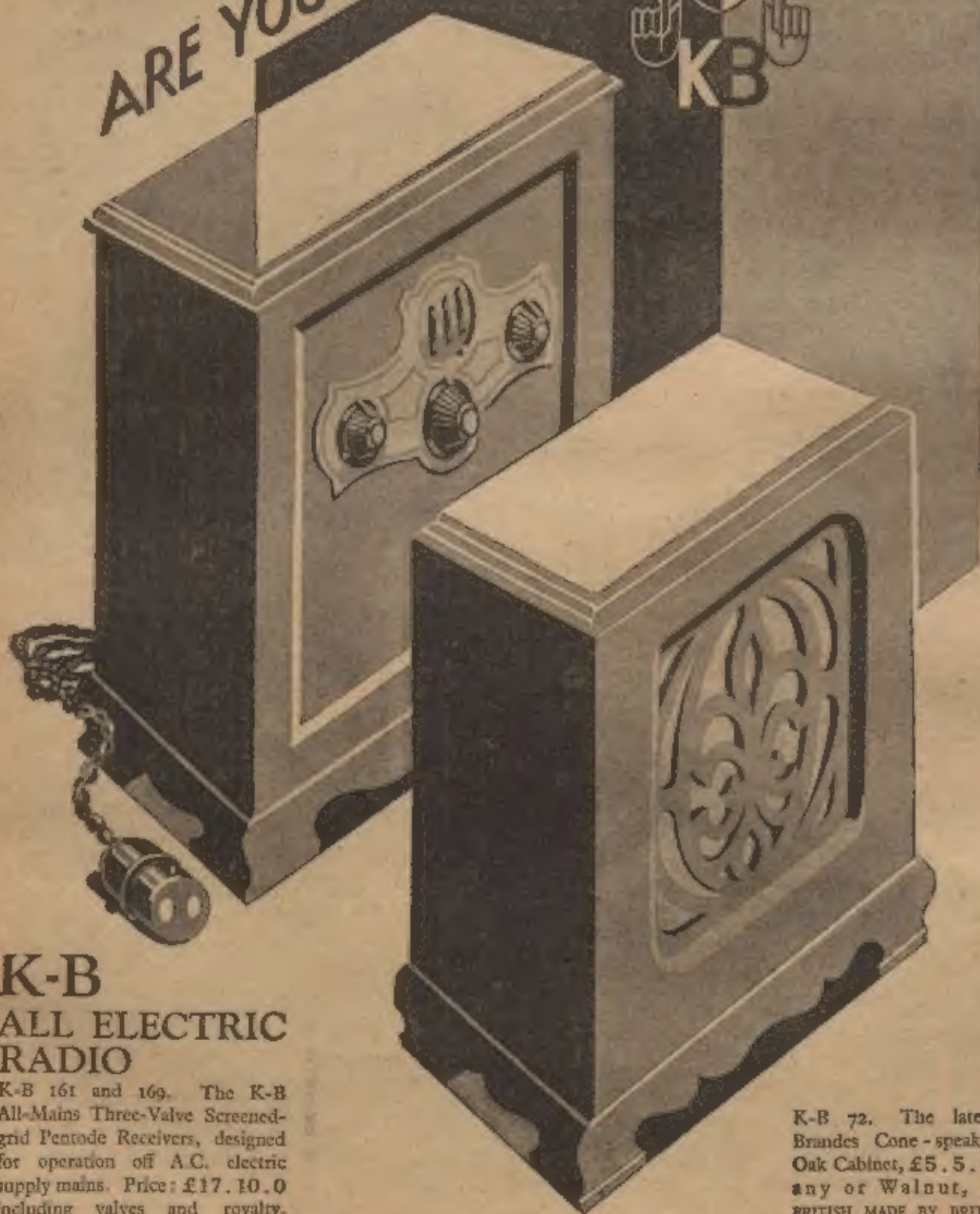
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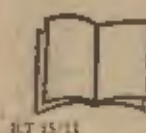
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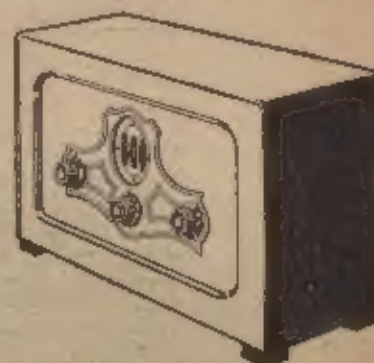
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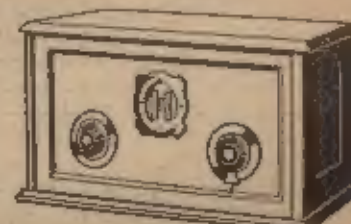
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# THE RADIO TIMES

Vol. 35. No. 320.

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

NOVEMBER 15, 1929

Every Friday. Two Pence.

## THE MOVE TO GIVE MUSIC A BAD NAME.

In this dialogue Basil Maine, known to listeners for his talks on Music, challenges the current suggestion that musical pieces should be known by nicknames rather than by 'opus numbers.'

**O**F late there has been a great deal of debating over the question of giving names to symphonies, concertos, quartets, sonatas, etc. It all began last March, when Mr. Compton Mackenzie set forth a proposal to reform the system of calling compositions of music by their opus numbers. Mr. Percy Scholes followed up and produced some forcible arguments of his own supporting the proposal. It is very disconcerting to find oneself opposed to such a formidable alliance as that which Mr. Mackenzie and Mr. Scholes have formed over this question. Such, however, is my position and, with the Editor's permission, I purpose here to give my reasons for disagreeing in this single instance with two men who are renowned for common-sense and sure instinct. Perhaps the most effective way of stating my viewpoint is to set it alongside that of Mr. Mackenzie in debate form. Let us imagine, then, that we are arguing the point. We shall need no chairman, for I give you my word of honour that I shall assign nothing to Mr. Mackenzie which I have not already found in his recent writings. Hear him:—

'You will agree with me that a work like Dickens' "Pickwick Papers" would have been considerably handicapped, so far as general appreciation is concerned, if it had been called Opus 1.'

B. M.—I do agree. But there is no analogy between the naming of novels, plays, and pictures and the naming of works of music. Any literary work is bound to have a title—bound in order to have a title, one might say—for the simple reason that it is a verbal disquisition or description, dealing with people, events or ideas, and so is entitled to a verbal heading.

C. M.—You are telling me why literary works should have titles, not why musical works should not have titles.

B. M.—I will answer that by giving one more reason why literary works should have titles. (C. M.—That's not what I'm asking for.) An author can always find a title which shall indicate the nature of his book without lessening its intrigue and without seriously misleading the unwary or the unwary. But Music is the one peculiar art.

C. M.—Precisely. It is the only art in which popular appreciation has been hindered by a clumsy method of naming works. You Music critics set yourselves up as game-keepers, preserving your sonatas as if they were salmon, your quartets as if they were quads.

B. M.—When I said that music is the one peculiar art, I meant it in this sense: It is the one art of which the material is no material. Sounding air is the material of

music, and the fact that composers can speak their language without being impeded by verbal or visual associations has led them to express themselves in a more abstract way than that used by other creators. So it has come to pass that composers have formed the habit of numbering their works—unless they wish, by a title, to disclose the fact that a given example has been inspired by an idea, a personality or an environment.

C. M.—Let me ask a question. Do you admit that Schubert's 'Unfinished' is the most popular symphony in the world?

B. M.—For the sake of argument, yes.

C. M.—And that the 'Death and the Maiden' quartet is a better seller than the same composer's A Minor quartet?

B. M.—For the gramophone companies, yes.

C. M.—What do you conclude from that?

B. M.—That certain works have been given fancy names because the public in some way or other has shown its approval of these works. Supply follows demand. Whenever a work has roused more than ordinary interest, the middlemen of music have sought means of keeping that interest alive and increasing it. The surest way is to label the works in question. Often they have based their titles upon the merest hearsay, or even a legend in connection with the work. Then again, there are plenty of instances where a work has appealed widely without a catchy title. Schubert's B Flat Trio and Beethoven's Fifth Symphony, for example.

C. M.—But the Beethoven symphony has achieved popularity through being associated with a story about Fate knocking at the door.

B. M.—My point is that in spite of this association it is still known as 'The Fifth,' and not 'The Fate' Symphony.

C. M.—The next most popular of Beethoven's symphonies are the 'Eroica' and the 'Pastoral,' and I would go on to suggest 'The Greek Maiden' for the Fourth Symphony, taking the title from Schumann's description, 'The Dance' for the Seventh Symphony, based on Wagner's description, and

'The Little one,' Beethoven's own name, for the Eighth Symphony.

B. M.—And so on and so on; but have you considered that, if all the works in the B.B.C. programmes and the gramophone catalogues were named in this way, the greatest among them would be just as unlikely to draw public preference, since listeners and record-buyers would have no means of telling whether the 'Dinner-gong' quartet or the 'Cowslip' trio or the 'Heavenly' sonata had the most claim to their attention?

C. M.—My object is not to help the man in the street to pick the winners, but to help him to remember a work that he has especially liked—to remember it by a definite name.

B. M.—The man in the street is already over-indulged. For one thing, he is no longer in the street, but sitting at home in a comfortable armchair listening to music of every kind and quality. He is becoming blasé. To hear Mozart's E Flat Symphony or excerpts from the Wagner operas is no longer an adventure for him, but a common accident. It is not surprising to find that, embarrassed by so great a fund of opportunities, he is becoming not only blasé but lazy, and feels himself justified in giving vent to all sorts of petty grievances. Your proposal is not likely to check this habit of mind.

C. M.—My proposal is made for the benefit of music-lovers. I wish to give the classics the benefit of what the classical composers would certainly have given themselves if they had been writing today.

B. M.—We have no way of proving your last statement, and, in any case, I mistrust these schemes for the benefit of the Plain Man.

C. M.—That is only because you, as a critic, must be continually on your guard against the violation of your pet sanctuaries.

B. M.—That is a very unfair thing to say; but since you taunt me for being a critic, I should like to say that in that capacity I have noticed that the Plain Man is not such a fool as you imagine.

C. M.—You said just now that he was being over-indulged.

B. M.—Yes, I did, and he likes it! He would be a fool if he didn't. But, as I say, he is not a fool. Part of his cleverness is to make you would-be benefactors think that he is a fool, and so you come with your wonderful schemes for making everything so gloriously easy, so marvellously convenient, so infallibly labour-saving that, in the end, the Plain Man begins to see that his benefactors are a good deal plainer than himself. 'But,' he says, 'if they like to make themselves fools on my account, let 'em.'

BASIL MAINE.

### The Next Broadcast Opera is 'LOUISE'

By Gustave Charpentier.

Next week's issue of *The Radio Times* will contain a special introduction to the Opera which is to be broadcast on November 25 (5GB) and 27.





Farewell to Oxford Street.

THE opening of the new London transmitter was greeted by the Press with a positive thunder of guns, yet few of our contemporaries have remarked the passing of the old transmitter on the roof of the Selfridge building. The twin masts had become quite a landmark in the West End, visible from as far as Highgate. The Oxford Street transmitter was established in 1925; it sent out its first programme on April 6, in succession to the transmitter at Marconi House which, however, continued in service as a 'stand-by' from which pianola rolls and excerpts from our own writings were broadcast at testing time. The first big programme from Selfridge's was entitled 'Women in Music,' a symposium of works by women composers, with Ruby Helder, the 'lady tenor' once often heard, as soloist. We wish here to make, in the name of the B.B.C., a public expression of gratitude to Messrs. Selfridge and Co. Ltd., for providing free facilities for the London transmitter to be placed on the roof of their building and for their uniform consideration for the engineering staff employed there. With a scrupulousness which was greatly appreciated Messrs. Selfridge avoided commercial exploitation of the fact of the presence of the transmitter on their roof.

## Lord Nelson's Flowers.

LONDON is full of manifestations. On Trafalgar Day we noticed at the foot of Nelson's Column a large and lucent block of ice, in the heart of which lay embalmed a bouquet 'picked in New Zealand in July, 1929,' and sent over by naval reservists in honour of his Lordship. Day by day we have watched this poetic tribute melt away, until today, on our way back to these paragraphs, we found it no larger than an attaché case. The sun came coyly out and we ran. We could not bear to see the flowers fall out and die in a puddle.

## Another True Story.

WE like the story of the B.B.C. official who recently paid a visit to his old college. After dinner, in the examination room, a don, anxious to appear friendly



'Taken up roller skating.'

and in touch with life as it is lived outside our great universities, asked: 'And what are you doing now?' 'The broadcaster explained modestly that he was connected with 'broadcasting—you know—wireless.' This explanation was greeted with a cackle of laughter. 'Wireless! Really, my dear fellow, you'll be telling us next that you've taken up roller skating! Every time we feel all puffed up about broadcasting and its universal influence and appeal, we think of this story and come to earth.'

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



## Another Bohemian Opera.

PARIS was responsible for the tragedy of Louise as for those of Mimi, Violetta, Zaza, and other operatic heroines—and Charpentier's libretto for his own opera is an 'idealization' of the *vie de Bohème*, which sounds all very pleasant when set to airs by himself, Verdi, and Puccini. The opera *Louise* is to be broadcast on Monday, November 25 (5GB) and Wednesday, November 27. It is a tuneful work full of the atmosphere of Paris, street-cries of scavengers, rappickers, etc. The story is cut fairly to pattern. Louise works in a milliner's shop and is in love with Julien, the painter, who lives across the street in Montmartre. She runs away from home to share Julien's life in a cottage 'on the Butte'. Then, just as everything is going well, she is summoned back to her dying father, who curses her for a slut and drives her from the house again. He was evidently deficient in 'dying father technique,' for forgiveness is what we ultimately expect from fathers in romance. Despite a hackneyed story there is a curious, vivid life in the opera, due to the intense sincerity of the composer. Charpentier was the romantic *par excellence*. Paris seethed in his blood. 'This fairy-tale modern life,' he writes. 'The street intoxicates me.' Charpentier—the troubadour of the Paris boulevards—whose sweeping tunes and passionate phrases picture a city of youth. *Louise* may be known to many, for it has been in the repertory of the touring companies; others will have heard the famous song *Depuis le Jour*. The singers in the broadcast production will include Miriam Licette (as 'Louise'), Tudor Davies, Robert Radford, and Gladys Palmer.

## The Duke of York at Dinner.

VIA 5GB, on Thursday evening, November 28, we are to hear the speeches at the Dinner of the National Institute of Industrial Psychology relayed from the Hotel Victoria. The chief speakers will be H.R.H. the Duke of York and the Prime Minister, proposing the health of the Institute, to which Lord D'Abernon (Vice President), Mr. H. J. Welch (Chairman) will reply. Another speaker will be Sir Josiah Stamp.

## League of Nations.

EXOTIC 'acts' are a feature of vaudeville next week. On Tuesday, November 26, Roger Jalowicz and his Rio Grande Tango Band, who took part in the recent Argentine Interlude, 'appear'; while on Friday, November 29, a Hungarian Gipsy Band, shares the honours with Tommy Handley, Leslie Weston, and the Bayan Vocal Sextet (another exotic combination this, of Russian singers). Argentine, Hungarian, Russian—and on Thursday, November 29, the Negro, when Maria Sandra gives a recital of spirituals.

## Radio 'Small Ads.'

AN innovation in American radio is the 'small ad.,' invented by Mr. Stephen Kelen, who buys up 'hours' of broadcasting time from the big broadcasting corporations and sells them in three-minute slices to the small advertiser who cannot afford the many dollars necessary to buy an 'hour' of his own. Mr. Kelen allows so many words announcement, the rest of the three minutes being devoted to music. The artistic effect to this must be, to say the least of it, patchy.

## Chicago Interludes.

MURDER, which reached its heyday as a sport in the Italian Renaissance (when gay old Florence was, so to speak, its Wimbledon), is now, mercifully, as outmoded in England as stool-ball. In Chicago this decline is not so noticeable. The radio



'The Italian Renaissance'

stations there have to collaborate closely with the cops in hounding down careless gunmen. These public calls have priority of any other programme items, even symphonies are liable to be interrupted for the circulation of a description of a 'wanted' man. Such startling interludes are inconceivable over here where, if a programme is a moment late or a transmission interrupted for as little as a minute, the announcer is all apologies. Life is all very fine in Chicago, but we prefer our Beethoven 'straight,' without details of the professional career of 'Scar-faced Ed. Potter, who this afternoon bumped off six bulls with a Lewis gun on Michigan Avenue.'

## The Music of Bax.

TWO important works by Arnold Bax appear in the programmes for November 28 and 30: *The Garden of Fand* (an orchestral tone-poem) and the *Second Violin Sonata*. Bax has suffered somewhat by having been too closely and uncritically allied to the 'Celtic Twilight,' or Neo-Celtic movement. True, Bax has always shown a deep interest in Irish folk-music, and over a good deal of his work broods the same wistfulness that is to be found in so much of that music. This, however, is not the whole of Bax—nor even, some would maintain, the best. Perhaps the most significant music Bax has written is in his symphonies, sonatas, and chamber music. The violin and pianoforte sonata that is being played on the 30th will have Szigeti and Harriet Cohen to interpret it. No one has done so much as Harriet Cohen to bring Bax's music before the public. She informs us that this particular sonata was directly evoked by the war: she says that the movement called 'The Grey Dancer in the Twilight' really represents the Dance of Death over the battlefields. *The Garden of Fand*, on the 28th, will be played at the Hallé Society's Concert.

## A Correction.

A RECENT statement of ours has caused some perturbation in Boys' Club circles. In *The Radio Times* for October 25, we stated that Capt. L. F. Ellis, D.S.O., M.C., founded the National Association of Boys' Clubs. This was not true. Captain Ellis was the first Secretary of the Association, which was actually founded by the National Council of Social Service.





With Illustrations by Arthur Watts

# BOTH SIDES OF THE MICROPHONE



## 'St. Andrew for Scotland!'

THERE is a Barrie dormant in every Scotoman, and nothing awakens him so readily as the call of home. The call is the more poignant since Scotomen are scattered far and wide: north, south, east, or west of the British Empire you will find them. One date, especially, is a tocsin calling their thoughts to Scotland over the water: November 30, St. Andrew's Day. For on that day they know that their homeland, too, remembers them as they remember it. As for why St. Andrew was chosen for the patron saint of Scotland, the reason (so far as historical accuracy is concerned) is not too clear. The legend goes that the relics of this piscatorial saint were brought by a monk from Greece to the eastern coast of Fife, where a church was built and where, afterwards, arose the city of St. Andrews. On the evening of the 30th, this year, a programme called 'Saint Andrew for Scotland' will be relayed from Edinburgh to London, Daventry, etc.

## Russian Songs.

THE 'Foundations' for the week beginning November 23 consist of Russian songs sung by Tatiana Makushina, a favourite soprano with listeners. Her repertoire for the week will cover works by Borodin, Gretchaninoff, Moussorgsky, Alexandroff, and Medtner—a selection that should provide listeners with a really useful survey of song in Russia. Russian songs are not well enough known over here; but, as Makushina's recital will serve to show, there is a whole field of solo vocal music, in every mood, for us to explore.

## The Songs We Like.

NO type of programme seems to be more popular than that which includes some of the 'dear old songs'—by which we don't mean the ballad classics of 'The Scottish Student's Song Book' but the fruity old numbers of Victorian and Edwardian vaudeville. We are sure, therefore, that a programme entitled *I Remember That*—which is down for broadcasting on December 7—will be warmly welcomed by listeners. This will consist largely of songs of the 'Daisy, Daisy' era,



'Gentleman with a mandoline'

Research may still bring to light forgotten masterpieces of the times. For instance, only yesterday we heard a seedy gentleman with a mandoline, and his nose half through the swinging door of a saloon bar, singing a highly dramatic catch about Napoleon and Josephine. The song was strange to us, but we suspected the period. What we maintain is that a song *was* a song in those days before the poets of Charing Cross Road started filling up the blanks in their inspiration with 'vodecos'. Can anyone explain to us what 'vodeco' means?

## Moments In Broadcasting—V.

THE time, 8.30 on a Friday evening: the place, an office at Savoy Hill. At 10.45 there will be a Surprise Item eagerly awaited by thousands, perhaps millions, of listeners; yet at 8.30 no surprise has yet been arranged—and it will be something of a surprise to the worried genius at the telephone if there is a Surprise Item after all. Do not blame him, for he is the stop-press journalist of the Productions Department and his aim is to provide you at 10.45 with a really topical broadcast. Though the rest of the programmes are arranged six weeks in advance, the weekly 'surprise' is often left until the last moment in order that it may combine the element of topicality with that of surprise. 'Is that the — Hotel?' he asks resentfully with an eye on the speeding clock. 'Is Dr. — there?' Dr. — is an explorer returned today from Central Asia with strange stories of his discoveries. 'Hello, is that Dr. —? This is the B.B.C. I've been trying to get you since tea-time. We want to know whether you could come here tonight and broadcast our Surprise Item. A dinner party? But surely you could get away at 10.15. You will? Thank you so much. If you could be here at 10.30 for a short rehearsal. Splendid.' A sigh of relief. Worth waiting for, worth the alarms and excursions of the afternoon. This week it is Doctor —; next week it may be Miss —, the film star, or Master —, the Boy with the Bass Voice. A worrying life.

## New Gramophone Records.

THE recording of Sir Walford Davies' 'Twelve Talks on Melody' was referred to by Mr. Christopher Stone on Friday, November 8, and the *Largo* from Handel's *Berenice*, played by Sir Walford and Miss Marjorie Hayward (H.M.V. C1765) was given. Other records in the programme were Pagner's *Adress* from *Die Meistersinger*, Ivor Andriessen (Col. L2341); Tchaikovsky's *Melodie*, Bronislaw Haberman (violin) (Col. L2338); Mozart's *Prague Symphony*, Vienna Philharmonic Orchestra (H.M.V. C1687-8); the *Scherzo* from Sir Hamilton Harty's *Irish Symphony*, the Hallé Orchestra (Col. 9891); a *Nursery Rhymes Fantasy*, Charles Renard's Orchestra (Regal G9368); Weber's *Perpetuum Mobile*, Jaeger's Salon Orchestra (Decca F1335); *Passing By*, sung by Eisdell, Nash, Noble and Allin (Col. 5579); *The Monk's Dream*, Sandy Macpherson (cinema organ) (H.M.V. B3173); and a *Viennese Waltz Pot-pourri*, the Dajos Bela Orchestra (Parlo, E19913).

## Miss Sackville-West's Selection.

IN her fortnightly Book Talk on October 31 Miss V. Sackville-West reviewed the following novels: 'A Room of One's Own,' by Virginia Woolf (Hogarth Press); 'The Waves,' by Italo Svevo, translated by Beryl de Zoete (Hogarth Press); 'The Man who Lost Himself,' by Osbert Sitwell (Duckworth); 'Public Gardens,' by Coleridge Kennard (Knopf); 'Short Stories Out of Soviet Russia,' translated by John Courson (Dent); 'Great Russian Short Stories,' edited by Stephen Graham (Benn); 'The Mercury Story Book' (Longmans); 'The Fiery Diva,' by Martin Armstrong (Gollancz); 'The English Captain,' by L. A. G. Strong (Gollancz); 'The W. Plan,' by Graham Seton (Thornton Butterworth).

## Haddocks: a Painful Memory.

WE are delighted to hear that, at 6 p.m. on Friday, November 29, Miss Marjorie Guy is to give us recipes for cooking Findon haddock—but, as far as we are concerned, her talk comes a score of years too late. We were educated at one of those rough



'Nothing but a naked yoke.'

schools at which boys sag for each other—almost Tom Brown schooldays, though no one actually threw a boot at us while we said our prayers. We had, however, to prepare haddock-and-poached-egg for our fagmaster. The haddock was all very well, but the poaching of that egg caused a lot of trouble. We broke it, popped it in the pan and waited; the yoke got cooked, the white disappeared. Somehow we could never serve up a poached egg with a nice white collar—nothing but a naked yoke. This was resented—forcibly. What happy days! Tradition, the slut, has it that haddocks come from Finnan; this is a debased form of the name of Findon, a fishing village near Aberdeen where once they smoked haddocks in every cottage. The industry has now centred on Aberdeen—but Findon will go down to history in the old *Punch* joke: 'Mother wants a noddick, mister.' 'What, a Finnan?' 'No, a sick 'un.'

## An Experimental Play.

ROLAND, which was played from 5GB early in October, is to have its London performance on Friday evening, November 29. E. A. Harding has taken the old story of Roland and Oliver from Turold's Song, and re-told it in direct and clear-cut prose. Such a story of chivalry and honour, friendship, and untimely death, needs no garnish of a moral; it stands best alone, as Mr. Harding has realized. What some listeners may find strange in this case, is not the story, but the manner in which it has been presented—a manner which is frankly described as an experiment. The novelty lies mainly in the way the play is spoken against a line of music (for the music is hardly more than that): a background which some find a hindrance, others a help. Is it too much to suggest to those who find the music a hindrance that they are being worried by an idiom which is intended to help them and which, after a little use, would possibly provide just that tiny goad which is sometimes necessary to prick the mind into attention? The whole effect of the experiment on us, at any rate, was that of a frieze, unemotional but rhythmic, what is termed (we believe) one-dimensional. Anyway, we are certainly going to listen again.

'The Broadcasters'



# EXPERTS WHO MAKE OUR WORK EASIER.

**C. E. M. JOAD** tells of that important contributor to modern industry, the Industrial Psychologist. Speeches from the Dinner of the National Institute of Industrial Psychology are soon to be broadcast (November 28, 5GB)—See Note on page 484.

**PSYCHOLOGY** is a very young science, so young that people can be found to wonder whether it can properly be called a science at all. Nor is the reason for their hesitation far to seek. There is a special difficulty in the way of psychologists which no other science has to overcome. In psychology the subject which we are investigating is the same as the instruments with which we are conducting the investigation. It is about the workings of the mind that psychology seeks to acquire information; it is with the mind that the information is acquired. Partly for this reason, partly for others, psychology has up to the present achieved few definite and agreed results, and people are reluctant, therefore, to rank it as a science at all. Nevertheless, there are some results. Of these many have a practical bearing, and psychology in common with the other sciences, can be fruitfully applied to the actual problems of daily life.

The practical bearing of psychology is shown in a number of ways. By means of psychoanalysis those forces in the unconscious which

so often darken and disturb the conscious life in ways which have hitherto been hidden, are revealed, and hysterical and neurotic persons restored to mental health. Again, a knowledge of psychology is of great value in dealing with young children, and has made the first steps in the education of little boys and girls at once more rapid and less painful.

But it is in the application of the knowledge of the mind, and of the influences that affect the mind, to the problems of industry that psychology has achieved perhaps its greatest success. In recent years increasing emphasis has been laid upon the fact—which should, indeed, have been obvious from the first—that the mental condition of the worker has a direct bearing upon the amount and quality of his work; hence, if you want to get the best out of him, you must ensure that he is contented and cheerful. Now the conditions making for mental health are not exclusively, or even primarily, mental. Continued anxiety, private worry, or the lack of a sufficient personal incentive to do one's best are, of course, factors prejudicial to good work; but they are not such as an em-

ployer can easily remove. Not less important, however, are the physical factors to which the worker is exposed, for example, poor lighting, bad ventilation, stools or benches unsuited to the movements he is called upon to make as he sits at his machine. These factors can obviously be altered, and one of the chief functions of industrial psychology is to discover how they can be altered in such a way as to ensure that the worker will do his work under the most suitable conditions, the most suitable conditions being also those which are calculated to ensure maximum productivity.

A body called the National Institute of Industrial Psychology has been established to co-ordinate our knowledge on this and similar subjects. The Institute employs a body of investigators who themselves work for a spell in the particular mine, factory, or workshop which is under examination, in order that they may, from their own personal experience, discover those factors which militate against the worker's comfort, and, therefore, against production. Here are a few examples of the way in which this result is achieved.

Let us take first the case of a factory where the work is almost purely mechanical. The employer, let us suppose, is friendly and the workers willing to co-operate. The industrial psychologist sets to work to improve the organization, invents new methods of training, and puts new workers through a course of expert tuition with a view to eliminating all unnecessary movements. Three industries of this type are cake packing, tin-box making, and chocolate packing, in which the application of the methods of industrial psychology has increased the respective outputs by 30 per cent., 40 per cent., and 35 per cent. respectively.

Again, it is obvious that different temperaments fit men for different jobs. The problem is how to select the most suitable man for a particular job. In order to facilitate selection industrial psychologists have invented a few simple mental and physical tests. In a spinning mill where these tests were adopted, the percentage of discharges was reduced from thirty to thirteen.

Another important task for the industrial psychologist is to determine the number of rests that the worker should have, and the duration of each rest. The introduction of rest-pauses has been found to lead to a definite increase of output, and, where the worker is paid at piece-rates, to an increase in wages. The rest-pauses that yield the best results vary considerably in different kinds of work, and can only be determined by an expert who is fully acquainted with the nature of the work done and the demands it makes on the worker.

A very serious problem in all industries is that of waste and breakages. It is obviously to an employer's advantage to prevent spoiled work and to save unnecessary wastage. When things are broken or materials wasted the fault is usually laid at the worker's door, and he is duly censured for carelessness. The psychologist has shown, however, that breaking and wasting are as often as not outside the worker's control, being the direct and inevitable outcome of worry or strain. By diminishing worry and strain it is possible to effect a great reduction in breakages and waste. It was found, for example, in a particular case, that by saving waitresses in tearshops from rush a reduction of 50 per cent. in china breakages was effected. In a rubber boot factory spoiled work was reduced by 52 per cent., while in a biscuit factory

(Continued on page 487.)

## NEXT MONDAY'S 'NATIONAL LECTURER'

A Personal Note on Professor G. M. Trevelyan, C.B.E.

**SOME** historians are born and some are made. George Macaulay Trevelyan is a born historian, but probably he would confess to a good deal of making at Cambridge and elsewhere.

From his father, Sir George Otto Trevelyan, O.M., he inherits the family tradition of accurate scholarship as well as a fervent liberalism of spirit.

G. M. is one of three notable brothers, the eldest of whom is the present baronet, the President of the Board of Education, while the second, Robert Calverley, is well known as a scholarly poet whose translations of *Æschylus* and *Sophocles* have been used more than once in our own dramatic programmes.

The Professor was educated at Harrow and Trinity College, Cambridge, where he became a Fellow, and where he is now in residence as Regius Professor of Modern History at the University of Cambridge.

He himself is chiefly famous for historical works which are not only acceptable to the scholar but also to a wide reading public. He has done more than any other living man to rescue history from the dry-as-dust though he is not to be classed with the popularizers who make history 'as good as a novel' or as bad as a best-seller. Works like his trilogy on Garibaldi have done much to strengthen the sympathy between England and the reformers and makers of modern Italy. His love of Italy is an outstanding characteristic. During the War he commanded the first British ambulance unit on the Italian front, and received more than one honour from the King of Italy as his well-deserved reward.

To English History also he has contributed some of the most readable and important works, dealing especially with the age of Wycliffe, the Tudor Period, and the Stuart. But he is not one of those historians who confine themselves to a single period. He has written the History of Britain in the Nineteenth Century, and of Lord Grey and the Reform Bill, one of the most



graphic and interesting of the outline histories of England.

The preceding facts may be gleaned from the reference books. But what the reference books will not tell us beyond a mere mention of mountain walking as his recreation is his infectious enthusiasm for every good cause. The contemporaries of his youth at Cambridge still speak with awe and respect of his marvellous feats of pedestrianism over the hills of the Lake Country, and many tales are told at Seatoller, Seathwaite, Stonethwaite, Watendlath and the parts about Glaramara of his deeds as hare or bound in the Lake Hunt. His gleaming spectacles, his famous boots, his tremendous keenness, and above all his Homeric laughter, are part of the Lake Hunters' traditions.

One contemporary tells a characteristic story of being dragged out of bed on a certain night in the dark days of 1900, when the Boer War was going all wrong, and told that he must instantly go and enrol in the somewhat despised bug-shooters of that day. On expressing surprise that the peace-loving Trevelyan should have enrolled himself as a recruiting sergeant, it was explained that this was considered the only way to stave off conscription for England, and it was in the name of peace and liberty that the new conscript was enrolled. After that, no one was a keener recruit than George Trevelyan.

Listeners may therefore be confident that the National Lecture at 9.20 p.m. on Monday, on the Parliamentary Union of England and Scotland in 1707 will not be a mere scientific historical record, though it will be that, but also full of life and vigour. As for the style, that is well known to countless readers of Trevelyan's works. He does not pursue epigrams, as others do; they come by nature. It is probably because all Trevelyan's works are inspired by enthusiasm that we can appropriately quote Homer about him—

'He alone has the breath of life, while they are fluttering shades.'



# 'ASIA BEGINS IN VIENNA'S LANDSTRASSE'

*A Traveller's Impression of Austria, the subject of Thursday's National Programme.*

It is nearly a hundred years since Metternich, the Austrian Chancellor of the Napoleonic Wars, coined the epigram: 'Asia begins at the Landstrasse in Vienna.' Once half Europe was ruled from Vienna, but now the city is merely the capital of a little Federal Republic, shadowed by a mighty past: there is nothing left of the vast medieval bureaucracy but the Tyrol or Eastern Alpine chains and the Danube valley from Passau to Bratislava. And yet, with all the changes that time has wrought, Metternich's words still ring in the traveller's ears before he has spent ten minutes in the Austrian Republic. The fat, smiling, comfortable customs official will warn you of what you are to expect. He speaks German, but a soft, caressing German which matches his perfect manners and his absolute refusal to believe that you could possibly find any place more amusing than the inside of a customs house—any company more amusing than his own. Time is nothing to him. You argue, you grow violent; but he smiles and smiles and shrugs his shoulders, and lets you know so, so politely, that here, at any rate in Austria, you may as well forget the existence of time.

And, indeed, if you are wise, you will forget time completely in Austria; you will soon learn to accept as symbolic the constant stream of glasses of cold water that follow in the wake of your cup of coffee in any one of Vienna's innumerable cafes, an invitation to remain as long as it pleases you. You may as well forget that you are a 'globe-trotter' with your Baedeker under your arm and a carefully-planned day in front of you. 'Why hurry?' the waiter's back admonishes you, as you shout for the tenth time 'Bill, please, waiter'. It would be cruel to desert so hospitable, so comfortable an establishment for the rigours of sight-seeing, and besides, you can get all the sight-seeing you need for the moderate price asked for your cup of coffee, a delicious cup of coffee, too, brimming over with foam-white, whipped cream. With a little ingenuity, you can choose your café for the day: one will give you a view of the marvelous spire of the Gothic St. Stephen's Cathedral, another of the Baroque façade of the Schwarzenberg Palace; another a glimpse up one of those fascinating side streets whose lines taper away to the sky. The crowd moves up and down, not fiercely busy as in London, nor gaily busy as in Paris; but busy about nothing; it seems; sauntering in and out through the café doors as though for all the world it would forget everything but the moment, and that moment merely a dream.

For Vienna—that is, the Vienna you see, as a mere traveller, will see, and not the new



THE 'VERSAILLES' OF IMPERIAL AUSTRIA.

A picture of Schönbrunn, the summer palace of the Austrian Emperors, which has now become a state clinic for poor persons.

Vienna of model workmen's houses—is Baroque, *par excellence*. It is true the St. Stephen's Cathedral is Gothic, but the rest is Baroque. And Baroque, with its flowing curves and overburdened embellishments, cares only for the moment. It is Baroque that has insinuated itself into every gesture and motion of the Viennese. It was Baroque that made Schönbrunn, the country palace of the Emperors and copy of Versailles. It was Baroque that created the elaborate ritual of the court, which was swept aside the moment it came to the gates of the city. Vienna and its surroundings are not all Austria. Outside Vienna is a population of nearly four million peasants and farmers. But none the less, the spirit of Austria slumbers in Vienna; sleeps on memories of past gaieties, past frivolities.

Of course, you know perfectly well that this is not quite true, have you not seen the half-deserted streets at night, picketed by policemen ready with revolvers for anything? Have you not read your daily paper and been duly warned of the early approach of a revolution? Who knows what will become of the Austrian Republic, now that it has lost its glories and become the prey of American tourists; those to whom a hotel on a mountain-top in Austria is as good as a hotel on a mountain-top in Switzerland and cheaper too. Vienna is a Socialist citadel besieged by a conservative countryside, and for all you know, while you are sitting in your softly-padded corner in your favourite café, the whole city may be blown to bits.

But you had much better forget everything but the past. If you have enough energy to leave your comfortable corner you can spend half-an-hour before lunch bargaining over some delightful trifle in one of those leather-goods shops for which Vienna is famous; or visit one of the galleries, a palace or a church. And after lunch—well, you can return to your coffee and your newspapers; newspapers in

Czech, Hungarian, Polish, Serbian, Russian, and a dozen other languages. And in the evening there will be every temptation to be idle and forget the rumbling of the revolutionary trumblers; grand opera, or Hungarian operette, followed up by lighter, but gay, music in a café; or a visit to a 'Heuriger' on one of the outlying hills where only this year's wine is drunk, and where a one-tube baron will clink glasses with a bank-clerk over some old Austrian melody accompanied by the lute.

And when you have grown tired of Vienna and its music and its Baroque architecture, you can pack your rucksack and make your way to the mountains; for in Austria it is music and the mountains that make life entrancing. How otherwise could

Schubert have written those songs, which are the very quintessence of the Austrian *Weltschmerz*? So gay and yet so sad. Innsbruck, in the Tyrol, is the centre of mountaineering; a town as old as the civilization of Central Europe.

Here you will see not only the Tyrol but every fat banker from Vienna, dressed in the local costume, green or brown hats with cock's feathers perched aloft, embroidered shirts, and embroidered braces, with a yoke piece across the chest, shorts, and rather pretty knitted leggings; the women wear flowery frocks and embroidered aprons. Further to the north is Mozart's city, the old Archbishopric of Salzburg. Music again! For every summer sees a Mozart festival staged in this medieval city, surrounded by the rain-swept hills of the Salzkammergut. From Salzburg you can make excursions to the lake towns of the Salzkammergut—Gmunden, St. Wolfgang or Bad Ischl, where the Kaiser Franz Josef built a private railway to carry his favourites to his summer palace. And here again in Salzburg, as in Vienna, you can spend your days in a dream, up at the Renaissance churches and towers which rise, tier after tier, above the fast-flowing waters of the River Salzach.

But before you have done with Austria you must remember the Danube. Until you have seen the Danube sweeping eastwards in all its magnitude and glory you do not know what a river can be; winding past eighteenth-century castles and monasteries towards the Black Sea. And like everything else in Austria, the Danube only dreams of the past; the Treaty of Versailles has driven away the once-considerable traffic that flowed down from Passau to the Iron Gates in Yugoslavia, and what was once a river crowded with timber rafts is now practically only a vast bathing-pool.

This, indeed, is not all of Austria, but it is all that you will need to know, as an ancient traveller.

THEVOR BLUWITT.



# ALL THINGS CONSIDERED

Matthew Quinney muses  
on Pronunciation

**I** NOTE that Mr. A. Lloyd James is to give a series of talks on 'Speech and Language,' presumably in connection with the Advisory Committee of Spoken English. Whenever I read of the activities of this body I am reminded of the proverb about strutting at a goat and swallowing a camel. For most of their findings are either disputable or unimportant—very often both. I read with interest the articles by Hamish MacLaren and Richard Church in *The Radio Times* of October 11. My sympathies were mainly with the engagingly cheerful and unconventional Gael, but the only passage I propose to quote is from Mr. Church. After saying that it is not proposed to fix our spoken language in an unbreakable mould, preventing growth, change, and flexibility, but that its 'immediate practical purpose' is to set up 'a sort of rough and ready convention whereby disputable points are agreed upon,' he proceeds:

'It can, however, have another function, and since Dr. Bridges is the chairman of the Committee I am convinced that the ulterior function is destined to be the more important of the two. It is to save the language from wanton and avoidable damage; from the decay brought about by the feverish wastage due to the unprecedented speed of the expansion of our industrial and scientific civilization.'

But surely the order of the functions ought to be reversed. 'Wanton and avoidable damage' is being done while the Advisory Committee is fiddling about wasting time and energy in trying to convince us of the importance of, e.g., saying 'often' instead of 'ofter'.

Again, the Committee frowns on provincialisms of the broader type, although many of these are undoubtedly more correct than the urbanized forms of the same words. I bring forward the point of correctness, because it seems to be the criterion of the Committee. What is more correct than correctness, however, is the fact that many of these words are so raciness, and sometimes even poetry. Their suppression would be in most cases a loss.

But although our mentors would ban these survivals of a period when the community was in no danger of being ironed out into a vast human pancake, they apparently do not disapprove of the infinitely worse fault of pinched and distorted vowels that drop—often per wireless—from learned and eminent lips. For example—the first of many that jump to mind at once—a month or so ago I listened to Dean Inge until I could no longer endure his Oxfordisms. With the sixty-eighth example of such distortions as 'futehah' and 'cultchah' I switched off. A few weeks later I listened to Mr. Wells, and noted with pain his consistent mistreatment of the vowel 'a.' He reached his climax when he came to speak of a 'mass of facts'; the nearest he could get to this was 'mess of facts.' (At the words, Mr. Wells disappeared, and I saw Mr. Kipps being piloted by the Walsinghams round the Arts and Crafts Exhibition, where 'his deportment was intelligent in the extreme. [You remember?] For a time he kept a wary silence, and suddenly pitched on a colour print. "That's

rather nice," he said to Mrs. Walsingham.' And I'm sure that if the Walsinghams had asked him for his opinion on, say, a Blue Book, he would have described it as a 'mess of facts.' . . . The vision passed, and I was back again in the studio—as the announcers—listening to Mr. Wells with mingled interest and irritation—irritation because it is a national catastrophe that the creator of the Pollys, Kippes, Tono Bungays, and the rest of that richly human gallery should have dwindled into a mere prophet with a touch of the scold. How many novelists of the early Wells calibre have we today? Scolding seers, on the other hand, are three a penny.)

To come back to the point. What is the A.C.S.E. going to do about these intelligentsia whose refinement and cultchah are so over-developed that their organs of speech jib at plain, honest vowels?

Here is 'wanton and avoidable' damage being done by the very folk to whom the way-faring man should look for a lead! There are kindred abuses which the Committee might well add to its terms of reference. For one thing, they might bear in mind that many of our bad habits in speech come from bad habits in voice production. It is starting at the wrong end to worry about vowel shapes, dropped consonants, and clipped speech generally so long as practically nothing is done on the purely vocal side. Begin with the schools. Many years ago, sending aloud played a considerable part in the education of every youngster. I believe it is a fact (correct me if

I'm wrong) that today this excellent and practical feature has little or no place in the curriculum. Instead, there is 'mental reading,' which (good as it is) fails to cover the ground, for it does nothing to develop co-ordination of eye and brain with the organs of speech. What castaway was it, who, isolated from his fellows for a few years, lost the power of speech? He could think the familiar sounds, but no more. Daily audible reading in our schools under the guidance of teachers who are themselves good speakers would in a few years do all that is needed in the way of reform; and it would do the job in the right way by tackling it with the young generation, the happy possessors of plastic minds and few bad habits.

I should like to see the Committee start a crusade also against two of our most slovenly offences—the cliché and the misquotation. We ought to make intelligent people ashamed of writing such stale substitutes for expression as 'gives one furiously to think,' 'it leaves me cold,' and a hundred other threadbare constructions. And we should no longer countenance the consistent ill usage of Shakespeare. There should be a fine for every dramatic critic who takes the first four words of Hamlet's

'The play's the thing wherein I'll catch the conscience of the king,' and uses them as a self-contained expression; and for any writer guilty of such stock perversions as the tautological 'fresh fields and pastures new' for 'fresh woods,' etc., 'small by degrees and

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## SAMUEL PEPYS, Listener, By R. M. Freeman.

Oct. 22.—Home this day my wife from Frome had to meet her at Paddington, with great pleasure in seeing her again, albeit cannot deny to myself having discovered a certain enjoyment in my bachelor fortnight. She informs me of Aunt Susannah's being very sadly and of her sending yesterday for her attorney to make some last changes in her will. Which do exercise me mightily, what these changes shall be, but, for decency's sake held mine exercising within me, lest I seem too much the expectant vulture hovering over a dying body. Yet Lord! What secret hypocrites we! of us be herein, feigning ourselves too overtaken with the shadow of coming bereavement to have any thoughts for gross mercenary matters.

Oct. 23.—Having an occasion, my wife and I, to eat lunch with friends at Richmond, and afterwards to see with other friends, we filled the interval at a Picture-House near the foot of The Hill, where they show Mary Pickford in her raique 'Coquette.' Found it a sorry, raw sort of melodrama, and all the characters in it, Mary as well as the others, speak in the same tinny baritone.

Great pleasure I had this night in listening-in to 'Twelfth Night,' and brings me back memories of the first time ever I saw it played, with Ada Rohan personating Viola. Who, for all her playing the part to admiration, was something over-ripe of figure therefor; moreover, no arts of make-up could produce in her that convertible resemblance with her twin, Sebastian, on which the plot do largely turn. So if the spectators could not possibly mistake the one for the other, how should they have any effective belief in the players doing it? Set me thinking with how infinite greater a verisimilitude plays of this kind that hinge upon interchangeable likeness, can be wireless to the ear than shown to the eye.

For the ear, having naught to hinder it, do drink all in unquestioning, whereas the eye cannot but question what its own evidence denies.

Oct. 24.—Come a letter from Frome from Aunt Susannah's companions that the poor old lady is dead yesterday at 5 of the afternoon, going out peacefully in a doze, and her last word was 'Betty.' But whether this means Betty my wife (as my hopes are), or Betty, Aunt's old parlour-maid (as my fears are), God knows.

A new and to me very pleasing thing on the wireless this night was Mr. Watkins his readings out of Plato descriptive of the death of Socrates, beginning with his last words to his judges in *Apology* and going on to his final disquisitions in *Crito* and *Phaedo*. As to which my wife says, if he bore himself with the same exasperating serenity to Xanthippe as he did to his judges, no wonder she hint him with the broom and threw the slop over him. Which is the way my wife, and, I suppose, any other woman, would look at it, they having no command of their own temper and we worked up to a very particular fury by the nobler, more forbearing calmness of us who have.

Oct. 25.—Out my wife, immediately after breaking fast, to order a wreath for Aunt Susannah, whose burying is at Berkley tomorrow, and has my leave to go to a limit of 1' 11' 6". But hardly gone, when opening my *Times*, here is the notice of Aunt's death with 'no flowers by deceased's own request.' So clapping on my hat, did run through the streets after my wife, as I have not run these many years, and by God's mercy caught her just before she comes to the florist's. Whereby I so palpitated that I was fain to go in to a near chymist's for sal-volatile, yet had the comfort of having spared ourselves the flouting of a dead woman's last sacred wishes, to my very good content.



# 'PLEASE GIVE US MORE TROMBONES!'

pleads a confirmed admirer of this most exuberant of instruments.



The Moor of Venice made it a complaint.

IT is pretty well known among our more erudite musicians that the instruments of the orchestra can be divided into the following classes:—

- Wind instruments
- String instruments,
- Brass instruments,
- Things you rattle or bang
- Bone instruments

We shall confine today's talk on musical appreciation to the latter class.

Bone instruments are chiefly to be considered under two heads: (a) bones, (b) trombones. The trombone is not, of course, made of bone, or bones, but makes a noise like something coming through a bone. Its resemblance to the bone family creates in the dog a desire to howl.

The name is derived from the Greek word 'thronos,' which means a 'thrumping,' or just a noise, the kind of noise that used to attract menads, bacchantes, and other revellers to worship Pan or Dionysus in the national parks and playing fields of Greece. The noise was essentially ecstatic, and when heard in connection with the rocks, created a magnificent resonance, causing the nymph Echo to contribute an encore. The actual instrument bore no resemblance to the modern trombone. It was in fact the bull-roarer. This instrument was well known by the priests of ancient Egypt, who used it widely in their orgies. It was to the music of trombones that Antony wooed Cleopatra. Among the Romans, the trombonum was also an accompaniment of furious ysteries in the lower quarters of the city. It was used for the punishment of slaves and for the persecution of early Christians.

The Moor of Venice made it a cause of complaint against his wife that she had played the trumpet in his bed. What a tragedy might have been averted had Desdemona been acquainted with the trombone.

Was it Cicero or was it Sir Thomas Beauchamp who remarked on a celebrated occasion 'De mortuis nihil nisi trombonum'? It was a

superlative remark. No other instrument can do full justice to a funeral. It can portray the whole occasion—from the sufferings of the defunct to the wailing or 'keening' of bereaved females. In Ireland, it is frequently used to simulate the dreaded banshee. Let it never be forgotten that the trombone with its push-pull action can rise as well as fall, can aspire as well as perspire, can conspire as easily as it can conspire. Other instruments may groan or sing, chant or warble, thunder or wail, jump and counterjump. To the trombone only is it given to express the whole cat-gamut of emotions from A to B. Did not Browning sing

'A to B in England now that April's here'?

At a wedding the trombone is unapproachable. Only the most astute of bandmasters have as yet grasped its prodigious potentialities for this purpose. A hearty blast of the trombone can fill that awkward interval while the bridesmaids are wondering what has happened to the bridegroom; and when he eventually arrives there is no other instrument so potent for camouflaging the fact that his boots are new and the price not yet fully paid. It can breathe o'er Eden or shout a welcome to the Lanegrave Hermann. Nobody can be shy in the neighbourhood of a really robust trombone. If the priests in *Athalia* had known of the trombone we can hardly doubt that they would have discarded their old-fashioned shawms, psalms and their psalteries, and sacked their butts.

It is not the instrument of any particular nation, though it would adorn the background of any 'National Programme.' It would brighten the gloom of Scandinavia, lighten the weight of Germany, add a touch of commonsense to the Slav, and give a spice of good humour even to the Latin.

How many of the Russians would have delayed their suicides if they had practised regularly every morning on their trombones! If the Prisoner of Doorn had practised it at Potsdam, there might have been no world war. If Lord Rothermere had mastered the instrument in early youth his appeal to Thanet as well as Hungary would have been ten times more eloquent, while Lord Beaverbrook himself would have had Empire Free Trade in being long ago if he had learnt to blow his own trombone instead of hiding his real sterling abilities under a bush of shy self-effacement. But this is controversial! How poignant these life!

It has frequently been objected to broadcasting that it is 'all give and no take,' all listening and no do, that the only limb it exercises is the ear, and if only we could take our listeners into partnership and give them some definite work to perform in connection with our broadcasts, all would be well. It is suggested, therefore, that some of the music which now decorates our programmes might well be devoted to teaching as well as to execution on one or other of the trombone family. Such the first of these is a book that exceptional manner of execution.

On Tuesday evenings, at 9.15, for two or three months, a real expert trombonist would give a series of lessons for beginners. He would start with quite elementary blowing and then show when to push and when to pull, and how to make those faces and agitate the fingers so as to produce the loudest and most penetrating effects. In this way, England might once again recover her ancient pride of place as the most musical nation in the world. A nation of trombonists would easily be able to hold their own in any future war, while at the same time

these instruments could also be used for the purposes of peace.

A huge national society of trombonists would be formed, with a complete executive and several sub-committees. Competitions could be held at the Crystal Palace, in the Albert Hall, and finally in Hyde Park—prizes being awarded for the loudest, the gayest, and the saddest solo performances, while the great mass chorus would crash out its sacred or patriotic blares to the enjoyment of all London. It is very likely that really big-scale, high-power tromboning by multitudes at a time would produce a mass music which would have unforeseen effects upon the brute and even the vegetable creation. Just as bombardments during the War caused cats to be laid by birds which had never previously done anything of the sort, so it is not unlikely that a chorus of, say, 20,000 trombones playing at once might cause a distinct improvement in the hen-fruit records of our poultry farms.

If the considerable number of amateur performers thus created were to find, as they probably would find, that the volume of sound they produced was not adequate to the efforts they had expended, all that would be necessary would be to adapt the instrument to some electrical, steam, or rocket power for the actual blowing. As we lie in bed from time to time trying to listen to a broadcast programme, we find that the noise of the traffic completely drowns the sound of our loudest loud-speaker. A steam trombone would solve this difficulty. With it we should drown the noise of any reasonable amount of traffic. There is no such thing as absolute silence, even in the Highlands, or even in one of the city churches. Silence can only be created as a contrast, and if the world were made of wide organization calculated to produce tremendous and almost continuous noise, the traffic of the streets would dissolve into comparative silence, and when, as doubt we should we occasionally caused all the trombones to be silent, we should enjoy the respite so thoroughly that we should feel the silence absolute.



PR

'Surely the first of these should be that exceptional instrument.'



(Continued on page 508)



## A Short Story

by A. G. Berrisford

## THE BIRD HAD A CURIOUS FLIGHT

IT happened on a Monday morning while Martin was on his way to school. He was feeling very down-hearted, for the Sunday had been so happy. He had gone down the river in a steamboat, and father had bought lots of oranges and mamma had been gay. The sun had shone brightly, too. It had been like living in a world of limpid electric light, so firm and yellow was the glare and utterly unlike the flickering mustard stuff they had at home. And now it was school again. His satchel seemed heavy. He dragged his feet wearily. How sour the world appeared.

And then raising his head he saw a bird flying over. It was large and white, with neck drawn in and feet thrust far out behind. Its wings rose and fell with a heavy, sensuous beat and as it flew it looked sharply from side to side with full turns of the head as though searching for something. It seemed to be sitting on the air rather than flying, so comfortable did it look. Martin stood gazing at it. There was something strange in its flight, something excitingly lovely and yet something sinister and obscene. The lazy beating of the wings suggested softness and warmth, but the quick turns of the head were northern sagacity, coldly calculating. Slowly it passed out of sight, sedate and deliberate.

Martin was astonished. He had never seen such a thing before. He kept it in his mind, a detail of the amazing bird vivid and unforgettable. Unfortunately, however, he did not know its name. And that was a pity, for without a name nothing exists. For himself the bird was living with a unique reality, but to the world at large—what was it? Nothing, nothing, nothing.

Coming to school next morning he kept his eyes glued to the sky, rolling them to all points of the compass in a desperate endeavour to discover his yesterday's visitation. But there was nothing to be seen of that marvellous bird and he realized he must wait another twenty-four hours for a possible glimpse of his wonder again. But the next morning proved equally barren. And the next and the next and the next. The miracle had happened and had passed away. But despite his disappointment he held his secret close within him—it was his for ever and nothing could sully it.

Now Martin was a shy lad and regarded his teachers as beings of another world. But Mr. Stimmings was different: he admitted quite frankly that he was more interested in wild flowers than in anything else on earth. Martin realized that perhaps Mr. Stimmings knew a thing or two about birds, for though birds aren't wild flowers they all come under the heading of Nature-Study, and that was Mr. Stimmings's speciality. So the two had a conversation, and after listening to the boy's description, the teacher declared that it was obviously an aquatic bird of some sort, though more than that he could not say.

Time passed and his secret knowledge was as fresh as ever. Sometimes he felt a strange necessity—he wanted to talk about it, to do something with it, but such a desire remained futile so long as he had no name to give it. There was, of course, the "aquatic bird," but that was unmanly and not at all conclusive. So the remarkable adventure had to be expressed quite otherwise. And there at last he was lucky, for Martin was clever with his hands and



With a lazy, throbbing beat of its wings, it passed into mid-air.

could fashion shapes in wood that were a delight. Evening after evening he toiled at his plan, yearning to create an image of the bird he had once seen. Gradually the likeness grew more subtle, till eventually he could do no more. It was a graceful piece of work expressing for him the delight he found in his remembered experience. He put it in his bedroom, hanging it by a silken thread from the ceiling and there he'd fancy it alive and sweeping by on lazy, sensuous wings. It was an object of limitless joy.

Winter died. Spring blossomed and the birds sang. Martin walked beside the river, hearing the quiet chatter of the folk that passed. He overheard a lady say: "Yes, about four o'clock. Do come. And then you'll be in time for the herons. They fly over every afternoon, quite regularly, you know. It's rather a wonderful sight—"

The herons. Martin knew in a flash that his aquatic bird was none other than a heron. He had seen a heron one morning and now it was hanging by a silken thread from his bedroom ceiling. At last he had discovered it. He was flushed with joy. He set off along the tow-path quivering with gladness. The sun was setting and deep stillness lay on the earth. The water was stretched like pale silver, with a gleaming, brittle light. Day was at its end. No people were hereabout. Presently a large bird flew out from the other side of the river from behind some trees. With a lazy, throbbing beat of its wings, its head drawn in and its feet thrust behind, it passed slowly into mid-air, was as if it were eddying against the full orb of the sun, then sank. It fluttered a moment, its thin legs dangling helplessly and ruffling the silent river face, then sagged into the water. "A heron. A heron," muttered Martin. "It's a heron." Then another came out from the trees, fluttering down. He watched again the curious little scurry of its wings and the legs twitching for a foothold. Soon a whole colony were ranged along the bank and he could hear their quiet, harsh cry as they called to one another. Several were sitting in the trees, quite fantastical creatures looming up from the foliage. It was an amazing sight. Now and then one rose and wheeled in the air, then fell again to the river. Some were fishing

near the mud as the tide went noiselessly out. And all the while night fell. A moon, young and palely fragile, glowed overhead like a silver knife. The stars faintly glimmered. A sweet scent of grass and pines and summer heat breathed everywhere.

Martin crouched between two elder trees, gazing intently at the birds on the opposite shore. At last he had seen what he had wished for so long to see. And the second time was more astonishing than the first. In the last glow of the western sky he saw them beat their wings and take to the air, fling in a single curving arc, then drop to the water's edge beside him. They were at hand's length away. He could see them motionless as marble, white forms in the darkness. His head swam with their nearness. He feared to breathe lest he disturb them. But in his excitement he felt the blood pounding against his eyes and seeming to make a ventricle of his. Still they tarried there. The night lay heavy about. Suddenly one arose with a faint cry. The cry groped across the waters and far away he heard them calling to one another. The beating of wings in his face frightened him, but he stayed his place, waiting for the outcome of this manoeuvring. When silence had returned he found that one alone was left. It stood on the stone wall before him. All at once, without the slightest thought, he leapt upon the bird and clutched it in his hands. The thing squawled and wrenched its wings in mortal terror. Martin tightened his arms around it, pinning it under him. The night clamoured with weird cries. Then he jammed his boot on its neck and pulled like a madman. One of its legs came limp. Blood dropped from its beak, staining its plumage. Then with a sudden sob, Martin flung it into the river.

It lay flapping its wings and uttering cries in faint gasps. The boy stared at it stupidly. Presently it grew quiet. It was dead. It was a white shape moving on the water, drifting out to sea. Martin hurled a stone at it. The splash was sudden and detached. Then he walked home, whistling in sheer bravado.

He went straight to his bedroom, to the heron he had made so many weeks back. In the light breeze from the open window it swayed a little in mid-air. Martin looked hard at it. And so the brutality died in him. He approached still nearer, till he was gazing into its eyes, beak to nose. Then with a gentle, soothing motion he stroked the creature from head to tail, from head to tail continuously. He felt the soft pleasure of its wooden body and the comforting curves of its feathers. Fondly he stroked it, seeking forgiveness of the whole heron tribe for his sin. Then he saw a long red smear down its neck. Blood was dropping from its beak, staining the white plumage. The fingers of his right hand were clotted with blood. He turned away in horror, feeling the sweat break across his face. He crept towards the bed, his back to the heron. After a while he stood up and went downstairs and washed himself clean. Then taking a wet cloth he returned. The heron was flying—oh, so slowly—round and round the ceiling, its head drawn in and its feet stiff behind. On lazy sensuous throbbing wings it swept round and round the room, looking about it as if seeking for something. Then all at once it gave a low, half-strangled cry of joy and sailed right out of the window.



# 'Slovenly Pronunciation, Cliché, Misquotation!'—Matthew Quinney in Fighting Mood.

(Continued from page 468.)

beautifully less,' for 'fine by degrees,' etc.; a 'beggarly array of empty benches,' for 'a beggarly account of empty boxes,' and so on. The cliché and the misquotation habits are literary bad manners, besides being indicative of a sloppy, slothful mind. It is not pedantic or fussy to attack them. We all need keeping up to the mark, so when I trip, clout me with the rest: I'll not complain. Having touched on journalism, I go on to suggest that the Committee should put a rod in pickle for the more aggressive of London's daily papers. The young men of Fleet Street, who run hither and thither gathering 'stories,' are fast knocking all significance out of such splendid words as 'mystery,' 'romance,' 'drama,' 'wonder,' 'marvellous,' 'powerful,' 'tragic,' and 'amazing.' For them, and for sub-editors hungry for captions with a punch, almost any event that has a news value is 'amazing,' 'dramatic,' or 'romantic.' Similarly, a person of dubious identity is a 'mystery man,' a new type of motor car with a few extra gadgets is a 'wonder car,' and so on.

Such dreadful words as 'rendition' and 'intrigue' (used as a verb) are now entrenched; such howlers as 'he was as good, if not better, than,' 'different to,' and others that any fourth form boy ought to be smacked for committing, are now dotted over our 'Largest Circulation' sheets.

Even their leader writers are little better. For example, most of them remain

ignorant of the meaning of the good old word "scotched." In spite of frequent protests from readers who still care something for language, they continue to think that scotched means killed, although a well-worn Shakespearean tag is there to tell them otherwise. ('We have scotched the snake, not kill'd it,' says Macbeth.)

Listen at 9.20 p.m. on Monday  
Prof. G. M. TREVELYAN  
delivers the  
THIRD NATIONAL LECTURE  
*A Wise and Witty Historian on an  
Important Subject.*

Of the illiterate depths plumbed by the 'gossip writers'—above all in the Sunday Press—I have no space to speak. (A time may come.) I can only relieve my feelings by saying that a good proportion of our popular press is produced by magnates with foreheads of brass for readers with the brains of rabbits.

Nor can I deal now with the debasement of our tongue by the cinema caption-writer and the jargonmonger of the business house. I must, however, find space for a sample of English as it is written by local governing

bodies. I copied it from a public notice at a prominent Southern resort recently. Why shouldn't the resort be named? It should be. On the local scribes' head be it: the place was Bournemouth.

Provided, nevertheless, that the justices or court before whom any complaints may be made or any proceedings may be taken in respect of any such offence, may, if they think fit, adjudge the payment, as a penalty, of any sum less than the full amount of the penalty imposed by the by-law.

What a tortuous way of saying that the amount of the fine is in the discretion of the court!

Well, the above is only a part of an indictment that might be made as long as my arm, if space allowed. This 'wanton and avoidable damage' of our tongue is going on daily while the Advisory Committee of Spoken English is worrying itself and us as to which syllable in (say) 'refectory' should take the accent. The combined efforts of the Committee, and the B.B.C. organs, *The Radio Times*, and *The Listener*, vigorously applied, could bring about a reform in six months. In Heaven's name, then, let the Committee leave the gnats in peace, take its thickest stick, and go after those camels.

Matthew Quinney

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# NIGHT'S HIGH NOON

on the Great White Way—and the all-night life of the Village. This sketch of New York by night is the third in the series, complementary to the talks on 'White London Sleeps', it will be followed by similar sketches of Stockholm and Canton.



BROADWAY BY NIGHT

The Paramount Building, with a movie below and fifteen stories of flood-lighting above

radiance that makes the noonday sun seem dim. For amongst the many things that Americans boast about without due cause is certainly not the marvel of the Great White Way.

Broadway by night. The lights, the people, the traffic moving densely onward, checked and governed by battalions of hard-faced cops, the pencil-sellers who are said to make more money than the movie stars whose names blaze in letters twelve feet high—this is the quintessence of New York at night. New York is social, the New Yorker expects to spend his evenings abroad, and the transport arrangements are framed in such a way that he can do so without having to walk home. So at dusk Broadway awakens, and it stays awake till dawn. Many of the theatres run a midnight show, and many of the eating-places stay open all night. The bustle of Broadway is not slowed down as by an opiate by the twin horrors of closing time and the last train home.

If one is out in New York at night, one finds oneself drawn irresistibly towards the Great White Way. Yet if one is strong-minded there is plenty to be seen elsewhere. One has only to turn aside from Broadway towards the quieter sidewalks of Fifth Avenue to find something more closely resembling London at night. The great shops shuttered, the churches sealed, the wandering walkers lost amongst the bulk of the buildings, if it were not for the tops of the skyscrapers, flood-lighted, floating over a hundred feet of darkness, the Londoner might almost feel as though he had strayed into the City after half-past five.

But travel a few blocks north on a fine night, and New York comes to life again. Central Park is crowded. Every bench is black with people, and even on the grass people sit, for the ill fame of our own far finer Park has not attacked it yet. From all the tall apartment houses on the west side—the unfashionable side—of the Park the tenants come streaming out to sit on the benches, on the doorsteps even, out of the heat of the day.

Farther on, up Riverside Drive, you will find more lights burning for the drive has got too expensive to be fashionable, and the Four Hundred Thousand have abandoned it to the Jews. But there are still benches along the sidewalk, and you can still see people sitting out breathing the night air—which is like an oven cooling down, whereas the air during the day is like an oven going at full blast—until you get up to Grant's Tomb and the University Buildings and Rockefeller's brand-new church rearing its monstrous profile against the stars. And now you are on the way to Harlem, the district where the Negro takes his revenge for all the wrongs that ever the white man inflicted on him. And, if you will, you can go into the night clubs of Harlem and pass from one to another buoyed up by the hope that you may by chance discover there a Josephine Baker or a Florence Mills, and if you do, that will assuredly be a memorable New York night.

If you have had enough of Harlem, you may look again at the other end of that narrow island on which New York thrusts itself out into the sea. The great harbour is almost silent. Here and there a whistle calls dimly, and now and again one of the twinkling lights slowly moves. One sees looming against the sky the Titanic beauty of the eighth wonder of the world, the Brooklyn Bridge. It is scored and traversed by lines of light as the trams cross it and the automobiles, to and fro. The great skyline—the famous skyline of Down Town—is dark, pierced here and there by tiny lights hung high up in the sky, and some undomitable mortals still labour at their useless, trivial tasks. A little farther up town one passes by streets so silent and so peaceful that only the names on the walls recall one to a sense that here should be the most thrilling part of New York. Mott Street—Chatham Square—one is in the heart of Chinatown. And this quiet corner of Delancey Street—this was the very centre of that great Tong war that cost more lives than a medieval battle, when the police and the newspapermen stood by equally curious, equally powerless to interfere.

But if one wants noise and bustle, there is the East side. Come down the Bowery, where the Elevated roars without ceasing above the centre of the street, come down Fulton Street, where the Cohens and the Kellys argue vociferously from their chairs on the sidewalks outside their front doors. In a side street they have turned on the lights and the little Feinlebaums and Flansgaps, clad in swimming suits, are disporting themselves under the cooling streams. There you get a living New York whose axes are the Bowery and Grand Street, that knows less than you do of the Great White Way.

All this is real and living, but you are approaching the very focus of make-believe. Greenwich Village, full of expensive restaurants where people like to forget they are not on Montmartre, and little cafes where the people sitting round the checkered tablecloths try to imagine they are on Montparnasse. It is a relief to get back to the coolness and simplicity of the loungers on the benches of Washington Square.

So one passes by Union Square, where the orators weary themselves, and the lights of the Communist cafeteria glow over the Square, and one comes gradually north again, till behind the tall buildings one catches the first reflections of the Great White Way. The wide streets that have been silent gather life again. And then high up in the sky one sees the sign blazing on the Times building, and one is back in the heart of New York again. And as that heart slows down a very little, as the dawn begins to glimmer in the eastern sky, one turns into a speakeasy within a stone's throw of Times Square, and there, amongst men from the most famous newspapers in the world, in that atmosphere of intimacy that only illegal conspiracy can bring, one waits for New York to start another day.

WALTER T. RAULT



THE SKYSCRAPERS DOWN-TOWN.

Lower Broadway and the financial district blaze with light



# 'I LOVE HIM—YOUR DAVENTRY'

Louis Quirieux, a Belgian journalist, tells how Daventry has won his heart: for two years he has tuned in regularly to England and in this article he tells his impressions of the programmes

THESE are the dial readings on my wireless set when I tune in Daventry—102.75

How many hours have these figures stood unmoved behind their frail mica window? I don't know.

Since nearly two years, Daventry has filled my evenings with joy and interest. Always joy and interest?

Let me look back to wintry nights, to hot, summer day-falls, to peaceful September afternoons.

Yes, Daventry has captured me—very imperceptibly at first, then more strongly so that now I hardly can imagine one evening at home without an English voice coming out of the loud-speaker, without in my ear the invisible presence of London.

This presence will be associated in the future with familiar sights forming the beloved frame of my repose; the red fire purring amiably, my two dogs enjoying a hearty sleep on the carpet, a shelf with favourite books in a corner, some reproductions of Romney and Burne-Jones on the wall, and, enveloping everything, a quiet, friendly, and protective atmosphere.

Romantic is the picture, but it is essential to draw up the spirit in which I listen to London.

Since long ago my ambition had been to tune in 5XX, because I wanted training in English pronunciation and speech.

In 1924, one of my dreams came true when I succeeded in building a small crystal set which enabled me to get Brussels.

A few weeks afterwards I was the proudest of men—I gave my first wireless talk at Radio-Belgique.

Afterwards, I experienced during a couple of years a new kind of 'Tantalus' torture. Each day my job compelled me to translate the B.B.C. programmes in French. I knew each item that was to be broadcast and yet I was never allowed to listen to one!

One day, however, I came home with a beating heart. I carried under my arm a two-valves amplifier which I coupled to my crystal receiver. I waited until 10.30 p.m., when Brussels closed down and then went on exploration in the great waves band!

And the miracle happened!

A dance band was playing! I heard Daventry! Faintly, but clear, but actual! Through my odd set, encircled by scores of wires (oh, the irony of 'wireless'!) England for the first time spoke to me.

One morning I enjoyed my first listening to a broadcast relay: the rowing contest between Oxford and Cambridge.

I had put my elaborate installation upon a chair with utmost care. That day, Rita, my dog, nearly spoilt the whole business!

I was so gripped by the anxious waiting that I quite forgot to pat

R to every five minutes (that's her usual ration, you know!). All of a sudden she jumped upon my knees. Her wagging tail sent my set swinging at the end of the aerial wire, between floor and ceiling, and it took me ten minutes to find back my half-rusted crystal.

I sighed with relief when realizing that, after all, Daventry was coming in splendidly! 'The sun is shining,' the speaker said.

I looked towards the window at the sky above the Brabant countryside. A fine rain was falling, polishing the first gooseberry leaflets. A marvel was in me, the marvel of 'feeling' Nature everchanging wonders under two aspects at the same time.

Did they ever think to that simple realization, those who depise the 'boring' wireless?

Later, historians will trace in perfect style the birth of the radio, that wonderful after-war event.

They will describe, with pompous words and clever phrases, the amazement of he who witnessed the first broadcasts.

Some of those witnesses, however, do not seem to accept wireless as a permanent cause of astonishment. Their promptitude to criticize, their hastiness to lower is a sign that they have received broadcasting as a due matter, as quite a natural event.

I am not among the sceptics. I believe wireless is a precious gift to men.

Of all stations I prefer Daventry, because its programmes skilfully combine entertainment and education.

Well, do you not tune-in your local station? will you ask me.

Very seldom. It is getting on my nerves because I am never certain whether a 'Spring Song' by Grieg, or a Schubert's melody will not be followed by Durand's champagne or Dupont's collapsible washing-machine.

From London I am sure I shall not hear any advertisement—no subtle or clumsy praise of a commercial product, no speech turning into publicity.

May the B.B.C. always stick to their fair policy!

My liking the B.B.C. behaviour does not go so far as being always satisfied with every item. No, sometimes I switch off, because my mood in that moment is not fit to listen or because I am fed up.

I find an easy consolation in realizing that surely others will be pleased with what I do not like. That is my philosophy of broadcasting!

Since two years I have heard the noteworthy B.B.C. performances. I have listened to almost all sporting relays, to several Promenade Concerts, to the Schneider Cup, to Mr H. V. Morton speaking from the Tower, to Mr Massingham evoking birds' life, to great politicians, to famous women, I have heard the Prince of Wales's voice, Miss Megan Lloyd George, Dean Inge, Bernard Shaw, I have followed humanity's progress through Mr. Vernon Bartlett, I have been in Hull, in Wembley, at Stamford Bridge, at Portsmouth, in New York. The Zeppelin has roared, the cheers of 100,000 Cup Final 'fans' have filled my home, the laughter of the Coliseum have taught me how diverse the world is. I have listened religiously. I have smiled, I have chuckled. I have taken notes. I have danced—all through the B.B.C.!

I am astounded when reviewing all these thrills. I thought they were making part of a neighbouring past and I realize they are still vivid in my memory.

Vivid also the fairy-like adventure, sending an essay to the B.B.C., having it accepted, and crossing the Channel just to say words before a microphone during seventeen minutes exactly!

Many *Radio Times* listeners have expressed, before I do it, their appreciation of B.B.C. speakers. I just want to say how priceless their friendly voices sound to me. More than once did we not go to bed, my wife and I, until we had heard the choir 'Good night to you!'

And such courtesy in small details! Is a speaker coughing, he simply apologizes! Does he pronounce a word wrong, he asks you pardon.

The B.B.C. announcer gives the impression he likes his job. I imagine him coming smiling to the studio and leaving it smiling.

Daventry so vividly appeals to me because it gives me the illusion the someone who is speaking is speaking to me alone, the someone who is singing does it for me alone, because, in short, I feel I am not one microscopic listener among millions, but a unity which a comrade is addressing, ever so cheerful, ever so warm.

A prominent London journalist has just started a campaign against the 'canker of loneliness'. How many distressed souls have been cured by wireless?

LOUIS QUIRREUX.



'I have listened religiously, smiled, chuckled, and taken notes.'



## 5GB Calling!

# GENERAL DAWES AS COMPOSER.

His 'Melody' in a Studio Programme An Appeal for the Homeless A Piano in an Aeroplane—The Mother Church of Birmingham—Discovering Mr. Snoop

### A Statesman-Composer

**V**ERSATILITY is always inspiring and the admiration which it attracts is naturally in direct proportion to the diversity in the kinds of skill exhibited by a single individual. To be at once a soldier and a poet or singer was, it is true, no unusual combination in the days of medieval chivalry, from which have come down to us many elegant verses written by hands which could wield the sword with equal facility. Later King Henry VIII found time to devote as a writer of songs, both words and music, to the like Sir Philip Sidney, Lord Surrey, and Sir Walter Raleigh were all so dexterous. That untiring warrior, King Frederick the Great, of Prussia, prided himself almost as much on his ability as a flute-player as he did on his brilliance in the field.

### For Afternoon Listeners.

**T**HE name of General Charles Dawes has been so inseparably associated in the public mind with the famous plan for the settlement of international reparations, and with his present office of United States Ambassador to this country, that, but for his military title, it would probably be forgotten that he has also been a distinguished soldier. Still less is it generally realized that he is a composer of music. It is in this last named capacity that his name will come to the notice of listeners on Tuesday afternoon, November 26, when his *Melody* appears among the pieces to be played by the violinist, Muriel Tooke, whose experience of broadcasting dates back to the early days of the Birmingham Station. In the same programme Lillian Cooper, soprano, will be heard singing, both with orchestral and piano accompaniment.

### The Ever-Open Door.

**T**HE week's Good Cause to be presented to the notice of listeners on Sunday evening, November 24, is the Young Helpers' League, the purpose of which is to enlist and organize the practical goodwill of young people who are fortunate enough to have comfortable homes toward those who are unfortunate enough to have none. Every new, wholehearted worker gained for the League, and every contribution to its funds, means an opportunity for more homeless, neglected waifs to step inside the 'Ever Open Door,' and pass from misery and despair to a place where, at least, they will have as fair a chance as other children have of making the most of their lives. This excellent cause will be pleaded by Miss Nicholson Barton.

### Conversing with Animals.

**W**HEN Olive Hubbard was a little girl voices of birds and beasts so faithfully as to attract their attention, and often to elicit replies. She felt, in fact, that she was carrying on conversations with her furry and feathery friends, although it was always tantalizing to be without a key to the human equivalent of the remarks exchanged. These friendly conversations still continue, for the power of imitation has not deserted Miss Hubbard in adult life, as listeners will be able to observe for themselves during the Vaudeville programme on Thursday, November 28, in which samples of this interesting accomplishment will be broadcast.

### 'The Church and Civic Life.'

**A** SUNDAY evening broadcast service, carrying on the theme of 'The Church and Civic Life,' will commend itself to men and women of good will all the more so since the service comes from the mother church of one of our greatest civic and industrial communities, namely, the Parish Church of Saint Martin, in Birmingham. The service, which will be held, preceded by the church bells, on Sunday, November 24, is to be conducted by the Rector of Birmingham, the Rev Canon Guy Rogers, M.C., who will also give the address.

### A First Appearance.

**G**EORGE BONE, who is making his first appearance before the microphone in the programme of light music from the Birmingham Studio on Monday, November 25, is already well known as a solo pianist at the Queen's Hall and the Grotto Hall in London, as well as at concerts in the provinces. He won a scholarship at Oxford and is a Bachelor of Music of that University.

### Quartet Singing.

**T**HE Cathedral Quartet are singing on Saturday, November 24, and on the following day, Sunday, November 25, at 10.15, with which the Quartet won the first prize and Challenge Cup at the Leamington Festival of 1928, and *The Song of the Volga Boatmen*, with which they won the first prize and the County Challenge Shield of the City of Leicester in October, 1928. These, together with the other items, should prove an attractive addition to the programme.

## AUTOMATIC RADIOPHONES Ltd.,

Sole proprietors of 'YOU'RE THROUGH!'

have arranged a  
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representatives who will attend  
at the demonstration  
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Telegraphic Address—Cissie, Birmingham.



### The Moving Piano.

**B**ILLY THORBURN, whom you will hear in the same programme claims to have been the first pianist to broadcast piano solos from the air. On November 10, 1925, eight picked musicians from the famous Savoy Orpheans took off, in a Vickers' Vanguard 'plane capable of carrying twenty-two passengers, from Croydon Aerodrome, piloted by the late Capt Hinchliffe. Up and up they went until an altitude of about 10,000 feet was reached, at which height the concert began. Much to Billy's horror, the 'plane then started to roll, and it was only with the help of the trombone and trumpet players that the pianoforte was held still enough for him to play. Billy's motto now is: 'One foot on the ground.'

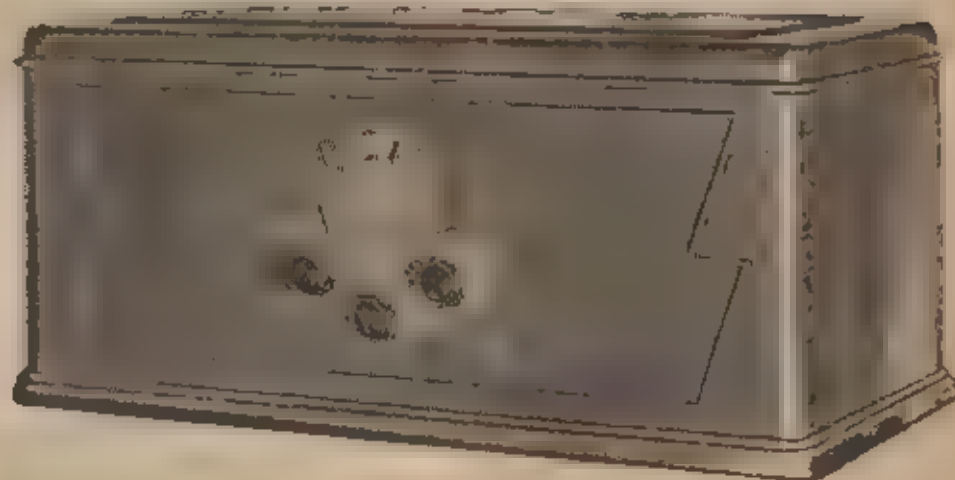
### The Dumbleton Fête and Gala.

**H**AS anybody been to Dumbleton Minster? I must confess that even an exhaustive search of the *Dumbleton Gazette* to enable me to locate a Dumbleton Minster. A correspondent recently sent to this office the MS of a composition: 'The Dumbleton Fête and Gala' which had been found among the collections of the late Mr. Snoop (a name surely too good to be lost) who is described as having been organist of Dumbleton Minster from 1888 to 1902. It has been arranged to broadcast this from Birmingham on Friday, December 6. The mention of his name says our correspondent, will evoke many kind memories in the district.

MERCIAN



# pick your own programme!



This illustration shows you how the 1930 Cossor Melody Maker will cut out any programme you like a huff! It is a simple job. The Receiver will bring you programmes from all Europe & you will hear your local station as well. And remember it has only three knobs—one for tuning—one for volume—one for wavelengths—no "tricky" adjustments.

**£8.15s.**

Price includes three New Pervox Coils or Valves, the necessary one piece cabinet and all the parts necessary for its initial assembly.

Also All-Electric Model **£15**  
works from Electric Light

## FREE! Constructor Charts

To Messrs A. C. Cossor Ltd., Electrical Department,  
Highbury Grove, London, N.5.

Please send me free of charge a Constructor Chart which shows me in simple steps how to build the 1930 Cossor Melody Maker in A.C. or Mains Model or Battery Model.

(Please strike out one you do not require).

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**R** \_\_\_\_\_

## Why be tied to your local station?

BE independent of your local broadcast—with the 1930 Cossor Melody Maker you can pick your own Wireless Programmes. Nightly the great continental stations send out a wealth of entertainment—opera—concerts—cabaret—dance music—band performances—take your choice! At the mere twist of one knob the 1930 Cossor Melody Maker will bring you the programme you want to hear! Why be tied to your local station? Yet in spite of its wonderful power and efficiency the 1930 Cossor Melody Maker is so simple that you can easily assemble it in an evening even if you know nothing about wireless—only 10 components to mount only 20 wires to connect—that's all. Get full details from your Dealer.

# The 1930 COSSOR "Melody Maker"

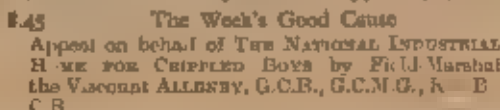
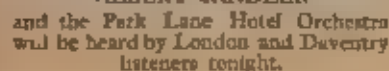
A. C. COSSOR LTD., Highbury Grove, London, N.5.



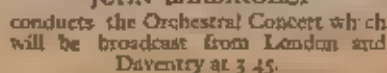


9.5  
A CONCERT  
BY  
ALBERT SANDLER

Fall of Haydn's min. table and humour and cleverness, it begins with a slow introduction which seems at first as though it would be a mere flourish of trumpets, but a more melodious one follows. It is in minor. The main quick part of the movement changes to the major, and the first merry tune is given out at once. The Symphony has the same feature of making use of the minor key for the first repeated melody, instead of trying to be merry one time and another time, but it is not used in the way which a main second theme usually is.



10 30      **Epilogue**  
**LONG, WHAT IS MAN?**  
**'ASTROLOGER'**













# Sunday's Programmes continued (November 17)

## SWA CARDIFF. 1040 Kc/s (209.9 m.)

3.0-3.30 S.B. from London

3.45-5.0 S.B. from London

5.30 S.B. from Swansea

6.0 S.B. from London

9.0 West Regional News

## 9.5 A CONCERT

Relayed from THE PARK HALL, Cardiff  
NATIONAL ORCHESTRA OF WALES  
(Cardiff, Genodlaethol Cymru,  
Leader, Louis Levitus

Conducted by WARWICK BRATHWAITE

Suite, 'Henry VIII' . . . . .

SAINT SABA'S opera on the subject of Henry VIII  
centres round the King and Anne Holwyn, The  
Bisbet, that inevitable feature of a French

opera is part of the wedding  
festivities, and in this concert  
the first is called  
subventions. The first is called  
Entry of the Clerk, and  
intended to have a Scotch  
character. It begins with a  
tune with Scotch  
Scots 6th, and then  
march which obse and trump  
pets play first the whole orchestra  
taking it up later.

The second movement is  
also Scottish in character  
Scots 6th with the woodwinds  
responding, begin it and then  
the oboe plays a tune meant  
to be reminiscent of the bag  
pipes with the harp.

The third movement is  
movement, one played first by  
the violins and the other  
bringing the piece to an end, of  
a gayer, brisker nature.

The third movement is a  
vivid gypsy dance. The  
first here is prominent with  
a rhythmic figure, and the  
latter dance tune is pre-  
sented first by the violins and  
then the harp.

Only in the last movement  
is there the suggestion of  
England which the name of the  
opera would suggest.

There is a new melody for the  
woodwinds and another, quieter, for violins  
and then the 6th comes to an end with a really  
exhilarating 6th.

RADIANT MORRIS (Soprano) and Orchestra

Else's Dream ('Lohengrin') . . . . .

10.0 S.B. from London

10.30 Epilogue

10.40-11.0 The Silent Fellowship

## SSX SWANSEA. 1040 Kc/s (209.9 m.)

3.0-3.30 S.B. from London

3.45-5.0 S.B. from London

## 6.30 A RELIGIOUS SERVICE

(In Wales)

Relayed from

LOLWYD ANNETYKNOL & TABERNACLE, T. GORIS  
(Tabernacle, Morriston)

Relayed to Davenry 6XX

Trefn y Gwernol

3.0-3.30 S.B. from London

3.45-5.0 S.B. from London

5.30 S.B. from London

9.0 S.B. from London

9.5 S.B. from London

## 10.30 Epilogue

10.40-11.0 The Silent Fellowship

S.B. from Cardiff

10.0 S.B. from London

10.0 West Regional News S.B. from Cardiff

9.5 S.B. from London

10.30 Epilogue

10.40-11.0 The Silent Fellowship

S.B. from Cardiff



THE TABERNACLE, MORRISTON,

from which a service in Welsh will be relayed by Swansea, and broadcast  
also from Cardiff and Davenry this evening at 6.30.

## 6BM BOURNEMOUTH. 1040 Kc/s (209.9 m.)

3.0-3.30 S.B. from London

3.45-5.0 S.B. from London

5.0 S.B. from London

6.0 Local News

7.0 S.B. from London

10.30 Epilogue

## SPY PLYMOUTH. 1040 Kc/s (209.9 m.)

3.0-3.30 S.B. from London

3.45-5.0 S.B. from London

5.0 S.B. from London

6.0 Local News

7.0 S.B. from London

10.30 Epilogue

## 22Y MANGHESTER. 1040 Kc/s (209.9 m.)

3.0-3.30 S.B. from London

3.45-5.0 S.B. from London

## 8.0 A RELIGIOUS SERVICE

Relayed from ST ANN'S CHURCH, Manchester  
conducted by the Rev F PATON  
WILLIAMS, Vicar of St Ann's Church

Organ

Hymn in A Minor . . . . .

Psalm 118 . . . . .

Antiphon: 'Thou wilt keep him in perfect peace'

Leo J. Williams

Prayers and Responses

Hymn, 'Angel Voices ever singing' (Ancient and  
Modern, No. 550)

Reading from Scripture

Antiphon, 'I will lay me down in peace . . . . .

Hymn, 'Jesus calls us o'er the tumult' (Ancient  
and Modern, No. 403)

4 verses by the Rev F PATON WILLIAMS

Hymn, 'Souls of Men' (Ancient and Modern,  
No. 534)

8.45 S.B. from London

9.0 North Regional News

## 9.5 A BAND CONCERT

TEN HARTWICK R.M.I. BAND

Conducted by W WOOD

March, 'Cossack' . . . . .

March, 'Cossack' . . . . .

March, 'Cossack' . . . . .

Introduction, Art 111

Introduction, Art 111

ROBERT E. ANDERSON (Baritone)

The Late Player . . . . .

The Late Player . . . . .

The Late Player . . . . .

The Late Player . . . . .

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The Late Player . . . . .

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The Late Player . . . . .

The Late Player . . . . .

## Other Stations.

### GLASGOW.

3.0-3.30 S.B. from London 3.45-5.0 S.B. from London  
5.0 S.B. from London 6.0 Local News  
7.0 S.B. from London 10.30 Epilogue

### ABERDEEN.

3.0-3.30 S.B. from London 3.45-5.0 S.B. from London  
5.0 S.B. from London 6.0 Local News  
7.0 S.B. from London 10.30 Epilogue

### BELFAST

3.0-3.30 S.B. from London 3.45-5.0 S.B. from London  
5.0 S.B. from London 6.0 Local News  
7.0 S.B. from London 10.30 Epilogue



Hymn, "The Radiant Morn hath  
passed away"  
Philippians iii, 13 and 14



The pleasures of "Radio" are greatly increased when, as a result of the new Pelman method, you are able to listen to programmes in foreign languages broadcast from Continental stations.



## HOW EVERYONE CAN LEARN A FOREIGN LANGUAGE.

PELMAN INSTITUTE'S AMAZING DISCOVERY.

Can you read Spanish?

No.

Do you know any German?

No.

Here are two books, one printed in Spanish, the other in German.

Yes.

(Can you read them?)

(Of course not.)

Well, try and see.

*An Hour Later.*

Miraculous! I can read and understand every word.

THE above conversation is typical of the experiences of the thousands of men and women who are now learning French, German, Spanish, and Italian by the new Pelman method.

A Business Man, for example, visits the Languages Department of the famous Pelman Institute. He is a very poor linguist. He knows a little French, but not much. He doesn't know a single word of Spanish, German or Italian. Yet when handed a book printed entirely in Spanish and another printed in German (neither containing a word of English), he is able to read them through correctly and to understand every word.

Needless to say, such a visitor is immensely impressed and at once enrolls for the Pelman Course in the particular language in which he is interested.

Still more numerous are those who write to the Institute for particulars of the method and receive in return a free first lesson in Italian, Spanish, German, or French. There are no English words in this lesson, yet to their surprise they are able to read it through without a mistake. They, too, decide to enrol and become enthusiastic admirers and advocates of the new Pelman method.

### Revolutionising Language Teaching.

This method enables you to learn French in French, German in German, Italian in Italian, and Spanish in Spanish, thus avoiding all translation from one language into another.

It enables you to think in the particular language you are learning.

It enables you to learn a Foreign Language without spending months in a preliminary struggle with a mass of dull and difficult grammatical rules and exceptions. It introduces you to the language itself

...the great ...  
...the ...  
...the ...  
...the ...  
...the ...  
...the ...  
...the ...  
...the ...  
...the ...  
...the ...

### Reading Foreign Literature.

It enables you to write and talk in a Foreign tongue, to read Foreign newspapers and magazines, and to enjoy the masterpieces of French, German, Italian and Spanish literature, many of which have never been translated and all of which (especially in the case of Poetry) lose much of their charm in an English version.

There are no classes to attend. The new method enables you to learn a Foreign Language in your spare time, and in from a third to one-half the usual period.

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

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

A Naval Commander writes:

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

Here are a few typical examples of letters received from readers who have adopted the Pelman method of learning French, Spanish, Italian and German.

"I have been in Italy for several weeks. I should like to take this opportunity of telling you what a great help the Course has been to me." (J.H. 125.)

"I have been working hard at the Matriculation subjects. I got through in French. Had it not been for your course I would not have been able to have done it all." (F. 1056.)

"The Spanish I know is entirely due to the Course and not to what I have 'picked up,' which, I find, is nothing at all, though I have been in this country (Peru) a year. My friends express surprise at my good pronunciation; this is due entirely to the little 'Guide to Pronunciation' which is the simplest and most accurate thing of its kind." (P.K. 108.)

"I cannot find adequate words to express my appreciation of the splendid tuition you have given me during Part I of the Course of German. I should always recommend your method to anyone who wished to gain a knowledge of a foreign language quickly and thoroughly." (G.A. 150.)

In three months I have already learnt more Italian than I should have learnt in many years of study in the usual way. What astonishes me is that one can learn so well without using a single word of English." (L.M. 124.)

"I have been several times congratulated on knowledge of German and for having learnt so well in such a short time. All credit is due to your wonderful course." (D.P. 185.)

"I cannot speak too highly of your Spanish Course. My little daughter of twelve really enjoys it, and looks forward with the keenest to the return of the work-sheets. To a mother teaching her child alone, the Course is a noble." (S.P. 130.)

I have been successful in passing the French papers in the Associates Members examination. I had failed twice before under other methods and I was very disappointed.

...I knew I should succeed at last. I think the great secret of your system is the simple manner in which the verbs are put before the student. The verbs have always been a great difficulty to me, for I have spent hours learning each verb off by heart, only to get terribly mixed up in the examination room. But this last examination I was surprised at the ease with which they came to me." (C. 1433.)

In fact, everyone who has followed it is delighted with the ease, simplicity, and mastery character of the new Pelman method.

### Write For Free Book To-Day.

This new method of learning languages is explained in a little book entitled "The Gift of Tongues." There are four editions of this book, one for each language. The first explains the Pelman method of learning French; the second explains the Pelman method of learning German; the third explains the Pelman method of learning Spanish; the fourth explains the Pelman method of learning Italian.



You can have a free copy of any one of these by writing for it to-day to the Pelman Institute (Languages Dept.), 65, Pelman House, Bloomsbury Street, London, W.C.1. State which book you want and a copy will be sent you by return, gratis and post free.

### APPLICATION FORM

TO THE PELMAN INSTITUTE  
(Languages Dept.)

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

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

FRENCH,  
SPANISH,  
GERMAN  
ITALIAN,

Press  
out  
three of

NAME

ADDRESS

Address: Bloomsbury Street, London, W.C.1.  
Name: DE BEAN, Robert  
1. At your home.



# EMPIRE SHOPPING



## Canadian Apples

SEPTEMBER TO APRIL

All through the year the Canadian fruit-grower carefully tends his apple trees, cultivating, pruning and spraying under expert advice, so that his harvest shall be of the best.

Shiploads of Canadian apples from the orchards of British Columbia, Ontario and Nova Scotia begin to arrive in September, and continue till April.

November, however, is in a special sense Canada's Apple Month, and it is now that the finest fruit is available in the largest quantities, and can be bought at the most favourable prices.

All fruit exported from Canada is carefully selected and graded for quality, and must pass a rigid system of government inspection.

Fruiterers are required to distinguish imported apples with a mark of origin. Look for apples marked 'Empire — Canada', and test their fine quality for yourself.

Write for *Canadian Apples*, a leaflet with recipes for new apple dishes and information about varieties, post free on application to the Empire Marketing Board, Westminster, London, S.W.1.



### Empire Quality

*Buy Canadian Apples*



Inquiries regarding Canadian Apples should be addressed to the Canadian Government Fruit Trade Commission, Walter House, Bedford Street, Strand, London, W.C.2

ISSUED BY THE EMPIRE MARKETING BOARD



# MONDAY, NOVEMBER 18

## 5GB DAVENTRY EXPERIMENTAL

626 kc/l. (479.2 m.)

Transmitting Power 1000 Watts (1000 Watts)

### 3.0 THE GRANGE SUPER CINEMA ORCHESTRA

*From Birmingham*

Conducted by HAYDN HEARD  
Fred Boots (Tenor)

### 4.0 A Ballad Concert

HILDA BRYANT (Soprano)  
ROBERT BERNSTON (Baritone)

HILDA BRYANT  
Spring's Awakening ..... *Sanderson*  
Use You ..... *Not*

### 4.5 ROBERT BERNSTON

*W. Cherry*  
The Leader of the Town Band  
*New Longstaff*

### 4.15 HILDA BRYANT

Early in the morning  
Homeward to you ..... *Contra*

A Birthday ..... *Goven*

### 4.22 ROBERT BERNSTON

Devonshire Cream and  
Cider ..... *Not*

Come to the Fair  
*Easthope Mar*

### 4.30 DANCE MUSIC

JACK PAYNE and THE  
B.B.

DANCE MUSIC

### 5.30 The Children's Hour

*From Birmingham*

In the Fog and other  
Verses by Marjorie

Good

Songs and Duets by  
MAYOR and FRANK WARD

and FRANK WARD

Lightning

An item by MABEL

FRANK—if no interrupt

ions occur

### 6.15 'The First News'

TIM BIRNALL, GREEN

WIDE WEATHER FORE

CAST, FIRST GENERAL

NEWS BULLETIN

### 6.30 Light Music

*From Birmingham*

THE BIRMINGHAM STUDIO

ORCHESTRA

Conducted by FRANK

CARTER

Overture, 'Yeiva'

*Reiniger*

TOM BROWLEY (Pianoforte)

Water Wagtail

Lotus Land

Negro Dance

ORCHESTRA

Selection, 'The Damnation of Faust'

*Derbos arr. Foulds*

VALENTINE CHAUSSON (Soprano)

Ma (May)

My (May) ..... *Hahn*

Le (May) ..... *Gilbert*

TOM BROWLEY

Ma (May) ..... *Debussy*

Ma (May) ..... *Albeniz*

Ma (May) ..... *Albeniz*

ORCHESTRA

Selection, 'The Damnation of Faust'

*Derbos arr. Foulds*

VALENTINE CHAUSSON

Chanson Triste (Song of Sadness) ..... *Duparc*

5. mes vers avaient des ailes (If my songs had

wings) ..... *Wagner*

Quand le monde était vert (When the world

was green) ..... *Wagner*

ORCHESTRA

Suite 'Miniature Ballet Dances' ..... *John Ansell*

8.0

### The Amstad Sisters

ALICE ENLERS (Pianoforte)

AMSTAD SISTERS  
Aria from Marco da Cagliostro (1517-1542)  
Vo cetera fra le ombre (Seeking amid the  
shades) ..... *Emmanuelle d'Asorga* (1500-1750)  
Quando corpus morietur (When this body shall  
die) ..... *G. B. Pergolesi*  
O mirate, che portate Beloved, what marvels!  
*Giuseppe Carissimi*

### 8.15 ALICE ENLERS

Concerto ..... *Marcello, arr. Bach*

### 8.25 AMSTAD SISTERS

Ah guardasemla Beware, my sister! ('Comi tan  
t'ata') ('The School for Lovers')  
*Mozart* (1756-1791)

### 9.34 ALICE ENLERS

The Bell ..... *Byrd*  
Il cuculo (The Cuckoo)

Los jayases (The happy  
ones) ..... *Gaupier*

Sonata in A Minor

*D. Scarlatti*

9.50 AMSTAD SISTERS

O Magal

Los deux bergeres (The  
two shepherdesses)

Ma fille, veux tu me  
brayer? (My girl  
wouldst have a peep?)

*Chopin*

(Pleasant Songs of the  
18th century)

9.0 From the

Musical Comedies

*From Birmingham*

THE BIRMINGHAM STUDIO

ORCHESTRA

Conducted by JOSEPH

LEWIS

Selection, 'The Mousie'

*Talbot and Manckton*

CONSTANCE HOPE

(Soprano) and FRANK

WARD (Baritone)

Duet, 'Just to hold you'

*(The Street Singer)*

*Fraser-Simson*

Soprano, 'The Amorous'

Gold Fish

*John Jones*

Duet, 'I got here and there'

*Veron quon*

*Albeniz*

ORCHESTRA

Selection, 'Chu Chu Chow'

*Norton*

CONSTANCE HOPE and FRANK

WARD

Duet, 'I am in the air' ('The Marriage'

Music')

*Marcel*

Baritone, 'Freedom' ('The Greek Slave')

*Marcel*

Humming Duet, 'The Gaiety'

*Marcel*

ORCHESTRA

Selection, 'The Maid of the Mountains'

*Fraser-Simson*

10.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS

BULLETIN

10.15 DANCE MUSIC

THE PICCADILLY PLAYERS, directed by AL STARITA

and THE PICCADILLY GRILL BAND, directed by

JERRY HOBBS, from the PICCADILLY HOTEL

11.0-11.15 THE CAPE DE PARIS BLUE LYRES BAND

From the CAPE DE PARIS

(Monday's Programme continued on page 486.)



## BEST RECORDS OF THIS WEEK'S MUSIC

*Orchestra and Band*

Sunday, EDMONT ORCHESTRA

Monday, EDMONT ORCHESTRA

Tuesday, EDMONT ORCHESTRA

Wednesday, EDMONT ORCHESTRA

Thursday, EDMONT ORCHESTRA

Friday, EDMONT ORCHESTRA

Saturday, EDMONT ORCHESTRA

Sunday, EDMONT ORCHESTRA

Monday, EDMONT ORCHESTRA

Tuesday, EDMONT ORCHESTRA

Wednesday, EDMONT ORCHESTRA

Thursday, EDMONT ORCHESTRA

Friday, EDMONT ORCHESTRA

Saturday, EDMONT ORCHESTRA

Sunday, EDMONT ORCHESTRA

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Friday, EDMONT ORCHESTRA

Saturday, EDMONT ORCHESTRA

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Wednesday, EDMONT ORCHESTRA

Thursday, EDMONT ORCHESTRA

Friday, EDMONT ORCHESTRA



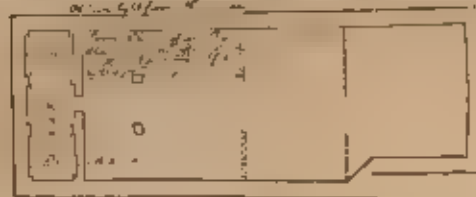
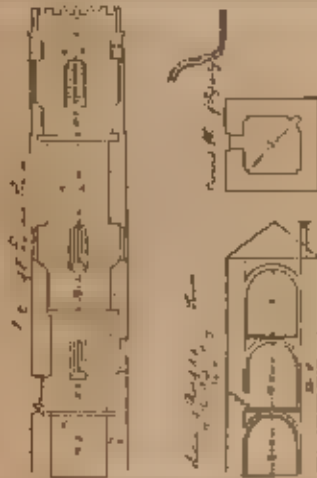
# MONDAY, NOVEMBER 18

## SOUTHERN STATIONS

### CARDIFF

5WA 958 kc/s (199.9 m.)

7.45  
FROM THE  
MUSICAL  
COMEDIES



**THE VANISHED CHURCH OF ST EWEN'S,**  
about which Canon R. T. Cole will talk this afternoon. Listeners to his talk should have before them these diagrams. On the left is a section of the tower, next to it a section of part of the tower with the repository, and, above, a ground plan of the repository.

- 1.15-2.0 AN ORCHESTRAL CONCERT**  
Relayed from  
**THE NATIONAL MUSEUM OF WALES**  
(Relayed to Daventry 5XAI)  
National Orchestra of Wales  
Conducted by WARWICK BRATHWAITE  
Suite in E Major for String Orchestra  
Prelude, Intermzzo, Nocturne, Finale  
Variations (Symphony No. 6) .....  
**2.0** London Programme relayed from Daventry  
**4.45** Canon R. T. Cole: 'Old Churches of the West—A Vanished Bristol Church: St. Ewen's.'  
**5.0** Light Music  
J. B. STEPHENS: 'The City of the Future'  
Relayed from THE CARLTON RESTAURANT  
**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  
Conducted by WARWICK BRATHWAITE  
Selection, 'Rosa Marie' .....  
**8.0** S.B. from London

- JOAN MAXWELL (Soprano) and Orchestra  
Bohemian ('Happy Day') .....  
André Blois Gown ('Irene') .....  
Orchestra  
The Man I Love .....  
Try to learn to love ('This Year of Grace') .....  
**'The Refusals of Margaret'**  
By  
JOHN PALMER  
See foot of page  
JOAN MAXWELL and Orchestra  
Love's Cigarette ('Southern Maid') .....  
Love will find a way ('The Man of the Moon') .....  
Orchestra  
Hallelujah ('Hit the Deck') .....  
You are Song ('The Merry Widow') .....  
March, 'In Bond Street' ('The Girl in the Street') .....  
**8.0** S.B. from London  
**9.15** West Regional News  
**9.20-11.0** S.B. from London

## 'THE REFUSALS

### By John Palmer

## THE FIRST REFUSAL

A handsome gate-keeper is seated on one of the gate posts. She is a very young woman. Robert is sitting on the grass, with his back to the gate. In appearance, he is an ordinary cadet on leave.



MARGARET

MARGARET is in a white ball dress. CHARLIE, who is nearly nineteen is sitting beside her.

## OF MARGARET'

### (By kind permission of the Proprietors of 'Punch')

## THE SECOND REFUSAL

'A retired corner in the house of the Baroness. A ball is in progress. MARGARET is in a white ball dress. CHARLIE, who is nearly nineteen is sitting beside her.'



FROM CARDIFF TONIGHT

5SX 1040 kc/s (285.5 m.)

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

6BM 1040 kc/s (285.5 m.)

- 2.0** London Programme relayed from Daventry  
**6.15** S.B. from London  
**9.15** Local News  
**9.20-11.0** S.B. from London

5PY PLYMOUTH. 1040 kc/s (285.5 m.)

- 2.0** London Programme relayed from Daventry  
**5.15** The Children's Hour  
**6.0** London Programme relayed from Daventry  
**6.15** S.B. from London  
**9.15** Local News  
**9.20-11.0** S.B. from London

2ZY MANCHESTER. 757 kc/s (396.4 m.)

- 2.0** London Programme relayed from Daventry  
**3.15** An Afternoon Concert  
THE NORTHERN WIRELESS ORCHESTRA  
DOROTHY PRATER (Soprano)  
ELIDA SINGLETON (Pianoforte)  
**5.15** The Children's Hour  
**6.0** London Programme relayed from Daventry  
**6.15** S.B. from London  
**7.45 A Gilbert and Sullivan Programme**  
THE NORTHERN WIRELESS ORCHESTRA  
Sweethearts  
A Play in Two Acts by W. S. GILBERT  
**8.0** S.B. from London  
**9.15** North Regional News  
**9.20-11.0** S.B. from London

## Other Stations.

- 5SC GLASGOW** 940 kc/s (319 m.)  
**2.40** For the Schools, S.B. from Edinburgh  
**4.0** Instrumental Concert, The Orkney, John Fairbairn  
**4.45** The Orkney, John Fairbairn  
**5.15** The Orkney, John Fairbairn  
**6.0** The Orkney, John Fairbairn  
**6.15** The Orkney, John Fairbairn  
**6.30** The Orkney, John Fairbairn  
**6.45** The Orkney, John Fairbairn  
**7.45** The Orkney, John Fairbairn  
**8.0** The Orkney, John Fairbairn  
**8.15** The Orkney, John Fairbairn  
**8.30** The Orkney, John Fairbairn  
**8.45** The Orkney, John Fairbairn  
**9.0** The Orkney, John Fairbairn  
**9.15** The Orkney, John Fairbairn  
**9.30** The Orkney, John Fairbairn  
**9.45** The Orkney, John Fairbairn  
**10.0** The Orkney, John Fairbairn  
**10.15** The Orkney, John Fairbairn  
**10.30** The Orkney, John Fairbairn  
**10.45** The Orkney, John Fairbairn  
**11.0** The Orkney, John Fairbairn  
**11.15** The Orkney, John Fairbairn  
**11.30** The Orkney, John Fairbairn  
**11.45** The Orkney, John Fairbairn  
**12.0** The Orkney, John Fairbairn

- 2BD ABERDEEN** 958 kc/s (312 m.)  
**2.40** S.B. from London  
**4.0** S.B. from London  
**4.30** S.B. from London  
**5.15** S.B. from London  
**6.0** S.B. from London  
**6.15** S.B. from London  
**6.30** S.B. from London  
**6.45** S.B. from London  
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**11.0** S.B. from London  
**11.15** S.B. from London  
**11.30** S.B. from London  
**11.45** S.B. from London  
**12.0** S.B. from London

- 2BE BELFAST** 958 kc/s (312 m.)  
**12.0-1.0** Light Music  
**1.15** Light Music  
**1.30** Light Music  
**1.45** Light Music  
**2.0** Light Music  
**2.15** Light Music  
**2.30** Light Music  
**2.45** Light Music  
**3.0** Light Music  
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**11.15** Light Music  
**11.30** Light Music  
**11.45** Light Music  
**12.0** Light Music



## EXPERTS WHO MAKE OUR WORK EASIER.

(Continued from page 400.)

work was reduced by 50 per cent by simply eliminating hustle and bustle.

Again, industrial psychologists have shown how to increase production in a number of different industries by suggesting improvements in the design of tools and machines, and by a more regulation of the flow of materials. By perfecting the mechanical part of the work, and so allowing the workman to concentrate entirely upon his task, without annoyances from unsuitable tools or an irregular supply of materials, psychologists have effected increases of 30 per cent. or more in output. The following figures show typical results:—

Gas Works .. 47 per cent. saving of time  
Cash desk work.. 33 per cent. increase in speed of work

Motor-car assembly 31 per cent. increase in bonus earnings

The proper lay out of plant and the dovetailing of the various processes of production are also matters for the psychologist. In an oil refinery, by a single outlay of £5,000, an annual saving of £4,000 was effected by these methods alone.

In general, it has been found that in order to get the best results from workers it is essential that the factory or office in which they work should be well illuminated and adequately ventilated. This does not mean that the worker must be drenched with light or fanned by a semi-gale. On the contrary, very bright lights and draughts are undesirable.

The above are only a few instances of the way in which psychology can be brought to bear upon industrial problems. Given the fact that physical conditions affect mental health, and mental health efficiency of work, it follows that it should be theoretically possible to establish the physical conditions conducive at once to maximum health and maximum output. It is this aim that the industrial psychologist sets before himself. Adequately to pursue it more than a knowledge of psychology is required. Both employers and employees have much to gain from the advice and assistance of the psychologist, but as is only natural, they are chary of permitting outside interference and resentful of a stranger's suggestions. Tact and persuasiveness of a high order are necessary to enable the psychologist to overcome their reluctance. But tact and persuasiveness are, after all, the psychologist's business.

There is one other department of the industrial psychologist's work which is of particular interest to parents. Psychology can give advice to the puzzled father endeavouring to decide upon a career for his son. The staff of the National Institute of Industrial Psychology includes psychologists who have specialized in the study of young people, and are prepared, for a small fee, to examine children with a view to discovering the sort of career which is likely to suit them best. The examination aims at determining the general level of the child's ability and the particular direction in which it is likely to be most effectively exercised. The world is full of mistakes in office, factory, and workshop. To be doing a wrong job is nearly—not quite—so bad as to be doing no job at all and the importance of choosing the kind of job you can do best cannot be over-estimated.

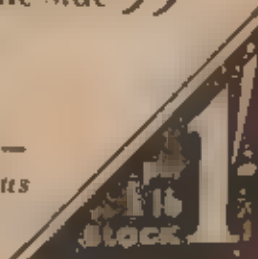
C. E. M. JOAN

Are you acquainted with all the musical terms which appear in the articles, notes, and programmes in *The Radio Times*? If not, you will find very useful the *Miniature Dictionary of Musical Terms* which appears complete in next week's issue.



“She nearly broke it off the other day when I staggered in without her Nestlé's—ate it myself on the way, don't you know! Better take two this time—and be on the safe side”

Have you tried Nestlé's "Honey Queen"?—Milk and honey chocolate with delicious almonds. In sixpenny cartons.





6.30  
IN MEMORY  
OF  
DAME FAWCETT

- 10.15 a.m. THE DAILY SERVICE  
10.30 T.M. SIGNAL, GREENWICH. WEATHER  
10.45 Mrs. CLIFTON REYNOLDS More Household  
4 m.  
Presently, Mrs. Clifton Reynolds gave a morning  
talk on some of the ingenious devices that have  
been contrived for the help of the housewife.  
This morning she will be following up that talk  
with more suggestions towards the same end.  
11.0 (Darenty only) Gramophone Records

11.0-11.30 (London only)  
Experimental Television Transmission by  
a Board Process

- 12.0 ORGAN MUSIC  
Played by EDGAR T. COOK  
Received from Southwark Cathedral  
Toccata and Fugue in D Minor .. .. Bach  
GWENDOLINE ENBLEY (Soprano)  
Aria - 'Dissolve O my Heart' ('St. John Passion')  
EPOCH T. COOK  
Sonata No. 2 in C .. .. Mendelssohn  
GWENDOLINE ENBLEY  
Bist du bei mir (When thou art near) .. .. Bach  
EDGAR T. COOK  
Lullaby .. .. Haydn  
Choral Song and Fugue .. .. Wesley

- 1.0-2.0 LIGHT MUSIC  
ALFRED DU CLOS and his ORCHESTRA  
From THE HOTEL CECIL

- 2.25 (Darenty only) Fishing Bulletin

- 2.30 FOR THE SCHOOLS

Sir WALTER DAVIES: Music  
(a) A Beginner's Course  
(b) A Miniature Concert  
(c) An Advanced Course

- 3.30 Interlude

- 3.35 Monsieur E. M. STEPHAN: Elementary  
Music

- 4.0 ORGAN MUSIC  
Played by PATTMAN  
Relayed from THE BRISTOL  
ASTORIA

- 4.15 Special Talk for Secondary  
SCHOOLS  
Squadron-Leader W. H. MOORE,  
M.Sc., 'Flying—V, A Flying  
Machine and its Problems'

- 4.30 LIGHT MUSIC  
FRED KITCHEN and THE  
BRISTOL ASTORIA ORCHESTRA  
Relayed from THE BRISTOL  
ASTORIA

- 5.15 THE CHILDREN'S HOUR  
The Story of 'The Dragons  
and Ambrose Goll' another  
Silkies Story written and told  
by ROBERT B. BROWN  
'The Murderer's Bottom' story  
Violin Solos played by DAVID  
J. BROWN

- 6.0 Poems by MICHAEL EVERTON  
read by R. LEST HARRIS

- 6.15 'The First News'  
T.M. SIGNAL, GREENWICH.  
W. H. MOORE, DAVIES, FIRST  
GENERAL NEWS BULLETIN

TUESDAY, NOVEMBER 19  
2LO LONDON & 5XX DARENTY

842 kc/s 356.3 m. 199 kc/s 1554.4 m.



A GREAT FEMINIST

The late Dame Millicent Fawcett, in whose  
honour a Memorial Service is being held  
in Westminster Abbey today. A descrip-  
tion of the service will be broadcast by  
Mrs. Oliver Strachey this evening at 6.30

- 6.30 Mrs. OLIVER STRACHEY The Westminster  
Abbey Service in memory of Dame Millicent  
Fawcett

- 6.45 THE FOUNDATIONS OF MUSIC  
RICH FRENCH SUITES  
Played by VICTOR ERLY HUTCHINSON  
(Pianoforte)

- 7.0 Talks for the Motorist—V, EARL HOWE

- 7.15 Musical Interlude

- 7.25 Professor A. C. SEWARD: 'The Origins of  
Life—III, The Evolution of Plants and the  
Formation of Coal'

PROFESSOR SEWARD, who in this series of science  
talks deals with the evolution of plants,  
is Master of Downing College and Professor of  
Botany in Cambridge University. The first  
of his two talks, in this outline-attempt to trace



Typical

WHERE THERE IS NO SPEED LIMIT

Earl Howe, the famous racing motorist, here seen on the Ulster T.T. course, will  
give this evening the fifth in the series of talks for motorists. It will perhaps  
surprise many people to know that he is strongly in favour of retaining the speed limit

9.40  
TONIGHT'S  
VAUDEVILLE  
PROGRAMME

the origins of life as revealed in  
what the preservation of  
plants of all geological ages has

- 7.45 A CONCERT  
GWILADYS NASH (Soprano)  
The PARKINGTON QUINTETS

QUINTETS  
Waltz Caprice .. .. Polka .. ..

- 7.58 GWILADYS NASH  
The Bird and the Babe .... There are I .. ..  
O Lovely Night .. .. Lullaby .. ..

8.0-8.30 (Darenty only)  
Dr. WILLIAM BROWN: 'Mind and Body—III,  
The Active Action'

- 8.5 QUINTETS  
Trauermarsch (Dreuning) and Romanen Schumann  
Serenade .. .. Frank Bridge

- 8.15 LESLIE HOLMES  
O men from the North .. ..  
Trade Winds .. ..  
Tewkesbury Road .. ..

- 8.25 GWILADYS NASH  
'Carnival of Venice' Variations .. ..

- 8.30 QUINTETS  
Selection, La Traviata .. ..

- 8.42 LESLIE HOLMES  
The Bonnie Earl o' Moray ... ..  
Sweet Nightingale .. ..  
Open the door softly .. ..  
A Ballymore Ballad .. ..

- 8.50 QUINTETS  
Spring Serenade .. ..  
(The Great Rock and  
Lullaby) .. ..

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

- 9.15 Sir WALTER DAVIES  
The Great and the Ordinary  
Lullaby Series IX, Words  
and Music

- 9.35 Local News, (Darenty  
only) Shipping Forecast and  
Fat Stock Prices

9.40 Vaudeville

LEONARD HENRY (Comedian)  
MIRIAM GEORGE and JANE T.  
BUTLER  
La Folk-songs and Dances  
DEBBY WILSON  
'The Girl who whistles in her  
throat'  
MANNIE RANDALL  
England's Harmonica Fool'  
and his Musical Scamp  
JACK PAYNE and THE B.B.C.  
DANCE ORCHESTRA  
and

A RELAY from  
THE ALHAMBRA

10.45-12.0 DANCE MUSIC

TEDDY BROWN and his BAND  
from CRO'S CLUB



# TUESDAY, NOVEMBER 19

## 5GB DAVENTRY EXPERIMENTAL

626 Kc/s. 479.3 m.

10.15-11.00 P.M. 10.15-11.00 P.M.

### 8.30

#### BIRMINGHAM

#### STUDIO

#### ORCHESTRA

- 3.0 DANCE MUSIC  
JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
- 4.0 From the Light Classics  
From Birmingham  
THE BIRMINGHAM STUDIO ORCHESTRA  
Conducted by FRANK CANTILL
- Overture, 'Loonara' No. 2 Berthouze  
JOHN BOCKLEY (Baritone) and Orchestra  
Drake's Drum..... Stanford  
The Old Superb..... Stanford  
ORCHESTRA  
Serenade..... Percy Pitt
- 4.40 HORACE RALPH (Violin) and Orchestra  
Concerto in E Minor, Op. 64..... Mendelssohn

- ORCHESTRA  
Fantasy, 'Martha'..... Plow, arr. Tarnish  
Three English Dances..... Quiller
- 8.0 Students' Songs  
(From Birmingham)  
THE BIRMINGHAM STUDIO CHORUS  
Conducted by JOSEPH LEWIS
- 8.30 Symphony Concert  
From Birmingham  
ETHEL BARTLETT and RAE ROBERTSON (Two Violins)  
THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA  
(Leader, FRANK CANTILL)  
Conducted by JOSEPH LEWIS



To be broadcast from 5GB tonight at 10.15

## 'TYPHOON'

A Story of the China Seas by JOSEPH CONRAD

Radio play adapted by John Watt and produced by Peter Creswell

THIS is a tale of peril in the China Seas. When the story opens, S.S. *Nan Shan* (Captain MacWhirr, Master) is in port, undergoing coaling operations, while Jukes, the Mate, is chatting to the new-joined Second Mate. Returning to London, we meet the skipper's wife and their daughter, Lydia. Back again to the *Nan Shan* and later out to sea with her. Voices you will hear are those of Rous, the Chief Engineer, Captain MacWhirr, the skipper mentioned above, the Second Engineer, the Bo's'n, Chinamen, dockside loafers, etc.

Though there may be some doubt as to who is the hero, one thing is certain beyond any shadow of doubt. The 'Villain of the Piece' is the storm, the dreaded Typhoon.

- 6.10 JOHN BOCKLEY  
The Song of the Sea..... German  
Song of Mornus to Mars..... Bayre  
The Low Sea..... Strakos  
Fill a glass with golden wine..... Quiller  
ORCHESTRA  
Dance of the Sylphs..... Berthouze  
Second Intermezzo in G ('The Jewels of the Madonna')..... Wolf-Ferrari  
Ballet Music, 'Le Cid' Massenet, arr. Moulton

- 5.30 The Children's Hour  
(From Birmingham)  
Pots and Kettles—A Pivotal Dispute by Mary Richards  
Songs by PHYLLIS FRICK (Soprano) and HAROLD CASEY (Baritone)

- 6.15 'The News'  
THE SIGNAL GREENWICH WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

- 6.30 DANCE MUSIC  
JACK PAYNE and THE B.B.C. DANCE ORCHESTRA

- 7.0 Light Music  
PATTISON'S SALON ORCHESTRA  
Directed by NORMAN STANLEY  
Relayed from THE CAFE RESTAURANT, Corporation of Birmingham  
Overture, 'The Wanderer's Goal'..... Strakos  
Intermezzo, 'The Voice of the Bells'..... Leighton  
NORMAN STANLEY (Violin)  
Maled..... Strauss  
Lullaby..... Schubert  
H. J. HODGSON..... Tchaikovsky, arr. Kreisler

- Overture, The Bartered Bride..... Smetana  
ETHEL BARTLETT, RAE ROBERTSON, and Orchestra  
Third Concerto in G Minor..... Bach  
ORCHESTRA  
Symphony, No. 4, in G Minor ('The Tragic')..... Schubert  
Adagio Molto, Andante Vivace Andante  
Menuetto, Allegro

At an age when Beethoven had given the world one Symphony, Schubert had already produced eight, the first appearing in 1814, in its composer's eighteenth year. The fourth, to be played this evening, was finished in the spring of 1816, though it was not until 1849 that it was first played—by the Euterpe Musical Society. Its title of 'Tragic' was not given to it till later, and though it is not wholly appropriate, the Symphony contrasts strongly with the joyful mood of its predecessors.

- 8.30 ETHEL BARTLETT and RAE ROBERTSON  
Andalusian Dance ('Granada')..... Infante  
Study in Canon Form..... Schumann, arr. Debussy  
La Danseuse (The Dancer)..... Arnsky  
ORCHESTRA  
Ballet Music, 'Prometheus'..... Beethoven

- 10.0 'The Second News'  
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

- 10.15-11.0 'Typhoon'  
(See centre of page)  
(Tuesday's Programme continued on page 400.)

# A most delicious fish



## WITCH

Something new and economical

Ask your fishmonger for witch and also for its first cousin, megrim. They are both delicious and delicate flat fish, cheap and plentiful. British fishermen caught 16 million lbs. last year. Fried, grilled, steamed, or baked this simple way, their excellence will surprise you.

### Baked Witch (or Megrim)

1 Witch or Megrim per person, 1 oz. butter, 1 lemon, 3 or 4 small boiled potatoes, 1 teaspoonful of chopped parsley  
Method Wash the fish and cut off the fins. Cut two thin slices of lemon and keep them for garnishing. Lay in an oval fireproof dish or baking tin, put small pieces of butter on the fish and squeeze the rest of the lemon over it. Cover the fish with a greased paper and bake it in a hot oven for from ten to fifteen minutes.

To serve Remove the paper and leave the fish in the same dish in which it was cooked. Place the potatoes, cut into halves, at each side of the dish and sprinkle parsley over them. Garnish with lemon. Doesn't this sound delicious? Next time you want something tempting try it.

### FREE FROM FISHMONGERS NOVEL RECIPE BOOK

The Bestway Book of New Fish Dishes, published at 6d. but given away free to readers of this magazine. The book contains 100 recipes for over 100 different fish dishes. Write for it now. Ask your fishmonger or at the bookshop opposite 6d. for your copy free. Please use the coupon below.

## EAT MORE FISH

To British Fishermen's Federation, Ltd.  
(Dept. 1184C), 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 650



# Tuesday's Programmes continued (November 19)



Particular  
people  
prefer to say

Player's  
please



## SWA CARDIFF. (865 kc/s. (202.5 m.))

- 7.0 L. Programme relayed from Daventry
- 8.15 The Children's Hour
- 9.0 Mr. F. O. Miles: 'Y Mabonog on a Modern Im. Producers might see it—V' The Story of Idris as filmed by Douglas Fairbanks
- 9.15 S.B. from London
- 10.0 S.B. from London
- 11.0 S.B. from London

## 7.45 The Newport Choral Society

THE CENTRAL HALL,  
Newport

### 'Cavalleria Rusticana'

A Melodrama in One Act

by

MASAGNI

Character

Turiddu, a young Peasant Girl, MAF

F. V. H.

Turiddu, a young Peasant

and HUGHES MACKLIN

Lucia His Mother

CONSTANCE WILLIS

Alfo His Brother

Lola His Wife

CONSTANCE WILLIS

THE CHOIR OF THE

NEWTOWN CHORAL

SOCIETY

NATIONAL ORCHESTRA

WALE

Leader, LLOYD LEVITT

Conducted by ARTHUR

SMITH

Prelude and Siciliano

'O, Lola, pretty one

Opening Chorus, 'Ah

sweetly too birds'

Siciliano, 'Tell me,

mother Lucia'

Alfo's Song and

Chorus, 'Gaily go

my horses fleet'

Siciliano and Prayer, 'O

rejoice that the Lord'

Romance and Song

Santuzza and Lucia

'Mother you know'

Siciliano, Santuzza and

Turiddu, 'What then, Santuzza?'

Lola's Song, 'O, gentle flower of gold'

Siciliano, 'Tell me, mother Lucia'

Alfo's Song and Chorus, 'Gaily go my horses fleet'

Siciliano and Prayer, 'O rejoice that the Lord'

Romance and Song

Santuzza and Lucia

'Mother you know'

Siciliano, Santuzza and

Turiddu, 'What then, Santuzza?'

Lola's Song, 'O, gentle flower of gold'

Siciliano, 'Tell me, mother Lucia'

Alfo's Song and Chorus, 'Gaily go my horses fleet'

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'Mother you know'

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Turiddu, 'What then, Santuzza?'

Lola's Song, 'O, gentle flower of gold'

Siciliano, 'Tell me, mother Lucia'



## HOW WOULD HE FILM PEREDUR?

Douglas Fairbanks, the Musketeer-Gamcho-Black-Pirate-Thief of Baghdad, is the producer whose method of approach to the Mabinogion Mr. F. O. Miles will try to envisage to a evening. He is here seen with his wife, Mary Pickford, her brother, Jack Pickford, and Lady Louis Mountbatten, leaving England by aeroplane at the end of their recent stay

9.15 S.B. from London

10.0 Mrs. Gould Peeps into Old Church Chests'

10.15 S.B. from London

10.35 Local News

11.0-12.0 S.B. from London

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

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 The Children's Hour

Listen to this! A Talk on Association Football by F. Allison, will be read at 5.30 p.m. followed later by Further Adventures of a Boy-woman, (C. E. Hooper). There will be Musical

1.0 London Programme relayed from Daventry

8.15 S.B. from London

10.0 Mr. C. W. Bracken: 'Dixie-Combe and Merivale: Typical Homes of Prehistoric Man on Dartmoor'

7.15-12.0 S.B. from London. (5.35 Local News)  
Further Programmes continued on page 101

THOUGH it can never be quite literally true that a man who was one day poor and struggling woke the next morning to find himself famous, it is as nearly true of Masagni and his opera *Cavalleria Rusticana* as of anyone in history. The opera was an immediate and triumphant success all over the world.

The tale is the usual one of love and jealousy. When Turiddu has been away, his old sweetheart Lola has married Alfo. On his return, Turiddu in pique, turns to Santuzza, but he quickly deserts her, to go back to his old flame. Lola, her husband Alfo discovers her infidelity, and challenges Turiddu to fight, killing him.

It can be quite so popular as the *Idyll*. In the opera it is played without having the curtain lowered, when the villagers are at church

and represents the holy quiet of Easter. It was not originally intended for the opera, but was a separate piece, which Masagni had written for the theatre, and which he had the wit to incorporate in his score.

9.0 S.B. from London

9.35 West Regional News

9.40-12.0 S.B. from London

## 55X SWANSEA. (1,040 kc/s. (288.5 m.))

2.30 London Programme relayed from Daventry

5.15 S.B. from Cardiff

9.0 London Programme relayed from Daventry

11.15 S.B. from London

7.0 Egwyll Gymraeg

PYCHIAU DYDD YND

YND

Gŵyl

Yr Athro E. Ernest

H.

4. WELSH IN THE

WELSH

WELSH

4. Review in Welsh by

Professor R. Ernest

2.30

S.B. from London

7.45 S.B. from Cardiff

9.0 S.B. from London

5. West Regional

News

10.0

12.0 S.B.

from

## 6BM (1,040 kc/s. (288.5 m.)) BOURNEMOUTH.

12.0-1.0 London Programme relayed from Daventry

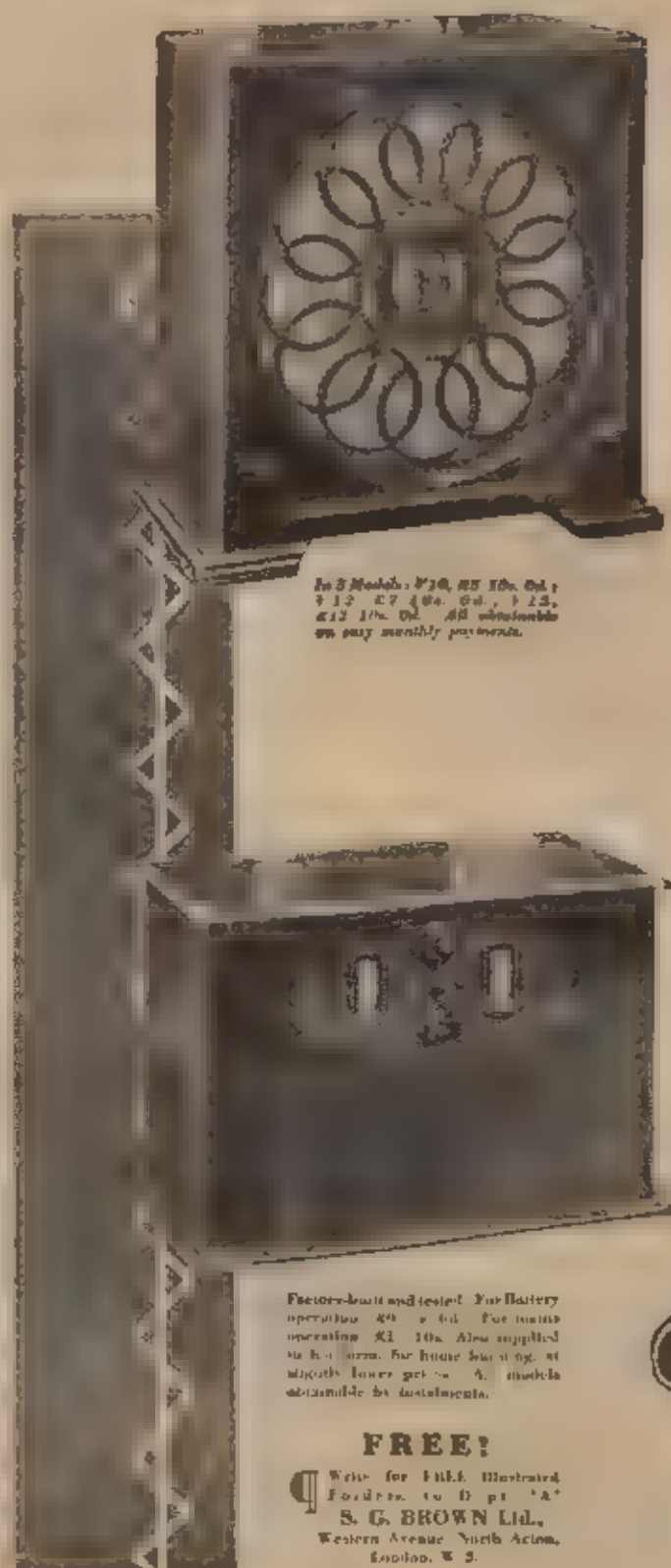
2.30 London programme relayed from Daventry



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\* When, with D.C. Mains, humming is prevalent, a special Smoothing Filter can be provided.

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**COSSOR**  
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## Wednesday's Programmes continued (November 20)

SWA

11.15-2.0

555 kc/s.  
(200.0 m.)

## A SYMPHONY CONCERT

Relayed from

THE NATIONAL MUSEUM OF WALES  
NATIONAL ORCHESTRA OF WALES  
(Cerdurfa Genedlaethol Cymru)

Overture, 'Der Freischütz' ('The Marksmen')

H. Schütz

Symphony, No. 2, in D .....

Beethoven

Adagio molto; Allegro con brio; Larghetto

Scherzo and Trio; Andro, Allegro molto

2.30 London Programme relayed from Daventry

## 3.45 Mozart Trio, No. III

THE STATION TRIO

FRANK THOMAS (Violin)

RONALD HARRISON (Violoncello)

LEONARD PUGH (Double Bass)

Trio in E

Andante; Grazioso, Allegro

## 4.15 LAURA MACE (Soprano)

May Dew .....

Staradale Bennett

Lover's Lullaby

Lover's Lullaby

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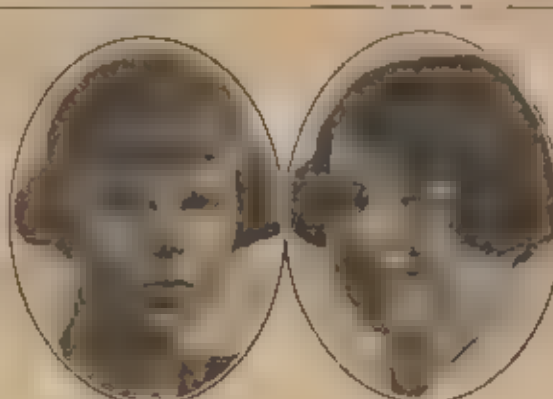
Lover's Lullaby

Lover's Lullaby

Lover's Lullaby

Lover's Lullaby

Lover's Lullaby



NORA WILSON (left) and ELuned Jones (right) are among the victors at the National Eisteddfod who are taking part in the concert from Cardiff tonight.

## 4.45 London Programme relayed from Daventry

5.15 S.B. from Swansea

5.30 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.35 West Regional News

6.40 A CONCERT

by

VICTORS AT THE NATIONAL EISTEDDFOD OF WALES

LIVERPOOL, 1939

THE ANFARIAN TRIO

BLONWEN THOMAS (Violin), DONIS PRICE (Violoncello), PHYLIS AGENT REES (Piano)

Fantasy in A Minor .....

Ireland

ALTHOUGH this Trio, produced when he was nearly

thirty, is now counted as the earliest of John

Ireland's music, he had composed a good deal

before that, and in many different forms. The

fact that he withdrew all these earlier pieces is

typical of his anxiety that none of his work

should be given to the public unless it is in every

way worthy. The same scrupulous care explains

the comparatively small number of his works

which we have, and the high standard which

every one reaches. He has never been good at

advertising his own creations, and they have

won their way to favour, gaining him a really

distinguished place in the very front rank of

present day British music, largely in spite of his

own personal modesty.

The Fantasy Trio presents no difficulty at all

to the listener. From beginning to end it is

frankly melodious, and its themes are all good

going tunes which are easily remembered.

There are four sections, although the work is played without a break. The violoncello begins the first with a fine broad melody, which the violin afterwards takes up. It is heard more than once at later stages of the Trio, notably in the third section, which is largely a repeat of the first. The second is the only slow part, and the last.

THE GWENT GLIRI SINGERS, conducted by ALAN EVANS

M. Henry ..... Harry Evans  
Delyn Apr ..... Hugh Evans  
Cwin Rhonda ..... arr. Albert Evans

ELuned Jones (Soprano)

Fr. N. Wales ..... Towns Thomas  
Fore Glas ..... Brindley Richards  
Wel. Gwentriodd J. L. Williams and L. D. Jones

NORA WILSON (Soprano)

Chanson de l'ique ..... C. W. Evans  
Allegro ..... C. W. Evans

THE GWENT GLIRI SINGERS

Two Fond Hearts ..... Dr. Caradog Roberts  
Count up the Gents .....

The

C. W. Evans

A. Evans

C. W. Evans

C. W. Evans

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# Thursday's Programmes continued (November 21)

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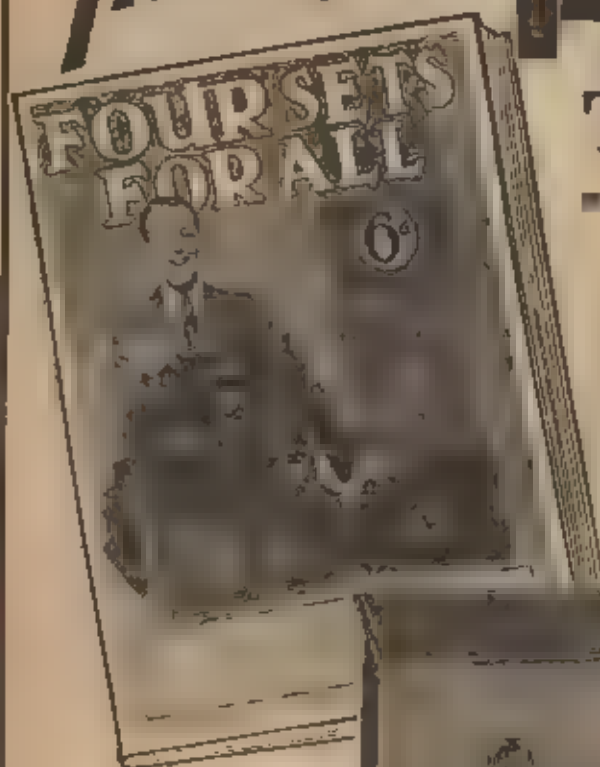
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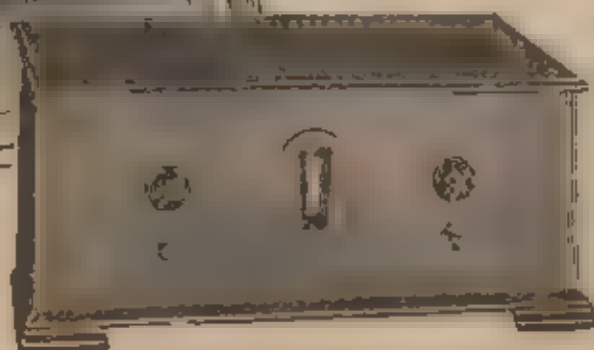
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The first half of the concert will be broadcast from London, the second half (including the Hindemith Concerto) from GGB

'The Ocean not a Brook.'

THE name Bach is also the everyday German word for a brook, and many puns have been made on it. Beethoven is credited with the saying that so great a man should be called 'ocean,' not 'brook'; it was he, too, so far as we know, who first spoke of Bach's music as his 'Bible'. And these tributes were paid, not in the first place to any of the noble church music or its immensely devout sincerity but to some of the purely secular pieces.

The first movement of this Suite in D called forth another interesting tribute. Mendelssohn, as a young man, was staying with the poet Goethe, and frequently played to him—Bach's music chiefly; in one of his letters he records a saying of Goethe's that while he listened to this Overture, played on the pianoforte, he could clearly see, with his mind's eye, a great throng of stately men and women stepping down a noble stairway. The whole Suite was called an Overture in Bach's day, taking its name from the opening piece, which was much the most important. In each of Bach's great Suites for orchestra without a solo instrument, the Overture is a truly monumental piece of music, in the form which was then known as 'French'. It begins always with a slow and dignified section, and then there is a full-sized allegro lovingly worked out with such apparently endless fertility of melodic invention that the hearer wonders both why and how the great Bach ever made up his mind to bring it to an end.

The next movement, for strings alone, is the beautiful air with the stately procession in the bass, which is so often heard apart from the Suite, and the other movements are all dance tunes of that spacious and more leisurely age—two Gavottes, a Bourrée, and a merry Gigue.

## Four Symphonies at a Sitting.

IT was not a BBC programme which included four of Beethoven's nine symphonies; some time will have to elapse before wireless listeners as a whole demand quite so large a meal of solid fare. It was in March, 1807, in Vienna, and the audience, so contemporary records tell us, was a 'select' one; that we can believe without much strain on our imaginations. The Concert was organized on Beethoven's behalf as some sort of compensation for the miserable conditions under which he had had to see his only opera, *Fidelio*, produced. What there were the good people of this island of ours are blissfully unable to picture to themselves: it is in Northern France and Belgium that all except the young inhabitants know what it means to have their homes occupied by an enemy invader, as Vienna was in November, 1806, a week before *Fidelio's* first performance.

But, such disheartening and depressing circumstances notwithstanding, the fourth Symphony, like much of Beethoven's other music produced at that unhappy time, is for the most part full of brightness and a big, sturdy cheerfulness. The slow introduction, to be sure, has hints of uneasiness and gloom, but with the beginning of the main part of the movement, in quick time, a cheerful mood appears, the violins jumping up and down in a merry tune, the woodwinds answering with a more sedate, but still happy phrase of their own. The second subject of the movement is really made up of three tunes, the first a merry gambol which the bassoon begins, the second a passage in longer notes mounting upwards and breaking into a lighthearted refrain at the summit, and the



PAUL HINDEMITH,  
who is playing his own Viola Concerto

third a 'canon,' i.e., a little piece in which the voices imitate each other.

The slow movement has two principal tunes the first of which is given to the violins, and the second to the clarinet. Both are heard in varied forms throughout the movement, and the drums have the last word, with a rhythmic figure which served also as an introduction.

Beethoven calls the third movement a Minuet, but it is really a Scherzo, vigorous and almost brusque. The Trio, in rather slower time, is a melody for the woodwinds which the violins interrupt from time to time. After the return of the opening, the Trio follows again, with the first part appearing once more, after it, and at the very end the horns, in Schumann's phrase, 'have still one more question to ask.'

The last movement is vivacious and bustling and full of what Sir George Grove calls 'genial, cordial pleasantness, the fruit of a thoroughly good heart.'

## Hindemith's Viola Concerto

ONLY a few years ago Paul Hindemith was called the *enfant terrible* of European music, and to many of us to whom his musical language is still rather bewildering, that seems natural enough. But already, at the age of only thirty-four, he is recognized throughout Germany as having a message of his own to deliver—a message of real importance for music. Those who know his work best look on him no longer as merely breaking new paths, but as having found the way through them to a broad highway on which music may march boldly forward. And we are told that in the fullness of time that highway will be recognized as the same road which the great Bach trod—only a stage or two nearer the goal towards which music, in spite of occasional stumblings and meanderings by the way, is marching pretty steadily.

As one of the foremost living virtuosi of the viola, Hindemith no doubt wrote this Concerto for himself. The solo part, brilliant and admirably laid out for the instrument, is one which is bound to appeal to great performers,

but it is not meant to shine at the expense of leaving the orchestra in the shade. It is only the leading part in a structure where everything is important. In none of his concertos, indeed, are the parts more compactly welded, more closely interdependent. The Concerto is the fourth and last of his opus 36—'Concertos (Chamber-music-works with solo instruments)'—and it was no doubt by design and not accident that his own instrument came last in the set.

The accompanying Chamber Orchestra here uses neither violins nor violas—the solo instrument alone represents that shade of the orchestral tone. The first movement has something of the sturdy vigour, something of the fantasy, of the Toccata of an older day. Almost all through the viola part is made of a vigorous quaver figure, while the accompanying instruments keep up a steady rhythm of four crotchets in the bar. The imitative interplay of voices is skilfully between the soloist and the woodwinds. The slow movement, with something of the character of a nocturne, and closely akin to the corresponding movement in the Violin Concerto of this same group, is a broad, swaying melody, with a rich harmonic accompaniment. Four cellos have a very quiet, but insistent, figure in the bass from which there emerge ornamental figures, serving as counter-melodies to the solo.

Wayward and capricious, the third movement, recalling the Hindemith of earlier works, is light and airy as compared with the first two, hurrying along on nimble and dainty feet.

In the last movement the soloist comes to the front with real brilliance, merging his identity less in the main body than before. The movement is a series of ten Variants, not quite Variations, on a Military March, one which belonged to the Bavarian Infantry.

## An Old Tale of the North Land

WHAT the ordinary mortal knows of Finland is only what Sibelius' music tells him. And, as far as music can, it presents a faithful picture of the land and its people, of their history and legend. Until Sibelius' day there was almost no music of Finland, apart from a rich store of folk-song; music was not the essential part of the cultured man's equipment, nor the factor in social life, that we have counted it for centuries. That one man should win for his country a place of honour in the whole world's concert rooms is an achievement for which there are not many parallels; it is one which Sibelius' countrymen have long ago recognized wholeheartedly.

'En (A) Saga' for full modern orchestra, except that there are no timpani (kettledrums), is the biggest of his tone-poems, and, as many people think, the best. Vivid and full of rhythmic strength, it is easy to follow, and as we listen, we can well imagine the old minstrel singing and reciting his tale of valour and love, of doughty deeds on sea and shore. There is a soft, mysterious introduction—the listeners' expectancy, it may be—and then the chief theme is heard, simple and direct like an old folk-tune; the bard has begun his story. Trumpets break in on it, and rushing figures on the strings, and when we pass to a quicker movement, these are all heard again. But it is not music which depends upon any help from mere words; the composer has not given us a 'programme' of what it means, nor does it need one.



8.0  
TONIGHT'S B.B.C.  
SYMPHONY  
CONCERT

FRIDAY, NOVEMBER 22  
2LO LONDON & 5XX DAVENTRY  
842 kc/s (350.3 m.) 593 kc/s 1,554.1 m.

10.20  
THIS WEEK'S  
SURPRISE  
ITEM

10.15 a.m. THE DAILY SERVICE  
10.30 The SIGNAL, GREENWICH WEATHER  
10.45 A Week's Menu with Recipes  
(Dauntsey only) Gramophone

11.15 The Board Process  
by the Board Process

12.1 A Sonata Recital  
MARGA STOTTENBERG (Piano)  
ADELINA DE LARA (Violin)

12.30 Organ Music  
Played by ERNEST F. MATTHEW, L.R.A.M.  
Organist and Director of THE CHOIR ST.  
MARY MAGDALENE, LONDON  
Relayed from St. Mary-le-Bow  
1.15 The Choir of St. Mary-le-Bow  
God on High  
Chorus in A Minor

1.20-2.0 A Recital of Gramophone Records  
By CHRISTOPHER STONE

2.25 (Dauntsey only) Fishing Bulletin

2.30 FOR THE SCHOOLS  
Mrs G. A. SIMPSON: 'Rural Survey—V. Dis-  
cuss on Soil Rock and what can be seen there'

2.45 Interlude

2.55 'Peoples of the World and their Homes'—  
IX, The St. Mon. W. G. ORMEROD GOLF  
Nigeria—Conquerors and Conquered—Fula  
and Hausa

3.25 'Hate on Athletics and Games'—IX,  
Soccer—The Rev. K. H. G. HUNT

3.40 Interlude

3.45 Play for Schools  
'Richard II'  
By THE 'OLD VIC' COMPANY

4.30 LIGHT MUSIC  
MOSCHETTO and his ORCHESTRA  
From THE MAY FAIR HOTEL

5.5 THE CHILDREN'S HOUR  
Songs by JOAN VINCENT  
The Most Hay A... according to Read  
M. W. ...  
'Mushrooms' (Mabel Marlowe)

6.0 Mrs. M. PRIMMER, Bridging the Gap—  
radio in New Zealand

Mrs. M. PRIMMER, who is a New Zealand  
journalist, is spending some time in London  
and Paris. For some time she conducted  
the Children's Hour at one of the New  
Zealand broadcasting stations, as well as  
doing other broadcasting work; she will,  
however, continue to do her  
her talk, to New Zealand radio.

6.15 'The First News'  
The SIGNAL, GREENWICH; WEATHER  
Forecast First General News  
Bulletin

7.0 Miss J. BRODIE: Girls' Clubs and  
their Future. (Under the auspices of the  
National Council of Girls' Clubs)

It is the aim of this series to give young  
people's organizations an opportunity to  
be heard on the radio.

THE FIRST PART OF TONIGHT'S  
B.B.C.  
SYMPHONY CONCERT

will be relayed from the Queen's Hall  
and broadcast from London and  
Dauntsey at 8.0.



SIR HENRY  
WOOD

PAUL HINDEMITH

(Violin)

THE B.B.C. SYMPHONY ORCHESTRA  
Leader: ARTHUR CATTERALL

Conducted by  
SIR HENRY WOOD

Programme in col. 3. Notes on page 504.

Miss Brodigan is the Principal of Grey Ladies  
College, and the author of 'Principles and  
Methods of Club Work'

6.45 THE FOUNDATIONS OF MUSIC  
BACH FUGUE SUTTER  
Played by VICTOR HENRY-HUTCHINSON  
(Pianoforte)

7.0 Mr. ERNEST NEWMAN: The B.B.C. Music  
Centre

7.15 Musical Interlude

7.2 The Rev. M. B. RIDLEY: 'Poetry and the  
Ordinary Reader'—III

CONTINUING his study of the things that make for  
enjoyment in poetry Mr. ... will go  
further into the poet's workshop and describe  
some more of the details of his craft—as, for  
instance, rhyme and literary devices depending  
on sound, literary devices depending on sense,  
images, epithets, etc.



MR. KELLOGG

SPEECHES FOLLOWING THE  
PILGRIMS' DINNER

in honour of

The Hon. FRANK B. KELLOGG

(formerly Secretary of State of  
the United States of America, and author of the  
Peace Pact)

will be relayed from the Hotel Victoria  
tonight at 9.15

The Toast of Mr. Kellogg  
will be proposed  
and

Mr. KELLOGG will reply.

11.15 SINCLAIR LOGAN (Baritone)  
The Bonnie Earl o' Moray  
arr. Holstenholm

(See bring to me a pint o' wine  
Aston Water  
O Willie brewed a peck o'  
munt  
arr. Diack

THE name of J. Michael Diack is well  
known to Scottish music lovers in succe-  
ssion one connection, and he has done  
valuable work in editing and arranging  
many of the fine old Scottish songs.  
Although his work has been rather  
closely bound up with the publishing  
side of music, he has found time to  
devote not a little of his energy  
but to such splendid results.  
In 1924 he brought out an edition of the  
'Pleasant Cantata' with English text  
which has done a good deal to make that  
work more popular than it was  
before.

8.0 B.B.C. Symphony Concert  
V

(Sixth Season—1929-30)

Relayed from THE QUEEN'S HALL

Solo Soloists, Messrs. Chappell and Co., Ltd.)

PAUL HINDEMITH (Violin)

THE B.B.C. SYMPHONY ORCHESTRA

(Leader, ARTHUR CATTERALL)

Conducted by

SIR HENRY WOOD

Suite No. 3 in D for Oboe, Trumpets, Drums  
and ...

Symphony No. 4 in B Flat ...  
Adagio—Allegro vivace; Adagio; Minuetto  
—Allegro vivace—Trio—Un poco meno allegro;  
Allegro ma non troppo

(For notes see opposite page)

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

9.15 Speeches Following the  
Pilgrims' Dinner  
in honour of  
The Hon. Frank B. Kellogg  
Relayed from the Hotel Victoria  
(See foot of page)

10.0 Local News (Dauntsey only), Shipping  
Forecast and Barometer

10.5 THE BAYAN VOCAL SEXTETTE  
in Russian Songs

10.20 SURPRISE ITEM

10.35 DANCE MUSIC

THE CAFE DE PARIS BLUE LYRES BAND  
From the CAFE DE PARIS

11.15-12.0 JACK HYLTON'S AMBASSADOR  
CLUB BAND

Directed by RAY STABITA, from the  
AMBASSADOR CLUB

Friday's Programmes continued on  
page 507







6.30  
BIRMINGHAM  
STUDIO  
ORCHESTRA

FRIDAY, NOVEMBER 22  
5GB DAVENTRY EXPERIMENTAL

625 kc/s (479.2 m.)

10.15  
AN EXPERIMENT  
IN  
RADIO DRAMA

10.00 ORGAN MUSIC  
by LILIAN COOMBS, F.R.C.O.  
Director of the Choir, Bruxton  
Independent Church  
St. Mary le Bow

Organ, Fourth of Consolation, Bach, arr. F.  
An Old Sacred Lullaby

Organ, Corner—Will you Lullaby  
Turn ye to me (Old Highland Melody)

To Music Sch. 100

Let us sing

F. 100

10.15 M. Nov 1st 2. Karg El

Intimate on two levels

Two Verum

Evening Song

Winged (Cradle Song)

To the Queen of Heaven

Lilian Coombs

Lurch on Marian Shave

Through the night of doubt

and sorrow

Will you No. 11 on Chimes of

St. Mary le Bow

Pageant

More than one has often been broadcast from the famous City church of St. Mary-le-Bow, Cheapside. A true Cockney, so the old saying goes, is one born within the sound of Bow Bells. But how many people—even among Londoners, if we except those who work in the immediate vicinity—are familiar with the quarter chimes of the church?

In this recital, not the bells themselves, but a new short piece of organ music by Godfrey Scafe based on the chimes, will be broadcast from Bow Church by Lilian Coombs, F.R.C.O. Miss Coombs is the organist of Bruxton Independent Church, and she is earning distinction for the quality of her playing and of her programme. Godfrey Scafe, of Forest Hill, is making notable contributions to the literature of the instrument. In addition to the Bell piece, his programme contains two other items by Mr. Scafe, whose style is modern and individual. All three works are unpublished, and have not been broadcast before.

More than one of his pieces, when included in the programme of an organ recital by Arno Landmann in the Christus Church at Mannheim this year, were warmly received and earned appreciative comment from the German critics. For the note on Bow Bells we are indebted to Dr. Julia Wastner.

4.0 DANCE MUSIC  
JACK PATHE and THE B.B.C. DANCE

DOROTHY M. BLAK (The Girl who whistles in her throat)

5.30 The Children's Hour  
(From Birmingham)

Early Trains and Railways, by E. W. Anderson

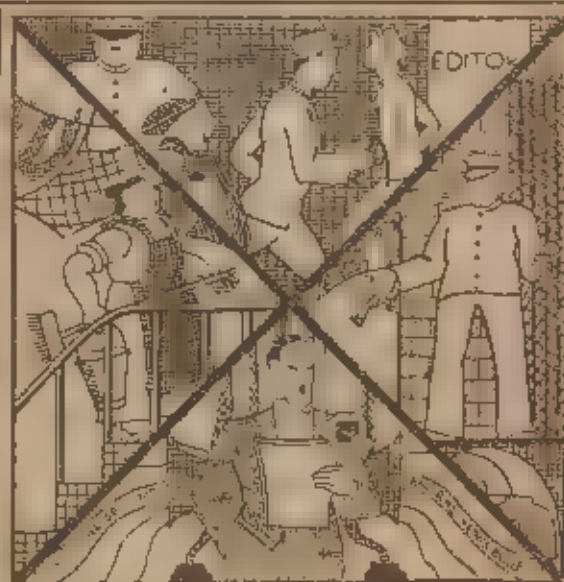
The School Story by Davy Roberts  
Songs by JOHN ROBERT (Baritone)

6.15 'The First News'  
First Signal, Greenwich: Weather Forecast, First General News Bulletin

6.30 Light Music  
From the collection

The Birmingham Studio Orchestra  
Conducted by JOSEPH LEWIS

Overture, Str. 100  
Selection of 100



INTIMATE SNAPSHOTS Tought at 10.15

THE STUDIO CHORES

Pure Songs:

An Evening Love Lift

arr. Robinson

In this hour of softened splendour

Placed

7.15 HARRY STANIER (Violoncello)

Poco in G

Arab Melody

Suite, 'Woodland Pictures'

Nursery Rhymes

Sing a Song of

Little Jack Horner, Jack and Jill

7.35 HARRY STANIER

Après un Réve, After a Dream

Villagers' Song

Chorus and Orchestra

Selection, 'Community Land'

8.0 Organ Music

Played by EDWARD O'HEENEY

Relayed from TESSARD'S CINEMA

THE SECOND PART OF TONIGHT'S  
B.B.C. SYMPHONY CONCERT

Relayed from the Queen's Hall

will be broadcast from 5GB tonight at 9.15

PAUL HINDEMITH

will give the first performance in England  
of his Concerto for Viola and Orchestra

THE B.B.C. SYMPHONY ORCHESTRA

(Leader, ARTHUR CATTERALL)

Conducted by SIR HENRY WOOD

will play Sibelius' Symphonic Poem, 'En Saga'

Notes on this Programme will be found on  
page 504

8.15 Vaudeville

(From Birmingham)

THE TWO HOFFMANN (in Syl. and Pano)

DUKE

(GIVEN LEWIS (Songs at the Piano)

LOUIS HENRI in a 100 per cent. Talkie—

He's it again, Ho!

HAROLD CLEMENTS and JOHN ROBERT per 100

THE PAINTERS

LESLIE TAYLOR and his MAMMALS

9.15 B.B.C. Symphony Concert

Relayed from THE QUEEN'S HALL

Sole Leaders, Messrs. Chappell and Co. Ltd.

THE B.B.C. SYMPHONY ORCHESTRA

Conducted by SIR HENRY WOOD

Part II

PAUL HINDEMITH

Concerto for Viola and Orchestra (Hindemith)

(First Performance in England)

Symphonic Poem, 'En Saga' (Sibelius)

(See below)

10.00 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS

CALLS

10.15-11.15 Intimate Snapshots

by

LAN E. BARNARD

A RADIO DRAMA—exponential, taking the form of an argument between two people, in which the examples they cite come to life. One protagonist argues that life is nothing but a series of meaningless repetitions day after day, year after year, and suggests that somehow men and women should try to escape. His opponent holds that there is no escape from the outward daily repetitions, but that they are merely a background which does not matter. The real experiences of life, he says, take place in the mind.

The examples cited are an Underground tube lift conductor, a charwoman, and a newspaper reporter. In the latter part of the programme, the other protagonist, much to the indignation of his opponent, seizes the three examples, who are now made to take his side.

Very special arrangements have been made with regard to the Underground scenes and the newspaper office scenes and the listener will find it nearly impossible to believe that the actors are not in an Underground station, with electric trains passing all the time and the thudding of the printing presses will take him right into Fleet Street. If he doubts the artificiality of the scenes he will be in a very large extent right.

The persons in the play.

The Arguer

Blair Man

Younger Man

The Examples

Tube Lift Conductor

Passengers

Mrs. Trimble

A Charwoman

A Cook, and various people in a Girls' School

Doorkeeper in a newspaper office

Robertson and Cunningham, newspaper

reporters

Quintup, News Editor



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WHY wait years for it why not take advantage now of the Britannic Plan which advances 75 to 80 per cent of the approved cost of your house? You can choose the type of house you want, the position of the house you desire, and enjoy the advantages of ownership.

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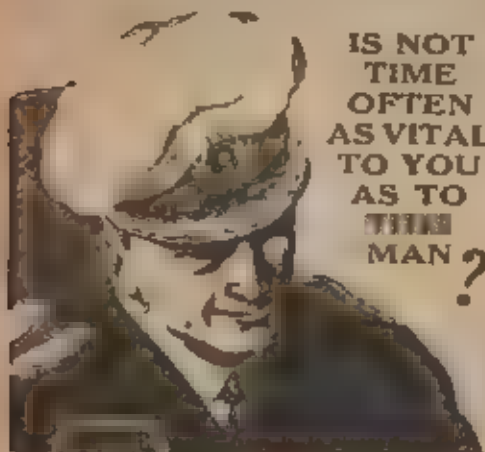
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Payments may be made in instalments of 10 and 12 months, and you may even be free to stop the plan at any time. The Britannic Plan is a simple one, but it will insure you against a great many risks.

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AS VITAL  
TO YOU  
AS TO  
THE  
MAN?



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## Friday's Programmes continued (November 22)

## 5WA CARDIFF. (865 k/c/s. (208.9 m.)

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.0 Light Music

JOHN STEAK'S CARLTON CLUB

(C.B. & T. & Co.)

Relayed from THE CARLTON RESTAURANT

5.15 The Children's Hour

6.0 Mr. A. R. DAWSON, 'A Sixteenth Century Commercial Traveller'—Anthony Jenkinson

6.15 S.B. from London

6.30 Mr. H. J. W. STOTT, Officer of the Ministry of Labour, 'Prospects for the Welsh Settler in Canada'

6.45 S.B. from London

10.0 West Regional News

10.5-10.55 S.B. from London

## 5SX SWANSEA. (1,040 k/c/s. (238.5 m.)

1.30 London Programme relayed from Daventry

6.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

10.0 West Regional News S.B. from Cardiff

10.5-10.55 S.B. from London

## 6BM BOURNEMOUTH. (1,040 k/c/s. (238.5 m.)

2.30 London Programme relayed from Daventry

6.15 S.B. from London

6.30 FOR FARMERS: Mr. H. H. NICHOLSON, 1st. 100

6.45 S.B. from London

10.0 Local News

10.5-10.55 S.B. from London

## 5PY PLYMOUTH. (1,040 k/c/s. (238.5 m.)

2.30 London Programme relayed from Daventry

5.15 The Children's Hour

'DOWN THE RABBIT'S HOLE,' from 'ALICE IN WONDERLAND' (Lewis Carroll), told as a dialogue story

6.0 London Programme relayed from Daventry

6.15-10.55 S.B. from London (10.0 Forthcoming events, Local News)

## 2ZY MANCHESTER. (287 k/c/s. (575 m.)

4.30 THE NORTHERN WIRELESS ORCHESTRA

5.15 The Children's Hour

6.0 The Rev. ALFRED THOMAS, 'George Eliot—Novelist and Speaker' S.B. from Newcastle

6.15 S.B. from London

10.0 North Regional News

10.5-10.55 S.B. from London

## Other Stations.

5SC GLASGOW (15 k/c/s. 15.0 m.)  
1.30 For the Schools 2.30 Musical Interlude 2.55  
M. J. Work 3.10 Mr. David Glasgow, A. J. Work  
4.0 M. J. Work 4.30 Musical Interlude 4.55  
5.15 M. J. Work 5.30 M. J. Work 5.45  
6.0 M. J. Work 6.30 M. J. Work 6.45  
7.0 M. J. Work 7.30 M. J. Work 7.45  
8.0 M. J. Work 8.30 M. J. Work 8.45  
9.0 M. J. Work 9.30 M. J. Work 9.45  
10.0 M. J. Work 10.30 M. J. Work 10.45  
11.0 M. J. Work 11.30 M. J. Work 11.45

2BD ABERDEEN (15 k/c/s. 15.0 m.)  
2.30 M. J. Work 2.55 M. J. Work 3.10  
3.15 M. J. Work 3.30 M. J. Work 3.45  
4.0 M. J. Work 4.30 M. J. Work 4.45  
5.0 M. J. Work 5.30 M. J. Work 5.45  
6.0 M. J. Work 6.30 M. J. Work 6.45  
7.0 M. J. Work 7.30 M. J. Work 7.45  
8.0 M. J. Work 8.30 M. J. Work 8.45  
9.0 M. J. Work 9.30 M. J. Work 9.45  
10.0 M. J. Work 10.30 M. J. Work 10.45  
11.0 M. J. Work 11.30 M. J. Work 11.45

2NE BELFAST (15 k/c/s. 15.0 m.)  
12.0 M. J. Work 12.30 M. J. Work 12.45  
1.0 M. J. Work 1.30 M. J. Work 1.45  
2.0 M. J. Work 2.30 M. J. Work 2.45  
3.0 M. J. Work 3.30 M. J. Work 3.45  
4.0 M. J. Work 4.30 M. J. Work 4.45  
5.0 M. J. Work 5.30 M. J. Work 5.45  
6.0 M. J. Work 6.30 M. J. Work 6.45  
7.0 M. J. Work 7.30 M. J. Work 7.45  
8.0 M. J. Work 8.30 M. J. Work 8.45  
9.0 M. J. Work 9.30 M. J. Work 9.45  
10.0 M. J. Work 10.30 M. J. Work 10.45  
11.0 M. J. Work 11.30 M. J. Work 11.45

## A WEEK'S MENUS

(Continued from page 470.)

## Duchesse Potatoes.

Scrub the potatoes, leave and add white hot half an egg and a little fat for each pound potatoes. Season. Place in a bag and vegetable paper. Pipe in large rosettes in a greased tin. Bake in a hot oven till lightly brown on outside. If liked they may be sprinkled with grated cheese before baking.

## Baked Custard Pudding.

2 eggs  
1 oz. sugar.  
1 pint of milk (small).  
A little nutmeg

Mix the sugar and eggs, add the milk; when the sugar is dissolved, strain into a greased pie-dish grate a little nutmeg on top. Bake in a fairly slow oven till set (30 to 40 minutes).—(From a talk on November 8.)

## THIS WEEK IN THE GARDEN

AT this time of the year when the ground is littered with fallen leaves, we too frequently see large heaps of this valuable material set on fire. It may seem the best and easiest way to make a place look tidy but it is a foolish practice even in small gardens where room for storing is limited. They ought to be carefully stacked for future use. If the heap cannot be screened by shrubs, or hedges, a deep pit can be dug of sufficient size to hold a year's supply.

It is necessary to remove leaves from gravel paths that are in daily use as they make unpleasant walking during wet weather, and also from lawns where they have gathered to a sufficient depth to spoil the grass. They should also be removed from the rock garden, for fallen leaves soon damage the water plants if allowed to gather in any quantity in the recesses. This does not apply to beds or border of shrubs. They can be left there, and when the time comes lightly forked into the border. Azaleas, rhododendrons, and other peat-loving shrubs, are all surface-rooting plants, and revel in a good mulch of leaves.

It is well known that beech and oak leaves make the best leaf-mould for potting, and, if a sufficient quantity is available, they should be kept separate for this purpose. It is a help to their decay to put a layer of leaves about nine inches deep, then a very light sprinkling of sulphate of ammonia, then another layer of leaves, and so on. All garden refuse should be treated in this way.

Dahlia tubers are ready for lifting. Where large collections are grown, each variety should have a label securely tied to it, otherwise confusion will arise in spring when propagation commences. Store in a frostproof shed, but see that the tubers are dry before finally covering them up.—Royal Horticultural Society's Bulletin



# VOTED first by Public in "Wireless World" Ballot at OLYMPIA

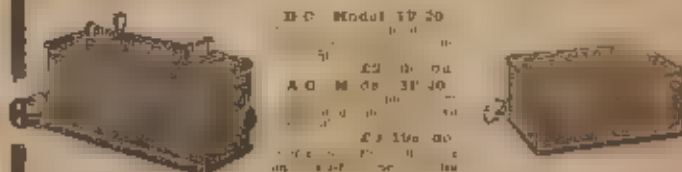
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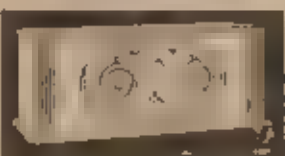
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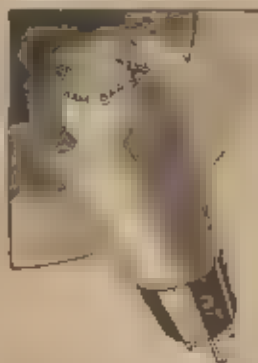
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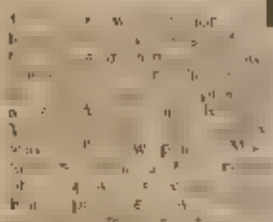
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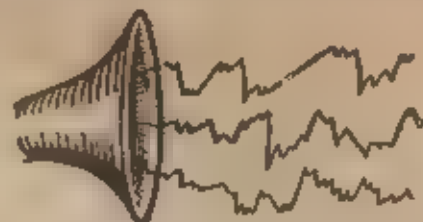
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## THE ISLE OF THE BLEST.

A Legend of Twenty Thousand Saints—A Talk on Tewkesbury Abbey—'Phantomime'—Welsh Colliery Life in Radio Drama—The Chaired Bard at the Studio.

### A Much Sought Privilege.

MR. IORWERTH PEATE, of the Department of Archaeology, National Museum of Wales, returns to the microphone on Friday, November 29, at 6.0 p.m. when he gives a talk on 'Bardsey, the Isle of the Blest.' Bardsey is a little island



TO THE TWENTY THOUSAND SAINTS who, according to tradition, are buried on Bardsey, the 'Isle of the Blest,' about which Mr. Iorwerth Peate will talk on Friday, November 29.

lying two and a half miles off the extreme end of the Llwyn Peninsula in Caernarvonshire, North Wales. To the Welsh it is known as Ynys Enlli, the island of Benli the Giant. Bardsey, its English name, is probably Scandinavian as is the name of the neighbouring island Anglesey. To the Welsh people it is an fons, Island of Saints. It was believed that all who were buried there had the privilege of not having their souls sent to hell, and a great number of people sought this privilege. This fact probably gave rise to the legend of the 20,000 saints said to have been buried on the island. SS. Dubricius (or Dyfrig), Deiniol of Bangor, and the famous Padarn were buried there, the body of St. Dyfrig being exhumed in 1120 and transferred to Llandaff.

### Eleven Farms.

THE island is owned by one family, the who farm the eleven farms on the island, and since the coming of Bardsey Sound is an extremely dangerous one, they are often cut off from all communication with the mainland. Mr. J. O. Francis, in a paper on Bardsey, writes: 'The islanders are a little community apart. Their fishing and their farming are of small importance in the business of the country. If anyone goes to stay awhile amongst these islanders, he is probably some ardent archaeologist who follows the call of knowledge to the bewilderment of all calm and comfortable men.'

### National Orchestra of Wales.

ON Sunday, November 24, the Orchestra, conducted by Warwick Braithwaite, plays in the Park Hall at 8.15 p.m. Francis Russell (tenor) is the singer and the Choir of the Cardiff University Madrigal Society will sing. This concert will be broadcast from 9.5 to 10.0 p.m. On Tuesday, November 26, one of the fortnightly concerts in the Patti Pavilion, Swansea, will be given. Watcyn Watcyns (baritone) and Doris Kennedy (violin) will be the artists. This concert will be relayed from 7.45 to 9.0 p.m. The Popular Concert at the City Hall on Saturday, November 30, at 7.45 p.m., will be a Wagner Concert. The artists are May Bushy (soprano) and Parry Jones (tenor). This concert will be relayed until 9.0 p.m.

### Tewkesbury Abbey

THE REV. F. W. POTTO HICKS, who gave two talks on St. James', Bristol, in the series on 'Old Churches of the West,' is to give another talk on Monday, November 25, at 4.45 p.m., when he will tell of Tewkesbury Abbey. Mr. Potto Hicks tells me that he will treat it as having been founded by Robert, Earl of Gloucester, and as an outstanding instance of Norman architecture. He will refer to the Battle of Tewkesbury, at which those who lost their lives were buried in the Abbey. Mr. Hicks was for some time Domestic Chaplain to the Bishop of Gloucester, and his love of architecture has led him to make many visits to famous buildings, not only in this country, but abroad.

### A Ghostly Programme.

SO many programmes of a light and cheerful nature have been written by Miss Dorothy Eaves that listeners need not treat the sub-title of her latest programme too seriously. It is called 'Phantomime,' and is described as a 'Ghostly Programme.' Miss Eaves, makes use to the full of the kindlier properties associated with family ghosts. The time is a winter's evening so that a family party can gather cosily round a log fire, and the house is a large, old-fashioned country mansion. This programme will be broadcast on Monday evening, November 25, at 7.45 p.m. Miss Eaves is a versatile artist who began at a very early age to print, illustrate, and bind her own stories and poems. She has written and composed several songs, many of which have been broadcast. Some of them are shortly to be published.

### Radio Drama.

THOSE WHO WAIT, a one-act play by Ernest George Cove, will be performed on Friday, November 29, during a Welsh Programme, which begins at 9.35 p.m. This play deals with life in a Welsh colliery village, and the three characters are sharply contrasted. The Ogmore Gleemen will sing groups of songs and Annie Rees (soprano) will be heard in solos. *The Refusal of Margaret* (of which there are eight) are being given from time to time, and on Saturday, November 30, listeners will hear the *Third Refusal* at 7.30 p.m. Margaret's refusals become more sophisticated as she gets older, but her admirers must feel that the next best thing to being accepted by her is to be refused.

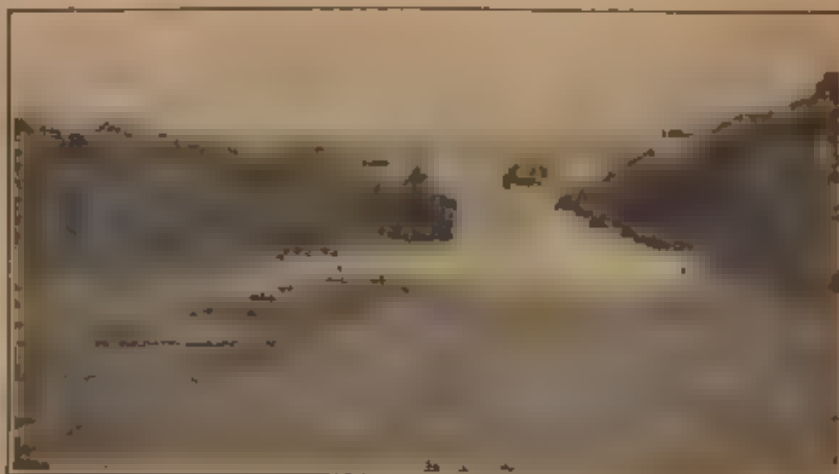
### The Story of Taliesin.

MR. F. O. MILES takes 'The Story of Taliesin' for his film talk on Tuesday, November 26, at 6.0 p.m. This story is included in Lady Charlotte Guest's collection of tales, but it is from a much later manuscript than the other tales, which are taken from 'The Red Book of Hergest.' The hero of Taliesin is considered to have been a real, sixth-century bard unlike the heroes of the older tales, of whom it has been said that 'they are a survival of the ancient mythology of the Celts.' Mr. Miles brings a twentieth-century mind to bear upon these ancient tales, and the result is a satisfying He will discuss the story of Taliesin as a talkie producer might view it.

### The Chaired Bard of Wales.

THE Welsh Interlude for Tuesday, November 26, at 7.0 p.m., will be given by David Emrys James, Chaired Bard of Wales, 1929. The subject set for the Chair Ode this year at the Royal National Eisteddfod of Wales, held at Liverpool, was 'Dafydd ap Gwilym,' and when the name of the winning bard was announced—'Myrfaon'—it was found to be the *nom de plume* of David Emrys James, of Aberystwyth, who won the Crown at Swansea in 1926. Mr. James had thus achieved the greatest ambition of his life, and the adjudicators declared his poem to have produced an unusually high standard of achievement.

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(Saturday's Programmes continued on page 614)





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1. The first part of the document is a letter from the author to the editor of the journal. The letter is dated 1968 and is addressed to the editor of the journal. The author expresses his appreciation for the editor's letter and the journal's interest in his work. He also mentions that he has received a letter from the editor of the journal, dated 1968, and that he has received a letter from the editor of the journal, dated 1968.

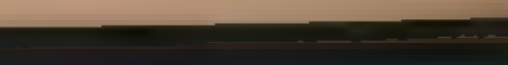
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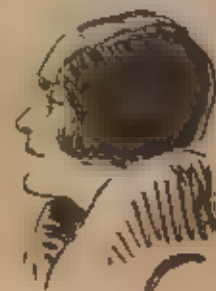


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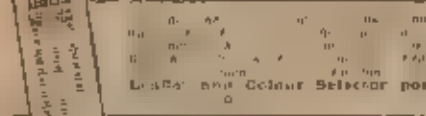
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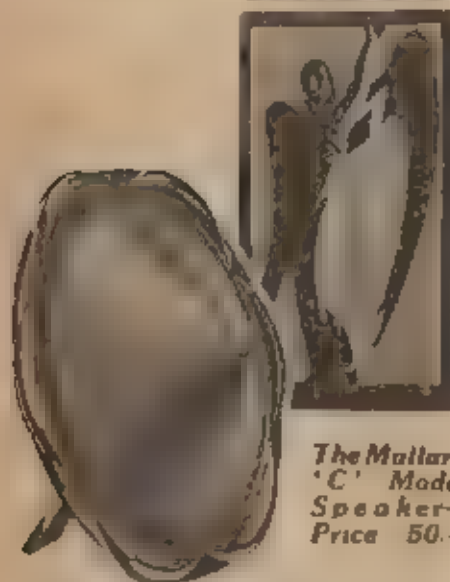
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MASTER-RADIO

## RADIO TIMES

### Saturday's Programmes

1.00 L. from London (from Daventry)  
1.30 S. from London  
2.00 S. from London  
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11.00 S. from London  
11.30 S. from London  
12.00 S. from London

2ZY MANCHESTER. 197 Wm. 437.4 m.

12.00-1.00 NORTHERN WIRELESS ORCHESTRA

LEONARD PHILIPSON (to be sung)

1.30 An Afternoon Concert

THE NORTHERN WIRELESS ORCHESTRA

JOHN PENCIVAL (Pianist)

10.00 L. from LEIGH and PARSLEY (to be sung  
at the Piano)

1.40 Local Programme relayed from Daventry

The Children's Hour

2.10 W. from W. from Lincolnshire Motor

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### Other Stations.

SSC GLASGOW

1.00 L. from London (from Daventry)

1.30 S. from London

2.00 S. from London

2.30 S. from London

3.00 S. from London

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7.30 S. from London

### THE RADIO TIMES.

The Journal of the British Broadcasting  
Corporation.

Published every Friday—Price Twopence.

Editorial address: Savoy Hill, London,  
W.C.2

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Notes from Southern Stations.

# THE MUSIC OF WALES.

Another Interesting Talk from Cardiff—Afternoon Concert—Cornwall and Arige—The Roof of Europe—An Appeal for the Blind.

**M**USIC of Wales, is the title of a talk in the series on Welsh Music by Welsh Musicians which Mr. Henry is giving in the Cardiff Studio on Sunday, November 17, at 7.0 p.m. Mr. Henry is a member of the Cardiff and of the Music Committee of the Gorsedd, his title being 'Ap Madog.' In January, 1928, a full programme of Leigh Henry's orchestral and choral works was broadcast from Cardiff by the Cardiff Wireless Orchestra in November, 1928, from

**T**HE French Department of Arige, situated midway between the Atlantic and the Mediterranean, and bounded on the South by the mighty range of the Pyrenees mountains, is many hundreds of miles from Cornwall. Nor at a first glance would there seem to be any connection between this French inland province of plains and precipitous mountains and our rockbound Cornish peninsula. A race of mountaineers and a race of seafaring men—what can these two have in

common? Mr. Henry will discuss these questions and suggest that the Cornish summer Bouffes of Cornwall appear to have rather original ideas.

**T**HE F. R. I. will give a talk on the Cornish at 7.0 p.m. He will take as his subjects three well-known species, the Crossbill, the Black-headed Gull and the Little Owl. He will discuss the Cornish in the most extraordinary way, and is now quite convinced that the Cornish

**O**NE of the most ideal parts of which to spend a holiday is the Dolomites, the walled mountain which the Italians and the Austrians were fighting during the War. The Rev. Eric Southam spent his holiday this year motoring over the mountain passes there, and his adventures on the Roof of Europe.

**A**n appeal on behalf of the South Wales Association is responsible for the welfare of the blind. This Association is responsible for the welfare of the blind. It is a charity which seldom can a blind person earn sufficient to live upon, and the additional assistance given by the State is not sufficient. The Priory for Wales, of which he is the

**T**his will be followed by a Studio Concert, when William Lomas (tenor) will sing a group of songs. Lomas is a Gold Medal for Pianoforte Playing at Bristol. At the Royal Academy, as a pupil of Oscar

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'CAVALLERIA RUSTICANA' .....	Mascagni	'PELLÉAS AND MELISANDE' .....	Debussy	'LA BASOCHIE' .....	Messager
'LA BOHEME' .....	Puccini	'MADAM BUTTERFLY' .....	Puccini	'SHAMUS O'BRIEN' .....	Stanford
'FRANCESCA DA RIMINI' .....	Zandonai	'FENÉLOPE' .....	Fauré	'THE BARBERED BRIDE' .....	Smolenski
'SILVER AID' .....	.....	'I ENNÉI PRODIGI' .....	.....	'IF RUDY' .....	.....

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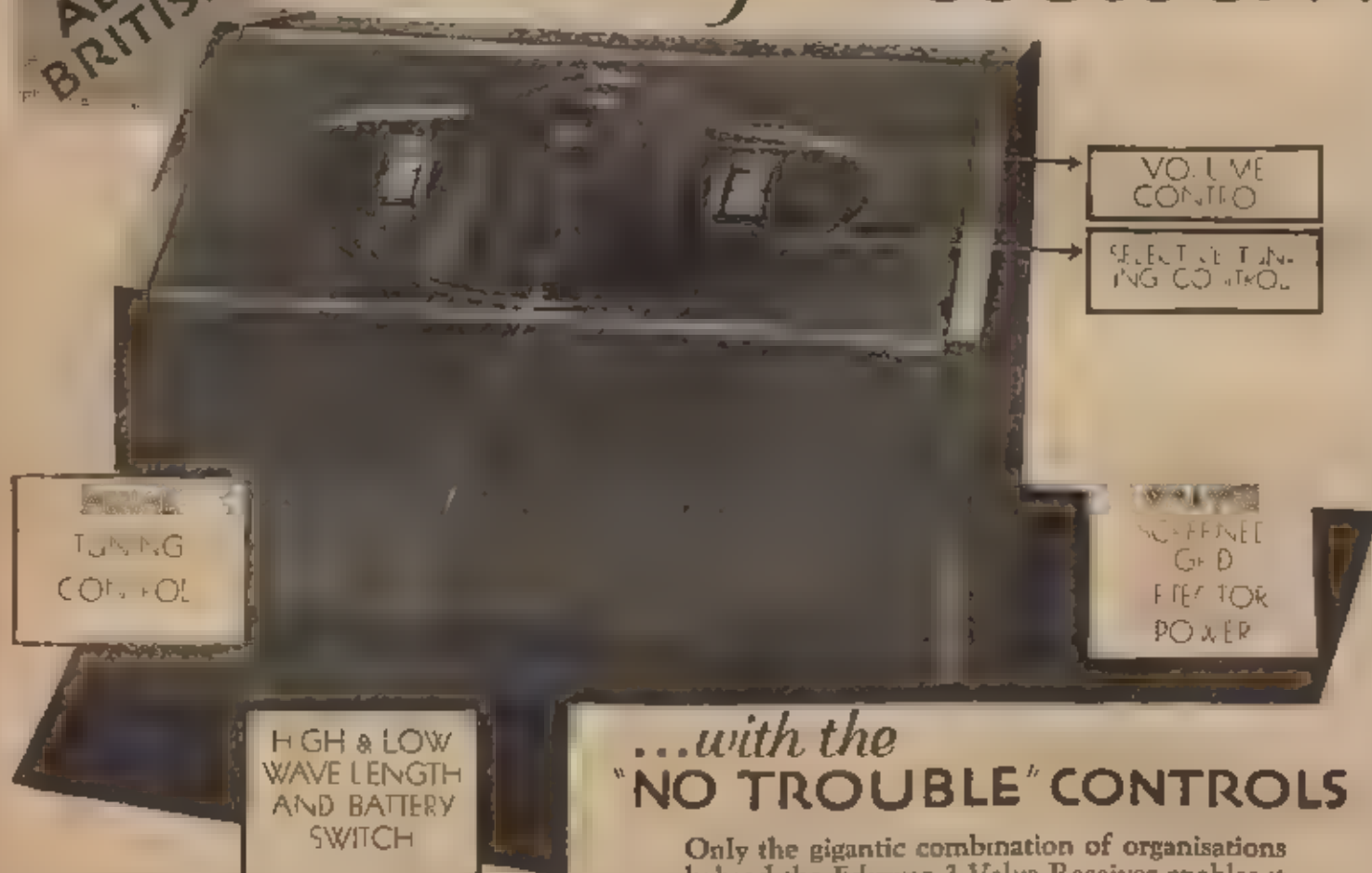


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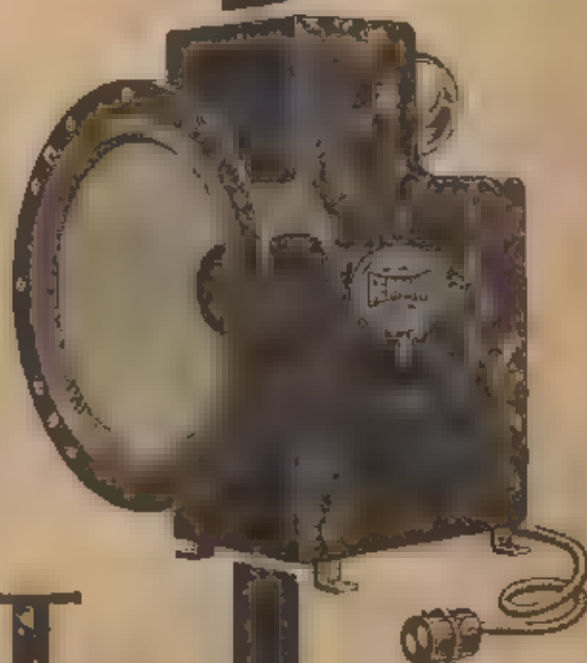
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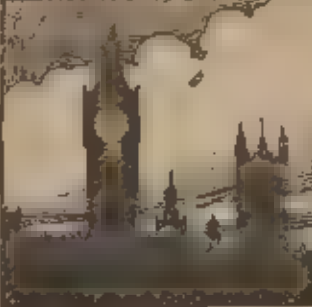
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# Westminster Radio

SPEAKS FOR ITSELF

## WESTMINSTER COMPONENTS

British Made. Thousands in use.

HIGH TENSION BATTERIES 50 volt 5 II 100 volt 9 II  
DUAL COIL 8 II H F CLOK 4 II CONE SPEAKER  
29/6 ACCUMULATOR 2 volt 40 amp 8/6.



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## ALWAYS IN STOCK:

Ever Ready, Linsen Batteries  
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## A BETTER SET AT A LOWER PRICE

Latest Design Three Valve Table Model

## ENTIRELY SELF CONTAINED

Highly finished Lighted Oak Cabinet. Porting Battery and improved type Cone Speaker. Super Volume Superb Tone.

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Free Installation and After-Sale Service from any of our 200 Branches.



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200 BRANCHES THROUGHOUT ENGLAND  
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# SPECIALLY DESIGNED for REGIONAL STATIONS

NO PROJECTING CONTROLS NO H.T. OR L.T. BATTERIES  
REMOVABLE POWER UNIT - - - LONG RANGE

Here is a set which is not only British, but a product of the largest radio and electrical organisation in this country. This set has been specially designed for the new Regional Stations. This means that

- (a) it gives perfect local reception.
- (b) You can cut out your "local," however powerful it is, to get distant or foreign stations.

The illustration shows you its remarkable simplicity. Note the complete absence of protruding controls: an important point when this set is carried from room to room. To work the Transportable, merely plug in to an electric light socket and tune in.

No outside aerial necessary  
No H.T. or L.T. Batteries necessary  
Sensitively tuned B.T.H. Loudspeaker  
Adapted for use with Gramophone pick-up

The power unit which replaces batteries is removable. This should you move the set from one room to another, and it is a simple matter to adapt the set to varying voltages. No other set has this feature. Sensitivity and Selectivity are wonderful. And the volume is positively amazing. But get your dealer to demonstrate or write to us for literature. Pay as you use - terms can be arranged.

EDISWAN ALL-ELECTRIC A.C. TRANSPORTABLE

Price 30 guineas complete and ready for use

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Head Office: Edison Radio Division and West End Showrooms, 1A, NEWMAN ST. OXFORD ST. W.1  
Phone: Museum 4881 SHOWROOMS IN ALL THE PRINCIPAL TOWNS





EVERYTHING

The  
**G.E.C.**  
your guarantee

ELECTRICAL

# THE DIFFERENCE BETWEEN-

A GOOD Filament  
WITH  
"TENACIOUS  
COATING"

A BAD Filament  
WITHOUT  
"TENACIOUS  
COATING"

This reproduction shows part of the filament of a badly coated valve before use showing a serious gap in the coating. A gap such as this starts the valve off in its life with a poor performance. The valve then prematurely fails

WRITE for booklet,  
"OSRAM WIRELESS  
GUIDE" (1929 edition)  
Sent post free.

MADE IN  
ENGLAND.

Sold by all  
Wireless Dealers.



Reproduction from an untouched micro-photograph showing the coating typical of all OSRAM VALVES. Notice the absolute evenness of the coating. There are no gaps, the coating clings, so that the full benefit of the coating is maintained. The secret is the startling discovery of the scientific process of "TENACIOUS COATING."

# Osram Valves

with the

## "TENACIOUS COATING"



# MICRO-POROUS PASTE specially **SMOOTHES** the **OUTPUT** OF THIS **SUPER** **H.T. UNIT**



DMHG 69

How can you avoid small current fluctuations when the paste in the battery is uneven, like the lower photograph here (taken under a microscope)? Only with Fullers' micro-porous paste can fluctuations be avoided altogether. And only Fuller super batteries have this special paste. Think what its fineness must mean in smooth H.T. output—what purity of reception must result! Super batteries are tougher too, and last longer than others. Illustrated is a multi-compartment H.T. unit in finely moulded glass container, with Fullers' special elements, and grease-cap terminals. Of Fuller Service Agents, etc.



**Fuller**  
ALL-BRITISH  
**SPARTA**  
**SUPER BATTERIES**

TYPE	PRICE
100	1/6
200	2/6
300	3/6
400	4/6
500	5/6
600	6/6
700	7/6
800	8/6
900	9/6
1000	10/6

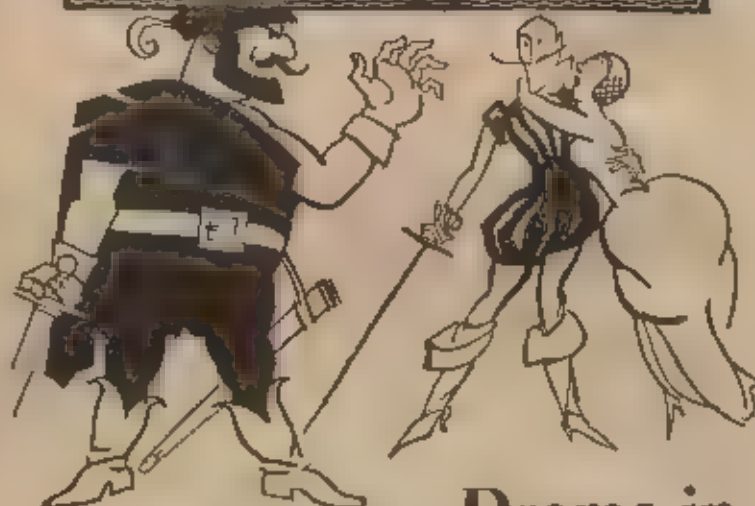
**THEY**  
**LAST LONGER**

Fuller Accumulator Co. 1926 Ltd. Chadwell Heath, Essex

EVERYTHING **G.E.C.** ELECTRICAL  
*your guarantee*

for The Radio Epicure  
**LOUD SPEAKERS**

**GECOPHONE**



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Made in England  
Sold by all Wireless Dealers

The villain's growl, the victim's bleat, the heroine's sob—all reproduced in natural colours by the new "STORK" series of GECOPHONE Loud Speakers. Never will you hear such realistic radio. The "STORK" is the hallmark of the perfect loud speaker.

**The Millionaire's Loud Speaker at every man's price**

B.C. 1790 GECOPHONE "STORK" Cabinet Cone Loud speaker in oak. Exceedingly handsome design. The ornamental fret is backed by an artistic fabric of blue and gold. Price £3-15-0 In mahogany £4.

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Branches and Showrooms throughout Great Britain



# WHY PAY MORE?

When you can buy Ediswan Accumulators at these prices!

EDISWAN  
ACCUMULATORS



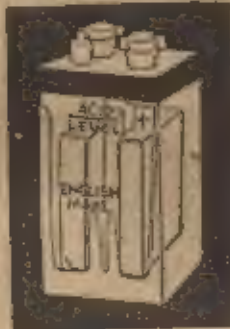
Major Loten, 70 Ampere hours—11/-



B.W.G.3, 36 Ampere hours—11/9



Midger Loten, 12 Ampere hours—2/9



Little Loten, 20 Ampere hours—4/3



Minor Loten, 45 Ampere hours—8/-

Your accumulator worries are ended if you instal an Ediswan—your charging bills are reduced, too, because the new mass type plates ensure maximum life per charge. From the lead used in the plates to the glass of the container Ediswan accumulators are 100% British. The Loten Range is particularly suitable for slow discharge over long periods, for higher discharge rate the B.W.G. type should be used.

## If it's EDISWAN .....it's better

Ask your Radio Dealer.

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SHOWROOMS IN ALL THE PRINCIPAL TOWNS

B.49



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YEAR IN YOUR  
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Sir—Please send me at once, and FREE, full details as to how I can make money in Home in my spare time. I enclose 2/- stamp for postage.

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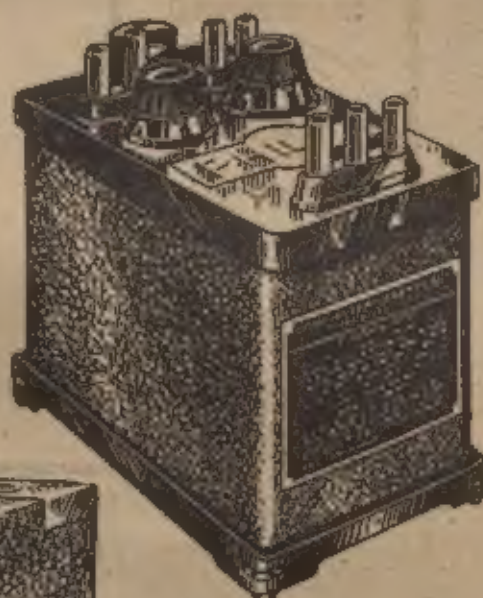
Best "Times" 15-11-29





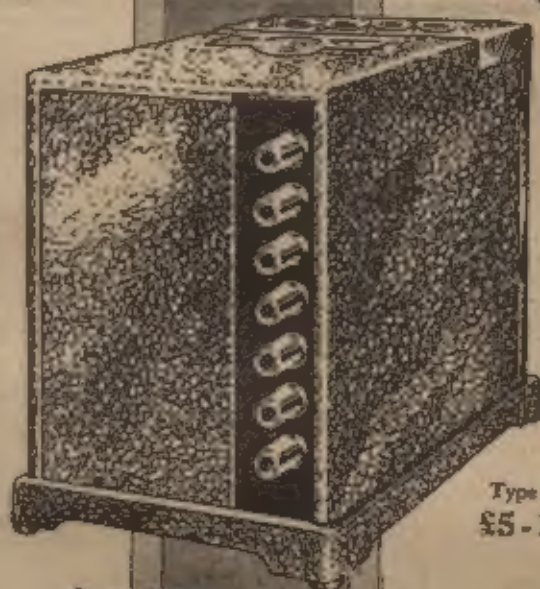


# PHILIPS BATTERY ELIMINATORS (H.T. UNITS)



Type 3002  
£5-10-0

Type 3005  
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Type 3009  
£5-15-0

Get the best out of your receiver—volume, tone quality, distance—by using a Philips Battery Eliminator and thus taking your H.T. current from the electric mains. Also it's cheaper than having to pay for new batteries every now and then. One of the three types of Philips Battery Eliminators meets your needs. Type 3009 and 3002 work off A.C. Mains, Type 3009 giving grid bias as well as H.T. For D.C. Mains there is Type 3005.



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## LITERALLY ORGAN-VOICED

The tone you can get, the power you can give, with this Lissen Portable Gramophone. You can use it any time, anywhere. It will fill an odd moment's loneliness, and because its tone is so deep and soothing you can give a corner of the vibrant records that will delight the critical ear.

Lissen have found a way to get a tone of every great record into this portable gramophone—a tone longer than that of most full-sized gramophones. The Lissen sound is a genuine sound, and is perfect tone, so that there is full truth from every record. Every record is full of sound, and you can play every record at such maximum volume.

Price £16 16 0. This is the Lissen or 67/6 model and it is a genuine sound.

# LISSEN

YOURS FOR 5%

COUPON FOR EXTENDED CREDIT TERMS

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I enclose 5/- deposit for one Lissen Portable Gramophone Model No. 67/6 as illustrated, and agree to pay the balance in eight consecutive monthly payments of £2, to you at your Isleworth address.

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Are you a Householder? \_\_\_\_\_

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Signature Name \_\_\_\_\_

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12/7



## HOW THE NEEDLE IS SUSPENDED



will be found in mechanical records, without distortion by magnetic attraction.

## LISSEN'S new revolutionary PICK UP re-creates the Living Sound!

Use this Lissen Pick-up with any gramophone and get real sound. Use it with old records or with the latest masterpieces of electrical recording—you will hear again the living voice of the artist, and every note of every instrument re-created by you.

Imagine the Lissen Pick-up responds faithfully to the most minute modulation on the record—the needle arm is so light that the needle-point actually feels its way along the record groove. And you'll find your records sound ever louder when you use this new Lissen Pick-up, because the needle follows the groove and does not plough its way along.

If you want every single record to sound more better than those you hear of the masterpieces—if you want a 2:1 radio-gramophone reproduction that comes so near to reality that in a moment's time you could expect the presence of the artist and the instruments of the orchestra. Any Lissen radio dealer will demonstrate it for you.

# LISSEN

NEEDLE ARMATURE PICK-UP 30% WORPLE ROAD LISSEN LTD. ISLEWORTH MIDDLESEX



## WITH PROVISION for USING PICK-UP

No aerial—no earth—no loose wires—it will play as you carry it about.

This Lissen Compact Model Portable Receiver is a portable master of tone for money. It is made in a box of wood, and is a very compact and portable receiver. It is made in a box of wood, and is a very compact and portable receiver. It is made in a box of wood, and is a very compact and portable receiver.

Price £16 16 0

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HEAR A LISSEN FIRST!

20% SECURES DELIVERY

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